

The craftsman. Vol. XX, Number 2 May 1911

Eastwood, N.Y.: United Crafts, May 1911

https://digital.library.wisc.edu/1711.dl/Q5VII6GNL36H78T

http://rightsstatements.org/vocab/UND/1.0/

For information on re-use see: http://digital.library.wisc.edu/1711.dl/Copyright

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

Cover page is not available



See page 236.

SAMUEL CLEMENS (MARK TWAIN): FROM A PENCIL SKETCH BY F. SOULE CAMPBELL

THE CRAFTSMA	NT
PUBLISHED MONTHLY BY THE CRAFTSMAN PUBLISHING CO. 41 WEST THIRTY-FOURTH - STREET, NEW YORK CITY	
GUSTAV STICKLEY, Editor. MRS. M. F. ROBERTS, Managing Editor. EDGAR E. PHILLIPS, Manager.	
VOLUME XX Contents for May, 1911 NU.	mber 2
Mark Twain From a Drawing by F. Soule Campbell Frontis House Furnishings and Home Furnishing By William L. Price An Artist's Work, His Own Biography Paul Troubetzkoy's Sculpture an Instance of This Truth	piece 125 130
Is Our Public-School System Behind the Times? . By Isaac Russell James Creelman's Remedy for Existing Evils	140
Summer An Impression of the Spring Academy of Nineteen Hundred and Eleven Some Young Men Prize-Winners	145 146
My Home	152 153
The Lattice-work Trellis as an Architectural Feature	158
"If I Were a Preacher" Wagner Music: A Poem	163 165
Architectural League Exhibition By Carleton M. Winslow	166
Dogwood Blossoms in Wall Street: A Poem . By Charles Hanson Towne What Things are Cheap or What Expensive? By Marguerite Ogden Bigelow The Beauty and Character of Our Native Hardwoods By Julian Burroughs Modern Country Homes in England By Barry Parker Number Thirteen	173 174 175 179
New Methods for Getting the Government Back in the Hands of the People.	63.5
Happiness: An Idyl By Edward Lloyd	192 197
Among the Craftsmen Craftsman Wood and Stone Bungalows for the Country	199
A Forest House By M. Kennedy Bailey	204
A Thirty-eight Hundred Dollar California Bungalow Revealing Many Details of Comfort and Luxury . By Charles Alma Byers	209
Illusstrated A Model Rural Schoolhouse with a Garden Where the Pupils Work By W. H. Jenkins Illustrated	212
Stenciled Draperies for a Brown and Gold Living Room Designed by Harriet Joor	216
Oriental Fabrics in Good Colors and Designs for Modern American Homes · · · · Craftsman Nursery Furniture and Designs for Umbrella Stands · · · ·	220 222
Illustrated The Motor and Country Life The Problem of the Roof Als ik Kan Reviews By The Editor	227 229 231 233
Notes	
Western Advertising Office: 14 W. Washington St., Chicago, III. 25 CENTS A COPY: \$3.00 A YEAR Avertising Office: 24 Milk St., Boston, Mass. Copyright, 1911, by The Craftsman Publishing Co. All rights reserved. Entered as second-class matter at the New York Post Office, New York. Entered as second-class matter at the Post-Office Department, Canada.	

.

•

CRAFTSMAN ADVERTISING DEPARTMENT



Kindly mention The Craftsman



HOUSE FURNISHINGS AND HOME FURNISH-ING: BY WILLIAM L. PRICE



IKE pretty much everything else in this age of specialization, house furnishing has become a business. And while there may be a certain gain in economy, or what is mistaken for economy, and in the direction of the so-called artistic through this specialization, the condition is only made possible by our other failure to comprehend the real problem of house fur-

nishing. And this business of *house* furnishing is well named. It could not conceivably be called *home* furnishing. Given a house designed or rather compiled to meet no particular or individual wants, to express no purpose, other than that of sale or rent, given occupiers who have been carefully trained to believe that the youth in the store who talks so glibly of "styles" is the oracle of taste his blatant assurance would indicate, and you have a combination ripe for the marts of trade. Ask these carefully laundered gentlemen how to furnish your house, and you will run just about the same chance of having a home as you will of having your true fortune told by dropping a nickel in the slot at the next street corner. I am not going to compete with the aforesaid experts and tell you how you should furnish your homes; in case, of course, you prefer a home to a furnished house; if you really care for a stylish house, by all means go to the stylish furnishers; they know their honorable calling well, and will render you an account for taste with the bill for the goods.

It may, of course, be questioned if one has the right to have a house, the exterior of which is designed entirely to meet one's own purposes and ideas. We cannot stumble along the streets blindfolded, and must needs therefore look upon each other's houses, but there is no compulsion whatever upon the world to ring our door-bells. Here at least the feathers of our nest may be arranged to suit the eggs and the mother's breast. Here at least we may set things in the order that seems desirable to us and mold our surroundings to our individual wants, without offense to anyone but the deserted furnisher, whose perfervid concern for the salvation of our artistic souls seldom extends beyond the doorstep of his shop. The living rooms the painters choose to immortalize are not the product

HOUSE FURNISHINGS AND HOME FURNISHING

of house furnishers, but of home builders, the simple surroundings of a life that has redeemed them to beauty. And the things we collect and treasure in useless cabinets or unrelated shelves, what are they? Brasses from Russia, fire-irons of the Colonies, embroideries of the East, rugs of the Orient, ravished from the floors of tents and the firesides of peasants, made for use and doubly hallowed by that use. These persons who sit in the outer darkness have lived their homes into being, while we cultured ones buy ours at a department store, or if we can afford it, hire draughtsmen who themselves usually live in quite humble surroundings, to search the records of the past for appropriate designs, and then have the things made in factories or by dwellers in the slums, whose lives are just so much more real than ours as makers always are than mere users.

And so our modern palaces are vapid and unrelated reproductions or modifications of the past, filled with junk, the hall of Italian Renaissance, the reception room blamed on one of the useful Louis, the library, Jacobean, the breakfast room, Georgian (Colonial having now become plebeian), the dining room Flemish and the balance of the house assorted according to taste, except the kitchen. The kitchen is American and modern; it has to be; there's work to be done in it. If I were going to be so rash as to advise you how to finish and furnish your house I should begin with the kitchen. I know approximately what is going to be done there.

OF COURSE, under economic conditions that make us mostly temporary tenants in our homes and button-pushers in our work, we cannot hope to have homes like mother used to make,-or is it grandmother now? When people made their own and their neighbor's possessions and were anchored so securely that they were compelled to live with and near the things they made, they just had to get a little fun out of the making, and so fashioned them that they were not ashamed, when they called on a neighbor, to look their handiwork in the face. Of course, nowadays, you never see the man who made your chairs, and he never sees you; that is mostly what is the matter with the chairs. And, of course, when you couldn't have very many things, you cared to have them good, and in those days necessity was the mother of invention and all the things were different; now invention is the mother of necessity and all the things are alike, and just about as appropriate as the application of the lady for membership in the Daughters of the Revolution on the ground that her grandfather was a Hessian.

I am criticizing our modern attitude toward life, not our modern business habits, which are the inevitable outcome of the attitude.

HOUSE FURNISHINGS AND HOME FURNISHING

House furnishing is about the best we can do under present conditions, and we have improved in taste, if not in real understanding of life. Neither is it possible instantly to remake civilization at the call of the Prophet of a New Day. Civilization is not called into being, but is evolved out of life.

The mistake of the nineteenth century was in believing that all things good and desirable may be bought; the age took the tip of Iago, "Put money in thy purse," and so we have bought education, bought taste, bought culture (only the expensive schools furnish it), and it is inevitable that things should be made to sell rather than to use. Factories are built for profits, not for the manufacture of goods, the sole requirement being that they are good enough to satisfy our bought taste, and last till they are put across the counter. And if there was one grotesque joke in the whole nineteenth century it was in the noisy assumption that it was a practical age. Look at the devastating records of that age of "progress and practical advance"; a land almost swept clear of the forests that could have lasted a really practical people forever; the bowels of the earth ravished for coal and iron; its streams polluted or dried up; its water powers stolen; tariff walls built against the honest goods of other countries so that we should be compelled to buy inferior goods of our hurried making; a great tin industry, but no honest tin; a great steel trust with a few million dollars' worth of plant and hundreds of millions of dollars of thieving paper.

And now a little over a decade later, what have we to show for it? What glories of art, what treasures of craftsmanship to grace the homes or even the galleries of the future? What architecture, save the silly befringed mantle of the past, draped around the gaunt skeleton of our senseless, formless cities? A little babble about the "city beautiful," conceived out of books, a few marble libraries, whose real authors are so long dead that they are nameless. The furniture, the flimsy frame houses we stick and tack together, already shaking apart, or their ill-seasoned members falling to decay.

And it was for these things we harried our valleys and our hills and burnt out our pregnant lives in the mad race of a practical age that knew too much to have sense. It was so sure of its new-found knowledge that it forgot the end and aim of life.

H, YOU practical business men, with your palaces, in which you stop, and your servants *live*, with your vaults full of foolgiven powers to exploit, with your galleries of art,—why, the longest-haired artist of them all, the horniest-handed craftsman, the dust of whose labor you have shaken from off your feet, are more practical than you. You collect and enshrine the crumbs that have fallen from the artists' tables, the hallowed evidences of their growth which your kind of work doesn't even give you the power to comprehend.

And you who labor and are heavy laden that these things should be, held only by the hope that you too may rise to the *gilded heights* of usefulness, what have you to show for your age of struggle; of pinched pocket and stupefied brain?

Rows of crumbling burrows to live in, ill-made tools to work with; except the marvelous machines whose soul-destroying levers you daily push; shoddy clothes, no light in your life, but the garish light of banal shows; no color but that of the crudities your wondrous machines toss out; poisons to drink and adulteration to eat, and all for the evanescent hope that you too may reach the top of that tinsel-tipped ladder of swords, a practical age has named success.

How shall I talk to you about furnishing homes who have only rented tenements? Why should I stop to tell you that plain papers are better than unrestful and dazzling pattern papers; why point out that roses on the carpet don't keep the feet any warmer than cool restful colors? Why preach of simple lines in the essential furnishings, since the desire for these things and the beauty of their appreciation can only come out of real culture, which when it comes will first demand a sane life and then a sane surrounding for it. was asked to write about house furnishings. I find I must write about soul furnishing; about home making, not home fixing. If you are content to buy your culture and your æsthetics, go to those that sell; if you yearn, as more and more of us do yearn, for better homes, then let us realize that we must have a better world to build them in, and before house furnishing comes house cleaning; house cleaning mentally by realizing that what we really are striving for in our aching struggle is growth, and that growth comes by creative thought and work, and by no other road; house cleaning spiritually, by realizing that you raise yourself by your brother's shoulders, not on them; house cleaning artistically by perceiving that it takes the people beautiful to build the city beautiful; and first and last, economic house cleaning by the conviction that economic sin is the mother of all sins; that failure to adjust ourselves to the material universe and to the nature of man makes all other house cleanings of no avail. House cleaning mentally, spiritually, artistically-these without the last are like broom and dustbrush cleaning, they redistribute the dust, they put it out of sight, not out of being. But economic house cleaning is vacuum cleaning; it sucks the dirt from hidden places and takes it clean outside our walls.

HOUSE FURNISHINGS AND HOME FURNISHING

TOUSE cleaning, however, is not house furnishing. After all, H we have to know what to put in as well as what to take out. A cleaned house economically is a Democracy, and Democracy is the abolition of special privilege. A Democracy doesn't do things for us, it allows us to do for ourselves to the uttermost. But Democracy carries with it the compulsion to make social and industrial arrangements, since having abolished the king and the trust there is no one to make them for us. We must first free the earth for the use of man, by abolishing privilege, all primarily based on land privilege, and then we must organize the production of wealth on the basis of man's good, not more goods. And when we do this the factory will disappear, for the twin reasons that free men will neither work at the tail of a machine nor be satisfied with its monotonous product. Then art will come into the world again, applied to every commonest thing in its proper degree. Then we may begin real home furnishing; then we may begin to use the marvelous scientific discoveries of the last century, instead of being consumed and destroyed by them.

And your individual house won't be cleaned for furnishing until it, too, becomes a Democracy. If father and mother are king and queen, then there is no Democracy, and even this doesn't often happen; usually when mother is queen, father is only prince consort at the best, and lackey at the worst. And when father is king, mother's marriage is apt to be morganatic and mother's children subjects not peers. Your rights in a Democracy are equal, but your requirements are not, and you can always consult your children spiritually, even before you can mentally. How many houses do you know where the chairs are of heights suitable to the occupants? You consult the needs of the baby that can't tell and give it a footrest, but do you consult your children or even your wife who can tell, and would tell if you wanted to know?

The way to furnish a home is to democratize it first. Provide for and stimulate the expression of individual needs and desires, and then meet those needs as simply as possible, and don't be afraid of individuality. A real expression of your own needs will never fail to have in it some element of appropriateness. I think even the haircloth horrors, the dead shells and coral, the wax flowers of the middle of last century took on a certain dignity from their real expression of a narrow and inartistic age. At least they represented individual lack of taste, and that is better than the organized death of the school men's edicts of taste, which we have substituted for the crudities of their barren life.

AN ARTIST'S WORK, HIS OWN BIOGRAPHY: PAUL TROUBETZKOY'S SCULPTURE AN IN-STANCE OF THIS TRUTH



OU are interested in Paul Troubetzkoy because everything he has ever modeled is a vital presentation of his own existence. His life's history is outlined for you in any fairly complete exhibition of his work. If you study the people he has represented or the animals, or the groups embracing both, you know more or less exactly how he felt about these crea-

tures in life. You discover that while he is a prince he is also a democrat; that while he reveres strength, physical and spiritual, he is vegetarian; that the peasant of Russia or Italy is an open book to his socialistic heart; that the "fine lady" of France and America is a twice-told tale to his cultivated susceptibilities, and so wide are his sympathies that animals and children alike are his friends.

In other words, Prince Troubetzkoy is first of all a sensitive emotional human being, and then having the power to incorporate in his art his own vision of truth, he is in the second place an artist—frank, vivid and sure. He has no traditions, no formalities in his approach to art, he never tiptoes about the Muses in futile reverence; established form in art is a gauze veil which he sees through and rends with swift audacity, leaving it to float away forgotten, or to cling eventually to some critical review of his work.

His interests in life are manifold; people of all nations, ages, classes, animals free and fierce or hurt by civilization. His philosophy is simple, freedom for himself without injury to anything. By anything he means all sentient life,—people, animals, insects, plant life. To accomplish much and to hurt nothing,—this he finds a sufficiently illuminating and comforting creed.

In manner he is utterly unaffected, a powerful personality swung through a mighty frame. He would always dominate his environment, either through force of conviction or muscle. Tolstoy was his friend for years; together they roamed over the wide Russian *steppes*. His portraits of Tolstoy are all full of action,—the creative philosopher, not the aristocrat in a peasant's coat, fearing the soil.

His figure of Rodin is also that of the worker, the man of furrowed brow, of wrinkled clothes, deep in his projects for pouring new ideas into marble, or propounding fundamental questions in curves and startling theories in colors. It is always the activities in life that Troubetzkoy perceives in his own work and in that of others, and it is always his own interest in these activities which his work reveals.



Copyright by the American Numismatic Society, 1911.

Copyright by the American Numismatic Society, 1911.

PRINCESS PAUL TROUBETZKOY: PAUL TROUBETZKOY, SCULPTOR. "YOUNG WOMAN KNITTING": PAUL TROUBETZKOY, SCULPTOR.



Copyright by the American Numismatic Society, 1911.



Copyright by the American Numismatic Society, 1911.

"RUSSIAN SLEDGE AND DRIVER": PAUL TROUBETZKOY, SCULPTOR. "SAMOYED DOG LYING DOWN"(1): PAUL TROUBETZKOY, SCULPTOR.

A MAN'S WORK, HIS BIOGRAPHY

The "Schools," ancient and modern, neither influence nor irritate him. He has studied as a painter in Italy, as a sculptor in Italy, Russia and France, not long anywhere. From the beginning he had the desire to do rather than the need to listen, and he has always wanted to say things swiftly, impulsively, to say fresh things about life, not to repeat old formulæ about art. Early in life he found himself stifled in the ateliers, and discovered that his only chance for progress was to work out his own desire, his own need in his own studio. He found his inspiration in the subject he wished to present; in the same subject he also found his technique. His opportunity and his technique seemed from the start the very same thing. He could not study them apart or attempt to portray his feeling through another's methods.

AUL TROUBETZKOY becomes a type only in so much as his parents did not wish him to become a sculptor. When the sincerity of his purpose in art was realized he was sent away from Italy, where he was born, to Russia, the home of his father's people, with the hope that this change from one of the art centers of the world to strange crude undercivilized conditions would obliterate his desire to narrow down what seemed his splendid potential activities to the single channel of artistic expression. But life, vigorous fresh life, was what of all things this young artist desired. The atelier was what he craved the least of all; the living vigorous human thing, animal or man, was nothing new to the young Russo-American's imagination, and the new life more than all the life before stirred this imagination. It was what he had craved for the development of his art. In Russia, both in the great luxurious capitals and out on the barren plains, he found life a thousand times more vital, more stimulating, more inspiring, than in the land from which he had come. What if many of his days were spent on the isolated family estate. There to his great delight he found the picturesque peasant; he discovered the wonder of the animals that came and went over the solitary roads, the wolves, the fierce native dogs. And everywhere were stern primitive conditions that made the vigorous young nature more alert, stinging with desire to express in the one method of which he was sure the great pulses of life. It was out on the Russian plains that he acquired his love of animals and understanding of them. It was there that he saw what his soul had thirsted for, life at the core, and little by little he grew to realize the nature and value of work. He touched the big simplicities, he grew to know and to reverence the little people and the great men of his own land.

And when he finally returned to Italy it was with the outline of his character definite, with his art established, both on a simple, sincere realistic basis. Then the exhibitions sought him; he was courageous and new and frank, and little by little real appreciation of his purpose in art came to him. At last Paris welcomed him; there he was permitted to express his own individuality, and so there he established his studio; insisting always that he should retain the fulness of freedom for which he had fought through the days of his youth.

With powerful mind and body he has developed also perfect strength and health. By birth he has touched the two nations of the world most diametrically opposite in fundamentals,—Russia and America. By this dual inheritance he has also acquired an interest reaching from pole to pole. All of Russia touches his heart; all of America his brain; Italy his emotion. It is only by understanding the varied personality of Prince Troubetzkoy that one begins to comprehend the *wise simplicity* of his attitude toward life and art. The person whose life is empty through necessity and who craves luxury and complexity could never be regarded as living a simple life. Such a one is merely enduring privation. The true simplicity must be the outcome of a wide knowledge of existence and a conscious elimination of non-significant detail from it. To know all phases of life and to select the essential, that alone leads to real simplicity.

Prince Troubetzkoy, now slightly past middle age, has touched all phases of modern culture, social, artistic, æsthetic. For his own life he has chosen unhampered conditions about him, the people and animals he loves, and only those things essential to his peace and his work—simple big friendships, simple plain living and time unencumbered by casual detail, all his life free for his art.

A ND the result is inevitable, an art direct, sincere, presenting the life the artist actually knows—the peasant, vague, blundering, heavy, naïve, intent on detail; the Frenchwoman, sparkling, sure, unreal, captivating, unsatisfying; the fashionable American woman, self-conscious, nervous about her chic beauty, accented, insolent; the successful American man, well groomed to sharpness, listening to the "ticker," weak at home, cruel on the impersonal horizon of life. It is difficult to separate his children into nationalities or to types. They are just youth, spiritual, fine, close to the realities. His animals, emotional, free, sensitive, as the individual animal would be in its relation to a personality so strong and yet so tender as the man who has modeled them, his friends.



Copyright by the American Numismatic Society, 1911.

"SAMOYED DOG LYING DOWN" (2): PAUL TROUBETZKOY, SCULPTOR.



Copyright by the American Numismatic Society, 1911.

"MARE AND FOAL:" PAUL TROU-BETZKOY, SCULPTOR.



Copyright by the American Numismatic Society, 1911.

"YOUNG WOMAN FEEDING A DOG": PAUL TROUBETZKOY, SCULPTOR.



```
Copyright by the American Numismatic Society, 1911.
```

DAUGHTER OF THE PRINCE SCIPION**B BORGHESE** ON HORSEBACK: PAUL TROUBETZKOY, SCULPTOR.



Copyright by the American Numismatic Society, 1911. G. BERNARD SHAW: PAUL TROUBETZKOY, SCULPTOR.

YOUNGER DAUGHTER OF MRS. W. K. VAN-DERBILT: PAUL TROUBETZKOY, SCULPTOR. Troubetzkoy never seems cynical in life or art, yet sometimes brutal in art; for he presents conditions with scathing reality. The gourmand is to him unspeakably loathsome, and so he models him. Cruelty in any form, to people or to animals, is so unbelievable to this artist that in his work one finds the peasant sometimes making an appeal to sympathy and kindness beyond reality, the animal with a wistfulness that awakens a kindliness perhaps not always deserved. The artist is not sentimental; he is only seizing an opportunity to express the humanity of his own soul, to create in the heart of the world an understanding of and a desire to protect the suffering.

His technique in all work is direct, fearless, fluid, as it is individual; in fact, it is an outgrowth so definitely of his personality that it could only vary as the man himself varies. It is translucent, if one may use that particular word in connection with a method. It is so clear, so reasonable, so essential that it seems fluid; solely an opportunity to say freely, clearly, convincingly what the artist thinks of life. It is not an end, but a means. Troubetzkoy does not seem concerned with how he shall say the truth about life, but rather with the greatness of the truth.

It is an interesting fact in this man's art that while he is expressing frankly and freely what interests him, he stops absolutely before anything of which he is not sure. Where his vision ends, his work ends. Of course, one does not mean that he is not testing, experimenting, thinking, in wax; merely that he is experimenting for himself, not for the public. He finds conviction in his work before the bronze stage is reached. Thus you are interested in Troubetzkoy's achievement as you are in any expression of a vision of truth. Rodin has dominated his country because his vision has been far into the heart of truth. Kipling has revolutionized English literature because he has dared to say to the most conventional people in the world that truth was not at the root of their lives. And he has dared to say the truth to these people as he found it in a language colossal, splendid and fearless. England more than any other country has been ridden with the "Schools." But little by little we shall all find that no man's art is worth imitating; that each man can contribute only to the extent of his range of vision. It does not matter much whether men imitate Rodin or Kipling or Tolstoy, but it matters greatly that sincere men like Troubetzkoy realize the truths to be found underlying all life, and seeing them tell the world how great and beautiful and worth understanding they are.

IS OUR PUBLIC-SCHOOL SYSTEM BEHIND THE TIMES? JAMES CREELMAN'S REMEDY FOR EXISTING EVILS: BY ISAAC RUSSELL



UR Public-School System, that institution through which the nation's children are trained for the service of whatsoever civilization they may chance to be a part of, should never be approached in a spirit of mere captious criticism. Yet if the standards of civilization shift, as they are now unquestionably doing, obviously, schools for the children must change with

them, if they can be made to do so, or the children, and thus the nation, will suffer. If the newer growth of the nation with its newer demands far outstrips the progress of the schools, as in the present case, it becomes a matter of vital importance to study into the stumbling blocks on which an educational progress halts.

James Creelman, a writer and famous war correspondent and a man who has long been intimately in touch with the secret springs whence Governments are controlled, has recently investigated the stumbling blocks in the way of the progress of Public Schools of the country's chief city.

What he has found has appalled him. He commenced his work as a member of the New York City Board of Education at the invitation of the Mayor of New York. Within a month he resigned, declaring publicly as he did so, that the System was wrong, the results disastrous, and the whole organization in sad need of a revolutionary overhauling from the bottom to the top.

It was not the school teacher,—as little overpraised as she is overpaid,—against which his indictment ran, but the managers,—the men who give direction to the course of work, which by the time it reaches the teacher is stereotyped and standardized.

I had heard much of James Creelman before he accepted the Mayor's appointment upon the Board of Education. I had heard of him as the first man from America to interview the Pope at Rome. I had heard of him as a man who met Stanley at the edge of the African jungle and sent the explorer's first messages home to the country whence he fared forth when Central Africa meant Darkest Africa. I had heard of him from the battlefields of Luzon, where he had ridden with Funston in the skirmish lines. And from the Capitol at Washington where he pled for an amelioration of the Press Censorship in Manila, news of him had come to me.

I regarded him as a man peculiarly equipped to see deeply and incisively into school conditions in New York,—conditions that must hold their lesson for the rest of us, wherever we may dwell. That his view of those conditions was an extremely condemnatory one, and that he saw no hope for progress outside of the destruction of the entire present system, was something to catch my interest, when the newspapers printed his letter of resignation.

I approached Mr. Creelman to find out exactly why he had reached his revolutionary beliefs. He met me in a frank spirit and talked freely. As we discussed the situation his young boy—a youngster of thirteen years, who was born in the heart of Korea while his father was following the fortunes of the Japanese army—came into the room from school.

"He's not getting out of it what he ought to," Creelman said quickly. "The curriculum doesn't fit him, the men to make it fit are not on the School Board, and if they were they couldn't do their work."

HAD just come from a gathering of young men who had met to plan some manner of memorial for one of their companions who had been killed. The young man was a high-school graduate who had died obscurely as a bookkeeper. His companions, met to honor him, were doctors and young lawyers and holders of Government positions. Invariably, as they told me of his work, they apologized for the place he had gained in life. They wanted to make it very clear that there was a reason he had not risen as they had risen; he had devoted his whole career to the organization of clubsouting clubs, debating clubs, social circles, Sunday School clubs, swimming clubs. In other words, as I gathered their stories, they had thought only of themselves; he had thought of all of them together, and of himself only as a unit who perchance might find his work in the general welfare of the group in which he moved. For that they felt sheepishly to honor him among themselves, and yet to apologize to outsiders that he had not climbed as they had climbed.

The memory of this group of typical young school graduates was fresh in my mind when I sought out Mr. Creelman. "Isn't it wrong," I asked, "that service to the mass should be so

"Isn't it wrong," I asked, "that service to the mass should be so looked down upon, and the entire stimulus of the school spirit thrown behind the man who tries to forge ahead into the professions—out of the mass instead of into it with geared-up powers ready for more efficient workmanship?"

Mr. Creelman has passed the years of snap judgments and impetuosity. He was born in eighteen hundred and fifty-eight. His answer was not an impatient one, or an uninclusive one.

"That problem," he said, "is so infinitesimal in the group surrounding it as to be of no material account. The real charge against the Board of Education is that it practically gives no serious attention whatever to any primary problem of education. The truth is that it has little more to do with the actual school problem than has the Police Department or the Fire Department."

The statement was so extreme as almost to challenge credibility. Yet as I watched Mr. Creelman I saw that he was very serious, and meant all that he had said, and was weighing his words carefully. "The real reason why I resigned from the Board of Education," he continued, "was that I felt I couldn't honestly consent to be a party to what I was convinced was mere official pretense.

"The truth is that the New York Board of Education which has to deal with the most formidable problem of human education known to any city in human history seems to me to be something of a fraud.

"The curriculum of the schools, the selection of text books, the apportionment of time to be devoted by pupils to various courses of study, and practically every other matter in the actual work of education is controlled by paid subordinates, the Board of Superintendents—which being the appointees of the Board of Education, has no responsibility to the public at all.

"Yet under the charter of the city—an instrument which was skilfully manipulated in its making—the Board of Education can do nothing with its educational problems save on the recommendation of this board of subordinates.

"THE Board of Superintendents is composed of men overwhelmed with detail and routine work. They are subject to the will of one man,—the City Superintendent of Schools, who directs their activities and assigns their labors. So that in actual practice the whole thing comes down to the mind and will of a single man, and that man an overworked official with his nose always on the grindstone of detail, and the nature of whose office compels him to manœuver to keep all the power in his own hands.

"The Board of Education itself consists of forty-six members. They serve without pay. They meet only twice a month for about an hour and a half for each sitting, and in the summer time they do not meet at all. The members of the Board are mostly lawyers and business men. The school system perforce is a matter which they only take up in their leisure hours. The sober fact is that more than three-fourths of the members are compelled to vote on matters which they know little or nothing about. The four or five members who control the principal committees dominate the Board absolutely.

"The result is that the vote of the forty-six members acts simply as a cloak for the activities and responsibilities of a small group, who must depend upon the City Superintendent of Schools for facts, since it would take their entire time to keep in touch with school matters for themselves. And such a thing is not possible to a board of volunteers.

"This is the ramshackle, disconnected, loose system through which the taxpayers of New York spend thirty-six million dollars a year. It has in its care eighteen thousand persons on the teaching and supervising staffs. It is held responsible for pupils whose numbers approach seven hundred thousand on the enrolment lists. The result of this extraordinary situation is, as I have already said, that the school problem itself is virtually never mentioned in the Board of Education.

"Members of the Board as a rule vote with their eyes shut. Being unpaid, they cannot give the time necessary to inform themselves. Their paid subordinates have control of the really fundamental things.

"Surely any sensible man must see that such a system is deplorable; that it should be abolished, and a paid commission of efficient men put in its place, so that this gigantic, complex and costly work may be treated as a serious and responsible business. Several years ago I felt vigorously impelled to commend, and did commend, the New York Public-School System. But at that time I had not seen what I now know—that although there are a few special classes to take care of the exceptional pupils, the curriculum of the elementary schools—and there are about five hundred—is an ironbound, inflexible system of study, enforced throughout the city regardless of the fact that the metropolis has become more or less an aggregation of foreign colonies; that children who seldom hear English spoken at home, or hear it spoken brokenly, go through the same school routine as the child of English-speaking, or native-born parents.

"The point that years ago excited my admiration and won my approval was the fact that the teaching in the schools was based more or less on the German idea of vocational education. But official statistics show that not more than one out of one hundred Public-School children go through college, and not more than six out of one hundred go through the high school, so that we have before us the inescapable fact that ninety-three or ninety-four out of every hundred Public-School children get no more education than what they get in the ordinary elementary schools.

"These then are the undisputable facts of the main Public-School problem. The children who receive neither high school nor collegiate training must be prepared for actual business life, especially now that the industries are becoming more and more highly specialized.

"THE supreme cause of failure in life and of social unhappiness is to be found in misdirected energy. The boy who should have been an artist finds himself a blacksmith; the boy who was meant to be a plumber turns out to be a watchmaker, and so on. A carpenter sees other men pass him, as he thinks, in the race of life, and is sunk in despair when he looks upon the evidence of defeat about him. Yet as a printer or bookbinder he might have risen to the top.

"The theory of the old school curriculum was a narrow one, with an intensive drill. The present curriculum is wide and shallow. It includes all sorts of things intended to interest and arouse vocational instincts,—from plaiting straws, weaving cords and making pictures in color to industrial shop work.

"But these are mere preliminaries looking forward to a system of technical and trade schools such as exist in Germany. The trouble is that we have only a fragmentary beginning of such schools. Our beginnings we have not followed out. Yet we go on with the upper curriculum in the elementary schools just as though the graduates were going into trade and technical schools. The great mass of the children of New York—more than ninety per cent. of them—go out into life with a mere smattering of many things, and not a complete or even an approximate mastery of any of them.

"As there is no solid drill possible in such an overloaded curriculum the shallow education received in the elementary schools wears off very readily. The average boy or girl of foreign parentage has a confused and insecure knowledge of English and spelling, and these surely are essentials in all professions save those involving manual labor exclusively. Under the present system there is no effectual body responsible directly to the public for a broad educational policy, suited to the city as a whole. It is all routine or experiment, and the consequences are what I have outlined to you.

"New York has never been a mean city. It has always been generous with its schools. But the Board of Education, having the powers of a separate corporation and being simply a volunteer organization, has always, and sometimes offensively, held itself independent of the city Government. There is no coördination. Is it then a matter for wonder that the responsible city Government has shrunk sometimes from handing over so many millions of its taxpayers' money to be expended under such amazing auspices with such amazing results?

SUMMER

"We know that the great ideal of trained artisans has not been successfully worked out. We know that the foreign-speaking colonies are multiplying in the city at an ever-increasing rate of speed. We know that newspapers printed in foreign tongues are also multiplying. The Public Schools constitute the only instrumentality through which we can remedy this tendency which in the end must weaken and confuse the community.

"Language is the greatest means of unity or of division in a city like this, and our schools are conducted almost as though we were a racially homogeneous and English-speaking people instead of a congeries of races, nationalities and civilizations."

As the matter stands at present, Mayor Gaynor has the issue in hand. He is in consultation with Mr. Creelman about it; believing that the time has come for a change, he is shaping an education provision in a proposed new city charter, calling for what Mr. Creelman holds is vitally essential,—the appointment of a board of five or seven members who shall give their whole time to their work, and receive ample remuneration for it; as do those boards or "commissions" now replacing the forms of civic government in Western towns.

New York's problem is only one in a multitude. In your town the problem may be entirely different, but it will agree in that the need is for more efficiency in meeting fresh ideals that are replacing worn ones to which the system is keyed up—ideals of social service and social dedication instead of those of self-centered "careers." They are ideals that give us Brandeis and Pinchot and Kate Barnard of Oklahoma and Jane Addams of Chicago, instead of Chauncey M. Depew of New York and Aldrich of Rhode Island and Smoot of Utah as the finest flowering of our contemporaneous aristocracy.

Between the dying Past and the forming Future you and the schools have a large rôle to play; Mr. Creelman here has given you a cross-sectional view of your problem as evidenced in one specific example. What is going to be done about it? In how many years will Mayor Gaynor's plan of revision strike to the roots of the problem as he faces it today?

SUMMER

WISE old mule, as you stand in the field, day by day, patiently licked by a horse and scratched by the horns of a cow, tell me, what mean your smile and that ghost of a wink in your eye? HENRI FINK.

AN IMPRESSION OF THE SPRING ACADEMY OF NINETEEN HUNDRED AND ELEVEN: SOME YOUNG MEN PRIZE-WINNERS



HE Spring Academy of nineteen hundred and eleven shows a light and cheerful general note. If any one man's influence is suggested, it is, all unconsciously so far as the exhibitors are concerned, Sorolla. Since Sorolla gathered up two hundred thousand dollars for paintings sold in America, it has become the fashion to twitter cynically about his art. And yet he seems to

have pitched our art in higher key this year. Note Johansen's garden scene, and a dozen portraits and a dozen landscapes.

Paris with her new primitive expression of old subtle emotions seems to have left no impress whatsoever upon the Spring Show. There is no shadow of Picasso over the fair galleries, Matisse has affected it neither for good nor evil—Cézanne, in spite of his exhibition in New York with an attendance of fifteen hundred, has in this assembly found no disciple for his Franco-Japanese spirit.

While it is not an imitation exhibition, it is not on the other hand a vigorous fresh creative one. After the first sense of good cheer wears off, there is a nagging monotony, a dearth of inspiration; there is no sounding note of joy, no press of genius through living tone. You do not come away exhilarated or dreaming.

You are, however, mighty glad about some of the pictures shown. Fancy a Lawson, a Hassam, a Schofield, a Groll, a Lathrop on the principal wall of the Vanderbilt gallery. On another wall Bellows and Jerome Myers—these indeed are signs of hope for the future, and a mighty realization, too, if one recalls the attitude of a decade ago to men of this group. Hawthorne is also in the Vanderbilt gallery, with a canvas rich with imagination, but unhappily painted in such close suggestion of George DeForest Brush's smoothest manner, that unless you have a catalogue it goes as a departure in subject for Brush. What a pity that youth should have suggested tightness of technique to as open-minded, fearless a painter as Hawthorne. Lawson's "Harlem River, Early Evening" is strangely green at close range, but full of delicate escaping twilight at a distance, a haunting study of the mysterous pang of the approach of night.

Jerome Myers' "The Park Swing" is hung on the line in the South gallery, a canvas painted simply, but full of life, vital in intention and expression. It is quite wonderful how these children of Jerome Myers' fly about over his canvases. The frame seems the only reason for not finding them whisking about the rooms and possibly making faces at Louise Cox's elegantly aloof young people.

The Bellows' painting in the Vanderbilt gallery is a little confusing

146



"THE TROUSSEAU": CHARLES HAWTHORNE, PAINTER.



A GROUP OF GEESE: JOSEPH T. PEARSON, JR., PAINTER.



A GROUP OF BIRCHES: F. J. MULHAUPT, PAINTER.



"THE ROAD DOWN THE PALISADES": ERNEST LAWSON, PAINTER. at close range and more so at a distance, but if you are fortunate enough to strike just the middle distance when you first see it you are filled with amazement, so full is it of motion, of stirring existence. Trucks are darting through the crowd. Men and women are hurrying across the streets, trolleys are clanging their way in and out, a policeman is keeping people from being run over, you feel the rush, you hear the noise, and you wish you were safely home. Yet at a distance again you are troubled that there is no center to the stage, no dominant note; though, of course, this may have been intentional.

One of the most interesting walls is the Academy room,-another Bellows; "The Yellow Butterfly," by Alice Schille; Albert Sterner's "Portrait of a Young Lady," and one of the most vivid coherent paintings in the whole exhibition, "Stanice," by Ben Ali Haggin. This young Apache with a nimbus of yellow hair is most interestingly thought out. To quote a well-known portrait painter's opinion, "the picture is psychologically true, and the painting definite and simple." Mr. Haggin has externalized a most interesting modern Parisian type. The girl belongs to her type. She is thinking as the young Apache would think. She is defiant, seductive, chic in an underworld way, without self-consciousness, audacious. It is all in the type and all in the painting. So simply, as a whole, is the figure laid in that the black note suggests one long perfect stroke of the brush from shoulder to tip of slender toe. There is no uncertainty in the artist's purpose or technique. Beneath the shimmering black frock there is a vital tense young body, and back of the luring eyes there is passionate thought and ruthless intention.

In both painting and sculpture it is interesting to note the increase of American subjects throughout the exhibition. Even among the more academic presentations we find New England, the West, New York, our own landscapes, our own children, our own great men, our own houses. The younger men are assuredly studying at home, or studying abroad with a different point of view, historically and scientifically as it were, and returning home to use their knowledge. It does not seem a matter of patriotism, but of interest. They have accepted their own land as their natural background. They are willing to become an integral part of the growth of this nation. Why not? Greece, Italy, France developed artistically through the same sane process; England has become self-consciously cultivated, too dilettante to develop an art; her modern source of supply is Scotland and the Colonies. You cannot know too much of all the world if you would do much yourself. The price of superculture is a weakened power of self-expression, and so we are glad of the men who express themselves in their own land, according to their own ideals.

MY HOME

MAKE me a home, oh builder; You that at work in your office, See in the blue of the spaces, Corners and angles and gables Gathering and fitting the landscape; Watch disappear among treetops, Line upon line in the distance.

List to the home of my visions, Caught from rapt dreamland's dominions, You that are maker of houses.

Alone shall it stand on this hilltop, Heedless, but seeing the valley, Laughing and courting the sunshine, Watching the sun through the treetops, Set low but spreading and spacious, Ever avoiding the public; Thus shall it stand, my own cottage.

Make me the outside in stucco, Ending in dainty trimmed capstones, Broken with wandering woodwork. Brown shall it be in the landscape, Dreamily watching the trees' green, Framing its ends in their foliage.

Thus shall you plan for the neighbors; Never offending their eyesight, Quiet and restful and lovely, Waking their souls in the morning, Giving them pleasure at noonday, Resting them ever at evening.

Public the outside for neighbors, Inside 'tis mine and forever; List while I tell you the inside.

Low stretching ceilings and hallways, Windows that hint at the outside, Seats that have chosen their places, Wainscots plain-paneled and straight-lined, Nooks that suggest farther vistas, Room into room opening onward, Always the soul undiscovered; That must I seek to the utmost.

This you will do for my dwelling; Do, and I praise you forever, Calling you friend,—almost brother, You that have planned me a dwelling, Planned for the world on the outside, Inside, a home planned for my soul. KENNETH GRAEME.

152

THE HOME NAME: HOW IT MAY BE MADE TO EXPRESS INDIVIDUALITY AND INTIMATE SURROUNDINGS



ERTAIN things have always impressed mankind as especially beautiful, as the glint of the rising sun on water, the flight of birds in the spring, a snow-crowned mountain against the evening sky. When primitive man first noticed that these things were lovely, and also that they were significant of the coming of day, or the change of the seasons, he desired to record his

feelings of delight at sight of them and also his newly discovered fact of the truth concerning them.

Striving to express his emotion about them he took up a sharp stone and scratched upon a tree, clay cliff or flat rock, rude circles to represent the sun, rude triangles to represent birds in passage, and thus began all art, literature and history.

Absorbed in his work he would look up at times from his stone tablet or bark scroll and then some particular object in the landscape would attract his attention. It would so dominate the place that it seemed to his mind (sensitive from the effort to convey his thoughts) as if it spoke to him, or that it was the dwelling place of some god.

He would try to make an image of it and he honored it by naming the hill, cove or valley after it.

We can trace the growth of art, religion, history from such signs or picture writings on the

Egyptian obelisks, the totem-poles of the Alaska Indians, the carvings of the Chinese. A study of the seals of our own States shows that we still use this method of perpetuating the notable feature or event of a locality.

The signboards that swing outside English inns are interesting examples of this manner of naming places. The famous "Fox and Hounds" Inn at



RUSTIC GATEWAY FOR SOUTHERN CALIFORNIA.

THE HOME NAME AND THE SIGN FOR IT



Barley, Hertfordshire, is especially illustrative of the charming and artistic method of lauding local features. The innkeeper was not content with merely choosing a descriptive

name, but he carved a fox pursued by hounds and followed by two horsemen. These he set in stiff line across the top of his sign in manner so quaint, so altogether fascinating that it would be a stolid observer, indeed, who could resist following the lead of the fox, dashing with the hounds in the front door,

and ordering with the hunters a refreshing "pint."

A most interesting book could be written following out the historical significance of the English inn signs, as well as the artistic excellence of them. But it is of our own

method of choosing and objectifying the name of our home that we wish to speak, and there can be no more poetical, artistic or eminently fitting way to do this, than the way that has been in use since the naming of things began.

If you will look with open sensitive mind upon the country all about you the name will almost speak itself to you. Perhaps you have built your home among maple, elm or birch trees, yet near your door stands a solitary pine. This pine, conspicuous because of its loneliness, is a veritable landmark, and the name "Lone Pine" at once comes to you. There would be no mistaking the place if your friends, desiring to visit you, possess this name in lieu of the monotonous street and number directions resorted to by cities.

Having the obvious name, the manner of making a suitable signboard for it comes to you in the same way, for unmistakably the tall slender shaft of the tree tells you to make the signboard long and slender. To parallel a line (as is so often done in Nature, especially trees) is to make a decorative effect simple and irresistible in charm. Then hang it upon a limb of the tree, pendant like the cones of it, and paint the slender letters of the name upon it in gray-green, the color of the needles.

Working in this sympathetic way with your environment, you will never be guilty of inserting incongruous lines or colors in the midst of perfect harmony. Given this first rule of fitness, it is interesting to see how it works out under all circumstances.

It may be that your home is in the midst of an oak grove, and "The Oaks" announces itself to you beyond misunderstanding. The rugged, massive masculine quality of the oak—so different from the single shaft of the pine—insists, by the very nature of it, upon a solid substantial name board. A slab four or five inches wide can be sawed (or better still, hewn) at an angle of twenty degrees, from a large oak log, leaving the bark on, of course. The letters may be formed of half-rounds of

small-sized branches, carefully selected as to suitable curves, and nailed in an invisible way with finishing nails upon the surface of the slab. This board should be hung by iron chains from an outsweeping branch of a tree that is near your gate or door, but if by chance no limb grows at the suitable height or projects in the
THE HOME NAME AND THE SIGN FOR IT



desired direction, a bracket can be made by using the natural crotch of a limb from some other oak, spiking it firmly to the bole of the tree. and swinging the name board from Care should it. be exercised in the size of the board used to put the

name on, for beauty lies in the balance and proportion of sign to tree.

Still another way of letting the name spring from a tree is—if the home be located in the West or Southwest—to use the Spanish name for it instead of your own. A gateway could be made of rustic and built under the arch of a madrone tree which is always brilliant in color, not only in its evergreen glossy leaves, its fragrant blossoms, its gorgeous orange berries, but in the "burnt sienna" bark that each year splits off, showing the new wonderfully tinted light green bark beneath. By using the Spanish name "Madrona" and making the letters, as shown in the accompanying sketch, of open latticelike letters, with rustic, you will have an entrance that is distinctly in keeping.

Still another way is to use the Indian names which are suitable in every part of our land, for where is the fertile valley that has not harbored their tepees? The Indian names like "Shohola," "Walowa," signifying sparkling and rushing waters, could also be made of open rustic letters, set in a frame, such as Indians make for their weaving or their campfires, using the natural crotch of trees as shown in the illustration.

In one country house that we know of, the narrow space between door and window was used to advantage by hanging a long heavy board lengthwise, with chains, from a heavy square-headed nail, and the name of the house put upon it. The letters were of inchsquare strips of the same wood as the board, cut in a miter-box at the right angle and nailed upon the board in a perpendicular line.

THE HOME NAME AND THE SIGN FOR IT

The name of this particular house was "The Rushes," chosen because close by the door ran a little brook that was heavily 行动 fledged with rushes. This same interesting plant with its decorative whorl of leaves was the motif used in stencil designs upon portières, candle shades, curtains, sofa pillows, and other ornamental effects throughout the house. And this letting of the design suggested by Nature

A LANGE CONTRACTOR OF CONTRACT

at the doorway creep into the house gave one of the most pleasing effects possible to produce. Another decorative way to display the home name is to draw shapely letters upon a thin plate of sheet iron and then to cut them out with a chisel. The village blacksmith can do the cutting for you if you cannot do it yourself. Paint this plate with a lusterless black, brown or dull green, and you will have something that is impervious to weather and most attractive.

If by chance you contemplate erecting a rough brick entrance to a driveway, the name may be revealed by skilful laying of the brick. The bricks forming the letters could be set out, projected the width of the brick from the smooth wall of the gate posts. If the name should be of two words, like "Western Crest," one word could go on each post, or else both could be placed on the post at the left of the gateway.

Perhaps no home sign is as effective as the carving of the name upon a beautiful piece of wood. Well-proportioned letters carved in bold relief on a well-seasoned slab of oak have a charm difficult to improve upon. They seem to be, as they really are, an integral part of the board itself, and are not something stuck on foreign to its nature. It is not at all difficult to carve the wood away and to leave the letters in high relief. Neither is it difficult to cut them into the wood, intaglio, and either method is beautiful.

THE LATTICE-WORK TRELLIS AS AN ARCHI-TECTURAL FEATURE



HO does not remember the old lattice-work fences, painted green, running seven or eight feet high, and assigned the duty of dividing the backyard from the front yard? These covered a multitude of sins, and in turn, it took a multitude of thick heavy vines to cover their ugliness. It is a wonder we stood them so long, a wonder it never occurred to us, in the old days, that a

trellis could be made a thing of permanent beauty. Not that these old trellis fences with their two-inch strips of clumsy lattice-work were descended of ignoble ancestry,—on the contrary, the trellis in Italy, in Germany and in France had long been a thing of refinement in design before even it came into England in the early seventeenth century. In the Colonial period certain of the old American manor houses, particularly those of Pennsylvania and the South, often had their architectural design enhanced by well-chosen lattice-work trellises, and our departure from them in the "Dark Ages" of American architecture is a neglect now happily past.

There is probably no exaggeration in the statement that today American architects are showing a greater sense of decorative refinement, of consistency in line in trellis design than is being shown by the German architects, for instance, who are so oppressed at present with their Art Nouveau spirit. These have, more often than not, made the lattice-work of their trellises so conspicuous that the eye finds no architectural harmony between it and the lines of the dwelling, but instead a bizarre impression that cannot but awaken antagonism finally, no matter how striking and novel its appearance may be in the first place.

Indeed, restraint in the application of the trellis as a decorative feature in architectural design is of paramount importance to good home architecture, for it must always be borne in mind that the dwelling house as a home should have its environment in harmonious relationship to its exterior. That alone will enable it to maintain an aspect of individual completeness which will not be marred by the emphasis of any feature in a way that would make it a thing apart from the rest of the house.

The prime reason for a trellis as applied to the house wall is that it shall serve to support growing vines. Now it often happens that planting cannot be effective for some time, or that vines planted prove themselves to be of unusually slow growth, as in the case of the wistaria. Bearing this in mind, an architect has always to take into consideration the beauty of the trellis within its own lines, as it may, perhaps, have to stand revealed some time before plant growth



Copyright by The American Architect. Davis, McGrath & Kiessling, Architects.

THE HOME OF MR. HERBERT E. DAVIS AT GLEN RIDGE,N.J.: SHOWING THE USE OF WELL PLANNED TRELLISES ON A CEMENT HOUSE.



Copyright by The American Architect. Davis, McGrath & Kiessling, Architects.

A CLOSER VIEW OF MR. DAVIS' HOUSE, SHOWING DETAIL OF TRELLIS-WORK, ALSO INTERESTING USE OF BRICK IN PATHS.

THE TRELLIS AS AN ARCHITECTURAL FEATURE

softens the exact lines of its design. Therefore, it will readily be seen that overornate trellises will simply appear as fantastic ornaments of lattice-work uncovered against the side of the house, whereas a well-designed trellis will always carry out the idea of a consistent decorative feature. The house of Mr. Herbert E. Davis of Glen Ridge, New Jersey, designed by Messrs. Davis, McGrath & Kiessling, which illustrates this article, is a thoroughly consistent example of restraint in design. The reader will note that the trellis, as here applied to the house exterior, does not obtrude itself unduly, but instead serves as a strong adjunct to complete harmony in the design of the whole. The planting has not yet reached an advanced stage, nor has the planting at the doorway been begun at all, yet the lattice-work does not seem out of place or in any way as a superfluous ornament.

THE trellis has another architectural advantage not to be overlooked, that of adding a note of interest to exterior walls in the bleak season of winter time. One of the most beautiful trellis effects the writer has ever seen was a gray plastered wall of a little cement house in Connecticut. This house followed Italian architectural lines and the vines of the false bittersweet (*Celastrus scandens*) which had grown on the lattice-work, bore pods of bright red berries with orange husks. The effect of this after all the foliage had disappeared and the brown stems alone had clung to the trellis was particularly beautiful and suggested what thought for the winter season might bring about in the way of planting for trellises with such effects in mind.

In the collection of the farm buildings of Mr. Charles Steele in New York State, designed by Alfred Hopkins, attention should be called to very clever trellis arrangement attained through the use of lattice-work of excellent design between the pillars upholding the porch roof. In this way greater privacy is gained for the porch area without detracting from the sense of lightness or interfering with the vistas. In this instance the lattice-work is preëminently decorative and it is not in all probability intended that heavy vines should be a drag upon it. Indeed, so far as decorative effect is concerned vines are frequently too heavily massed on porches, and more often than not seem to choke them with very luxuriant growth.

It must not be thought that there is anything freakish about lattice-work in connection with architectural design. It is simply an evolution from the past and fulfils rational functions just as many other architectural features do. The detail of lattice-work design is one that may be worked out in an endless variety of patterns, which, of course, should always be dictated by the limitations or requirements of the space where it is intended a trellis should be put. It stands to reason that where the practical point of view suggests the trellis more substantial lattice-work is required for the ultimate support of such vines of heavy growth as the wistaria, than where the trellises are to be mainly used to support light vines such as the clematis.

As to the matter of color, while there are no rigid rules to determine this, it is almost always safe to choose white as a color for the painting of the trellis-work. Then when the plant growth covers it, there will be very pleasant little glimpses of white showing through the green verdure.

The trellis-work which one occasionally sees applied to exterior walls without any ground connection, invariably suggests an upper story without means of reaching it. Therefore, as lattice-work is obviously connected with the suggestion of growing things, whatever latitude may be given it in connection with this main purpose, it should always be borne in mind that some portion of the trellis decoration should touch the ground. Trellises are not alone confined to walls of dwellings, but may run along the tops of walls, of high fences, and lend decorative interest to various outbuildings. They are used for screening purposes, and assuming an ugly thing is to be screened, the screen itself should be a thing that is beautiful in design.

The principles of lattice-work design are simple, and the trellis is one form of architectural decoration which can easily be attempted in the home workshop. In fact, the lattice strips can be supplied by any millwright, strips that can be cut later to proper lengths at the home work bench, and anyone skilled in the ordinary use of hammer, saw, nails, paint and brushes should be able to make all the simpler sorts of lattice-work. It is a subject that home builders should give thorough consideration to in planning a new house or in renovating an old one.

"IF I WERE A PREACHER": BY WALTER A. DYER



F I were a preacher, I would preach the gospel of the richer life—the life of the personal human soul. I would advocate the quiet life, the good life. If I were a preacher, or a teacher, or a leader of men, I would raise my voice in behalf of the individual life. This is an age of types and masses and combinations.

We speak of labor as a concrete thing, of capital, of the child, of woman, of the Negro, of the immigrant, of the poor, and we endeavor to solve their problems en masse, by formulating a remedy for the ills of a group. The needs of the individual are lost sight of in contemplating the needs of society. The personal, individual, human soul is starved while we consider the great problems of mankind.

I do not find fault with the preachers and teachers and leaders who take this grand, broad view of things. We need them sorely we need more of them. But I have been straining my ears in vain to catch the voice of one crying in the wilderness, "Make peace with thine own soul." For after all, we are individuals, you and I. We may be a part of this movement or that class, and as such we share the common problems of humanity; but individuals we remain to the end of the chapter.

You may call this view a selfish one, but I maintain that we are by nature selfish. The struggle for existence is selfish. The instinct of self-preservation is selfish. We can't get away from the personal factor. I am more important to myself than are all the heathen in the world. If I have a toothache my interest in child labor in Pennsylvania wanes. I cannot help it; I was born that way. So were you, and you will admit it if you are honest. And the best form of unselfishness that I know of lies not in sacrifice to some great cause, but in making the troubles of other individuals your own; that is the only way you, an individual, can really understand them.

So, while I would sympathize to the fullest extent with the great leaders of human progress, I, if I were a preacher, would seek to influence individual consciences and to awaken individual souls.

I attended a dinner not long since, and listened to ringing speeches from four great leaders of men—Bishop Williams of Michigan, Francis J. Heney of San Francisco, Champ Clark of Missouri and Theodore Roosevelt of Oyster Bay. Each preached his own gospel in his own way, but each preached of the national life, of righteousness in politics and business, of the soul of ninety-odd millions. They were thrilling, inspiring speeches, but not one of them struck home to me and my little household on Long Island. And I thought that perhaps there might be something that they, with all their loftiness and breadth of view, were overlooking.

While we are reforming great masses of men, why can we not perhaps take a little thought on self reform? If I do not go to the dogs, and if you do not go to the dogs, and if we two help to keep our neighbor from going to the dogs, and if some millions of other people could be induced to make the same effort, I have a feeling that perhaps the country wouldn't go to the dogs.

A ND I, if I were a preacher, would preach the gospel of the quiet life. Matthew Arnold had something to say once about sweetness and light that made somewhat of an impression on men, I believe. Aren't we neglecting to meditate on the beauty and usefulness of sweetness and light? Bishop Williams said that our Americanism was Hebraic. It is. We worship a mighty Jehovah, not a kindly Christ. Our national life is the apotheosis of storm and stress, and he is the greatest reformer whose voice is loud enough to be heard above the tumult, and whose arm is strong enough to beat down other strong arms. It is inspiring. War is always inspiring. But here and there, I fancy, a weary heart is saying, "Let us have peace."

This is my apology for not preaching national reform and the strenuous life. For if I were a preacher I would doubtless neglect these great duties, and preach to the heart of my neighbor, if so I might bring some peace and joy and soul-awakening into his life. For I can love a man; I find it hard to love a race.

If I were a preacher! I have sometimes sat in a church and wondered if the preacher in the pulpit knew what he was preaching, and why. I have wondered if he had any conception of the character and needs of the individual souls before him. I have wondered if it could ever occur to him how little I cared for his expounding of doctrines and texts.

Sometimes I have been a little hard on the preachers. I have scorned their cloistered lives and closed my ears to their ineffectual logic. But I was wrong. I asked a ministerial friend quite frankly, one day, why he did not preach better sermons, for I knew that he was a thoughtful man and did not lack knowledge or purpose.

"You people who write," said he, "can take a month or a year to crystallize your thoughts. You can take the time to wait for inspiration. If a writer like Emerson should produce a dozen great essays in a lifetime, he would have done a man's work. But we preachers cannot wait for inspiration. We must prepare one, two, or even three sermons each week, no matter what state of mental depression we may be in. And the average pastor has enough things in his work to cause mental depression. It is only the genius like Beecher who leads a life of continuous inspiration. We cannot all be Beechers."

I was silenced, I will admit, for I caught a glimpse of a preacher's soul. And very likely if I were a preacher I would find myself worse than the poorest of them. Meanwhile, however, when the sermon is dull, and my mind goes wandering, I continue to fancy what I would preach if I were a preacher.

I would preach a little less theology and more philosophy, I think, —less scripture and more ethics. And I believe I would be right in this. Christ's miracles were of secondary importance. His real influence lies in His teachings, and those are personal and ethical.

If I were a preacher, I would study the Sermon on the Mount, in season and out of season. I would preach a sermon on charity, and a sermon on love, and a sermon on gentleness, and a sermon on kindness, and a sermon on courtesy. I would try to understand the lives and hearts of those before me, and minister to them in a personal, practical way. I would try to preach something on Sunday that would help to sweeten Monday.

Above all, I would preach the gospel of the richer life. I would try to teach my congregation to feed their souls. I would try to lead their thoughts away from material things to the life of the spirit within them. I would try to show them the incalculable value of their own souls to themselves. I would try to point out definite, practical, reasonable ways in which they might become happier in spite of circumstances, calmer, braver, less easily disturbed by those things which can only harm the bodily comfort and not the immortal soul.

If I were a preacher!

WAGNER MUSIC

RASPING sounds of contest. Hark, to the war's alarms! Din of fife and trumpet! Discordant blare of arms! A thund'rous crash! The surcease. Lo! crystal-pure and strong, And poignant—like Love's sorrow—one Silver Star of Song! HENRIETTA LEE COULLING.

NEW LIFE IN AMERICAN HOME BUILDING SHOWN IN THE ARCHITECTURAL LEAGUE EXHIBITION: BY CARLETON M. WINSLOW



HE exhibition of the Architectural League this year was full of encouragement in many branches. As a bird's-eye view of our national progress it emphasized some of the most hopeful signs in the modern trend, and showed a development in the architectural field that is significant in its relation to many of the big social problems of today. But perhaps the

most delightful and encouraging part of it, to me, was the progress shown along the lines of home-building. It almost seemed as if at last the architect had forgotten the open book of photographs lying on his drawing-board, and was building from his own heart and mind. And when that happens we may well rejoice! There was much of that originality which comes not from a mere striving to be different, to produce some new effect, but from a genuine endeavor to get the most harmonious and sensible results possible from the material at hand. It showed that careful and intelligent thought which alone can mold to success the first impulse, the first spark of inspiration. It showed how much can be accomplished when judicious handling and knowledge of the art is combined with loving interest in the task.

Although many of the examples drew considerably upon the various styles and characteristics of a bygone period, there was a certain freedom of handling, a compelling touch of individual taste that infused new vitality into old forms and gave a new meaning to what might otherwise have been mere imitation. There was no blind adherence to a much-taught creed, but rather a careful selection and adaptation of past beauties to present conditions and environment,—a statement which is beginning to be more and more applicable to both our public and private architecture.

Among the most significant illustrations of domestic architecture which the exhibition afforded was the country home designed by Mr. Edward Shepard Hewitt, at Boonton, N. J. It is solidly built, with a fine, intentional simplicity about its lines that makes for comfort and beauty. The arrangement of the roof, broken so pleasantly by the dormer windows; the suggestive touches of trellis-work about the open-air sleeping room, with its long window-box of thick trailing and climbing plants; the inviting entrance porch; the ample, well-spaced windows, relieved of any danger of monotony by small square panes; the few dark shrubs breaking the ground line and seeming to help root the house more closely in the soil, and finally,

NEW LIFE IN AMERICAN HOME BUILDING

the happy carelessness—or rather thoughtfulness—that has left the foreground rough and broken with its natural bits of rock, instead of taming it into the formality of a well-trimmed lawn—all these, together with the pleasant shelter of the trees, combine to give the place that air of quiet charm and dignity that grows out of respect for what Nature in the first place has provided.

"K ILLENWORTH," Trowbridge and Ackerman, architects, rather imposing in its size, though evidently a wealthy home, is beautifully free from ostentation. The uselessness of Newport finds no counterpart here; on the other hand, the very style of the building expresses intelligence and refinement. The use of English traditions in its construction is not akin to plagiarism, for no one can contradict our right to express ourselves in the old architectural language so long as we use it honestly, free from mannerisms which mean nothing, and singularities which ought to be no part of us. Besides, no other style lends itself more readily than this English form to an unsymmetrical plan.

A more delightful example than "Killenworth" could hardly be found of what mere windows can attain. In this building the windows are the very life and essence of the place, not just so many glass-filled openings in a wall. Their beautiful balance and relation, the pleasant way they grow out of the structure, capped by balconies, and emphasized by the protecting gables above, permeate the whole building with interest and invest it with reminiscent touches of romance.

Turning to Mr. Freedlander's sketches of bungalows at Manhattan Beach, one feels at once the appropriateness of the design. Long and low-roofed, suggestive of the spaciousness of ocean, sand and sky, they seem just the thing for a seashore home, and give one the impression at once of freedom, coziness and hospitality. The horizontal lines,—their most distinctive feature,—are gratefully relieved by the pergola pillars and the wide approach, while the wellplaced chimneys save the whole from a too perfect geometric balance.

Very different in style, but no less charming in effect, is the photograph of the little octagonal building which makes up part of the James Speyer farm at Scarsboro, N. Y., by Alfred Hopkins. There is an air of quaint originality about the place that is particularly enticing. Very interesting, too, is the touch of exterior ornament, chiefly so, perhaps, for the reason that its use is not yet extensive, although it is beginning to be found here and there. It is easy to imagine how the subdued but varying tints of the inlaid tiles might relieve the flat tones of the wall, and without seeming mere unrelated

NEW LIFE IN AMERICAN HOME BUILDING

ornament, give to what would have been a blank surface a suggestion of unexpected color interest.

Very homelike against its wooded background is the suburban house of Charles Rustin designed by Mr. William A. Bates. There is a warmth and hospitality about it that the very simplicity seems to emphasize, while the deep shadows of the trees behind, repeated by those of the broad piazza, deepen the effect. The long shelving roof, the big chimneys, the interesting windows of the second story, are all in keeping; but the piazza is after all the chief feature of the house. Here were a man who wanted large verandas and an architect who knew how to design them and make them a part of the house. Generally porches, in their various forms, are about the most difficult feature with which an architect has to contend. Our climate and our people demand them, yet it is difficult not to make them look as if they had been dumped on the premises from a dray and pushed against the house. On the other hand, to cut a corner out of a building often interferes with the feeling of openness and airiness that the attached veranda gives. The Rustin house, however, combines all these elements and yet keeps the veranda an integral part of the dwelling.

WATER-COLOR sketch of Mr. Tracy Dows' house at Rhinebeck, New York, by Burch Burdette Long, Albro and Lindeberg, architects, is another interesting, vital design. This is one of the most charming Colonial homes seen at the League exhibition. In general the house makes one think of Washington's mansion at Mount Vernon; there is the same sobriety, symmetry and character. True, the columns are round instead of square, and the roof is steeper and gabled instead of hipped; but both these things are improvements on the original-if original it was,-for the conjunction of the balustrade and hipped roof of the Mount Vernon house has never seemed successful. Of course, the arrangement of the wings in Mr. Dows' house is quite different, but it has the same charm and the same character of utility. You feel in looking at the house that everything is as it should be,-the pillared and covered walks just the right length, the little houses at the sides just the right distance from the main house, isolated yet connected. There is not a superfluous thing about the whole place.

Comparison of this portico with the piazza of the Rustin house shows the good qualities of both. Each is perfectly adapted to its structure. While that of the Dows house is dignified and that of the Rustin house intimate, both are equally successful in expressing a feeling of hospitality. The Rustin house is helped by being raised



William A."Bates, Architect.



Edward Shepard Hewitt, Architect.

SIMPLE AND BEAUTIFUL DOMESTIC ARCHITECTURE AT LAWRENCE PARK, N. Y.

A COUNTRY HOUSE, MOST HARMONIOUS IN DESIGN AND SCHEME OF CONSTRUCTION AT BOONTON, N. J.



Trowbridge & Ackerman, Architects.

SHOWING THE BEAUTY TO BE GAINED FROM A VERY SIMPLE DESIGN WELL CONSTRUCTED, WITH UNUSUAL ATTENTION GIVEN TO SHAPE, PLACING AND GROUPING OF WINDOWS.



Albro & Lindeberg, Architects.

MODERN COLONIAL HOUSE AT RHINEBECK, N. Y.: BEAUTIFULLY PROPORTIONED AND EMINENTLY SUITED TO ITS SURROUNDINGS.





I. H. Freedlander, Architect.

TWO BUNGALOWS AT MANHATTAN BEACH, ESPE-CIALLY INTERESTING IN THEIR SUITABILITY TO LONG LOW STRETCHES OF GRAY COUNTRY.

DOGWOOD BLOSSOMS IN WALL STREET

on a terrace while the Dows house is kept from aloofness by having the floor level just above the ground.

The Dows house seems thoroughly American in the best sense of the word. There is a spirit of loyalty to the best of our traditions pervading it. Patriotism is, I should say, its keynote. The French architect, visiting New York, who was enthusiastic over a Georgian house in Washington Square, must have realized that it expressed this spirit of American character and was therefore good architecture. The Dows residence, while quite unlike the Washington Square house, breathes this same spirit.

On looking over this group of houses, there are certain characteristics common to all. Practically no fences are shown in the pictures, no spirit of exclusiveness or fear of intrusion is evident. None of these places would be improved by being fenced or walled off, appropriate and useful as fences and walls often are. The treatment of the roofs, too, shows simplicity and good proportion; no mannerism, no affectation anywhere. As to materials, plain shingles are used for the frame and stucco houses, graduated slate for the more costly and solid "Killenworth," and glowing red tile for the little cottage by the sea.

DOGWOOD BLOSSOMS IN WALL STREET

SAW a girl, when the first flush of May Came to the fevered City unaware, Bring a bright spray of dogwood blossoms where The wildest tumult fills each desperate day. Against her breast the starry flowers lay,

As if half frightened in the thoroughfare;

They were a whispered orison—a prayer, High above all the noise, a nun might say.

Then through this cañon vista I beheld

An old, old lane, fragrant with breaths of Spring; Lilac and hawthorn, cherry and peach compelled

My spirit, and the mad City's murmuring Died for an instant while I walked again Where drifts of dogwood trembled in the rain. CHARLES HANSON TOWNE.

WHAT THINGS ARE CHEAP OR WHAT EX-PENSIVE? BY MARGUERITE OGDEN BIGELOW



HAT things are cheap and what things are expensive? Let us consider the question.

> It has been said that a flat is cheap and a cottage expensive, that an ash and can pile is cheap and the services of a city ashman expensive, that tainted air and darkness are cheap and fresh air and light expensive, that durable clothing and nourishing food

are expensive and rags and vile messes cheap, that education is expensive and ignorance cheap, that beauty is expensive and ugliness cheap, that even virtue is very costly and that anyone may sin without price. Is it true?

Rent a flat with a small backyard and a large ash and can pile. The rent may be low, but where is the garden that would supply fifty per cent. of your food? Enjoy the foul air and the darkness if you will, but there will be a bill from the doctor and perhaps, also, one from the undertaker. Let children remain untaught, or poorly taught, if you think best, and tomorrow the world will have gone back a hundred thousand years. Deny beauty and virtue to any people and they will degenerate and die.

There is no cheaper cure for all man's ills than a few hours of garden work in the morning or evening. There is no cheaper way for a woman to care for children than in a garden, where child labor need not be forbidden and can be richly productive. No food is cheaper than the nourishing delicacies grown in your own backyard.

No illiteracy is cheaper than the knowledge of centuries offered in the public school and the public library, and no factory-made ugliness cheaper than the beauty of things made to fit home needs by home people. There is nothing cheaper in the way of pleasure than out-of-door sports in the vacant lot, or the glee club of men and women in each community, met together to sing only good music. And virtue never yet taxed the people to pay for prisons.

The best things are ultimately the cheapest for us all. The simple home, the well-kept garden, nourishing food, durable clothing, fresh air and light and decent pleasures produce no criminals, no lunatics, no tuberculous patients, no degenerate children, no orphans, and no paupers. They foster self-reliant citizenship, health, sanity, and progress. They are really so cheap that no society can afford to do without them.

THE BEAUTY AND CHARACTER OF OUR NATIVE HARDWOODS OF THE EAST: BY JULIAN BURROUGHS



VERY summer evening when we see the steamer gliding up the Hudson River, I like to think that her timbers and frame are mostly of butternut that grew on the hills along the river that have echoed the music of her paddle wheels for over fifty years. There is a pleasing fitness about it, a proper association of sentiment. In my father's house are doors

made over forty years ago from the same noble wood that grew on these same hills, and today these doors are as true and perfect as the day they were made. Time and use has only mellowed the melting, tender color of the wood and enriched the Gothic-like grain. How much men miss who build themselves a house without learning something of the character of our native woods and without using some neighborhood tree in its finishing, some tree in whose shade you have idled away a summer afternoon in day-dreams or gathered nuts as a boy and which you have saved from the woodpile to make a window seat or mantelpiece for your house! If our beloved trees must die, let them live again in our homes where the associations and memories can be kept warm.

Contractors and carpenters today will not use our native woods if they can avoid it; they say they are hard to work and warp easily, —both of which statements are but half-truths. Our thin stony Eastern soil does produce trees whose wood is hard, tough, given to warping and shrinking. Yet by taking care in selection I have been able to get nearby oak, butternut, black walnut, chestnut, maple, ash, cherry and birch that possessed all the good qualities of Western woods with also the hardness and close grain of the Eastern tree. Not only does the furniture and trim that I have made from these trees of my own selection mean much more to me, but being able to do the work myself they cost much less. Where one hires all the work done, native lumber is likely to cost more than the regulation Western lumber. Nevertheless, when age or accident makes it necessary to cut a noble old tree it is fun to take its rugged bole to the mill and see it sawed into boards, seasoning and using the boards oneself. The carpenters despise such lumber, it means labor to overcome its hardness, and intelligence and a sense of the fitness of things to avoid all its bad traits while bringing out its good qualities. Western lumber is all alike, a dull, dependable sameness; Eastern trees are never twice the same, every one is different: lumber from each tree has a character of its own.

A REFERENCE FOR OUR NATIVE WOODS

AK is justly the best of all woods—it is a masculine wood, hard, enduring, strong of fiber and stress of stress of the stress of hard, enduring, strong of fiber and strong of character, a wood with the kind of personality that looks one in the eye. White oak is among oaks what oak is among other woods-it is called white oak because the bark is light in color. To make good lumber, white oak must be large with a smooth bole and should grow in good soil-in a pasture or on low ground. Beware of the oak that looks much like white oak but has small twigs all up and down its trunk. If you wish ribs for a boat or something like that you may use it; otherwise it is useless. It is always fun to have oak, especially white oak, forks or crotches sawed up into thin boards for panels, etc. Four times out of five the crotch will have a streak of bark through the middle that spoils it, but when a sound one is found you get your reward-what beautifully gnarled and grained lumber it does saw! In sawing, always stand the crotch on its edge (after taking off a slab from that edge), thus getting the widest boards possible with the gnarled streak or union down the middle of each board. Few of our Eastern oaks are large enough to quarter-saw and few of the local sawyers have brains enough to quarter-saw a log anyway. Therefore the best plan in sawing oak is to let the sawyer first square up the log, then saw it up without turning; this gives good grain in the outside boards, and the wood is quarter-sawed or flaked on all the boards from the middle of the log. If planks or material for table legs are wanted it is best to take these off first, because in sawing them up afterward one side or edge can be had with flake. Red or chestnut oak cut from large, straight trees is often a fine wood, as is black oak. It is seldom worth while to experiment with any of the other oaks. Oak, especially white oak, requires some kind of a finish.

Our Eastern chestnut is a fine wood and when at its best is far superior to the Western or Tennessee chestnut, being less dry and coarse; it is also harder, taking a finer and more velvety finish. Like oak, it should be cut from big trees that have reached their prime, or even better, have passed their prime but still sound. It is a soft wood as compared to oak and quite easy to work, and needs a finish identical with that given oak, except in some cases where it can simply be rubbed with a wax floor oil.

FOR fine graining and inimitable natural color give me butternut. It is a very soft, feminine wood, a delightfully easy wood to work and one that hardly ever warps or splits. It varies in color from olive browns to a golden honeycomb shade and on into copper reds, no two trees being exactly alike. It grows best along the mar-

A REFERENCE FOR OUR NATIVE WOODS

gins of swamps, where often straight trees forty feet high and two feet in diameter are found. It is a scarce wood, the trees always being scattered and often the best logs in external appearance will be hollow or full of black knots. It needs no finish but some good oil. From it are built the swiftest ice boats and some of the finest yachts. It has a pointed soaring grain that always suggests the Gothic to me—no other wood is grained like it. In seasoning butternut, great care must be taken not to let it mold. The strips that separate the boards in the stack must be dry, seasoned strips and as narrow as possible. Butternut has a peculiar and delightful odor, a sub-acid, pungent aroma that always suggests bee-bread to me. Also because of its very softness it is easily marred or scratched.

Cherry and black walnut are two neglected Eastern woods, both hard and handsome and both take a beautiful color with a simple application of oil. I have seen cherry, both from wild and cultivated trees, that was as flawless as plate glass and from other trees that was impossible to use except in short narrow strips. Cherry needs time to develop its color; it is nearly ten years before it comes into its own. It seems to take a more brilliant, rich color when it can remain for years dressed but unoiled. I had an example of this in some furniture that I made from lumber sawed from a big wild cherry tree that stood along the highway near home; part of the furniture I oiled as soon as I made it, and part was left unoiled for about four years in the expectation of doing some decorating on its surface, and as the oil was put on (a simple floor oil containing wax), a glow of deep warm red spread over the wood, much more beautiful in tone than that seen on the wood which was oiled at first. A crotch of cherry or black walnut will, like oak, often saw most exquisitely gnarled and grained wood, and even where there is bark down through the middle one can often get narrow boards from each side that delight a wood lover's heart. Such wood is very hard to dress, only the sharpest planes, scrapers and woodfiles will render it smooth. Also, since such lumber cannot be had in market, it being only obtainable through one's own intelligence and effort, it takes on an added value.

Black walnut must be sawed from big trees. Such lumber can be "worked," and as a proof it is being sent to England, the very same Eastern grown trees that our own builders despise. In Jamaica, land of mahogany and mahoe, I saw a newly imported storecounter front that was made from New York State red oak! Boards of our cherry and black walnut at least eighteen inches in width have remained flawless, without check or warp, withstanding both time and furnace heat.

A REFERENCE FOR OUR NATIVE WOODS

I WAS an old custom to make all inside doorsills of apple woodhow many houses today have applewood sills? Apple wood is a good wood, too, often wavy in grain, rich, dark reddish brown in color and always close and fine in texture. I find it an ideal wood for knobs, handles and pulls of all kinds. So little is it used that I have been able to buy it at the mill for one cent a board foot, onethird the price of hemlock. It is given to warping, and so of little use except in small pieces.

Hard maple, ivory white often ripening to a golden honeycomb color, is a wood for bedroom floors and furniture. When it becomes "bird's-eye" it is rarely beautiful, though this wood, real or imitation and finished an unnatural gray, has been somewhat overdone. Maples grow to great size and often furnish nearly perfect wood even from the carpenter's point of view.

Always interesting is the study of our woods, always bringing surprises and delights. Sometimes a tree betrays its character on the outside, as in the case of a wavy or curly birch; at others, its rare qualities may not be known until the tree is sawed, and sometimes not until the lumber is dressed. Trees are like melons, the true character is seldom known until tested. There is sumach, not properly a tree at all, but a shrub, yet at times furnishing a short butt big enough to saw, and an indescribably lovely colored wood a satiny, glowing green-gold wood. Exposed to the light, unoiled, it fades like the rose tint from a dying sea bird's breast.

And our red cedar—could anything be more fascinating than its unforgetable reds and pinks and its delicious aroma! Exposed to the sun, unoiled, it fades in less than a quarter of an hour. By tending the humming planer myself and stacking the boards out of the light, then oiling before working, I have been able to save much of the color. With care it can be used, unoiled, as a lining for chests, wardrobes, drawers and closets, keeping the fragrance and most of the color.

Never can I forget the surprise that an old chestnut ship-timber gave me. I had pulled it up on the beach and started to split it up for firewood when I discovered that the wood inside was, through and through, a most delicate soft gray streaked with blue, the two colors shading into each other and blending in a way that would have been the despair of any imitator.

So often is it true that what we seek is near at hand—in looking for unique woods we may find it on our neighbor's woodpile or in the big oak or maple that for some reason has to be cut. Once in clearing up a meadow we found a wavy or curly oak, and one might search the world in vain for another!

MODERN COUNTRY HOMES IN ENGLAND: BY BARRY PARKER: NUMBER THIRTEEN



E COME now to houses costing between two thousand two hundred and fifty dollars and two thousand six hundred dollars. Two things have made me realize that, though constant reference has been made to the influence which the effort to secure sunshine has had upon the planning of the houses illustrated in these articles, no reasons have yet been given for attaching

so much importance to sunlight. As the search for sunlight has largely dominated the development of the plans for the two houses at Letchworth which are given in this article, it may be interesting to quote a statement in a recent issue of The Lancet, to the effect that architects "do not yet fully appreciate the question of direct rays of sunlight, that a room into which no sunlight ever penetrates can never be a healthy habitation."

And apart from the actual direct health-giving power of sunlight,



HOUSE AT LETCHWORTH, ENGLAND.

a room made cheerful and bright by it has the same effect upon us which beauty in our surroundings has. To quote again from The Lancet: "Joy is essentially a wholesome feeling. Beauty is preventive and curative medicine; it helps to make us happy and therefore in good health, while if unfortunately sickness has successfully invaded our system we are much more likely to find the necessary vitality to recover in the contemplation of things MR. STANLEY PARKER'S that are graceful, pleasing and inspiring than in the contemplation of drab

ugliness." In this connection it is interesting to note that bacteriological laboratories used for the culture of disease germs must have a north aspect. These germs die in sunlight. If you wish to cultivate a disease you must first have a room facing north in which to do it.

From Mr. Stanley Parker's house at Letchworth the finest view is out to the west, so the living room must occupy the southwest corner of the house to secure this view. The



studio, of course, should have a north window, but my client, wishing also to enjoy the western view from this room, was willing to sacrifice a little of the efficiency of the room, as a studio, for a window looking west. He also wished for a south window in the kitchen, and was fortunately able to arrange his menage in such a way as to minimize the objections to this, valuing as he did the purifying effect of sunshine more highly than any avoidance of inconvenience arising from a superfluity of it.

The architect for Mr. Parker's home was his own brother, so that the intimacy and coöperation between client and architect which is



so necessary to success was easily realized; also the client had a special knowledge of construction and design, which made it possible to evolve

this house as a product of combined thought in a way not always practicable under ordinary conditions. Mr. Stanley Parker also e x e c u t e d the furniture and fittings for his own house with his own hands, and this has tended to produce some of the feeling which can only

LETCHWORTH, ENGLAND. be secured when the craftsman is an artist with real joy in any work which gives play for the exercise of his own fancy and taste.

The house was in a very exposed situation, so that much of the wall was built with greater thickness than is usual in a house of this character. It was of brick covered ______ with thick cement,

character. It was of brick covered roughcast, whitewashed with Russian tallow mixed HOUSE in the whitewash to ren- IN der it more damp resisting LANE and durable.

The window frames were cast in concrete, reënforced, and whitewashed as are the walls. This method of construction eliminates the risk (in-





Barry Parker & Raymond Unwin, Architects.

MR. STANLEY PARKER'S HOUSE: SOUTH AND WEST ELEVATION.

MR. PARKER'S HOUSE, NORTH ELEVA-TION, REVEALING BEAUTIFUL ROOF LINES.



MR. STANLEY PARKER'S HOUSE, LETCH-WORTH, HERTFORDSHIRE, ENGLAND: LOOK-ING FROM STUDIO INTO LIVING ROOM. LIVING ROOM IN MR. PARKER'S HOUSE.





A VIEW OF THE LIVING ROOM IN MR. PARKER'S HOUSE, GIVING GLIMPSE OF STAIRWAY AND FIREPLACE.

LOOKING INTO THE STUDIO FROM THE LIVING ROOM.





Barry Parker & Raymond Unwin, Architects.

HOUSE IN CASHIO LANE, LETCHWORTH, HERT-FORDSHIRE, ENGLAND: WEST ELEVATION.

LIVING ROOM IN CASHIO LANE HOUSE, SHOW-ING DINING RECESS AND ENTRANCE.





TWO VIEWS OF THE LIVING ROOM IN THE CASHIO LANE HOUSE, SHOWING IN-TERESTING WOODWORK AND FIREPLACES.



Barry Parker & Raymond Unwin, Architects.

GROUP OF THREE HOUSES AT A BEND IN A ROAD, HAMPSTEAD, LONDON, N. W.

separable from wooden window frames) HOUSE NEAR of their proving not to be water tight. Owing to the inevitable shrinking of the wood the joints open between the window frames and walling, and this is an important consideration when building in an exposed situation. An additional advantage that these concrete window



frames have over any wooden ones is that the cost of repairs and upkeep is reduced to a minimum; no constantly recurring pointing and "making good" being necessary, and the original expense of painting being done away with. The exposed position is also



partly responsible for all the casements being in iron.

Iron casements are far the most water- and wind-tight form of window known, and they rattle far less than any other. Of all parts of windows the sash is the

most liable to defects arising from shrinking, warping and decaying wood, because it is built up of a greater number of comparatively thin and small timbers than any other; it is therefore more costly in repairs, upkeep and painting; it also rattles more than any other, and gives trouble from jamming and getting out of order,



LIVING ROOM IN COTTAGE NEAR ROCHDALE.



BEDROOM PLAN



and owing to its weights, pulleys, cords and beads it is far more complicated in construction. Wood casement windows are freer from these defects, but metal casements in stone or concrete are freest. These latter have the additional advantage over both of the former that in them the glass, in such lights as are not required to open, is let directly into grooves in the stone or concrete, still further tending to reduce the defects I have been enumerating. The only advantage that a sash window has over the casement is that it may be opened a little at the top for ventilation when the weather is so bad that the occupants of a

HOUSE NEAR ROCHDALE. top to bottom. An equivalent advantage may, however, be obtained with a casement window if one or more top panes are made to open in addition to the casement opening as a whole.

The other house at Letchworth (in Cashio Lane), illustrated, was built upon a site which dictated a very special plan. The client wished to have a window in the living room looking west, out on the road which passed the house. The finest view was out east, but on the north was an orchard into which it seemed a pity not to obtain a peep from the living room. This room had necessarily also to have windows on the south. To gain all these advantages with reasonable compactness of plan was the problem. To do this the living room had to be on the east side of the house, and to be thrown out enough to get north and south windows, and the west window had to be contrived between the other rooms and overlooking the porch.

A house somewhat similar in general scheme to the foregoing is the one designed for a site near Rochdale in Lancashire, and the illustrations here given show at a glance how much more compact and four-square a house may be when the conditions laid down by the site are favorable, and when compactness and squareness do not entail a sacrifice of greater advantages owing to the relations of approach, aspect and prospect. These latter two houses taken together illustrate how that balance of advantages, which it is ever

the architect's business to watch, cause him sometimes to forego those of squareness and simplicity of roofing, legitimately seizing the opportunity afforded for more picturesque and varied roof lines and grouping, which would be false and wrong if introduced for their own sake.



LIVING ROOM IN ONE OF THREE HOUSES AT HAMPSTEAD, LONDON.

Another example of the way in which the site may lay down special conditions calling for unusual planning and resulting in individual characteristics such as it is the architect's business to turn to account and regard as an opportunity for giving interest to his work and not as crippling and tiresome, is afforded by the illustrations of the three houses at Hampstead. There was an awkward turn in the road at a very obtuse angle which had to be followed in the line of the frontages of the houses. To enable the reader to realize this more fully a sketch and plans are given of two of these houses which might have been built as a simple pair were the special condition of the turn in the road absent.

As soon as the designer can see that the purposes and conditions he is designing to fulfil have ceased to be his inspiration and have come to be tiresome and irksome to him, he must beware, for his





what he is designing to fulfil the purposes for which it is intended one whit less well than might have been, he is in sore danger of artistic failure, and should go very warily. Flagrant examples of such failure are not easy to find because the public will not tolerate them, but examples of modified failure from this cause we have on every hand, especially in our household furniture. How much of this seems grudgingly to provide every little useful accommodation fitted into a compilation based on some curious ideas of balanced parts and proportions. If it is difficult to see into a drawer because something projects out over it the public will decline it. If the entrance into a cupboard is awkwardly placed, causing some loss of the designer's symmetry or cherished conception, the public will see through this and ask for convenience instead of display; but the designer gets the better of the public by leaving out that drawer and cupboard altogether, and they cheerfully buy his balanced and proportioned compilation of inanities without realizing how much more accommodation and convenience they might have had within the space it will occupy. Or the designer sinks still lower and palms off something worse onto a public not oversensitive to sincerity or falseness in art. He causes the brackets or moldings which apparently support something above the drawer and which come in the way of those who want to see into the drawer to move either with the drawer or with what is above them. His pilasters which are apparently important constructional parts of his compilation, but which come where they prevent his placing the cupboard doors in the convenient position, he attaches to the cupboard doors so that they move with them.

Before beginning to design anything always make a clear list of all requirements, then most vigorously ask at every stage as you proceed, even when the minutest details are reached, why do I include this or that? Is it simply because it is customary? If so, is there any real foundation or sober reason for it? Sometimes we shall find that what appears to be a meaningless convention has a foundation



TWO OF THE HOUSES AT HAMPSTEAD ARRANGED AS A PAIR FOR A SIMPLE SITE WITH NO SPECIAL CONDITIONS AND LIMITATIONS: FIRST FLOOR PLAN.

the perpetuation of many absurdities which have almost as little basis in reason as has that of putting blinkers on our horses.

And by just so much as we allow ourselves to rest content in this sophistry will our work lose in vitality and reality. For it is only by originality and sincerity of thought and action. by personal ingenuity and adaptation to whatever new or perplexing conditions may confront us, that we can eventually achieve success in building.

in true convenience, just as we often find that much which is apparently groundless in etiquette and conventional politeness and propriety has a basis in good feeling and consideration for others. But on the other hand the comfortable sophistry that, because almost universal, a custom must have advantages we do not see, is responsible for



SKETCH SHOWING HOW TWO OF THE GROUP OF THREE HOUSES AT HAMPSTEAD WOULD HAVE FORMED A SIMPLE PAIR HAD NOT THE TURN IN THE ROAD AND THE FACT THAT A GROUP OF THREE HOUSES WAS REQUIRED INTRODUCED FURTHER CONDITIONS, RESTRICTIONS, OPPOR-TUNITIES AND DIFFICULTIES.
NEW METHODS FOR GETTING THE GOV-ERNMENT BACK INTO THE HANDS OF THE PEOPLE: BY THE EDITOR



 Γ MIGHT be plausibly argued that no class is more tenaciously conservative where its own traditions are concerned than the professional politicians. Farmers do not organize to check the advance of intensive agriculture, nor physicians to warn an unsuspecting public against the seductions of bacteriology or serum therapy. The advent of wireless telegraphy was not

regarded as a call to arms by the electrical engineers, nor when aeroplanes began to dot the blue were we deafened with warning cries from the physicists. And even among the theologians that disconcerting new arrival the higher criticism was not altogether anathema. But when any scientific and progressive mind turns its attention to the machinery of politics what a chorus of admonition rises from the ranks of the politicians!

Thus every effort to restore to the people the reins of government which have been so gradually but surely transferred to the hand of special privilege is noted with apprehension and misgiving by our lawmakers, who see in such reforms as the Initiative, the Referendum, the Recall, popular election of senators, and direct nominations generally, only insidious attacks upon our representative form of government. The Initiative and Referendum, they tell us, are repugnant to the republican form of government guaranteed by the Constitution of the United States. Although no less a Republican than Lincoln was content to describe our Government as 'a government of the people, for the people and by the people," latter-day guardians of our liberties would have the last clause amended to read "and by representatives of the people." The Constitution, they tell us, makes this a republic and not a democracy-a representative and not a popular government. But however we describe the system the fathers fashioned, the fact remains that the central idea they sought to embody therein was an affirmation of the equal rights of men. And these new devices, inasmuch as they are aimed at special privilege, are merely fresh applications of this principle. Granting the original intention to have been that our laws should be framed not by the people but by their representatives, the fact remains that it was not intended that they should be framed by representatives of the public enemy. It was never intended that the fattening and pampering of special interests should supersede the ideal of the greatest good to the greatest number. It is certainly not imaginable that the authors of the Constitution would contemplate with equanimity some of the uses to which the mechanism of government they so lovingly devised has been put. Yet it is these very abuses, apparently, which makes the mechanism so peculiarly sacrosanct in the eyes of the professional politician.

The original purpose of our political machinery was to express and enforce the will of the people. Gradually, but to an astounding extent, it has become an instrument for enforcing the will of special privilege in its many guises. The sole purpose of such changes in the old machinery as are contemplated in the Initiative and Referendum is to give back to the people the control usurped by special privilege. But the politician, who knows every bolt and crank and valve in the old machine, naturally shies at the new model with its baffling contraptions in the form of safety devices and automatic brakes.

In this connection it is interesting to note that in the last session of the Sixty-first Congress Senatorial opposition to the amendment for the popular election of Senators was largely confined to the same element which rallied to the defense of Senator Lorimer when his more squeamish colleagues tried to oust him from a seat in which purchased votes had helped to place him. In the same connection it is also pertinent to remark that with our Senators elected by the people instead of by the legislatures we would be spared such wasteful and unseemly deadlocks as the old system has recently inflicted upon Colorado, Montana, Iowa and New York. In the latter State, after more than sixty futile ballotings had resulted in nothing more than the wasting of the legislators' time and the people's money, a candidate, selected by Boss Murphy, was elected, and the Tammany tiger acquired a new lair in Washington. Even when the old machinery is utilized for purposes of reform instead of for purpose of reaction the result is not always edifying, as witness Theodore Roosevelt's last attempt to lift New York State politics out of the mire. The echoes of that fight had scarcely died before Boss Barnes was again in the saddle, with the girths tightened.

Special privilege, with its agencies of corrupt politics and corrupt business, makes for the ultimate destruction of Americanism. In opposition to this tendency there is a growing demand for a more popular type of government, a government by the voters. The response to this demand has been particularly notable in the past year or two, both in the Federal Government and in the States. Thus last year the progress of democratic principles was marked in Congress by the restriction of the arbitrary power of the Speaker, and in many of the States by the adoption of various methods of nominating to public office by the direct vote of the people. This tendency is making itself felt even in New York State, where the waves set in motion by Governor Hughes' fight for direct primaries are still troubling the political waters.

Although the constitutional amendment necessary to legalize the popular election of United States Senators has not yet been authorized, Oregon has shown the way to evade this difficulty, and Nebraska and Nevada have followed her lead. The Oregon plan requires the nomination of party candidates for senator at a direct primary election. At the same primary candidates for nomination for the State legislature are given the option of placing either of the following statements after their names on the primary election ballot: (1) I promise to vote for people's choice of United States senator; or (2) I will not promise to vote for people's choice of United States Senator. At the ensuing general election the people indicate their choice in the same way that they choose a governor, and the legislature chosen at the same time will naturally be pledged to ratify the people's choice. In nineteen hundred and eight this scheme afforded an interesting illustration of the breaking down of mere party lines when a majority of the Republican legislature elected a Democratic governor whom the people had indicated as their choice.

Oregon, moreover, is the only State which has yet made any considerable use of the Initiative and Referendum, although these devices have been nominally adopted by some twelve States. The Initiative consists in the initiation of legislation by a certain fraction of the voters and its subsequent enactment by a majority of the voters to whom the proposed legislation is referred. The Referendum signifies also the popular veto upon acts of the legislature. The two measures together enable the people literally to make their own "Perhaps no proposal is more attractive to the thoughtful laws. voter impatient with the perverse legislation of misrepresentative legislatures," remarks Arthur N. Holcombe in "The American Year Book," "than this of direct legislation." It puts a weapon in the hands of the people with which they should be able to end the reign of crooked politics, special privilege and the spoils system. Another new instrument in which the public is becoming interested is the Recall. This provides for the retirement of an elected officer before the expiration of his term of office if he has forfeited the confidence of the voters. It has been adopted by a number of American cities, and in Oregon it is applicable to State officials. Most of the opposition to Arizona's proposed constitution centers around the fact that it would apply the recall even to the judiciary.

One cannot discuss the development of popular government in this country without constantly recurring to Oregon, which under

LAWMAKING BY THE PEOPLE

the guidance of the People's Power League has become a sort of political experiment station. There the Initiative, Referendum and Recall have been in effect for eight years. Speaking to a New York audience recently Senator Owen of Oklahoma explained that by these instruments the people can initiate any law they want and veto any they don't want. He declared that the sentiment for the Initiative and Referendum was growing rapidly, and that it wouldn't be long before every State in the Union adopted them. The Initiative, he said, is the best method of law making because it is speedy, direct, simple and efficient. He went on to say:

"The idea has swept the West as well as Maine. It was the leading issue in Massachusetts, and it will be the leading issue in New York in the next campaign—I think. Among the objections that have been made against the propositions are that under them the people will act imprudently and pass laws for their own government that are not wisely drawn; that such laws passed under popular clamor or excitement, will attack property.

"Now, the answer to this is the record of what has been done already in Oregon. Out of sixty-four propositions that have been actually submitted to the people in that State during the past eight years, not a single proposal has ever been offensive to the people, and not one ever assailed private or corporate property. It is a very economical method of law making. It cost Oregon only forty-seven thousand dollars to put through those sixty-four proposals. They were passed on with care and wisdom.

"Here is an illustration of how the people there do their own thinking. The professors of the University of Oregon were asked to indicate how they would vote on thirty-two of the propositions. Their vote was found to be identical with the vote of the people on every proposition except one. The professors voted for Woman's Suffrage, and the people voted against it.

"In the slum districts of cities, where the people are least informed, the vote on these proposals of government were much neglected, showing that the ignorant vote of the State can be depended upon to eliminate itself. This is a very important matter. It shows that the vote was the vote of the more intelligent classes."

Some of the most important and progressive laws enacted directly by the people of Oregon had previously been rejected by the legislature.

No one watching the progress of popular government can have failed to note the remarkable growth in State politics of the movement for the nomination of candidates for elective office by direct vote. Thus during the legislative sessions of nineteen hundred and nine and nineteen hundred and ten important legislation concerning direct nominations was enacted in a dozen States. In fact, at present only Colorado, Utah, Wyoming, Montana, West Virginia and Vermont are holding entirely aloof from the general movement toward direct nominations.

The conservative, with his face turned to the past, complains that these various reforms were not contemplated by the fathers of the nation when they framed the Constitution. But neither did the fathers foresee the astounding changes which have come about in the actual physical conditions of our civilization. The proposed changes of political method would, indeed, have been practically impossible of application under the old conditions of transportation and communication. But now, thanks to the telegraph and a ubiquitous press, any proposition can be submitted simultaneously to all the voters not merely of a State, but of the whole nation. Because the machinery of intercommunication has become incomparably more efficient it becomes possible to make the machinery of government more simple, more direct, and more responsive to the will of the people. Why should we hesitate to do so?

But far more important than any question of precedent or intention is the consideration of the results that these new devices are likely to produce. In the case of Oregon we have an opportunity to study the kind of laws that a people will make for itself, and this object lesson affords no ground for pessimism. But more important again than the fact that good laws have been written directly upon the statute books by the hand of the voter is the growth and development that must come to a people, individually and collectively, through the exercise of this legislative power. A nation, like an individual, grows through responsibility. And the more every individual is made conscious of his share in the national or communal responsibility, the greater becomes the hope, the more noble the possibilities, of that nation.



196

HAPPINESS: AN IDYL: BY EDWARD LLOYD



HE babe, lying on its mother's breast, wanting neither more food nor warmth, closes its eyes, sleeps, and is happy. The child, able to run about in the sunshine, tires of its play; it drops on the soft grass, sleeps, and is happy. Grown a little older, the boy lies on the mossy bank and gazes up at the patches of blue sky among the green leaves and listens to the murmur of

the stream as it passes. Not sleep, but a waking intelligence, full of the wonder of the world, brings happiness.

Time passes, and the young spirit wanders off into the solitudes. His fellows attract him; but he is afraid of these men who hide their inner lives from him. His friends are the birds and the squirrels; they have no secrets, they hide nothing from him. He understands their life and is happy.

The young man and maiden, hand in hand, now wander again in the solitudes. They understand the flower, the bird, and the squirrel. They also understand mankind; but each is sufficient to the other, and they are happy.

But it is only for a time. Nature calls, and they hear and obey. The knowledge comes to them that they, too, must be creators; that they have work to do, pleasures to enjoy. The old-new wonder returns again; the wonderful gates swing wide, a new life comes into the world, and they are happy.

They grow old. Their children and children's children are around them, doing the work of the world, living life and finding happiness. They see and understand, and, full of happiness, they end their days.

In like manner, happiness comes to all who live the common life of man.

It comes not so easily to the dreamer, the searcher. He goes forth over the whole earth, up and down among its people, among those who style themselves good and among those who are styled bad. He seeks for happiness in the palace and the hovel, in lofty thought and sensuous abandon, on mountain top and in valley, and fails to see that Love stands waiting, stretching out open arms to him. She bids him come and enjoy; bids him come and find happiness in loving and serving the whole world. He, too, may understand and find happiness.

Each man, each bird, each beast, all seek happiness, and each may have such happiness as he can enjoy. As each does his part in the work of the world, he finds happiness. The bird sings its last little song, and, fluttering with weak wings down to Mother Earth, leaves behind a brood of young to love and sing and be part

HAPPINESS

of life. The beast of burden does its work in the field, pulls the plow and hauls the grain for its master—Man. He feeds it and builds barns to protect it from the storms. It also leaves progeny to go on with its unfinished work.

Man, alone, is doubly endowed, and doubly burdened. Like the beast and the bird, he lives and loves, and does the simple duties of his life and, dying, leaves behind his offspring to carry on the work he has not completed. He also leaves them a heritage of the mind. He bids them find happiness in doing the wonderful things already conceived in his fertile brain, but that he has been unable to do; to then find happiness in more wonderful attainments and in doing things of which he could not conceive in his richest imaginings.

Herein lies the hope of happiness for mankind; in the going forward to unconquered fields; in the climbing of hitherto inaccessible mountain-tops, and charting the way so that "the wayfaring man, though a fool, need not err therein."

Physical happiness, the animal happiness of man, is so easily attained. A bit of green grass, or even cool, clean earth, on which to lie, a tree, or a few poles covered with grass, for shelter when the sun shines too hot and for days when the rain falls, the pure air that is all around, the pure water in the stream that flows by the simple home, a bit of food from the garden or the chase, a mate to love and with whom happiness may be shared, children growing up to fulfil a similar destiny—these primal, essential things are so few and so easy to obtain that every man, if he will, may have such happiness. For many people, this is sufficient; they have attained happiness.

There are left the others, in whom mind or soul has awakened or is awaking. They are the searchers; those who seek after new things and their happiness is seldom complete. They attain heights of happiness undreamed of because unknown to those who live on the physical plane. As the Oriental dancer removes, one by one, the veils that hide her loveliness and drops them at the feet of majesty, so each happiness won only removes another filmy veil from the face of the future and discloses new beauties to be attained before happiness may be achieved. Always there is one more veil. The wondrous beauty remains veiled, and we do not know that we are searching for the Truth and that ultimate Truth cannot be attained. As mankind advances, truth advances and becomes greater. He who delays taking happiness to himself in the hope of first removing the last veil is doomed to end his life unsatisfied.



CRAFTSMAN WOOD AND STONE BUNGALOWS FOR THE COUNTRY

A HOUSE should be designed to harmonize with its environments. The materials used for the exterior, the colors of the walls and roofs, the lines of perspective, should all combine to tie the house to its surroundings. The two designs for Craftsman houses shown this month were planned especially for those of our readers who want suggestions for bungalows to be built in the country, and the exteriors are shown with sufficient landscape to suggest a proper setting.

Both houses are constructed of wood on rough stone foundations, while the roofs of both are of colored ruberoid.

A somewhat unusual, but withal, practical and artistic method has been employed in the log construction of the exterior walls of house No. 115. This construction is so simple that it may be undertaken by those not experienced in log-house building, as the troubles incident to building up, tieing and plumbing the corners are not encountered.

The logs should be from 12 to 14 inches at the foundation and tapering to 10 to 12 inches at the plate. All bark should be removed. Where one desires a log interior, the log should be left round, but in this case they should be hewn on the inner side, so the interior walls may be kept true and even to receive the furring strips for wainscoting and lath for plaster. All crevices between the logs should be carefully filled in from both sides with cement. This will insure a tight solid wall. Contrary to the usual results we find that the logs do not shrink away from the cement and leave an open crack. The irregularity of this line of cement, together with the fact that the cement will take the stain the same as the logs, makes this a most simple, useful and artistic method of chinking.

Rafters, purlins, posts, and in fact every part of the exterior is of logs. Cypress gutters are used, but the leaders have been omitted as unnecessary since the surroundings will permit of stone heaps being made at the corners of the house; this will serve the double purpose for preventing the water from washing holes in the ground, and furnishes rockeries for ferns and other plants.

The entrance porch is recessed, but the cement floor has been extended several feet beyond the house line, and terminates in a rough stone wall with the entrance steps at one corner. A log pergola set on a cement floor at the rear of the house completes the exterior features.

HOUSE No. 116 is constructed entirely of dressed lumber, yet with its rough stone foundation and chimney, its hewn posts, rived shingled walls and V-jointed gables, has sufficient of the rustic character to harmonize with its surroundings of woods and mountain. No effort has been made at ornamentation. The lines of the house are simple to a degree, yet the proportions are so calculated and the details of construction so carefully observed that with all this simplicity and

freedom from pretense there is no suggestion of crudity, and the simple dignity of this little house will no doubt appeal to many who would not care for the primitiveness suggested in the other.

As in No. 115, no cellar is provided. It is not needed for the heating plant, since in both cases that is located in the fireplace. We like to see a house built to rest almost directly on the ground, with no visible foundation to separate it from the earth in which it should almost appear to have taken root. The house is protected from dampness by excavating for the foundation down to solid bearings, and filling in with broken stone and concrete to a depth of several inches for footings. The walls should be built of stone or cement or whatever materials are most easily obtainable and all the foundation should be tile drained both inside and out.

Where the material is at hand the entire floor space should be filled in with broken stone and leveled up with concrete. Two by four scantlings may then be used for floor beams by simply embedding them in the concrete before it sets. Where the



floor space is not filled in, it should be ventilated on all sides, so that the air may circulate through to prevent dry rot in the floor timbers.

The floor plans in both houses have been worked out with much care, and with an idea of economy in labor in the general housework. At the same time a sense of roominess and hospitality is felt because of the bigness of the living room and its central location, with the service rooms grouped on one side and the bedrooms and bath on the other. The central feature of the living room is the fireplace, and both of the houses have really been planned around this feature.

Vestibules have been purposely omitted, as is usually done in Craftsman houses. There may have been a reason for their use before heating plants were perfected and when it was necessary to conserve every bit of heat generated by the old-time fireplaces. But in a general way we think the vestibule has outlived its usefulness, besides we like the frank hospitality of entering directly into the living room from the entrance porch. Where for some reason a vestibule is an actual necessity during the cold winter months of a severe climate a removable storm room and door would seem to meet

every requirement.

In the first house the coat closet is conveniently located on one side of the fireplace, while the space on the other is filled with a comfortable seat; this has been extended past the corner. The open book shelves on the other side of the door to the pergola, and the groups of high casements all serve to break up the wide expanse of wall space, and at the same time form an interesting group of furnishings. The remaining wall space has been left as a suitable place for a piano.

Both bedrooms are separated from the living room by a narrow hall and the bath is located between the bedrooms; an ar-



CRAFTSMAN LOG HOUSE WITH STONE FOUN-DATION: NO. 115.

VIEW OF LIVING ROOM IN CRAFTSMAN HOUSE NO. 115, SHOWING FIREPLACE FURNACE.





CRAFTSMAN COUNTRY HOUSE OF DRESSED LUMBER AND STONE: NO. 116.

CORNER OF LIVING ROOM WITH BUILT-IN SEATS EITHER SIDE OF FIREPLACE FURNACE.

rangement combining convenience and pri-Ample closet room is provided in vacv. both rooms, and the groups of windows are so situated as to allow for cross ventila-The little rear porch built under the tion. main roof adjoining the kitchen may be glassed in in the winter, and screened in in summer, and will thus serve as additional room for kitchen and laundry work. The kitchen and pantry are each provided with such built-in furnishings as would seem necessary, and are arranged with an idea for economy in labor. No built-in furniture has been shown in the dining room, but the room is sufficiently large to accommodate a sideboard and china closet and these may well be added, where the owner is not already provided with these pieces.

The plan of the second house is worked out more elaborately and has many interesting features. On entering the living room, the open shelves of books, the fireplace nook with its cozy and comfortable cushioned seats, and the china closet and wide sideboard in the dining room, present a most interesting picture. The large groups of casement windows arranged in the front wall together with the group over the sideboard will flood the rooms with light and air. One seat has been extended beyond the nook to merely suggest a separation of living room and dining room, while in reality the general effect is one large commodi-

ous room with so much of the furniture built in, that only a table and a few chairs are necessary to complete the furnishing.

An especially interesting arrangement of bedrooms and bath is found here, and the little hall is curtained off from the living room by portières to insure more privacy. A door leading from the kitchen affords communication to the bedrooms without having to go through the dining and living rooms. Here, too, the kitchen is well arranged with ample pantry and closet room and a small service porch. In both houses the fireplace is made the central feature of the living rooms.

With the advent of steam heating we were bewitched with the labor-saving idea, thinking we had discovered a way to

avoid the extra work entailed by the ashes of the open fire, and we discarded the fireplace for the radiator. Today, even, a house would hardly be called modern unless its cellar was equipped with one of the various heating systems. Yet, in almost every house we find in living room or parlor a mantlepiece, in many with no detail of the fireplace neglected, neither tongs, shovel nor fender, except that generally no chimney is provided. During the last few years many fireplaces have been constructed, but in a house that is already overheated the open fire becomes a luxury and its hospitality is seldom enjoyed.

The living room is the place where the business of the home life is conducted the executive chamber of the household where the family life centers and from which radiates the home influence that shapes the character of the rising generation. In this home influence the dominating spirit should be honesty.

There is a growing demand for a return to the open fireplace, with its companionship, its influence and its hospitality, and it is just here that the Craftsman Fireplace Furnace meets all the demands for an open fire, and yet has none of the disadvantages of the old-time fireplace.

The fireplace furnace burns either coal, wood or coke, has a positive regulating device, and will furnish heat for all rooms of



the house. Having fire on the first floor there is no need of a cellar and this saving may be put into other parts of the house. A shaking grate is provided and the ashes fall into a pit, which needs emptying but once a year. By the use of the regulating device, the necessity of almost constant attention to the fire is now reduced to the adding of fuel but once during the day, while the regulator maintains a steady fire, assuring an even temperature throughout the day and night. Our greatest problem, however, has been the ventilation. Any system of heating which depends upon the bottling up of the heat in the rooms, by weather strips on doors and windows, and which requires the occupants to breathe and rebreathe the vitiated air over and over again is vicious, and it is due to these conditions that contagious diseases are so prevalent and disastrous. By bringing in from the outside, pure air, warming it and circulating it through all the rooms in the house to take the place of the used and impure air being consumed by the fire in the process of combustion, we have solved the ventilation question.

A window need not be left open for fresh air, with its accompanying draughts, but the whole house with doors and windows closed is constantly being flooded with pure, fresh, warm air. The whole scheme is so simple, so practical and so perfect in its operation that we wonder why it has not been done before.

S the pendulum of progress once swung A toward the city, it is now again swinging back to the country. In the first place, country people in America were anxious to get to the city for the greater opportunities of growth, to get in touch with people who were doing interesting things in new and fearless ways, and especially for the chance of better educational advan-It is hardly necessary to add that tages. the increased comforts and conveniences of city life also made a great appeal, as well as the opportunity for so-called amuse-The country man found that the ments. city quickened his perceptions, raised some of his standards of living, inspired him in many ways. He liked the excitement of it. the "style," the greater sense of humor.

And yet, now that the city's population is vastly increased and many long stretches of the country are empty and dead, we suddenly find the pendulum swinging back to the land again. For the city-born people

have grown conscious somewhere of a loss of the need of a home, of a longing for quiet, a desire to sort out the many impressions acquired in metropolitan existence, to select the wheat from all the chaff. to get away from the rush of the city life long enough to understand its faults. And so, slowly the reaction toward the country has set in, and city people are beginning to talk of the charm of a real home. They want fresh winds to sweep where they have been laboring breathlessly. They want the kind of health only to be gained by outdoor life. And when the American man actually wants a thing he is very apt to get it. The "very sticks and stones fly to do the bidding of him who knows where he is going." And it would seem as though all conditions were favoring the home-loving, sane-thinking men and women who are seeking the chance for more wholesome life in the country.

Designers and architects are at last succeeding in planning attractive, convenient, large and small homes for the real country and for the suburbs—homes which have most, if not all, of the conveniences of the city house, and in addition the great charm of being set apart in gardens of their own.

It is very wonderful to the city-bred person of moderate income to find fresh fragrant air coming in at the windows, instead of the odor of many different kinds of dinners; to wake up in the morning with the song of the lark instead of the heavy truck or the singing student; to drink from a spring instead of a faucet; to walk on soft earth instead of hard pavement; to find that the summer means something besides heat and exhaustion, and that the spring has so many varied aspects of beauty that no art gallery could ever compare with it.

It is because these things are wonderful that so many city people are planning to save or to sell, and to build or rent a little home somewhere in the country for at least. part of the year. With the increased facilities for railway travel, and with the small motor-car at a moderate price, it is becoming easier and easier to live in the country and work in the city, and as plans for the country home are becoming more and more simple, it is not only possible for a man to design his ownhouse, but in many instances to help with the building of it, and thus to increase tenfold his joy in its construction and his happiness in living in it.

A FOREST HOUSE

A FOREST HOUSE: BY M. KENNEDY BAILEY

NE of the most artistic achievements in rustic architecture in all America is probably a building or set of buildings designed by a man who declares that he "knows nothing of architecture," and that his designs are based purely upon a knowledge of forest forms and colors. And yet, has not this rustic designer been to the fountainhead of all art instruction?

Nature is undoubtedly the greatest of teachers, and the man who knew "nothing of architecture" was Enos A. Mills, a distinguished lecturer on forestry, the author of many Nature articles and a well-known book, "Wild Life on the Rockies."

He had lived for twenty years in solitude in a little cabin on the trail to Long's Peak, which is more than fourteen thousand feet above the tides. Near this cabin he began to build a simple refuge for those who desired to make the pilgrimage to such lofty heights. His is the last of the stopping places in Estes Park, a wonderful, mountain-walled, natural flower garden, in which cascades and birds are rival singers. It is a place in which one may lose a year's accumulation of effeteness in a single month.

"Rustic" is hardly the term for this dwell-



TREE STAIRWAY AND ROOT SCREEN IN THE FOREST HOUSE.



SIDE VIEW OF OUTSIDE RUSTIC STAIRWAY.

ing, since it is quite unlike any other rustic structure in America and has no suggestion Sylvan more nearly deof the uncouth. scribes its architecture. for it is built with tree trunks standing upright as they do in the forest, fire-carved and wind-sculptured trees appearing as pillars and balustrade supports. A fire-killed forest is still standing within a half mile of Long's Peak, and in it the material for the buildings and the cabin studio in which Mills writes had been shaping and curing for a number of years. Wherever the fire had done its most exquisite work in seaming and fluting the tree trunks, there Mills selected his porch pillars Outside staircases are and newel posts. among the conspicuously beautiful features of his buildings, particularly of the larger Balconies, beamed over with rich ones. brown, bark-covered spruce, and furnished with seats and chairs made of curious, twisted growths from the region of timberline, are greatly admired accessories, while the curious and the eccentric in timber growth has been used with rare artistic instinct.

The larger outlines of the buildings are simple, following in a greater or less degree the early cabin ideal, with occasional incursions into bungalow and chalet effects. "The Forest," one of the larger sleeping cabins, in which the rooms are all named in honor of forest trees, is a happy combination of

A FOREST HOUSE

sloping-roofed, two-storied chalet and modern bungalow. The lower story spreads broadly and slopes low, while the second rises over the center, with wide, shallow windows and blinking roof. "The Forest" has a roomy balcony and back and front verandas, the front commanding one of the best twilight views obtainable anywhere in the Rocky Mountains. It looks out upon Twin Sisters and Game Pass, down upon Lily Mountain's multiple crest, and over upon Estes Cone with its even slopes, while from its western end one can see Long's Peak rising in its might.

The main building around which the others are grouped is two-storied, long, low, with one very interesting inset veranda and another projecting out toward the east and sheltering a fountain of finely aerated spring water. Beneath this spreading veranda, the steps of which are wide enough to permit the drawing up before them of two or three touring cars at one time, runs a mountain brook, its velocity keeping the air musical and providing a perfect orchestral accompaniment to the song of the white-crested sparrow that rises above it. The stream runs



RUSTIC SUNNY DINING ROOM.

diagonally through the grounds, dividing them almost evenly. The inset veranda faces south and is heavily pillared with tree trunks that have been furrowed and hollowed by fire, the grain of the wood showing the soft gray of incessant weather wearing, and brown left by scorching flames. They are pillars that will grow even more beautiful with age. The seats and chairs depend equally for their beauty upon the designer's taste and the unusual tree shapes that Nature has provided at this point in the mountains, where winds have battled for thousands of



THE CABIN STUDIO, SHOWING FIREPLACE. years, and courageous pines at timberline have attained a century of age, and perhaps not more than two or three inches in diameter save at their blunted stumps.

The living room is thoroughly consistent and harmonious, deep brown bark showing on the walls and ceiling and soft tans and grays appearing in the slim saplings that fill interstices between the larger timbers.

The fireplace is colossal, its hood made from a single slab of granite and its various parts formed of large smoke-colored stones.

It mounts in rocky substance straight to the ceiling, and is even now suggesting a sister fireplace at its rear, the room to be enlarged to twice its present size, leaving the double fireplace in the center.

Out of this room and from the south porch rise burned-branch staircases, full of effective detail and revealing some new attraction to the eye at every mounting.

Into the east veranda support Mr. Mills has introduced a giant pine root, rock-flattened and weather-carved. This root screen is one of the most remarkable distinctly ornamental pieces

that Nature has contributed to the building of the Forest house. It reaches easily from floor to roof and is equally wide, its more conspicuous lines radiating from a solid center and forming the framework for a myriad of slight, sketchy lines that interweave as only Nature can sketch and weave. The dining room is the largest in the house and thoroughly forest-built. It is many-windowed and looks out upon Long's Peak, Lily Mountain, Lady Washington and Mt. Meeker. It faces the west at its widest exposure and is a favorite vantage point for sunset effects. The bedrooms in this building are named for the objects that make up the life of the mountain —the Brook, the Dawn, Sunset, and other suggestive titles.

Another cabin that is unfailingly attractive to the visitor is the author's studio and home. It has three rooms, the largest lined with a thousand books. The roof is four-sided, the ceiling of slabs covered with warm-tinted bark. Even the casements and bookshelves are of bark-covered wood. On either side of the fireplace rise strangely beautiful tree pillars from timberline, the kinked and tortured grain showing on their naked sides.

A triumph of Nature's genius forms an inner, ornamental ceiling for this room. It is a double tree root, rock-flattened, twocentered and so thoroughly united that the sap of the two trees seems to have mingled

for their mutual support. The steps leading to the studio form a small outdoor museum of forest freaks and oddities, strange distortions from fertile timberline and large stumps cut down by beaver.

Each piece of furniture is made from bark-covered or partially burned and fully weathered wood. The center table in the living room has for its standard a spreading root, the trunk extending high above the table top and hold-

ing a reading lamp in its hollowed bole. Everywhere are pieces of furniture that show the hand of the original designer. No two pieces are precisely alike, even the bedsteads presenting each in its turn some novel combination of bark-covered wood.

It is, perhaps, in its vast amount of artistic detail, rather than in its larger outlines, that this forest house is persistently attractive. The panels made from trees and saplings of varying width in "The Forest" are as beautiful as they are surprising, while in a hundred small appointments the cabins command admiration.

These details, as well as the larger outlines, are absolutely and unfailingly in harmony with the surrounding forest, which clothes the mountain for two thousand feet above "The Forest's" nine thousand feet of altitude.

Only a man who is an artist, forestschooled, could have built these houses, and retained in every line and curve, every angle and bent, the forest idea of harmony that is achieved from infinite variety. Such architecture as this must have been felt before it was conceived.

The setting is most inspiring. The collection of buildings occupy the center of a wide amphitheater in a glacier meadow as green and flower-strewn as any peaceful valley at sea level. Peaks rise in magnificent terraces, their base covered thickly with aspens and spruce and pine, their sides garmented in dark pine foliage, their tops rising in sheer naked rock to splendid heights, the snow and ice fields remaining throughout the year wherever the steep summits permit their lodgment.

"The Master of the house," as his friends like to call him, shares his own love for Nature with all who visit his mountains.



LIVING PORCH OF THE FOREST HOUSE.

First, fashioning his house of material "rejected by the builders," mere "dead and down" timber-although some of it was burned and scorched into greater beauty and longevity than it otherwise could havehe demonstrated at every turn his own respect for Nature's handiwork. He succeeded in using the rejected material in a manner to convince even the artificially trained eye of its genuine artistic quality. From that it is an easy step to the gospel of the unplucked flower, the wild creature that, unfrightened, takes you further than you could otherwise go into the companionship of Nature. "The wilds without firearms" has become a slogan at Long's Peak, and the world, which seems to be finding a pathway to this door, must inevitably learn to constitute itself a protector of everything wild, be it bird or beast or flower.

AN INEXPENSIVE BUNGALOW OF MUCH COMFORT



E. B. Rust, Architect

A THIRTY-EIGHT HUNDRED in DOLLAR CALIFORNIA BUNlit GALOW, REVEALING MANY in DETAILS OF COMFORT AND sh LUXURY: BY CHARLES ALMA ar BYERS th

THE adobe houses of the Indians are built of the very ground that they stand upon, and are fashioned after the cliffs and buttes that are all about them, so they look as if they had been formed by Nature instead of man. No type of architecture has ever been devised that fitted more harmoniously into an environment than these simple dwellings.

The modern bungalows of California are being constructed in almost the same suitable, practicable and artistic manner. The sweep of the roofs is like that of the hills all about them, and they are low and broad like these same hills. The material used in their construction is generally redwood, often rough hewn and nearly always unpainted, so that in color and in what might be termed "texture" they fit in with their environment in a most satisfactory way.

satisfactory way. Though they blend in color and shape with the surrounding country and look almost as if they might have been designed at the same time, they are really perfect examples of the most up-to-date architectural methods of construction. They are beautiful in line, in color and in their harmonious relation to environment. They are wonderfully adapted to the needs and the comforts of this semitropical country, and they are so simple

A BUNGALOW BUILT NEAR LOS ANGELES, CALIFORNIA.

in design that the cost of building is very little.

There are many features incorporated in the bungalow here illustrated that should prove especially interesting to architects and builders, particularly in the arrangement of the floor plan. Besides the bathroom, a hall and numerous closets, the house contains 9 rooms, all on one floor,—living room, music room, library, dining room, breakfast room, tea room, kitchen and two bedrooms. There is a small corner porch, 9 feet wide, on the front, a pergola and court, the latter 9 by 17 feet, on the side, and a screen



AN INEXPENSIVE BUNGALOW OF MUCH COMFORT

porch, 9 feet 6 inches by 11 feet 9 inches, at the rear. The front porch and side pergola are connected by a terrace of a width corresponding to that of the porch. Exclusive of the terrace, the house has a width of 48 feet, and a total depth of 89 feet.

The living room and music room occupy the front of the house; the front entrance is located on a side wall, instead of on the front. To the right of the entrance is the fireplace with its massive brick chimney. The fireplace and entrance end of the living room is converted into a sort of nook, with brick flooring, and in one corner of

this nook there is an excellent built-in seat. In both rooms the floors are of oak, the ceilings are beamed, and the walls are paneled. The two rooms are connected by a broad, open arch. The woodwork is treated to resemble fumed oak, and the plastered portions of the walls and ceilings are tinted a rich buff, producing an effective and harmonious color scheme.

The library is located just back of the living room and music room, and is con-



DINING ROOM FIREPLACE AND BUILT-IN CORNER SEAT.

nected with the former by an arch. Along one wall of this room there is a series of windows, looking into the side court and pergola, provided with built-in window seats, and on the opposite wall there is a built-in disappearing bed, with built-in bookcases on each side. The bookcase arrangement is particularly interesting, each case extending to a height of about 4 feet 6 inches, each top thereby creating a sort of shelf for pictures. The



LIBRARY SHOWING BUILT-IN WALL BED AND BOOKCASES.

space above is arched, and lighted by a hanging globe. The floor is of hardwood and the ceiling is coved. The color scheme of the room is in harmony with that of the living room and music room.

The dining room is at the rear of the library; the two rooms are separated by a broad gate, hung by large hinges of hammered brass. A similar gate also separates the room from the hall. A broad, well designed buffet and a small built-in

alcove seat are interesting features of this room. The ceiling is beamed, the floor is of hardwood, and the walls are paneled to a height of about 5 feet, capped with a plate rail. The woodwork is treated similarly to that of the other rooms described; the ceiling is tinted buff, and the plastered portions of the side walls are of a rich chocolate brown.

A narrow hall leads from the living room to the tea room. The breakfast room is located to the left of the tea room, and the kitchen to the rear. The walls of the tea room and breakfast room are papered with delicate patterns, and those of the kitchen are enameled.

The hall leads by the doors of the two f. bedrooms and the bathroom. The front bedroom, which is 14 feet by 17 feet 6 inches in dimensions, contains a small appreciable alcove, and the rear bedroom, which is 13 feet by 16 feet, possesses a built-in window seat; both rooms have spacious closets.

The house is provided throughout with numerous windows, mostly of the casement variety, giving every room a flood of sunlight and materially adding to both the interior and exterior charm of the home.

AN INEXPENSIVE BUNGALOW OF MUCHL COMFORT 77 7



CORNER OF DINING ROOM WITH BUILT-IN SIDEBOARD.

Considerable attention has been given to the side and rear gardens, to which access is had from many parts of the house. Doors from both the music room and the dining room lead into the court and pergola, which offer excellent outdoor lounging places.

Characteristic of the bungalow type, the house possesses a low, flat roof, with broadly projecting eaves, and the exterior finishing and framing timbers are un-The siding is of split shakes, dressed. spaced about three-quarters of an inch apart and laid with about 17 inches of their length exposed. The chimney, the porch pillars and the terrace corner pieces, as well as the flooring of the porch and terrace, are of brick. The woodwork is stained a rich brown, which, with the natural color of the brick, produces a very effective color scheme.

The bungalow is located near Los Angeles, California, and was built for approximately \$3,800. The cost of duplicating the house elsewhere, however, would vary according to the prevailing price of labor and material.

Especial attention might be called to the use of shakes in this bungalow. There are many methods of laying shakes and they all have a decorative effect that is charming in the extreme. These split shakes give the house the impression of being "made by hand." They are generally different widths, and the texture obtained by the method of splitting, gives the uneven appearance that goes with nearly all hand-made, rather than machine-made, products.

They can be put on so that only three or four layers are needed to cover the walls of a bungalow, instead of the many rows of shingles generally used. They are of the same width at top as at the base. instead of being slightly less, as in the case of ordinary shingles. This partly accounts for the decorative effect gained by their use. They are suitable with all undressed timbers. and their color blends admirably with the brick of chimney, porch pillars and the terrace flooring.

The arrangement of music room, living room, library,

dining room around the court and pergola is a noteworthy part of this bungalow plan. It not only affords the easy entrance to the house that gives sense of great hospitality, but is a unique centering of the living interests of the house. The court and pergola also extend the comfort and pleasure of the dining room; for breakfast, luncheon, tea or state dinner needs no better sauce for the appetite than the mere serving of them in such a spot. It would be difficult to find a more charming sewing, reading or reception room than this court finished with the pergola. Endless are the possibilities for swinging vines, brilliant flowers, restful vistas in this combination porch and pergola. It would also serve the purpose of an out-of-door sleeping porch, a necessity in the modern country house.

The built-in features of this bungalow are especially interesting. More and more are people appreciating this simple, direct way of finishing and furnishing a house. The book shelves, seats, china closets, bedroom lockers, are inherent parts of the room, instead of movable articles set here and there. The use of wood is equally interesting, the ceilings are beamed, the walls paneled, the rooms arched together, giving a delightful sense of compactness and roominess. The library treatment is noteworthy in this respect, for the built-in shelves for the books, the shelves for the pictures and ornaments are bound even closer into the harmony of the room by the arch above it, corresponding to the arch that connects this room with the living room-an arrangement worthy careful study.

THE POSSIBILITIES OF ARTISTIC ADVERTISING

THE POSSIBILITIES OF ARTIS-TIC ADVERTISING

CO long as our commercial system is based on competitive rather than coöperative methods, advertising is undoubtedly a most necessary and desirable thing. It has long since left behind that peculiar horror and opprobrium which respectable but unprogressive citizens attached to its first feeble efforts at recognition; and with the growth of new conditions. new needs and new ideas, it has climbed to almost unbelievable heights and created for itself a distinctive and unquestionable place among the biggest facts of the day. Not only is it universally admitted to consideration as a philosophy and a science, but also as an art; and it is of this latter aspect that we wish to speak.

In the first place, there is undoubtedly a slow but steady increase in the development of public taste and discernment, and a growing appreciation and demand for what is-rightfully or wrongfully-considered beautiful. There is no longer that utter indifference to the exterior of things which characterized the Puritanic religion and life of our forefathers. On the contrary, the general attitude is one of keen delight in and attention to external details, and although this emphasis of form is in many instances carried to harmful extremes, it is nevertheless an indication that the average person is at last awakening to the fact that not only is there no reason whatever why what is honest and good should not also be beautiful, but there is every reason why it should be so. And since the rapid development of the art of advertising has attained such colossal dimensions and such universal notice, it is very natural that many of the recent examples of its work should show the marked influence of our new philosophy.

From both a literary and artistic viewpoint the field is one with almost unlimited possibilities. There is opportunity alike for the use of excellent descriptive material and of clever and original illustrations. Terse, well-chosen phrases, aptly put and judiciously presented, may be as effective in results as the most flaring design. In fact, it is difficult to decide which makes the more direct appeal—words or colors; which is the most sensitive and receptive—the reading or the seeing vision. This, presumably, depends on the particular individual addressed. Possibly one of the most convincing forms of illustrative advertising is the photograph. There is something peculiarly emphatic and genuine about this style of presentation, which seems to speak almost for itself; and now that the camera has been brought to a state so near perfection, very beautiful and satisfying effects can be obtained through this comparatively inexpensive medium.

Of course, the much-abused but often delightful poster is full of latent qualities which European advertisers especially are using to admirable and profitable advantage. The graphic and pleasing results in harmony of line, color and form, which can be obtained in this branch of the art, make it an ideal vehicle for commercial expression.

It would be difficult to discriminate between the various forms of advertising that are now in such wide use. The nature of the product must determine the most suitable method for proclaiming its message. In this matter, just as in every other, a spirit of appropriateness and a sense of fitness and harmony should characterize the smallest as well as the biggest things. It is not sufficient merely to catch the eye. You must appeal to the intelligence, the commonsense, the good judgment of those whom you wish to reach. A few technical qualities, vigorously and clearly put, will carry more weight and conviction than a lot of extravagant superlatives, and appeal to a better. class of people.

Have you discovered something serious, scientific and important? Then present it in a big, dignified, masterly style. Have you made something sensible, comfortable and beautiful that you wish to sell? Then tell about it in a sensible, comfortable and beautiful way. Have you something amusing that will make the world forget its sorrows and smile? Then introduce it in a humorous, delightful manner. Whatever you do, be appropriate.

After all, the quality of the advertising depends, or should depend, on the quality of the article, for the more genuine, honest and sincere the thing you have to offer, the more readily it lends itself to a beautiful expression of its virtues; and the more original, harmonious and appropriate the paragraph, illustration or design, the better the type of individual to whom you will appeal.

On the whole, the field is rich in possibilities of originality and charm, through the medium of both literature and art.

A NEW TYPE OF RURAL SCHOOLHOUSE

A MODEL RURAL SCHOOL-HOUSE, WITH A GARDEN WHERE THE PUPILS WORK: BY W. H. JENKINS

HATEVER may be the technical education that fits one for the chosen vocation in life, all need to learn the principles of homemaking. Verities should be taught the child in the primary and grammar schools, by precept and object lesson, that give

a vision of the ideal home, the externals of which may materialize in after years. The hardest task ever set before man is to unlearn the errors in his life. It costs too much to make mistakes. My purpose is to describe the education and environment that help the child to begin rightly. The vision of the ideal home I would have the child see, is something like the following: The building is right architecturally, so it is pleasing to us; the sanitation and outside and inside coloring and decora-tion are like Nature's models we find

tion are like Nature's models we find in the great out of doors. There are maximum sunshine and cleanliness; pure air, harmony of colors that is restful; comfort, convenience and coziness in the arrangement of the interior; rightly planted vegetable and fruit gardens, that provide all the best foods at first hand—



SIDE VIEW OF SCHOOLHOUSE THROUGH GARDEN.

before they have deteriorated in the hands of the commercial grower and distributor; the best foods from the soil; the setting of the house in grounds made beautiful with flowers, shrubs and trees, arranged according to principles of landscape gardening, the whole plan of the home so perfect and good that it combines the real and spiritual in its conception. This vision I would help the child to see. I think my readers will agree with me that the knowledge that will enable the child to materialize in some degree the ideal it



GARDEN OF THE CORNELL RURAL SCHOOL.

sees, should be a part of the primary education of the child. This education should be first whether the child is at present located in the city or country, and to this should be added the technical education that prepares for the life work.

> I believe that in most persons there is the innate desire for a home with rural surroundings. The higher and more spiritual development of man is away from the urban toward the rural as a home environment, so it is not a mistake to prepare the child, wherever its early surroundings, for life in the country.

> One illustration in this article shows a rural schoolhouse that is a type of the old-time schoolhouse in the country. It is cold, dark, not well ventilated, has no playground, and no useful or ornamental plants near it. This

A NEW TYPE OF RURAL SCHOOLHOUSE

schoolhouse does not teach sanitary principles, architecture, home furnishing and decoration, vegetable and landscape gardening, all of which are a part of home-making, and it does not appeal to the child's latent sense of the beautiful and harmonious; is in fact, not so good as the sanitary barns farmers are now building for their animals.

On the Cornell University Campus, near the College of Agriculture, Dean Bailey has caused to be built a model rural schoolhouse. Near the schoolhouse are gardens in which the children work under the supervision of teachers. Flowers, vegetables, fruits.

trees and other agricultural crops are grown. The schoolhouse and grounds are shown in the illustrations given.

It is being realized by some of our leaders in progressive school work that the elementary principles and practice of agriculture can best be taught by actual work in a garden on the school grounds, and this work not only prepares the student for doing the necessary work in after years, but it has a moral effect. At Cor-



THE RURAL SCHOOL AT CLOSE RANGE.

nell University, in the summer season, can be seen children doing part of their school work in the garden. Here they learn to care for the flowers and to love them, and this employment is ideal recreation, and keeps out much evil that other children learn. They here get a real enthusiasm for landscape gardening, and the culture of fruits and vegetables. In the schoolhouse there are large bay windows filled with flowers grown in the garden. The schoolroom and laboratory adjoining have large windows letting in the sunlight. In this cozy homelike house, and in the



OLD TYPE OF SCHOOLHOUSE SUPPLANTED BY NEW MODEL.

gardens, the children spend their time. Here it is easier to learn the good than the bad. The children are started rightly in life's work, and the value of such a start cannot be overestimated.

When traveling with the farmers' institutes in New York, the thought often came to me, as the farmers were being told how to breed better dairy herds, how to make the orchard pay a larger income and the poultry more profitable, that back

of the teaching of agricultural science should be the teaching and influence of the school. When the schools turn out better men, physically, intellectually and morally, such men can grow alfalfa or carry on successfully any farm operations. The two greatest influences for the uplift of our rural people are the country churches and the country schools. The church fixes verities on which to base right thinking and living, while the ideal school teaches the principles of right home-making, domestic science and the science of agriculture.

Farmers should ask for agricultural schools that will prepare teachers to instruct in the principles of agriculture, and also to conduct work in school gardens that would teach by actual work and object lesson, and they should be willing to invest money in the best schoolhouses and equipment as well as in sanitary barns.

What most people need to know is how to do well the common and necessary things in life. It is the duty for everyone to know some of the laws that would enable him properly to utilize the soil.

It is impossible to live aright, to enjoy the maximum health and strength, to get the most good out of life material and spiritual without an intimate association with Nature. So I believe the chief work of our schools should be to make men and women fit to live in the country.

The following facts in the building of Dean Bailey's Model Schoolhouse, were obtained from Cornell University. The essential feature of this new schoolhouse is a workroom. This room occupies one-third of the floor space. Perhaps it would be better if it occupied two-thirds of the floor space. The main part of the

building is about the size of the average rural schoolhouse, and to this is added the workroom as a wing or projection. Such a room could be added to existing school buildings, or, in districts in which the building is now too large, one part of the room could be partitioned off as a workroom. The exterior of the school is of cement-plaster, which I think handsomer and warmer than wood, and on expanded metal lath it is durable. The interior of this building is very attractive.

The cost of building was as follows:

Contract price for buildings complete, including heater in cellar, blackboards and two outhouses with metal draw-

ers	\$1,800.00
Tinting of walls	25.00
Curtains	16.56
Furniture and supplies	141.75

\$1,983.31

In rural districts, the construction may be accomplished at less cost. The average valuation of rural school buildings and sites in New York State in 1905 was \$1,833.63.

The building is designed for twentyfive pupils in the main room. The folding doors and windows in the partition enable one teacher to manage both rooms.

In working out the problem of construction it has been the aim to accomplish a maximum of accommodation combined with an artistic appearance and a minimum of cost. The materials used are such as may be readily obtained and easily handled.

The building is placed on a concrete



INTERESTING VIEW OF THE SCHOOL ARCHITECTURE.

foundation composed of gravel or broken stone, cement and sand in the proportion of one part cement, three parts sand and five parts gravel.

The foundation under the schoolroom proper is carried down below frost only, while under the vestibule the walls are of sufficient depth to form a small cellar for the heating apparatus.

The superstructure is of ordinary frame construction as follows:

Joists, $2'' \ge 8''$, 16' on centers; studs for inside walls, $2'' \ge 5''$, 12' on centers; studs for outside walls, $2'' \ge 5''$, 12' on centers; rafters, $2'' \ge 6''$, 16' on centers; hips and valleys, $2'' \ge 8''$.

The entire exterior walls are stuccoed with cement mortar, rough-cast on metal lath, nailed directly on the studding, the stucco being returned in all openings, thus doing away with outside casings wherever possible. The roof is shingled over sheathing, laid open in the usual way, and is designed (as shown in sketches) with low and broadly projecting eaves, with the windows cutting up through them.

The interior is patent plaster on plasterboard with two-coat work troweled smooth, and decorated in simple graygreen for side walls and pale yellow for The floors are of seven-eighth ceilings. inch matched pine, and the standing trim is yellow pine natural finish. This trim has been used as sparingly as possible, and is not molded. Wherever possible door and window casings have been omitted, the plastering returning into jambs with all corners rounded.

All doors are stock pine. Inside doors

are one and three-eighth inches thick. All sash is one and three-eighth inches, glazed with good quality double-thick glass.

The openings between schoolroom and workroom are fitted with glazed swing sash and folding doors, so that the rooms may be used singly or together, as desired.

The workroom has a bay window facing south and fitted with shelves for plants. Slate blackboards of standard school heights fill the spaces about the rooms between doors and windows. The building is heated by hot air; vent flues of adequate sizes are also provided so that the rooms are thoroughly heated and ventilated.

On the front of the building, and adding materially to its picturesque appearance, is a roomy veranda with simple square posts, from which entrance is made directly into the combined vestibule and coat room, and from this again by two doors into the schoolroom.

THE BOY

SN'T it about time for you to consider, if you have not already fully done so, the rights as well as the duties of your boy?-more especially in regard to his early training in the important and by no means easy task of earning his own living. Isn't it time for you to realize to what a great extent your present attitude toward his young life and work and play is going to influence his future character and determine his failure or success? And if, as very often happens, your business, whatsoever it may chance to be, affords an opening for his efforts along your own particular line, wouldn't it be well to look more closely into the possibilities of mutual benefit that might result from a profit-sharing plan?

By giving him an actual share in the results of his work, you would not only stimulate his interest, arouse his ambition, and bring out the best in him, but you would also indirectly, but none the less surely, benefit yourself by the increased thoroughness and sincerity of his workmanship, enabling you to take a real satisfaction and pride in your son's achievements as well as in the greater advantage to your business.

If you are a manufacturer, take the boy into your business for a while, and find out in what direction his ability seems to lie.

Or if you happen to have a few acres of land, try the sensible and interesting experiment of giving him a bit of ground of his own, and see what his own labor and ingenuity will do. And if you are a farmer, and your son is already helping you in various ways, try putting the old relations on another basis, and give him a little personal share in the profits of the farm. Stop taking his labor for granted; stop regarding him as a sort of necessary burden whose youthful assistance hardly outweighs the expenses and trials of his early care and bringing up. Acknowledge that the pleasure and comfort which his babyhood brought into your heart and home suffi-ciently repaid the trouble that he may have caused you, and, considering the first account as "paid in full," plan the future on a new and, if possible, a fairer basis.

Consider, too, the difference in effect upon the boy produced by board and clothing given as a sort of charity, and that paid him as the actual earnings of his work. Think how you can appeal to his responsibility and self-respect, by the knowledge that he is being paid a fair return for all his effort. Think, too, how you will be rewarded for your confidence and fairness, by the earnest endeavor which it will call forth.

Think the matter over; give the boy a chance to prove what he can do; give him a fair proportion of the profits, a little personal corner in your plans, and as healthy and wholesome conditions as may be in which to work. And in the end you may have a son as well as a business, or a farm, that you may be proud to call your own.

After all, there is hardly any problem confronting you that affords more opportunity for a display of genuine patriotism than this question of the Boy. There are few ways in which you can do more to benefit your country than by helping to mold the value of its future manhood and citizenship. There are few fields that hold more room for wholehearted work and sympathy, pleasanter cooperation and companionship, than this task of rightly educating ficial sense of the word, but in its highest and deepest meaning: the "drawing out" of all the best ideas and efforts and the unfolding of all those latent and inherent qualities and instincts that, under kind and practical guidance, build up the stuff that makes a Man.

STENCIL DRAPERIES FOR A COUNTRY HOUSE



STENCILED DRAPERIES FOR A BROWN AND GOLD LIVING ROOM, DESIGNED BY HAR-RIET JOOR

N selecting draperies for a country home, or a city house in the summer time, nothing is so wholesome as curtains and couch covers and pillows made of thin washable materials decorated in some way that will make them easy to keep clean and fresh. One of the most interesting forms of decoration that can be applied to furnishings of this kind is stenciling, and it has the added advantage of involving little labor and time in its execution. For the busy worker or one not sure of her ability to design effective motifs, perhaps the wisest plan is to use stencils designed by someone else, but the most delightful way to furnish one's house is, of course, to evolve one's own designs and give to them the intimate touch that can be gained in no other way.

Suggestions for designs will never be lacking to anyone who will look for them, for they may be found anywhere. A favorite flower, conventionalized, might be used as the basis for the treatment of a bedroom, but for a room of more general character, like a living room or dining room, the choice of design might be made from some specimen of plant life found growing in the home garden, a blossom of interesting character picked in a nearby wood, or even a plant of decorative outline seen in a florist's window. The country is rich in possibilities, but the city holds some as well, only they are a little harder to find.

The designs for the draperies shown here were evolved from the poinsettia, and might easily have been suggested by A COUCH COVER ORNAMENTED WITH STENCIL DESIGN OF POINSETTIA.

the interesting placing of a plant in a window, showing unusual combinations of leaves and stems.

Any color combination may be selected for this work, as the designs are usually very highly conventionalized and lose somewhat of their distinctive arbitrary characteristics, but are thereby rendered more adaptable to a definite environment. This particular set was developed in brown and gold on a lighter background, and is intended for use in a living room where the woodwork is finished in brown and the walls are golden tan. In consequence these draperies give just the accent needed of warmth and light in the color scheme of a room not overflowing with sunshine.



POINSETTIA DESIGN FOR PORTIÈRE.

216

STENCIL DRAPERIES FOR A COUNTRY HOUSE

Three different stencils were cut for this design,—a large one of the leaf clusters only, for use upon the portières, a medium-sized stencil of leaf clusters and stems for the couch cover and the pillow, and a still smaller arrangement of leaves and stems for use on the window draperies. The whimsical character of the plant is suggested in these varying arrangements of the motif in the triangular groupings upon portières and curtains, and this treatment tends to lessen any monotony that might be felt in the design if developed in one way only.

A sheer cream-tinted batiste was the material chosen as the most suitable for the window draperies, and the stencil design selected was grouped upon it in the form of an open triangle, five clusters of the stencil motif forming the bottom of the triangle close to the hem, and one cluster forming the apex of the triangle about three-quarters of the way up the curtain. The three-inch hem at the bottom of the curtain was outlined with a double running stitch in heavy brown



SMALL DESIGN FOR DOILIES, TABLE SPREAD, OR PILLOW.

floss, mercerized, and a half-inch band of brown stenciling along each side of the curtain on the selvage furnished the finishing touch.

Three strips of Russian crash in the natural linen color cut to the length required were whipped together to make the couch cover designed for this room. The strip that extends to the floor in front of the couch was the only one decorated, and on this strip the design was repeated six times, making the decoration fairly close. In the line drawing shown of this motif, the design is cut in half, so that in applying it, two stencils will have to be cut to form the squares shown in the picture. The central tufts above the cluster of leaves were accented with long stitches of mercerized old-gold cord, and these furnish the high lights needed in the design. The decoration was completed by stenciling a solid band of



STENCIL DESIGN IN POINSETTIAS FOR CURTAIN.

brown four inches deep at the bottom of the cover, and another three inches deep directly above the stenciled clusters. These bands were outlined with the oldgold cord, which was also used in whipping the strips together.

The square pillow was made of Russian crash, 20 inches wide, and one square of stenciling with three clusters of leaves forms the decoration, edged by a wide band of stenciling. The central tufts were left unaccented, and the pillow was finished around the sides with heavy oldgold cord.

Cotton or domestic monk's cloth in the natural color was used for the portières and the largest design, of leaf clusters only, was stenciled on so that the whole design would form a triangle when the portières were drawn together. straight stems that extend from the leaf clusters to the stenciled band at the bottom of the portières were made by pinning two parallel strips of stencil paper one inch apart on the cloth, and painting in the open space. When only half of the stencil design is to be used, as in the highest cluster on the portière, a strip of stencil paper should be laid over the part that is not to be used, and the other part stenciled in the usual way. A solid band four inches deep was painted across the

STENCIL DRAPERIES FOR A COUNTRY HOUSE

bottom, and another two inches wide extends up the inner side of each portière. The tufted centers of the leaf clusters were finished with large stitches of the old-gold mercerized cord.

Artists' oil colors mixed with benzine were used for the curtains, couch covers and pillows, as these were made of materials that could be laundered without much difficulty. As the monk's cloth used for the portières made them far too heavy for satisfactory laundering and they would have to be dry-cleaned, a less expensive dye, which can be obtained in large tubes, was used for stenciling them.

There are many flower forms that lend themselves easily to the simple requirements of a stencil design.

It is a good plan when designing a stencil to place the flower in silhouette against a light, or let the sun cast its shadow upon a white curtain, or even to half close the eyes so that only the main lines can be seen.

A good designer gets his perfect design much as a lawyer wins a case—namely by





DETAIL OF STENCIL DESIGN FOR PORTIÈRE.

the "process of elimination," for it is what one leaves out as much as what one puts in, that makes the design choice. To make a design simple enough to use as a stencil, means that the main lines only must be caught and all minor ones overlooked. Endless are the possibilities for stencil use of the four-petaled dogwood, the five-petaled blackberry with its thorny stem and deco-



rated berry, the whorl of the daisy, the seed pod of the lotus or the poppy.

And among the leaves of the flowers can be found beautiful lines, like the leaf of the water arum, the eucalyptus, nasturtium, oak and magnolia. The orchid makes a shadow that can be adapted in many decorative ways, and all such gracefully stiff flowers as the daffodil, tulip, crocus, are endlessly suggestive for frieze or border.

To take up the study of botany at the same time that you are designing your own stencils is to gain a double joy in the work. The early spring tree blossoms will furnish a most interesting study as well as inspiration for valuable designs. And eventually you will find your botany actually helped by your effort in designing.

PRACTICAL POINTS IN STEN-CILING

A ND now that one can procure so easily not only all the necessary stencil materials and tools, but also a very liberal and artistic assortment of designs, the average person, who may not be especially gifted with originality in that direction, is able, instead of trying a series of doubtful experiments on his or her own account, to choose from the various designs upon the market whatever may be most appropriate for the place and purpose.

If wall treatment is attempted, a few essential points should be kept in mind. In the first place, the wall should not be made too prominent, especially in small rooms, and it should conform to the general color scheme, of which it usually gives the keynote. If pictures are to be hung, the wall should serve as an unobtrusive background, the plainer the better; and if a stenciled frieze or border is used, the design should not be too prominent, but should blend harmoniously with the other decorations of the room. A painted wall, besides being the most sanitary, is best adapted to stenciling, the best foundation to work on being a rich, flat finish which can be washed readily with soap and water without fear of spoiling its original beauty.

The actual application of stencils is very simple, if carefully done, and all tiresome and difficult work is eliminated by the use of the ready cut stencils on the market, which are made of tough, heavy paper, oiled, seasoned and shellacked. The colors, too, are prepared for immediate use, and afford a wide variety of shades.

In planning a stencil border for the walls, careful measurements should be made, and a pattern chosen that can be adapted most easily to the necessary interruptions of corners, windows and doors. The stencil is then fastened to the wall with thumb tacks in the first position desired, and a brush selected of a size suitable for the stencil and its openings. A good direction for applying the color is as follows:

"Fill the brush well with the color and wipe off all superfluous material on the edge of the cup. Do not attempt to brush on the color, but rather tap or pounce it on the wall through the stencil openings. (It is usually best to try out the color on a stiff piece of cardboard or other material to make sure of your tints.) Watch the

work carefully, and clean both sides of the stencil occasionally, thus keeping color from running under it. Turpentine or benzine should be used for this purpose. The stencil is then placed in its next position by means of the small guide marks provided, and the same operation repeated. When a corner is reached the stencil should be slightly bent if necessary, in order that the design may be carried into the corner as far as possible; the balance of the design may then be touched in with a small brush."

Among the various kinds of fabrics which the stencil can be made to beautify are Russian crash, denim, burlap, linens of all kinds, canvas, muslin, cheesecloth, madras, poplin, bobbinette, silk, etc. With the exercise of a little effort, ingenuity and taste, very pleasing results can be obtained in the way of pillows, curtains, portières, and the various other touches of drapery that a house affords; and as a book of directions is always included when the stencil outfit is bought, the user should have no trouble in handling the simple tools.

In fact, there is no end to the pleasant possibilities that lie in that direction for those who are trying to make their surroundings beautiful.

As a means of securing a small income the doing of stencil work is especially worth considering. It can be done with so little inconvenience, is invariably salable if reasonable in price, and is a means of artistic growth at the same time that money is being earned. It is especially practical as it requires very little investment for the tools and patterns. As soon as one is sure of the technique of the craft, the work can always be done on order, which means no outlay for materials and no loss of time.

One of the points never to be forgotten in the doing of craftwork as a means of livelihood is to study the price in relation to actual market values. You cannot put a set price on your own time when you begin to regard yourself as a craftworker, and decide that others must accept your estimates. There is but one way in which to market your goods for the public, and that is, according to the demand. You have got to consider that the finest craftwork in the world is a commercial output. If people are only willing to pay a little more for interesting handwork than for clever machine work, for the time being you must adjust your prices to the market.

ORIENTAL FABRICS IN GOOD COLORS AND DESIGNS FOR MODERN AMERICAN HOUSES

HOME makers who love choice fabrics, who find pleasure in rare weaves, soft colors, excellent design, will take great interest in the Oriental stuffs now to be obtained in America. Oriental craftsmen understand well the art of color harmony, of design, of weaving, and every woman who is engaged in the delightful task of furnishing a home will be glad to know that these rare combinations are to be had at prices that put them within the reach of the most moderate income.

Especially suited to Craftsman furnishings is a coarse Bulgarian crash. It is cool in tone (coming in natural or light granite colors), washable and can be effectively ornamented, if desired, by bands of hand-blocked India print cotton or Japanese art chintz. The cost of this crash is 45 cents a yard, 30 inches wide. The India print is 30 cents a yard, 31 inches wide and, considering the fact that it can be cut into many bands varying in width from three to seven inches, the cost of a rich-colored border for a curtain is very slight.

Another useful material is Natsu, an open-weave cotton shown in almost every solid color. It will be much appreciated for use in summer bungalows, bedrooms, coming as it does in light blues, tans, greens, etc. It is washable and costs but 35 cents a yard and is 46 inches wide.

There is also a Moorish cotton, twotoned and of most unusual weave, made in red, brown, tan, gold and dark blue. This can be used for curtains, portières, sofa pillows and other charming purposes in the summer home.

Kutch cloth is an unusual washable fabric that will prove of use to all home makers. It comes in beautiful tones of gold, brown, blue, tan, red and green solid colors and can be stenciled to advantage, or bands of Japanese art crepe can be stitched upon it. It is of medium weight, interesting texture, and is 35 cents a yard, 36 inches wide.

Bagdad tapestry is a rather heavy cotton cloth with an exceptionally beautiful coarse weave and is especially suitable for use on the walls, or for portières in

Craftsman houses. It can be obtained in all the dark rich colors and when embroidered in simple lines cannot be excelled for decorative use throughout a home.

Among the silk fabrics to be found is one something like rough pongee, only it is more open. It is called Shikii, and infinite are the ways in which it can be used. It is valuable as window curtains for the light can stream through it in soft radiance, yet it is not transparent as are the various nets. Vestibule panel curtains can be made of this material, and bands of Bokara net sewed upon it. Shikii silk comes in all solid colors, and the Bokara nets in old blue, tan, rose and, in fact, almost all colors and in many charming patterns. There is one with alternate star and Grecian "stair" stripe that can be cut up and used in many pleasing ways.

Shantung silk can also be used as the Shikii is used, and the price of both these silks is \$1.50 a yard, 36 inches wide.

Another good way to use the Bokara net is to cut strips of it to border Honzomie cloth. Honzomie cloth is particularly suitable for bedspreads and couch covers, and can be obtained in almost any color one may desire.

Still another charming and durable cotton material is Grecian tapestry. It falls in soft folds so that portières of it are most satisfactory. It resembles somewhat our rep goods, that will always be popular.

Egyptian tapestry can be used in similar fashion for it also falls in soft folds and is of medium weight. In texture, it is rather like the well-known basket weave, though it has a definite individuality.

Moorish tapestry is still another medium weight goods of interesting weave. These three useful materials can be had in all the solid colors, and the price is \$1.50 a yard, 50 inches in width.

There are innumerable Oriental materials for window curtains. The wellknown Madras net comes in every conceivable color and design, and is quite reasonable in price. One formal pattern with large trees and many birds flying among them can be cut to advantage in making vestibule curtains. It can be used so that one tree would fill a small square window, or that parts of two trees with the birds between would fill the space. These nets show many conventional patterns that can be cut and appliquéd upon other materials with good effect.

And there are the white and cream Assyrian nets that are destined to become popular because of their varied patterns. They are to be found in the squares and stripes that can be cut up and used in so many ways by any ingenious home maker.

For simple bedroom curtains, bedspreads, dresser scarfs, etc., there is nothing more charming than the hand-stenciled Japanese silks. The only difficulty with these silks is that they plunge the beholder of them into a maddening indecision!

There is a light-weight silk called Hikagi that comes in all the solid colors that can be used to advantage with these silks.

Japanese chintz is also shown in bewildering variety of design. Those of antique pattern and in dull, rich, old gold, green and red can be used in numerous Yet attention must be called to wavs. the use of these as wall coverings. These antique chintzes and many of the Japanese art chintzes can be used to panel ceilings of houses, especially the roughly finished country houses. Or the walls could be hung with Kutch cloth or Bagdad tapestry and a frieze made of the There is also a fascinating Japchintz. anese wash tapestry that comes in width suitable for couch covers or portières.

The inexpensive blue and white Japanese towels can be made into "runners" for the summer dining table, and are not only most charming to look at but are most practical, inasmuch as they are much easier to keep clean than the usual long white cloths. Every woman who loves to see her table look attractive and yet has to struggle with the cost and labor of keeping it fresh will rejoice in these run-They can be cut so that strips of ners. any number required can be laid across the table, and one long one run down the full length of the table. As the table requires extending or reducing this long runner can be unfolded or folded in the center of the table and a low bowl holding flowers will conceal the folds.

These blue and white towels make excellent splashers for the bathroom, for they are decorative, cheap in price (10 cents each) and can be washed easily, and often, without injury. They are also charming when used at the sides of a window over a fine net sash curtain. They can be used as dresser scarfs, or sewed together make a serviceable spread for a bed. Or they can be hung as portières before a closet instead of a door.

If the Oriental fabrics mentioned are not as rich in quality as is perhaps desired by those with more elaborate taste, there are brocades from many lands, marvelous in sheen and color and glowing with real thread of gold. These cloth-ofgold brocades can be procured at prices ranging from \$2.50 to \$50 a yard, and are beautiful as pictures.

LITTLE GREEN GUESTS

P ERHAPS one of the most cheerful as well as inexpensive forms of decoration is the use of flowers and growing plants indoors. In a country home they are, of course, inherently appropriate, linking the small domestic kingdom to the big Nature-world outside. But it is in the town or city house that they are especially welcome, for if you cannot get to Nature, you can at least make her come to you.

There are so many different ways in which these natural decorations may be used, and they repay so richly in their silent way the little thought and care that need to be expended on them. A few blossoms in a vase, a spreading palm, a trailing creeper, or a hanging basket filled with ferns, may serve to beautify many an uninteresting place, bring sunshine into the dingiest room, and carry to the exile a message from the woods and fields. A growing plant will redeem many an ugly windowsill, and do much to compensate for the lost joys of spring. And then, there is the keen, childish pleasure of watching something grow! Does this not in itself make a garden a delight?

Truly, the value of green things in a home is not confined to decorative qualities alone. There is a certain air of friendliness and companionship about a plant that holds a spiritual comfort and inspiration. The note of color and unfolding leaf are restful to both tired eyes and mind, and often serve to turn the thoughts away from the worry and intensity of city life into quieter and more pleasant channels, into green pastures and beside still waters where the soul finds peace.

221

0

CRAFTSMAN NURSERY FUR-NITURE AND. DESIGNS FOR UMBRELLA STANDS

THE drawings for cabinetwork prepared for publication this month are all of strong sturdy pieces of furniture intended for use in a nursery. They are simple in construction and finish, and are most easily made. Furniture for the use of children is not one of the things most apt to be thought of by the home cabinetmaker, and yet there is nothing so useful, and nothing that will bring so much pleasure and comfort to the wee members of a family. Little legs and arms usually have to be exerted in order to adapt themselves to fur-

niture made for grown-ups, and children always experience keen pleasure in having things that are distinctly their very own. Children's furniture, unless specially made and very expensive, is usually likely to be flimsy in construction and adapted only to the light weight of the little owners, but the pieces here shown are heavy enough to be used by big brother and sister, too, and solid and well balanced enough so that the utmost childish effort will not tip them over.

The table illustrated is especially adapted for doll's din-



ner parties, playing store or for supporting an entrancing picture book. Its construction is so simple as to be almost primitive. and would naturally be the piece to start on in making the set. This table measures 3 feet long and I foot 10 inches wide at the top, and stands I foot II inches high. The thickness of the top is 3/4 of an inch. and the ends are I inch thick. The skids under the top measure 11/8 inches thick and 21/2 inches wide. The stretcher that connects the ends is 11/8 inches thick and 3 inches wide. The ends taper slightly and are 16 inches wide where they are joined to the skids and are 20 inches wide at the bottom.

The top of the table can be made of one solid board, or a number of strips of wood can be glued together to the width required.



A CHILD'S CABINET.

These strips should all be made with a tongue or groove edge. Then the glue should be applied and the whole put in clamps to bind the pieces together. When. gluing pieces of wood together, always heat the wood before the glue is applied, so as to allow the glue to penetrate the pores of the wood and make the joint more firm. If hot glue is applied to cold wood it will harden immediately and render the joint insecure. The ends may either be doweled or mortised into the skids. If doweling is decided upon, 3/8-inch dowel pins should be used, about $3\frac{1}{2}$ inches apart. The stretcher that connects the ends should be cut with a tenon long enough to project through the ends and allow for about a 3/4-inch pin to be driv-



en through the end of the tenon, binding the two end pieces against the shoulder of the stretcher. Another dowel pin about 1/4 or 5/16 of an inch in diameter should first be driven through the extreme end of the tenon across the grain of the wood and beyond where the larger pin is to be inserted. This serves to strengthen the wood at this point and obviates any danger of the end of the tenon splitting or breaking off when the larger dowel pin is driven through. The bottoms of the ends are cut under as shown in the illustration. This gives an effect of lightness to the design, and also makes the footing of the table more secure in case the flooring should be a little uneven. After the table is framed and pinned the top should be connected to the skids with the usual table irons. All the corners should then be smoothed with a block plane, and sandpapered.

The piece of furniture that inevitably suggests itself as belonging to the

table just described, is the little settle here shown. A settle is so unquestionably more useful in this connection than a chair would be that it needs almost no comment in regard to its selection. It will hold almost any number of dolls and their mother, so that she mav supervise their table manners, or it will serve admirably as the seat of honor for a guest or two. The construction is very similar to that of the table, and is exceedingly simple. The measurements of this piece are: 2 feet 8 inches high at the back, 3 feet 6 inches long, and the seat is 13 inches high and 12

inches deep. The top rail is made 2½ inches wide and the lower rail is 4½ inches wide. The seat is 1½ inches thick and the stretcher under the seat is 1 inch thick and 3 inches wide. The ends are cut as shown in the drawing, and a groove is cut across the inside of each end for the seat to fit into. The grooves should be

about 5% of an inch deep. As shown in the drawings, the back rails are doweled to the ends, but they could be mortised, allowing the tenon to project from the ends and a dowel pin driven through the mortised joint from the back. The stretcher under the seat is mortised through the ends in exactly the same manner as described for the table. The bottoms of the ends are cut in the same way as those on the table, and for the same reason.

The cabinet that completes this set of nursery furniture would prove itself to be most useful. There are endless things needed by children every day that require some easily accessible place in which they can be kept. A cabinet constructed from some simple design, like this one, would solve many a problem of where to keep the children's toys and books, and incidentally would afford an opportunity for the little people to form habits of neatness and orderliness, for the dimensions of a cabinet like this one make it an easy matter for children to put away their



CRAFTSMAN NURSERY FURNITURE



own toys when they have done playing for the day. Habits of orderliness are often more easily acquired by children at an early age, and once learned make their practice less difficult in later days.

This cabinet is 3 feet 4 inches wide, 3 feet high and I foot deep. The top is 3/4 of an inch thick, the ends are I inch thick, and the shelf and bottom are each 3/4 of an inch thick. The rails under the bottom are $\frac{34}{10}$ of an inch thick and $\frac{234}{10}$ inches wide. The back is $\frac{5}{8}$ of an inch thick. The drawer front is made 3/4 of an inch thick, drawer back 5% of an inch thick, drawer sides 1/2 inch thick, and drawer bottom is 3/8 of an inch thick. The ends of the cabinet are connected at the bottom by mortising the bottom piece through them. The mortise is cut crosswise of the grain, and two tenons project through the ends on each side. There are two bottom rails, one in front and one in back, directly underneath the bottom piece,

set back about 3/4 of an The shelf below inch. the drawer is doweled to the ends. The top should be fastened to the ends with table irons. Rabbets are cut into the backs of the top and bottom, into which the back piece may The shelf fits be fitted. snugly against the back, through which holes are bored so that it may be screwed to the shelf. These holes should be considerably larger than

pansion and contrac-CHILD'S CRAFTSMAN tion of the wood. The SETTLE. back is also screwed to the top and bottom

in the same manner. If a back of one solid piece of wood is not obtainable, one might

be built up of tonguegrooved boards, running up and down, and each board being fastened to the top, bottom and the shelf with two screws at each point of fastening,-the screw holes made large. The drawer slides on the

same kind of track that we have described so many times. The bottoms of the ends are cut in the same way as the other two pieces shown.

An interesting, and perhaps more practical way to make this cabinet would be to finish it with a thicker back, just as high as shown in the illustration, and without the top. In this way it could be made to serve also as a seat and thus take the place of two chairs.

The metal work described this month shows three slightly varying models for umbrella stands. The first stand shown in the group measures 30 inches high and 10 inches in diameter at the top. It is made in three pieces,-top, bottom and center cylinder. The three pieces are first made in the form of cylinders, brazed down one side. The top and bottom edges of the two shorter pieces are then flared out and turned over a wire. The edges that connect these pieces to the center cylinder are made in the shape of a lock, flared out and then turned



CRAFTSMAN UMBRELLA STANDS

in again, which allows the center part to lock in it, as shown in the small detail drawing. The joints should then be soldered. In assembling these three pieces, be sure to have all the joints meet exactly, so that the brazing will be in line.

The second and third designs are made in one piece, and the method of construction is much the same in both pieces. They should be made in the form of a cylinder, the size of the smallest diameter of the piece when finished. For instance, if the finished stand is to be 8 inches in diameter at the smallest point, the cylinder should first be made 8 inches in diameter and then flared at both ends to the desired dimensions. As



THREE DESIGNS FOR CRAFTSMAN UMBRELLA STANDS.

shown here the second design is 10 inches in diameter at the top, and the third one 12 inches in diameter at the top; they are both 30 inches high.

These stands should be made of No. 18 gauge copper or brass. In all cases the top and bottom edges should be turned over a wire—preferably brass, as it will not rust.

We show three different designs for handles, which, of course, are interchangeable, according to the taste and wish of the worker. These handles should be made of No. 16 gauge metal, cut the shape of the design chosen. The center part of the strap is raised enough to allow the ring to fit into it. The ends of the ring meet under this strap, which hides the joining, and then the strap part is riveted to the side of the stand. There are two handles on each stand.

All three designs are made in the form

of open cylinders,—that is, the bottom is made separately in the form of a pan or tray, and fits inside of each cylinder. When the bottoms are made in this fashion it is a comparatively easy matter to empty the drippings from the pans, as the cylinder can be lifted off and the pan or tray cleaned, without the burden of handling the whole stand, as would have to be done if it were all in one piece. The trays are fitted with handles or rings to facilitate handling them.

To fashion an umbrella stand in either copper or brass, giving it the charm and dignity which such an article of furniture demands, will be something well worth

> while for the amateur worker, and here he has a most excellent opportunity to make the trial. With the instructions we have outlined, and having in mind just the place where this piece must stand when he shall have made it, he is sure to give it an individual touch which will make it distinctive and satisfying, for every piece of work done by hand takes on in a way the spirit of the workman.

> Just at this season of the year the designs for umbrella stands which we have shown will be especially desirable, as they lend themselves admirably to use indoors or out. Placed just within the entrance door of a simple bungalow or standing conveniently outside on the roomy porch, they will at once be decorative and usable. Though

planned for homely service and suggestive of drizzly days one can imagine them filled with bunches of golden rod for want of a better receptacle. In fact, field flowers of any description seem inevitably to gain a touch of intimacy with their surroundings when placed in vases of brass or copper, and in a climate where these stands are not often needed for wet umbrellas they could not be put to better or more decorative use.



WORKING DRAWING FOR TOP OF STAND.

THE VALUE OF MAKING THINGS AT HOME

HERE are two different ways of "doing things yourself," just as there are two different meanings to the The "home-made." first term stands for the kind of work that is done thoroughly and well, done with personal interest and personal pride; not polished, perhaps, or up-to-date, but at least genuine. Then there is the other meaning, one of contempt, implying a certain inferiority of workmanship, a certain shabbiness, a lack of "style," the result of carelessness or inability to compete with the more scientific methods of the big manufacturer.

But why is it not possible to combine the old-fashioned thoroughness with the skill of modern technique? It can be done.

Take, for instance, the art of cabinetmaking, or metal-working, or any branch of labor which is useful and decorative in the home. If rightly undertaken, with the proper tools and material, the right enthusiasm and the right purpose in view, what could offer better training for man or woman or growing boy? What could afford a better opportunity for practical manual labor and mental activity? What could be more helpful to a young mind than to have the pleasure and difficulty of contending with actual facts, actual problems of mechanical construction? And what could be more enjoyable than the task of making your own home a place of greater comfort and beauty?

For there is a peculiar satisfaction in those little personal efforts, no matter how obscure, which can be brought to bear on everyday life and surroundings, and the results of which are often beautiful and beneficial out of all proportion to the amount of labor they involved.

There is so much of lasting good, such possibilities of beauty, wrapped up in the right accomplishment of little things. Not only is such work in itself a pleasure and a reward, but it has an influence upon the character of the one who does it which is by no means to be despised. Whatever you make, whatever you build, no matter how seemingly insignificant, goes into the making and the building of your own character, so that the quality of physical and mental effort expended on the task reacts at the same time upon the worker.

That is only another way in which Na-

ture enforces her great law of Compensation.

To expend your time and labor, your faculties of ingenuity, originality and forethought on something that will beautify, simplify or add to the comfort and convenience of your own surroundings is a task of many-sided pleasure. So much healthy, genuine pride can be derived from the knowledge that you yourself are responsible for the things that make up your own personal environment. No spirit could be more in contrast to the utter listlessness and indifference with which the majority of persons, it is to be feared, still regard their homes, surrounded as they are by objects which are perpetual evidences of their foolishness and waste. These badly designed, ill-made and worse colored articles, the meaningless product of our modern factories, freaks of a passing fashion, the result of some manufacturer's or buyer's whim, made not to use and enjoy, but to sell and despise,-what possible influence for good can they have upon the lives and characters of those who make and buy and Are they not rather likely to use them? pervert both eye and mind and kill a sense of the harmonious, by their insistent reiteration of a false standard of workmanship and art?

In contrast to this display of ignorance, indifference and dishonesty, consider the effect of plain, solidly built, well-thoughtout furnishings. Here indeed is something very different. Behind each piece of wood, behind each curve of metal, behind each fold of tapestry or simple curtain is an underlying object and principle. It was made to fill a certain place, to supply a special need; and it is this inherent purpose, this definite thought, this appropriateness and this practicality of design which is more likely than anything else to result in beauty. If a thing is fitting, suitable, comfortable, restful, convenient, made of good materials with proper tools and a certain amount of technical skill it can hardly help being pleasant to look upon, and is very apt to be not only an admirable sample of workmanship, but a real bit of art.

So, for those who have any gift at all in the way of making things with their own hand and heart and brain, there is an infinite amount of comfort to be derived from this primitive but beautiful instinct of "building one's own shell."

THE MOTOR-CAR AND COUN-TRY LIFE

T would be difficult to exaggerate the usefulness to both suburbanite and farmer of that rapidly growing agent of locomotion-the motor-car. It is becoming an invaluable link between city and country, while its steady increase in mechanical efficiency, combined with diminishing cost, is placing it within reach of those who need it most. Its obvious advantages in economy of time and labor, and in relieving the burdens of the overworked and patient horse; its value in severe weather. making the farmer less dependent on the eccentricities of climate; its convenience to the owner of the country residence in bridging the gap between house and station; and its use in emergencies-to the country doctor, for example,-all these combine to make it an important factor in rural development.

The reawakening interest in a normal and well-balanced life which is slowly but steadily gaining ground; the reaction from the stress and tensity of the overanxious, overcrowded cities: the movement natureward on which THE CRAFTSMAN is laying so much stress, are due largely to the fact that people are at last beginning to realize that rural life need not after all be a mere vegetative existence. They are beginning to feel that the methods and inventions and devices of civilization are of little value unless they are applicable to something broader than the unwholesome congestion of the city. They are beginning to see that if scientific heating, ventilation and plumbing are necessary and practical things in a big metropolis, they are just as necessary and just as practical in a village; and that if comfort and cleanliness and beauty are desirable attributes of a town establishment, they are just as desirable in a cottage or on a farm.

With this attitude toward the interior problems of the home, comes a similar and equally sensible attitude toward the question of transportation. It is not enough that railways spread their metal network across the continent, minimizing space and uniting the consumer in the East with the producer in the West; there is still a local need which they cannot fill, a personal equation which they are too big to solve. It is beyond their power to eliminate entirely that terrible and very actual isolation which has so long haunted the rural districts everywhere. The railways have done their part; but a smaller, a more intimate medium is required for that. And it is right here that the motor-car makes its appeal.

With this convenient means at his disposal, the farmer is no longer of necessity a hermit in the wilderness. His horizon is wider, his outside interests are increased, and he is brought into contact with people and events which he might otherwise have never known. Besides broadening his mental and physical outlook it keeps him in touch with the latest improvements and inventions in the agricultural art, and thus directly benefits his work.

Considered from the other point of view, the possession of a motor-car enables the business man to travel conveniently from his office to his country home. Not only does the glimpse of outdoor life relax his overactive brain and invigorate him for further effort, but by this means he is able to give his children the healthy, normal surroundings that their growing minds and bodies demand.

In fact, the advantages that might be mentioned as the direct and indirect results of the introduction of the motor in the country, are as interesting as they are numerous; an incidental but vital item being its influence in bringing to the fore the question of "good roads,"—another phase of rural life that has an important bearing on our national and individual development.

Above all, the subject has a social significance that is by no means to be overlooked. This conquest of distance, this contempt for geographical boundaries, not only strengthens commercial relationships but must eventually result in added friendliness between people who have too long been kept apart. With easier and more frequent intercourse, and more coöperative methods, there will come a growth of mutual inter-The farmer will ests and understanding. cease to look upon the city-dweller as a stranger and an alien-almost an enemy; and the city man, instead of assuming a superior and unsympathetic attitude toward those who have not had the advantages of which he boasts, will come to respect and love the guardian of those natural products and resources from which the imperious city draws its power.

Any mechanical invention which proves itself a civilizing, humanizing agent, cannot but be welcomed by all who feel the need of closer association of interests between city, suburb and farm.
A FISHING LODGE

A FISHING LODGE

O more suitable plan for a fishing lodge could be devised than the one here shown. It fairly radiates hospitality, seeming to welcome the visiting angler with outstretched arms. It suggests a woods spirit almost birdlike in quality—for its two large wings are spread quite like a bird in buoyant flight. Its doors open wide from porch and veranda, inviting you from every side. The windows are many, letting in as much of the sweet out of doors as possible and giving view of lake at dawn and eve.

The bedrooms are light and airy and as

purpose of uniting house with ground, adding much to the beauty of the exterior.

A detached kitchen is planned to be built at the north of the lodge, thus insuring the guests who are fortunate enough to spend a vacation here an especial sense of seclusion and freedom.

Built of concrete and stone the lodge is of course fireproof and therefore a matter of most vital importance for all buildings that are destined for a forest country or that are left unguarded most of the time. The construction of this particular lodge is practical in the extreme, for the lines are simple, hence there are no difficult complications for the builder or the in-



sleeping room, leaving the lesser joy of bedroom for the novice in outdoor life.

The living room is broad and roomy with open fire and open window in league for comfort and beauty. The arrangement of open pergola porch at the west and the more sheltered veranda at the east is most charming not only because of the varied uses to which they can be put, but because of the beauty of line and balance that they give to the house.

The slope of the ground permits the construction of a cobblestone parapet with inclined abutments, which adds much to the beauty of the lodge, connecting it in suitable way with the ground. The large stone fireplace built outside the house serves the same terior furnisher to face in this direction.

You will notice in studying the floor plan that the lodge can be entered from all sides, for the triangle of porch and veranda fits in with the triangle of the rooms.

The three porches afford the occupants of the lodge ample opportunity to obtain sun or shade in the different hours of the day. One can move with the sun from porch to porch, and there is always the pleasure of watching the beginning or the ending of momentous mountain days.

Men and women who go up to the mountains for their few vacation days from the city, although they want shelter and comfort for the nights and bad days, nevertheless want all the outdoor life possible.

THE PROBLEM OF THE ROOF AS A PRACTICAL, BEAUTIFUL FEATURE OF HOUSE BUILD-ING

T HE first house ever constructed by man was no doubt merely a roof a rude attempt at shelter from the burning rays of the sun or the chilling rains. As he laid the branches of the pine tree so that the needles pointed downward, allowing the water to run off his shelter instead of inside it, and pitched it at a stiff incline, he unknowingly set in motion a problem that man has grappled with ever since, with the "problem" victorious most of the time!

For this matter of a "roof over our heads" faces every architect. It haunts his dreams, it leers at him through the day, and the success or failure of his whole house depends upon the conquering of, or the surrendering to, this centuries-old roof problem.

Primitive man had only the utility of his roof to consider, and worried not at all about its æsthetic quality. He took the material nearest his reach to construct it. If in the open country, he bound grasses or reeds together; if in the forest, he took branches of the trees; if in the deserts, he made them of the earth under his feet, or piled stones into sheltering cairns.

The builder of today wanders over all lands and studies the roofs of all nations, their pitch, angles, colors, materials. He not only takes advantage of the material at hand and experiments upon it in every way, but by putting himself in touch with the results of the experiments of all other builders, he now has a pretty complete knowledge of the materials best fitted to withstand the onslaughts of weather and time.

The matter of the beauty of his roof is not yet so completely under his control, but bids fair to yield to the irresistible force of his mind, as everything, every problem, does in time yield to him who has been given dominion over all things.

The roof is the most conspicuous feature of a house when seen from a distance and gives decisive character to the house from every stage of approach. When the lines of it are well chosen, it is the picturesque note from every angle as well as from every distance. When the lines of it are bad, it overshadows completely all the good points of the house, so much so that it is almost.

impossible to tell if there are any good points or not. Especially is this true in regard to small houses, to the little country homes that almost everyone is secretly or openly desiring to build, or building.

The roof, therefore, should receive first attention as a note of beauty as well as of shelter and should be carefully planned as to line and wisely chosen as to material. The modern roofing materials are legion the difficulty is merely one of choice—for all strive to have the qualities of practicality and endurance demanded by everyone.

The prepared roofings that are now on the market deserve especial investigation, There are various fibers, tarred or asphalted felts, papers treated with rubber, paint, etc. They can be used on almost every kind of building from little summer shacks to the largest of up-to-date skyscrapers. The economy and practicality of these waterproof and fireproof prepared roofings are beyond question, and they also are being made in colors and textures of great beauty.

These modern materials solve many of the roof problems of the day and are so easily applied that they will prove a boon to amateur builders all over the land. Sometimes they come in rolls with one edge straight and the other serrated in different patterns to give a decorative note. These fibrous roofings withstand the severest of weather, as well as the onslaughts of time. They come in many beautiful colors that will harmonize with a country environment as well as the city's. The color is generally inherent in the material, thus adding permanency to it, though some are shown in neutral tints so that any color desired can be put on to suit the taste of the builder.

The skyscrapers have brought about new roof problems that these modern roofings meet in satisfactory manner, for they can be used upon flat surfaces as well as inclines. Gravel and slag can be laid over • these materials if desired.

The artistic side of the roof expanse of skyscrapers is not of so great importance, for they cannot be seen from the ground. To make them substantial, fireproof and waterproof is all that is required—at least until the day aviators complain that the highways of the air are being ruined in beauty by flat monotonous roofs, and demand civic beauty for the housetops as well as in the subways. In those days perhaps we will enjoy the best part of our city houses—the roof—and have gardens and seats upon them as in Persia and Egypt, and have leisure to look at the sun as it sets, the distant ocean or faraway hills.

Shingles will doubtless always be used, for they are inherently beautiful and suitable. Shakes that are used in lumber localities are most decorative and come in lengths of about 36 inches and 6 inches in width, and are overlapped in many interesting ways.

Slate is always attractive, especially when graduated from the broad squares at the eaves to the narrower ones at the ridge pole. It is also most enduring, for slate roofing is still in perfect condition that was put on in the eighth century.

For the cement house, tile is eminently suitable. It is peculiarly adapted to this type of house, not because it is equally enduring, but because in color it can be made to harmonize perfectly with the cement.

When the priests and Indians molded a few tile a day, with uneven surface and irregular half-circles and edges that were not cut off as squarely as perhaps they really wanted, when they dyed them with colors obtained from the wild plants all about, and set them in the sun to dry, they did not know that they were making something that would be carried down the ages in history and in song. The ones used to replace them are almost criminally inadequate, for they are made by the thousand, with machines and not by consecrated hands.

It is quite probable that no form of roof is more artistic than the thatched roof. Many countries have tried this method of roofing with success. England's thatched roofs will always be a source of delight to whoever sees them, for they have a peculiar home quality difficult to describe. They seem to require a poet's description rather than an architect's; they should be sung about and not written about.

Holland sometimes resorts to this method of covering their houses, using many styles of braiding for the outer layer of grass. Through Germany and France one sees these charming roofs, made of unflailed wheat or barley generally, though sometimes reeds and rushes are used. The grain heads are carefully cut away so the fiber of the straw will remain unbroken. The straw is bound into small bundles, laid closely together and fastened on with withes, and then covered with the straw in a method and pattern handed down from generation to generation.

The knowledge of materials to be used in constructing permanent, fireproof and waterproof roofs seems to be nearer the mark of perfection demanded by all home builders, than the knowledge of good lines upon which to place the materials. The pitch of the roof has been experimented upon in different countries to suit, in a great measure, the weather conditions only. In this way the steep roof made necessary in snow countries, to prevent the weight of the snow from crushing in upon the dwellers, has been adapted as a line in lands where no snow is seen. The rounded ridge and eaves developed by the bulkiness of bundles of straw used in thatched roofs, has suggested beautiful curves for the roof makers of lands where thatching is imprac-The flat gravel roofs of the semitical. desert countries have been used to advantage in the construction of our skyscrapers.

So the best ideas of all peoples upon the subject of beautiful lines have been used or adapted by modern architects as their knowledge of materials has also been extended by observation and study of the best of other lands. In this way we are growing in knowledge of what constitutes beauty as well as what constitutes practicality, so our houses are steadily and surely showing great advance in every detail that goes to make up a complete home, one that is beautiful now and that will be beautiful for years to come.

And now we are experimenting with colors for our roofs. People are not lacking who desire vivid dashes of color upon the roofs of their houses-both in city and country. Many of the ready-made roofing materials show colors of great beauty, not with the "dash" of the tropics, but in rich subdued tones that cannot help but add a distinct note of interest to the house. These eminently suitable and attractive colors are also lasting, as must be everything that goes to make up a modern house. They imitate the leaves and needles of trees for their greens, the branches and trunks for their browns, the rocks for their grays. Working in this sympathetic way, secrets of fitness, beauty, practicality cannot remain hidden.

On the whole, not only is the roof problem an important one as regards the technicalities of construction, but it also affords many possibilities from an æsthetic standpoint; for by careful and individual treatment it can be made a charming factor in the proper adaptation of the house to its environment.

ALS IK KAN

THE OLD CRAFTS AND THE MODERN FACTORIES

T was just a little shop,—a basement, simple, unostentatious,—yet in it I found the atmosphere of another world. Beside the pleasant crackling of an open fire, made doubly inviting by the drizzling rain outside, the Oriental jeweler, a kindly, soft-voiced Persian, brought out the choicest samples of his workmanship for my inspection, glad to show his treasures to anyone who seemed at all appreciative of their art.

As I fingered the well-set stones, the delicate filigree work, rich with careful beauty of finely wrought design, I wondered at the infinite patience that could link such thoroughness with such perfect art. The beauty of line, the harmony of color, the cleverness of detail, the wonderful sense of craftsmanship that everything betrayed, aroused not only my admiration but my curiosity. To what was it due, this subtle quality that seemed to permeate each object? How was such excellence possible at such comparatively moderate price?

The man smiled a little as I questioned him, and then, seeing that my interest was not an idle one, he talked to me about his work.

In studiously chosen English, with quaint foreign accent, he spoke of the old Eastern customs and traditions that formed the historic background of his art. How, through the years and centuries, from father to son, from generation to generation, the same ideals of work had been handed down, the same designs transmitted, the same methods used, the same qualities of style and material retained, so that there was an inherited standard of excellence to achieve, a style that, though it might be slightly varied, could not very well be surpassed. And then, the intrinsic value of the things, he pointed out,-this in itself was one of the chief features. Here was a sixteenth century bracelet, there a pair of old, old earrings, and further on a necklace dating back a thousand and odd years,-a trifle aged and mellowed, perhaps, with time and earth and air, but yet as beautiful today as when they first saw the light of an Asiatic sun; beautiful with the beauty that knows no fashion, no change of style, and ready to be used and reused, adapted and readapted, to whatever new purpose their design would best

serve. And behind the setting of those stones I glimpsed a whole philosophy.

The Persian picked up something more modern,—a dull silver pendant of his own.

"My work," he said with genuine pride, "is good for now and a hundred years from now." And I wondered silently how many of our American manufacturers could say the same of theirs.

The point of view of this simple and sincere workman furnishes the most complete and interesting contrast to our modern system of business,-a contrast which makes understandable our failure to produce very very much of anything along the line of permanent beauty. This man's standard of excellence is the "oldest thing"; ours is the "newest thing." This man's background for his work is tradition; the modern workman demands no background. He is looking ahead for the thing called novelty. The Persian craftsman is one link in a long chain of progress and achievement. The modern workman has too much liberty to be linked to any system for progressive development. The object of the manufacturer today is to produce as many things as possible. The object of the Oriental craftsman was to produce only the few beautiful and valuable things. We oppose the phrase up-to-date The more up-to-date against tradition. a thing is the more ephemeral it must be. We have made impermanency a basis of commercial valuation, because if only thelatest thing is the valuable thing, it ceases to be valuable the minute it is superseded by something later. If a fashion must be cabled from Paris to New York in order to be sufficiently up-to-date, it is of value only until another cable comes, and the shop is of value only in proportion as it has many successive cables. So we not only make the impermanent thing our standard of excellence, but we instantly seek to destroy that standard, and every merchant seeks to destroy the standard of every other merchant by being more alarmingly and finally and fearfully up-to-date, so that each merchant is standing on tiptoe on an uncertain pinnacle of novelty, striving each day to climb to a fresh pinnacle, where he has but a moment's rest and consolation.

And the great tragedy of this is that all the effort to gain this eminence is without reward, for having once reached the pinnacle there is only to be found the swift descent on the other side, to begin over again the futile climb. And as all our business methods are transacted along similar lines, the many pinnacles after all form only a dead level of uncertainty and dissatisfaction. In fact, in all the history of what we call civilization there has never been any phase so futile, so unreasonable, so unprogressive as this idea of being up-to-date, which after being achieved ends only in a blind alley from which one must emerge to begin over again. One cannot wonder that there is no spirit of craftsmanship in the work that belongs to the development of the up-to-date theory. Why should imagination and skill and knowledge of beauty and love of achievement go into the thing that perishes the moment it is recognized, that furnishes no standard of excellence, that is no inspiration for the future, that has no relation to the past? The articles that are born of the up-todate spirit must of necessity be superficial, artificial, made only for commerce, only to trick and to deceive.

And the worst of it is that the people who make these things cannot enjoy making them; the people who buy them cannot enjoy having them. There is no place for them in the world; there is no reason for their manufacture, and as a rule their existence is verv brief because all unconsciously the manufacturer recognizes the true state of affairs. The products are made for what they call "the trade," not for the life of the people.

Of course, this very extraordinary state of affairs is born out of a real rea-The most extraordinary state of son. affairs can always be traced back to their source. In America and slowly all over the world the standard of happiness is getting to be money. It is hard to say how this has come about. It is hard to say how any sane person can believe in it, because the getting of money in most instances is a series of tragedies, and the having of money in large quantities is a very severe and arduous occupation. But the world has been hypnotized by gold; it has forgotten the stars and the winds and the rivers, and it wants houses filled with things to show people who are either unhappy or envious about it. And so to gain these houses and all these useless things they must have money. And in order to gain these houses quickly they must make money quickly, and the word

"make" money has become literally true. They do not seek it or acquire it or earn it: they make it. And they make it largely through up-to-date valueless articles that, as Mr. William Price has said recently in THE CRAFTSMAN, are manufactured with the sole hope that they will hold together until they are passed over the counter. The thought early comes to one, how is it possible that a sale can be gained for such things? It is gained again through the hypnotic influence of words. People are told what to think about this trash that is sold. They are told what to believe about it, just as they are told what to believe about magazines and books and the theater and houses and furniture. And as people are not taught to think in the schools, it is not difficult to mesmerize a And as nation by high-sounding phrases. they are told what to think, so do they think. The manufacturer knows what will sell the goods, and the people give him the money because he is cleverer than they are.

And the result is that our system of trade and barter with its up-to-date standard of excellence, is a singularly demoralized one. It is interesting to think for a moment what trade originally meant,merely giving a man what he wanted and needed, and taking from him what the trader wanted and needed. It was a mutual matter, each person gaining something good and essential, something needed in life. It was a fair exchange. It helped each man to do well the thing he wanted to do. He wanted not only his neighbors' money in exchange, but his commendation, and as men went about visiting their neighbors from time to time, they saw held in high esteem the beautiful things they had made and sold. And the more beautiful these things were the more complete and satisfactory a man's life was. It was so with the old Persian craftsmen. They made their exquisite delicate ware for each other, for their families, for their children, for their friends. And ofttimes a thing was so beartiful that the workman could never part with it, and it became an heirloom in his own family, for its own joy and satisfaction and pride forever. This work was always associated with the development of life, with the growth of a man's ability, with his joy in what was beautiful, as well as with the opportunity to provide for peace and comfort. Work in that relation was the right, necessary essential thing in each man's life.

Today, because all the standards of labor are vitiated, work has become a hard and artificial thing. People have grown to associate labor with the sad hours of the day, with the melancholy hours of the night. Men do not go gladly to their work, to take up the beautiful task which will satisfy their pride and bring them the reward of appreciation. They go to get their large or their meager salary for doing the thing they do not understand, that they more often than not know to be valueless and insincere, associated with business methods they must either condemn or condone, until people no longer regard work with friendly eyes, and the object of practically every man and woman's existence is to escape work, to get others less fortunate to do their work for them, or by the production of some up-todate object to avoid work altogether.

It is a strange and false and detrimental condition, one which a nation cannot afford to build upon, one which must eventually be faced, if we are to secure reconstruction of business methods, if we are to avoid commercial disaster and spiritual atrophy. A commercial system which absolutely leads nowhere except into a succession of pitfalls, not only must work evil to a nation and to the moral sense of the people, but must in the long run work positive disaster. It must be deadening. not only to the ethical sense, but to the art sense, and after all the two are one if we look at the matter from a high enough point of view. For unless art eventually embodies the ethics of a nation, it will fail and fall into dishonor. It seems to THE CRAFTSMAN that somehow the little Persian shop in the heart of the modern business center of this side of the world embodies a great lesson for us. The foundation of the work done by the Persian craftsman is honesty, sincerity, respect. The result of the work is permanence, beauty, satisfaction. And there we have the beginning and the end of what all labor should be in all parts of the world for all time.

No people can have their labor done for them and get the satisfaction of the finished result that the achievement through work itself brings, because the greatest thing in work is your own development in the process.

BOOK REVIEWS

THE WORKER AND THE STATE: BY ARTHUR D. DEAN

NE of the most sensible and comprehensive of the many books upon industrial education published within the past few years is "The Worker

and the State," by Mr. Arthur D. Dean, Chief of the Division of Trade Schools in the New York State Education Department. Mr. Dean writes with the authority given by years of exhaustive study of his subject backed up by extensive practical experience as superintendent of vocational studies at Cornell University, and director of the elementary and continuation school system established three years ago in New York State in the effort to solve the problem of practical industrial education for the great majority of our school children.

After a general review of the situation as it exists and the outlook for the future. the author points out the educational significance of our modern industrial methods as compared with the customs of former The entrance of women into the times. field of general industry, and the profound modifications effected by the change, are considered in relation to the problem as a whole, and then the problem of some adequate training during the so-called wasted years, to fit both boys and girls for the work of later life, is given very straightforward treatment, the defects in the present system being frankly acknowledged. After a discussion of the merits and defects of trade unions and trade schools, the author takes up the question of the coöperative system of industrial training, including factory and supplemental schools, and finally sums up with a declaration of principles that points out the necessity of closer relationship between the schools and factories, and a better articulation of educational laws with labor laws for the purpose of conserving the health and ability of children as a step toward future industrial efficiency. (Published by The Century Company, New York. Price, \$1.20.) 355 pages.

THE PRINCIPLES OF PRAGMATISM: BY H. HEATH BAWDEN

 $\mathbf{B}_{\text{sense}}^{\text{ECAUSE}}$ of the workable common sense of the pragmatic system of philosophy, and its application to the common affairs of daily life, it has taken a deep hold upon the thought of the American people, which revolts instinctively from the subtleties and abstractions of the other great systems of philosophic inquiry into the origin and meaning of existence. But as philosophy in its very essence is transcendental, even the principles and theories of the philosophy of experience need clarifying and presenting in everyday phraseology in order to bring them within the scope of the average reader. This is what Mr. Bawden has done in his excellent work on pragmatism, and as a consequence it will be welcome to many who are genuinely interested in the attempt to understand life as we experience it, and yet lack the time to go very deeply into the more exhaustive works that deal with this subject. The volume is not large, but it is sufficient to convey a clear understanding of what is meant by the pragmatic philosophy, and to excite a desire for further research. (Published by Houghton Mifflin & Company, New York. 364 pages. Price, \$1.50 net.)

THE SPIRITUAL UNREST: BY RAY STANNARD BAKER

I N "The Spiritual Unrest," this keen student of modern conditions has made an amazingly frank and searching analysis of the causes which have led to the waning power of the church as a controlling influence in present-day civilization, and to the development among the unchurched masses of our population of a new and vital spirit of religion which finds its best expression in personal efforts toward ethical growth, and in endeavors to meet the demands of an increasing sense of social obligation.

The first part of the book is mainly critical, being devoted to a study of the administration of the affairs of Old Trinity, the richest church in America; to the general stagnation which has halted the growth of the Protestant churches, and to the gradual disintegration of the orthodox spirit among the Jews. The close study Mr. Baker has made of his subject is evidenced by the strength of the argument he deduces from the startling array of facts which he presents. A comparison of the functions and usefulness of the slum mission and the institutional church follows his arraignment of the futility of the regular orthodox churches regarded as centers of inspiration, and then comes the constructive part of the book, in which the

author shows the reason for the strong hold taken by Christian Science and the Emmanuel movement upon the lives of the people. The striving toward better things of the thousands who remain outside of the church because the church has nothing to give them, is shown as evidence of the deep and vital religious spirit of the age, and the argument is concluded with a presentation of the new Christianity which is springing up from the ruins of the old creeds and dogmas. (Published by Frederick A. Stokes Company, New York. 299 pages. Price, \$1.35 net.)

A SEARCH AFTER ULTIMATE TRUTH BY AARON MARTIN CRANE

THE keynote of the optimistic philosophy which we are accustomed to "the new thought," ignoring the call fact that it is as old as the everlasting hills, is given in an admirable study of religious thought by Mr. A. M. Crane, the author of "Right and Wrong Thinking." This book advocates no special cult, but is simply what it purports to be, a search for a sure and enduring foundation for all reality. That foundation is found in the great First Cause, which we know as God, the source of all being. This established, the author follows it up with an inquiry into the qualities and attributes of the divine, the essential characteristics of man, and the mutual relations of men to each other and to God. The right of every man to freedom is discussed, and the mutual relation of oneness which must exist between man and man in the last analysis, because it exists between man and God. Finally, the concluding chapter seeks to prove, from independent data and as a logical conclusion to the whole argument, that man is immortal. The book is deeply interesting, and will prove helpful to many who are groping their way through the tangled labyrinth of physical existence, with only a dim, uncertain faith in the eternal plan of which each life is but an infinitesimal (Published by Lothrop, Lee & part. Shepard Company, Boston. 497 pages. Price, \$1.50 net.)

GOVERNMENT OWNERSHIP OF RAIL-WAYS: BY A. VAN WAGENEN

THIS is a book that is written avowedly to call public attention to what the author calls the world-wide triumph of government ownership of railways. Sev-

en years ago Mr. Van Wagenen first advocated this idea as applied to the railway systems of our own country, and since that time he has followed up the subject in many public speeches, putting before the people the many arguments he finds in favor of such a method of controlling transportation, and citing the success of government ownership in other countries. Now he condenses his arguments into a small, lucidly written volume, hoping thereby to excite further discussion as to the advisability of leaving our railroads any longer in private hands, when the experience of other countries shows the economic success of government ownership. There is no attempt to make the book exhaustive or statistical; it is meant for the busy man who wants the subject presented in a nutshell, but the author has omitted nothing that is essential to the strength of his contention. (Published by George P. Putnam's Sons, New York. 256 pages. Price, \$1.50 net.)

LANDSCAPE GARDENING: BY EDWARD KEMP (REVISED BY F. A. WAUGH)

HIS is an English book thoroughly revised by Professor F. A. Waugh of the Massachusetts Agricultural College to meet the requirements of American conditions, climatic and otherwise. all practical purposes, however, it appears as a new work since Professor Waugh has been a thorough editor of Kemp's work. This excellent book contains chapters on General Principles, Styles, Practical Considerations, Garden Features, Garden Accessories, etc., and is copiously illustrated with drawings and halftones. (Published by John Wiley & Sons, New York. Illustrated. 292 pages. Price, \$1.50 net.)

THE HOME, ITS WORK AND INFLU-ENCE: BY CHARLOTTE PERKINS GIL-MAN

MRS. Gilman states that the purpose of her "book is to maintain and improve the home. Criticism there is, deep and thorough, but not with the intention of robbing us of one essential element of home life—rather of saving us from conditions not only unessential, but gravely detrimental to home life. Every human being," the author says, "should have a home; the single person his or her home; and the family their home. The home should offer to the individual rest, peace, quiet, comfort, health and that degree of personal expression requisite, and these conditions should be maintained by the best methods of the time. The home should be to the child a place of happiness and true development; to the adult a place of happiness and that beautiful reinforcement of the spirit needed by the world's workers." There is, doubtless, much material in Mrs. Gilman's book that will strike the reader as significant and helpful, although its arrangement might be somewhat improved. (Published by the Charlton Company, New York. 347 pages. Price, \$1 net.)

THE JUSTICE OF THE KING: BY HAMILTON DRUMMOND

THIS is one of the "historical novel" stories, with less of the "Od zounds," "gadzooks," "prithee" and "forsooth" phrases than such stories usually contain. However, to make up for that, François Villon is dragged, or coaxed, forth to mix with the other dramatis personæ of the plot and to lend to them the popularity of his present-day vogue. For anyone who seeks merely occupation in mental entertainment this book will serve excellently well. (Published by The Macmillan Company, New York. Frontispiece in color. 335 pages. Price, \$1.20 net.)

HOW TO KNOW ARCHITECTURE: BY FRANK E. WALLIS

FACING the vast amount of literature on architectural history," says Mr. Wallis in the first chapter of his book, "it would be almost an impertinence to offer the public another book were it not that so little has been written that may be readily understood and enjoyed by those without technical training." The author, therefore, has undertaken to discuss this subtle and fascinating expression of human development from the viewpoint of familiar experience in our American homes. As Mr. Wallis points out, every American city, and most of our towns, contain examples of all the principal styles or periods in architecture, besides some of no legitimate parentage whatsoever, and to these nearat-home examples the author has occasion To epitto refer for comparative study. omize the author's object one may plainly put it thus: "After you have read this book you can, on looking at a building, say to what period it belongs, and in which style to class it." (Published by Harper & Brothers, New York. Illustrated. 327 pages. (Price, \$2.00 net.)

ART NOTES

A NEW PORTRAIT OF MARK TWAIN

E are reproducing as the frontispiece of THE CRAFTSMAN this month a drawing of Mark Twain by Miss Frances S. Campbell, which

has seemed especially interesting to us as presenting a certain quality of force and which must have been concentration dominating characteristics of Mark Twain through life. It was these two qualities undoubtedly that enabled him when still a very young man to have the courage to see life in his own inimitable free humorous vigorous way. The very quality that you see in the eyes and mouth of Miss Campbell's portrait, a certain flash of youth, of national as well as personal youth, must have been the thing that took Samuel Clemens so gaily and rough-shod over Europe. He was amused where all America had been awe-struck; he not only found much to laugh over, but he was frank about it, and not afraid of the European traditions or of the unenlightened attitude toward everything foreign which was then typical of America.

It would probably take more than a few more decades for America to begin to realize how much it owes Mark Twain, not intrinsically for what he has written, not only for opportunities of quiet smiles and merry laughs that he has given his countrymen, not only for the lesson in manly courage of which his own life was a sermon, but because he dared to be absolutely genuine and sincere. He dared to say what he thought and he dared to sav it in quite his own way. He made Americans less ashamed of not being Continental. He opened up our eyes to our own good qualities, and he even established a vogue for American humor, which is the really dominating quality of our nation, and is even now making itself felt in our literature, painting and sculpture.

It is because Miss Campbell has made manifest these essential qualities of Mark Twain, the qualities through which he has dominated his nation, that THE CRAFTS-MAN has been particularly interested in presenting her work in so noticeable a way. After twenty years of work it is her capacity for what her friends call spiritualizing her subjects that has

brought her most favorable comment. It seems to us that at least in the Mark Twain portrait she has done something even finer than this, because almost any face can be spiritualized from the point of view of the artist, but to make most prominent in a portrait the essential spirituality of the subject is a very rare and interesting attribute for the portrait painter, and one which just at present has not much of a vogue. It has been the fashion in recent years for the portrait painter to be merciless to his subject, and this has been a very natural reaction from the ultra sentimental point of view of portrait painting back in the thirties, and in fact, all the way back to 1776. Everything for a century in practically all art in America was sentimentalized, and then Sargent and his contemporaries and the more modern big men reacted violently, not only in emotion, but in technique, until it has become almost the vogue in America to do the ugly thing in a cruel way, which of course is an infinitely better thing than to do the insipid thing in a sentimental way. But there is still another phase in art which is worth presenting, for every face reveals to a sympathetic artist its own spiritual note, or at least the dominating characteristics which grow out of the spiritual nature.

All of this was very essentially in Mark Twain's face, and yet as a rule it is not shown in the photographs, in the busts and in the paintings of him. Miss Campbell, whether a personal friend of Mark Twain, or whether a careful student of the various presentations of him, has certainly discovered those characteristics which we who love Mark Twain remember most happily, which we find in his books, which we find in the impress on the nation which he made all unconsciously.

Beside this particular subject which has most interested us, Miss Campbell has within the last few years done portraits of many eminent Californians, among them William Keith, Ambrose Bierce, Governor Gillette, David Starr Jordan, Joaquin Miller. Her portraits of President Taft and Theodore Roosevelt seem to us less characteristic, more her own personal impression of the men than a sympathetic study into their actual personality, yet done with great earnestness and purpose. Her portrait of Mrs. Eddy is regarded by the Christian Science church as the most satisfactory of all that have been made.

Although Miss Campbell's early home was in the South and her early studies were in Philadelphia and Washington, she is at present established in New York, and her purpose for the time being is to, remain here.

THE REVOLUTIONARY ARTISTS

THE Photo-Secession Gallery, under the very able and executive man-agement of Mr. Alfred Stieglitz, has two noticeable exhibirecently had tions, one of Cézanne, who has domi-nated art in Paris for some years, and one of the much talked about Spanish modern worker, Pablo Picasso, who has a large following in Paris and who has certainly piqued the interest of the younger generation of artists in New York. It is impossible to write of anything so revolutionary as Cézanne and Picasso without being perfectly frank. The minute one pretends an interest or an understanding greater than one possesses, the result is to stimulate the already well-developed sense of humor of the American public toward phases of art as yet more or less alien to it. The writer found in Cézanne, after repeated visits and much honest careful study, a very delicately beautiful insight into outdoor life, a Japanese feeling impinged upon a modern interest; that is, a much wider range of interest, or perhaps a bigger range of interest, with a very distinctly Japanese sympathy and power of elimination. know of no modern artist who sees things complete in so few lines as Cézanne has done, in so few colors; in other words, so simply, and with a contrast so subtly handled. But it is absolutely necessary to put yourself in a most carefully receptive mood, to be willing to see color in relation to light and the influence of light on color as Cézanne saw it; otherwise one can make repeated excursions to a gallery of his pictures and come away with a sense of bewilderment which must eventually end in irritation.

As for Picasso, he is up to the present moment a sealed book to the writer. Of course, it is very possible to repeat the very interesting things said about him, to quote, in fact, what especially De Zayas, the caricaturist, said about him, and what he undoubtedly has sincerely said. "I have studied Picasso," he writes, "both

the artist and his work, which was not difficult, for he is a sincere and spontaneous man. He makes no mystery of his ideals or the method he employs to realize them. He tries to produce with his work an impression, not of the subject, but the manner in which he expresses it. Picasso receives the direct impression from external nature, which he analyzes. develops and translates, and afterward executes it in his own particular style, with the intention that the picture should be the pictorial equivalent of the emotion produced by nature." In other words, he does not want you to see nature, but how he feels about nature; all of which is extremely interesting and what more or less every artist should do. No one wants a chart, but rather the emotional side which a phase of nature has succeeded in imparting to an interesting mind. But if Picasso is sincerely revealing in his studies the way he feels about nature, it is hard to see why he is not a raving maniac, for anything more disjointed, disconnected, unrelated, unbeautiful than his presentation of his own emotions it would be difficult to imagine. When the writer visited the gallery where these drawings were shown he found the audience present pretty well divided between the art students hysterical with bewilderment and the grave critics hiding their bewilderment and uttering banal nonsense. There were one or two men who honestly seemed, if not to enjoy the exhibition, sincerely to be interested in it.

Of course, it is important and interesting and significant that every artist should work out his own impressions, work them out to the limit of his susceptibility, to the limit of the development of his imagination, but until he has achieved through these manifold and confusing impressions some beautiful straight line connecting his own soul directly back to the truth of things, it would seem that all his efforts and worries should not be made public, except in relation eventually to his achievement. Of course, this is a very humble point of view of a layman, without pretense and without illumination.

RECENT ART EXHIBITIONS

THE commemorative exhibition of paintings by the late George Frederic Munn held at the Cottier Galleries, from the 6th to the 20th of April, contained some notable canvases. "Brittany" filled the galleries with a superb sense of breezy sky in manner most striking and realistic. The thoughtful composition, vital coloring, intimate knowledge of nature displayed in this canvas make it one of the strongest landscapes of the season's exhibitions.

"A Rhode Island Idyl" showed great serenity and richness of coloring. "Seven Little Trees" was as charming as the name. "A Road in Autumn" possessed rare vividness of tone. "Normandy" showed again the artist's knowledge of nature to an extraordinary degree. It was like a vision of glorified earth, full of sentiment, sensitive coloring, wise handling. "Washing Day in Brittany," so clearaired; "The Old Church, Villerville," so direct and simple; "In Chancery," with its flower-strewn foreground and storybook trees; "The Breton Quarry Workers," with its realism, should have been seen by all art lovers.

A group of paintings at the Macbeth Galleries, from March 23d to April 5th, showed the strength, originality and charm of America's landscape art to a rare degree: Ben Foster's "Moonrise" was in his best, lovable, poetical vein. Albert Groll's rich and vital coloring was seen to perfection—a living proof of his love and understanding of Arizona charm. Leonard Ochtman's "Spring in Connecticut" needed no title to proclaim it, for spring was in every tone. "February," by Chauncey F. Ryder, was full of strength and charm, and the "New England Meadows," by Gardner Symons, held the attention of every observer.

A NOTHER group of five strong Amer-ican artists was shown at the Macbeth Galleries, from March oth to March Charles H. Davis cannot paint a 22d. picture that is empty of vigor, sentiment and charm and the six canvases representing him show these qualities in satisfying fullness. Paul Dougherty's six marines were full of love and understanding of the ocean to marked degree. They combine truth and power, show sunlight and storm in a vigorous way. Daniel Garber was represented with six canvases full of fresh-The marshes of ness and interest. William Sartain were faithful representations of gentle, solemn beauty. F. Ballard Williams was at his best in the six pictures chosen to represent him.

THE Durand-Ruel Galleries held an exhibition of paintings and pastels by Edouard Manet, from March 8th to the 31st, that was of notable interest, for it showed canvases painted during the years of 1864 and '80, thus giving Americans a chance to study this period of his development.

These canvases, with the exception of "Le Liseur" and "La Brioche," are from the Pellerin collection sold in Paris last year. These canvases recently held first interest in the Post-Impressionist Exhibition of London, though they were shown by themselves, as was fitting, for Manet antedated them by many years.

"La Promenade" was one of the most satisfactory examples of the work of this faithful artist and attracted more than usual interest. "Au Café" was also the center of much interest, for its marvelous feeling of life and character.

EIGHTEEN INNESSES ACQUIRED BY THE ART INSTITUTE OF CHICAGO

NNOUNCEMENT has been made of A the presentation to the Chicago Art Institute of eighteen of the finest works by the great American landscape painter, the late George Inness, N.A. This collection, valued in excess of \$150,000, was given to the Art Institute by Mr. Edward B. Butler, one of Chicago's leading mer-The following is a list of these chants. works: "After a Summer Shower" (1894), "Mill Pond" (1889), "The Home of the Herons" (1893), "Path through the Florida Pines" (1894), "Threatening" (1891), "Autumn Woods" (undated), "Landscape and Sunset" (1887), "At Night" (1890), "Sunset in the Valley" (1890), "Moonrise" (1891), "Landscape near Montclair, New Jersey" (undated), "Late Afternoon" (un-dated), "Delaware Valley" (undated), "Twilight in Italy" (1874), "Summer in the Catskills" (1867), "Evening Landscape" (1890), "Pompton River" (1877), "In the Valley" (1893). Thus it will be seen that these splendid examples represent a period from Inness' Academy picture of 1867 to 1894, just preceding his death.

OWING to an editorial error in the article on "Natoma" (April issue), a sentence which should read "the idiom of American Indian music" was printed "the American idiom of Indian music."

