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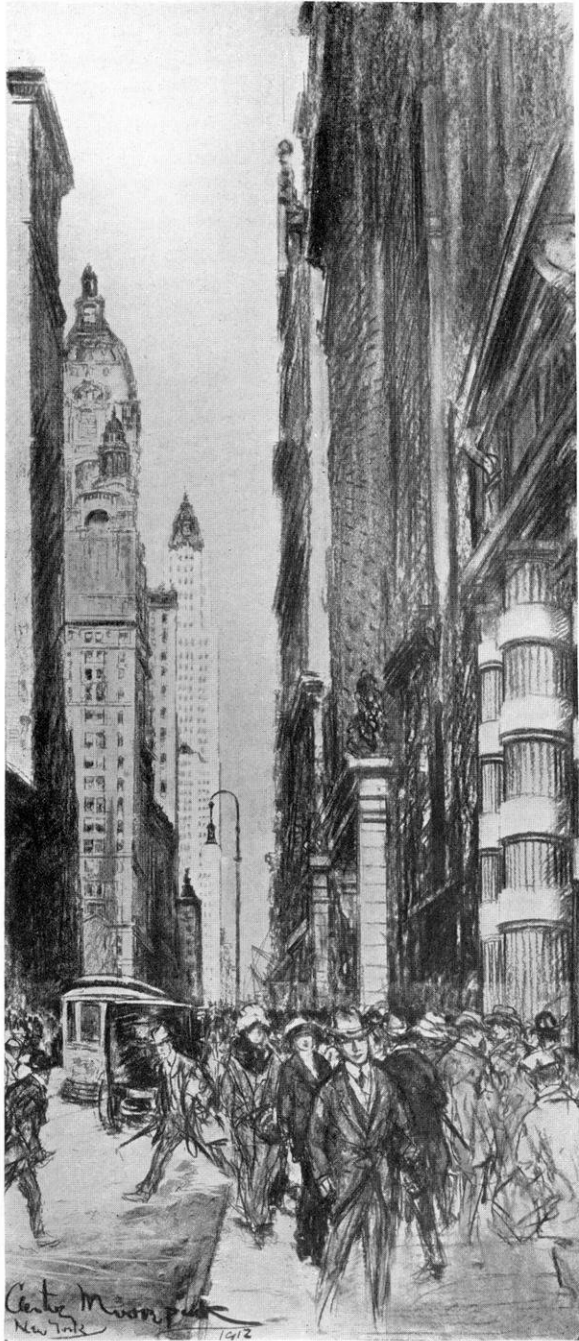
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Drawn by Carton Moorepark.

CANYON IN LOWER BROADWAY SHOWING THE WOOLWORTH BUILDING: CASS GILBERT, ARCHITECT.

# THE CRAFTSMAN

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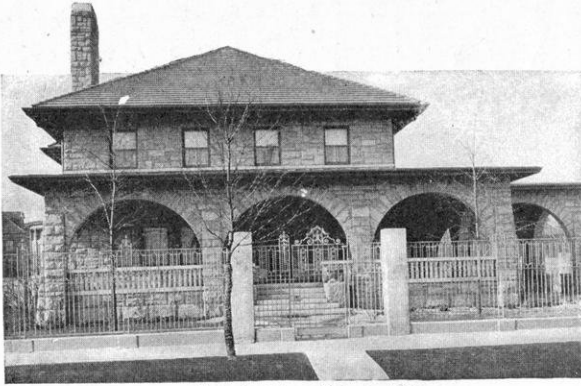
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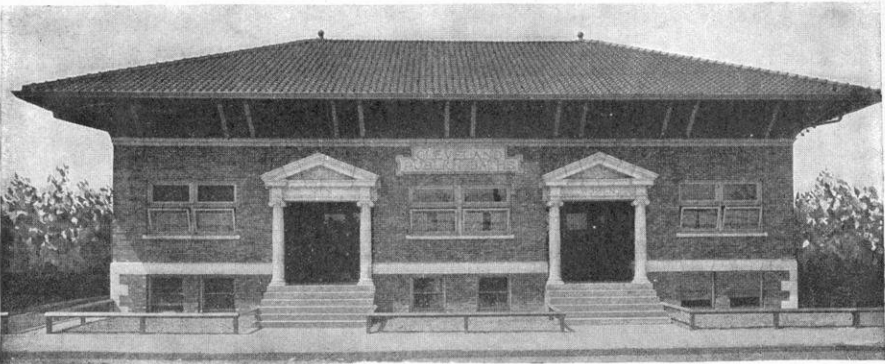


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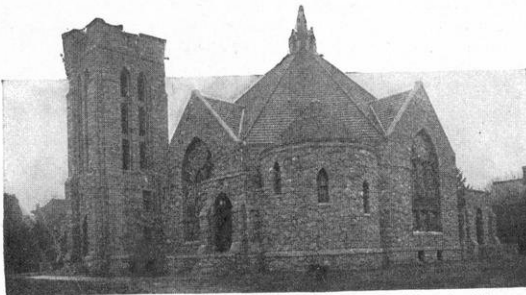
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# THE CRAFTSMAN



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VOLUME XXIV APRIL, 1913 NUMBER 1

## THE AMERICAN SKYSCRAPER: THE GIANT IN ARCHITECTURE: ITS PURPOSE, BEAUTY AND DEVELOPMENT



PERHAPS the greatest material expression of man's ideas in the New World is found in the skyscrapers, buildings climbing the air like towering monuments acting seemingly as the peers of Heaven. In truth these buildings defy description since rather they are forces to be felt,—the sensations they foster, those of intense wonder, as vying with each other they stretch skyward in stupendous fashion. At their base man walks as a pigmy; streets are transformed by them into threadlike canyons, while through their power a city partakes of the wild, exciting disproportions of a dream. No man of imagination can look toward the darkened sky, scraped by these giants without feeling a direct appeal to his romantic sense. His curiosity moreover is aflame seeing them stand so firmly, so proudly unconcerned with the teeming humanity which they serve.

To see the American skyscrapers is the desideratum of all foreigners. And when for the first time the European visits this country he receives his most lasting impression as the ship bearing him swings from the harbor and makes its way along the river front of New York City to one of the Hoboken piers. That he has reached the land of modernness and progress sweeps from his mind every other thought. He is astounded by this strip of country appearing o' nights a veritable fairy-land,—a fairy-land peopled with argus-eyed giants, the so-called skyscrapers.

Yet it is out of necessity that the skyscraper has sprung; the atmosphere of certain sections of the New World being cheaper than its soil. As skilfully as Venice accommodated herself to her location and constructed a city on piles confining the sea as streets and avenues, so has America overcome the physical difficulty of limited area by building in the air and raising the height of man's dwelling until he himself must sometimes pause and wonder at his own achievements.

There are many in New York who regard the Flatiron Building not only from the standpoint of a curiosity but from that of beauty,

## THE GIANT IN MODERN ARCHITECTURE

those who regard it as the eighth wonder of the world. In the top stories of this building the pendulum of office clocks sways so far over that it cannot come back of itself, only when aided by the return movement of the great structure; ink is spilled from the wells with this ceaseless movement, for like the prow of a ship the "Flat-iron" sways and gives with the elements.

That the skyscrapers have provided American cities with a jagged, wild sky-line, a sky-line irrelevant and inartistic is held by their detractors and not without reason, even though it is admitted that the characteristics of individuality and uniqueness follow them closely. It would, however, be difficult for a Frenchman accustomed to harmony in the height, proportion and design exhibited in the buildings of his own beautiful city to view with approbation the line formed by the American skyscrapers. To him this line of utmost importance looks like a worn-out saw with certain stupendous teeth close beside those that have been knocked out altogether. He does not approve of it, but finds himself compelled to acknowledge his amazement.

**U**NDoubtedly the people of older countries are less selfish in their architectural ambitions than Americans. They build for the beautifying of surrounding localities as well as for individual purposes. In this way the architectural completeness of many cities has been evolved. But in America where architects and owners feel themselves at liberty to express their own eccentricities without any overweening responsibility toward the uplift of their environment it becomes more the result of accident than deliberate design that a city, such as New York, has grown into a sort of magical beauty rather than unmitigated ugliness. It represents hodge-podge crowded on hodge-podge, the giant beside the pigmy; it expresses nevertheless the reign of individual fancy, the determination to achieve certain results for certain defined purposes.

The Candler Building in West Forty-second street, New York, is of note among skyscrapers not only for its simplicity of design, its upright lines and beautiful top placed as if crowning a monument, but because of its placid appearance as it stretches skyward above a locality of seething, intense life. It dwarfs the surrounding buildings, but it does so without effecting their usefulness, a reason perhaps in several cases why the skyscraper is not regarded with more animosity.

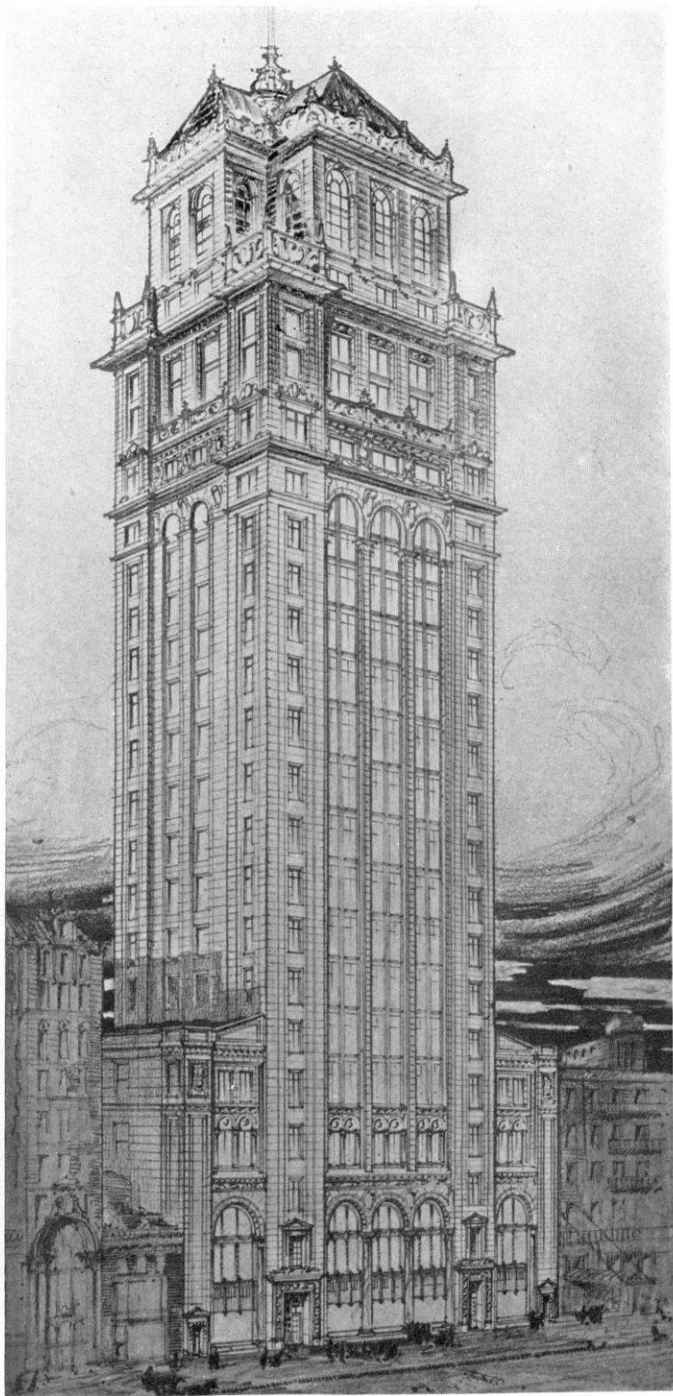
It almost seems as if the vertical lines of this building might have had for inspiration the upright columns of the Gothic cathedrals, which have the undeniable effect of carrying the thoughts of the



*Sketch by Carton Moorepark.*

THE WOOLWORTH BUILDING: A SKY-  
SCRAPER FAMOUS FOR ITS BEAUTY AND  
SIZE: CASS GILBERT, ARCHITECT.

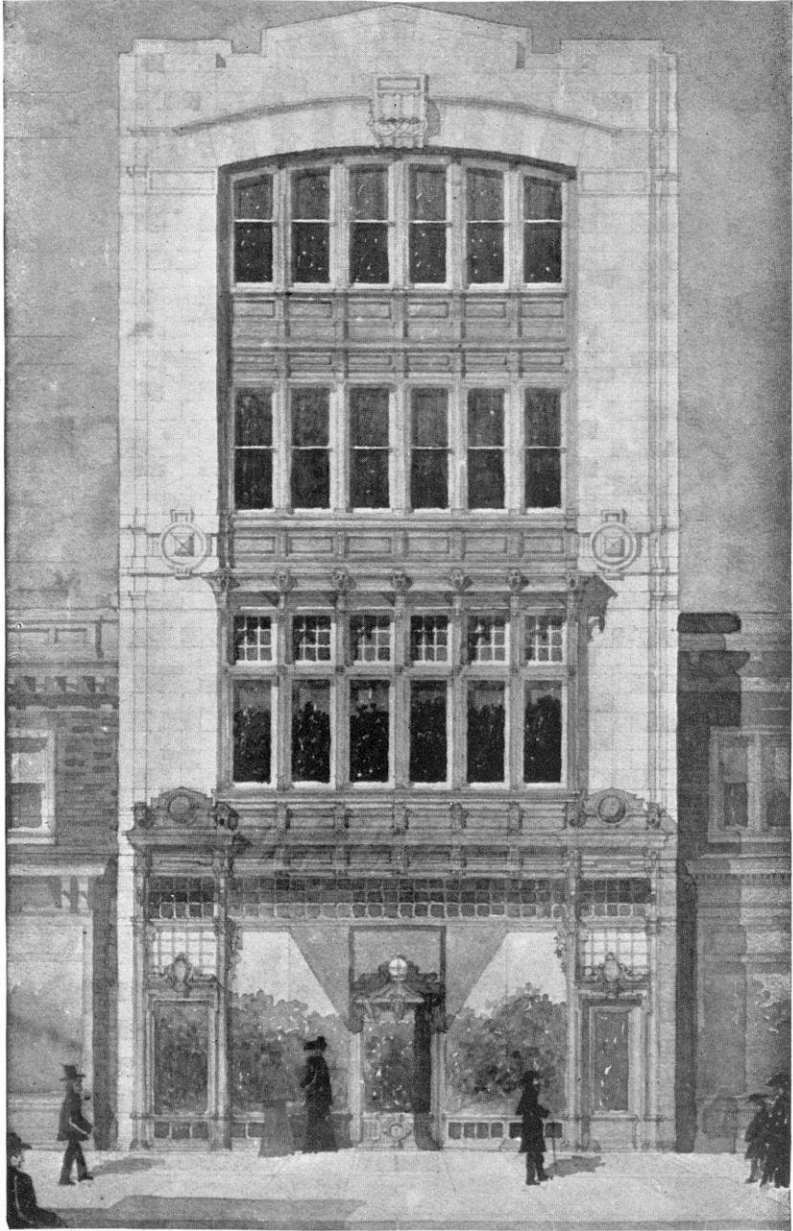




THE CANDLER BUILDING, NEW YORK CITY: WILLAUER, SHAPE AND BREADY, ARCHITECTS.



THE SENECA TELEPHONE BUILDING,  
BUFFALO, N. Y.: MCKENZIE, VOOR-  
HEES AND GMELIN, ARCHITECTS.



STORE AND OFFICE BUILDING  
AT WHITE PLAINS: WILLIAM  
NEIL SMITH, ARCHITECT.

## THE GIANT IN MODERN ARCHITECTURE

masses up from the floor of the cathedrals toward the vaulted roof, in fact, Heavenward, fostering thus the sensation of inspiration and sublimity. In a day, however, of scant piety and religious devotion, the lines of various tall buildings carry very cleverly the thoughts of their beholder skyward, not Heavenward. In truth with express elevators they take him body and soul fairly well up into the blue.

These vertical lines of many skyscrapers are the ones often responsible for their beauty; for the impression they produce of uplift. They make, moreover, a direct appeal as dependable lines, as lines bearing a careful analysis. Those of the Candler Building have been held to in a way that is both practical and æsthetic, the device used being a screen front supported by side piers. This so-called screen begins at the base of the building in its central front with three bays or archlike windows and extends to the seventeenth floor where it terminates in arches, the towerlike top with its fine finial then crowning the whole building. From ground to finish the light elevated look of this building is retained, one reason being that the glass of the windows extends from the ceiling to the floor. They are solely of metal and glass and because of their extent the interior of the building is suffused with light. Neither is there to be seen at the base of these windows a panel of stone or plaster. It also is of glass finished behind in gray plaster. Were it not for this particular arrangement of glass panels used rather than other material the remarkable vertical lines of this building would be crossed at every floor by those of horizontal direction.

**T**HE Seneca Telephone Building in Buffalo is justly named a skyscraper stretching itself up with the strength and declared purpose of a monument. While infinitely taller than the buildings by which it is surrounded, it appears not to dwarf them to any extent; rather it gives them the benefit of its own beauty. It is distinctive among this class of buildings for the chasteness of its ornamentation occurring as can be seen from the illustration, not on every floor, but incidentally up its front and side. Its towerlike top is very beautiful. In fact, while repeated ornamentation might be overlooked on a building of moderate size it could never be forgiven on a skyscraper where it would lose its expression through the piling of one thing upon another and become tiresome to the sight and mind.

The Store Building at White Plains herein illustrated, while showing no great height in comparison to that of many skyscrapers, is still sufficiently tall to tower above its neighbors, those usual along the main street of a town. It depicts beauty of conception in

## SONG OF THE VEERY THRUSH

the way its sides stand as upright piers gracefully vaulted. The slight ornamentation of this building is appropriate while the arrangement of its windows gives it character and finish.

Since the erection of the Flatiron there has been no more widely discussed skyscraper than the Woolworth Building, rearing itself above City Hall Park. Its tower appears like a campanile, a bell tower of some old city. Colossal in its proportions it yet gives no suggestion of heaviness, but lifts itself airily toward the sky without heed or regard to its neighbors, standing close beside it in a scene of vivacity, of unusualness and modernness the like of which cannot be found on the globe. Architects like to work out these wonderful skyscrapers hoping always to go many steps farther in their development. Their lines are well and severely defined and they are distinctly buildings of exact measurements from which variations are not tolerated; they are besides the expression of architecture in which Americans excel, the one unborrowed from older countries. Moreover, they are in their strong youth, their ripening and perfection still a dream of the future.

## SONG OF THE VEERY THRUSH

**I**F through gray dusk there come to thee  
From poplar-spire or cedar tree,  
A little agile melody  
With winged feet, like Mercury.

O let thy spirit follow where  
It flits into the upper air!  
For only so may mortals dare  
Ascend the twilight's mystic stair.

The veery pondering alone,  
Devises magic of his own,  
And wings with many a gleaming tone  
His messengers divine, unknown.

. . . It is the moment! Now behold  
The swift flight—ere the world turn cold!  
Those notes like feathers of thin gold  
Awhirl in spirals manifold—

O still thyself to hear them, ere  
There be no singing anywhere,  
Nor echoes even, for a stair  
Of music up the serene air!

GRACE HAZARD CONKLING.

# SMALL VISTAS IN AND ABOUT THE HOME GARDEN: THE ART OF FRAMING LANDSCAPES: BY ALICE LOUNSBERRY



WITH the home garden, the garden of ideals and dreams, the vista is as closely associated as is the steeple with a New England church. Indeed the vista directs and controls the range of the eye, carrying the mind to fields beyond, with somewhat the same intent that the church steeple points the thoughts Heavenward. The vista stirs, besides, the imagination through its ability to lay hold of and to close in a bit of Mother Earth, setting it apart as a picture.

Natural vistas are inspiring to even lay minds unopen to the possibilities of tree boughs, the seeming consciousness of vines, and the beauty of certain architectural features. The direct appeal of many woodlands comes perchance with a natural vista produced by the arching boughs of trees, a rough path beyond and a glimpse of sky above. In fact to plan for vistas, small ones about the house and garden and larger ones where broad fields and extensive landscape views can be controlled, is a salient art of the landscape gardener knowing well the value of restricting, in certain places, the range of the eye.

Tall gate posts, besides their desirability to hold a gate and their ornamental worth, have frequently an added vista value in the way of definitizing the path of entrance, shutting it off from the surrounding landscape. Thus they give often a picturelike outlook. At one of the conspicuously beautiful places bordering Long Island Sound, one where the entrance is in the rear of the property, there can be seen a gate-post vista of extreme attraction. Its posts terminate on either side a high severely plain concrete wall, covered heavily with vines. In construction they also are very plain like square columns with flat copings on their tops. No gate hangs between them. They simply stand as a side frame to the landscape picture which they confine, directing the eye across the road, over a flat marshy meadow, then up to meet a slight elevation covered with ragged, dark-looking pine trees, interspersed now and then with scrub oak. In itself this view is not particularly lovely, that is,—not until it is seen from between the gate posts when its too extended range is limited and the quality given of a picture. It then becomes poetic on days when overhung with mists; brilliant when touched by sunshine or autumn foliage, and at twilight tender, unusually distant and melancholy. Artists have sat between these gate posts perpetuating the view on their canvases. It seems to inspire them because they see it first from between the posts. Before their erection, no one noticed the beauty or the artistic quality of this particular strip of outlying country.

## PLANNING VISTAS IN HOME GARDENS

**A** DIFFERENT kind of gateway vista is shown in one of the accompanying illustrations. One more near and simple could scarcely be imagined. The gate appears as a hinged part of the picket fence, the supports for the vine-covered arch being free from ornamentation. In this instance the decoration is provided by the vine, which forms the vista through which one looks from the house into the garden, and toward the house likewise when in the garden.

Primarily the sensation of passing through a gate is pleasant. It opens up expectancy. A gateway supplemented by a vista, even one so simple as a vine trained over it arch-wise, does moreover a service in framing for the eye the scene which stretches beyond. It uses its power to eliminate and simplify, and leaves what it does not reveal to unfold by degrees, thus carrying in its wake the zest of personal discovery.

A distinctive architectural feature, especially an arch can be so set as to encourage admirably a vista view. The simple and beautiful arch standing at the foot of steps in a terraced garden at Salem, Massachusetts, gives to the surrounding ground its most poignant charm. As one descends these steps the arch discloses a vista into the garden to which its own beautiful outlines give character and expression. Together run grace and charm in this pathway while a result is gained that could have been given by few other ornamentations. This arch stands as guardian over an old, well-grown garden, its peonies and irises holding at a time myriads of blossoms. It can be stated also that this arch gives its most lasting impression from a point midway on the steps where its full value as a vista is appreciated. It is shorn of the usual decoration of vine or creeping plant and is constructed of material far from costly. It relies for beauty entirely upon the simplicity and purity of its outline, and forms moreover a most dignified landmark able to draw interest toward the garden.

At places where ground about the country home is limited, it is of especial importance to provide for a vista which encloses a pleasing view of the neighboring property, an open range view, planned through the lot at its greatest depth, avoiding, however, its exact center. Sometimes a vista can be contrived to extend from the middle front of a lot, to one of its extreme rear corners. Such a one while apparently simple should be nevertheless skilfully devised that a sense of novelty and distance may be cast over the property while taking from it any element of conventional stiffness.

Vistas invariably endow a place with an appearance of greater size than it actually possesses. For this reason even miniature ones are desirable on small places, their ability to direct the eye over a chosen landscape being naturally their elemental value. When well con-

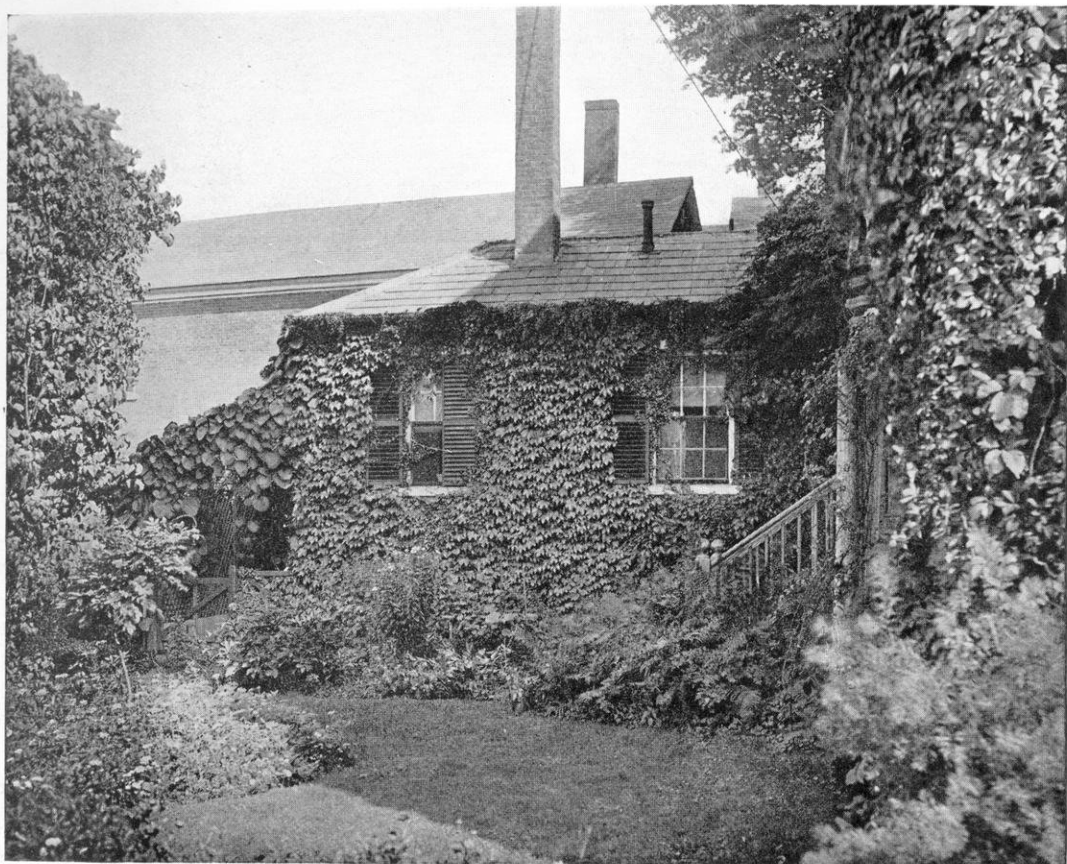


A DISTINCTIVE ARCHITECTURAL FEATURE WHICH FORMS THE PROMINENT VISTA OF A TERRACED GARDEN AND HOLDS ITS OWN AS A TIME-WORN LANDMARK.





A ROMANTIC OLD GARDEN WHEREIN THE  
VISTAS ARE MADE BY THE BOUGHS OF TREES.



AN OLD HOUSE OVERGROWN WITH VINES AND ENHANCED WITH VISTAS THAT MAKE IT SEEM FAR FROM THE BUSY STREET ON WHICH IT STANDS.



A SIMPLE GATEWAY VISTA INCREASING THE PLEASURE OF ENTERING THE GARDEN AND FOCUSING THE EYE ALONG ITS CENTRAL PATHWAY.



RHODODENDRONS COMPOSING A RADIANT PICTURE WHEN SEEN VISTA-LIKE AGAINST THE GRAY STONE BACKGROUND OF AN OLD CHURCH.



A LOW VISTA FORMED BY AN OVERGROWN BOX HEDGE,  
GIVING TO THE GARDEN AN APPEARANCE OF MUCH  
GREATER EXTENT THAN IT ACTUALLY POSSESSES.

## PLANNING VISTAS IN HOME GARDENS

structed they give, even in its oblivion, the impression of open country on either side and plead with the onlooker to forget all irksome boundaries.

**I**N the wonderful gardens of the Mediterranean, gardens which average much smaller in area than those of America, the device of the vista is used in full measure. Often the eye is led in slanting fashion across a greensward, after which a clump of natural planting is passed until it rests in viewing a summerhouse, a fountain, a curved bench or water basin. The surprise of a vista is then its most potent charm.

Sometimes the trees in a garden form its vistas, changing with the viewpoint of the beholder; while some line of planting may be used to extend the impression they produce. In the garden picture showing a tangled mass of old plants, following more or less their own will, the area is seemingly extended by lines of well-grown box and by trees forming natural vistas. Pruning shears have been little used. What probably was once laid out as a formal Colonial garden has now become a tangled garden of much sweetness, wild and free in its way.

A house on Chestnut street in Salem, Massachusetts has at the rear where it appears to be imbedded in vines, much of the vista feeling. The strong, powerful-looking leaves of the Dutchman's pipe transform the steps of the back porch into a vista point, while the free planting of vines, ferns, flowers, shrubs and trees about the house gives it an air of restfulness and seclusion seldom seen about those standing as this one, on a busy street. None of this vista impression is formed with extraordinary plants, just the most generally known shrubs and trees being used. It even seems as if these vistas had been fostered by accident rather than by preconceived planting. They illustrate the unexpected miniature vistas which belong to small places.

Certain trees have long been associated with the power to form vistas. The American elm with its fine foliage, its intersecting Gothic lines, and its habit of growth, coming up like a fountain and terminating in a fine, spray-like crown, is one of the most generally approved for this purpose. The Lombardy poplars can be planted to stand like a frame to some distant picture showing a glimpse perchance of water over-ridden by the high moon. Again the cedars looming conspicuously against brighter colored foliage are used by landscape gardeners to form vistas which often appear as if consciously planned by the wisdom of Nature.

Trees like the weeping larch, the weeping Norway spruce, the weeping beech, all of which are a bit eccentric in their manner of

## PLANNING VISTAS IN HOME GARDENS

throwing out branches, are admirable to choose for the construction of distant vistas to shut in pictures of snow and ice, those akin to beauty in somber, classical outlines. In truth the home-builder should endeavor by every intelligent means at his hand to compose through pleasing combinations of form and color, pictures for the winter landscape as well as for the more sympathetic seasons of flower and leaf.

**T**HE vista of one of the well known American gardens is formed by two trees guarding its entrance, trees seen somewhat less clearly in the accompanying photograph than in reality. These trees are veterans, their lower boughs making a vista that is repeated by their crowns. Still in this garden it is the old trees that give it from various angles the vista sentiment. They prevent moreover the house from standing as a whole in plain view, affording instead, a glimpse of it here, another there. They soften its outlines and hold it in the center of the picture. A large circular bed, box-edged and filled with peonies stamp by their arrangement the garden as one not of yesterday nor today, but rather as one more than a century old.

Among vines, such well known members as wistarias, trumpet creepers, honeysuckles, roses and clematises are favorites long tried and beautiful with which to form simple vistas. In winter when they become almost skeletons much of their beauty is shed. It is then the support on which they climb that must hold the vista impression. For this reason it should be well constructed.

Such large powerful plants as rhododendrons make wonderful pictures when framed in vista-like by an overhanging bough. They even pale the lights and shadows of art pictures and outshine the largest bouquets ever conceived. They are worthy a frame, no other outburst of bloom comparing with them in combined delicacy and gorgeousness.

By many it is thought that the vista par excellence is the one leading to a glimpse of the sea. Such a one should be boldly constructed for the sea is a force, a great power, a sight of which is limited better by the broad sweep of a tree bough than by any construction of vine-like delicacy. But all home-builders do not live near the sea, while many have in their vicinity a lake, a pond, even a tiny stream in which can be found perchance the inspiration for some one of the many forms of vistas.

# AMERICAN COUNTRY HOMES OF TODAY: AN ACHIEVEMENT IN DOMESTIC ARCHI- TECTURE: BY WILSON EYRE



THE architecture of a nation, like every other vital form of practical and artistic expression, is the result of gradual evolution. It may be based largely on the experience and achievements of other days and other lands, but if it be developed along natural, logical lines it will in the end become a distinct national type, the outcome of local and individual needs. It will reflect the ideals and the customs of the people for whose wants it was created, and in this way it will achieve the only genuine sort of originality—that which has for its incentive the fulfillment of a new and definite need.

This is true of our American architecture today. Much of its inspiration is drawn from Old World sources, and the influence of past and foreign styles is still found in many of our modern homes; but taken as a whole, they are essentially the product of our own country and our own people, and every year they are becoming more and more distinctively American and more closely in harmony with our environment and life.

And after all this path of evolution is the only one which will lead us to success. Mere imitation of a foreign style, however cleverly it may be accomplished and however beautiful the result may be, can never be wholly satisfying or expressive; and on the other hand the “invention” of a new type merely for the sake of producing something “original” is apt to be unrelated to the real needs of the people, and more often than not arrives only at eccentricity.

Here, as in so many other things, the solution of the problem lies in compromise, in the adaptation of old ideals to new conditions. And it is by working along these lines that our architects have attained the most successful results.

The source from which American builders have borrowed most extensively has of course been England. They have turned to the mother-country for her sturdy principles of construction as well as for her beauty of design. And this was perfectly natural, for in the majority of our States the climate is not so very different from that of the British Isles, and the same general type of structure and arrangement is applicable here as there. Then, too, in many of our suburban and rural districts, especially in the East, the nature of the landscape, the formation of the soil, the building materials available and—above all—the mode of living, are very similar to English conditions.



## AMERICAN COUNTRY HOMES OF TODAY

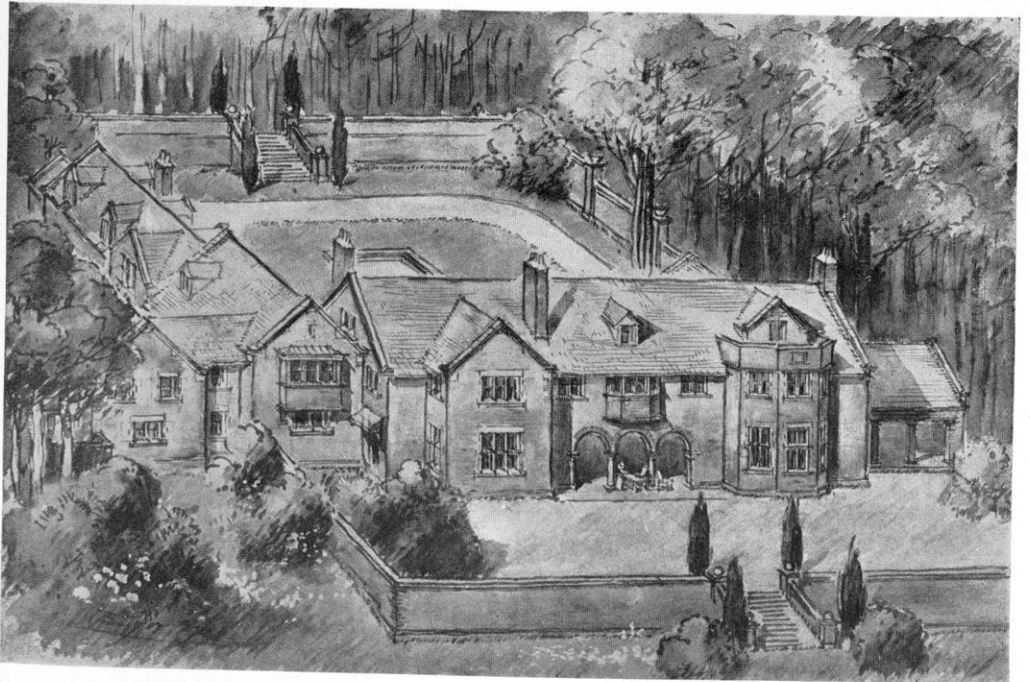
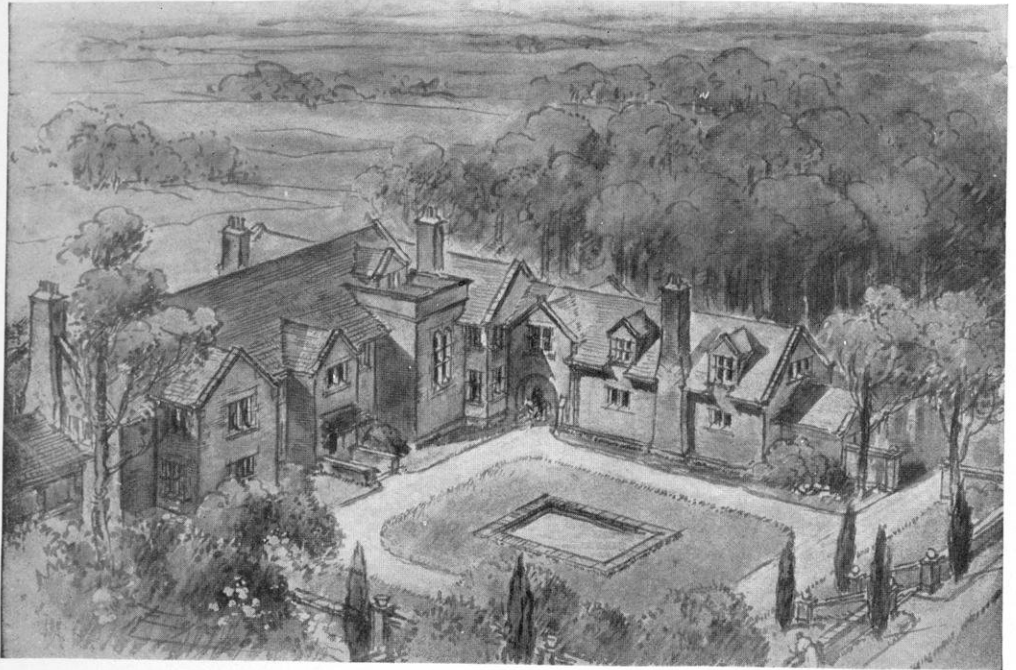
At the same time, however, there are certain radical points of departure which have helped to differentiate our country homes from those abroad. England has no porches, as we know them in America—only small loggias and arcades and sheltered entrances. And so, to meet the wishes of our people for the utmost outdoor life, and to take advantage of our warmer summers, we have built porches and verandas, pergolas and balconies, which have come to be one of the most distinctive characteristics of the New World home.

Another point wherein our houses differ from the English is in our simpler arrangement of pantries, halls and corridors. Our kitchens and service arrangements are also more compact and usually nearer the dining room. Our roofs are somewhat different in construction, to withstand the greater snowfall, and we use double-hung windows more frequently than casements, as they afford better protection against heavy storms. In these and various other ways we have developed, out of more or less English styles and traditions, a definite local type.

**P**ROBABLY one of the most significant factors in the evolution of American domestic architecture is the personal interest which the people themselves are evincing. They are no longer content to live in uncomfortable and monotonous-looking dwellings, or to abide by the preferences of their architect. They want their houses to be as convenient and homelike as purse, taste and skill will permit, and to possess as much beauty and individuality as possible. And in most cases the tendency is toward simplicity rather than elaboration, both in the exterior construction and in the interior furnishings.

There are many reasons for this alert, enthusiastic attitude on the part of our home-makers. Many of them have acquired taste and knowledge of art and architecture through travel abroad, through glimpses of the historic beauties of older civilizations. Others have developed a sympathetic understanding of architecture through wide study and reading in school, college and home. Libraries, exhibitions, lectures, current periodicals—all these have guided them to intelligent appreciation of past and present achievements, and given them at least a general knowledge of the many problems of home- and garden-planning, as well as furnishing and decoration.

They have followed the work of the foremost architects of the day, studied the various styles of construction and design, weighed the advantages and disadvantages of different building materials and gradually formulated their own ideal of what a comfortable democratic American home should be. At all events, when the time



TWO VIEWS OF AN INTERESTING MODERN  
COUNTRY HOUSE BUILT AT LITCHFIELD,  
CONN.: WILSON EYRE, ARCHITECT.



MODERN HOUSE AT LAKE FOREST, ILL. :  
ALBRO AND LINDBERG, ARCHITECTS.



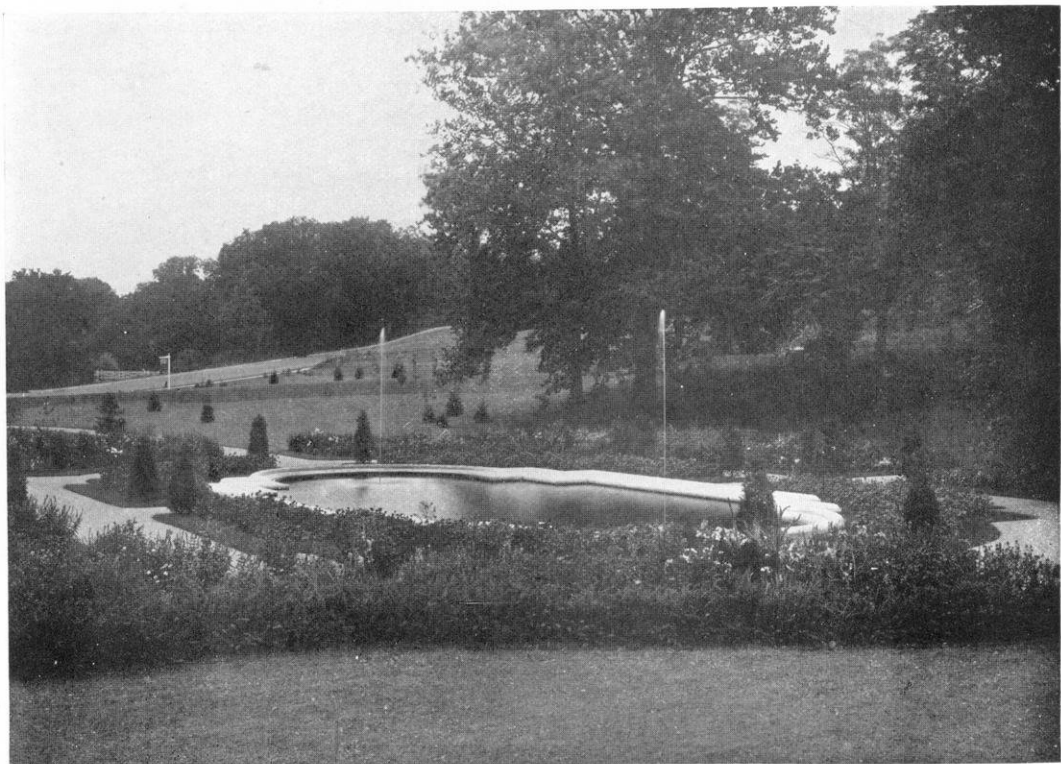
DETAIL VIEW OF LAKE FOREST HOUSE SHOWING  
BEAUTY OF WINDOW, DOOR ARRANGEMENT AND  
"SHINGLE-THATCH" ROOF.



TWO VIEWS OF A DELIGHTFUL MODERN HOUSE :  
DONN BARBER, ARCHITECT : THE RESIDENCE OF  
DR. W. M. STONE, FLUSHING, L. I.



A MODERN STONE AND CEMENT  
HOUSE: BUILT IN MERION, PA.:  
DAVID KNICKERBACKER BOYD, ARCH-  
ITECT.



THE FOUNTAIN GARDEN IN  
THE SCARSDALE ESTATES, DE-  
SIGNER BY CHAS. W. LEAVITT, JR.

## AMERICAN COUNTRY HOMES OF TODAY

comes for them to build, they have a pretty clear idea of the sort of house they want, and are prepared to devote considerable time and interest to its planning to ensure the carrying out of their ideas.

As a rule, they prefer to let the nature of the site and the local materials suggest the most suitable construction, for they realize that this will not only prove more practical and economical, but it will result in closer harmony between building and environment.

In Pennsylvania, for instance, where stone is plentiful and comparatively cheap, the builders have taken advantage of this fact and used stone so widely that it has become one of the chief characteristics of the local architecture. And incidentally, by combining good construction with good taste, they have attained delightfully picturesque effects.

In New York State brick is comparatively cheap, and is widely used with very beautiful results, while concrete is of course available practically everywhere and is proving a remarkably adaptable and satisfactory material.

But whatever the materials selected, they are being used more and more with a view to building the best possible house for the particular site and requirements, and the qualities most sought are durability, comfort, beauty and homelike charm rather than an adherence to some classic architectural tradition.

Not only has the progress of the last few years brought about closer coöperation between architect and owner and among the architects themselves in designing individual homes for the people, but a marked improvement is also noticeable in the quality of houses that are being erected for renting purposes.

This fact, together with the increased facilities of transit, is making it easier for people to live in or near the country, and to enjoy its wholesomeness and freedom without the isolation and discomfort with which rural life was formerly synonymous.

The architect is also taking a keener interest in the furnishing and decorating of the interior of the house and the laying out of the grounds, with a view to making the place as satisfying as possible from every point of view. And so we have closer cooperation between architect, interior decorator and landscape gardener, with the result that our country homes are growing still more harmonious with their surroundings and more expressive of the owner's taste, guided of course by the architect's technical knowledge and skill.

The accompanying illustrations, which came to our notice through the recent exhibition of the Architectural League, show a few typical country residences, and give some idea of the kind of homes America is building today for those of her people who believe in a practical, democratic and at the same time beautiful form of architecture.



# THE VENETIAN FOUNTAIN SPELL: A STUDY IN THE RELATION OF ART TO UTILITY: BY ESTHER MATSON



**I**N this day when the old countries of Europe are being searched that treasures may be found, either useful or suggestive of uses, for the people of a newer country, it is not strange that the fountains and well-heads of Venice should pass under a closer scrutiny than has been given them since, as Queen of the Adriatic, the city held and swayed the commerce of the world. And they have been found very useful, these old well-heads, their designs amazing as types of pure beauty, semi-barbaric gorgeousness and quaint simplicity. As suggestion to all American home-builders interested in concrete work they form an illuminating study none the less impelling because of their historic connection and the romantic spell which they are able to cast. Originally they sprang from necessity, soon forming however, a powerful link between art and utility.

A city set as Venice in the midst of a labyrinthine maze of salt tides found it of primary importance to give heed to the question of fresh water-supply. In art-loving Italy it became the next step for private citizens and civic officials alike to vie with each other in the embellishment of those points at which the water-supply came to the surface. No Italian palace worthy the name exists without its stately courtyard; in Venice no courtyard without its marble fountain.

Comparisons may be both interesting and suggestive. It is worth noting for example that such characteristic features as the great towers of a town like San Gemignano and the less conspicuous, but characteristic well-heads of Venice answered each in their own way, to the particular need of their respective localities. In the one case the citizens required strongholds against their enemies and the towers arose, frowning, defiant; in the other these luxury-loving folk of the sea-girt city demanded fresh-water, held with splendor and magnificence. Possessed of a passion to make life spectacular and gorgeous they poured out their energies in decorating every detail of life. They cried out for adornment and even more adornment with a thirst that seemed insatiable. What details they asked, more fit and "decorous" for elaborate decoration than the well-heads?

This passion for decoration grew until at first came the simple stone wall or parapet provided with accessories in the shape of hinged cover, rope or bucket,—the primitive answer to the primitive need; next an ornamental treatment of the parapet, some geometric figure, perhaps a symbolic cross, in time the arms and insignia of the owner; in time

REPRODUCTIONS  
OF TWO OLD  
VENETIAN  
FOUNTAINS  
THAT HOLD A  
WORLD OF IN-  
SPIRATION FOR  
THE WORKERS  
IN CONCRETE  
TODAY. WE DO  
NOT OF COURSE SUGGEST THE  
ACTUAL REPRODUCTION OF  
THESE DESIGNS FOR OUR  
AMERICAN GARDENS, BUT  
THE IDEA OF THESE TWO  
FOUNTAINS, AS IN ALL THE  
OLD VENETIAN STONE WATER  
HOLDERS, IS WELL WORTH  
OUR CONSIDERATION: THERE  
IS A MASSIVENESS IN CON-  
STRUCTION, A SIMPLICITY IN  
DESIGN AND A RELATION OF  
DESIGN TO LOCAL TRADITION  
AND CONDITIONS THAT WE  
COULD FOLLOW IN OUR OWN  
WAY WITH PROFIT AND A  
PRODUCTION OF REAL BEAUTY.





TWO CENTURIES-OLD VENE-  
TIAN STONE FOUNTAINS,  
THE BEAUTY OF WHICH  
IMPRESSES US AS SUGGES-  
TIVE OF OPPORTUNITY IN  
OUR MODERN CONCRETE  
AND CEMENT GARDEN  
ORNAMENTS: THERE IS  
JUST NOW IN AMERICA A  
CRAZE FOR PRACTICAL AND  
SIMPLE GARDEN ARTICLES.  
WE HAVE CEASED TO  
THINK IT NECESSARY TO  
REPRODUCE GREEK SETTLES,  
ITALIAN PERGOLAS, AND  
VERSAILLES FOUNTAINS,  
AND HAVE REACHED A  
STAGE IN OUR DEVELOP-  
MENT WHERE WE WANT  
SIMPLE AND BEAUTIFUL  
GARDEN FIXTURES SUITED  
TO OUR AMERICAN KIND  
OF GARDENS AND HOUSES:  
THESE OLD VENETIAN  
FOUNTAINS HOLD GREAT  
INSPIRATION FOR THE  
WORKERS IN APPROPRIATE  
AND PRACTICAL GARDEN  
UTILITIES.



## SUGGESTIONS FOR CONCRETE FOUNTAINS

again an elaboration of the accessories until rope and tackle of rich design were attached to magically wrought iron canopy.

Nothing could be more fascinating than to trace such steps and to note how this art evolved alongside the astonishing progression in dress and social customs among this sumptuous people. With the arrival of the passion for classic art they aptly discovered that a hollowed-out bit of an antique column could make the most impressive of fountain-heads.

**M**OST eagerly sought after and coveted then were the fragments of ancient temples and many finds in the way of carven column and pagan frieze were treated with scant courtesy by the old Venetians. They did not hesitate to use them according to their own will and the archæologist who might have told them things (whether or no to their ultimate advantage) was not yet existent. Today not a few of the fragments of ancient columns and capitals utilized by the Venetians are to be found turned upside down. Their volutes with the acanthus leaves and the rams' heads appear to us to bear a whimsically expressive testimony to the Venetian disregard of their original intention.

But in those days as now the demand for antiques soon exceeded the supply of the genuine article. Accordingly as a next step we see the native carver setting to work to make a new product along the lines of the old classic examples. And here the particular genius of these men asserted itself quickly. For each stone-cutter, however great might be his admiration for his model, was not long content to make a mere copy of it. He began adapting, changing, interpolating motives of his own, improvizing here and there a new motif,—in short, imbuing the old severe and conventional designs of his models with the life and vivacity of his rich imagination.

Neither abstract forms nor ideas appealed to this full-blooded, color-loving people. Rather they craved material splendor heaped upon splendor, embellishment upon embellishment, symbolism of the sort bequeathed them by Byzantium, sensation after sensation, things the most essentially non-Greek. The marvel is the wonderful results they attained, coming very near to satisfying their artistic cravings. For, dowered by nature with an unerring beauty instinct, they succeeded in amalgamating into one wondrous whole, elements the most diverse, the most, it might be thought, apparently hopeless, resulting in creations stamped with the peculiar Venetian seal, suffused with the glow of their own inimitable spirit. This their wizardry, before the evidences of which we stand today a-gasp.

Among these evidences the well-heads are of importance. As

## SUGGESTIONS FOR CONCRETE FOUNTAINS

Ruskin admitted we must turn to them for "some of the most superb" of the sea-queen's sculptures. Indeed they seem to epitomize her most positive characteristics, defying more than any art works in the world, classification.

**E**ACH and every one of these well-curbs impresses the beholder as a unit, unlike all the other units and it is only by pulling as it were the rose to pieces, and determinedly searching for details that the critic discovers how many and diverse are the elements of its make-up. But on making search he finds, perhaps in some floriated cross and mystic lamb, the Byzantine ear-mark,—in a wonderfully bold and "growing" stem, a Lombard note—anon in some half-monster, half-human head within its tortured wreath a touch of Renaissance grotesquerie.

From the standpoint of a study in decorative composition and pattern designing a series of these masterpieces would be interesting. One might suppose the old craftsmen of Venice would have tired ringing the changes on so seemingly slight a theme as this of a round, square or octagonal parapet for a cistern. Strangely enough the results of this labor bear never any hint of fatigue. Rather they suggest a sense of freedom, of elasticity and of joy in the craft. Doubtless it is this fact that lends such a fillip to our own pleasure in looking at the handiwork of these artist artisans.

And varied enough is the appeal made to us, interesting us in a Gothicized acanthus; again as in an example preserved in the Museo Civico dating from the ninth century in a grouping of Romanesque arches around the curb and in some simplification of a classic capital, in the museum likewise, a well-head showing a superb rhythmic quality in the cutting of rows of foliage and bold lions' manes ranged above;—or in such an example as that from the Palazzo Loredan—a wonderful combination of egg and dart molding with a realistic fruit garland that reminds us of the Florentine work of the della Robbias.

In this city of Venice, surrounded on all sides by the salt estranging sea, one may yet draw draughts of fresh water out of these sculptured fountain-heads. They proclaim also the wanton spoliation of the Italian ready to sell his birthright of art treasures. In eighteen hundred and fourteen there were five thousand well-heads in Venice, in eighteen hundred and fifty-six, two thousand. Now, of the Italo-Byzantine period there remain perhaps about fourteen, half of which are owned by antiquity dealers.

Many have attempted to analyze the Venetian magic, and to their grief. They have resolved it into its Byzantine and its Romanesque, its Gothic and its Renaissance elements. To be sure these

## SUGGESTIONS FOR CONCRETE FOUNTAINS

elements are present. They are also present in the art of other Italian towns, while the peculiar magic is absent. Even Rome has no such witchery. Mistress of incalculable possessions she yet has failed to infuse into them a special spirit,—a personality. This Venice did. The one became a monumental city: the other temperamental.

The question forces itself why these Venetian well-curbs should have a charm so hundred-fold more compelling than that of their near relatives, the baptismal fonts, which are to be found in every church in Italy. Question that admits no answer; unless it is that while the fonts belong to the chill interior of the churches, the fountains partake of the irresistible joyousness of the out-of-doors. For whether in public square or in private courtyard they have about them always a quality of the open air.

Sometimes these fountains are called well-mouths. As reservoirs of cool water and at the same time precious heirlooms of art, they are also speaking mouths; their refrain sung low but melodiously, "Venice—Venetia, venetiam—come and come again."

Indeed to Venice we go for many things; for inspiration, suggestion and for that knowledge of the past which helps to make the present comprehensible.

Whether it is a modern American gatepost that is needed, a bird bath, a capital for a column or some bit of garden furniture done in concrete, the old Venetian well-heads point the way to a knowledge of legitimate and beautiful ornamentation.



# HOUSE-BUILDING OF THE BIRDS: BY T. GILBERT PEARSON



SPRING is undoubtedly the time when the wild birds make their strongest appeal to the human mind. It is the song season and the birds are now more active, more brilliantly colored and more in evidence than at other times. In fact the words birds and spring seem almost synonymous, so accustomed are we to associate one with the other. All the wild, riotous singing, all the flashing of brilliant wings and tail, all the mad dashing in and out among the thickets or soaring upward above the tree tops is impelled by the great natural instinct for mating and rearing young, which controls the actions of all feathered creatures from the wren to the condor.

One may learn more about a bird's habits by observing its movements during a few spring days than by watching it for a month later on. There are few sights more stimulating to interest in outdoor life than spying on a pair of wild birds engaged in nest-building.

One spring a pair of robins established their nest on the bough of a small balsam standing beside a much-used walk on a college campus near my home. It was my good fortune to discover the female in the act of bringing one of the first twigs for its construction, and I immediately laid out for myself the task of watching these birds closely in order not to overlook any of the processes of building which were to follow.

In gathering their nesting material the greatest care was exercised to work at those hours of the day when there was the least chance of being observed. Thus, the greater part of the work was carried forward in the early morning while as yet few people were astir. Seldom would there be any activity from the breakfast hour, which occurred at seven o'clock, until after the students had ceased to cross the campus in numbers two hours later. Then, for an hour or more, building was rushed. The early morning was decidedly the favorite time for nest-making,—doubtless one reason being was that the dead grasses, straws, twigs and other nesting materials were then damp and pliable owing to the night dews which rendered them more easy to weave into position than after the sun had dried them thoroughly. Mud for daubing the nest was gathered from a little pool at the end of a leaky horse trough.

On April eighteenth all operations were suspended—the nest appeared to be completed. On the twenty-second the female began sitting. One could see her tail extending over the side of the nest and her bill pointing upward at a sharp angle over the opposite rim. The first day she flew off when the hundred young men, who frequented the

## THE BIRDS' HOUSE-BUILDING

walk, came along on their way to meals; but the second day she seemed to have become accustomed to them and sat quietly though numerous heads passed only a few feet away. No one disturbed her or the nest with its four blue eggs. On May sixth she began feeding the young. About two weeks had been required for the eggs to hatch.

Four days after this interesting event, I noticed the heads of the youngsters bobbing above the nest. Strength was coming to them quickly. When the morning of May seventeenth broke it revealed that a drizzling rain had been falling for hours. This dreary morning happened to come on the date when the young robins desired to leave the nest and rain could not dampen their wishes or check their plans. At seven o'clock three of them could be seen sitting motionless a foot or more from the nest on the limb which supported it. For fifteen minutes I watched, but they scarcely moved during that time and only when I approached them did they appear to notice me. Each had gathered itself into as small a space as possible and, with head drawn close to its body, it seemed waiting for something to occur. The fourth one could not be found.

A little later the weather cleared and the parent birds quickly led their young from the open campus to the more sheltered cover of a nearby garden.

**A**FTER the family had once departed from the nest there was no hope of their ever returning. In order to examine it more closely, I moved it from the limb wishing to know just how all that wonderful structure was put together. From notes made at the time, I quote: "In its building a framework of slender balsam twigs had first been used. There were sixty-three of these, some of which were as much as a foot in length. They served as the sills and studding of the house. Intertwined with them were twenty fragments of weed stalks and large grass stems. The red clay cup, the plastering of the house, which came next inside, varied in thickness from a quarter of an inch at the rim to an inch at the bottom. Grass, worked in with the clay while it was yet soft, aided in holding the mud cup together. Last of all came a smooth, dry carpet of dead grass. The whole structure measured eight inches across the top. Inside it was three inches in width and one and one-half in depth." This was the nest of the robin, one of those wonderful natural objects which had been made for a purpose and had served that purpose well.

The robin, in common with a large number of other birds, builds a nest open at the top. The eggs are, therefore, exposed to the view of the crow, the pilfering bluejay and the egg-stealing red squirrel. This necessitates a very close and careful watch on the part of the



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owners. At times it may appear that the birds are not in sight and that the eggs are deserted, but let the observer approach too near and almost invariably one or both old birds will apprise him of their presence by voicing their resentment, and hurling broadcast their cries of distress.

A wide variety of material is used by birds that build open nests. Cotton and feathers enter largely into the construction of the shrike's nest. The mocking-bird shows a decided preference for the withered stems and leaves of the life-everlasting, better known in the South as the plant which produces rabbit tobacco. The nest of the scarlet tanager is often made almost entirely of grass, the outer half being green, fresh plucked blades which produce a strong contrast to the brown inner layer with which the nest is lined. Many of the thrushes make use of large flat leaves besides pieces of rags and paper. The most exquisitely dainty home built by the bill and feet of birds is that of the ruby-throated humming-bird. When completed, it is scarcely larger than an English walnut and is usually saddled on a small horizontal limb of a tree or shrub frequently many feet from the ground. It is composed almost entirely of soft plant fibers, fragments of spider's webs sometimes being used to hold them in shape. The sides are thickly studded with bits of lichen, and practised indeed is the eye of the man who can distinguish it from a knot on a limb. Although the humming-bird's nest is exceedingly frail, there appears to be nothing on record to show that any great numbers of them come to grief during the summer rains. It is, however, not called upon for a long tenure of occupancy. Within three weeks after the two little white eggs are laid the young have departed on their tiny pinions. Young birds which require a longer period of growth before leaving the nest are furnished with a more substantial abiding place. In the case of the bald eagle, whose young do not fly until about three months of age, the most stupendous domicile is provided.

**I**T was on the twentieth of January, a number of years ago, that a bald eagle's nest first burst on the delighted vision of the writer. It was situated in an enormous pine growing in a swamp in central Florida. Being ambitious to examine its contents, I essayed to climb to the great eyrie, where it reposed in the top crotch of the tree one hundred and thirty-one feet above the earth. By means of climbing irons and a rope, which passed around the tree as well as my body, I slowly ascended, nailing cleats for support as I advanced. After two hours of toil, the nest was reached but another half hour's time was required to tear aside enough of the under structure of the nest to permit climbing up one of the side limbs on which it rested. In doing

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this there were brought to view many layers of decayed twigs, pine straw and fish bones, showing that the birds had been using the nest for many years previously. Season after season the huge structure had been enlarged by additions, until it was now nearly five feet in thickness, and about four feet across the top.

At this date it contained two fledglings, about three weeks old. Having been led to believe that eagles were most ferocious birds when their nests were approached, it was with unfeigned feelings of relief that I noticed the parents flying about at long rifle range. The female, which with all Raptores is the larger of the pair, once or twice swept within twenty yards of my head but quickly veered off and resumed her former actions of beating back and forth over the tree tops two hundred yards away.

The members of the woodpecker family, contrary to popular belief, do not lay their eggs in hollow trees—they deposit them in cavities which they themselves excavate for the purpose. The bird student soon learns just where to look for the nest of each species. Thus you may find the nesting cavity of the red-headed woodpecker or the flicker in a dead tree or tall stump, and most frequently the wood selected is not in an advanced state of decay. Telephone poles are often used for this purpose. On the plains, where trees are scarce, the telegraph poles provide convenient nesting sites for woodpeckers. Some time ago, while traveling on a slow train in Texas, I counted one hundred and fifty telegraph poles in succession, thirty-nine of which contained woodpecker holes. Probably I did not see all of them, for not over two-thirds of the surface of each pole was visible from the car window. In traveling through the pine barrens of Florida and southern Georgia one frequently finds, grouped about the negro cabins and plantation houses, the popular chinaberry or Pride of India tree. These are the places to look for the nest of the hairy woodpecker—in fact I have never found a nest of this bird except in the dead, slanting limbs of the chinatree.

The member of this family which displays most originality in its nest-building is the red cockaded woodpecker. It is a southern bird and the home for its young is always chiseled from a living pitch-pine tree. This, in itself, is very unusual for any of our eastern woodpeckers. The bird however, has still a stranger habit. For two or three feet above the entrance hole and for five or six feet below it, all around the tree, innumerable small openings are dug through to the inner bark. From these little wells pour streams of soft resin which completely cover the bark and cause the trunk to present a white, glistening aspect which may be seen for a quarter of a mile. Just why the birds do this has never been explained. It is surely the case, however,

## THE BIRDS' HOUSE-BUILDING

that the sticky resin prevents ants and flying squirrels from reaching the nest, both of which are known to be troublesome at times to eggs and young birds.

**T**HE student of ornithology who takes up the subject of bird-nest architecture will surely, sooner or later, be impressed not only with the wide assortment of substances used, but also with the wonderful variety of locations chosen. The grebe or water witch builds a floating nest—the buoyant part of which is usually the green stems of water plants not bent over, but severed from their roots and piled across each other. On this platform is collected a mass, gathered from the bottom of the pond, of decaying vegetation. Herein the eggs are deposited and, as they are laid one after another, are carefully covered with more decaying vegetation when the bird is absent from the nest.

If, perchance, the grebe's nest we have been examining is situated in a southern fresh water pond we may notice, as we wade ashore, an unsuspecting-looking cluster of gray Spanish moss caught in the top of a swaying buttonwood bush. Let us not pass this too hastily for, in all probability, here is the nest of the fierce little kingbird. Near the shore the least bittern may flutter upward from the frail platform she has built among the rushes where three pale blue eggs await our inspection. The great crested flycatcher may be called a superstitious bird, else why should it always have a cast-off snake skin conspicuously displayed near the opening of the hollow tree where its treasures are hidden. Some birds seem to have an abnormal fondness for nest-building. In the salt marshes along our coast the marsh wren is in many places one of the most abundant birds. Its nest is a little globular affair, which sways to the wind in the tall clumps of grass. The entrance hole is at the side. When the female enters this and begins the incubation of her eggs, the male busies himself with alternately singing and building additional nests. Sometimes as many as four or five of these "male nests" are constructed but evidently never occupied, unless perchance as a roosting place by the proud architect.

Heretofore mention only has been made of the nests of birds built with much labor and usually constructed in trees or bushes. A very large number, however, lay their eggs on the ground with but little or no attempt to gather around or beneath them any special nesting material. The killedeer's eggs are simply deposited in a slight hole scratched in the ground, usually in an open field or on a rocky hillside. To protect them from enemies the bird must depend upon the peculiar marking of the eggs, which closely resemble the ground on which they lie. This fact, together with the habit of the bird in feigning a broken

## THE VALUE OF SINCERITY

wing upon the near approach of an alarming creature, makes sufficient safeguard for the eggs and offspring of the species.

On the sandy islands of our south coast country, the skimmer and many species of terns make nests by simply burrowing a slight depression among the sand and shells when turning their bodies around. Some of the sea birds of the far north, as for example the guillemots and auks, often lay their eggs on the shells of cliffs exposed to the sweep of the ocean gales. These eggs are shaped in a manner as if designed by nature to prevent them from rolling off the rocks. They are very large at one end and at the other taper sharply down to a point. When the wind blows they simply swing round in circles.

Although we sometimes speak of the bird's nest as its home, such is really not the case for the nest of the wild bird is simply the cradle for the young. When the little ones have flown it is rare that either they or the parents ever return to its shelter.

## THE VALUE OF SINCERITY

“**T**HERE is nothing in the world which needs so little decoration or which can so well afford to spurn it altogether as the absolutely genuine. Imitations are likely to be exposed unless carefully ornamented. Too much embellishment generally covers a blemish in the construction. It therefore happens that the first rate invariably rejects adornment and the second rate invariably puts it on. The difference in the two can be discovered at short range, and safety from exposure lies only in imperfect examination. If the vision is clear and the inspection careful, there is no chance for the sham ever to be taken for the genuine; and that is why it happens that among all the forms of activity in this very active age, no struggle is more sharp than that of the first rate to be found out and of the second not to be. It is easier to conceal what a thing is than to prove it to be what it is not. One requires only concealment, the other demonstration. Sooner or later the truth will appear. Some time the decorations will fall off, and then the blemish will appear greater because of the surprise at finding it.”

From Governor Frank S. Black's Speech on Lincoln, Delivered at a Dinner of the Republican Club.

# JAPAN'S BEAUTY AN INSPIRATION TO AMERICAN HOME-BUILDERS: BY KATHRYN RUCKER



FRESH air is pouring through every phase of American life today. Our traditions and customs, civic, artistic and social are rent asunder. As a nation we are reforming and being reformed. Whatever is classic and formal in our lives is at the present moment open to suspicion. The only thing we are not open-minded to today is habit. It is almost impossible to have an idea so fresh

and unusual and overwhelming that it can really create a sensation, because every day is bringing forth new ideas, and as a nation we are tolerant of everything that is fresh and stimulating and of nothing that smacks of the established.

Of course a certain restlessness must be the result of this perpetual interest in change. On the other hand, out of this stirring up of the moribund we shall surely gather a more interesting, exalted, worthwhile social existence.

For instance, just at present we are as a people eagerly looking out into the country with a view to more wholesome, peaceful and sane living, we are tired of our city houses in the midst of noise and confusion, of our overheated rooms, of the need of dashing away from our homes a couple of times a year in order to remember what trees and birds and flowers are like. We want country homes and we want simpler homes and of course we are looking about for fresh ideas for the building and fitting of these homes.

It is but natural that this search should at least lead us sooner or later back to Japan, where the greatest beauty and simplicity are to be found in all the old established homes and where the prime impulse seems to be to bring nature within doors as much as possible, not by clipping flowers and ferns and tree branches and bringing them in to wilt and die, but by building houses that can be made open to outdoor life whenever the season and the weather will permit.

Perhaps there is no land which holds out to us better examples of simplicity and beauty in house and garden than Japan; because its people, while cunning to a degree in commerce, have never departed very far from the most primitive home-life. To picture homes more unlike those of America in conception and arrangement than the Japanese would be somewhat difficult. It is equally true that the people who live in them are different from those of the United States and that in each case there are certain geographical limitations. Nevertheless the homes of Japan illustrate certain admirable features conducive to health and happiness that might well be emulated in America.

## JAPAN'S INSPIRATION FOR HOME-BUILDERS

In comparing our houses with those of the land of the Rising Sun the most marked contrast is found between elaborateness and simplicity. The beauty of the latter is sometimes severe, even though projecting an air peculiarly pleasing, friendly and inviting. The Occidental conception of the term "homey" is entirely lacking. Instead, the charm of the Japanese house is found in its close relationship to the garden of which it appears a part; its freedom and naturalness and its unobtrusive beauty.

**O**F course climatic conditions and the requirements and inclinations of the people have had much to do with the development of Japanese houses as they now exist. Mild winters and hot summers have made it desirable that they should above all else be open and airy. Usually one entire side of a room is formed of sliding and removable doors allowing it to be thrown open onto a garden. There are in fact to such rooms two sets of doors with a little porchway between called the engawa. The outer doors or amado are of thin boards, their purpose being protection from storms and intruders. The inner doors along the engawa, and the windows, shoji, have wooden frames covered with thin white paper. In winter they are usually kept closed, while in summer they are often entirely removed, making the house quite pavilion-like. Hung with decorative lanterns and wind bells, the matted floors supplied with cushions, zabaton, and a rack of bright colored fans conveniently at hand, this open arrangement is very effective, restful and satisfying.

In the Japanese house there are no dust catching draperies, or over-crowded furniture. Chairs and beds are without place. Perhaps the absence of these frequently distracting and disturbing elements, considered necessary in American homes, save our Nipponese friends from many cases of nerves.

The singleness of purpose of these artistic but very simple people is observable in all details of their homes. There is a certain place reserved for pictures, of which one only, two at most, can be exposed at a time. Another place is held for a vase of flowers, and seldom more than one treasure of pottery, porcelain or bronze is to be seen. The place set aside for the exhibit of these decorations is called the tokonoma and the pillar of its construction is usually of beautiful, natural wood, frequently nanten or red sandalwood. It is always in the reception or company room, kyakuma, the seat before it being the high place of honor. The inner sliding doors, or fusuma of decorated paper and an occasional screen offer the only other ornamental features in the house except perhaps the rare use of a carved over-door panel.

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The fact that most Japanese houses have but one story eliminates the fatigue of stair climbing. Very thin walls and sliding paper doors without any means of fastening, make of necessity the home life extremely intimate. No strain after exclusiveness is felt; every one is so natural and unashamed that there seems to be neither desire nor need for privacy. Yet there is no boldness or show of immodesty.

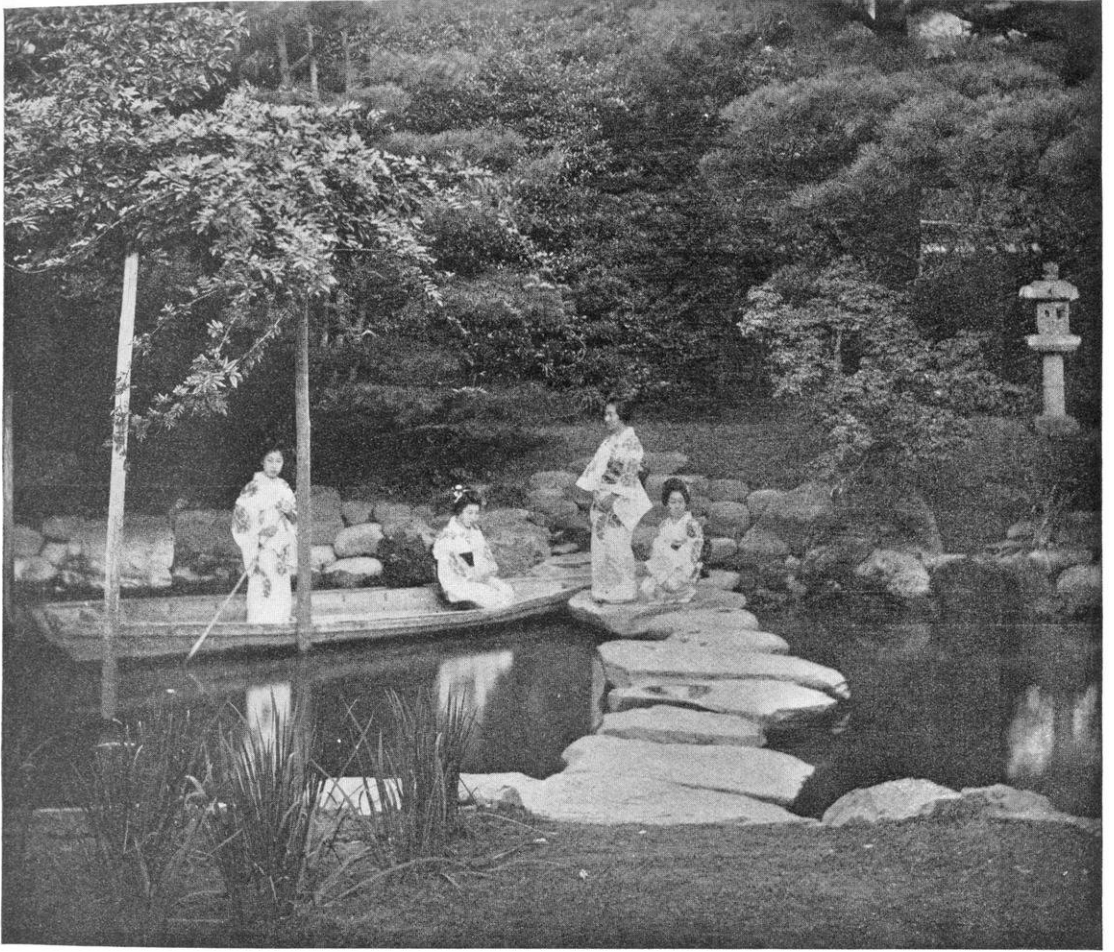
The rooms are large or small according to the means of the family, the ordinary house usually consisting of vestibule, parlor, wife's room, tea room, two servants' rooms and a kitchen. Any apartment however is readily converted into a sleeping chamber, it only being necessary to spread the bedding on the floor, kept exquisitely clean and free from dust since all footgear is left at the entrance.

In the kitchen, also, there is great simplicity, meals being prepared with few utensils and over a small wood or charcoal stove, very primitive in style. The gas range and electrical cooking apparatus are not demanded as modern conveniences.

Steam and furnace heat are practically unknown. Living rooms invariably face the south, that their exposed sides may receive all possible benefit from the warm sunshine in winter and the breezes in summer. Of every natural advantage some use is made and these seem to be appreciated in the fullest.

One thing seems most remarkable and inexplicable about these outdoor-loving people. With all the openness of their houses flooding them by day with air and sunlight, not an air-hole is left open at night and to the uninitiated it remains a mystery why the non-ventilated sleeping rooms are not more deadly in their effect.

**I**N Japan one does not always inquire for the house of a friend: one asks to be directed to his garden, knowing that there he will find him whom he seeks. For the Japanese would infinitely rather be known as the owner of a bit of earth that has been subject to his treatment, showing also his artistic conception of nature, than as possessor merely of the boards, the shutters and strips of paper that compose his dwelling. In truth the home instinct of the Japanese lies in his garden. This may be because he there scents his power as a ruler of nature; as he remakes and transforms the space at his command into a miniature landscape. In no wise does he aim, like many humble gardeners, to be the faithful servant of Nature: he desires to be, as in reality he is with his wonderful skill and ability, her master. He ignores the wishes of plants, harries and distorts them into fantastic shapes which enable him nevertheless to attain the effects that he loves. He touches in his garden the highest point of artificiality, yet gains results so alluringly simple, so sweetly childlike that it seems



SECLUSION AND QUIET PEACE ARE ALWAYS PRESERVED IN THE JAPANESE GARDEN: FROM A BUSY CITY STREET YOU MAY STEP INTO SUCH A SPOT AS THIS AND FEEL IN THE HEART OF A WILDERNESS, SO MUCH OF NATURE IS CONCENTRATED IN IT





EVEN IN THE HOTELS AND TEA HOUSES, THE CHARM OF THE SIMPLICITY OF THE HOME IS FELT. THOUGH THE BUILDING IS EXPANDED BY ONE OR TWO ADDITIONAL STORIES, ITS ATMOSPHERE IS NOT THAT OF A PUBLIC PLACE. THIS OGIYA OR TEA HOUSE WITH ITS EXQUISITE GARDEN IS QUITE TYPICAL.



THE COVERED GATEWAY AND HEDGE ARE PICTURESQUE FEATURES OF THE GARDEN OF ALMOST EVERY JAPANESE HOME. NEAR THE PORCHWAY, OR ENGAWA, A LARGE URN OR VESSEL OF WATER IS PLACED FOR CONVENIENCE IN WASHING THE HANDS; AND HOW BEAUTIFUL IS THE SCENE!



HOUSES ALONG THE RIVER BANK IN TOKIO: THE WATER IS MUCH LOVED AND VERANDAS OVERHANG THE EDGE OF NEARLY ALL JAPANESE STREAMS. THE INTIMACY BETWEEN THIS CHARMING HOUSE AND GARDEN MAKES ONE FEEL THAT THE TWO MUST FORM A FRIENDLY AND EVER ATTRACTIVE HOME.



THIS ATTRACTIVE KITCHEN SCENE SHOWS HOW VERY SIMPLE IS THE DAILY COOKING IN A JAPANESE HOUSE; THE RICE BOILER, WITH A WOOD OR CHARCOAL FIRE, COMPRISE THE OUTFIT IN MOST HOMES.

THE NEIGHBORHOOD WELL, WHERE MUCH VISITING AND GOSSIP IS INDULGED IN BY HOUSEWIVES AND MAIDS: RUNNING WATER IS NOT TO BE HAD IN ALL CITY DISTRICTS, AND THIS PRIMITIVE WORK IS MADE A SOURCE OF JOY.



FIRST COURSE OF A SIMPLE DINNER FOR THREE PERSONS: THE SOUP IS ALWAYS SERVED COVERED AND THERE IS NOTHING SUPERFLUOUS OR UNBEAUTIFUL.

THE JAPANESE BED CONSISTS OF BEDDING ONLY, AND THIS IS PUT AWAY IN A CLOSET DURING THE DAY: NO SPECIAL APPOINTMENTS ARE NECESSARY FOR THE SLEEPING ROOMS.

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as if he must have thrown dust into the very eyes of Mother Nature.

The Japanese asks his visitor: "You like my garden? See, a place to walk; a little water; pretty view; a place to think!"

This garden at no point may be more than twenty feet long, yet the visitor bows his head, saying with conviction: "It is a little paradise."

The ambition of a Japanese garden is entirely without limit. It is, in fact, to form a mimic landscape. The rock garden therefore is one pure and simple, not merely ground set aside for ill-tempered Alpine plants, as is frequently the case in America. In such a garden the rocks would be of perfect shape, size and disposition and they would be relieved by round, clipped bushes absolute in proportion and offsetting in arrangement the prescribed order of the rocks. The finished result would be so apparently free from ostentation that the stranger might easily think it a conception of Nature in one of her chastest moods.

**I**t is a mistake to think however that all Japanese gardens are miniature in proportion and beside which the dwelling occurs merely as a place of refuge. Some of the famous ones of Tokio cover much ground and are as wonderful and highly perfected art works as are the smaller ones. From a vista in one of the large Tokio gardens the visitor looks over water to a series of green dunes topped with dwarf pines above which rises the ever changing cone of Fujiyama; in another section of the same garden an archipelago of pine clad islets mimic the famous ones of Matsushima, off the coast of Sendai. The water in this garden has besides innumerable bays and inlets bordered by reeds and defined by rocks or pebbles. In some sections irises occur in profusion, also azaleas; although it cannot be denied that blooming plants have not entered to any extent into the great scheme of development. For the Japanese garden is never a display ground for flowers: it is in every case a reproduction of landscape. Its tone may in places be gloomy, a trifle sad; but it is always without the attribute of excitement and unrest, given to many American gardens by irrelevant blooms, inharmonious colors and flowers mad with the determination to go to seed.

The Japanese looks upon the American garden as he does upon the arrangement of its cut flowers thinking to himself that they are equally barbaric in profusion. In his garden he seeks peace, solace and the inspiration that comes from regarding the works of nature. Too often the American garden gives only excitement and the wild notes of high color.

# A NEW IDEA IN STATE SCHOOLS THAT WILL BUILD UP CHARACTER AND BODY AS WELL AS BRAIN: A SUGGESTION FOR CALIFORNIA: BY RAYMOND RIORDON



WHEN the man from the conventional East and the commercial Middle-West stood, hat in hand, at the carved door of the old Mission of San Juan, many thoughts ran the gamut of his brain. Since seventeen hundred and ninety-seven this pile, representing education in its highest type—for it was built with the unselfish labor of unskilled hands become artisan through a

task of love—had withstood storm and wind. The earthquake, however, that builder of the empire, has placed its mark on the historic pile and now many of its crumbling walls are tottering, asking for a hand to prop them up. And this hand has come to the Mission of San Juan, for a mighty white chief has built a cement plant in the vicinity of the “sacred place,” and he has said that the first cement milled shall go toward rebuilding the temple of the Indian, the monument of the daring and saintly Spaniard of the eighteenth century. Perhaps the big white chief feels that if his race had the perception of the native, cement would not so long have cried out to be recognized as the savior of the suffering forest. Did not these red children who flocked under the Spanish cross get, from those same hills, lime with which to stick together the fragments of their crude building material? So the earthquake, which waited so long before it brought old San Juan to her knees, may yet prove an investment for a longer future, the lesson the Mission has already written across the length and breadth of God’s acreage—California.

Travel up and down the State of California—favored of the Almighty, an empire in its own right—and the byways take you to the Missions. The “fathers” whose toil and devotion taught the Indians the sanctity of labor, have left the marks of their sandaled feet pressed far into the rocks of the everlasting; they have charged the air of a dreamland country with devotion to home and sacrifice to ideals. Now the *day* of the Missions has passed. Yet the *work* of the Missions has just begun. The Indians were children and the monks successfully taught them. How? Most important of all, the teachers were sincere; they were not after personal gain; theirs was a mission. And the means they used? Labor with the hands, urged by desire of the soul; unselfish devotion to half-understood ideals. Ideals entirely understood leave little chance for belief, and belief is the Plymouth Rock of religion.

The Missions are crumbling, just as man falls back to dust when

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his task is done. Now, education must step forward and blaze the State with schools which shall teach sacrifice as the Mission taught it; the community first, personal gain last. Just as the Mission "father" offered his red children Heaven, so the teachers of today must offer civic consciousness—the only reward worthy as a goal of education.

**P**ASSION, greed, ignorance are the parents of crime. Work—not fatigue—deadens passion; work removes greed; work develops intelligence. If work gives an unfair return, then passion is not deadened but kindled into flame; if work be but animal labor, then greed is inflamed; if work be only for bread, then body alone, not mind is fed. Work must be the attribute of the soul; and it can be, provided it is not branded with the placard Failure—failure in succeeding to rob, failure in succeeding to outwit, failure in being born of the rich. Our schools of the common people teach pupils from books so they may not have to do manual work; or if trade schools offering manual training, they send children out as mechanics, but do not develop the qualities which would enable them to rise against unscrupulous labor leaders. Our children do not toil enough, and thus are not happy; many of our financially successful men have not toiled enough, and they do not know the mind of the laboring man, and so patronize when they try to help. Our schools do too much for the child, and as a result the child can do little for himself.

The public school has become a feeder for the universities; the universities themselves are too often the fattening ground for social parasites. Manual training, business training have been introduced, and a study of the situation brings this deduction—that if you haven't wealth to go to the university, take the course offered for business or technical training. And such business and technical training as it is! Nowhere do we hear, or see, any aim to make education subordinate to, and existent for, character building. Consequently, the business-trained boy goes forth with one thought uppermost—"to beat the other fellow;" somehow or other, get more salary. The technically trained boy goes forth eager to join in—not to combat—the abuse of power by labor unions, because his wits are sharpened better than his tools. This country does not so much need "skilled laborers," as it does laborers skilled in the knowledge of labor.

If we do not work with our hands, we shall become decadent. Some of the best blood in America flows in the veins of our rich families. Yet these are just the people whose offspring are deprived



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of the right to steady their nation by conscious citizenship—are deprived of their right to progeny as good, at least, as their ancestors. Rich men's children are not given the chance to work. "Work, and therein have well-being." The rich grow to manhood and to womanhood knowing nothing of the mind of the laborer. Their inclinations to help the toiler, therefore, make them mere charity dolers; and nothing is so demoralizing as charity. The man who has sweated and toiled, especially if his efforts have been only for the good of others, knows the mind of the worker. It is not the material side of laboring conditions we must understand—it is the mind of the masses.

Let us plan, not an up-to-date boys' school, if you please, but an out-of-date boys' school reincarnated, so that honesty of purpose, industry and conscious citizenship may become factors in the rebuilding of a nation through the only possible medium—the children.

We are shams today—not men. We venerate our wood, and cry aloud, "beautiful." If it stands for the present, if its flaws are hidden, then all is well. We have not the muscle to hew the oak to its heart, or the integrity to cry out against deceit. We are but daubed imitations of Nature; men with smart clothes and women with trinkets. Savages all of us, but without the saving grace of the savage—religion, daring, endurance, skill.

**A** FEW days ago a young man of twenty-three came to Interlaken, clean-cut, well-built, intelligent, with some of the elements of forcefulness. This man wanted to work with us; he would do anything, just to get away from the useless existence of motoring, golf, pink teas. He had been to Chicago University for three years, and expected to end in the law school at Harvard. He was taking vocal lessons to develop his speaking voice. While the man was asking for a chance to work, his mother was ridiculing the idea. She frankly admitted her selfishness; she did not want the boy out of her sight; he was her all, and something might happen to him. But the chap was determined, and would work at Interlaken. Three years previous this young man visited Interlaken with a Chicago University professor. When they had inspected the school, the professor threw up his hands in disgust. "Useless," said this man of learning. "Too little pedagogy." Yet after three years of university training this youth returned and cried, "Give me a chance to do something useful. I have no strength; I want to do something for somebody."

The first twelve years of child life should find expression in constructive physical activity and with the end in view of usefulness to

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the community. A child of twelve able to recite Homer and discuss philosophy is about as useful to society as Halley's comet. What the nation needs is a population of workers. The fact that a child sweats his life out in the mills or the mines is because too many others do nothing. A right distribution of labor would mean no "child labor," so-called.

The community idea has never been instilled into our public education, save just where it means sham. Take, for example, the residential suburbs near the larger cities, where there are mothers' clubs and parents' organizations. In such instances, these good folk band together to get recognition for their particular school; to benefit their particular children; to have the limelight focused on them as individuals. Now, if there is a spot where the school should not need to supplant the home, it should be the house of the rich. Parents' organizations in poor districts mean, as a rule, the gathering together of the poor folk that they may be told by a few idle, though interested, well-to-do people, how to live. But being told how to live is like being told how to be good; you have to learn how, through doing. Parents aren't the ones to be told anything; the child must be taught. After children are born fond mothers read books on the baby and its care, but the time to prepare for the training of children is during the formative period of the mother's life.

The community—know what that means, or waste no time in attempting to improve the nation. Prestige—make that word obsolete, or you will be sowing the germs of snobbery in your children. Why won't we give our boys what our grandfathers gave us—a desire for industry, a pioneer daring, a wish to help others? A real man is the open door to everything vital. Work, responsible work, is the equalizer. If a boy is allowed to work only after he is out of school, then he will ever be an unlearned laggard dependent upon another's industry; if work is doled out only to the few, then they must work doubly hard in order that the idlers may be hastened to perdition; if work be only a means of personal development, with no incentive but personal gain, then it loses its value as a leveler of caste, an upbuilder of manhood.

The farm boy wants to get to the city as soon as possible; the city boy sometimes has an idea that he would like to go to the country. This constant desire for what we do not have drives from the East its natives, and sends them to the West, and *vice versa*. A community may change, but where there is common interest and definite purpose, such changes will be beneficial,—the weeding out of the restless or undesirable. It is true that localities made up of the same old families generally lie dormant, with little progress; but the reason

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for this is undue accumulation of wealth. The central idea of any group of people should be equal distribution; this eliminates those out of harmony, the idle, the useless.

A farming community should not send its boys to college to learn scientific farming; its public school can teach the laboratory principles just as well. The Government should give each community the help it needs in instructing boys and girls along scientific lines. Each community should have its quarter section; this land could be farmed and the produce cared for by the boys and girls. There should be no element of personal profit, no prizes, for they are but a form of bribe. The best in any endeavor must be soul-given. The improvement should benefit the future classes through added equipment, greater scope, etc. If a farm school were maintained in this wise, boys could put into practise at home the principles learned at the school. Boys who attend the average public or high school do not often return to farm, and when they do, are usually useless, permanent drains on the family exchequer. As they are, so will be their children. A farm school should be possible in every community, and properly managed would support the public school of the district. Details of such a plan could be worked out by the school board and parents of each community. A coöperative market could become a part of the project; farmers' sons would cease to furnish means for riotous college living with their fathers' money; the future generation would show men, not hybrids, for the population would not scatter; villages would no longer be centers of scandal, but lyceums of wide-awake thought, and the farmer of such a country would remain a worker and manager, not a leaser of foreign labor.

**A**NY effort to benefit the nation must be made through the child. To enlarge further the scope of agricultural teaching in the high schools or the universities will gain but little for the people. Such effort will but develop the latent talent of the few who will soon begin to exploit their knowledge for personal ends. Knowledge acquired after sixteen lacks the elements of unselfishness; such knowledge tends toward self-centering ends. It is a waste to give more to institutions for higher learning, for they have already proved themselves inadequate in developing a conscious citizenship. The college graduate is not always a desirable attachment to a working community. Expert knowledge we must have; but the expert who has not learned through doing, lacks balance, the soul ballast that streams of sweat and corded muscles give to the man who equalizes life through the development of both the mental and physical self, a life rounded by experience and contact with actualities.

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The so-called "new" in education is but a revival of the old, called to life by earnest men who feel the failure of the schools to lift the nation from the mire through its citizenship. Many movements in education are failures today, though logical in conception, simply because we begin at the wrong end. If you would put the seeds of honest toil in the youth of the land, then center your thought, your finances, your strength on the child when he starts to school. Otherwise failure is sure. Better corn is grown now than ever before; hogs are raised better; crops are rotated; we doctor our trees. But do we get a better citizenship through any of these advances; do we get men capable of sacrifice, do men have greater respect for their neighbors' rights if personal gain hangs in the balance?

The beginning must be made with the child; the men who make such a beginning possible will have to be sincere. They will not see the fruition, but they may see the blossoms. Waste no time with any school effort dealing with children beyond the adolescent age. Vocational work will never put stock into a race, if industry of mind and muscle has not been instilled in the boy and girl before they are sixteen. In any movement for the progress of the youth of the land *results in the physical development should be shown*, as well as exhibits of woodwork, farm produce or hand crafts. A strapping, muscular fellow can throw the discus; but can he weed a garden? A college graduate can discuss philosophy; but does he know that each bit of useful work he does saves another's back? A vulgar reprobate can build a house; but does he laugh and play with his children, or does he beat his wife? A clever craftsman can produce fine work; but does he make it possible for other than the extravagant to buy the fruits of his labor? A shrewd lawyer can win his case; but has he won on ethics or won on gold? Examine your human product when teachers extol their schoolroom achievements and you will gain in two ways. First, you will find that ability to work too often lacks the soul for usefulness to all. Second, that each is asking the question: "Where do I come in?"

**T**HE great difficulty with public education is that we take it for granted the State owes us as much and more than it gives. We are wards of the State; that is true, but no one deserves from the State more than he can do to repay the State. The pupils who flock to the agricultural courses, which our Government is now furnishing in its experiment stations and farming demonstrations, study mainly to enable themselves to better their financial condition. The idea that they owe the Government in return at least good citizenship does not occur to them. Therefore, any attempt to

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improve the race permanently through education, should be worked out on a self-supporting, not an endowed, plan. Any endowment is an assessment on industry, on integrity, on man's right to independence.

Butte County, California, has made land available which is unexcelled for growing oranges and olives. It is rich in soil adaptable to crops of grain and hay. Irrigation is in such an advanced stage that the cost of securing proper water-supply is minimized. Let the State make a public investment in twelve hundred acres of such land and turn the ranch over to boys for development, meaning also the boys' development. True, the boys would have to leave home, and this is as good for them as remaining at home, when we consider the home life, or lack of it which conditions have forced upon us in this enlightened country.

The land secured should be unplanted. A community of one hundred and twenty-five persons should be kept in mind; of this number one hundred should be boys between the ages of ten and eighteen. Once the school has become established, the oldest boy should be but sixteen, and he should be ready at that age for the university, and able to earn his living at the same time.

The students should live in tents, such a tent city having all the decencies of sanitation, electric light, etc., until they actually build their own permanent dwellings. The home building should be so planned that sleeping quarters, outdoor rooms, dining room, kitchen, schoolrooms, laboratories, shops, masters' rooms would all be under one roof, thus affording aid in molding the community spirit. Besides this one home building, barns and stables would be necessary. The development of the plan would require a packing plant and an olive oil refinery. A printing plant would become part of the established shops. The entire maintenance, save cooking and kitchen work, at all times should be the result of boy labor.

The tailings, marking the line of discard of those dredgers now dragging a third fortune from the liberal storehouse of Mother Earth—for did not the Forty-Niners get one fortune in California, and the Chinese pan out another?—are just the material needed for building the schoolhouse and other buildings of the new school community. These tailings can be had for the hauling, and no material would give more local color than these same field stones waiting to be used, and thus representing a fourth fortune.

The trees that must be cleared from the land, that planting may be pushed, should be sawed into shingles and utilized for inside trim and mill work. This, too, should be the work of the boys. There is no reason why building their houses, perfecting the road and drain-

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age systems, installing power, digging ditches and planting fruit trees, should not be done by boys while they are learning the necessary rudiments of farming. 'Tis true, the day would be a full one, and holidays would not necessarily be recognized, save as days on which to put forth more energy.

An investment on the part of the State of one hundred thousand dollars would make possible the development of such a tract under such a plan, so that in ten years' time the investment would be worth one million dollars. One hundred boys could take care of twelve hundred acres in oranges and olives, get their schooling and have time to win all the athletic contests in the State. Such land has a fixed value, and under the intensive methods of culture would produce a maximum to the acre. This investment would cost two hundred dollars per boy each year, for five years, probably but little less than the State now pays a year for its high-school boys' delinquent training. This does not take into account the ultimate earning power of the school. It must be borne in mind that such a school would not only be making men, but would be turning out skilful fruit-growers, not afraid of digging with their own hands.

The first school of the kind outlined should work in connection with the State in the development of the surrounding territory for permanent settlements and homes, for the foreigners who must be brought into this vast land, if the soil is to be tilled as common sense demands. Doubtless the railroads, alive to their own interests, would coöperate in every way so that communication between people of the State would be made easy and reasonable. The building of such lines connecting with the main railroads should be a part of the school's work through its boys, with the help of the people who would benefit. Indeed, once California shows how, the railroads themselves, if not the other States whose land demands inhabitants, would likely take up such a plan; thus education for the people, through the children of the people, would rapidly become as simple as it seems extraordinary now.

**W**E are already a people of many parts. If our Government does not segregate the races, we shall become hybrid. Foreigners are brought into the land on false pretenses. Is it any wonder they become revolutionary? Why not allot our public lands to immigrants who seek our shores? Why not develop community life with an American leader, or superintendent? One who has insight and power to recognize the value of the characteristics of the people of his group, and as far as possible to allow them to reproduce in this land their native life, preserving their best traits,

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fostering for the first generation at least the old ways of making things by hand. Such a leader would be a benefactor; he would prove his Government to be an honest parent. If the immigrant brought to us merely for furthering our own ends does not succeed, then why not be honest with him and let the transplanting be the chance for him to develop as an individual, the one thing his Government does not allow?

With the opening of the canal, California will offer occupation and homes to ten million people. Transplant to this State the people of the Mediterranean who are used to the warm climate and in consequence accustomed to working under such conditions. Keep these people entire, as a race, and you will the sooner mold them as Americans. The scattered Latin hastens home when his pockets are full; he has never been an American. The communized Latin will stay in the United States, and from him the seedling of his ancestors' art will spring up in our midst. This will not be Italian art, for the Rocky Mountains, nature in America, will only give us things American; but things American must be grounded on the foundation of the past.

The people of the United States must look to education to develop character, otherwise the once sturdy traits of our forefathers will disappear. The Government of this prodigal land should give its sincere attention to its fast-growing foreign population. The educators of our country must take off their coats and spend their time in learning through doing, in creating a desire to do, instead of being done for; they must evolve a method of experimental training which does not continually demand the wealth of some thrifty gatherer of dollars and cents in order to get a hearing. California can win the biggest battle in the history of the world, if she will set the pace, as she intelligently can, with such a plan as we suggest properly interpreted and put into operation.

Land billowy with grain; orchards golden with oranges, or silvery with olive branch of peace and thrift; hills covered with towering trees; animals grazing in serene content, and man, digging for gold with the same staid demeanor as the herdsman looking to his flocks, or the orchard-tender pruning his trees. The romance of it all, with the hills ever towering above! In the shadow of those hills a new nation *can* be born.

# THE MODERN COLONIAL HOUSE: WHAT IT HOLDS OF HISTORY AND BEAUTY IN THE DEVELOPMENT OF AN AMERICAN ARCHITECTURE: BY GARDNER TEALL



HERE are many phases of beauty in our rather sudden and unexpected development of a domestic architecture. We find the West building homes expressing its idea of beauty and comfort and suited to western needs, which have not the slightest relation to the East or to the South; and all along the Atlantic Coast our architects are building houses definitely American, definitely modern, genuinely comfortable, often simple, and sometimes really beautiful, of a varied type in no way related to the Spanish-American bungalow of the West or the terrible stretch of recent thirty years' architecture through New Jersey, New York State and New England—an architecture which has been cruelly dubbed the Early Garfield Period and which has extended as far south as the Gulf of Mexico and projected itself north with the force and the blundering energy of ignorance even up to the coast of Nova Scotia.

In fact it seemed for a time as though this poor little type of architecture would satisfy us and that America would never begin to build homes again, but rest content to live in shells of houses, or crowded apartments or huge hotels. A genuine home feeling seemed to have vanished from the nation. We were to be sure an energetically patriotic people. We loved our country, talked about it and worried over it, but it was a big impersonal sort of affection that seemed to center upon our Flag rather than our hearthstones. If we had a place to eat and sleep and hang up our "imported" clothes, we apparently asked but little more.

Of course this was not true in the early history of our country, when we built our beautiful English Colonial houses in the South, our Dutch Colonial architecture in New Jersey and our Yankee Colonial homes in New England; all one type fundamentally, but varying according to the needs of the British settlers in the South, the Puritans in the North and the energetic Dutch and French along the coast. These were real houses, built to last, to live in; they represented a desire for family life, for the need of community interests; they revealed a sturdiness of spirit, a determination to succeed in this new country and a longing for comfort and for the permanent blessing of domestic peace. Out of this spirit naturally developed home architecture—architecture that has become historical and that has furnished us inspiration and touched our pride for generations.



## THE MODERN COLONIAL HOUSE

**B**UT alas it was a fatal day back in the sixties when we began to travel in Europe and to discover the picturesque Mediæval beauty of the Italian villa, the rural magnificence of the French château, the exquisite, delicate perfection of the Adams house, for we then became discontented with our own sturdy democratic home architecture and decided that regardless of consequences we would have fine villas of our own and châteaux and manor houses, we would show Europe what America could produce in the way of foreign domestic architecture when she decided to live finely. And we imitated where we could and transplanted where we couldn't imitate. In the meantime we began to send our own architects to travel over Europe and to study the kind of houses that other civilizations built and liked. The Beaux Arts became our ideal of a happy hunting ground for our young men, we wanted them to hear of nothing and study nothing but great Period architecture. We were ashamed of our beautiful old plantation houses and of the dwellings which our forefathers built when they were fighting to own the country. We were ashamed of our old paintings and our wonderful old silver and our beautiful simple furniture built in delicate fine lines. We wanted to be very modern and very European and we began to design coats of arms and to cultivate foreign accents and to get the "imported" bee in our bonnet.

Of course all this did not matter so much for the rich folks because they could have real Period furniture and decorations and Beaux Arts men to design their houses; but when our little village people began to imitate the imitations, the Early Garfield Period of construction was born and our suburbs were blighted with dreadful combinations of architecture of all periods unrelated and unbeautiful and without practical use. We did not dare build what we wanted or needed, and in our effort to build what we thought others might want and need we produced for our country probably the worst type of domestic architecture ever seen on the face of the earth. It was neither as beautiful as the foreign, nor useful, nor beautiful in its own way, nor comfortable, nor suited to our lives nor to the climate, nor to the building materials we had to employ. So far as one recalls it does not seem to have had one redeeming feature; and it proved us ashamed of our native life and insincere toward our own kind of civilization.

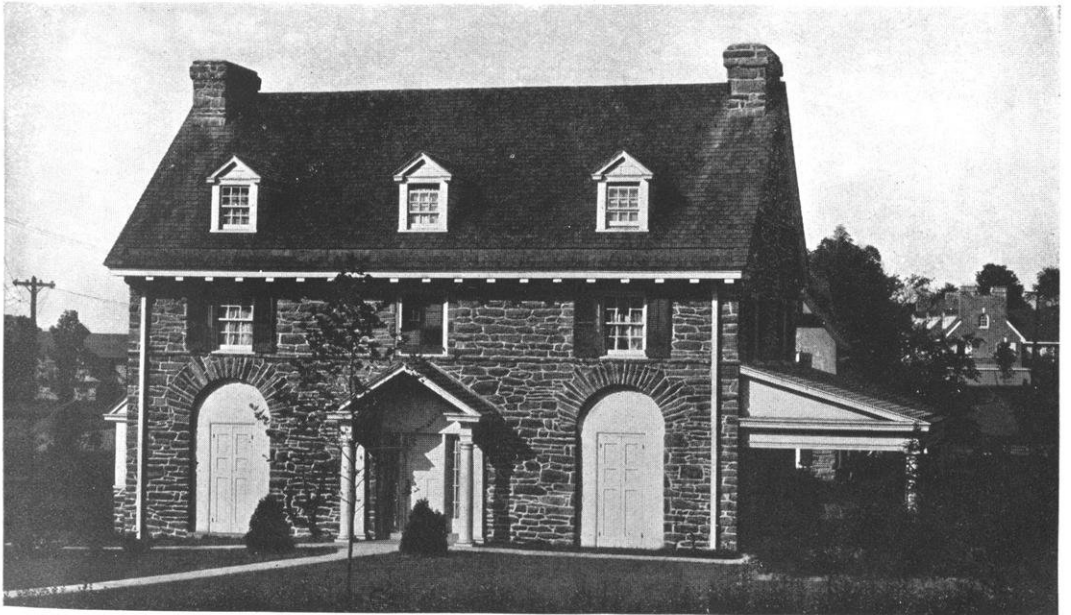
**H**APPILY within the last very few years, some of our most significant and some of our scarcely known-at-all architects have commenced really to build American homes. They have ignored Europe, except historically, they have closed their eyes to this nightmare of imitation domestic architecture and have produced in



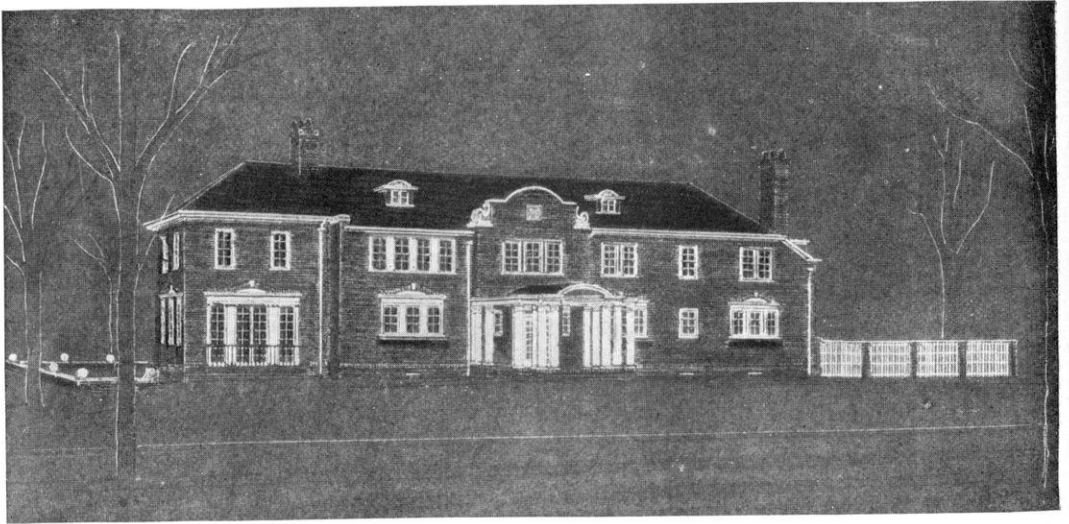
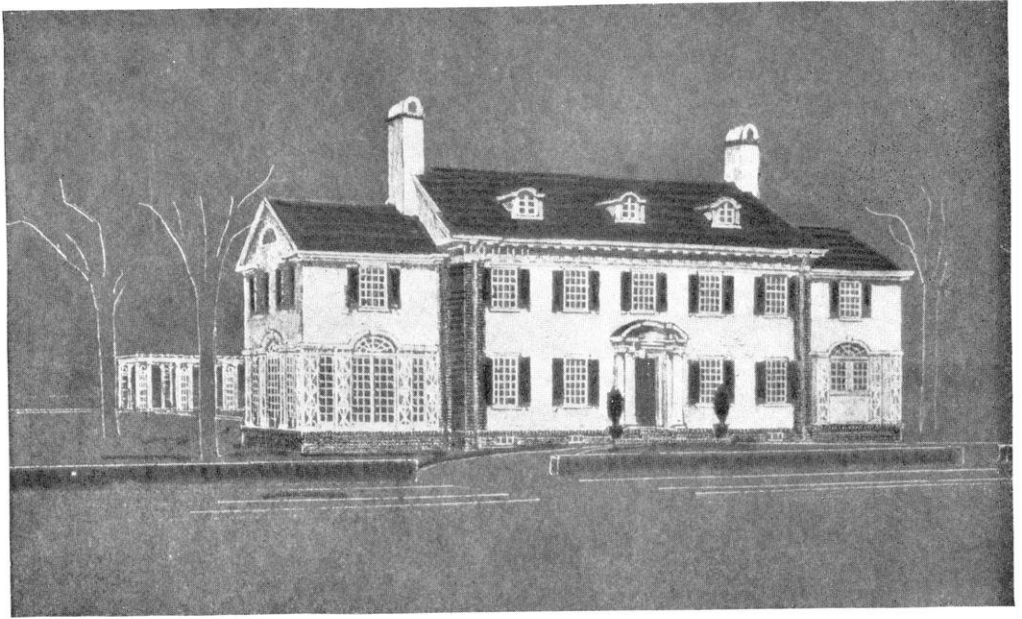
TWO VIEWS OF A MODERN COLONIAL HOME BUILT FOR G. E. FAHY, LOCUST VALLEY, SHOWING RIGHT PROPORTION AND EXQUISITE SIMPLICITY: JAMES W. O'CONNOR, ARCHITECT.



COUNTRY RESIDENCE OF GUSTAV PAGENSTECHER AT CORNWALL-ON-HUDSON: A MODERN COLONIAL STRUCTURE OF RARE CHARM AND SINCERITY: ROGERS AND ZOGBAUM, ARCHITECTS



TWO BEAUTIFUL EXAMPLES OF MODERN DUTCH COLONIAL HOUSES BUILT IN THE VICINITY OF PHILADELPHIA: IN BOTH STRUCTURE AND FINISH THEY ACHIEVE A HIGH LEVEL OF MERIT.



FRONT VIEWS OF TWO MODERN COLONIAL HOUSES BUILT AT ENGLEWOOD, N. J.: SO SIMPLE AND DIRECT IS THIS ARCHITECTURE THAT COLONIAL INTENTION MAY HAVE BEEN UNCONSCIOUS: DAVIS, MCGRATH AND KIESSLING, ARCHITECTS.

## THE MODERN COLONIAL HOUSE

the East and in the West, houses elaborate and simple, large and small, suited to our way of living, to our bank accounts, to our climate, to our point of view toward life, beautiful, comfortable, definitely American. A certain percentage of these houses has, consciously or unconsciously, linked back to the old Colonial styles, to the Southern great plantation house suggesting the English Adams Period, to the beautiful stone Dutch houses still to be found occasionally in New Jersey, Pennsylvania, Delaware, and to the houses which our English-Holland ancestors built from Connecticut to Maine, very simple, very sturdy, suggesting a bit of the warlike spirit that the old Puritans brought to the peaceful New England coast.

In the illustrations for this article we are showing types of the best so-called modern Colonial houses. I am not sure that the architects would so designate them; they are just called modern homes by these men. And yet so full of memory are they of the beauties of our first really fine architectural efforts that in writing we are rather proud to feel in them a certain aftermath of the first best architecture we were capable of in this country. Perhaps it is because they are country houses built in the same climate for somewhat the same way of living that they have reproduced the quality of early Colonial architecture.

If anything they are simpler in expression, the pillars are not so large and there is more thought given to the arrangement of windows; there are more porches too, because today it is safer to have porches than in the early days of American history; but in beautiful proportion, in sturdy structure, in adaptability to countryside and climate, we are doing again what our Colonial forefathers did, and as a result we are again showing ourselves capable of a beautiful definitely national architecture which we may well be proud of and happy about.

It is interesting to note the very real difference in our modern Colonial architecture of the East, which traces back so definitely to our early periods of success in home-building, and the most worth-while of the modern homes in the Far West, where the architecture had its inspiration from the old Moorish ideas that were brought to California by way of Spain in the heart and brain of the early devoted Spanish *padres*. It is significant to note how completely the Spanish-Moorish architecture fits the sunlit coast of California and how interestingly and wisely all the recent architects there have adjusted it and readjusted it to the life of the happy Californian people.

It is as definite a type of architecture as exists today in modern home-building and as widely different from England and France and Italy and even eastern America as could well be imagined. It is suited to the warm climate of the West, the long summers, the desire to live out-of-doors; yet in every instance all along the California sea coast

## THE MODERN COLONIAL HOUSE

the new homes remind you of Spain and touch your memory of the old Moorish architecture of the Spanish sea country.

All of which shows us that we are at last beginning to do what we should have done back in the sixties, build the kind of houses we want for the kind of lives we must lead, forget Europe except as we are interested in what she has done for herself and think as little of imitating what she has done as she would think of imitating our Spanish architecture, or our modern Colonial houses built for ourselves, in other words create for the future our own architecture and take joy and pride in creating it.

The very interesting cottage on the estate of Mr. George E. Fahy, Locust Valley, Long Island, designed by James W. O'Connor, architect, New York, is an excellent example of a modern Colonial Dutch house, a happy choice for its location both by reason of its admirable plan and by reason of the historical association. The beautiful house designed for Mr. John McElroy of South Orange by Davis, McGrath and Kiessling, architects, New York, retains a distinct Colonial atmosphere, although having, as in the case of the Fahy house, and the other houses here illustrated, modern features in perfect harmony with the dominant note of style. Finally, though working out a problem such as that of Mr. Clarence Bonyngue at South Orange, New Jersey, also designed by Messrs. Davis, McGrath and Kiessling with attractive originality, the spirit of the Colonial has been retained, thus exemplifying the point dwelt upon in earlier paragraphs of this article.

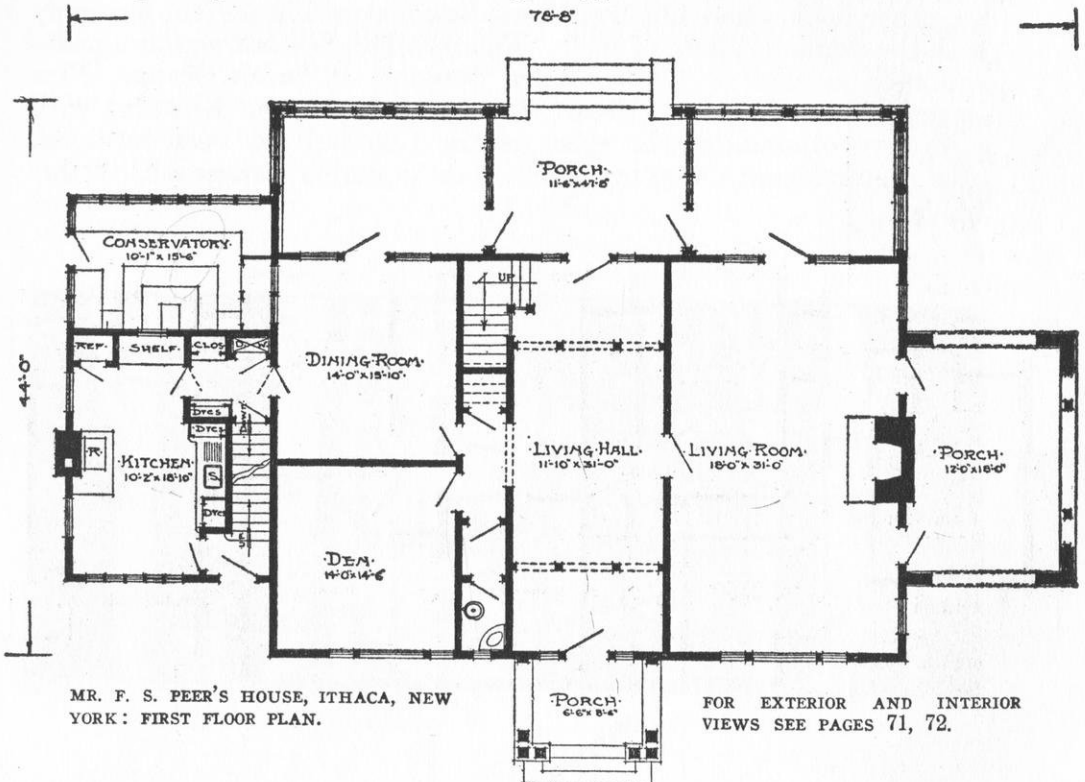


# THE VALUE OF COÖPERATION BETWEEN OWNER AND ARCHITECT AS ILLUSTRATED BY SPECIALLY DESIGNED CRAFTSMAN HOMES



ONE of the essentials of successful home-building is coöperation between owner and architect. The owner may know pretty clearly the general arrangement and kind of construction he wants, but he must rely more or less on the architect to help him put his vision into practical, beautiful and not too expensive form. And naturally, the more sympathy there is between their ideals, and the more closely they work together in carrying them out, the more satisfying the home will be.

Some of the most interesting examples, in our own experience, of successful coöperation between owner and architect are the three houses which we are presenting here. These were built from Craftsman designs prepared specially in each case along the lines suggested by the owners. And as the latter were in hearty accord with Craftsman principles and wanted to get typical Craftsman homes which





## RECENTLY BUILT CRAFTSMAN HOUSES

would at the same time be as individual as possible, the results were particularly satisfactory.

The first house illustrated here was designed and built for Mr. F. S. Peer, at Ithaca, New York. Stucco was used for the walls, with half-timber above the first story, and the roof was shingled. The half-timber, it will be noticed, follows on the whole the main lines of the building, so that it emphasizes the various structural features in a decorative way without being at all elaborate, and the dark tone of the wood affords a pleasant contrast with the light walls.

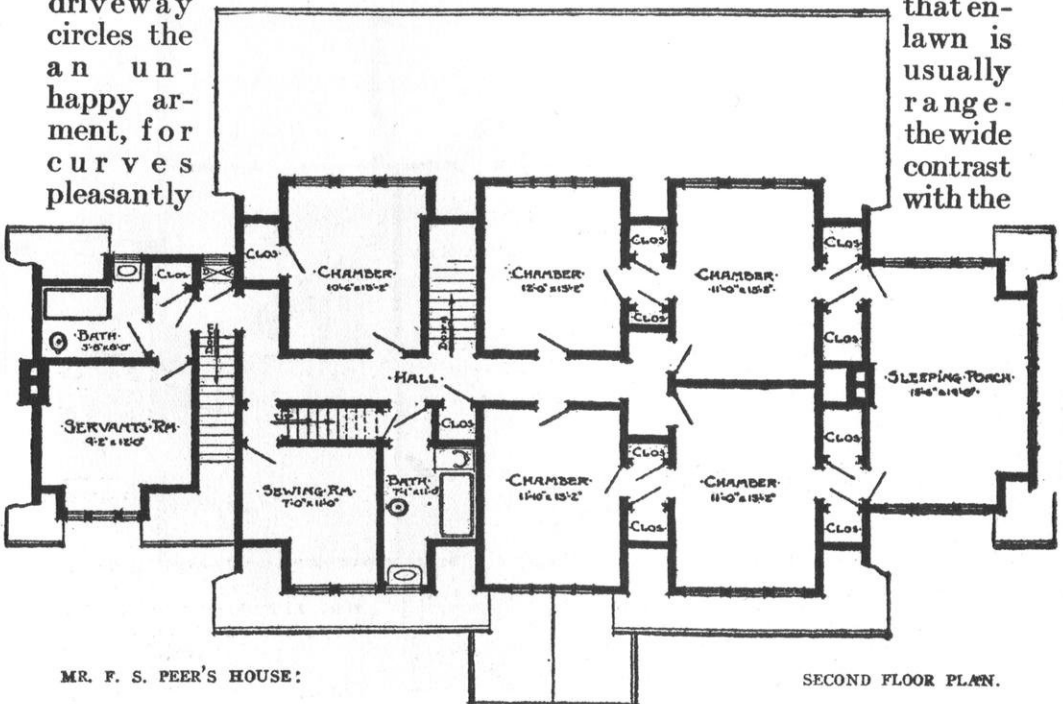
The exterior of this house is worth studying, as it is the natural outcome of floor plans arranged for convenience and comfort, and a construction kept as sturdy and simple as possible; yet by long, low proportions and a certain amount of symmetry, the result gained was a building exceptionally well balanced and friendly-looking.

The somewhat irregular shape of the building, due to the front and rear porches and the wings on each side, also adds to the charm of the exterior and gives picturesqueness from whatever angle the house is seen.

Another point worth noting is the way in which the details of the grounds have been laid out, especially the front entrance. The

driveway circles the an unhappy argument, for curves pleasantly

that en-lawn is usually range-the wide contrast with the



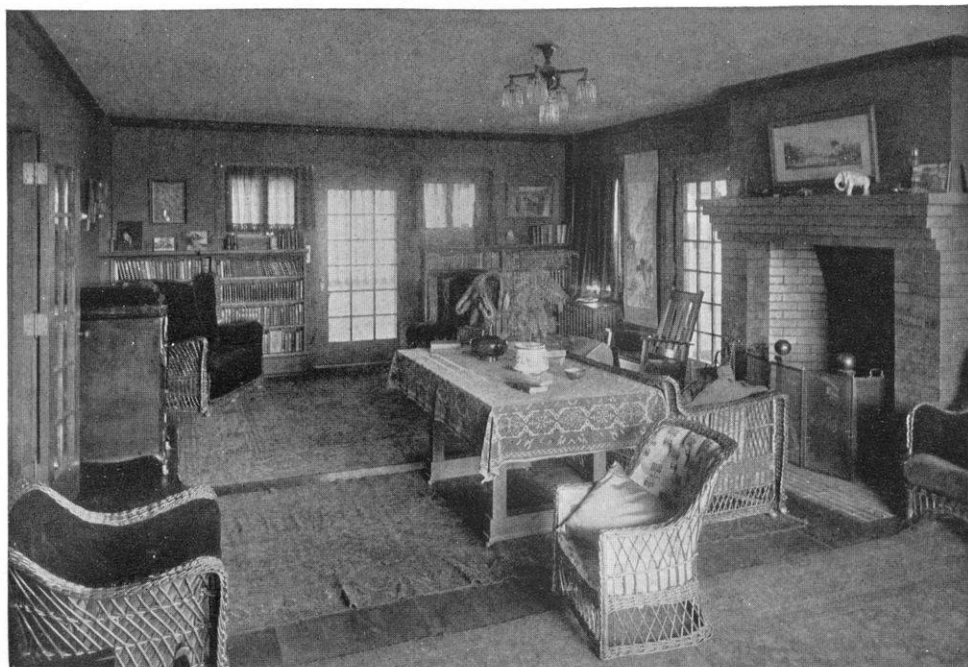
MR. F. S. PEER'S HOUSE:

SECOND FLOOR PLAN.



*Gustav Stickley, Architect.*

FRONT AND SIDE VIEWS OF THE CRAFTSMAN HOUSE SPECIALLY DESIGNED FOR MR. F. S. PEER, OF ITHACA, N. Y.: THE STUCCO AND HALF-TIMBER CONSTRUCTION IS AS DECORATIVE AS IT IS PRACTICAL, AND THE LONG ROOF LINES, DORMERS AND WIDE WINDOW GROUPS MAKE THE EXTERIOR BOTH DIGNIFIED AND FRIENDLY.



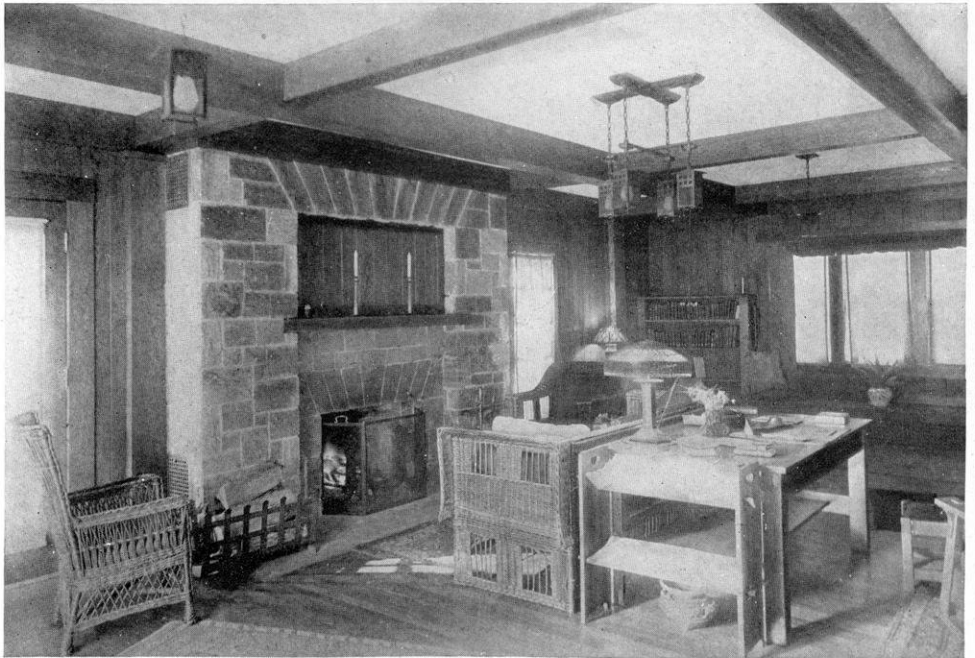
PART OF THE LONG LIVING ROOM IN MR. PEER'S HOUSE, SHOWING THE BRICK FIREPLACE.

A CORNER OF THE DINING ROOM WHICH GIVES SOME IDEA OF THE SIMPLE, INTERESTING WAY THE WOODWORK IS USED, AND THE CHARM OF THE SMALL-PANED DOORS AND WINDOWS.

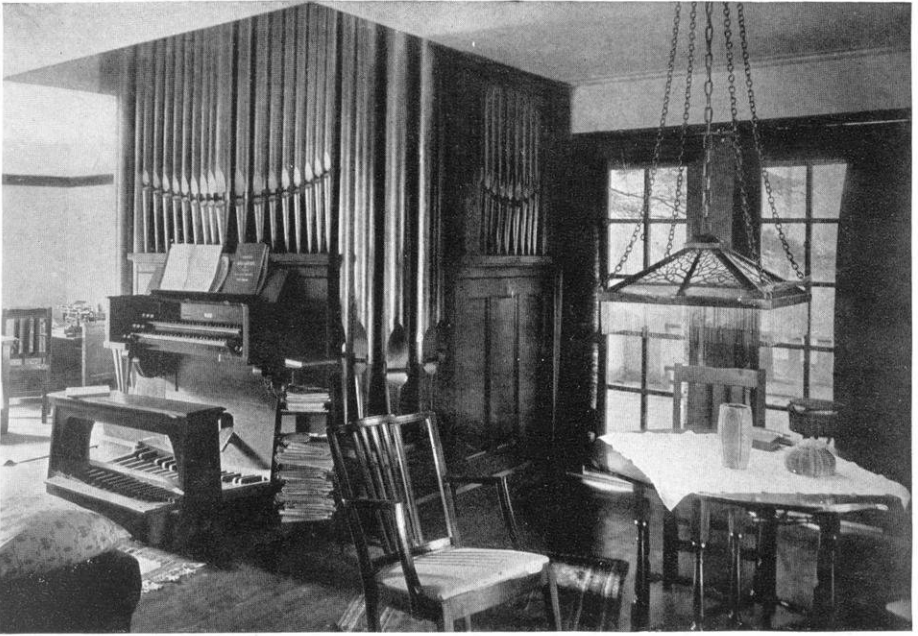


*Gustav Stickley, Architect.*

TWO VIEWS OF THE CRAFTSMAN HOUSE BUILT FOR MR. E. F. SCHEIBE AT CAMBRIDGE, MASS. (FROM SPECIAL PLANS), STUCCO AND STONE ARE USED AND THOUGH THE CONSTRUCTION IS EXTREMELY PLAIN, THE DORMERS, HOODED DOORS, BALCONY AND CHIMNEY FORM A SATISFYING WHOLE.

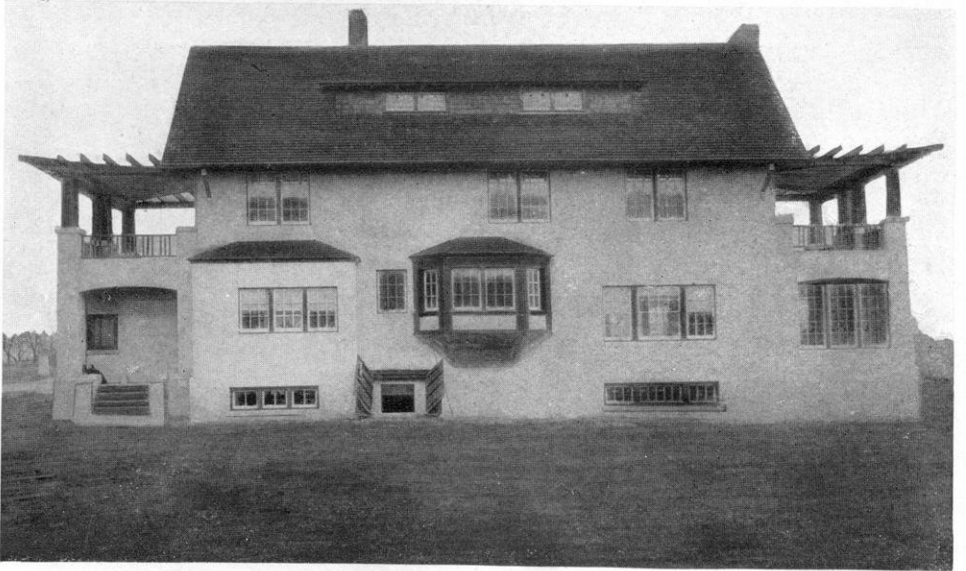
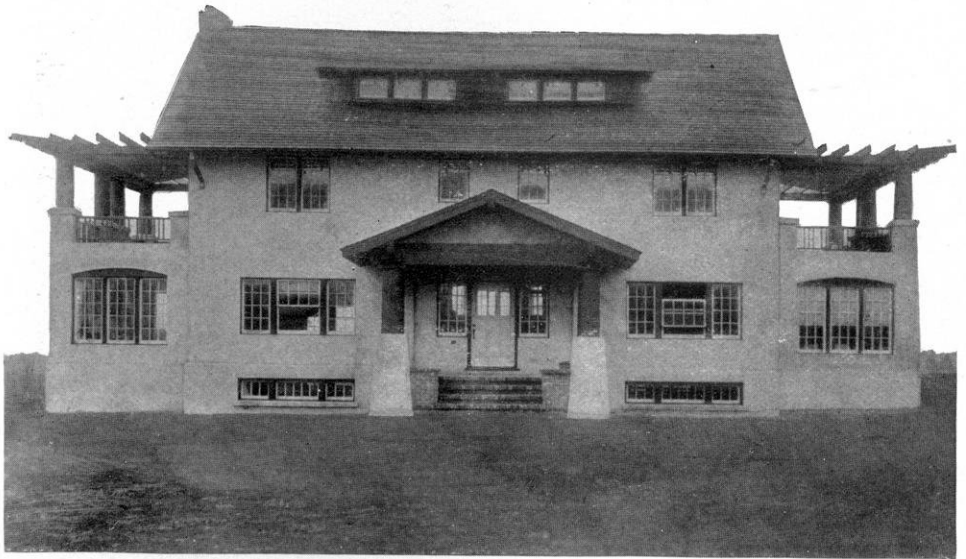


TWO VIEWS OF THE COMFORTABLE LIVING ROOM IN THE SCHEIBE HOME, SHOWING THE STONE CHIMNEYPiece AND WINDOW-SEAT, AS WELL AS AN INTERESTING USE OF WOODWORK AND CRAFTSMAN FURNISHINGS.



VIEW OF THE PIPE ORGAN WHICH IS BUILT INTO THE SECOND AND THIRD STORIES OF THE SCHEIBE RESIDENCE.

THE HOMELIKE ATMOSPHERE THROUGHOUT THE FIRST FLOOR IS DUE LARGELY TO THE STURDY AND BEAUTIFUL TREATMENT OF THE STRUCTURAL FEATURES.



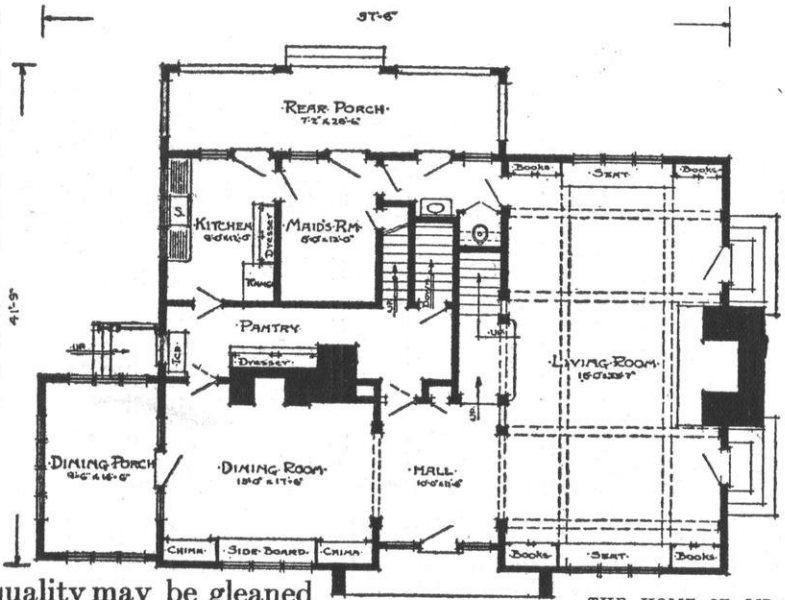
*Gustav Stickley, Architect.*

FRONT OF THE RESIDENCE OF MR. AND MRS. F. J. WAGNER, WHICH WAS RECENTLY BUILT AT SMITHTOWN, L. I., FROM SPECIAL CRAFTSMAN PLANS: THE WALLS, WHICH ARE OF HOLLOW CONCRETE CONSTRUCTION, ARE LIGHT GRAY AND THE ROOF AND PERGOLAS OVER THE SLEEPING BALCONIES ARE GREEN. REAR OF THE WAGNER HOME, WITH THE RECESSED KITCHEN PORCH ON THE LEFT.

# RECENTLY BUILT CRAFTSMAN HOUSES

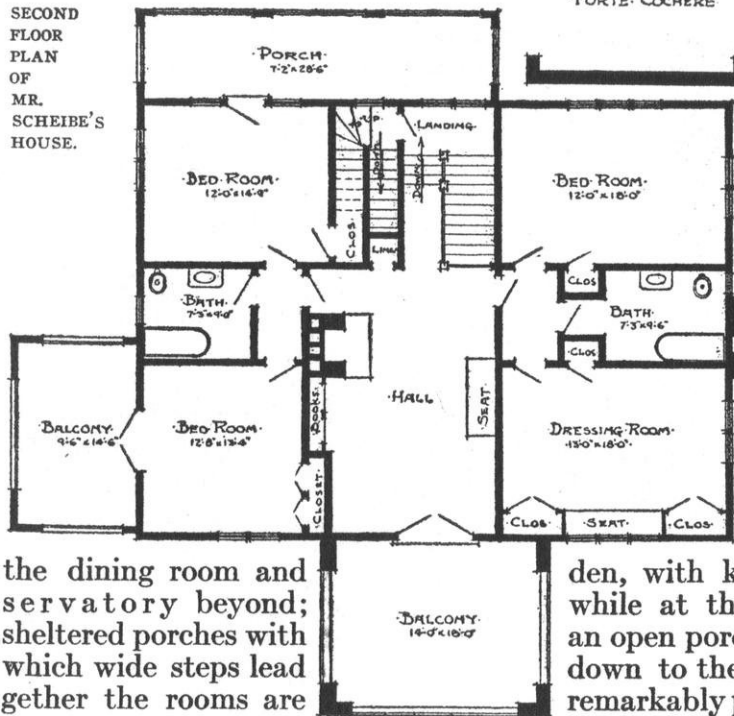
straight lines of the building. The concrete posts at the entrance carry out the general architectural effect, and the low bushes help to link the house still more closely to the garden.

As to the interior—some idea of its homelike quality may be gleaned from the photographs and floor



THE HOME OF MR. E. F. SCHEIBE: FIRST FLOOR PLAN: SEE PAGES 73, 74, 75.

SECOND FLOOR PLAN OF MR. SCHEIBE'S HOUSE.



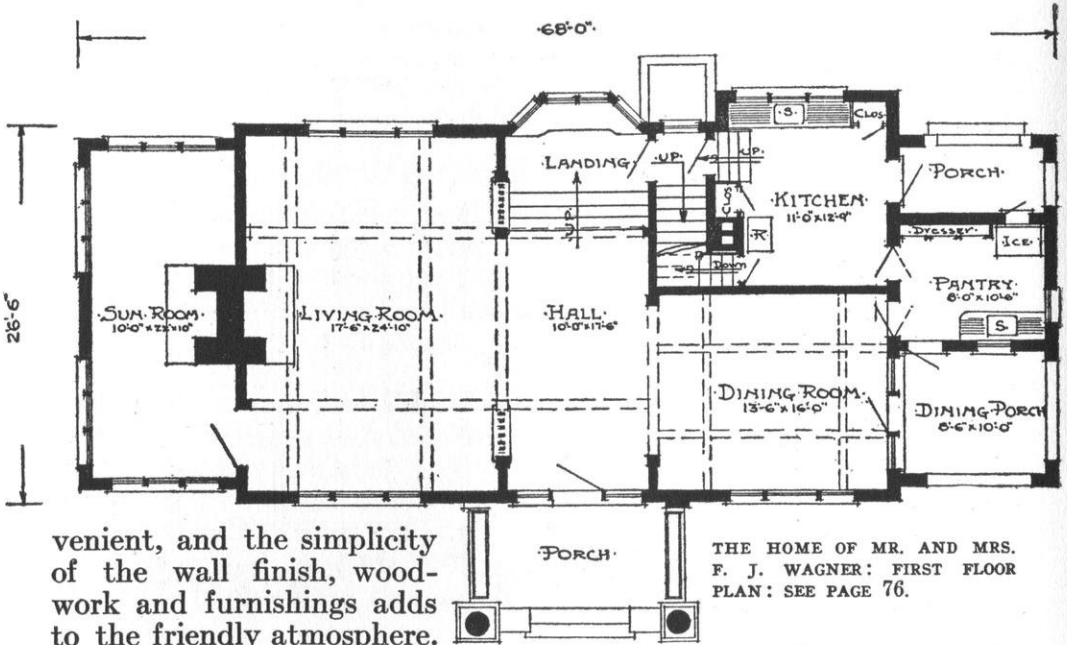
the dining room and servatory beyond; sheltered porches with which wide steps lead together the rooms are

den, with kitchen and con- while at the rear are two an open porch between, from down to the garden. Alto- remarkably pleasant and con-

plans. Down- stairs one finds the wide hall opening to the long living room on the right, where glass doors on each side of the brick chimneypiece lead to the inclosed porch or sunroom. On the left of the hall are



## RECENTLY BUILT CRAFTSMAN HOUSES



THE HOME OF MR. AND MRS. F. J. WAGNER: FIRST FLOOR PLAN: SEE PAGE 76.

venient, and the simplicity of the wall finish, wood-work and furnishings adds to the friendly atmosphere.

Upstairs are five bedrooms and bath, sleeping porch and servant's room and bath, with a good supply of closets. Two staircases are provided, one of which ascends from the rear hall and the other from the kitchen.

**T**HE second Craftsman house presented here was designed for Mr. E. F. Scheibe of Cambridge, Massachusetts, and was also built of stucco. Quarried stone of varying sizes was used for the chimney and for the living-room fireplace with very interesting effect. The house is two and a half stories high, the attic space being lighted by three dormers in front and rear, and the hoods that project on brackets above the lower glass doors carry out the roof effect above and form an interesting break in the plain walls.

The construction of the *porte cochère*, with its massive posts, wood railing and sleeping balcony overhead, makes a sheltered and inviting entrance, the suggestion of hospitality being fulfilled by the big open rooms within.

As the floor plans and interior views denote, the use of wide openings, post-and-panel construction, beamed ceilings and simple walls gives a sense of solid comfort that is increased by the built-in fittings, Craftsman furnishings and harmonious color schemes.

An interesting point about the basement plan—which we unfortunately have not room to show—is the combination of garage and

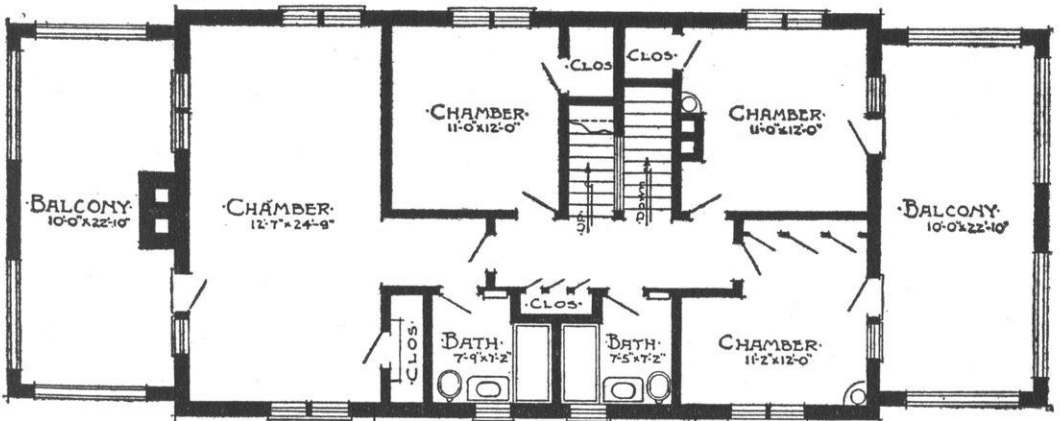
## RECENTLY BUILT CRAFTSMAN HOUSES

workshop which Mr. Scheibe finds an extremely useful arrangement. But perhaps the most unique feature of the place is the pipe organ built into the second floor, as shown in one of the interior views, the pipes ascending through an opening in the attic floor.

**T**HE third house pictured here is that of Mr. and Mrs. F. J. Wagner at Smithtown, Long Island. We designed the house specially for them, and Mrs. Wagner herself devoted much time and energy to supervising the construction, so that it might be worked out as practically and artistically as possible. The result, as shown by the exterior views, is a substantial, attractive, comfortable-looking home.

The house was built by the Van Guilder system, with hollow concrete walls—a process that is illustrated and described on page ninety-six of the present magazine. The outside walls are light gray and the roof and trim are green, while a touch of terra-cotta is given by the brickwork in the front entrance steps. This entrance, the groups of small-paned windows, the sleeping balconies with their pergola tops, and the long low dormer on each side of the roof, give interest to the exterior.

The first floor plan is particularly attractive. One enters from the sheltered porch into a pleasant open hall, at the farther end of which wide steps lead up to a landing lighted by a bay window with an inviting seat. On the right ascends the main staircase.



The large living room, with its brick fireplace and pleasant sunroom, which also The use of rough-text-terra cotta tones around gives a decorative touch

SECOND FLOOR PLAN: THE WAGNER HOUSE.

room, with its brick windows, opens onto has an open hearth. ured brick of varying panels of cement to the sunroom walls.

## A MODERN STUDIO SUCCESSFULLY RE-MODELED FROM AN OLD HALL WITH ARTISTIC RESULTS



HERE are probably few things that test a man's ingenuity and skill more keenly than the remodeling of an old building to fit some new purpose. And it is not often that one finds an example of this sort of architectural wizardry so satisfying, from both a practical and æsthetic standpoint, as that presented by the Parker Photographic Studio of Morristown, New Jersey, views of which are given here.

The studio was formerly the Young Men's Christian Association building, and was transformed by the present owners, Messrs. W. C. and L. C. Parker, who planned all the architectural changes and directed the carrying out of their designs. A great many of the details were evolved as the work was being done—a fact which may account for the originality of feeling that gives such charm to the interior.

The building itself had several advantages. It was next door to the place where the studio had always been located; it had a wide entrance between two stores, which incidentally could be used for renting purposes, thus forming a solid basis for the investment; and there was a spacious hallway running to the foot of the wide stairs, which led by an easy ascent to the door of the studio proper.

The studio occupies the space formerly given up to a large bare hall or auditorium, and in making the transformation a new floor was placed halfway up in the lofty room. The available space was thus doubled, and the two floors were then divided into separate rooms for the various purposes of the studio.

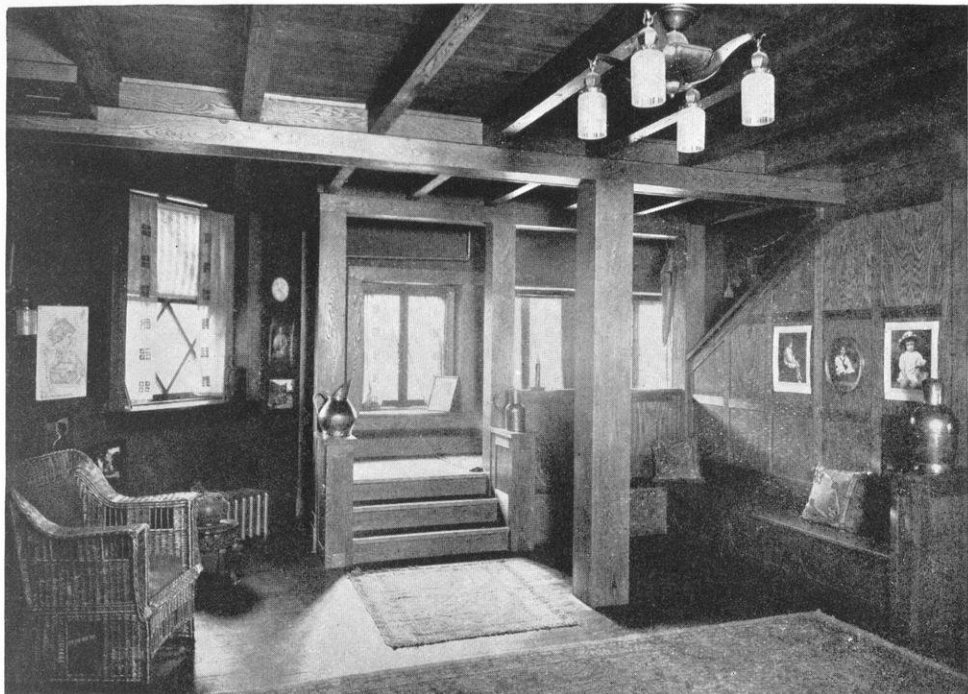
In making this change, however, one end of the large reception room was left open to the roof, thus forming a sort of court or well, surrounded by a balcony, which is one of the most attractive features of the place.

In building the double floor of the second story, the rough flooring was placed with the smooth side down, and this forms the ceiling between the four-by-six solid chestnut beams.

The old trim was removed from the interior and replaced by chestnut. This wood has a very decorative grain, and when finished with Craftsman Lustre its soft, mellow surface proved singularly beautiful.

The wood between the ceiling beams was stained a soft green, and the beams themselves, together with the woodwork of the walls, was treated with a warm brown stain.

Leading to the "light room" on the balcony, a staircase was built,



STAIRWAY IN THE PARKER STUDIO: THE WOODWORK OF WESTERN CHESTNUT IS MOST SATISFYING, BOTH IN THE STURDINESS OF ITS CONSTRUCTION AND THE MELLOWNESS OF ITS CRAFTSMAN FINISH.

A GLIMPSE OF THE RECEPTION ROOM IN THE PARKER STUDIO: MUCH OF ITS CHARM IS DUE TO THE WOODWORK, WHICH IS FINISHED WITH A SOFT GREEN CRAFTSMAN STAIN AND THE BEAMS ARE STAINED A WARM BROWN.



ONE END OF THE LARGE ROOM IN THE PARKER STUDIO, SHOWING THE BRICK FIREPLACE AND UNIQUE TREATMENT OF WOODWORK AND BUILT-IN FITMENTS. A CORNER OF THE LARGE ROOM IN THE PARKER ATELIER: THE SIMPLE HANDLING OF THE CHESTNUT WOODWORK AND THE FEW CRAFTSMAN FURNISHINGS HAVE RESULTED IN A RESTFUL AND HARMONIOUS ATMOSPHERE.

## A STUDY IN REMODELING

as shown in one of the photographs. The long built-in seat that occupies the angle formed by the stairs, the spacious landing and the casement windows that light it add considerably to the structural interest of the interior.

At the head of this stairway, opening off a small hall, are three dressing rooms, two of which are finished with white enamel and the third with a soft green stain on the chestnut paneling.

To the left, at the head of the stairs, is the large studio room, lighted by a sidelight and skylight in copper and wired glass. The floor of this room is of quartered oak, one inch in thickness and laid in parquet style. This was done by a specialist, but all the other woodwork is the achievement of a local carpenter, whose work, as the photographs indicate, bespeaks an exceptionally high quality of craftsmanship.

At one end of this long room is a brick fireplace with built-in cabinets above the shelf, and in the nook formed by the chimneypiece and wall is a cozy window-seat. The casements behind it are of leaded yellow glass in the "bull's eye" pattern, which fills the room with a cheerful sunny light even on gray days.

The hangings and curtains used at the doors and windows were made by Mrs. Will C. Parker from Craftsman materials and designs, and Craftsman furniture is used throughout, except where other styles are needed for the work.

One of the most significant points about this studio is the absence of ornamentation. There is no straining after decorative display. The beauty and friendliness of the interior is simply the outcome of thoughtful planning and solid, workmanlike construction, guided along channels of taste and beauty by the owners' sympathetic understanding of good proportion and harmonious coloring.

As a little study of the illustrations will reveal, not only have the general arrangement and construction been well thought out and well executed, but all the details have been given equally careful attention. The selection and placing of the furniture, the lighting fixtures, draperies, pictures, and metal trim all evince the interest and enthusiasm of the owners. And while the interior is characterized by an unusual degree of artistic restraint and simplicity, the varied textures and rich coloring of the materials employed prevent any danger of bareness or monotony, and give the place an atmosphere of mellow charm which is most homelike.

Work of this kind naturally proves a continual source of enjoyment and satisfaction to those who have achieved it, and is full of happy suggestion and inspiration to others; for it shows how much practical loveliness can be evolved by wisely remodeling the old into the new.

# THE SCHOOL AND THE ADVERTISER: BY ELIZABETH KING MAURER



JOHNNY and Mary are starting to school. Johnny has on his head a Big Axe Flour cap, presented to him by the Big Axe Flour Company. Mary's braids are tied with ribbons bearing the slogan, "Triabita, the Schoolgirl's Breakfast Food," presented to her by the Triabita Breakfast Food Company. Both carry their books in schoolbags mottoed thus: "The Little Bear

Shoes bear brave Boys and Girls. Buy Little Bear." Each has a blotter, an eraser, several book covers, a ruler, a calendar, a penholder, a pencil box and a note book. These articles of everyday use, given free of charge, set forth the advantages of every patent medicine, of every commodity to supply the known or anticipated wants of man, woman and child. They daily advertise doctor, lawyer, merchant, chief.

This is the first stage in school advertising. It may be called the unconscious stage, in which the psychology of the unconscious working of conscious suggestion plays the great role. And more; as the twig is bent, the tree is inclined. Gain the child and you have the parent.

We have long been familiar with these first modest efforts of the advertiser to gain a foothold in the school. Now comes the second stage, the active campaign which involves the entire school and which bids all the pupils work for the honor of their school and for the glory of "success."

No isolated cap or ruler suffices for the "Live-wire" or "Challenge" salesman of today. The large city with its many public and private schools is the pioneer in the new method. A daily paper, several firms, shoe, furniture, drug, clothing, piano and hardware houses and two breweries in one of the larger cities recently pooled their interests and offered prizes of a one thousand dollar library, pianos, and cash for the school (or church society, which does not concern this article) having the most votes within a given time, said votes to be procured by buying the newspaper or any article from the stores within the charmed circle.

The children, duly encouraged, set about to gain votes. Every parent, relative, friend, or neighbor was "approached." The two breweries offered votes for the labels and the blue ribbons that are their respective trademarks. Boys came in with bundles of dirty ribbons.

"Where did you get them?" asked the teacher.

"Down in the freight yards. The shippers throw them away." In came hundreds of new ribbons. Where obtained? Bought in the office.

## PUBLIC SCHOOLS AND THE ADVERTISERS

“That would have been almost dishonest, only everyone did it,” said the principal of a large ward school to the writer.

Millions of votes came in. But it soon became evident that the race was not only to the swift, but mostly to the wealthy. One of the richest wards in the city finally got the prizes. Many of the parents and friends had bought papers by the dollar's worth. (Once a week there were fifty-votes coupons in them.) For the good of the cause, they had renovated their houses and their wardrobes with all manner of things new and costly; and as a tangible expression of their belief in education, they had drunk many an extra glass of beer.

The advertisers may now have the pupils in the schools, both individually and collectively. Their definite plans to capture the teachers bring us to the third stage. Is it the last? A well-known department store, notorious, by the way, for underpaying its clerks, makes the offer that the five teachers who get the most votes with purchases at the store, are to go abroad at the store's expense.

The several teachers and principals who are candidates have electioneering cards printed, as does any other candidate for office, modestly asking for your vote. This of course is necessary to bring their names before the voters. They must and do have henchmen, friends, relatives, but especially students, who work ceaselessly with those people who can procure votes.

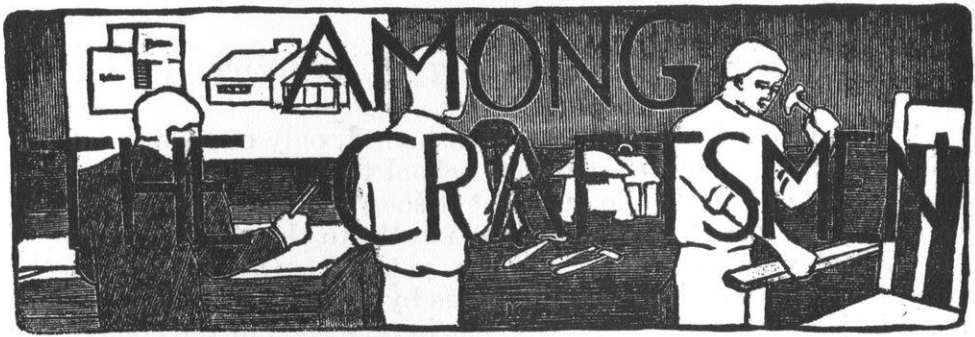
Furthermore, the lazy and inefficient students will use dad's money to “work the teacher.” Why not? Such methods are constantly used in later life, and tactics learned early will become second nature. School intrigues will thicken. But later life is full of tricks. He who enters a game, must abide by its necessary conditions. Moreover, if this scheme is, in one form or another, to be a permanent affair between merchant and school or teacher a complication at once arises. A powerful merchant, whether on the school board or not, can usually exert pressure in hiring teachers. The trade-drawing ability will then reckon among the necessary qualifications, so that carried to its logical conclusions, the matter is no longer so simple.

But if we grant the advertiser permission to enter the school, then we ought, in all fairness, to make regular provision that any and all may come into this fertile field; that text-book firms, merchants, newspaper men, breweries, and certainly patent-medicine venders may all combine in a grand vote-coupon orgy!

Does it pay, teacher and parent? Is it worth while to have the children's minds taken from their studies? Worth while to give impressionable minds early lessons in intrigue and buying, under the name of voting; or let them put teachers up to the highest bidder?

Is it, in a word, worth while, or is it beyond the bounds of legitimate advertising, to have *the school put at the service of the market-place?*



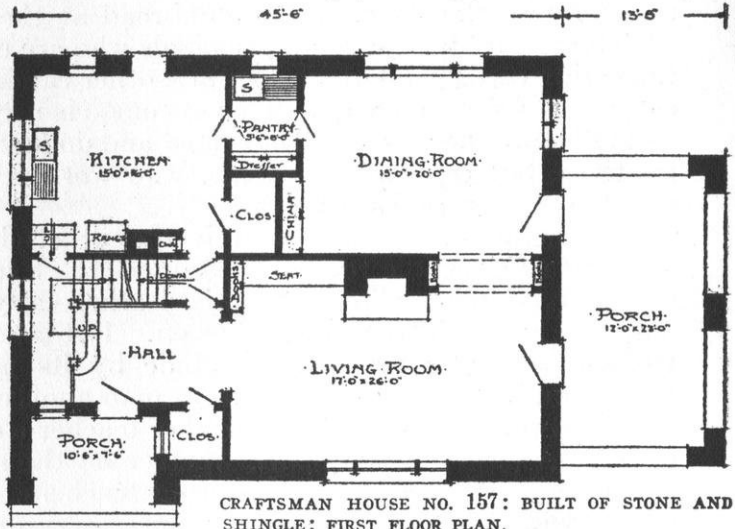


## A PERMANENT HOME AND AN INEXPENSIVE SUMMER BUNGALOW SPECIALLY DESIGNED FOR CRAFTSMAN SUBSCRIBERS

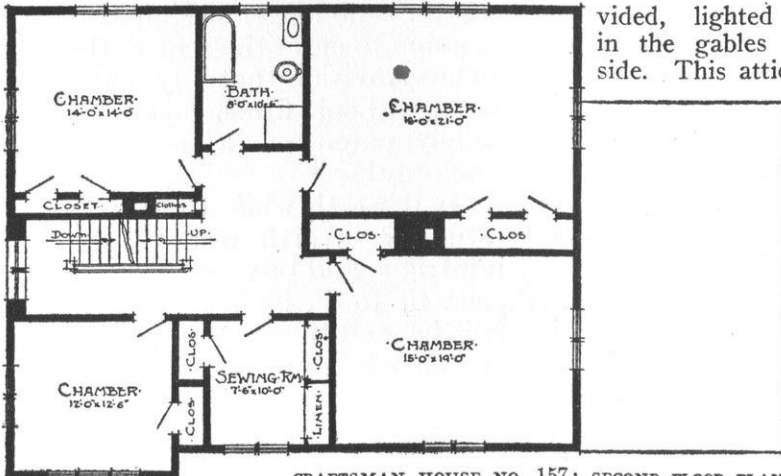
**T**HE stone and shingle house shown here was designed to be built on a plot of several acres in New Jersey, about thirty miles from New York. As the owner was particularly fond of field stone and had plenty of it on his site, he naturally decided to use it for the first story. The walls are 20 inches thick, except on the inside of the recessed entrance porch, where a wood partition is used with a stone veneer. For the walls above this it seemed best to use large shingles or shakes laid about 10 inches to the

weather. These, when placed somewhat irregularly, help to carry out the rustic effect. As the slope of the porch and dormer roofs is not steep enough for ordinary shingles, composition shingles or sheet roofing (such as Ruberoid) can be used throughout.

The house is practically two and a half stories high, for a good-sized attic is pro-



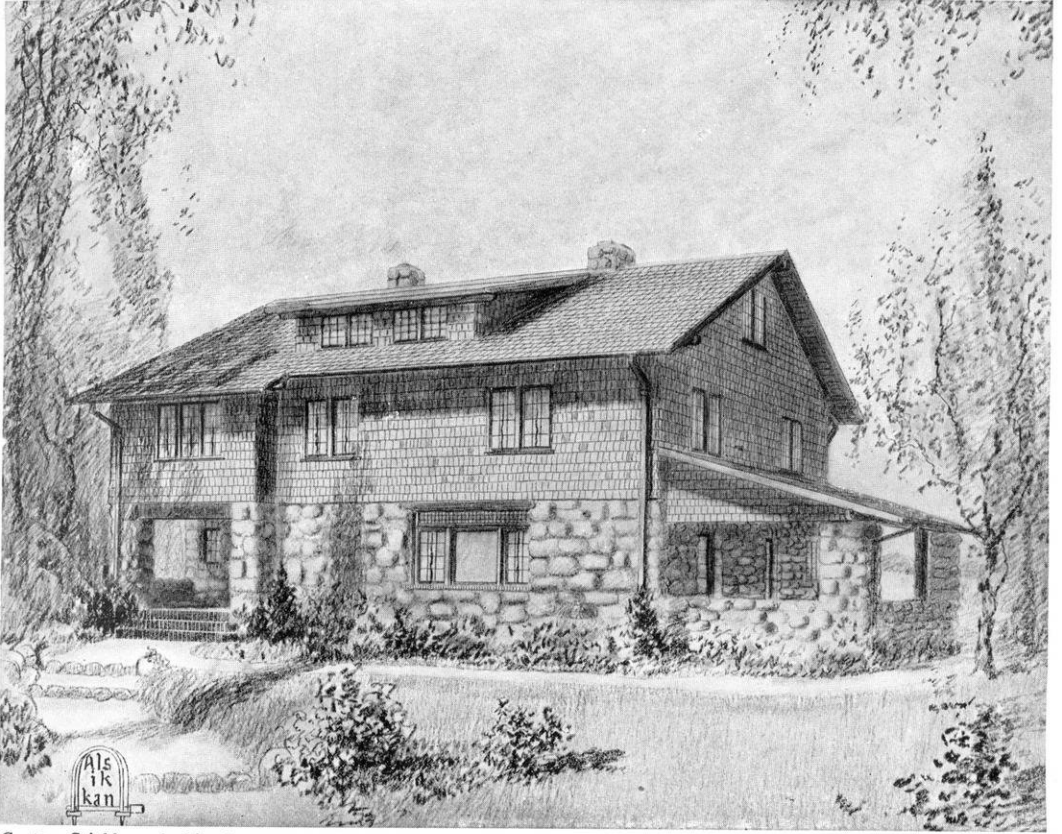
CRAFTSMAN HOUSE NO. 157: BUILT OF STONE AND SHINGLE: FIRST FLOOR PLAN.



CRAFTSMAN HOUSE NO. 157: SECOND FLOOR PLAN.

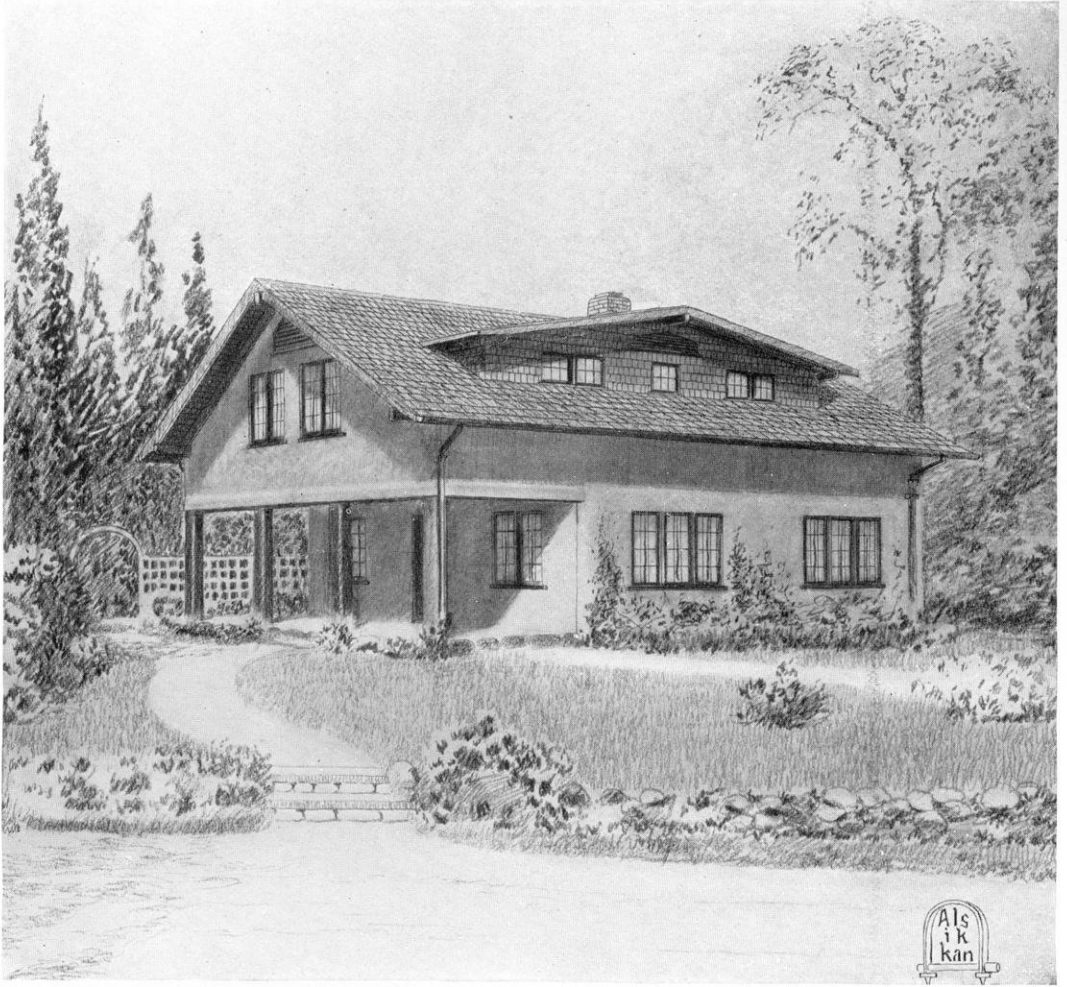
vided, lighted by double windows in the gables and dormers at each side. This attic can be left unfinished at first and used merely for storage, if the owner wishes to keep down the initial cost of construction, and later on it might be finished off as one large room or several small ones, as required.

Notwithstanding this attic space, we have managed to keep the appearance of the house com-



*Gustav Stickley, Architect.*

CRAFTSMAN HOUSE NO. 157: DESIGNED FOR A SUBURBAN SITE IN NEW JERSEY WHERE THERE IS PLENTY OF FIELD STONE: BOTH THE CONSTRUCTION AND DESIGN OF THE EXTERIOR AND THE ARRANGEMENT OF THE FLOOR PLANS WILL BE FOUND WELL WORTH STUDYING, FOR THEY COMBINE SIMPLICITY WITH MUCH HOMELIKE CHARM.



*Gustav Stickley, Architect.*

CRAFTSMAN BUNGALOW NO. 158: THIS INEXPENSIVE LITTLE SUMMER HOME WAS SPECIALLY DESIGNED FOR A SITE ON THE SHORE OF BUZZARDS BAY: IT IS TO BE BUILT OF STUCCO ON METAL LATH, WITH THE INSIDE WALLS LEFT UNSEALED, BUT IF IT WERE TO BE USED ALL THE YEAR ROUND IT COULD OF COURSE BE FINISHED WITH LATH AND PLASTER: WITH THE CONSTRUCTION DESCRIBED IN THE ACCOMPANYING ARTICLE, THE BUNGALOW WOULD ONLY COST FROM \$1,200 TO \$1,500.

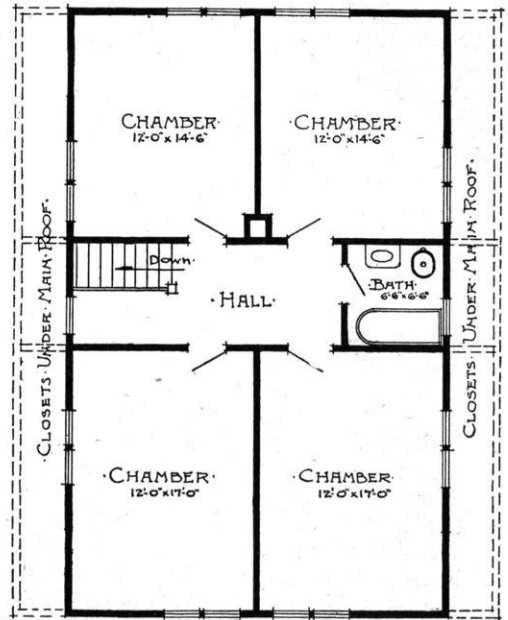
# NEW MODELS OF CRAFTSMAN HOUSES

paratively low, partly by the extension of the side porch with its widely overhanging roof, the gradual slope of which repeats the lines of the dormers. The latter as well as the main roof also have wide eaves which serve the double purpose of protecting the windows beneath and adding to the friendly, sheltering air of the building.

Another point that gives the place a somewhat "bungalow" effect is the use of different materials for the lower and upper stories. The grouping of the windows—always a practical advantage from both an interior and exterior viewpoint—likewise helps to accentuate the horizontal lines of the house.

Most of the windows are outward-opening casements, and their small panes add alike to the interest of the rooms and of the outside walls. The only exceptions are the large groups in the living and dining rooms, which consist of a stationary picture pane in the center, two small-paned casements on each side and a transom above. This is a particularly satisfactory arrangement, for several reasons; the casements provide for ventilation, the large central pane frames an unbroken view of the garden or landscape, while the proportions and lines of the group make it quite a decorative feature of the wall space.

This house was planned for a western exposure, so that the living porch at the side would face the south. But if others wished



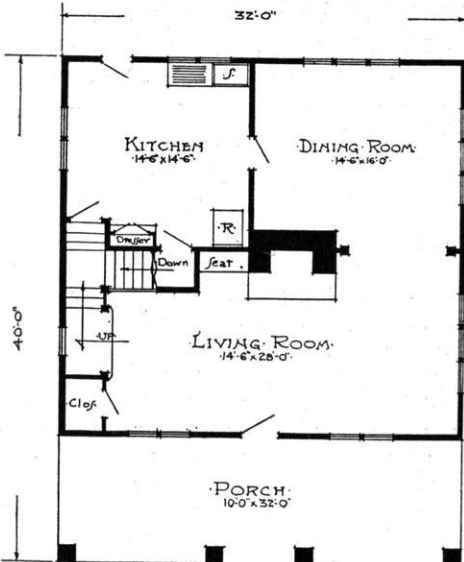
CRAFTSMAN HOUSE NO. 158: SECOND FLOOR PLAN.

to build from this design and the lot happened to front on the east, a southern exposure could still be retained for the living porch by simply reversing the plans.

In planning this porch we wanted at first to have it run entirely across the side of the house; but the owner objected. He said he preferred to have it as shown here, so that it would leave a little sheltered southern corner where he could plant flowers and vines. Also, he thought the irregularity in the outline of the building would add considerably to its charm.

Naturally, we are more than pleased when the owner takes such a personal interest in the various features of construction and arrangement. And the more closely we can cooperate with him in working out all the details and embodying his ideas in practical form, the more satisfied we are both likely to be with the final result. For when a home is planned with such close relation to the family needs and the nature of the site, a good deal of comfort and picturesqueness is apt to be achieved.

A glance at the floor plans will show how compactly and conveniently the interior has been worked out. A glass door opens from the recessed porch into a wide hall. In the front is a square coat closet with a window set high in the wall; at the back is a passageway giving access to the kitchen and cellar, while on the left are three steps leading to a wide landing lighted



CRAFTSMAN HOUSE NO. 158: A SUMMER BUNGALOW OF STUCCO ON METAL LATH: FIRST FLOOR PLAN.

## NEW MODELS OF CRAFTSMAN HOUSES

by a double window in the side wall. This landing can also be reached from the kitchen, as shown.

The arrangement of landing and staircase gives practically the advantage of back stairs and at the same time permits economy of space and construction. It also affords a delightful opportunity for a decorative use of the necessary woodwork. As we have indicated in the plan, a post and grille might be used to screen part of the landing from the hall, and this corner would be just the place for a telephone stand. If the owner happened to possess a tall clock, it could be placed against the wall beside the window, and being visible from both stairs and living room, it would add to the interest and usefulness of the landing.

The living room is fairly large—17 by 26 feet—and its size seems increased by the wide openings into hall and dining room. On one side of the big stone chimneypiece is a built-in seat with bookshelves across one end, which adds considerably to the comfort and structural charm of the room.

On the other side two ceiling beams extend across the opening, and bookcases are built in between posts against the side of the chimneypiece and the opposite wall. The shelves might be carried up about six feet and cupboards built in above, up to the ceiling.

Both living and dining room have glass doors opening onto the side porch, thus ensuring plenty of light within. This porch may be glassed-in during the winter for a sunroom, if desired. A butler's pantry is arranged between the dining room and kitchen, the remaining space being filled by a closet and a built-in china cupboard, as shown.

Upstairs there are four good-sized bedrooms opening out of the central hall, and in the front a sewing room is provided, having three closets which can be fitted with shelves, drawers, hangers, etc., as desired. As suggested before, the attic can be finished or not, according to the owner's needs.

As the second floor plan shows, we have indicated a place for an electric light bath in one corner of the bathroom, and a clothes chute beside the staircase going down to the laundry in the basement. These and other modern equipments can of course be included or not, as preferred.

THE second house illustrated here was designed for a client who wanted to build a summer bungalow on the shore of Buzzards Bay, Massachusetts. He liked the style of one of our earlier bungalows, No. 65, which was published in THE CRAFTSMAN for April, 1909, and reprinted later in "More Craftsman Homes" on page 75. He wanted to get the same effect of a long, low exterior, with a widely overhanging roof and long dormers; but he wanted at the same time to get full-height rooms in the second story and to have a different interior arrangement. And so, with these points in mind, we worked out for him the present construction.

In order to keep the roof as low as possible, we made the first-floor rooms only eight feet high, instead of the usual nine feet, and we grouped the windows together as much as possible and provided long shallow dormers, so as to emphasize the "bungalow" effect. We set the house on a low stone foundation—and this could be retained even if a cellar were desired, for areaways could be provided to give light to the cellar.

The roof is well ventilated on all four sides by means of louvres in each gable and dormer; and as there is no space for storage above the upstairs' rooms, we have provided closets along each side beneath the dormer windows, under the slope of the main roof, as indicated by dotted lines on the second floor plan.

The main roof may be shingled, but the dormers, owing to their shallow slope, should be covered preferably with some form of composition shingles which may be stained the same color as the main roof.

As the detail drawings show, stucco on metal lath has been used for the walls, which have been left unsealed on the inside. In this form of construction, the metal lath is nailed to the studding and plastered inside and out until the wall is from 2 to 2½ inches thick. About four coats of plaster are used altogether, two on each side.

The studs are 2 by 4 inches, except at the corners and on each side of the door and window openings, where 4 by 4 studs are used. These are also used across the top against the ceiling, as well as across the top and bottom of the window openings. The studs are planed on all four sides, and when 4 by 4 studs are not available, 2 by 4's may be nailed together instead.

## NEW MODELS OF CRAFTSMAN HOUSES

There are no door or window frames; the doors and windows are simply hinged in the openings and the stops are put in. This construction can of course only be used with casements; it would not be possible with double-hung windows.

Not only is this a very economical form of construction—the bungalow will cost only about \$1,500—but it is also a very practical one; for as every part is open to the air there are no places where dust or moisture can collect or mice and other vermin can nest—always a great advantage in a summer cottage which is to be closed for part of the year.

Moreover, stucco on metal lath, when used as described above, forms a strong and durable building. We have used it on Craftsman Farms with very successful results, one of the cottages, built three years ago, being in as good condition today as when first erected, with no signs of cracking in the stucco walls. The unsealed construction illustrated here was employed in the second floor of the garage at Craftsman Farms, which is being used as a workshop.

If the bungalow presented here were to be built in a comparatively cold climate and used during the winter months as well, the walls could of course be sealed inside with lath and plaster or some form of wall board. And in this case, it would be advisable to build the porch with a parapet so that it could be glassed in for the winter; otherwise the floors of the front bedrooms would be cold.

In designing this bungalow for its seashore site, the porch and living-room windows have been arranged across the front so that they might overlook the water. Posts of hewn logs have been used for the porch, as these always accentuate the rustic effect.

In a cottage of this nature and construction, a hall or vestibule would be unnecessary, and so the entrance door opens directly into the living room, which runs across the front of the building. A coat closet is provided in the left-hand corner beside the first staircase landing, and if there is no cellar an additional closet can be built beneath the stairs.

The arrangement of the staircase is somewhat like that in the preceding plan, for there is a common landing a few steps up that is reached from the kitchen. In this house, as in the other, the staircase

woodwork can be made an interesting part of the interior construction.

There is a built-in seat beside the chimneypiece which will be a convenient place for storing wood for the fire, and the arrangement of the stairs gives a slight "nook" effect to the seat and hearth.

A wide opening on the right leads to the dining room, which opens in turn into the kitchen, no pantry being considered necessary for such a simple home. The kitchen range is so located that its flue can use the main chimney, which has been placed at the left of the fireplace so that it will not interfere with the openings of the rooms above.

Four bedrooms and bath are provided on the second floor, all opening out of the central hall which, like the bathroom, is lighted by a small window in the center of the dormer. In each bedroom there are double casements set high in the wall of the dormer and also full-length double casements in the gable. It is below these high dormer windows that the doors open to the storage spaces extending along each side below the main roof.

If the interior is left unsealed, the plastering between the studs must of course be done as carefully and neatly as possible. The brown tone of the plaster would be rather pleasing if the woodwork of walls and ceiling were painted some harmonious shade of brown or green, but if preferred the plaster could be painted some other color.

In a cottage of this sort the furniture would naturally be of a very simple, serviceable character, and the hangings and decorations would be few. But there would be no sense of bareness in the rooms, for the exposed studs and ceiling beams and the plastered panels would break up the wall and ceiling spaces in a rather interesting if rugged way, while the small panes of the casements would add their usual decorative touch. If preferred, of course, large picture panes would be used in the front wall of the living room, so that a view of the sea could be had, broken only by the central mullion.

An interesting feature of this bungalow is the fact that it will lend itself readily to the Craftsman heating and ventilating system—a method which, as our readers probably know, combines the efficiency of a furnace with the comfort and pleasure of an open fire. A Craftsman fireplace, installed in the living room, as shown, would fur-

## NEW MODELS OF CRAFTSMAN HOUSES

nish plenty of heat and ventilation for the entire house with very little piping.

The living room would be heated by direct radiation and registers in the front of the warm-air chamber (in the chimney-piece); a register in the back of the warm-air chamber would heat the dining room; a register directly above the warm-air chamber would heat the right-hand rear bedroom, while short pipes would go to registers at the floors of the three other bedrooms and bathroom.

If the bungalow were to be lived in all the year round, a Craftsman fireplace would of course be particularly valuable; but even if the place were built only for summer use, it would be well worth while to install this fireplace, for there are many rainy and chilly days in early and late summer when a wood fire is welcome. Besides, even with the light construction shown, with this heating system all the rooms could be kept at a comfortable temperature during early spring and late fall, so that the pleasures of seashore or country life could be enjoyed as long as possible.

In presenting this bungalow we feel that the plans will be particularly useful to our readers at this time of the year when so many people are considering the building of summer homes. For this design is just as suitable for a mountain or woodland site as for the shore, and could be readily adapted to meet the varying needs of owner and land.

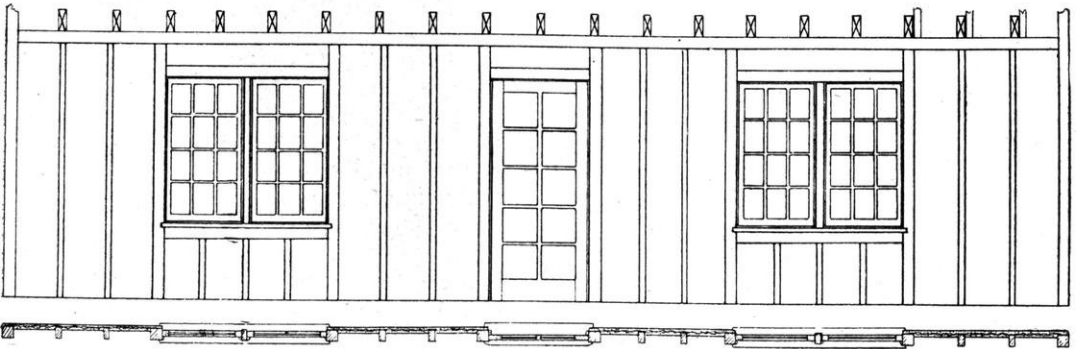
The fact that it can be so economically constructed without sacrificing convenience or durability, is also a strong item in its favor, bringing it within reach of very modest incomes, and we hope that the plans will prove useful to many families who expect to build a little summer home along these lines.

**I**N building both the stone and shingle house and the stucco bungalow illustrated here, their harmony with the surrounding landscape will depend a great deal on the way the grounds are treated; for it is the right planting of the garden, more than anything else, that helps to take off the inevitable air of newness and make a building seem as though it really "belongs."

In the perspective drawings we have suggested a number of ways in which this may be accomplished with very little expense or labor. Shrubs and vines may be planted around the base of the walls, the garden paths may be laid out so that they adjust themselves to the little irregularities of the site, and in the garden walls and steps the same kind of materials may be used as in the house.

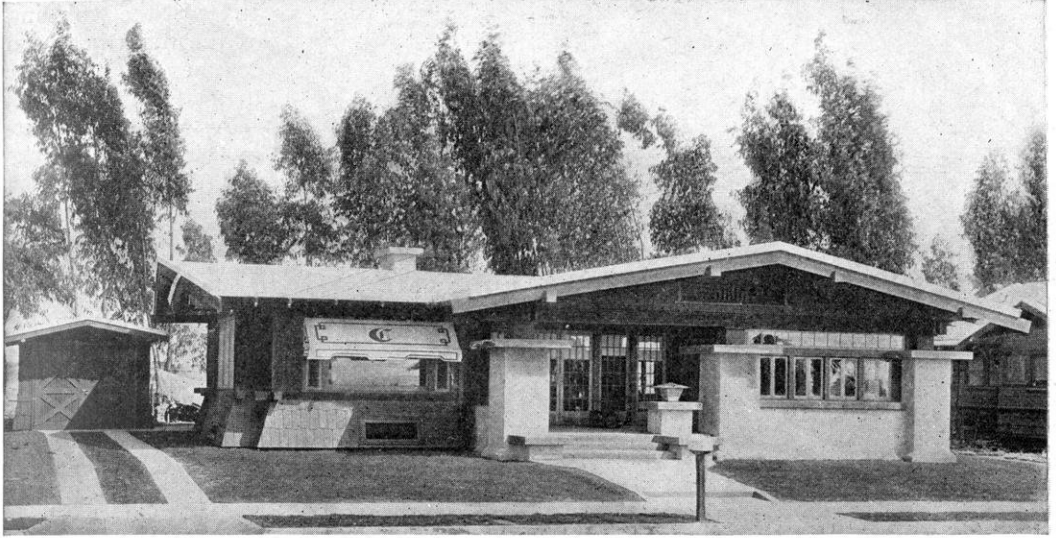
For instance, in the view of the first house, No. 157, we have shown the cement path following the slight upward slope to the entrance, the risers of the few low steps in the pathway being of field stone, which carries out the effect of the first story and forms an architectural link between the building and its environment.

In the view of the second house, No. 158, as field stone was used in the foundation we have shown it also in the steps of the front walk and in the low, rough wall around the front of the lawn. If preferred, of course, the entrance could be emphasized by field-stone posts on each side of the steps, and there are many other ways in which this picturesque material could be used to advantage. The nature of the site and the local vegetation will suggest much of the garden layout, and the details must be left to the owner's judgment. For such a simple summer home, the more naturalistic the garden is kept, the more in keeping it will be with its surroundings.



DETAIL ELEVATION AND SECTION OF INSIDE FRONT WALL IN LIVING ROOM OF CRAFTSMAN BUNGALOW NO. 158, SHOWING CONSTRUCTION OF STUCCO ON METAL LATH.

## SIX-ROOM BUNGALOW BUILT FOR COMFORT



### A SIX-ROOM BUNGALOW: INEXPENSIVE, COMFORTABLE AND ATTRACTIVE: BY CHARLES ALMA BYERS

**T**HE time seems now to have come when a man of comparatively meager financial supply need be no longer without a home, comfortable and artistic, in which to shelter himself and his family. The six-room bungalow herein illustrated is not only pleasant in its structural lines, but it affords ample space in which to move about, and is planned so as to make housekeeping as simple a matter as feasible. It was built at a cost of only \$3,200.

It is distinctively a California bungalow, although of comparatively new interpretation. Its lines, those most suitable for a city home, are straight and regular, simple and dignified. The almost flat roof has at its eaves and gables a broad projection of nearly three feet, its sweep giving to the bungalow an appearance of much greater length and size than it actually possesses. The siding is of redwood shakes, showing about 12 inches of their length; the framing and finishing timbers of Oregon pine and the porch pillars and other masonry work of concrete. Cement forms the floor of the porch, the steps, as well as the paths about the house. The pillars, with their projecting copings, are of massive proportions and are responsible to an extent for the substantial look of this bungalow.

SIX-ROOM BUNGALOW BUILT FOR MR. J. S. CLARK IN LOS ANGELES: HAROLD BOWLES, ARCHITECT.

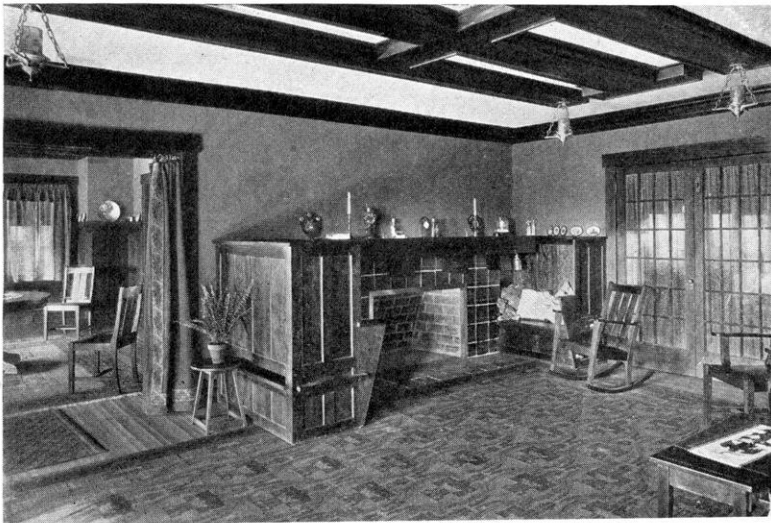
The arrangement of the front porch may be regarded as a strong point of the exterior. At one end it is enclosed with glass, converting it virtually into a small sunroom, the enclosure being created by a series of casement windows, each one capable of opening when a free circulation of air is desired. The unusual lighting device for the porch is noticed in a modernized Japanese lantern, set on a low pedestal-like pillar, standing at one side of the entrance steps.

The exterior of the house pleases by its apparent strength of construction and its attractiveness is heightened by its color scheme. The roof, a sort of asbestos composition, is white, as is also the concrete and cement work, while the siding and other woodwork are stained in rich brown, causing the whole structure to stand out effectively from the background of green afforded by a line of eucalyptus trees.

In its floor plan this bungalow is particularly commended on account of its convenience, its openness and its built-in furniture. Passing through the front door into the living room it is seen that a screened breakfast room lies beyond, so-called French doors intervening between the two rooms. At the left of the living room is placed the dining room, entered by way of sliding doors, while directly at its rear is a kitchen including as accessories a small pantry and the customary screened porch. At the right side of the living room are located two bedrooms, each with a good-sized



## SIX-ROOM BUNGALOW BUILT FOR COMFORT



FIREPLACE CORNER OF LIVING ROOM.

closet, a bathroom supplied with medicine chest and linen closet and the den, the latter connecting with the living room by a broad arch.

A feature not to be overlooked in this plan is the short hall which leads from the end of the living room and connects the two bedrooms with the bathroom. It can be shut off by means of a door so that this section of the bungalow has complete privacy.

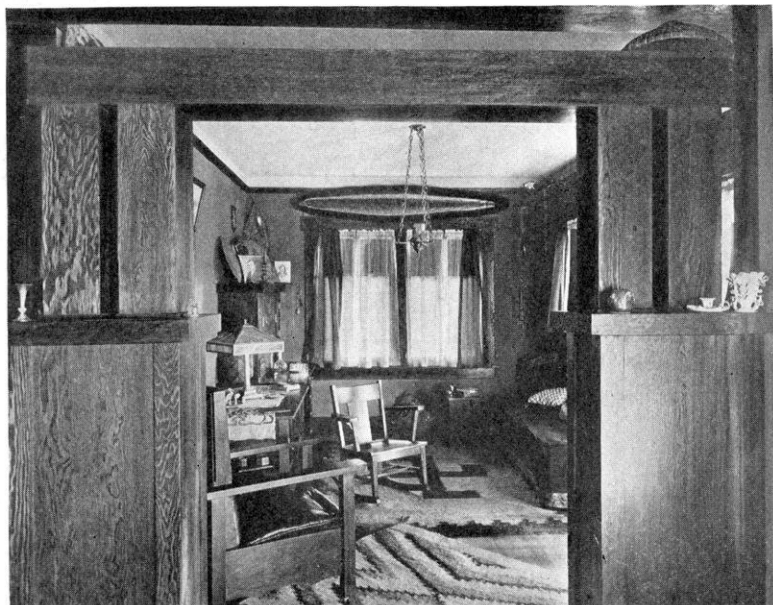
Regarding the principal features of the living room, the fireplace first attracts attention since it is large and occupies a sort of Dutch nook in one corner of the room. Its hearth and mantel are of brown tile, while the shelf above is of wood, severe and plain in treatment. Small built-in seats at either end of the fireplace add much to its welcoming sentiment. The room is finished in slash-grain Oregon pine made to look like fumed oak. The floor is also of oak. To hold the room in harmony, the walls, which are of plaster, are tinted a light chocolate brown, the ceiling running off into a delicate buff.

Indeed, the coloring of the room has been commended as more than usually effective.

A large well built-in sideboard marks the dining room, also a commodious window-seat, the top of which is on hinges, in which instance it discloses an appreciable space for storing away various articles. Chocolate-colored leather is used to panel the room to a height of 4 feet, above which a rail is

run for holding plates. The upper part of the walls and ceiling, likewise the floor and trim, have been subjected to the same treatment as those of the living room. An ingenious lighting of the room is contrived by art lights concealed in the four corners of the ceiling beams, besides the usual drop light is suspended from the center.

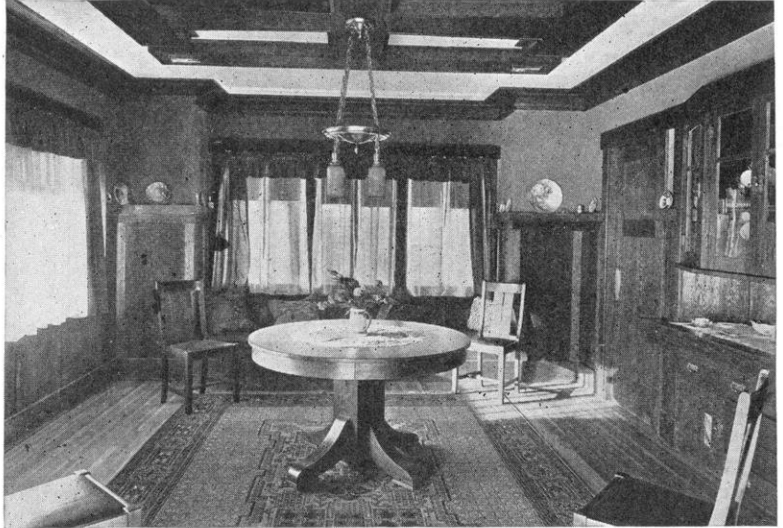
The den, while small, makes a direct appeal to members of the family caring for informality and absolute comfort. It is here that letters are written, there being a built-in desk in one corner, and books read, two bookcases showing against the



THE DEN IN THE CALIFORNIA BUNGALOW.

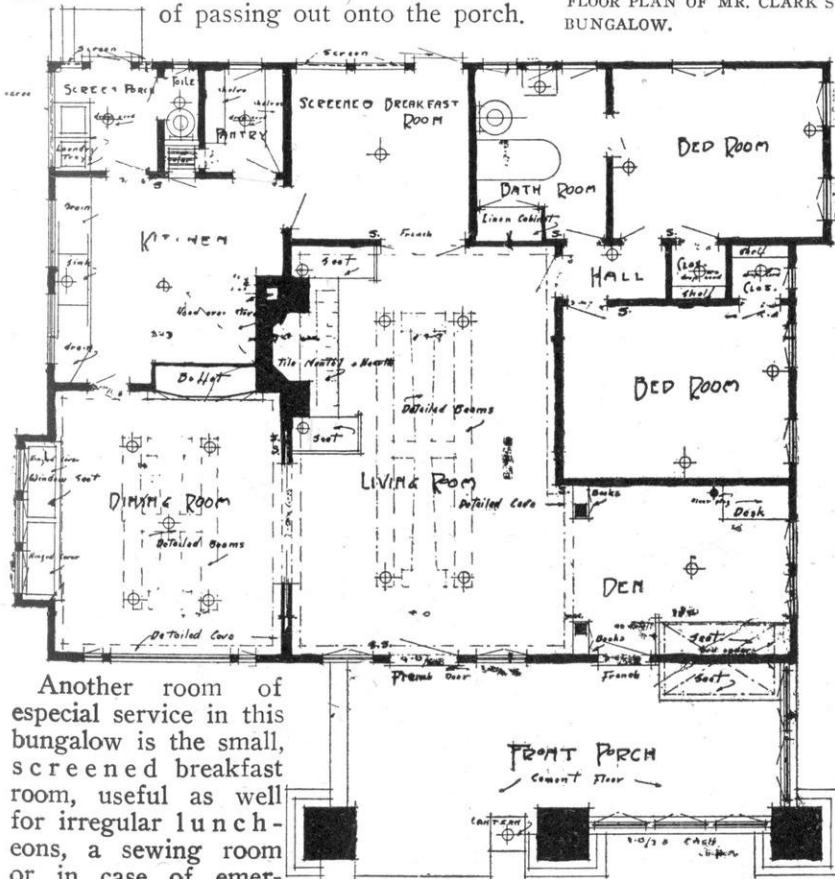
# SIX-ROOM BUNGALOW BUILT FOR COMFORT

walls. The most unique feature of the den, however, is the so-called disappearing bed. This bit of furniture is concealed in the wall between the den and the enclosed end of the front porch, and is so arranged that it can be rolled either into the den or out on the porch. When not in use for sleeping it looks simply like an innocent couch, both from the porch side and that of the den. The finish of the den is similar to that of the living and dining rooms. French doors form for it the means of passing out onto the porch.



ONE END OF DINING ROOM WITH BUILT-IN WINDOW-SEAT AND SIDEBOARD.

FLOOR PLAN OF MR. CLARK'S BUNGALOW.



Another room of especial service in this bungalow is the small, screened breakfast room, useful as well for irregular luncheons, a sewing room or in case of emergency an ideal open-air sleeping room. In

finish and trim it corresponds with the other mentioned rooms.

The kitchen, beside the usual cupboards and closets, is supplied with a draught cooler and a hood for the range. It has the same white enamel finish as the bath and bedrooms.

Although this six-room bungalow is located in a mild climate, where it cannot help but gain much benefit from its porches, its numerous windows and French doors, admitting floods of sunshine and warm, sweet air, it is equipped with a basement furnace, and is in every way so up-to-date in its arrangements that its plan should be feasible in a much colder locality. It was designed and built by Harold H. Bowles, an archi-

## THE THATCH-SHINGLE ROOF

tect of Los Angeles, California, who is authority for the statement that it could be duplicated in almost any part of the United States for from \$3,000 to \$3,400, its approximate cost in California. The house is the home of Mr. J. S. Clark.

### THE THATCH-SHINGLE ROOF

**T**HERE is nothing quite so picturesque for the rural type of dwelling as the old-style thatched roof.

Poets have sung of it, and to homesick hearts it seems to embody all that the word home implies. The long sweeping lines and the soft, thick masses entailed by the construction of this form of roof all seem to create the feeling that makes a house really homelike.

Yet, in spite of the charm and picturesqueness of this form of roofing and the lovable feeling it conveys, most modern architects have found it impracticable for houses that must be safeguarded from insect enemies as well as from the elements. Nowadays sanitation is one of the first important questions to be considered in building, and the picturesque thatched roof has, alas, fallen short of present-day demands in this respect. Insects and vermin are apt to infest the straw or reed, and it is difficult always to keep such a roof water-tight.

From the inspiration of the thatched roof has been perfected, however, a modern form of roofing that is quite as picturesque in its lines and yet wholly meets the requirements of modern sanitation.

The material used is shingle, laid so as to resemble the soft, thick thatch of straw, and all the charm of the long sweeping roof lines and the soft rounded edges over the eaves and dormers has been captured in this new medium.

We are showing in this number two views of a house planned by Messrs. Albro & Lindeburg, on pages 24 and 25, in which they use the thatch-shingle roof. It is absolutely as sanitary as any other method of laying shingle and quite water-tight and durable.

This seems a long step in the direction of achieving picturesque roof lines for modern American homes. In the search for durability and sanitation we have apparently run the gamut of all that is ugly, and it is high time that some old-fashioned picturesqueness were woven in with the good qualities of modern board-of-health requirements.

### CONCRETE CONSTRUCTION: ITS POSSIBILITIES OF STRENGTH AND BEAUTY

**C**ONCRETE, like most building materials, has played an important part in the architectural history of the nations. Of course, many of the present forms of concrete construction are the product of modern discovery and experiment, but concrete itself has been used for many centuries. Its composition has varied according to the materials available in different localities—broken stone, fragments of brick, pottery, gravel and sand—the ingredients held together by being mixed with lime, cement, asphaltum or other binding substances.

Concrete was used by the Romans more extensively than any other material. Remains of their massive construction still exist in the form of foundations of large temples, palaces and baths, domes, arches and vaultings. Concrete also formed the core or interior portion of nearly all the brick-faced walls of ancient Rome.

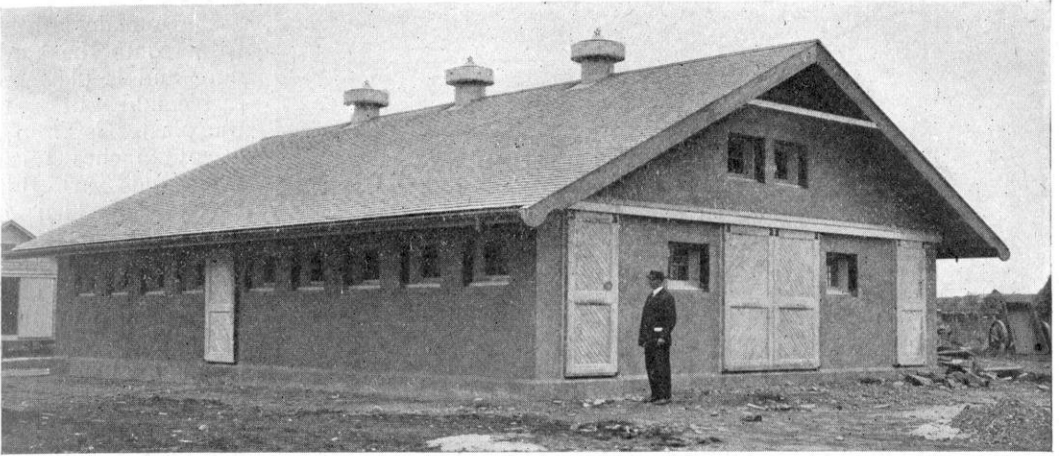
Europe has many other examples that testify to the strength and durability of this material. "In the forest of Fontainebleau," writes F. E. Kidder, "there are three miles of continuous arches, some of them fifty feet high, part of an aqueduct constructed of concrete and formed in a single structure without joint or seam. A Gothic church at Vezinet, near Paris, that has a spire 130 feet high, is a monolith of concrete. The lighthouse at Port Said is another, 180 feet in height.

"The breakwaters at Port Saïd, Marseilles, Dover and other important ports, are formed of immense blocks of concrete. The water pipes and aqueduct at Nice and the Paris sewers are also notable modern constructions of the same material.

"In England and France thousands of dwellings have been built of concrete, in place of brick and stone. Many of these are now standing, after more than half a century, without the least sign of decay."

As to this country, Mr. Kidder says: "The architects, engineers and capitalists of the United States appear to have been the most timid of those of all civilized nations to avail themselves of the value of concrete as a building material, and it is only since the year 1885 that it has been used to any extent in the construction of

# CONCRETE CONSTRUCTION



buildings, except for the footings of foundation walls."

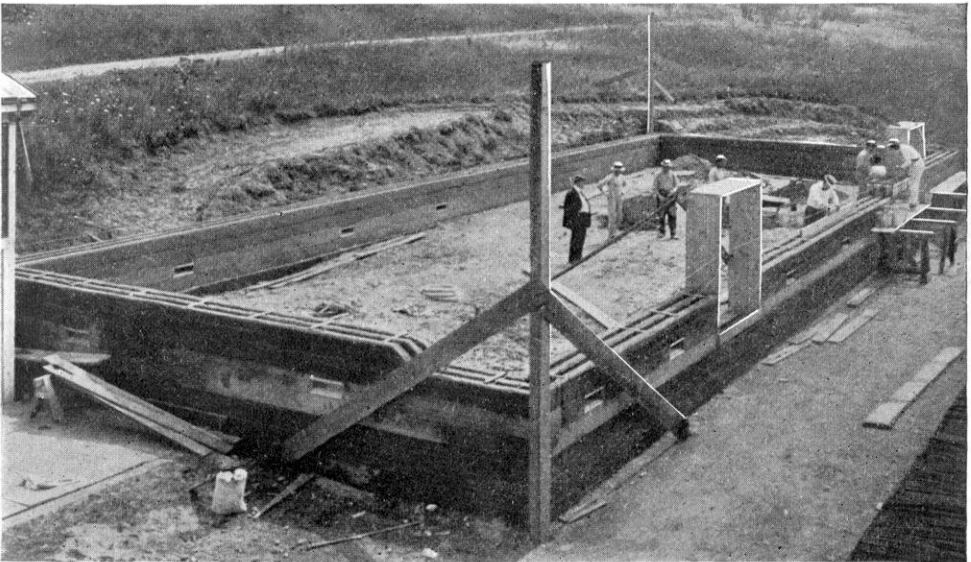
Within the last few years, however, its popularity has increased greatly. A ride through any of our modern streets, in city, town or suburbs, or a glance through the pages of the current architectural magazines will show how widely and how successfully concrete is being used in America today.

We find it used in our factories, store and office buildings, in railroad stations, libraries and other public places, in private houses, stables and garages—not to mention bridges and other forms of landscape and engineering architecture where this adaptable material fulfils both the mechan-

SANITARY COW STABLE WITH HOLLOW CONCRETE WALLS OWNED BY MRS. T. K. GIBBS, MIDDLETOWN, R. I.

ical and artistic requirements. And really, when one stops to consider the practical and æsthetic possibilities of concrete, one can hardly be surprised at its growing popularity. For good concrete construction is proof against fire and moisture and possesses strength, durability and beauty.

Some of the most successful examples in this country are to be found among the low-roofed, porch-encircled bungalow homes of Southern California—a type of building that seems particularly suitable for concrete, as shown by the illustrations in



A COLD STORAGE HOUSE IN PROCESS OF CONSTRUCTION : THREE CONCRETE WALLS AND TWO AIR SPACES.

## CONCRETE CONSTRUCTION



BUILDING A HOLLOW CONCRETE WALL: THE SPACES LEFT IN THE INNER WALL ARE FOR THE INSERTION OF FLOOR JOISTS.

THE CRAFTSMAN for the past few years. In fact, for any of the simplified forms which modern architecture is assuming, this material seems especially in keeping.

The development of modern concrete construction has been by no means as easy as it may seem. Experts have worked and experimented for many years trying to evolve a method which would combine all the practical qualities desired and at the same time be comparatively simple and inexpensive. Generally considered, however, these are some of the main forms of cement construction in use today—stucco on metal lath, hollow tile, hollow concrete blocks and monolithic concrete.

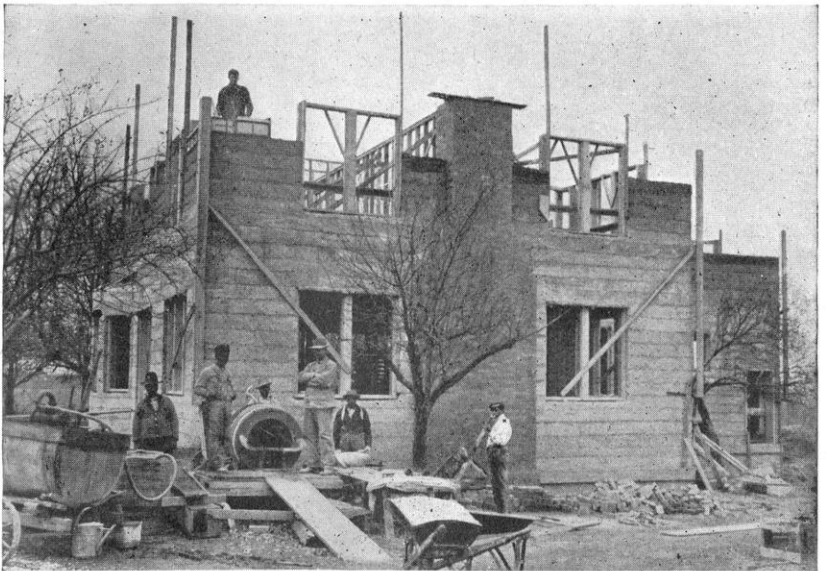
Stucco on metal lath is used for comparatively small buildings—chiefly dwelling houses. It would not be so suitable for large houses, stores or offices. With this method—which is illustrated in another article on page 92

—the metal lath is nailed onto the studding and is plastered inside and out until the plaster is from 2 to 2½ inches thick. The studs are thus partly embedded in the plaster, making a very rigid and durable structure. Lath and plaster can then be applied to the studding inside the building in the usual way. This method has proved very satisfactory, as there seems to be little danger of the stucco cracking, and the air space helps to keep

the house warm and also to prevent the condensation of moisture on the inner wall during variations of temperature inside and outside the building.

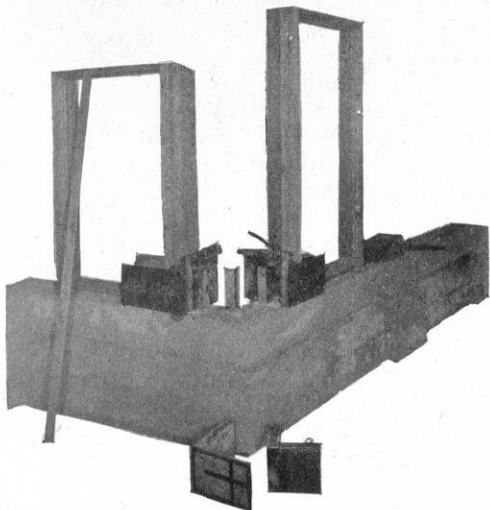
Hollow-tile construction likewise provides air spaces between the inner and outer surfaces of the wall, and has the additional advantage of being fireproof and needing no furring, as the plaster can be applied directly on the tiles.

Hollow concrete blocks have been made in various shapes and sizes, mostly to imi-



RESIDENCE OF LADD HURD, JOLIET, ILL., BEING BUILT BY A HOLLOW WALL CONCRETE PROCESS.

## CONCRETE CONSTRUCTION



CORNER OF HOLLOW WALL CONCRETE BUILDING IN PROCESS OF CONSTRUCTION, SHOWING WINDOW FRAMES SET ON THE THIRD COURSE OF CONCRETE.

tate stone; but they can be put up and plastered on the outside so as to give the effect of a continuous surface, if preferred.

Monolithic concrete construction has also assumed many forms, the universal aim being—with this as with other building materials—to keep down the cost as low as possible, particularly for the small type of dwelling. And so we have the promise of the Edison house and others.

One of the most practical and economical forms of monolithic construction that we know of is that invented by Mr. Van Guilder. As the illustrations show, the Van Guilder system employs special machines or collapsible metal forms, and in them the concrete wall is cast. The wall is made double, with a continuous vertical air space which insulates the outer and inner sections and prevents condensation of moisture on the inner wall. This air space extends all around the house and the walls do not touch each other at any point, making literally one house within another.

The hollow space is always  $2\frac{1}{2}$  inches wide, but the thickness of the walls themselves may be varied from 3 to 6 inches. For ordinary purposes, the double wall and single air space is sufficient, but for a cold storage house three concrete walls and two air spaces are used, as shown in the illustration on page 97.

By adjusting the bolts, the machine is set for constructing walls of the desired thickness. The spaces are filled with concrete, as shown in one of the photographs, and

the mixture is “dry tamped.” The levers are then raised to release the sides of the machine from the concrete and the machine is moved on. There is no need to wait until the concrete is dry.

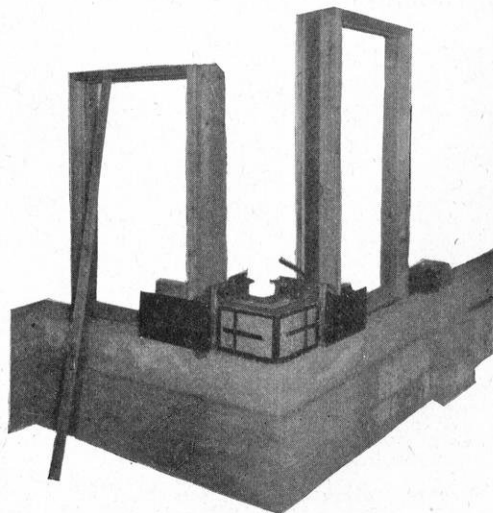
Different machines or combinations of forms are provided for various parts of the construction, such as straight and curved walls, corners, door and window openings, bay construction, chimneys, etc.

The first illustration on this page shows the corner of a building in process of construction, with the window frames set on the third course of concrete. The second illustration on this page shows a similar view, with the corner pieces of the machine in place ready for the walls to be built between the frames.

The door and window frames are thoroughly braced so that the tamping of the concrete will not spring or displace them, and nails are driven in the sides of the frames in such manner that they will become embedded in the concrete and hold the frames in the wall.

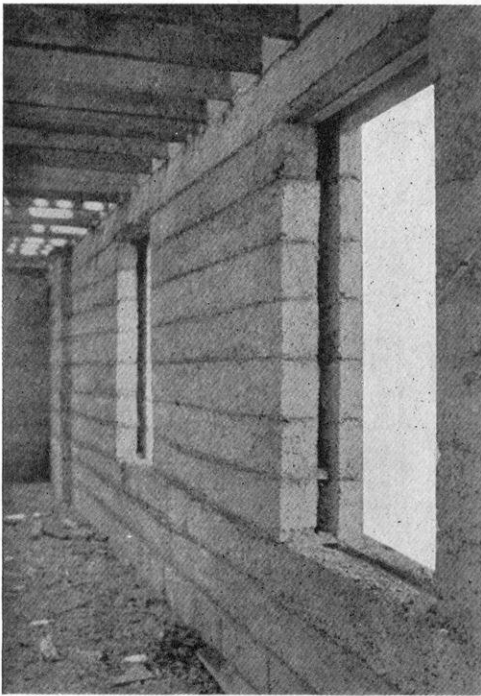
Openings for floor joists are formed by placing slightly wedge-shaped blocks in the machines the required distance apart and filling around them with concrete, as illustrated. The blocks are carefully removed before the concrete has set.

In order to allow for the expansion of the concrete, which takes place in warm weather, perpendicular expansion joints are provided about every fifty feet in the walls of long buildings. These perpendicular



IN THIS VIEW THE CORNER PIECES OF THE MACHINE ARE IN PLACE READY FOR THE WALLS TO BE BUILT BETWEEN THE WINDOW FRAMES.

## CONCRETE CONSTRUCTION



HOLLOW CONCRETE WALL IN THE FIRST STORY OF AN APARTMENT HOUSE, SHOWING THE CONTINUOUS AIR SPACE.

lar joints are reinforced by horizontal wires embedded in each course of the concrete. Horizontal reinforcing wires are also embedded in each course all around the building, and wire ties are placed across the air space in the wall every two or three feet to tie the walls together.

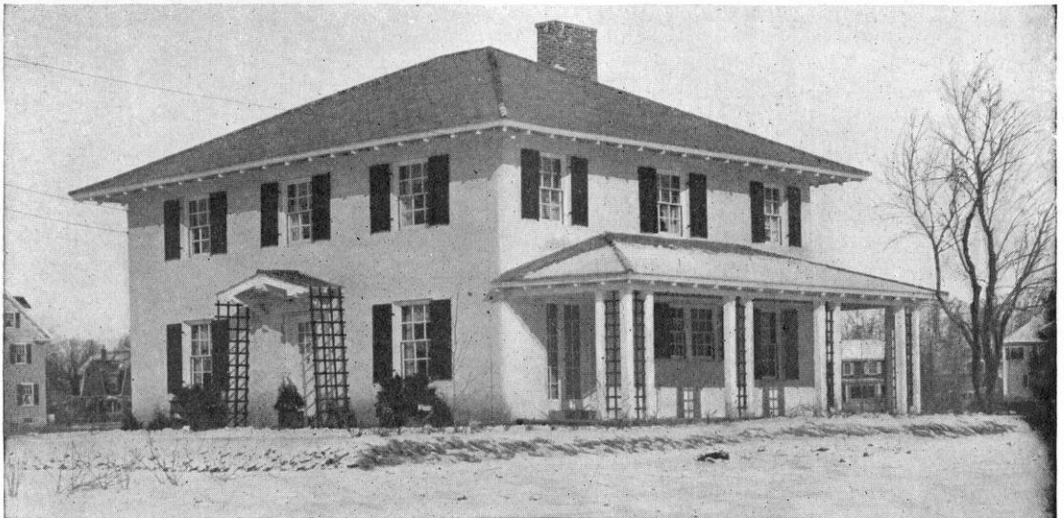
When the building is finished, stucco may

be applied directly on the outside walls and plaster on the inside walls, no furring being necessary.

Several examples are shown here of buildings constructed by this system, and illustrations will also be found on page 76 of a Craftsman house built by the Van Guilder process.

We are particularly interested in this invention because it seems to us that the final solution to the concrete problem will be along this line—namely, *monolithic, hollow-wall construction*. It seems from every standpoint to be the most natural, practical, economical and beautiful way to use this material, especially if the walls can be cast or molded in removable forms, not too complicated in design and operation, which can be used for one house after another.

Our interest in concrete, however, does not extend to its use as an imitation of other materials. We can see no reason or excuse for trying to make its surface resemble either brick or stone. If people want the effect and color and type of structure that brick or stone will give, let them build their houses of these materials; and if that is not feasible for some reason and they must use concrete instead, then let them use it frankly. Let them take advantage of its natural beauty, and instead of trying to disguise its identity, make the inherent qualities of the material a source of architectural interest and charm. For after all, the more sincerity there is in a building, as in everything else, the more satisfying it is bound to be in the long run.



RESIDENCE OF E. A. WHITE, WINCHESTER, MASS.: AN EXAMPLE OF HOLLOW-WALL CONCRETE CONSTRUCTION.

## MY ARCHITECTURAL CRITICS, THE BIRDS

### MY ARCHITECTURAL CRITICS, THE BIRDS

**W**HEN I first felt myself on somewhat friendly terms with the feathered folk of the air I slowly, while endeavoring to do them every justice, became aware of their adeptness as critics, even that they were especially critical of me and my exaggerated notions concerning their comfort. Of course, no one knew better than I that under the intent of Mother Nature they were destined to be their own home-builders; but I had the egotism common to my species and determined even to the point of offering a bribe to keep these pretty, singing creatures near my own dwelling. I set out therefore to cajole, to flatter and to appeal to their physical comfort.

I made no claim to be a pioneer in providing special little houses for birds in which they might live safely protected from the elements. Most brilliant ideas I find have been exploited long before my day. Birds as well have given in the past a sort of tempered approval of man's architectural efforts in their interest. They have shown somewhat the saneness that man himself has exercised in exchanging his primeval cave for a house fitted up with telephones and fireplaces. Also birds seem to agree entirely with the Darwinian theory of evolution. They make no fuss about it; just take it for granted. Occasionally it has oc-



CIRCULAR BLUEBIRD HOUSE.

curred to me that they regard me as a good-sized tool useful to build the houses that they look upon later with their round, critical eyes.

This spirit of criticism that birds have in their natures, aimed especially at modern architecture, became a reality to me after I



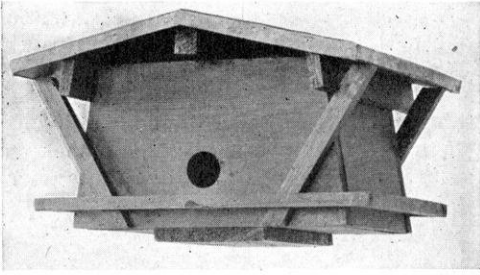
HANGING HOUSE FOR THE WRENS.

had bought what appeared to be a very fine bird-house and set it up on a pole likely to attract their attention. I hoped that it would be inhabited by robins; for then I was young in birdlore, having a passion for these red-breasted beauties. Their full-throated dawn song and imperative chirp filled me with admiration. After the erection of this house, when the grackles returned to the swamps and robins were numerous on the lawn, I waited to see them enter its door, move in as it were, without the advance guard of baggage and van loads. I detest moving myself, but envied them their opportunity.

Birds seem, however, to feel a sort of moral responsibility about teaching things to people. The robins, as far as I know, never looked at this house. Why should they? It was no concern of theirs. They belonged in the old-fashioned rank of birds, never having followed the new ideas about living in man-built houses. They cling as steadfastly as blue-stockinged Presbyteri-



## MY ARCHITECTURAL CRITICS, THE BIRDS



HOME FOR WHITE-BELLIED SWALLOWS.

ans to the early dogmas of their faith and invariably build their own nests in crotches of trees, in tall shrubs, or similar places. Often they construct them so badly that they will not endure more than one season. Indeed, after my eyes were opened and I observed what really stupid nest-makers they were, I rejoiced that they had not followed the new order of things and occupied my pretty bird-house. They would have been untidy tenants.

A local carpenter had built this house. He had a way with him, and it was natural for me to think that birds would approve his work. I was still young in their lore. Not only have they a moral feeling about things in general, but they seem to be given to high intellectuality.

In March bluebirds moved into this house, filling me with joy that my investment was not to be altogether futile. Then they moved out as soon as the female was ready to set on the pretty eggs she had laid. They moved out bag and baggage, crying as they went, "Dear! Dear! Think of it, think of it!" What became of the eggs I never knew. They were not in the house after the birds had left and the nest looked as if an attempt had been made to dig it to pieces. I have since heard that under highly provocative circumstances some birds become sufficiently indignant to eat their own eggs. The humiliating thing at the moment was that this pair of birds made straight for a neighbor's house, entered and lived there throughout the nesting season, raising and comforting their little ones.

Obviously something was wrong with the architecture of my fine-looking bird-house. I disliked to appeal to triumphant neighbors for advice and remained deep in dejection.

"Of course they would not stay with you," said a wise young visitor from another town to whom at length I confided

my sorrow. "That house is constructed so that a draft blows right across the bird on the nest." The secret was out: the bluebirds had denounced in the most emphatic way my bird-house architecture. Their reproach I accepted, having suffered myself with neuralgia in the back of the neck.

The rest of that season the wrens occupied the house, since they moved in before I was able to have it taken down. Even so, I should not have allowed them to stay in a place so fraught with danger had I not seen the businesslike way in which they proceeded to close up with sticks and straws one of the holes of entrance. They also had observed the architectural defect of this house and had set about promptly to rectify it before they began nest-building. So in spite of all that these little creatures had to do at this busy time of their lives I had imposed on them an extra task. At intervals fledglings came out of the house, so that I knew the raising of young was



GREAT CRESTED FLYCATCHER'S HOUSE.

going on apace. Nevertheless I was not at ease in my mind about them all summer. Whenever one held its head a little to one side I felt sure that it had a "crick" in its neck, that it was suffering, and that an infirmity, the outcome of draft, had taken hold of its tiny body. Such indeed are some of the melancholy reflections of one who employs an architect unable to build a comfortable bird-house. My lesson was learned. I awaited the next season with eagerness, using the winter which intervened as a time to communicate with one who had made the building of bird-houses a hobby as well as a business. The hobby-rider untrammelled by conventions reaches closest to the soul of things.

This man who rode his hobby in building bird-houses told me that I could attract hundreds of the feathered folk to live near

## MY ARCHITECTURAL CRITICS, THE BIRDS

me simply by giving them the right kind of houses, those that suited them architecturally. He knew their tastes and desires: had profited by their keen criticisms.

A house for bluebirds came first. The spring had barely unfolded its leaf-buds when I had it set up on the same pole about 12 feet from the ground that had held the condemned house of the previous season. Bluebirds are sociable in their nature and like to be near human habitations, perchance in order that they may observe the home life. Who can tell? In details the bluebird is a connoisseur.

It must have been the situation of the pole that had pleased the birds who found the house uninhabitable, for on their return from their winter migration they went by direct flight to the new house identically located, slipped into its round hole, came out again, inspected its roof and its gables, walked around its balcony, and then, convinced that its architecture met with their requirements, took possession of it completely. They credited me with having learned the lesson taught by their indignant departure from my premises, and gave me, in their generosity, another chance. Indeed, their establishment in the new bird-house, the bursting of the red maples into bloom, inspired more of a satisfied feeling with the philosophy of life than I had had for some time.

One morning I waked very early with the first streak of the faint dawn, not by my own volition surely, but because I apprehended that war had been declared somewhere near my house. Still, even war at four o'clock in the morning is hardly to be taken seriously. I turned over and went to sleep again.

When I went down to breakfast, having forgotten the early alarm, I again heard the shrieks and notes of battle. I then was alert and traced the noise, which would soon have set me on the road to lunacy, directly to my bird-house. A pair of small, unmilitant looking wrens had set their minds on capturing it and were trying with loud-voiced might to drive out the bluebirds. So determined were these small combatants that I had to throw my weight into the rescue of the bluebirds, larger but not nearly such good fighters, and to drive their frenzied enemies away from them with a broom. But although in the cause of justice, to drive off a pair of pretty

wrens intent on dwelling near one, is a melancholy undertaking. By way of reparation I ordered a wren-house, a simple little home, the doors of entrance very small and round, such as these birds like best. This house I hung from the bough of a tree. Wrens are more poetical-minded than bluebirds, caring to sway with the breezes, to rock to and fro in furious gales—the top stories of modern skyscrapers would please their fancy. No sooner was the house hung than the wrens moved in, even taking the twigs in their mouths with which to begin nest-building.

Other wrens soon found out how comfortably they were settled,—they made no secret of their satisfaction, calling it out from morning until evening in their sparkling, impetuous song. Their friends understood their message and came about in great numbers. Alas, I had no houses for them. Perhaps they realized that I should learn wisdom before another season. Meantime they accommodated themselves to circumstances, one pair constructing a nest behind an old saucepan that had irrelevantly been hung on the door of one of the outside buildings. One and all of these wrens made clean nests and did no end of good to plant life by their amazing consumption of injurious insects.

I did not disappoint these blithe little guests willing to live near me. The next season four wren-houses and two more for bluebirds were added, that they might not find me wanting in hospitality.

My chef d'œuvre of the last season, however, was a house for martins, a wonderful house taking a hint from modern apartments. It was three stories high, with twenty-six rooms under its roof. The martins like to dwell in colonies, and as their consuming ability of merely one product, mosquitoes, has been estimated at 1,000 a day, their value as intimate neighbors can scarcely be too greatly appreciated.

That, besides high morality, I shall learn much in household management, thrift and the rearing of young from my bird guests I no longer doubt, also I may learn some things to avoid, such, for example, as the lady wren's treatment of her mate. The tiny creature, although it is said in kindness, is a veritable shrew.

The illustrations for this article are taken from bird-houses designed and constructed by Joseph H. Dodson.



## LIGHTING THE HOME BY ELECTRICITY

**S**INCE evening is often the time when each member of the family is most at liberty to enjoy the home, it appears as a matter of reason that it should, wherever possible, be well and artistically lighted. In fact light stands for cheerfulness as well as brilliancy, for decoration as well as utility, for cosiness as well as sharp disclosures. Whatever else may be the qualities of the home furnishings, yet are they dependent upon whether a cursory or a careful study has been given to their illumination.

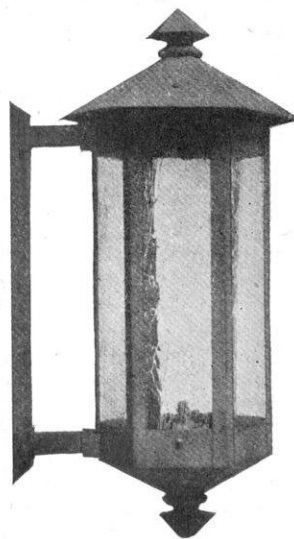
The true craftsman planning his residence will have taken the first great step when he has chosen a sensible location for the lighting outlets. Whether these outlets be for a ceiling light, a table lamp, or a wall bracket, they settle once and for all the place of the light source. Consequently they ought not to be passed over lightly, but should be discussed fully with the architect's electrical expert or with a competent illuminating engineer. The location determines where the most light will ordinarily be and where the shadows will fall; it influences the choice of the fixture, the placing of furniture, and other perfectly tangible items that a glance into the near future will generally disclose.

On the lower floor the lighting of porch and doorway are of utmost importance.

ELECTRIC DOME LAMP FOR DINING ROOM

Outlets by each side of the doorway for wall lanterns are necessary to secure ornamentation, while beneath one such outlet may be provided a connection for an illuminated house number. If the porch be of considerable length it is well to provide for two ceiling lights, symmetrically spaced, for general service. Often a low wall or floor receptacle is appreciated when a table lamp is used for outdoor reading in summertime.

In the reception hall the lighting outlet—and one is sufficient—must appear symmetrical with regard to a front window, this being often the place where a light burns when all others are turned out. In case there are no other lights used, such as a newel lamp, an effort should be made to so place this ceiling outlet that ample illumination is furnished for the stairs; furthermore the light



SIMPLE TYPE OF ELECTRIC BRACKET LANTERN.

# LIGHTING THE HOME BY ELECTRICITY

should be so directed that the shadow of one stair tread is not thrown on the one below.

On the beamed ceiling in the living room it is logical to have the outlets appear at the two places which are symmetrical with the nook, the window-seat, the dining-room doorway, and at centers of equal rectangles of ceiling surface, that general uniform lighting may be secured. Outlets for brackets on each side of the window-seat take care of decorative

lights. Provision for electrical attachments in the center of the floor and low in the wainscoting at one side will always be serviceable for the family reading table and

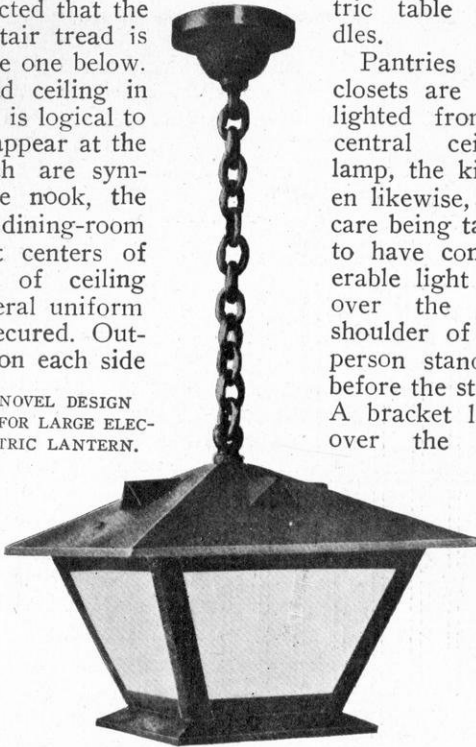
writing-desk lamps. The nook and the fireplace should have two well placed bracket outlets that provide for reading, and two places for portable lamp attachments on a level with the mantel-shelf. A piano lamp may be connected at the nearest bracket or attached to a baseboard receptacle.

The dining room should have the central ceiling outlet for the table dome, the two brackets each side of the buffet, and the wainscoting receptacle. The latter, as a hint for economy in wiring cost, is sometimes located in the partition wall opposite a similar outlet in the living room. A floor outlet beneath the central dining table will be convenient for elec-

tric table candles.

Pantries and closets are well lighted from a central ceiling lamp, the kitchen likewise, due care being taken to have considerable light fall over the left shoulder of the person standing before the stove. A bracket light over the left

NOVEL DESIGN FOR LARGE ELECTRIC LANTERN.



SQUARE ELECTRIC LANTERN.

end of the sink board will facilitate operations there. Usually a single ceiling light on the rear porch high enough to light the treads of the porch steps will suffice.

The placing of the lighting

outlets on the second floor does not involve as much thought, since the desire is usually for some simple type of central ceiling fixture to light the bedrooms uniformly, assisted by local lamps, one on each side of a dresser or mirror.

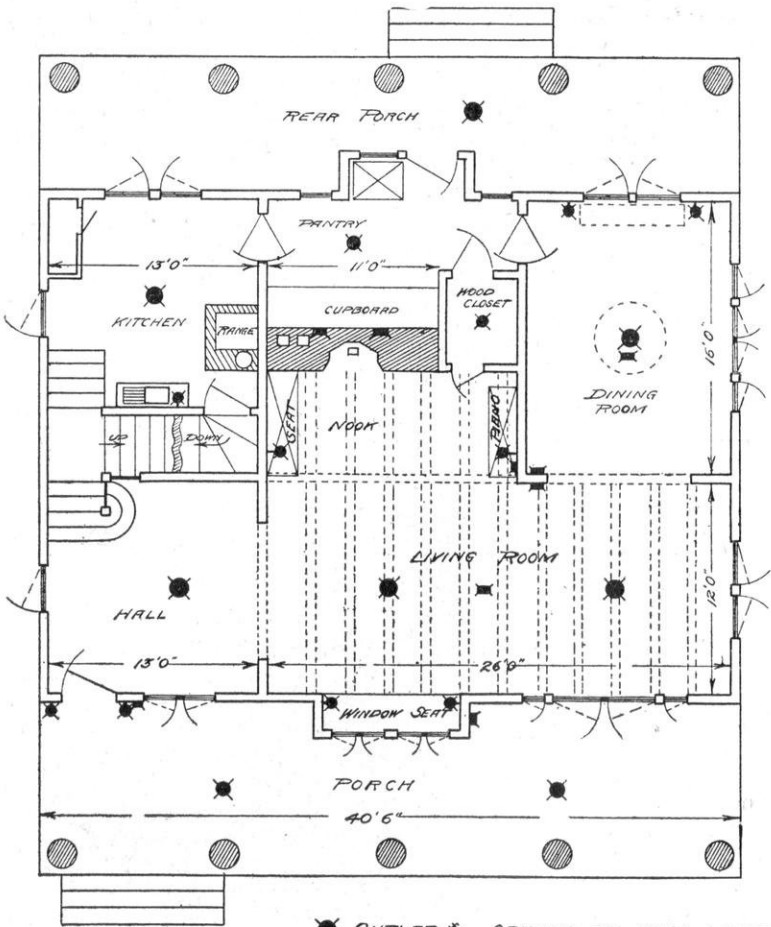
By all means the best bath room equipment must include an outlet for brackets each side of a shaving mirror, since one on the left is insufficient.

Much of the ultimate success of home lighting depends on the common sense control or switching devices that are used. Wall switches are a necessity for all ceiling lights. The so-called "three-point" or "four-point" switches are indispensable in enabling the lower hall lights to be turned on or off from either upper or lower halls; and the upper hall light to be similarly con-



ELECTRIC BRACKET LANTERN.

# LIGHTING THE HOME BY ELECTRICITY



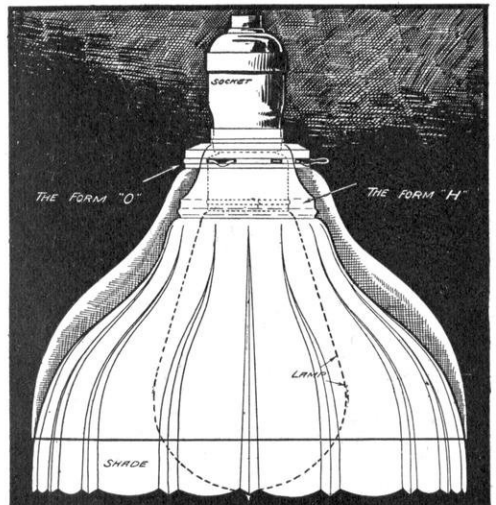
LIGHTING OUTLET PLAN.

● OUTLET for CEILING OR WALL LIGHTS  
 ■ " " FLOOR ATTACHMENTS

trolled from above or below. Small button switches can be placed in the base or canopies of wall brackets, while door switches that operate automatically with the opening and closing of closet doors are great savers of current and will pay for themselves many times over. Another economical device often found in well appointed houses consists of tell-tale or "pilot" lamps—small colored lights placed in easy view in some much occupied room, and which are arranged to burn whenever lights in basement or attic are burning. Lights in such places often burn forgotten for days at a time before discovery, and to such waste the pilot lamps call attention. Finally, a master switch to control all the lights of the home at once and from a given place will prove the best burglar scaring device possible.

Bare lamp bulbs must never be exposed to view unless they are frosted. The most

flagrant violations of this rule occur when the glass shade is too small, or too flat, or when the wrong shade holder is used. For all ordinary electric shades there are but two types of holders, designated as forms "O" and "H." These are readily distinguishable since the first one mentioned is shallow, and the latter is about one inch deeper. The sketch shows these two types in their essential features, and shows furthermore how the same shade may be held in its correct place down around the lamp or too high up on it. Sometimes the shade holders are in the form of a casing or "husk," completely enclosing the socket, in which event the husk must be originally made of the correct length for the exact shade and lamp combination that is to be used. Common hold-



DETAIL SHOWING TWO COMMON FORMS OF SHADE HOLDERS.

# LIGHTING THE HOME BY ELECTRICITY



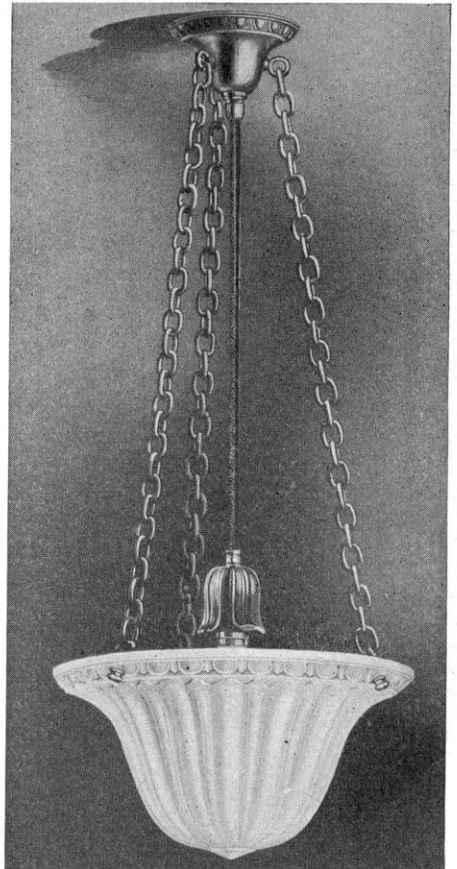
CRAFTSMAN STANDARD LAMP WITH WOVEN WILLOW SHADE.

ers, such as shown in the sketch, are readily detachable from the socket, so form "H" may be substituted for form "O," or vice versa.

These facts are primary and essential. The householder can allow his lighting installation to be marred more often by using one form of holder where the other type should be used than by any other mistake. As a result the most glaring fault is the one in which the lamp bulb projects below the lower rim of the shade, causing a large loss of lighting efficiency and a harmful, glaring light from exposed lamp filaments. Even bulbs in correct positions in shades should be frosted on their lower end, or "bowl frosted," except perhaps in certain very deep and narrow types of shades.

A residence shade should protect the eyes; redirect the light rays of highly decorative accessories, limiting them to certain areas, and also heighten æsthetic effects through the charm of warm and cool colors. These are procurable in a great many designs of shades that are of so-called milk-glass, which diffuses and reflects the rays and which, when substituted for the cheaper crystal roughed shades, soon pays for itself.

Colored shades are of many kinds. Some are good reflectors, or comparatively small absorbers of light, and these of course will be chosen first. Others have decidedly different appearances and tints when lighted



LIGHTING FIXTURE OF THE INDIRECT TYPE.

## WATERPROOFING BUILDING MATERIALS

than when "cold," a fact which should not be overlooked in purchasing.

The lamp bulbs themselves, if we grant electricity to be the source of light, must be of the sizes recommended by the shade manufacturers or equally competent authorities. Undoubtedly the greatest saving of expense comes from the use of the tungsten or metal filament lamps.

Variations of one of the three general classes of lighting fixtures, namely, the direct, the indirect, or the semi-indirect, would be suitable for many rooms in the home. Briefly, these types are interdistinguishable in that the direct lighting system employs one-arm or several-arm fixtures with downward pointing open bottom shades; the indirect uses inverted opaque reflectors that throw all of their rays upward to the ceiling surface, from whence the light is broadly diffused; and the semi-indirect system uses inverted shades or bowls of translucent glass or cloth, giving some directly downward diffused light and some light that is broadly spread about, after having been thrown to the ceiling. The accompanying illustration of the semi-indirect glass bowl and three-chain support is a typical one of this last and deservedly popular type. Such a semi-indirect fixture would be excellent in a hallway of ordinary dimensions, if we, in placing it, take due care that it will not shine directly into the eyes of a person descending the stairs. Similar types of bowls are well chosen for the library of many homes, as one of the illustrations here discloses, for such fixtures prevent glare and form soft and cheerful units. Portable lamps in conjunction with such ceiling fixtures fit in admirably and are in themselves worthy of much attention.

## WATERPROOFING BUILDING MATERIALS

**W**ITH the growing demand for structures and ornamentation of cement and concrete it has followed as a natural consequence that their preservation should be sought and a means employed of defending them against the action of the weather. To this end several waterproofing compounds have been placed on the market and have been found absolutely permanent and of value to close up and tighten the pores of concrete, stone, brick and other materials. Such

preservatives are as advantageous, in fact, to use in connection with porous compositions.

The primary importance of a good waterproofer is that it prevents dampness above grade. If the foundations of a house are well waterproofed the building at once becomes sanitary; vegetables and the like may be stored in its basement without likelihood that they will mold. The healthful atmosphere of the home is in this wise greatly enhanced. For laundry and bathroom floors and the walls of the latter, places where cement work is not strongly in evidence, a good waterproofer should be used to eliminate dampness, to prevent discoloration, even to preserve the wallpaper from spoiling through excessive moisture. Its employment saves metal lath from corrosion and rusting.

Cisterns that have been waterproofed are not given to leakage, and contamination from surface water and sewerage is therefore prevented.

The use of a waterproofer does away with the hairlike cracks that occur often on the surfaces of cement, a difficulty that has been considerable when this substance has been made into garden furniture and various ornamental objects which were of necessity more or less exposed to severe climatic conditions. Porches, porch columns and gateposts of concrete are equally benefited and their life lengthened by the use of a reliable waterproofer.

Waterproofing may be effected either by a waterproofing compound mixed with the cement in the usual process of preparing concrete, or by applying a coating to the surface of the wall or other structure to be waterproofed. The former method is usually preferable when the building is in course of construction; when waterproofing old buildings, of course, the second method alone is possible. The coating can be tinted so as to obtain any desired color treatment.

It should be a settled practice in all cement and concrete construction to use a waterproofing compound, without any close questioning as to the chances of dampness. This is particularly true, of course, of cellars. Damp cellars in houses already built can be made sanitary and dry by applying to the inside walls a thin coating of cement mortar into which a waterproofing compound has been mixed.

## THE NEW SANITARY BATHROOM

### THE NEW BUILT-IN SANITARY BATHROOM

**T**O build and equip a home is an experience that comes to most of us but once in a lifetime, and whether the experience proves a lasting joy or a perpetual sorrow and regret depends primarily upon the knowledge of building we have acquired before undertaking the task. The degree of success met with can be measured by the amount of care bestowed on the plans.

Fashions in building change, just as they do in clothes; and particularly is this true of plumbing. The bathroom as we know it today is not much over a quarter of a century old; yet in that brief time it has established and outgrown more fashions than most furniture can boast of having done. To the uninitiated all bathrooms may look alike, but to those who have made a study of their construction the date at which a home was built can be told approximately by its bathroom fixtures.

In speaking of fashion in plumbing fixtures the word is purposely misused. There were never any fashions in plumbing designs in the sense of arbitrary fashions in clothes. From the beginning all the changes made in plumbing fixtures reflected a healthy and progressive evolution from the crude efforts of the early manufacturers toward an ideal.

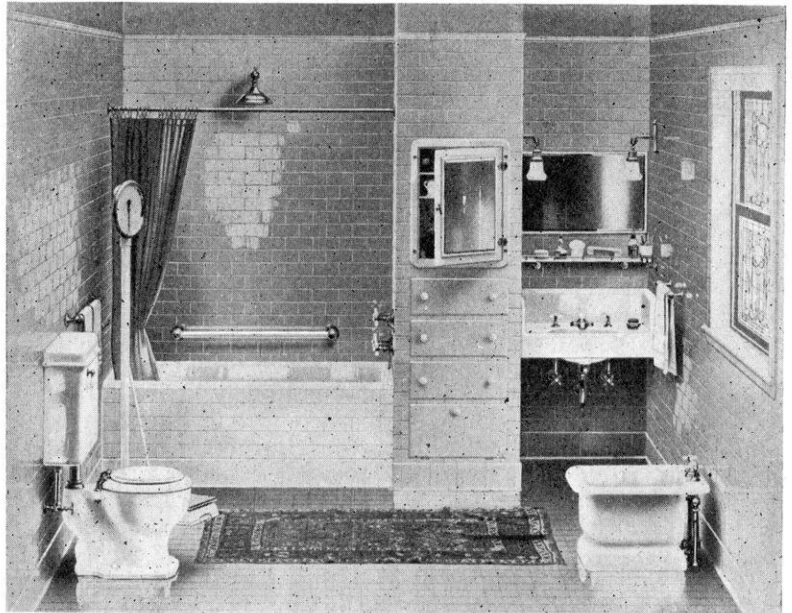
The tendency of the times is toward a built-in bathroom, and the trend is a good one that will be welcomed by every housewife. It does away with many nooks and crannies which in the past were merely dirt catchers, serving no useful purpose. Take the bathtub set up on legs, for example. What an extremely inconvenient fixture to clean under, back of, and around! In the new type there is no open space around the tub. Instead, it is built into the wall with

tile or enclosed with enameled casings. This type of tub was originally designed to meet the exacting requirements of high-class hotel service where scrupulous cleanliness, together with ease and speed in cleaning, were the prime requisites. It was soon realized, however, that whatever was good for the best hotel service was equally good for the home, and now the built-in bathtub is recognized as one of the most staple of plumbing fixtures.

Naturally this built-in tub called for the designing of other bathroom fixtures to harmonize with it, and the built-in shower bath, the built-in medicine cabinet and recess lavatories soon followed. These fixtures not only enable the architect to utilize recess spaces in bathrooms, but leave clear for general use most of the floor space of the room.

It is a true saying that the best is in the end the cheapest, and the plumbing business is in need of a "pure food" law as much as the grocery business. The first rule to observe in fitting up a bathroom is to specify only guaranteed goods. Nobody knows the limitations of a product better than the manufacturer; and if he refuses to stand back of his goods, refuses to guarantee them, they are poor fixtures at best for the home-builder to invest in.

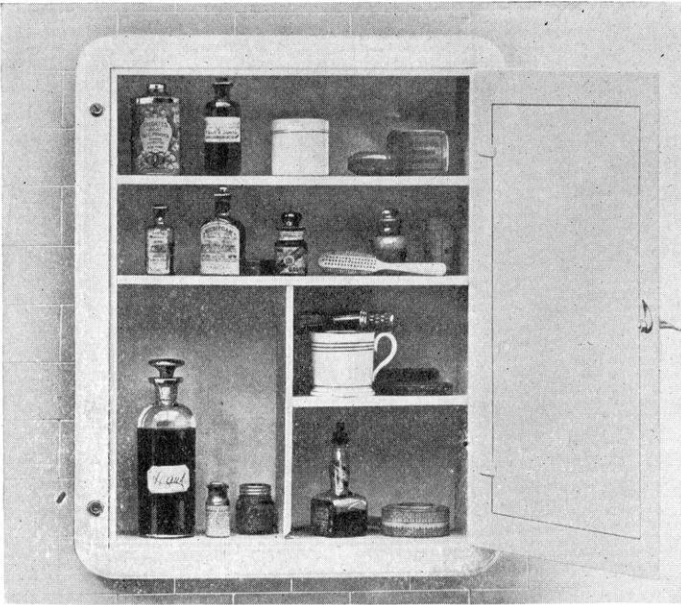
In the next place, get an honest plumb-



A SANITARY BATHROOM FITTED UP WITH BUILT-IN FIXTURES.



## THE NEW SANITARY BATHROOM



THE BUILT-IN BATHROOM CABINET.

ing contractor with a good reputation in the locality to do the work. Do not be deceived by the claims of plumbers without reputation that the plumbing laws protect the owner and that under the operation of them all plumbers must do the work exactly alike. This is not so, although the statement deceives and injures thousands every year. Plumbing laws call for certain standards of weight and measure. That is all. So far as workmanship is concerned it matters not to the inspector whether it is a botch or a masterpiece. It is not his duty to pass on the appearance or layout of the work so long as it is tight and complies with the requirements of the code; while as to the fixtures, all he can do is to see that the numbers called for are installed. He cannot insist upon the called for fixtures being supplied, so a cheap fixture can be substituted for a good one and there will be no one to protest unless the owner is watching the job himself. The only way to be sure of getting what is called for in the specifications is to inspect the work yourself or see that the architect does it. Then if still in doubt as to whether you are getting the fixtures specified, write to the manufacturer about it and let him make an investigation.

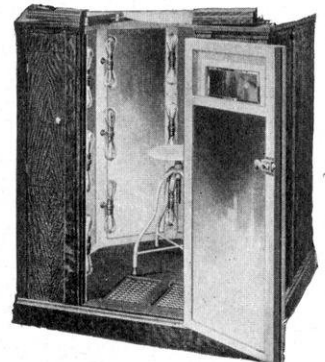
In selecting a water-closet there is more to consider and watch out for than in any of the other plumbing fixtures; for this is the most abused fixture in the house and

must be designed for the hard usage it receives.

The old overhead wooden tank is a thing of the past and the low combination with porcelain or porcelain enameled tank has taken its place. The closet bowl itself should be of the siphon-acting type, never under any consideration a washout closet. The siphon-acting closet contains a full bowl of water, possesses but little fouling space, and is inodorous and sanitary. The washout closet contains but little water, large fouling space, is odoriferous and unsanitary. The next consideration is to select a noiseless operating water-closet.

The seat also should come in for attention and a guarantee seat which will not warp, split or discolor should be specified. It is interesting to note in this connection that porcelain seats are now being made which are clean and white. On first thought porcelain seats would seem cold to the touch, also easily broken. To a certain extent both of these conditions are true; but in reality the seats are not cold enough to be objectionable, and friction hinges, which hold the seat at any angle, prevent it from slamming on the closet.

The connection of the closet to the soil pipe is perhaps the most important consideration about this fixture. If this joint is not tight, and in very few closets of the past have they been tight, sewer gas will leak out into the bathroom, giving a stuffy, musty odor to the entire house, while in many cases the leakage of water around the base will keep the base of the closet wet most of the time. Both of these conditions are the result of poor work,—the work of the contractor who slights what is concealed from view. The joints are the work of what are known



THE ELECTRIC LIGHT BATH.

## THE KITCHEN GARDEN FOR RECREATION

in the trade as "putty-plumbers," because they make this joint by bedding the closet outlet in putty, which soon disintegrates and leaks. The only connection that should be permitted at this point is a metal-to-metal closet floor flange, and in addition the closet ought to be secured to the floor by four closet bolts.

Finally, bear in mind that when floor joists are put in they are green and unseasoned, and that while in this condition floors are laid and the closets set. The floor beams then dry out and shrink about half an inch. When this shrinkage occurs something in the drainage system must give under the floor or the closet will be held above the floor line a distance equal to the shrinkage. See, then, that there is specified a flexible connection for all water-closets which will collapse or yield when this shrinkage takes place.

If you are about to build, or expect to build at any time in the future, copy the following suggestions:

- 1—Take up the plumbing work thoroughly and in detail with your architect and plumber and insist on their observing the following demands:
- 2—Have specified only guaranteed goods of well known make.
- 3—Give the plumbing contract to a merchant plumber whose conduct and reputation are above suspicion.
- 4—Do not depend on the plumbing inspector to look out for your interests. He won't; so insist on its being done by the architect.
- 5—Specify a low-down closet combination with china or porcelain enamel tank.
- 6—Get a noiseless closet combination of good make.
- 7—Be sure there are four bolt holes in the closet base for securing the closet to the floor.
- 8—See to it that the closet is a siphon-acting bowl.
- 9—Be sure to specify a metal-to-metal closet floor flange for the closet.
- 10—Insist on a flexible connection for all closets.

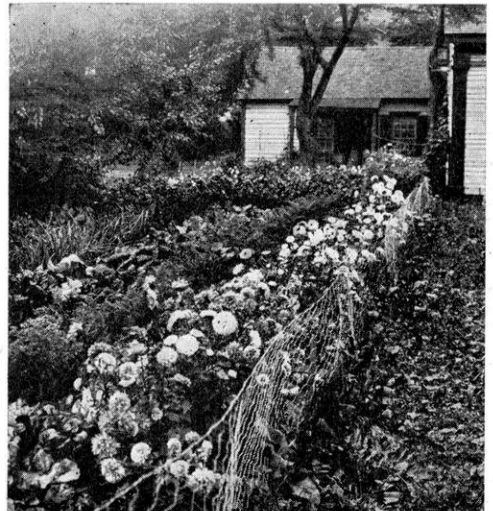
In addition to the usual fixtures, bathroom development has added the more elaborate shower and needle spray, the foot bath, the sitz bath, and the electric light bath. The latter is simply a "sweat box," inducing perspiration by the heat of electric lights. In conjunction with the shower, it enables one to take an excellent Turkish bath at home. Its convenience and attractiveness, as well as its marked health benefits, have brought it rapidly into favor for the home bathroom.

## GARDENING AS A MEANS OF RECREATION FOR WOMEN: GROWING VEGETABLES, FLOWERS AND FRUIT: BY MARY WHEAT JENKINS

**O**FTEN we find that the things we enjoy doing, rest instead of tiring us, and especially is this true when success goes hand in hand with the undertaking. In gardening, as in other things, success depends largely on the individual eagerness with which it is done; on the study of the best methods to pursue in its advancement and in a sincere striving to forget the tyranny of hoe and rake in the pleasure of seeing things sprout, develop and ripen.

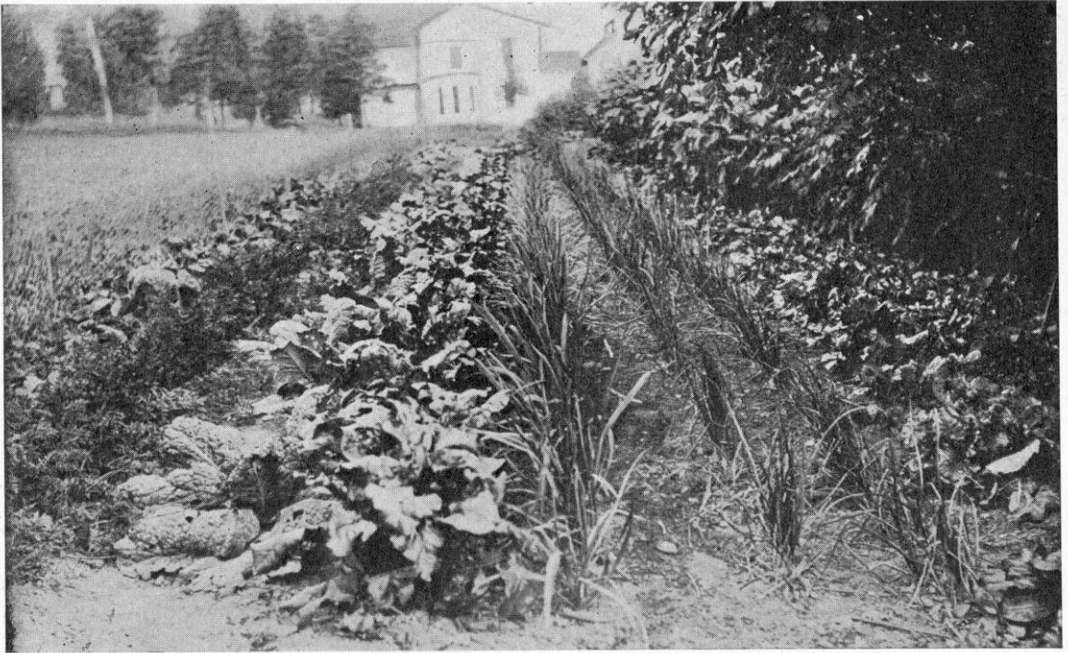
Many indeed would find that the rest to the mind would far exceed the fatigue of the body if they could be inspired to care for a small vegetable and flower garden near the house, one not requiring them to use their time and energy in going to and fro, as is usually the case on large farms.

One year ago last spring I wished to have a small garden of my own, to plant everything where I thought best and to learn to do all the work. I succeeded so well and enjoyed the occupation so much that last year I enlarged my garden, and now after another year's trial, I am anxious to have still a larger one, that I may be able to grow more vegetables and flowers. When only a few steps from the kitchen



BORDER OF CHINA ASTERS IN BLOOM, WITH CARROT TOPS FOR THE BACKGROUND.

# THE KITCHEN GARDEN FOR RECREATION



VEGETABLES IN LONG STRAIGHT ROWS ARE EASY TO CULTIVATE IN THE KITCHEN GARDEN.

door can be found an abundant supply of fresh, tender vegetables which our own hands have helped to grow, I think we enjoy them more than if bought at the corner store. I for one, have never found a place where flowers grew so well, or were so easily tended as in my small vegetable and flower garden.

The place selected for my garden was

part of an old alfalfa field, the best soil possible for a garden, as the large roots, of which the ground was full, made plant food in decaying and supplied abundant humus. Then, being such a short distance from the kitchen door, it could be quickly reached either to do a few minutes' work, or to get



FLOWER AND VEGETABLE GARDEN IN DRY SEASON, CULTIVATED WITH EARTH MULCH.

the needed vegetables and flowers. Wood ashes from the kitchen stove, moreover, were carried to this plot during the winter, while in the spring, before plowing, some hen manure and a light dressing of stable manure had been supplied.

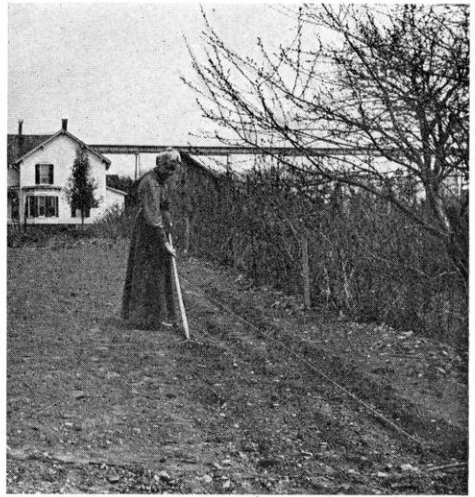
On winter evenings I studied out a rectangular plan for my garden, chose what I wished to grow, besides deciding how to make the garden

## THE KITCHEN GARDEN FOR RECREATION

look best as a whole. I determined to have a border of flowers, petunias and carnations at the end next the house, and at the side toward the road sweet peas and China asters. Along the upper or south end, I planned to have tomatoes since there they would get all the sunshine possible and on the west side near the fruit garden, I arranged for lettuce, cucumbers, and other vegetables not requiring much sunshine. The year before I had had a small strawberry bed near the house. It should now be enlarged and the rest of the garden laid out in long even rows, using sections of a row where only a small quantity of one kind of vegetable was desired. By making long straight rows instead of beds, the garden not only looks better, but is much easier to care for, especially when using a garden wheel-hoe.

After deciding on this plan for my garden, I had next to make a selection of seeds. I looked over those I had saved the year before from my earliest and most perfect tomatoes, cucumbers, etc., to see which ones I lacked. Then I studied catalogues and chose certain tested varieties; I had no room or time to experiment with novelties. I ordered the seeds early in March of a reliable seedsman that I might have them as soon as the soil was ready to work.

Last spring the season was so backward



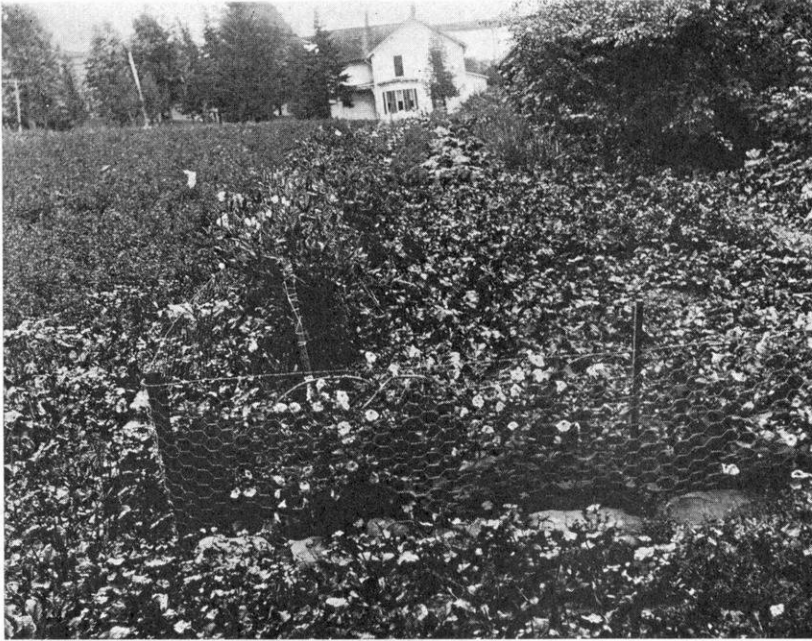
PREPARING THE SOIL ON A WARM SPRING AFTERNOON FOR EARLY VEGETABLES AND FLOWERS.

that it was the first of May before the ground could be plowed. It was then finely harrowed and afterward gone over with a garden rake to remove all the larger stones and produce a fine seed bed. The rows were made by stretching a garden line lengthwise of the plot, and a small furrow indicated by drawing a corner of the hoe along the earth marked by the line. Here later were sown the seeds of the hardy vegetables—lettuce, onions, endive, cress, salsify,



UPPER END OF KITCHEN GARDEN. ALFALFA AT THE RIGHT, TREE AND CANE FRUITS AT THE LEFT.

## THE KITCHEN GARDEN FOR RECREATION



END OF GARDEN, WITH BORDER OF FLOWERS: STRAWBERRIES IN THE FOREGROUND.

parsnips, carrots, etc., the carrots being placed near the flowers to give them a pretty background. After the seeds were sown in the furrows, they were packed down with the feet, the soil being drawn over them with the back of the garden rake, care being taken not to cover them too deeply. This packing of the soil over the seeds in places, when the soil is mellow and dry, is very important as it brings the soil particles into contact with the seed, preventing them from drying out, thus facilitating quick germination. The onion, lettuce, cress and beet seeds were sown thickly in order to thin early for table use; but the salsify, parsnips, carrots, etc., were sown sparsely. It is hard work to pull plants up and throw them away when thinning, yet this work must be done rather than let them become too crowded in the rows. A few radish seeds were scattered along in the rows to serve as markers, so that cultivation could be begun before the weeds got a start.

The early cabbages and cauliflowers were sown in hills in the rows where they were to grow. The later ones were transplanted in vacant places after the early crops had been removed. The early cabbages were large and fine, but the later ones were struck by a blight, and some of them rotted badly and did not amount to much. I prefer the Savoy cabbages for fall and early

winter. They are more tender and ornamental for salads; but for winter use I raise the Winingstadt; their firm solid heads keep better and do not wilt as easily as the Savoys.

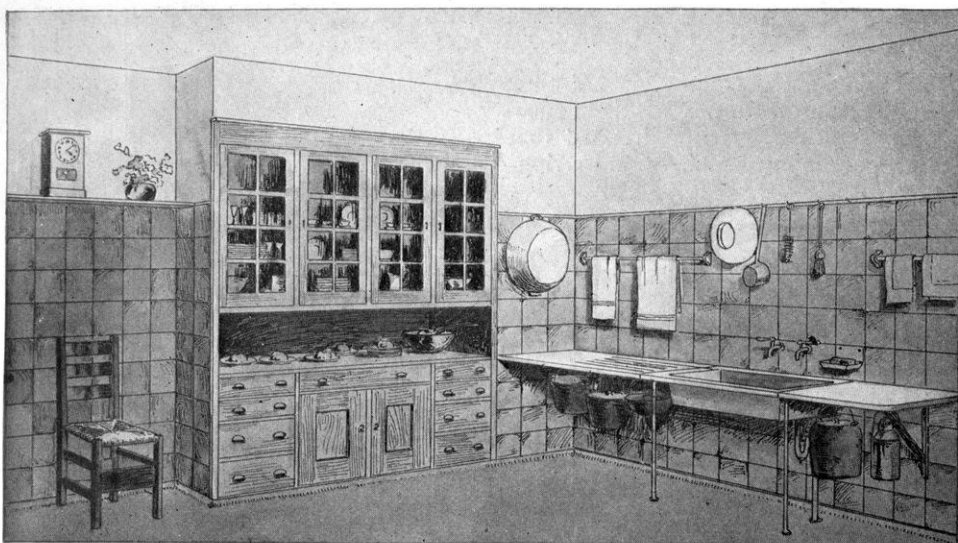
My onions grew well and there were few scullions. I thought I was going to have the largest specimens I had ever grown. The tops were green and they were doing well until the last week in Septem-

ber, when we had a very rainy week and when for the next two weeks I was away from home. When I returned the onions were mostly scullions. I was disappointed, but shall try again next spring hoping for better results.

Two or three sowings were made of lettuce, cress, endive, radishes, beets and string beans.

I cultivated my garden all summer, and if any weeds were discovered in the rows they did not stay there long. I made no ridges nor hills, but kept the ground level. During the severe drought when some of my neighbors were carrying water to their gardens, or using the hose and when their ground was baking and plants wilting, I went into my garden with the hoe, usually after supper when it was cool and pleasant; and endeavored to keep a dust mulch around the plants to conserve moisture, and to subirrigate them. Happily my plants kept on growing.

I had not only an abundance of fresh vegetables in their season, but a large supply to put into the cellar for winter use, while my flowers were a continual delight. Besides having all I wanted for table and house decoration, I gave many away to the sick and to those who had none. I was healthier and happier for doing the light out-of-door work in the fresh air and sunshine. In a garden well cared for we see the results of our labor from day to day.



## THE MAGIC OF ELECTRICITY IN THE MODERN HOME

**M**UCH has been said of scientific management as applied to business to insure maximum results from a minimum of effort. With the help of electricity, scientific management can now be applied to the home and to housewifely duties with the result that the tax on the housewife's energies is greatly lessened.

Both the little and the big things that used to make up the burdens and drudgery of housekeeping and housecleaning have one by one been taken out of the manual labor class and can now, by a mere twist of the wrist, be done quickly and at a surprisingly low cost, with little physical effort. Turning a switch brings the whole magic power of electricity under the housewife's control—to do her bidding in whatever way she wills, aided by the great variety of electrically-operated household helps which are now at her disposal.

Housecleaning day formerly dawned for the housewife to the accompaniment of visions of a day of drudgery. The electrically-operated vacuum cleaner makes that a thing of the past. What is more, it is the only clean way to clean. The broom is a relic of the dark ages. It never did clean thoroughly. It stirred up the dirt, but it did not remove it. On the other hand, the electrically-operated vacuum cleaner, with its assortment of attachments for cleaning floors, draperies, bookcases, beds and cloth-

A SANITARY KITCHEN MADE COMFORTABLE AND WHOLESOME BY ELECTRICAL DEVICES.

ing, takes up every particle of dirt and entails no more physical effort than that necessary to hold the cleaning tool.

But the vacuum cleaner is more than that. It offers a healthful means of cleaning. This is the age of sanitation. We all appreciate the "home beautiful," but home-makers are coming more and more to think and plan for the "home sanitary."

Electrically-operated vacuum cleaners are of two general types—portable and stationary. The former may be wheeled from room to room or taken from floor to floor with little or no effort. The latter—more suitable for larger homes, apartment houses, hotels and office buildings—consists of a central dirt collecting machine in the cellar or some out-of-the-way place, and a system of pipes having an outlet in each room. When the time comes for cleaning it is only necessary to attach the hose to an outlet in the baseboard and turn the switch.

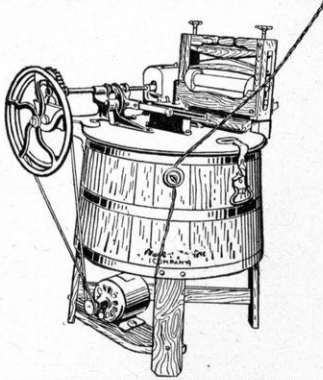
The home-makers of a generation ago, in their efforts to save steps and conserve energy, installed speaking tubes. These, at their best, were an uncertain and cumbersome method of communication, besides being unsanitary. Later these breeding places for germs were discarded for the electric call bell and annunciator, but the final solution of the stair-climbing problem was in the use of intercommunication telephones. These can now be secured from the simple equipment connecting the bedroom with the

# WHAT SCIENCE IS CONTRIBUTING TO HOME COMFORT

kitchen, to the more pretentious installations for the larger residence with all rooms interconnected.

Washing day presents another old time bogey in the routine duties of the household. What woman has not dreaded that day, with its scrubbing, rubbing and wringing out done with a great deal of trouble and exertion.

Electrically-operated washing machines which combine washing and wringing features do away with all this. The toil attendant upon the old-fashioned manual methods vanishes. Scientifically constructed and reliable washing machines will not, as some suppose, injure the fabrics.



ELECTRICITY AT THE WASHTUB.

When the washing has been done, the next thing in order is the ironing and it is there that the invisible magic of electricity once more helps. No one likes to bend over a hot stove where the irons are being heated, especially in warm weather, to carry the irons back and forth when freshly heated ones are necessary. Electric irons stay hot all the time, while the user may keep cool.

The sewing machine can be robbed of all its backache producing tendencies by attaching a small electric motor to the machine. The best of these sewing machine motors are provided with an attachment whereby a pressure on the treadle will start the machine. A second pressure will stop it. It

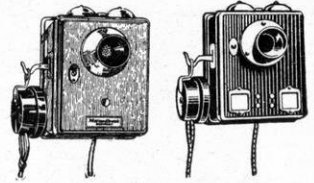


HOW SCIENCE HELPS TO GET THE BREAKFAST.

makes sewing a remarkably easy matter, as all the energies and attention of the user can be

AN ELECTRIC TELEPHONE STATION IN THE HOME SAVES STEPS FOR MISTRESS OR MAID.

concentrated on the work itself.



Electric motors can also be put to various other uses as labor-saving devices in the household. They are, of course, made for either direct or alternating current—your electric light company will be glad to tell you which you have if you do not know, and are available with simple attachments for cleaning silverware, sharpening knives or running meat grinding machines.

The magic of the electric current extends still further. It will help the housewife in preparing her meals—morning, noon and night—as well as those dainty and enjoyable little after-theater or impromptu party suppers. The electric cooking utensils possess that desirable quality of heating easily and maintaining an even temperature, and no matches are necessary. The morning toast may be prepared right at the break-

fast table by using an electric toaster. That



COOKING SIMPLE FOOD BY SCIENCE.

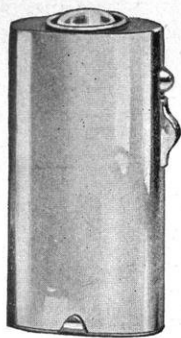
means the end of cold and soggy toast. Then, there are electric toaster stoves and disk heaters, which are large enough to be used for making griddle cakes, for frying eggs or grilling oysters or chops. In fact, anything that can be made in a pan can be made at the table at very little cost.

Uniformly good coffee is a rarity. There is no reason why your coffee should not be of the best when an electric percolator makes it right every time. Start the percolator when you sit down for breakfast or when you start your last course at luncheon or dinner and the coffee will be ready when you are.

Chafing dish parties can be made more enjoyable when an electric chafing dish is used. Electric chafing dishes are clean, safe and odorless and the heat is constant.

Every one of these electric cooking utensils is within the reach of the most modest home. They do not cost much and use com-

## FRESHENING THE CITY HOME FOR SUMMER



A POCKET  
FLASH-LIGHT.

paratively little electric current. While large enough to be entirely practical, they are small enough to be unobtrusive and easy to handle. One excellent feature of the correctly designed ones is the fact that the heat does not spread to the legs or supports, so that scorched cloths and blistered tables are unknown where they are used.

For the little aches and pains that flesh is heir to, there is nothing as efficacious as an application of heat. The old-fashioned leaky hot water bottle has had its day, what with the bother of refilling it as it cools off. There is no more need of that. Electric warming pads remain warm as long as the electric current is kept flowing. They are made of a soft, durable fabric and are so flexible that they conform to any part of the body. One will outlast three hot water bags. The best kind is made with a simple attachment for securing three different degrees of heat.

When the hot-air furnace fails or the supply of steam is shut off as a result of some accident, the room may be warmed quickly and well by means of luminous electric radiators. The heat is furnished by large frosted lamps, behind which a varnished copper reflector sends forth a cheery warming glow into the room.

The one finishing touch usually needed to make a room cozy and restful is a table lamp. For the den, library, living-room or dining-room table, where a soft, mellow light is wanted, a portable electric lamp is just the thing.

When a momentary light is needed, especially at night or it is necessary to explore dark corners for some little thing that has mysteriously vanished from sight, tubular or pocket electric flash-lights are invaluable.

The power which lurks in the electric current will perform another comfort-producing bit of magic. It will bring sea or

mountain breezes right into the home, through the medium of the electric fan.

On particularly hot days try setting a piece of ice in a pan and letting the fan blow over it. The result will astonish you.

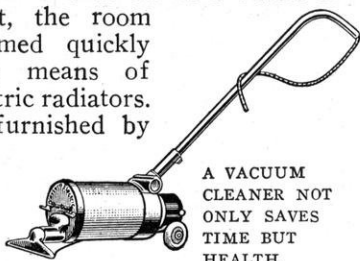
The home which has electric current for lighting can make use of any of these household helps. All electric household helps will, in the days to come, probably be succeeded by others still more wonderful. Measured by what has been done for the housewife in the last decade, it does not seem too visionary to predict that in years to come there will be few duties that the invisible force of the electric current will not perform.

### MAKING THE CITY HOME LIVABLE FOR THE SUMMER

**N**OW that the summer months are drawing near, the thoughts of dwellers in town and city turn instinctively toward the wide green spaces of the country with yearning for its promise of outdoor happiness and fun. But unfortunately there are many who must satisfy their longing for country life by going now and then on an all-day excursion, or perhaps a weekend with the climax of a "real" vacation of a fortnight.

For such folk the problem is to "make the best of things," to plan how to get as much comfort and coolness in city homes as possible. Furnishings of rooms should be simplified and all necessary hangings made up of light washable materials; few rugs on the floor and a scarcity of ornaments and pictures heightens the restfulness of the summer abiding place. Soft grayish green, pale blue and light buff tones are satisfying as cool colors for backgrounds, materials, curtains, rugs, pillows, etc. And it is always wiser to have these fittings in cooler colors and thinner fabrics for summer use.

For those who can indulge in the pleasure of buying new furnishings and draperies for some of their rooms this summer, a Craftsman Catalogue will prove full of useful suggestions as to materials and design. Our oak furniture, with its sturdy proportions and mellow finish, the lighter willow ware, with its firm weave and graceful lines, the lighting fixtures, simple and yet decorative in design, and the fabrics of rich, serviceable quality are all the sort of things that will help to bring comfort and beauty into a summer city home.



A VACUUM  
CLEANER NOT  
ONLY SAVES  
TIME BUT  
HEALTH.



## YOUR HOUSE BEFORE IT IS BUILT

### MINIATURE CARDBOARD HOUSES USED AS MODELS BY CLIENT AND ARCHITECT

**T**HE love of making something is one of the earliest of passions, as it is also one of the most enduring. Little girls make doll houses, while a woman of a mechanical turn of mind develops this fondness into an occupation truly useful and remunerating. Indeed to make miniature houses serving as exact models of structures to be built has become the life work of one woman unusually skilful with her hands, Miss Mazie Barnes.

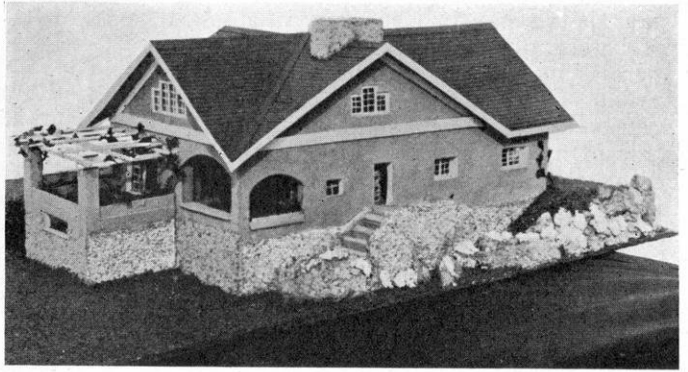
These model houses, while seemingly objects of play, have a direct value to both architect and client, since they show in miniature how the contemplated house will look when finished and ready for occupancy. They are made in every case according to the plan and elevation of the architect, and although of cardboard they represent in color and texture the material selected for the permanent building. Once the model house is set up it becomes a tangible object and can be looked at from every side and point of view. It materializes, in fact, the ideals of the home-builder.

Should the owner not be satisfied with his plans, they can be changed and the model also. The purpose of the model house is to forestall all misunderstandings between client, architect and builder, and to protect the owner from exclaiming in melancholy tone once his house is built: "I had not the slightest idea in the world it would look as it does."

Many architects, however, cling with

tenacity to water-color drawings as a means of demonstrating to a client the expected look of his future house; but while invariably the picture will be attractive it can hardly give the same satisfaction as does the tiny model, a thing to touch and an object directing the imagination to the day when the larger house will be a home.

For those building simple houses the toy model is particularly desirable, since to those not overburdened with wealth mistakes can mean very serious financial difficulties. But "the proof of the pudding," as says the old saw, "is in the eating," and patrons of these model houses have been universally delighted with the service they have rendered. An architect launched in

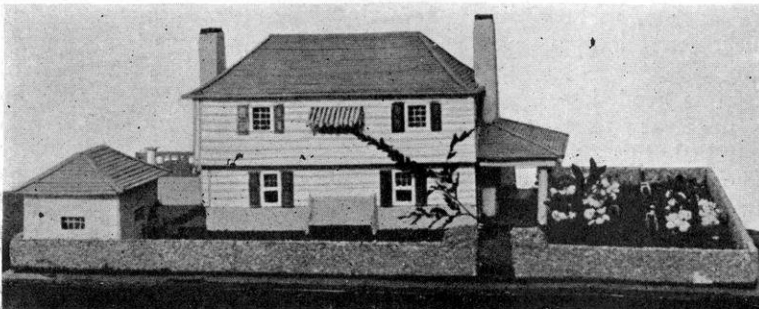


MODEL BY MISS BARNES OF A CRAFTSMAN HOUSE.

building a house for himself confessed at length that worry over it had put gray hairs into his head and that in order to secure peace of mind and soul, he had succumbed to a miniature house, wherein he could gage whether or no his own plans embodied his ideals.

The Board of Managers of a Home for Aged Women in New Jersey felt that it behooved them especially to make no mistakes in the structure they contemplated building. Therefore they ordered a model

to be made; literally put it on a table and then sat around it discussing the pros and cons. It showed them exactly how the projected building would look when completed. At present this Home is an accomplished fact, having cost some thirty thousand dollars.



MODEL BY MISS BARNES OF COUNTRY HOUSE AND GARDEN.

## WHY A WOMAN SHOULD OWN HER HOME

### WHY A WOMAN SHOULD OWN HER OWN HOME

**A**LTHOUGH the flag has been somewhat waved on high bearing the message that women are now straying far from their homes, casting them aside as old gloves, seeking in their stead publicity and following greed in diverse channels, there flies beside this banner one less conspicuous, perhaps, yet strong in its proclamation that women in truth desire to own and to dominate their own homes.

The home instinct is strong in the American woman,—that is, she has the ability to make a home, a talent quite different from that possessed by women of the Latin races, who, while they usually stay in and associate themselves with their homes, have not the knack of founding them. They settle themselves in the houses provided by their fathers or husbands, accepting them unquestioningly for what they represent.

The American woman, on the contrary, has a broader, more personal feeling about her home. She wishes it to proclaim her, her taste and her individuality. This very desire, often held strongly by young women, makes them seemingly indifferent in the homes of their parents and anxious to govern those of their own. They do not respond to the mother's interest in the way the curtains are hung, the parlor furniture placed, simply because they are not their curtains, their chairs and tables. As soon as these young women marry, however, and have the opportunity to exercise their own taste, curtains and chairs mount high in importance, attaining the pedestal of household gods. It then becomes a vital matter to place the chairs where they will give the living room the most hospitable look; to hang the dark curtains in rooms too garishly lighted. They are the woman's own; the feeling of responsibility and possession is on her, she lifts her head to the scent, feeling her ability to make a home. To this word her heart responds, provided, of course, that it is her particular center. She wishes her home to appear well in the eyes of friends and relatives, wishes also a bit of commendation for her interpretation of its spirit.

In general women do not need a home only as a shelter, a place to keep them out of boarding-houses and monotonous hotels; they need it as a background. A savant

has said: "No woman ever appears as well as when at the head of her own table." In this seat, at least, she is unrivaled, the pivotal figure of the encircling household.

One reason that so many women have gone out into the world to work is simply because they have not their own homes. In a country where the accumulations of the father and mother are divided at their death equally among the children, each one does not always receive enough in coin of the realm to found his or her home. Then, unless the girls marry, they must seek various fields of labor, many being upheld by the thought that some day they will again own their own home.

Those of ability, able to make good headway in finance, sometimes give rein to their home-making instinct by renting a few rooms and furnishing them after their own tastes. A young woman who had worked hard, putting by as much of her salary as possible, bought as her first investment in household things, a couch cover. This she spread over the divan serving in her lodging-house room as a bed by night and a couch by day. To every one of her friends who entered the room she made it known that she owned that couch cover, that it was hers, that it was disassociated with the regular furnishings of the room.

At no great while later she moved into a small suite of rooms, building them up as much as she could to the mental picture she had cherished of a home. Then, after a lapse of several years marked by steadfast labor, she built in a suburban town her own home, a plain, rugged little house, full of comfort and the home feeling which to her mind meant more than any palace.

In the life of this woman there had been few joys; she was not one who made an appeal to people. She was too reserved; too intense in her view. But today she laughs and says amusingly that her sympathies seemed to expand with the buying of that couch cover. Through it she felt the effect of environment on her character and that pleasure would creep into her life with attractive surroundings, such things as represented her and from which she drew inspiration.

So should all women feel, and when through the various causes and effects of life they are deprived of their original homes, they should work steadily toward the haven of one day securing an abiding place, likely to give them poise, individual-

## WHY A WOMAN SHOULD OWN HER HOME

ity and the opportunity to develop their abilities.

Much more is meant by this phrase, home-making, than is generally conceded. It means not only the talent to abide contentedly in a house, but to be able to furnish it harmoniously so that it will not radiate ugliness. It means the wisdom to run it well, to keep its wheels in motion without bluster or noise, and the patience to give it constant attention. The home, besides, demands personality, and should have about it the subtle quality that draws people into its center, making them content by its fire-side.

The woman who yearned for a home the day that she bought the couch cover had to an extraordinary degree this ability to make a magnetic home. She shortly drew about herself a circle of interesting people with whom, under her own roof, she could unfold her plans and relate her ideas with a freedom of thought and expression hitherto unknown to her. Here she could give to others, exercise, in fact, the passion of giving. The home supplied her with the opportunity that had been denied her in other ways.

In a day when the home-making instinct of woman is as keenly alive as ever even if differently interpreted, it is fortunate that the cost of securing a home is not, after all, impossible of consideration. Many houses are now built for from between \$3,500 and \$5,000 that are pretty to look at, comfortable to live in, free from stilted lines, having much individuality. Money also as loans can now be had at a reasonable rate of interest, since it is abundant in cases where security is sound. By degrees the borrowed sum can be reduced until out of the way altogether. The home free and clear then belongs to the one who has transformed it from an ideal into a reality.

A young woman who was left at the death of her parents with very little capital, somewhat under \$5,000, determined to ply it to the utmost, her inclination leaning toward house-building. Her first venture was to buy a small bit of ground at a well-known spot along the Connecticut side of Long Island Sound, and to build on it a trim little cottage, inviting and cool for summer weather. That it was small, she argued, should be no reason why it could not be beautiful. She had it built well of high-grade materials, its sanitation and general convenience given due considera-

tion. In furnishing she remembered the nearness of the sea, relying on woods for interior decoration rather than materials unable to stand its salt breath. The beautifying of the ground about the house was a labor of joy. Before it she set a line of cedar trees, hugging it snugly like stalwart friends, while at one side she planted a garden with vegetables in the rows and between them poppies and other flowers. Then she breathed freely. Her home was a reality, a thing to see and to touch, a place to shelter her and give her a background.

But the passerby has eyes, the snugness of her house was observed. Before she had lived in it three months a dapper looking real-estate agent came suddenly upon her as she picked poppies in the garden. He had a customer for the little house.

"I do not wish to sell," she said.

"There would be no haggling about the price," he answered, his sigh that of unusual content. Curiosity awoke in her breast.

"What would your customer give for this small place?" she asked.

Fatal question! After some ups and downs, some backing and filling, the usual jargon between buyer and seller, the price was indicated as nearly half again that which the house and furnishings had actually cost. This young woman was not on a sufficiently firm financial foundation to refuse the offer. She argued, even with regret for the loss of her home, that what she had done once she could do again. The bargain was concluded, and before she had given possession she had bought another plot of ground on which to repeat her experiment.

When finished this second house met with the same fate as the first one. It attracted the eye of the passerby, drew from his pocket a splendid advance on the price that it had cost its owner. Today this young woman has under construction her third house. If it proves as successful a financial venture as the other two she declares she will then build one for permanent occupation. Her income will have been sufficiently supplemented by her enterprise to allow her to live in the fourth little home without fear of the wolf knocking at her door. It was the woman instinct, the ability to make a home tasteful, comfortable and individual, that set her on the road to her present state of happiness and security.

## SOME PICTURESQUE QUALITIES OF CEMENT

### CEMENT: A BUILDING MATERIAL OF VARIED AND INTERESTING POSSIBILITIES

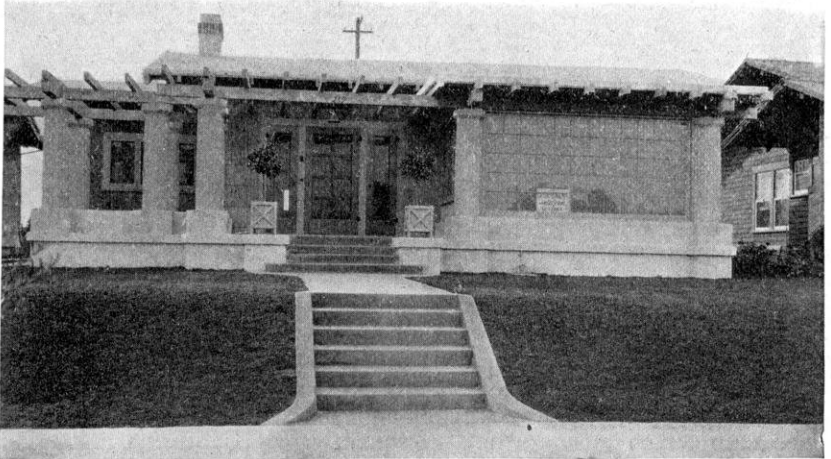
**T**HE return, in various sections of the country, to an architecture of simple, pure outlines, recalling in ways the ancient, is due perhaps in part to the present knowledge and use of cement, a material plastic, adaptable and sympathetic in its quality. Indeed, so freely does it lend itself to various phases of artistic treatment that again the fronts of houses are occasionally seen inlaid with antique blue, rose or gilded tiles giving to them much the same style of color and decoration that was distinctive in the prosperous days of the Moors, the early Spaniards and the Italians. Today doorways, arches, loggias and stairways going up the outer

sides of houses have, in many instances, more of a leaning toward the Spanish than any other type of architecture; and the suggestions found in chaste trim and embellishments have in a large measure been reduced to practical realities through the assistance of cement work.

With no other material, wood, stone, brick or concrete, can more mellow and pleasing results be gained. It can be used

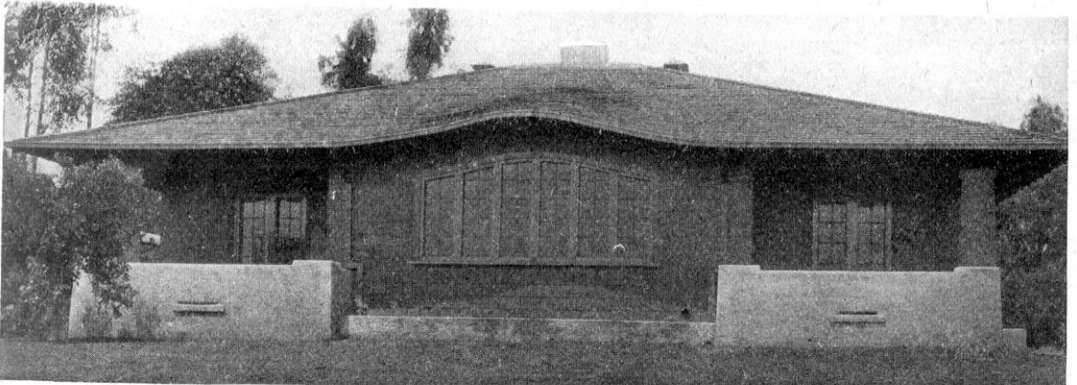
so judiciously for the supports and exterior trim of a house that it almost appears to cross the very threshold, bringing the out-of-doors in to the fireside. It also seems to stretch out the interior of buildings when used to form paths, steps, gateposts, garden furniture and ornamental jars. It is the most adaptable building medium of the present,—that is, for those architects and builders who like to give rein to their fancy, suffering little hindrance from the materials with which they construct.

Cement takes away from a building the



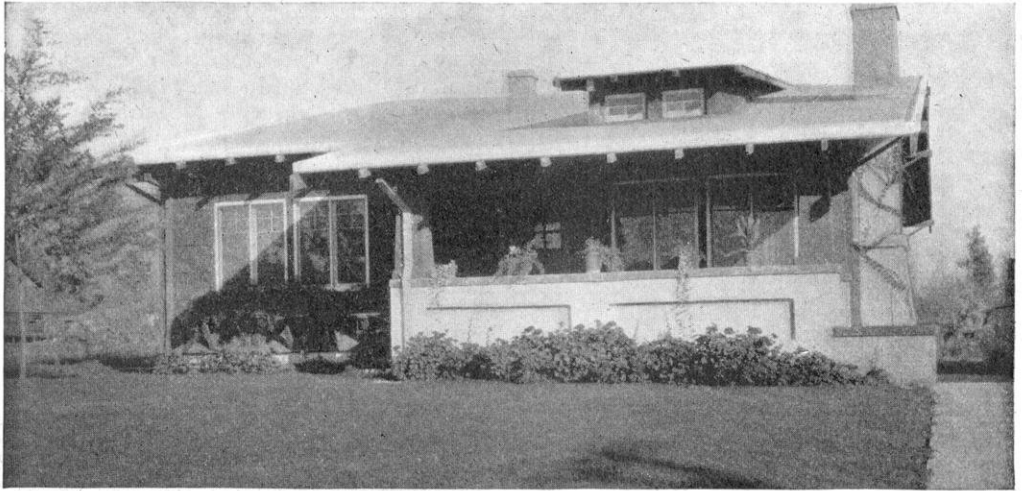
A CALIFORNIA HOUSE OF PALE ROSE CEMENT AND ROUGH REDWOOD SHAKES.

stigma of hypernewness, since one of its greatest advantages is that it can be painted or tinted in various tones, making it look as if old and mellowed by the atmosphere. Sometimes a deep cream tint or a light buff, again a delicate pink, is chosen to give it the effect of being weather-worn and to blend it with the surrounding verdure. For this reason many houses of which cement



SHOWING THE SCULPTURAL QUALITY OF CEMENT IN THE FOUNDATION OF A HOUSE.

## SOME PICTURESQUE QUALITIES OF CEMENT



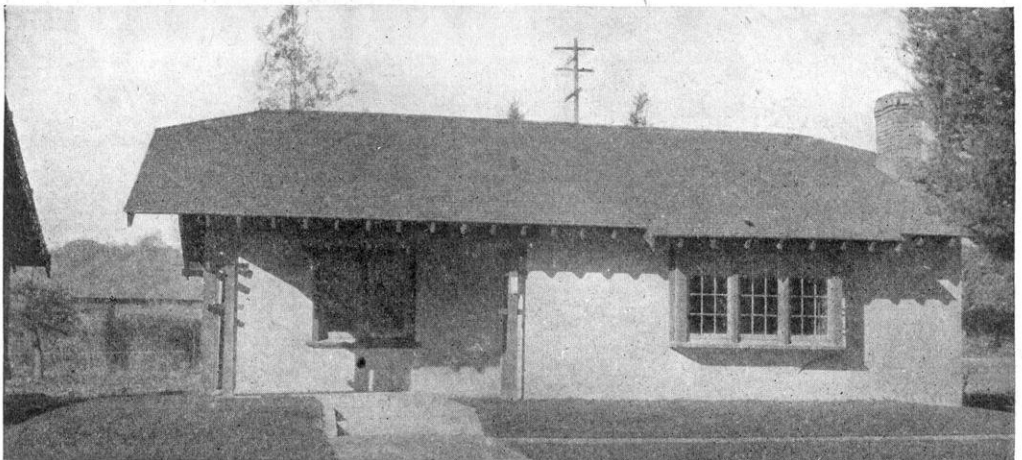
is a feature have a so-called Old World look resembling those of composition in southern France, Italy and Spain and also those of Sicily and northern Africa. Often it is the atmospheric quality that makes these old buildings beautiful, completing the picture which they seem to embellish. Undoubtedly the use of cement will in the future give much of this same harmonious effect to American landscapes, taking from them the rugged, somewhat harsh appearance with which they are not infrequently associated.

In one of the attractive California bungalows herein illustrated, one built of red-wood shakes stained a pearl gray, the supporting columns, porch, paths and steps are of cement; and the continuation of the porch steps as a path across the terrace, then down the bank as steps, gives to this bungalow an apparent depth and extent

A WESTERN HOUSE WITH CEMENT PORCH AND WHITE NOTE CARRIED INTO WINDOW CASEMENTS.

that it would hardly have if otherwise conceived. By forming the steps of this terrace the cement work, moreover, acts as a retaining wall, a purpose for which this material is used very generally. To those unaccustomed to atmospheric colors in houses it may seem somewhat trivial that the cement work of this bungalow should be tinted a pale rose pink. But under the climate of California and amid much growth that is tropical in character few other tones are as attractive. This rose pink represents one of the opalescent tints of the sunset and casts over the house the effect of being worn by the elements and of blending into the landscape.

Porches, steps and paths of cement are not difficult to keep clean, rain doing them more good than harm. Even the pillars and



A SIMPLE CEMENT BUNGALOW WITH BEAUTY IN STRUCTURAL LINE AND WINDOW GROUPING.

## SOME PICTURESQUE QUALITIES OF CEMENT



supports of a house can have, if desired after a long spell of drought and dust, a wash off with the hose.

Cement, as has been intimated, is the material par excellence for a dulcet, semi-tropical climate such as lower California, where it does not suffer from the ravages of atmosphere, merely mellows and grows old beautifully. It is in the appreciation of this fact that such pleasing and varied results are being gained by its use in the Western bungalows, to which houses, distinctive in style, it is giving the very classical note, the lack of which has in the past formed a basis of criticism.

The long bungalow, reproduced by a photograph, built of cement with shingled roof and brick chimney, is in every sense of the word a simple, unpretentious building, yet strong and pure in its lines and of a character that age will improve rather than destroy. Again, it can be seen in this picture that the steps and paths of the same material as the house greatly add to its apparent size, producing besides the impression of dignity of approach.

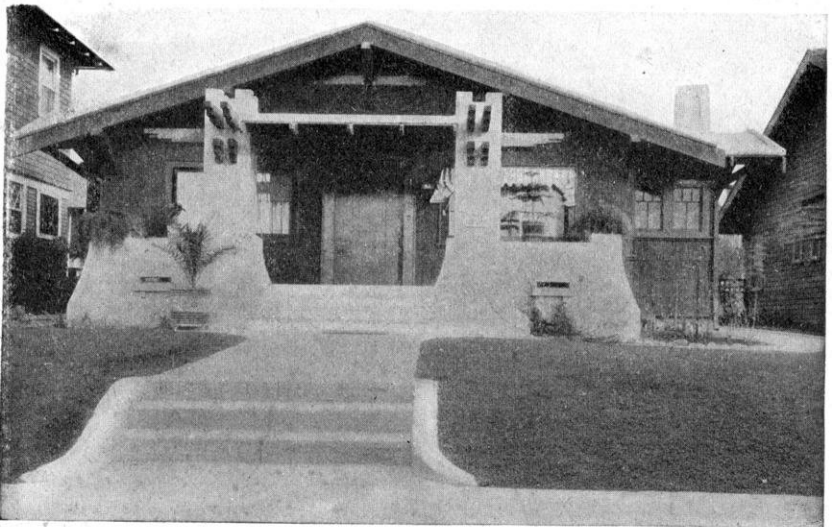
Columns of cement give to another one of the California bungalows much beauty of exterior. French

THE DIGNITY AND PICTURESQUE QUALITY OF ROUND CEMENT PERGOLA SUPPORTS.

windows opening onto the cement porch also add to the comfort of this house, while about it there is a look of cleanliness and freshness that cannot be gainsaid.

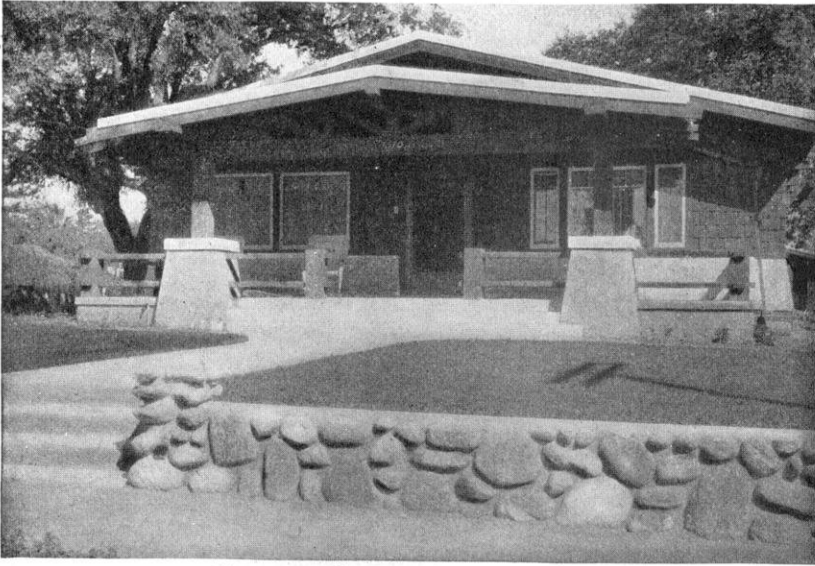
No style of house takes better the softening touch of vines and potted plants than these cement-embellished bungalows, serving frequently as backgrounds for ferns, palms, flowering vines and roses. In this they again recall the composition houses of the Old Country, standing along sun-ridden ledges and almost embedded in the green things of the earth.

Parapets of cement, as seen in several of the accompanying illustrations, form one of the best examples of its use. To a bunga-



CEMENT USED WITH THE SEVERITY AND SIMPLICITY OF EGYPTIAN ARCHITECTURE.

## SOME PICTURESQUE QUALITIES OF CEMENT



A FRIENDLY CEMENT "APPROACH."

low they give the appearance of strength, yet never that of heaviness. They help in placing it well, forming incidentally a wall-like background for plants and brilliant bloom.

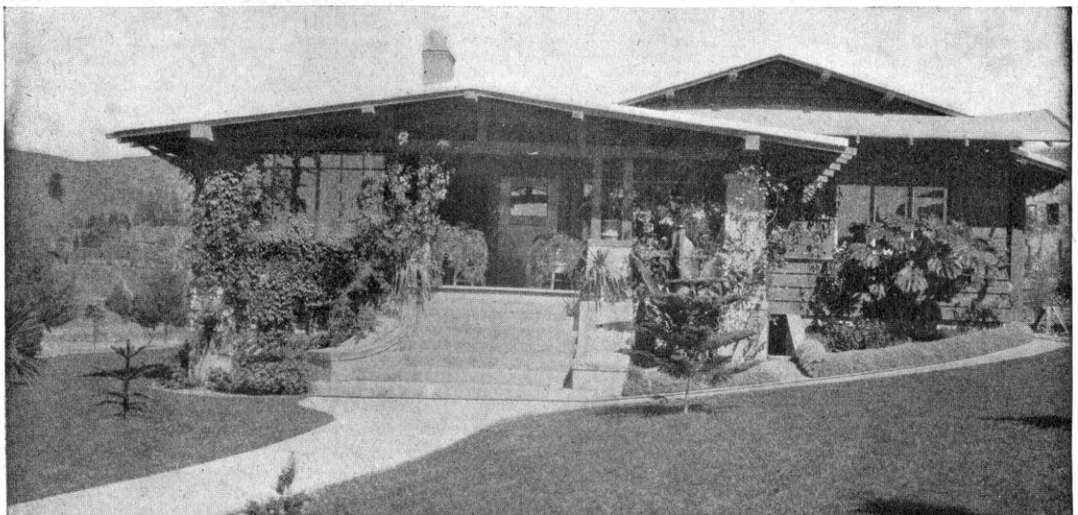
Cement is essentially a building material that follows well a given line. It can take one of several or many undulations as well as one that is straight and uncompromising. To follow grades, make angles in walls and outline niches it is invariably plastic and enduring. Above all else its surface seems to remain mellow, entirely free from the harshness that is not altogether unassociated with concrete.

The greatest enemy of cement is severity of climate; but wherever in sections of the country it can meet this danger without too great damage to its surface, its use should be general and an encouragement in working for truly beautiful results.

After the house or bungalow is constructed, the garage built (and for this latter structure cement is desired, since it

can produce a building both burglarproof and fireproof), there still remains the garden crying out for benches, tables and jars likely to give it the look of occupancy. When made of cement such objects have a peculiar beauty.

One garden is recalled wherein a jar five feet high and similar to those used as receptacles by the oil venders of Sicily is snug-gled in among tall brakes and plants of brilliant bloom. Indeed, this jar of classical outline gives to the whole planting a touch of exquisiteness. It was constructed by home talent on a wire framework. As the work progressed each member of the household delighted to aid in its completion.



SHOWING THE CHARM OF CEMENT PATH, ENTRANCE AND PORCH.

## PRACTICAL POINTS ABOUT CRAFTSMAN WOODWORK

**A**LMOST every day we get comments and inquiries from our subscribers in regard to some particular kind of woodwork or other feature of interior or exterior construction. And recently we received a letter from a doctor in Dannemora, N. Y., in reference to the use of ceiling beams, which—being of general interest—we have decided to answer here.

"I have noted from time to time," our correspondent writes, "in different articles in the magazines and elsewhere, that beamed ceilings are something to be avoided when the beams are not genuine. A recent article in particular referred to this rather contemptuously as 'fake' beams. May I ask you to advise me if, in your opinion, such use of wood for its decorative value is objectionable? In the administration building of our hospital, for instance, iron beams which show below the ceiling have been encased in oak; and while the fact that the iron beams show below the ceiling might give an excuse for thus encasing them, is it not after all as much a 'fake' as to represent a beam for its decorative effect?"

The doctor also sends us a photograph, which we are reproducing here, showing a living-room wall and chimneypiece in which wood has been used with very solid effect. He feels, he says, that the scheme of decoration would be more satisfying with the beamed ceiling, and asks our point of view about it.

From this photograph we judge that a beamed ceiling would be particularly in keeping with the rest of the construction, and we can see no reason why such beams should not be used, even though they may serve no real structural purpose.

As to the writer who spoke of "fake" beams—we imagine that either he was not familiar with the

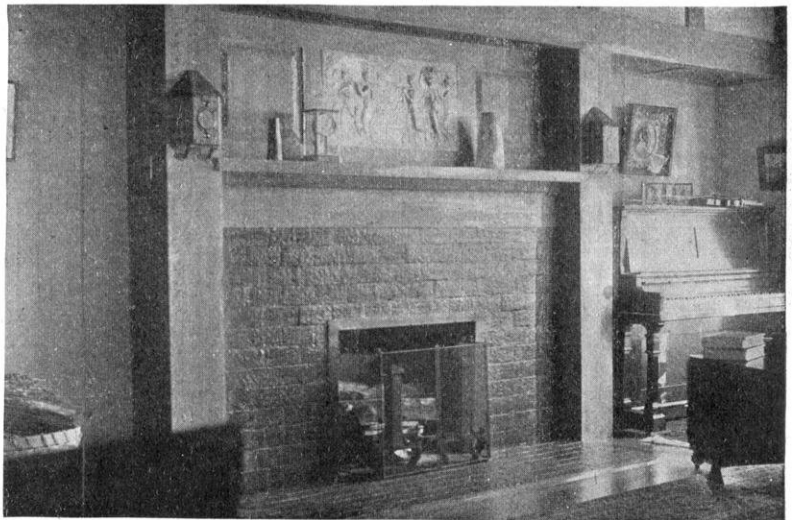
practical side of woodwork, or else his attitude was simply a pose. For, as every carpenter is aware, the use of solid beams for ceilings is becoming more and more impracticable, for several reasons.

In the first place, it is difficult to season wood of more than three inches in thickness, and a solid beam would need to be seasoned for at least three to five years. Even if this were feasible, it would be too expensive, for the price of lumber is increasing and people can no longer afford to use fine hardwood for such purposes. Therefore, where carrying beams are needed, some inexpensive kind of wood is used and encased in boards of a better quality to match the rest of the trim. And where the beams have nothing to support and are used only for decorative purposes, they are built up as shown in the detail drawings of Figures 1 and 2.

Where the floor overhead is carried by iron beams, as in the case quoted above, it is as natural to encase the iron in wood as in plaster, plaster being preferable in some rooms and wood in others, according to the decorative scheme of the interior.

This brings us to the question of how purely artificial beams and similar forms of woodwork should be used—whether they should appear to be a consistent part of the structure of the house, or whether, as our correspondent asks, "it would be permissible to use the wood for its decorative effect with no attempt to deceive anyone as to the structural details."

Personally, we do not feel that it is a



A BEAMED CEILING WOULD BE IN KEEPING WITH THIS CONSTRUCTION.



# PRACTICAL POINTS ABOUT CRAFTSMAN WOODWORK

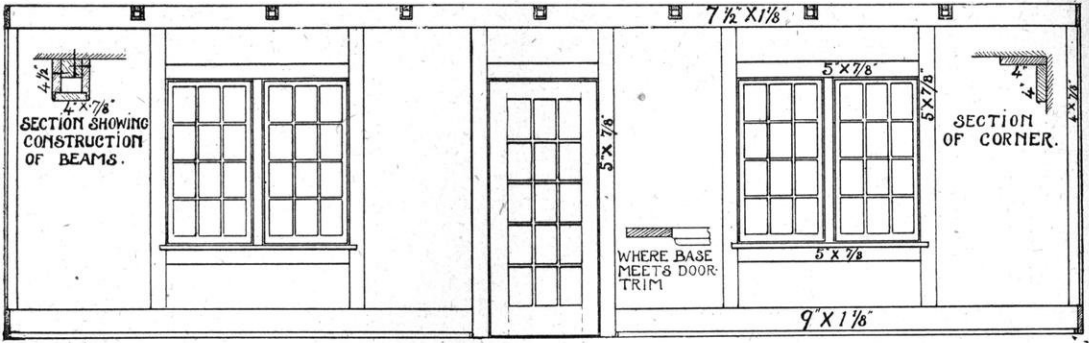


FIGURE 1: AN ELEVATION OF THE INSIDE WALL OF A CRAFTSMAN ROOM, SHOWING A PRACTICAL, ECONOMICAL AND DECORATIVE FORM OF CONSTRUCTION: THE WALL IS PLASTERED AND A PANEL EFFECT IS GIVEN BY THE ARRANGEMENT OF DOOR, WINDOWS AND WOODWORK.

question of "deception," but rather one of *art*. It seems to us perfectly legitimate to use built-up beams and posts and other forms of woodwork simply for their decorative value, and it seems only natural to place them as they would be placed if they were necessary parts of the construction. This is done not for the purpose of deceiving anyone into thinking they are performing some definite structural service, but merely to satisfy the eye. For almost everyone possesses, in some degree, an instinctive knowledge of structural fitness, of mechanical balance and proportion, of the relative strength of materials, and will consciously or unconsciously resent any actual or seeming infringement of these physical laws. On the other hand, compliance with such laws, whether for the sake of strength or beauty, will satisfy the observer's sense of mechanical and artistic propriety. This is one

reason why the usual forms of "applied ornament," especially in architecture, are apt to be displeasing. Being obviously unnecessary from a structural standpoint, they have the appearance of being "nailed on"; whereas, if they had been used as though they were a natural part of the construction they would have been harmonious as well as decorative.

A study of the detail drawings given here will make this point still clearer. The drawings will also serve to enlighten many readers who have asked us to explain more fully just how and why we use certain forms of woodwork in a typical Craftsman interior.

In Figure 1 we have shown an elevation of the inside wall of a Craftsman room. The wall is plastered and a paneled effect is given by the arrangement of the door, windows and woodwork, the sizes and proportions of each space and each strip of wood

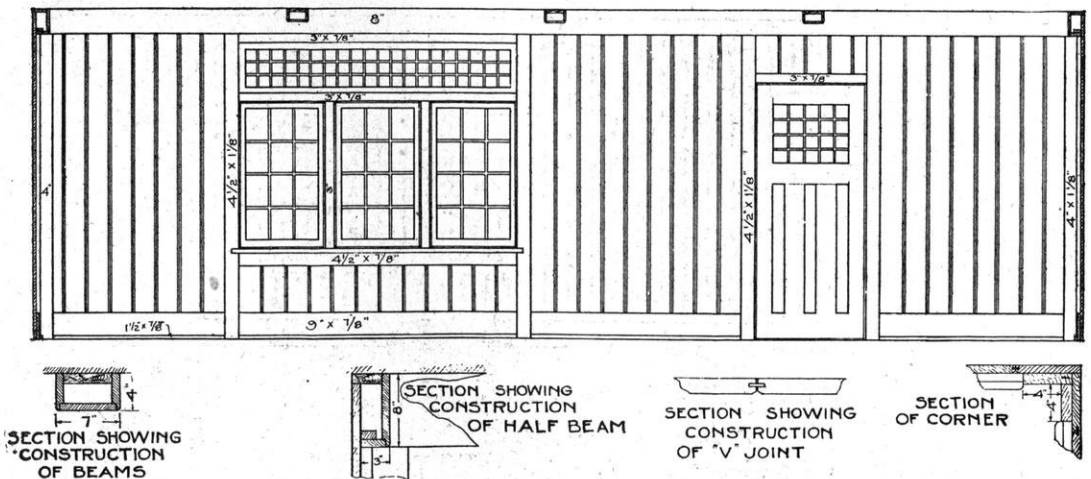


FIGURE 2: AN ELEVATION OF THE INSIDE WALL OF A CRAFTSMAN ROOM SHOWING ANOTHER TYPICAL FORM OF CONSTRUCTION—V-JOINTED BOARDS: THE SECTIONAL DETAILS BELOW ARE ENLARGED.

# PRACTICAL POINTS ABOUT CRAFTSMAN WOODWORK

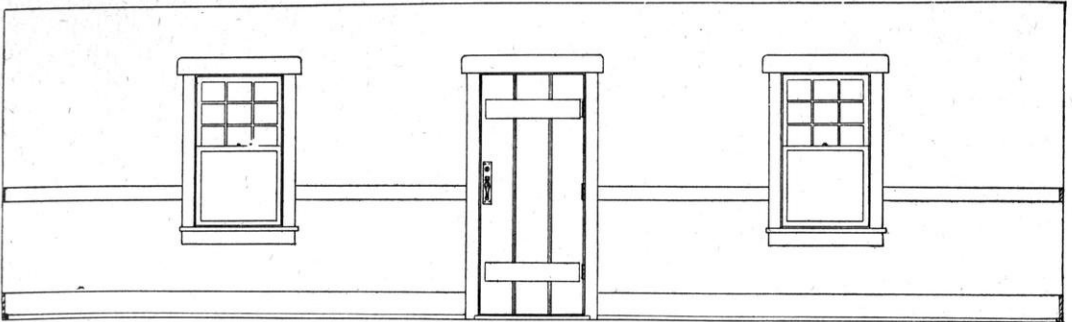


FIGURE 3: AN ELEVATION OF A PLAIN PLASTERED WALL IN A CRAFTSMAN ROOM SHOWING THE PROPORTIONS AND SPACING OF DOOR, WINDOWS AND CHAIR RAIL.

having all been carefully worked out so that the construction will be practical, economical and at the same time as decorative as possible.

Along the bottom of the wall, broken only by the doorway, is the usual sub-base and baseboard, the latter being 9 inches wide and  $1\frac{1}{2}$  inch thick. Another board of the same thickness but  $7\frac{1}{2}$  inches wide runs along the top of the wall against the ceiling, and against this board the built-up cross beams abut. One of these beams is shown in an enlarged sectional detail in the left hand of Figure 1. It consists of a solid piece of wood  $2\frac{1}{4}$  inches square, which is nailed to the ceiling and forms the support to which the side pieces are attached. These side boards are rabbetted at the bottom to receive the bottom board so that the lines of the joints will come near the corners of the beam and thus be less noticeable.

On each side of the door and window openings are upright boards or casings 5 inches wide and  $\frac{7}{8}$  inch thick, and in order to carry out the panel effect and make these boards seem a natural part of the construction, they have been carried all the way up to the ceiling board, against which they abut, so that they appear to support it.

The ceiling board projects  $\frac{1}{4}$  inch over the uprights, and this point is especially worth noting, for the relative thicknesses of various parts of the woodwork play an important rôle in the final effect. Throughout the woodwork of our houses, as in our furniture, we prefer to work with two or more thicknesses of wood; for the shadow formed by the projecting piece, while it helps to conceal the actual joint, emphasizes the main lines of the construction and gives the work an appearance of greater solidity. Besides, there is always a little interest in a broken, shadowed surface which a flat surface with flush joints lacks.

In some cases, of course, flush joints are preferable, as where the door and window heads and the window bases meet the side casings, or between the side and cross panels of a door, where it is desirable to keep the joint as inconspicuous as possible.

In Figure 1 four small-paned casement windows have been shown, and these are simply hinged in the openings between the side casings and central mullions, and the stops nailed on. With double-hung windows a somewhat different construction would be necessary. Small glass panes are also used in the door, for they not only admit more light to the room, but carry out the general decorative effect of the wall space.

In Figure 2 is an elevation of the inside wall of a Craftsman room showing another typical form of construction about which we often receive inquiries—namely, V-jointed boards. The boards are  $\frac{7}{8}$  inch thick, and they should not be too wide or they will shrink when dry, and expand and buckle in a moist atmosphere. From 6 to 8 inches is the best width if oak or chestnut is used, but if the boards are of Georgia pine, cypress, California redwood or other soft varieties they may be wider, as there will be less danger from shrinkage and expansion. In any case, it is a good plan to use a coat of paint or tar on the back of the boards to keep out the moisture.

V-jointing can be done by any carpenter, for it is very simple, as the enlarged sectional detail in Figure 2 shows. We use a splined joint, as we have found that this is stronger than the tongue and groove. The main advantage of a V-joint is that the vertical lines of the joint emphasize the height of the wall, and the shadow of the groove gives a little interest to the surface and prevents monotony.

In this drawing, as in the others, the

## PRACTICAL POINTS ABOUT CRAFTSMAN WOODWORK

usual baseboards are shown, but in this case the upright casings of the window, as well as the door, are carried down to the floor for the sake of better separating the window group from the rest of the wall. Here, also, the measurements have all been carefully figured, and, though they may be varied to suit different conditions, the general proportions of the spaces and the relative thicknesses of the wood should be adhered to as closely as possible if a typical Craftsman construction is desired.

In this construction we have shown a half beam along the top of the wall, as this gives a more massive effect than a single board. The second sectional detail in Figure 2 shows how this half beam is built up, while the detail on the left shows a section of one of the cross beams. The V-jointed boards are carried up behind the half beam as well as down behind the baseboard, so that there will be no danger of cracks showing, should shrinkage occur.

A group of three small-paned casements has been used here, with a transom above. And in a construction like this, usually the best plan is to use small leaded panes in the transom and in the top of the door, as suggested here, making the lead muntins rather wide, and choosing amber or straw-colored glass, or some other tint that will harmonize with the furnishings. A warm golden tone is particularly pleasing when the room happens to be on the north side of the house, for it gives a little sense of sunlight to the interior even on a cloudy day.

Of course, if preferred, the central window of this group might be larger than those at the side, and filled with plain glass so that it would afford an unbroken view of the garden or landscape. In this case it could be made stationary, with the casements hinged to the side casings, so that the outside of the central pane could be easily cleaned.

A practical feature of this woodwork is the fact that, while there is a good deal of variety in the surface, only two thicknesses of wood are used. All the upright boards are  $1\frac{1}{8}$  inch and all the crosspieces are  $\frac{7}{8}$  inch thick—just the reverse of the construction previously described.

In Figure 3 a plain plastered wall is shown, with a very simple use of woodwork. Yet with all its simplicity there is a certain decorative quality, due to the proportions and placing of the door, double-hung windows and chair rail. This merely

shows one of many ways in which an interior wall space can be handled so that the result will be pleasing to the eye as well as satisfactory from the standpoint of good construction and economy.

From time to time we expect to publish other scale drawings showing various practical and decorative forms of interior and exterior construction used in Craftsman houses. In the meantime, we shall be glad to hear from any of our readers who may be interested in these matters, and who care to offer criticisms or suggestions along these lines. For the closer in touch we get with our subscribers, the better we can help them through the magazine in the solution of their home-building and home-furnishing problems.

### FLOWER GATHERERS TO THE WOODS IN APRIL

**A**PRIL calls to many to slip into the woods and to find there whatever is a-bloom in the plant world, for after the winter is past the flowers that first break through the earth have a preciousness hardly equaled by the gorgeous blooms that follow them later, turning waysides, fields and gardens into seas of color.

But while the tender wildlings of early spring make an appeal to every flower seeker, not all of them should be picked, lest the day come when they will no more be found within reasonable distances of large cities.

Hepaticas or blue-eyes are on the road to extermination from overpicking. No child or grown-up person should gather them merely to see how large a bunch he can get; still one or two can be taken from every plant but a few of its blooms should be left to enable it to make seeds for the future. Pussy willows, so generally sought in the swamps of March and early April, are at present almost exterminated from heedless picking. They should no longer be gathered at all, but left in their places and there enjoyed, the popular demand for them being supplied by nurserymen.

Dutchman's breeches are becoming scarce and the rock columbine is more hard to find than ever before. The same is true of bloodroot, wild ginger, the spring orchid and a score of others. But for those who find no pleasure in flowers unless they can pick them, there are still the violets, which since they reproduce themselves by root-runners can be gathered in vast numbers.

## THE CRAFTSMAN IDEA IN HOME-BUILDING

ALS IK KAN

### THE CRAFTSMAN IDEA IN HOME-BUILDING

**I** FIRST began to build Craftsman houses because I felt that at last people not only needed, but wanted the simpler type of house, a house of permanent beauty, of real comfort, a house that belonged to the land on which it was built and that could no more become a blot on the landscape than the trees or the stones or the flowers that belonged thereon. It seemed to me that the time had really come when American houses should flower out on the American landscape, when they should suit American men and women, when they should become places in which to live staunch, fine, serene, worthy, democratic lives. It is on this basis that I started to build the Craftsman home. Not because there were not architects enough in the world and builders enough, but because it did not seem to me that we were putting out the kind of house that the American home should be. We had not yet quite begun to realize that the great mass of American people have moderate incomes with an unusual degree of mental cultivation, that practically the only difference between these people and the people who live in magnificent houses about them is, not in their desire for beauty or the need of comfort, but in their income. And so I have striven to build the Craftsman house with as much comfort and beauty as the most intelligent would require, yet so to plan and develop it that it should be within the means of the moderate salaries which prevail throughout the country. In other words I have endeavored to design houses that would have space for peace and rest, open fires that become the center of interest of the family life, rooms so adjusted that the least possible expenditure of effort is involved, all parts of the house interesting, thoughtfully planned, economically built, a kitchen as charming as the sitting room, bedrooms that conduce to health and comfort, wood-work that is permanent and interesting, and so on through every detail that could go to make up a home of peace and real happiness.

The more I thought about architecture the more I felt that in America, in spite of the number of houses there were not enough *homes*. It seemed to me that some of the great problems of our life here in this country were inherent in the meaning-

less, comfortless buildings that we were putting up in our cities and in our country towns. We had grown to regard our houses (as we did our clothes) as a matter of temporary interest in changing fashion, and a novelty in architectural design was sought after far more than comfort and permanence in building. A real home, a place to live in happily, in which to bring up contented, healthy children, a place to last for generations, beautiful enough, comfortable enough and strong enough for grandchildren to inherit with delight and profit, homes such as our pioneer forefathers built, such as the English yeomen built, such as the French countryside boasts of—these ideals I desired for America today.

In the past we did not dare to hope that what pleased us would please our children. And we had not confidence enough in our own taste and judgment to train our children to like the simple and dignified things of life, and then to help in the creation of them. We were all in a shifting state, uncertain of our judgment, looking to the younger generation for progress. The outcome of all this was a period of the worst architecture, the worst clothes, the worst painting, the most anæmic literature, that any young sprightly nation ever had to outlive and overcome.

But now we are opening our eyes to what home life means for us and for our children, and I cannot but feel that my purpose in the Craftsman house is in line with the freshened American spirit which feels the need of beauty in home and the value of the permanent home, the value not only to men and women but to the children and to the State.

It would scarcely seem necessary to mention the fact that it is becoming harder from day to day to build the kind of Craftsman houses we want to and keep them as reasonable as we want to. I naturally feel, have always felt, that every man should have his own house, that family life cannot be lived in sections of other people's houses, that there should be the peace, comfort and intimacy of home for every family unit in the world. And yet there are problems to face in bringing about for the family wanting its own home this final ideal of democracy. Building materials are becoming more and more expensive every season and labor is becoming higher, and not better as it soars in price. I find in trying to solve the prob-

## THE CRAFTSMAN IDEA IN HOME-BUILDING

lems of the best inexpensive houses, that it is largely the workingman who is making the workingman's dwelling difficult. I do not find the price of the architect much higher or of the builder very different from what it used to be; but I do find that to get even moderately good labor and keep a house within the means of the people who tell me they must have a home for four, five or six thousand dollars is becoming the almost insurmountable difficulty.

The goal of labor today in America seems to be higher wages and shorter hours. At a superficial glance this might appear the best thing that the workingman can insist upon, hoping through it to gain greater comfort, greater peace, greater leisure for life with his children; but if with this goal reached we are raising the scale of wages all along the line are we not really increasing the cost of living not only for the laborer but for those who, not associated with the unions, are failing altogether to get the benefit of the increased living wage. In any case there can be no doubt about the fact that the higher cost of the simple home is largely because of the increase of the cost of building. And the problem that I am facing in every house that I plan is how it can be brought within the means of the people who should have a home, who have saved for it, who need it, who would be better citizens for it. And over and over again I come to a fresh realization of the fact that I am not setting the price higher on houses, but that it is the workingman who is often making the price of a home prohibitive to his fellow workmen.

I feel myself that I cannot build a shoddy house, or an intrinsically cheaper kind of house because I am building for an ideal. If my houses are not permanent and beautiful then there is no reason why I should build at all, because there are plenty of builders in the world who are willing to give the superficial type of house and the chances are they would do it better. I am not, to start with, a builder. I have only become a designer of houses because I want the Craftsman idea not only in furniture, in the magazine world, but in the home. I want to see it worked out in every direction, want people to know the comfort of living in beautiful houses that are simple and not difficult to take care of and permanent, a part of the ideal of democracy for which this country was born and brought

up. I should feel that I was foregoing a part of my mission if I did not design houses. In fact, I sometimes feel that the greatest good that can be done for any nation is to build for the people the house in harmony with the ideal of that country. And the house of the democrat is the house I have wanted to construct from the beginning. I cannot construct any other. My work as an architect would be of no value if I constructed anything else, and yet in the face of this there is scarcely a day in which I do not receive a letter from some old friends of *THE CRAFTSMAN* saying, "We want to know about a Craftsman house. We have a few thousand dollars. We want you to help us build an ideal home. What can you do for us?" These people know that they can get a flimsy structure of bygone type for much less money than I can hope to build a house for and their hearts are torn between what they need and desire and what life offers them. And daily I become a part of this conflict; on one hand my own ideal of the American home and with it the ideal of the Craftsman subscriber, and on the other hand the burden of the ever-increasing cost of building. There is but one comfort out of it all and that is, that the expenditure of money for the creating of a permanent home brings after all the greatest and most final joy of which the use of money is capable.

### KEEPING FOOD HOT

**T**HE problem of excluding kitchen sounds and odors from the living rooms has led to the installation in most houses of a serving room or butler's pantry. This, in turn, has created another difficulty, that of keeping a meal hot and without loss of flavor in the interval of preparation and serving. This latter difficulty has, however, been obviated in a number of homes by the use of a hot closet or plate warmer in the butler's pantry. There are various ways of furnishing heat for this purpose—steam, gas or electricity. Electricity furnishes perhaps the simplest means of attaining this end, as it requires no especial attention beyond the turning on or off of the key of the switch, and is free from odors and external heat.

A hot closet can be made useful in a number of ways—to keep savory a delayed luncheon or a bite to be taken before retiring, and in taking care of babies' or invalids' food without danger of its deteriorating.

BOOK REVIEWS

COÖPERATION IN NEW ENGLAND: URBAN AND RURAL: BY JAMES FORD, Ph.D.

**A**LTHOUGH the title of this little volume seemingly limits its scope to the history and activity of coöperation in the New England States, it really contains in compact form an able summary of the range of this movement in European countries as well. In explaining the relationship of various immigrant societies that have taken root over here to older associations abroad and showing wherein they differ from each other, the author evidences a comprehensive grasp of the entire question of coöperation that has taken years of study and observation to achieve.

In Part One the book deals consecutively with the nature of coöperative enterprise, survivals of early movements, associations among immigrants, coöperation in manufacture and the needs and trend of the movement; under the last heading the author says in part: "From the history of New England coöperation it has been shown that New England has witnessed several coöperative movements, three of which have attained fair magnitude, but that these general movements of the past have been based upon business and social principles that have proved impracticable in America quite as much as in Europe. Yet in spite of complete isolation and exceptional handicaps in method, thirteen associations have thriven through more than twenty-five years. Moreover, nine of these associations were formed by native New Englanders and attest the possibility of successful coöperation by men of American stock and traditions. All recent coöperative movements among New England workingmen are, however, the products of immigrants.

"Because of the lack of aid from private philanthropy and from the State, the movement is peculiarly one of self-help in America. In Europe, where paternalistic legislation offers special privileges to coöperative societies, exempts them from taxation, gives them preference in trade, grants them subsidies, or loans them capital at low interest rates, there may be danger from loss

of self-reliance on the part of associations so aided. But in New England all that is gained by coöperation must be gained against the bitter opposition of trades-people, against the skepticism and even ridicule of the general public, and against unsympathetic legislation."

The second part of the book deals exclusively with coöperative associations of farmers and gives a history of the grange and general agricultural coöperation, with chapters on the coöperative sale of produce, coöperation in the dairy industry, ending with an interpretation and prospect, which points out the stumbling blocks in the way of coöperation in America, and also its ultimate hope of success.

Mr. Ford says: "At present in both city and country coöperation falls short of its possible attainment, chiefly because the experience of preceding decades has not been studied. The lesson from coöperative failures is the same among agricultural as among workingmen's societies. Bad management and lack of loyalty of members have destroyed most of the societies that have failed. The familiar excuses—insufficient contribution of capital, the giving of credit, lack of confidence, suspicion, jealousy, shortsighted submission to machinations of competitors—explain the break-up of scores of coöperative ventures. These evils can be entirely remedied only by a careful determination of sound coöperative methods, by the training of coöperative managers, and by the unceasing education of all coöperators in the essential spirit and ideals of the movement. Federation of societies is essential to large business and moral success."

The book contains also two tables classifying the various coöperative societies in New England, one showing the size and scope of the English-speaking urban societies and the other devoted to non-English-speaking people. There are also appendices giving laws relative to coöperative corporations in Connecticut and Massachusetts and the by-laws of various societies. Mr. Ford also includes a list of books, pamphlets and magazine articles relating to the subject and a classified index for ready reference. (Published by Survey Associates, Inc., New York, for the Russell Sage Foundation. 300 pages. Price \$1.50 postpaid.)

**THE LOGICAL SUCCESSOR TO THIS HOME-BUILDING NUMBER OF THE CRAFTSMAN IS THE HOME-FURNISHING NUMBER, WHICH WILL FOLLOW IN MAY.**

## BOOK REVIEWS

### THE COMBINED MAZE: BY MAY SINCLAIR

**A**FTER reading "The Combined Maze" it may be that sympathy will stir more freely for the youth sparsely clad and sprinting under the moonlit sky, for the youth letting free his soul in the clanging notes of a bicycle bell and for whom not every day in the week is a holiday.

*John Randall Fullimore Ransome*, familiarized as *Ranny*, hardened his muscles against his preconceived enemy of mankind, "flabbiness," in the polytechnic gymnasium of London. There he ran together with men and women in a pattern winding in and out, darting off and turning in, mazelike in its intricacy, interweaving like life and bringing together discordant forces.

Life gave *Ranny* a wife, a hopeless creature having both flabbiness and indecency, the things he had trained against at the "Poly." Passion, mistaken for love, sorridness, disillusion and recognized obligations swayed and moved him as he passed from youth to manhood, meantime followed and tangled somewhat by a threadlike, finer love.

The story is broadly written, feelingly written. It promotes sympathy with the workers in an English suburb by its faithful rendering of the details and the monotony of their lives. It lays bare their aspirations, seldom becoming reality, cramped as they are by the lack of money. It accentuates that the marriage yoke is more difficult for a poor man to shed than for one who is rich. *Ranny* with money would have divorced his sloven, runaway wife and have married the woman sweet and pure as a crystal stream; but lacking it he waits helplessly, and in the end is forced to take her back—Fate, the Combined Maze, holding him in its clutch. (Published by Harper & Brothers, New York and London. Illustrated. 394 pages. Price \$1.35 net.)

### THE VIOLET BOOK: BY A. AND D. ALLEN-BROWN

**F**EW books specializing on the violet and its cultivation are more readable and instructive than the present small volume. To those wishing to grow violets, either for their own pleasure or for the market, it is one of the best guides relating

in an accurate and simple way what to do, when to do it and a little about the pleasure in the doing.

The colored illustrations throughout the book greatly aid the student of violets in learning the exact differences between the various varieties. (Published by John Lane Co., New York and London. Illustrated. 109 pages. Price \$1.50 net.)

### ARTISTIC LEATHER WORK: BY E. ELLIN CARTER

**T**HIS book in the nature of a guide has been given to the public by E. Ellin Carter because she found, when herself searching for information on this subject, that most books treating of leather work were either too costly for the average buyer or not particularly practical in character. The present volume, therefore, is designed to fill a need. It inspires its readers with a love of beautiful leather work and preaches the doctrine of good craftsmanship, combined with individual inception.

Different methods of decorating leathers are entered into; tools and materials are discussed; dyes and patines are suggested and padding for embossed work is described. The simplicity and directness of the book are its most salient advantages. (Published by Spon & Chamberlain, New York. Illustrated. 51 pages. Price \$1.00.)

### BRITISH PICTURES AND THEIR PAINTERS: BY E. V. LUCAS

**T**HIS convenient handbook, in truth an "anecdotal guide to the British painters and pictures in the National Gallery, London," is one of the most complete and interesting small books of its kind yet published.

The relationship and interdependence of the great British artists is referred to in many instances, while the way in which their work and their life struggle developed gradually adds to the luster and meaning of their pictures. Those anticipating a visit to London will find the book a welcome acquisition to their traveling cases; and those that stay at home will be able to spend many pleasant hours reminiscing in its companionship. (Published by The Macmillan Company, New York. Illustrated. 264 pages. Price \$1.25 net.)

## BOOK REVIEWS

### DECORATIVE STYLES AND PERIODS: BY HELEN CHURCHILL CANDEE

**T**HIS book, throughout its pages, makes the plea that owners of new or remodeled houses should know more or as much about their decorations and furnishings as do the people of the professional world, the object being to spare the householder the disillusion which often follows on living in a house typifying not only a decorator's ideas but the things he had to sell.

"The process of learning what is desirable to put into a home," Mrs. Candee declares, "is so absorbing and so piquant that it becomes a positive joy as exhilarating as the chase or the search for gold."

Beginning with Egyptian lines and phases of decoration and showing their influence on the Greek; the Greek in turn projecting its influence through other styles and nations, the story of decorative styles and periods is continued through the illuminating time of the Renaissance down to the present-day inception of l'Art Nouveau.

The story reads like a romance—the wars, love, pride and passions of nations and individuals seeking expression in their furniture and hangings. Aided by observation and much study of details, structural methods and individual idiosyncrasies, Mrs. Candee has been able to give to readers of this volume a wealth of information besides the ability to distinguish between various types and styles of furniture, arming them at the same time with facts simple in themselves, but likely to serve as safeguards against fraudulent imitations.

The make-up of the book is pleasing, while its many illustrations assist greatly in a comprehension of the subject. (Published by Frederick A. Stokes Company, New York. Illustrated. 298 pages. Price \$2.15 net.)

### HISTORY OF OLD SHEFFIELD PLATE: BY FREDERICK BRADBURY

**C**OLLECTORS, amateurs and tradesmen interested in old Sheffield plate, original specimens of which have now become highly valued, will welcome this large work giving as it does an extensive account of the origin, growth and decay of the industry as known in its inception. Antique silver is also dealt with besides the white or Britannia metal trade, which made

its place through being the cheaper product.

The original Sheffield was silver plated on copper by the process of fusion, many of the pieces having silver edges and mounts, also silver shields. The art cannot be regarded as entirely lost since there still exist in England craftsmen able to pursue it in all its difficulties. Even a number of the original dies are still extant. But the industry is pursued only to a small extent, other and cheaper articles requiring less hand labor having supplanted it commercially.

Illustrations throughout this book show clearly the process of manufacture and many specimens are reproduced beside the names of makers and the significance of their marks. The names and localities of those in the trade who deal in old Sheffield plate have been carefully collected and herein presented so that the book now forms a guide to those wishing to know the history of their old pieces and of those that they have the opportunity to collect. Tradesmen and workers in silver-plated wares find as well the incentive to live up to the best opportunities of their craft. In fact the writer's understanding of his subject has helped him to present a standard work even a masterpiece on this subject. (Published by The Macmillan Company, New York. Illustrated. 535 pages. Price \$12.00.)

### OLD CHINA: BY CHARLES LAMB

**T**HIS essay on Old China, published originally in the *London Magazine* about a century ago and now reprinted in the form of a small book limited to 500 numbered copies, gives a glance backward into the happy early life of Charles and Mary Lamb. Mr. Lamb, pointing out some miraculous species of humanity on a set of old blue china that he had recently purchased, remarked that circumstances had been very favorable to him of late or he could not have afforded to please the eye with trifles. A retrospect then follows, very dainty and sweet, ending with the return of the reader's attention to the amusing decoration of the old china. (Published by Houghton, Mifflin Company, Boston and New York. 19 pages. Price \$1.50 net.)

**"A** DICTIONARY of the Biloxi and Ofo Languages, accompanied with Thirty-one Biloxi Texts and numerous Biloxi Phrases": by James Owen Dorsey



## NOTES OF GENERAL INTEREST

and John R. Swanton. 340 pages. Published by the Government Printing Office, Washington, D. C.

“**T**HE Artist's Point of View”: By Royal Hill Milleson. 159 pages. Price \$1.00 net. Published by A. C. McClurg & Co., Chicago.

### NOTES OF GENERAL INTEREST

#### ART IN NEW YORK THIS SEASON

**N**EW YORK has been submerged with art this past season. Great waves of new art impulse have poured in from all over the world. We have had exhibitions large and small, public and private, foreign and home-grown, good and bad. The most interested, energetic and ardent of us have at length given up all hope of even keeping track of them. It has been an embarrassment of riches. In some cases we have felt the riches preëminently and in some cases it has been entirely a matter of embarrassment.

The academician has not stepped from his high tower of security. And the new men to whom security and sureness mean nothing, “the elect of the future,” have borne down upon us with such boldness and audacity that we are hypnotized with their courage and frankness. More than once the lamb and the lion have exhibited at the same time, divided only by Fifth Avenue. And the public has separated itself into opposing factions, ardently for and against the classic and the Futurist. It is probably safe to say that no phase of political life or professional activity, no condition of progress in the country has been so widely and incessantly discussed this season as *art*, new and old. The Academy on one hand has been called the Rock of Gibraltar for the art of the nation; on the other hand it has been accused of purposely crowding and mishanging the pictures on its walls to gain sympathy for a new building site and proper support.

The Futurist movement which has come last of all, sweeping not only 100,000 people in to view its canvases, but the whole city of New York off its feet with excitement, has been attacked by Mr. Kenyon Cox, as dominated by insane men selling their art impulse for financial gain, tricking the public and gathering in “the coin.” The

Futurists, the Cubists and their supporters smile at Mr. Cox, feeling that jealousy not justice has animated his attack,—and so the season has gone.

It would be difficult to think of any kind of interesting, vital, worth-while art, old or new, that has not been brought before the American public for its delectation or criticism. We have had marvelous sales of Old Masters, sales of wonderful antique crafts, and the storehouses of Oriental princes have been opened and their riches poured into our city.

Mr. Morgan's collection at the Metropolitan Museum is of priceless worth, as an inspiration, as a means of studying art history, as a lesson to the American men of means in the ways of true generosity conceived with taste and prodigality.

One of the most significant results of all this pouring into America of foreign art, old and new, seems to be a greater, if not a newly awakened interest in American art, that is in the art of the younger, fresher, more revolutionary men. We understand that there have been more picture sales among the young American artists this winter than ever before: there have been more opportunities for exhibitors and a more fine and complete showing of what these men have accomplished. And the more we find the men who, for instance, are represented by “The Eight,” holding their work in a fine, sane, beautiful balance between the formalist on one hand and the extreme Futurist on the other, the more we realize that we actually have a school of painting in America, one that has developed out of the impulse toward beauty of the native born Americans expressing their interest in the conditions which go to make up their own environment. We find this group of men never at a standstill; progressive, open-minded, generous, absolutely sincere and quite fearless. We find a richer color note in their work from year to year, as the color sense in this country develops, and never the abnormal note. We find a greater freedom and fluency of technique without the breaking down of all fundamental principles of structure and progress.

We have not realized how completely progressive, yet wise, was the work of this group of men and their followers until we saw it exhibited at the International Exhibition of Painters and Sculptors, which met with such stupendous success during its month of life in New York. It was as

## NOTES OF GENERAL INTEREST

though the sanity of these men became a fine balance that lured the formalist out from his narrow limitations on one hand and on the other held back the purely eccentric from dominating the interest of the public.

It has been a very real regret to THE CRAFTSMAN not to have followed the various exhibitions of American painters this season in detail and with full appreciation and enthusiasm. That this has not been done merely means that pressure for space has rendered it impossible. For instance, we should like to have spoken of the pleasure we received from Gari Melchers' exhibition held at the Montross Gallery in February, full of strength and sunlight, and of this artist's unique appreciation of the tender human relations which he so especially and brilliantly expresses. We were also interested in the pictures of Henry Golden Dearth shown at this same gallery immediately after Gari Melchers', a whirlwind of gorgeous color with interesting decorative effect in the subjects and a joy in the splendid side of Nature that few artists have depicted.

At the Folsom Gallery we looked with interest and happiness at Sergeant Kendall's children, his landscapes, his portraits, all expressing his own interest in the gentler side of life, in the very beautiful side of life that many artists have not found time with which to become intimate.

With the search for color ever in our hearts we had an hour's real reward at the exhibition of F. C. Frieeseke's paintings—warm, rich, full of youth and joy—a splendid conception of the realities that Nature holds when she is really understood. Few artists old or young, foreign or domestic, have ever realized for us more supremely the vivid wondrous beauty of youth—all youth, the springtime of the garden, the springtime of life—and done it so freely, so spontaneously, so unerringly. It is hard to say only a few words of our pleasure in Mr. Frieeseke's exhibition.

With a sense of wonderful color palpating about us, we should like to retrace our steps to the Folsom Gallery again and to stay indefinitely, if it were possible, with the collection of eighteen paintings by William J. Glackens. A more complete realization of all that color can accomplish on canvas has never been presented, we think, in one private exhibition in New York, and presented with a variety so infinite that it

is as though Nature had shared with Mr. Glackens the splendor of her most prodigal moods. Washington Square is there, misty, gray, shining in the rain, and nearby children bathing on the beach, children as Mr. Glackens always seems to see them, happy, young, full of pranks, amusing, vital with joy, a real beach and a wonderful blue beyond. And it is one of the marvels of this artist's work that the beach and the ocean and the sky of each shore picture are quite different in tone, quite different in expression. He has no recipe for the seashore, or the park or Fifth Avenue. He is responsive to the most subtle changes of Nature's whims and capable of revealing that response to eyes happily attuned to the munificence of his gift to the world. What a scene is the one called "Skating, Central Park!" What memory it stirs in every possessor of a happy childhood! What wild joy of the reality of youth! And the "Race Track!" What fearlessness in the demarkation of color! What sureness in each canvas in his understanding when to be severe, when to be tender, when to arrest the attention, when to hold it through kindness!

There is much kindness in all this painting of Mr. Glackens, and so we judge his philosophy of life must be a kind one. All of life holds its share of beauty for him, and life does not give liberally where it does not receive liberally. The East Side as we have seen it in some of Mr. Glackens' covers for *Collier's*, Washington Square with its rush of busy, weary, or sprightly people prove, as nothing else in the world could, how completely Mr. Glackens has won his power to present sympathetically all kinds of humanity by giving to all phases of human life his profound interest, appreciation and respect. It is with the greatest interest that we learn that during the recent exhibition five of the eighteen pictures were sold, one to the finest private collection in America, where it has the unique distinction of being the only American canvas. This is a most unusual record of picture sales at a private exhibition. We venture to believe that the same thing would not have happened a year ago, even with the same collection of pictures. Somehow in the last year the attitude of the public toward beauty seems to have freshened, we are less afraid of color, we are more sure of ourselves in our appreciation of the brilliant beauty of the

world. We have gone past the stage when we only dare to like a mist-hung landscape, a faded portrait, a vague costume. Not but what these things are beautiful and will appeal to us always as beauty, but when we set them up as the idol of the artistic many of us forgot *the value of color*, the greatest thing the world holds or has ever held for us.

Sometimes we have permitted ourselves to wonder how such men as Glackens, and Lawson and Henri have had the courage to hold to their understanding of the wonder of color in the world when the mass of the popular painters and when the popular vote were all going to the hyperspiritualized expression, perhaps one should say the etherealistic expression, because spirituality can abound in the full gamut of the rainbow's strength.

One more picture was necessary to make Glackens' exhibition complete, his group which was at the time of his exhibition being shown at the International collection of pictures. It is one of the most radiant, courageous, color paintings America has produced, and in addition, it has grace, humanity and the quality that artists call "painting." The painting world, which means of course France and America, has long recognized Glackens as one of the pre-eminent illustrators; this year it has opened its eyes to his value as one of the great modern colorists.

A more complete contrast in painting would be hard to find than to leave the Folsom Gallery glowing with the product of Glackens' imagination and step into the Macbeth Gallery, with its formal exhibition of the paintings of Charles Maurice Young; or later on, with Glackens still in mind, to visit the rooms where his pictures were shown, and find the presentation of Allan B. Talcott's pictures. Pleasing, wise pictures, painted in the old way with conscience, knowledge of perspective, love of Nature's serene moods, and nothing more.

Bolton Brown at the Healy Studios also furnished a contrast that could only be seconded if Leon Dabo had been exhibiting in the vicinity, delicate, pearl-colored painting, out of an ethereal imagination and reaching with pleasure only the more ethereal minded.

No review of the painting this year is complete without a very hearty commendation for the series of group exhibitions held at the MacDowell Club in their very beauti-

ful galleries. Artists have combined themselves in groups for these exhibitions from the West, Canada, the Middle West and all about New York. Not for a single day have the walls been empty, and scarcely a single day has there been an exhibition which has not for one reason or another held the attention of the observer. In summing up the exhibitions of the year it was said recently that some of the finest pictures shown at Pittsburgh and Philadelphia were first exhibited in some one of these groups. And it was the vote of the directors of the MacDowell Club that the Gallery next season, 1913-1914, should be given up to a continuation of Mr. Robert Henri's most progressive and popular idea.

An account of the beautiful things of New York would not be quite satisfactory, without mention of Arnold Genthe's collection of color photographs which were exhibited at his studios in March. Dr. Genthe's work is becoming very well known and very popular in New York. Those who knew him and his work for years in California will understand why it has not taken long for the public to respond to the kind of gift that ranks Dr. Genthe among the artists of the day.

We have visited within a very few days, the Sixteenth Annual Exhibition of the Ten American Painters. We find it more colorful than in the past, possessing a greater variety of interest, and the diversity that a collection of the work of ten painters in two galleries must inevitably give. Childe Hassam's work dominates the exhibition both in color, freshness and space. Simmons has two portraits both tightly painted and without inspiration. Tarbell's portrait is unusually free from the quality that dominates Simmons, with life and color and freshness. Dewing is there, quaint, decorative, mysterious. An interesting exhibition fresher than the Academy, but not as young as though it were "The Eight."

#### A LETTER FROM A FRIEND WHO DISAGREES WITH MR. REUTERDAHL'S ESTIMATE OF BRANGWYN

The Art Students' League, New York.

**T**O THE EDITOR OF THE CRAFTSMAN:  
Dear Sir—I have read with interest what Mr. Reuterdahl says about skyscrapers, the Panama Canal and "cobweb daintiness" and Mr. Brangwyn. I share the hope with Mr. Reuterdahl that Mr.

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Brangwyn may come and make his "fat rich lines typify the titanic struggle, the giganticness of the thing," the steel, concrete, the girders and all that.

I understand that Mr. Reuter Dahl desires to see the skyscrapers treated *only* in the same "virile" material spirit. I know them at their best when the sun first touches them, when all Nature is bathed in opalescence, attending the naissance of another day. The iron and the stone, and the masculinity that appeal so to Mr. Reuter Dahl's rugged temperament are submerged beneath a greater motive, the motive of all outdoors, of vibrant light and color and air, not of details like steel, cement and "engineering." All that is puny in the presence of the morning hour. Standing before Nature—the infinite—Brooklyn Bridges, skyscrapers and the like become but incidents in the great scheme of things.

Or coming up the bay the immigrant's first vision of the promised land, the city celestial, beside which Venice pales. (What disappointments when the stranger sees the girders and concrete!) Or as the sun goes down—below all grime and smoke and tired life—above the spectrum's glory, the sun's transfiguration, a jagged borderline 'twixt heaven and earth (or is it hell?). Again at dusk the towers with plumes of smoke and steam form silhouettes against the evening sky, and all is vague and unrevealed below. Our thoughts turn to the mystery of life; who then thinks of cement and steel, concrete and such? Who does is dead to the greater appeal. Who is *then* "the virile thinker?" One shudders over "fat rich lines" to express all that. That no one has yet succeeded in rendering Manhattan in these greater moods is no reason for not attempting it. I think Du Ciel could do it.

CHARLES VEZIN.

### MR. RIORDON'S ARTICLE ON VOCATIONAL TRAINING PROVOKES A REPLY

**T**O the Editor of THE CRAFTSMAN: Dear Sir—I have just finished reading the article in the January magazine on "Vocational Training and the Trusts." While I agree with portions of it, I cannot agree with all.

I wish I might know whether the writer has followed out individual cases of this training to see the result; or whether his arguments are based on the theory that the

schools should give intellectual rather than industrial training.

It would no doubt be an ideal condition of things if every boy and girl might finish the entire school course without the need of any preparation for the earning of a livelihood. But it is only too evident that such is not the case in America today.

The city in which I live is a manufacturing place of some 40,000 of eighteen or more nationalities. In our high school there are at present 980 pupils. Of these 175 are taking the "commercial" course, 133 are taking the "industrial" course; the remainder being divided between the "general" and "college" courses. The "half-time industrial course" was instituted here some five years since, and has had this result: boys who would otherwise have left school at fourteen, or at best at sixteen, *have completed the high-school course.*

The first year is spent entirely in school—during the three following years, one week in school is succeeded by one week's work in a shop, with the usual pay of an apprentice for time worked. This half-day enables many a boy to obtain a high-school education and at the same time the rudiments or foundation of a trade. It is not claimed that finished mechanics, carpenters, etc., are "turned out," but the boys have learned enough handicraft to help determine their future course.

May I give a few instances? A boy who played truant until he became the despair of both teachers and parents, on joining the new course, at once became the star pupil of the class and not only excelled in the shop work, but pursued his school studies with the greatest avidity. Indeed it is the testimony of the teachers that the half-time boys learn as much in their one week as the pupils of the "general course" in two.

A boy of fourteen of foreign parentage was found by the city drawing teacher to possess very decided artistic talent. But his mother, a poor widow, could not keep him in school—he must go into the mill at a weekly wage of two dollars. The teacher of drawing brought the matter before the Woman's Club, showing some of his pictures and asking that the club members raise a fund to furnish the two dollars a week to his mother through the first school year of the industrial course. After that his "half-time" pay, increasing with each year, would support him until graduation.

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This was done and an artist is being saved to the world.

A young girl who was about to leave the high school after several months of constant falling behind in the regulation studies, was induced to take the commercial course. Today she has a fine salary as stenographer in a bank and is helping a younger sister through Smith College.

I might give many more instances. It would seem that a course of this nature—training both hand and mind *under good influences*—would appeal to THE CRAFTSMAN.

Our manufacturers here have been unable for some years to obtain sufficient well-trained help, and the popularity of this course is drawing to it many bright boys who will in time become supervisors and superintendents and decrease the number of third-rate doctors and lawyers.

Let me urge that you acquaint yourself with individual cases and see if they bear out the theory of the article in question.

Very truly,

A. G. STEBBINS,  
Fitchburg, Mass.

### MR. RIORDON'S REPLY TO MR. STEBBINS' LETTER

THE development of the type of schools mentioned and so clearly described by Mr. Stebbins—in his letter to you, which I have read with great interest—is precisely the thing that called forth the plea made in THE CRAFTSMAN article—"Vocational Training and the Trusts."

Mr. Stebbins sums up the strongest argument in favor of our article in his final paragraph where he says, "Our manufacturers here have been unable to obtain sufficient well-trained help, etc." But I ask why we should frame the education of our youth for the future benefit of the manufacturers? The youth of this land have as their birthright independence; and freedom can never result from a training that leads merely to a paid end.

In Mr. Stebbins' statistical paragraph where he shows us that of a total of 980 pupils in the Fitchburg High School, less than one-third are given a "general" high-school course, he again proves conclusively that our schools are not planned for a citizenship, but to meet special demands. On the one hand, they aim to supply the manufacturer with trained help; on the other and largely outweighing the former, to pre-

pare the manufacturers' sons for college. In this same paragraph we find this question to ask—why should so prosperous a town as Fitchburg, and comparatively speaking so small a town—find it necessary to let children leave school at the age of fourteen? Might not the answer be found in the fact that the wage of the employée is not as it should be? Surely a possibility of earning so small a wage as \$8 a month should not take a child from school, unless the wage earners of Fitchburg are underpaid. Or if the boy of fourteen could not earn \$2 a week after school hours, he must have been poorly trained in the public schools or have been greatly underpaid by his employer.

Mr. Stebbins also errs, I think, in not understanding that the Fitchburg plan or any plan that has the first year of high school spent "entirely in school" and the other three years spent "one week in school and one week in shop," reverses the order of proper training for adolescents. The beginning high-school age is exactly the period when there should be a relaxation from mental stress and this relaxation should be brought about through legitimate activity of a more or less constructive character. This is the age to fasten the elements of character; and only usefulness is character. If such plans gave adolescents freedom of thought and action during the first three years of the high school and then held them to the schoolroom the fourth year, results would be different. And the result would really be beneficial to the employer, for he would have a whole man to do his work, not a product of adolescent transgression.

Please let Mr. Stebbins know that I have drawn conclusions absolutely from individual cases; that is why the plan proposed seems opposed to theory, for the Fitchburg plan has been drawn from theory.

In conclusion, there are two points strongly emphasized by Mr. Stebbins, which not only fail to weaken our stand, but even compel us to maintain our viewpoint.

*First*—The insufficient skilled labor provided manufacturers by the school, thus calling upon the schools to vocationalize.

*Second*—That wherever a case is cited of a child gaining through the Fitchburg plan, we get the strain of supercilious help from charity or special dispensation on the part of the schools.

That insufficient skilled labor is the result

