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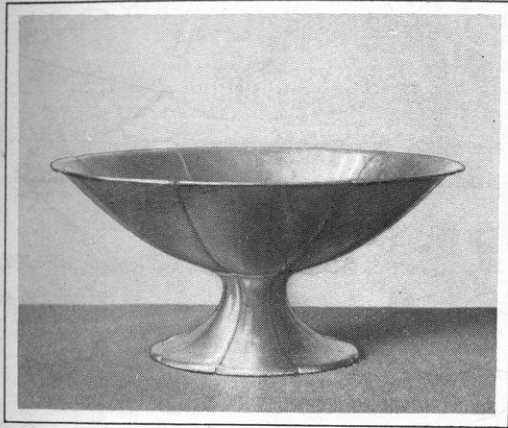
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See page 160.

A CORNER IN BEN ALI HAGGIN'S STUDIO,
showing the end of a Spanish carved altar, a rare Gothic
tapestry, and his own painting of Mme. Hanako Sám.

THE CRAFTSMAN

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 THIRTY-EIGHTH AND THIRTY-NINTH STREETS, NEW YORK CITY
 MARY FANTON ROBERTS, Managing Editor
 GUSTAV STICKLEY, Editor
 ELOISE ROORBACH, Garden Editor

VOLUME XXX

Contents for May, 1916

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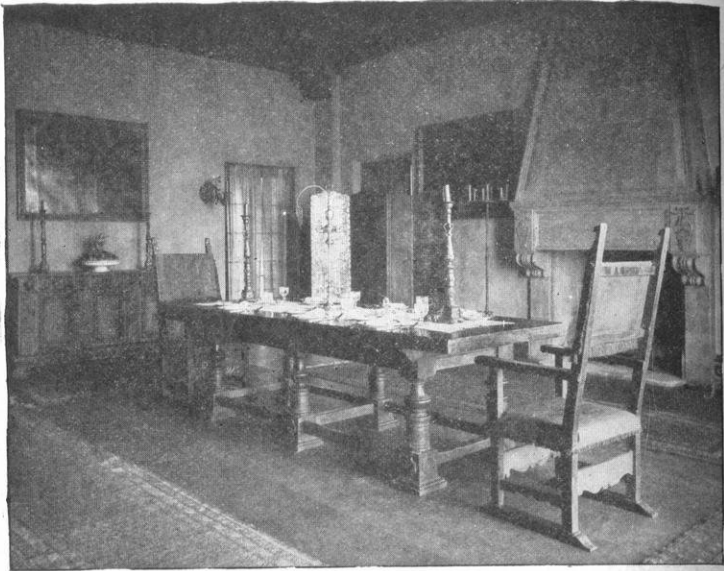
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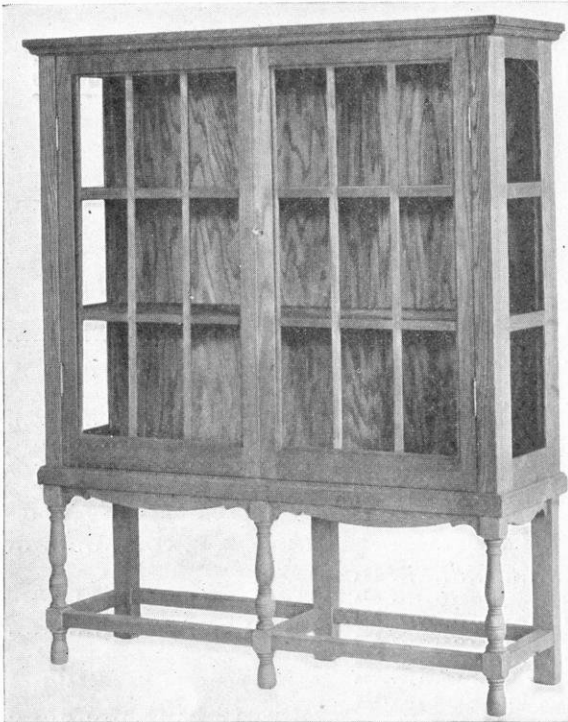
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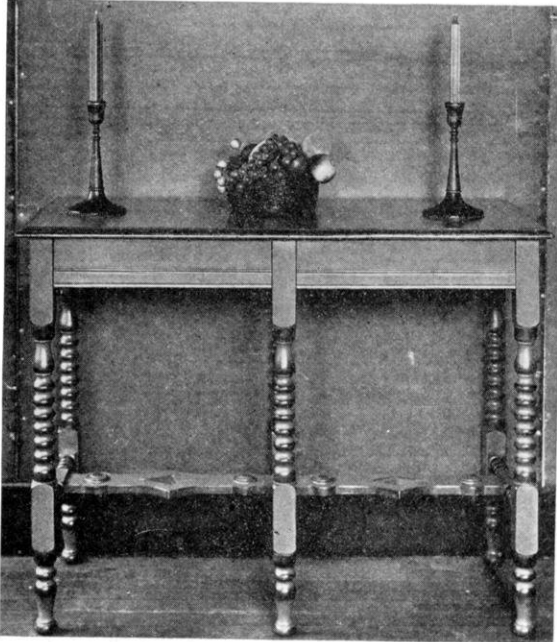
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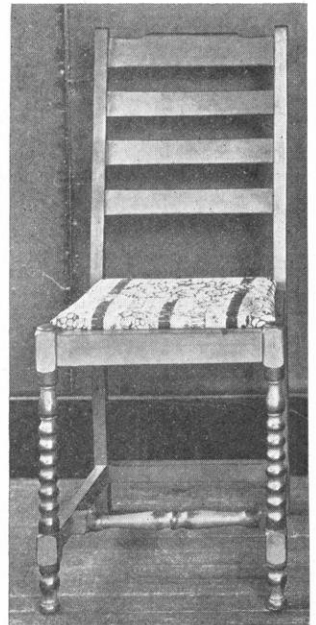


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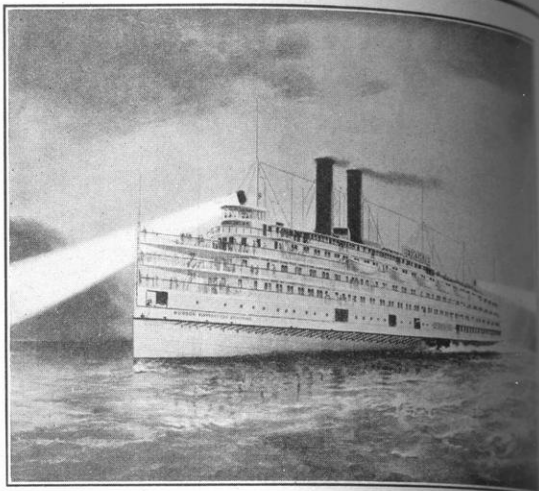
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THE CRAFTSMAN

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VOLUME XXX MAY, 1916 NUMBER 2



THE VALUE OF "CLEAN" COLOR IN DECORATION AND ITS EFFECT UPON THE EMOTION: BY ALBERT HERTER



ALMOST the first requirement of good color is that it should be "clean." For several generations back all freshness of color or character seems to have been regarded as alarming. I never have been able to understand just why a brown ambiguity, vagueness in point of view, in theory and expression should have been accepted as a virtue. Whether it is because the

first people who came to America came to escape the punishment usually meted out to people who have convictions, and in the natural order of things their descendants have reacted from the state of mind that makes pioneers, it is hard to say; but certainly we have managed in the past to produce an unconvincing type of civilization—our houses nondescript, our people mongrel, our art sense without vivid relation to country or individuality, provincial, in fact.

We have almost grown to feel that color was vulgar, even though we may have recovered from the Puritan point of view which regarded it as sacrilegious—the poor Puritans who in a new, radiant country, grayed off light at every angle. It is only very recently that we have lost our fear of brilliancy and purity of color, that we have dared to have "clean color" in our architectural ornament, in our gardens, fabrics, pottery, and really only within the last year or two that we have grown to appreciate it in furniture. And yet there is no more powerful force for peace and delight or for irritation and depression than color, and whether it is somber in itself or in its combinations, matters little in its power to depress and to render uncomfortable. Of course, there are times when sober color may be used, as there are times when sinister or gay and humorous colors may be introduced in interiors, but there is no time when color should be so depleted and anæmic that it ceases to excite any emotional reaction whatsoever.

It seems very possible to make combinations, as I have tried to do in fabrics, where there is what painters call broken color throughout, giving to the surface, however gray, a luminous quality. This is

“CLEAN” COLOR IN DECORATION

what happens in the best Oriental rugs, where the mosaic of color is in scale with the size of the decorated surface and the mingling of many spots bright in themselves makes for a colorful grayness that is still full of life.

Every part of an interior, every wall space, mantelpiece, corner or grouping of furniture should be a beautiful still life, its elements so juxtaposed as to make in itself what is called a picture—a paintable thing just as it stands, with lights and shades, harmonies or contrasts, accented or plain surfaces as in a well composed and balanced canvas.

It is this studying of the problem as an *ensemble*, this subordination of detail, which should be the artist's work in the creation of any room, and it is in this most essential quality that the amateur or the commercial and untrained decorator makes the flagrant mistakes of assembling objects which however good in themselves are unrelated.

The obvious consequence of ill-considered combinations is a subtle irritation, an unrest, which carries its inevitable but usually unanalyzed reaction. For some reason the ear protests against discord in sound, while the eye adjusts itself more easily to disharmony, and fails to recognize what is subconsciously a factor of unrest and nervous strain—accepting an equivalent of what in music would be unendurable. As color is the emotional attribute of the graphic and applied arts, it is its misapplication or entire neglect that is responsible for that vague sense of discomfort or actual *malaise* that many interiors produce, whereas without critical analysis we are often actually pleasantly affected and even cheered by the right placing of restful or gay color.

OF course on the stage the emotional response may be enormously greater, as there, form and color can supplement the action of the performance and produce upon the audience states that are tragic or sinister, hopeful or joyous. There is no limit whatever to the effects that can be gained in the theater from a right understanding of the potency of color and the miracle of color combinations.

We have heard here and there, that as the result of scientific experiment it has been determined that color has an absolute effect on the nerves just as sound has. We have accepted the statement—it was interesting—and paid little attention to it. Apropos of the use of the psychiatric value of color in hospitals and asylums or its effect upon masses of individuals who reacted normally, Dr. Cassell, the great French scientist, told me that in France a certain large lithographic concern which employed many people working under

"CLEAN" COLOR IN DECORATION

colored lights had been obliged to change the lights on account of the demoralization of the employees working constantly under red.

The establishment had been almost disorganized by the irritability, nervousness, irresponsibility and moral degeneration of the inmates, when the experiment of green lights was inaugurated with miraculous results. Under its calming influence complete order was restored—ridiculous as it may sound—and there were no more insubordinations nor *dramas passionelles*, all of which goes to prove that we are all more susceptible to lighting and color conditions than we realize. And we can be trained to formulate our unconscious sensitiveness and to more or less scientifically apply our conscious knowledge, so that we can control and improve our color surroundings as we try to the noises and smells that we find obnoxious.

Léon Bakst has said interesting things about the use of color, and has perhaps been one of the greatest radical experimenters that the decade has known, both in the staging of plays and of dancing. He frankly selects colors and combines them with a view to expressing the same emotions that the drama or that motion will produce. For instance in his "Schéhérazade" he uses a lugubrious green against a blue, as he says, full of despair. Then he goes on to say, "There are reds which are triumphal and there are reds which assassinate. There is a blue which can be the color of a St. Madeleine, and there is a blue of a Messalina. The painter who knows how to make use of this, the director of the orchestra who can with one movement of his baton put all this in motion, without crossing them, who can let flow the thousand tones from the end of his stick without making a mistake, can draw from the spectator the exact emotion which he wants him to feel." He believes that it is possible to bring out every effect in color and line that can be produced with the spoken word or through the influence of music.

I have myself had some small experience in the use of color in the staging of plays. For instance, in "Much Ado About Nothing" which I staged for Annie Russell, I used blues and greens of different values, but the same warm key to interplay, so that they formed, as worn by the mass of minor characters, the background for the accents in the play of the principals. A blue and green tapestry of lower tones stretched behind the players. With the first sense of joy in the lover's heart a bit of orange-red was introduced into a costume; as the love *motif* increases in the play more orange-red was used, until the impression of the whole stage in the climactic scene was of a mass of flame. Characters who are sinister in the play were made to seem discordant in the cold blue of their costumes. They were out of key in color as they were in the drama.

"CLEAN" COLOR IN DECORATION

I BELIEVE that not only on the stage, but in pageants and spectacular productions, color and light should be used to enhance dramatic effects on the audience, especially I believe in a crescendo of color as I have described the introduction and increase of the orange-red in "Much Ado About Nothing." The better the training and the greater the knowledge of the artist the more he uses the "accidental," the disproportional and the *Baroque* as opposed to the perfection of the classic and the traditional—but it must be a liberty of expression that can be permitted only to the most educated taste. It is the only possible expression of what we call temperament and means individuality—that little touch of the personal which is originality.

Not only should color be carefully studied in all weaving and rug making, but in all the smaller accessories for the making of a home beautiful. I have recently studied some very interesting changes of effects in semi-transparent fabrics and tapestries. For instance, if the tapestry is put in the half circle of a large window which would otherwise be impossible to drape, it becomes opaque at night, revealing all the rich tones employed in the weaving, but in the daytime the open mesh warp permits light to flood through, bringing out the design in silhouette on a transparent color background. This is not a new invention. It has been done recently in Sweden.

The semi-transparent tapestries are extremely interesting hung at a doorway or window with light at the back illuminating the texture; at night the transparent quality is entirely lost and the richer tones are made conspicuous.

The more I work in the weaving of tapestries and fabrics in the designing of hangings, in the combination of colors, in an appreciation of the beauty of fabrics made luminous with light streaming through them or rich and opaque against solid backgrounds, the more I appreciate the fact that we have not commenced to apprehend all that may be done with color, texture and line, that the days are not long enough for the development of new beauty for the furnishing of our homes.

I feel that the time has come when absolute imitation of any period in architecture, furniture or decoration is not greatly valued except for educational purposes. We are becoming more and more a developed personality as a nation, we are losing our provinciality, we are ceasing to be fearful of our own expression; in other words, the American has developed an outline. This outline is realized in his more definite taste in music, drama, his architecture and the fitting of his home.

Above all things the American interior today should be comfort-

MY GARDEN SINGS

able and cheerful. I think that the use of painted wood is going to bring a delightful color note into our homes. Everywhere we are working for the beautiful thing that is more individual and of necessity useful and comfortable.

“AT NIGHT, AT NIGHT, MY GARDEN SINGS”

MY garden does not sing at noon,
It lies, so orderly and trim,
Quiescent, calm and smooth of face,
Its soul is dim.
With prettiness its day is decked,
With colours laid in seemly row
The borders keep their strait array
And stately show.
But day being dead, and night awake,
Ah—now night's tender, ardent eyes
Turn to the garden's still, soft length,
Where its soul lies
Asleep. Now I have seen it breathe,
And offer, languorous and sweet,
A thousand hidden melodies
The night to greet
While shadows of the stars surround
Tall, quiring lilies, passion-bright,
And in the borders stoop to kiss
Petunias white:
Under the somber pine tree's dusk
Where the soft moths fly low—they drift,
While brave the sweet alyssum lets
Her low song lift.
Swinging her perfumed censers high,
Tall, earth-starred nicotiana glows;
And the white throats of hollyhocks
Lost bees enclose
Who murmur all night long in dreams
Elysian, of honey'd fields;
And to the south wind's summoning song
The white rose yields.
My garden does not sing at noon,
Close folded are its fragrant wings,
Day may not hear—but oh, at night,
At night, my garden sings!

M. E. CROCKER.

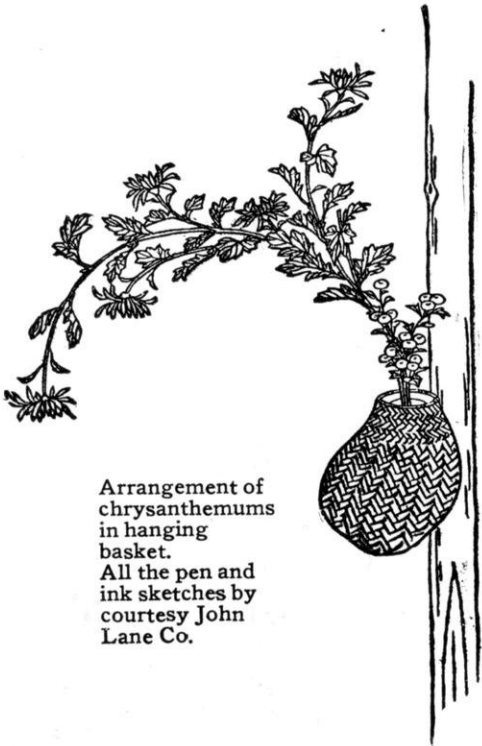
THE JAPANESE PRINT AS A REFORMER: ITS POWER TO INFLUENCE HOME DECORATION



EVERYONE has heard the story of the beautiful salt-cellar, that all unconsciously, merely by the irresistible force of its beauty, transformed the dining table it stood upon and all its appointments, changed the color of the walls, took down partitions, opened up windows, built on rooms, threw out all useless, cluttering objects, planted a garden, educated the young people, and in short revolutionized everything and everybody in the house. This little story, told with many, many variations, persists because there is so much truth in the fact that beauty radiates an irresistible influence. The story meets with responsive sympathy from every home-maker who has tried to create a harmonious room, and therefore knows how difficult it is to do, unless they have some one perfect thing to which the rest of the room may be tuned, some one thing that corresponds to a tuning fork or the piano keyed to correct pitch that all other instruments in an orchestra must be harmonized with.

Many people live willingly and comfortably enough in houses that are a confused jumble of unrelated odds and ends that could furnish a color model for a kaleidoscope. Inharmonious colors disturb them not, nor does a profusion of useless things annoy them in the least. The beautiful salt-cellar would work no miracle in their house, for they are not sensitive to perfection of form or color, creature comforts being their chief concern. But any genuinely fine object suddenly introduced into a room of people with even small

comprehension of beauty, will revolutionize it. We know of a woman who put a valuable Japanese print that had been given her upon the wall of a room. She could hardly find place for it among the cheap prints, college banners, gold-framed home-made oil paintings, calendars and family portraits that crowded the walls. But the exquisite colors of that Japanese print soon made the crudeness of its associates apparent by mere force of contrast. One was taken down after another and hidden away out of sight. Unnecessary articles of furniture were banished. The more things that were removed from the room, the larger, finer, more elegant it looked. Red walls were changed to soft gray ones, gay-figured draperies exchanged for plain, finely toned ones, lights were modified, and the room that was a fussy, inharmonious place of no beauty became restful and



Arrangement of chrysanthemums in hanging basket.
All the pen and ink sketches by courtesy John Lane Co.

THE INFLUENCE OF THE JAPANESE PRINT

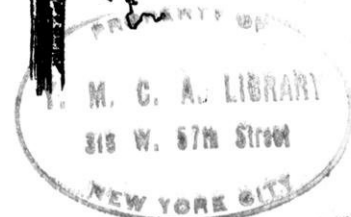
satisfying. This experience might well serve as a suggestion to other women who are anxious to have a beautiful home or even a single room, but are not sure of their ability to create perfect color harmony. By getting one good Japanese print and keying the room to it, success is sure to come. The Japanese are acknowledged masters of color and color combinations. True, some people do not care for Japanese figure prints, because the fair women and brawny men are drawn with what they call "funny" faces or are dressed in strange-looking clothes; but if these people will look at a print merely as a decorative block of color they will soon come to see its beauty. If the face distresses them then they should, temporarily, hang the picture upside down or sideways or do anything with it that will make them forget the face that they do not like, until they can perceive the marvelous genius of the

bold color combinations and the fine, subtle modulations, like harmonics in music, that are brought out in the pattern of a kimono or in the shading of a flower leaf. Some prints are composed in a plaintive minor key, others in a joyous major, some are daring combinations of flat primitive colors, others a subtle blending of shades soft as early dawn. There is every possible opportunity for choice of color in the innumerable flower, bird, landscape and figure subjects that are easy to obtain in America. There are delicious "twilight sky" blues, "plum blossom" pinks, "chrysanthemum" yellows, "wis-taria" lavenders and purples, "dried grass" browns, "wild crane" black and whites to which rooms may be safely toned.

IT would be a very interesting experiment to introduce a rich Japanese print into a dull, monotonous, characterless room and observe the consequence. The print would, naturally, be too conspicuous, so that the thought would come to add a vase of flowers similar in color or a brilliant candlestick with corresponding shade of wax candle in it or a pillow covered with harmonizing silk. The room would then be brought up to the bright pitch in the easiest, most natural and safest manner. The reverse experiment might also be tried, that of introducing a print of rare refinement into a garishly colored room. Its modifying effect would soon be apparent.

For women unable to receive the help of experienced decorators in furnishing their homes or in correcting rooms already badly furnished, we would suggest the aid of a good Japanese print, because it would be a simple matter to bring the room

Japanese decorative suggestion for use of vines and basket upon a porch or at a doorway.



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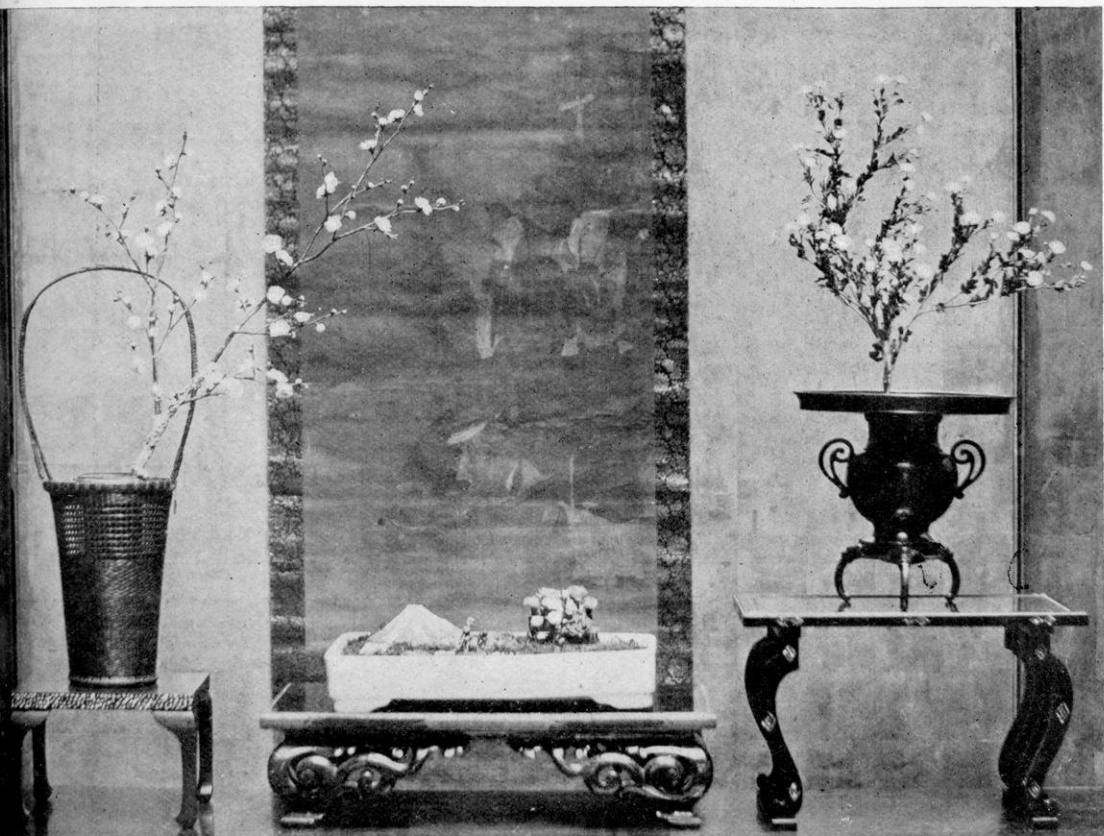
up to it. The print need not be an expensive, genuinely old one. There are many reprints of the old plates to be had at moderate cost that are just as effective in color, although they have but little value from the collectors' standpoint. Of course, America is being flooded just at present with atrocious aniline-dye prints that are more to be avoided than our own Sunday supplement chromos, yet everywhere are to be found very lovely prints that could safely be used as color suggestions for rooms. The tint of the walls, draperies, color of lights and movable ornaments of a room can all be selected from a single good though inexpensive Japanese print.

As an example, take the Kuniyoshi print shown with this article. The predominating tone is dull old maroon, yet there are flashes of pale pinks in the tree peonies, tender green in the leaves. These colors can be caught in the draperies. The hair of the "beautiful lady" is a lusterless black. This could be recognized in the room by a wrought-iron candlestick. The tone of the walls could be taken from the old ivory background.

Another combination can be arranged from the Toyokuni. The predominating tone, a light cherry pink, is seen in the blossoms on the tree and in the flush of the sky. A deeper tone of the same is noticeable in the *obi*. The wave design on the dress is black; the bamboo branches at the bottom are of that soft shade known as "bamboo green" that is seen only in the spring when the cherry trees are in bloom.

The Utamaro print is an unusual combination of grape purple with faint suggestions of dull chrysanthemum red in the shadows, a dull black in the hair of the ladies and in the *obi*. The whole is against a background of deep ivory. A Yeizan print combines "twilight blue," flesh pink and flashes of black upon a yellow background. Occasionally one finds a print mellowed by time to infinite tones of browns, tans and ivories, with dream-like hints of flower-blue or pale greens—lovely, exquisite color poems. The "Beautiful Lady Walking in Summer" wears a robe of chrysanthemum crests in green and blue, the flowers back of her are palish echoes of these tints, the background is a greenish gray. So one might continue to describe charming and unusual combinations that could be carried out in wall, rugs, drapery, furniture, lamp, candle and vase.

A NOTHER decorative way to make use of Japanese prints is as panels for a lamp or candle shade. One of our illustrations shows a simple standard candle shade made of rice-paper prints. The light coming through it is soft and gracious and the effect in the room most delightful. This same standard has been



Photographs by Courtesy of Yamanaka Co.

KAKEMONO ARRANGED IN HONOR of a distinguished guest in the Tokonoma of a Japanese house, with two arrangements of flowers which have some distinct association with the subject matter of the print.

The choice of prints and flowers indicates the artistic knowledge of the master of the house and also the esteem in which the guest is held.

The long scrolls are changed to suit the whim of the householder or on occasion of birthday fête or temple festival.

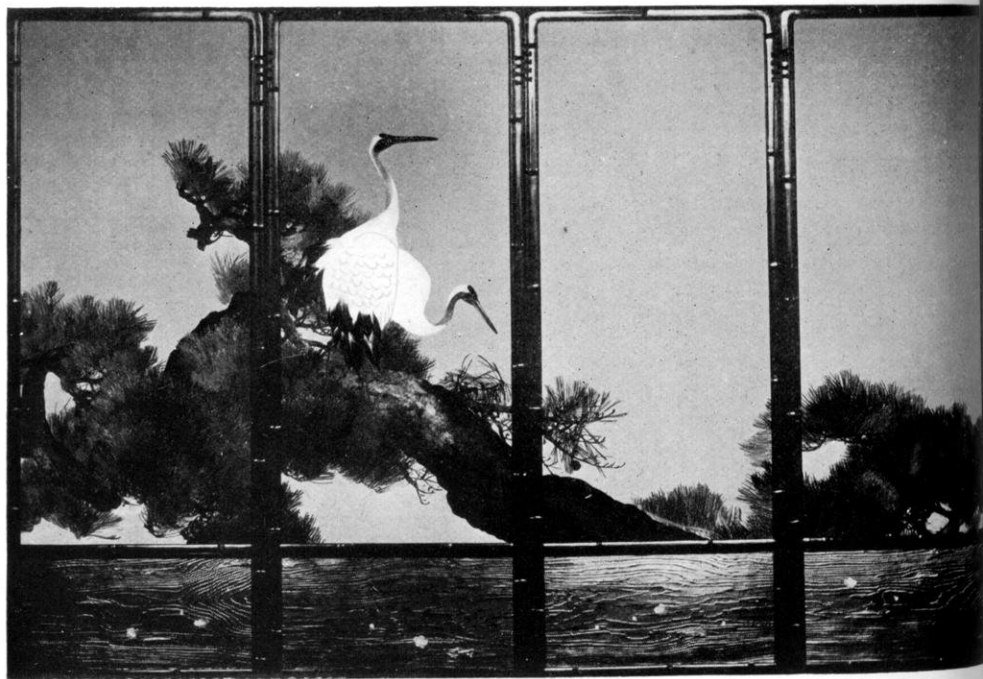




Hérons
in the
rain,
by
Seiho
Takeuchi

*Courtesy
Iida & Co.,
Kyoto,
Japan.*

Needle-
work
copy
of a
picture
by
Hobun
Kikuchi.

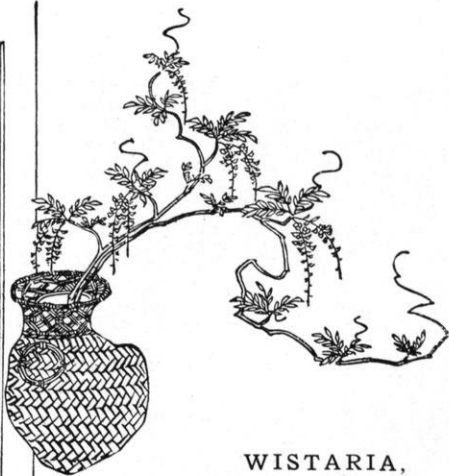


JAPANESE SCREENS OF SILK or formed of a series of prints can be effectively used above the mantel, in front of a fireplace when not in use or placed flat against a wall.

HARMONY MAY BE OBTAINED in a room by keying it to some good Japanese color print of desired tones: It need not be an expensive original, but must be a correct copy.



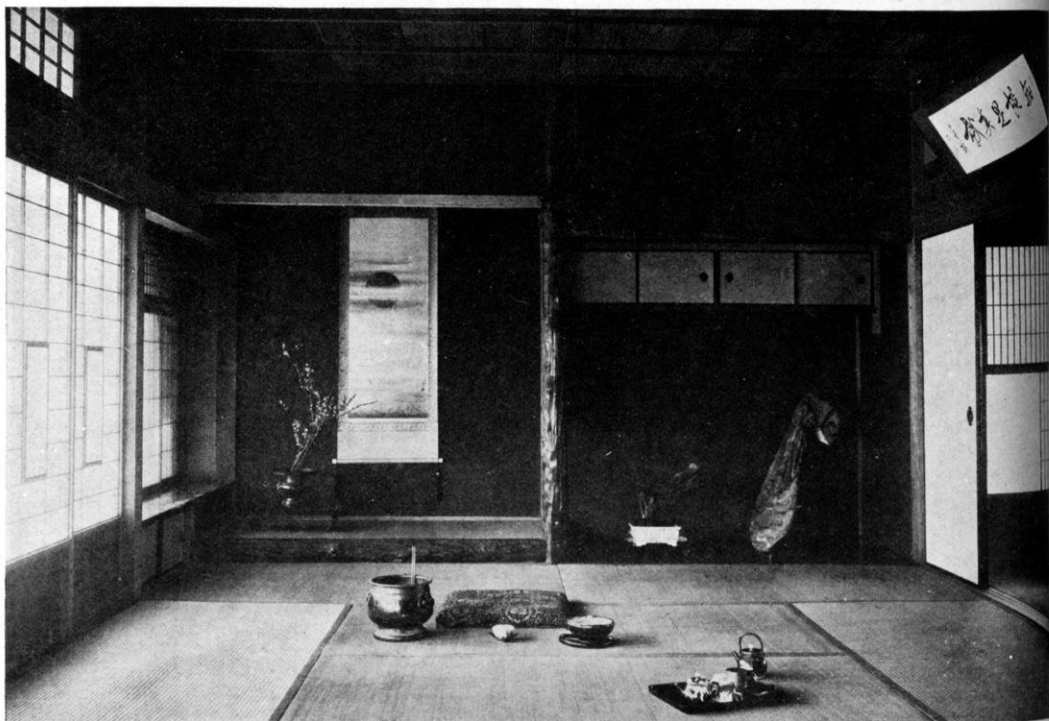
COLOR COMBINATION for a bedroom of pale primrose with touches of cherry pink, blue and black was obtained from this print shown above.



WISTARIA, arranged as though growing naturally in a basket and hung against a wall, brings an extremely decorative quality to a room.

EXTREME SIMPLICITY is characteristic of a Japanese home interior: A reserved refinement in walls and floor coverings makes arrangement of flowers, the coloring of the kakemonos, the fineness of the carvings and the richness of coloring in objects of art, stand out with greater perfection.

In the picture shown below may be seen the manner of displaying a New Year's print of the rising moon with graceful arrangement of flowers at one side.





JAPANESE ARRANGEMENT FOR SERVING TEA close to the print hanging in the Tokonoma so that the guest may have full enjoyment of its beauty.

PALE YELLOW ROSES arranged as though growing in an antique brass vase make striking color contrast, especially if compelled to take a positive line such as is shown in the peony arrangement in the upper sketch.

BASKET with long handle filled with flowers arranged in swinging line makes a most attractive porch ornament.



本居
一丈

SUGGESTIONS FOR THE DECORATION of a room are given on this page: By the use of a series of flower pictures a room can be given the light springlike quality desired in a bedroom or rich color contrast needed in a sitting room.



MAROON, flashes of pale pink and tender green such as found in this print at the left could be carried out by choosing other prints of the same tones as frieze in a drawing room.

Courtesy of the Walpole Galleries



FLOWER PRINTS for summer sitting room or a group of water and sail-boat prints for a sea-side home, or women playing upon musical instruments for a music room could be used most effectively as a frieze.

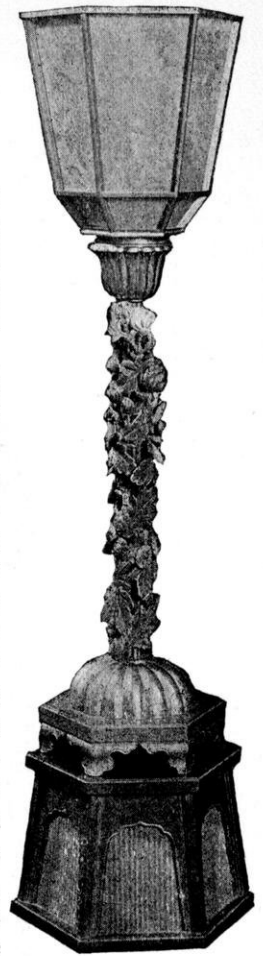
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adapted to American uses by fitting it with electric lights—not so poetical perhaps, but practical and beautiful. On another page is a similar but much more elaborate standard candlestick richly carved and painted, but instead of prints for the panels of the shade, brocade was used. The light through it is not so mellow, but when unlighted its ornamental effect is richer.

Before we can make use of Japanese prints in the correct and most effective manner we should have some definite knowledge of the way they were intended to be used. We must have some appreciation also of the ideal of simplicity that is ever before the Japanese mind. Two of our illustrations are of typical Japanese home interiors and show their manner of displaying the pictures and ornaments of their homes. Our tendency is to crowd our rooms with as many costly things as we can get into them, while theirs is to have as few as possible in evidence at one time. They feel that the full beauty of an object can only be gained by giving it a setting that in no way distracts attention from it. By covering a wall with many things they believe none of them have a fair chance of attention. The eye in a restless way glances from one to another with superficial understanding and interest in the subject or its color scheme. Their way is to change the kakemono every day or at different festivals, at the approach of the seasons, when a special guest is expected. Thus their rooms are an ever-changing expression of sentiment and fine, considerate feeling. Foreigners quickly come to like the simple, flat wall with but a single, well-chosen print displayed and the decorative arrangement of flowers that carry out the sense of the season in some subtle way. They find pleasure in the illusion of spaciousness obtained in a simply furnished room, in the dignity and importance that surrounds each object when but a few instead of many are shown at once. They come to see a beauty of color, a charm in neatness, an impressiveness in reserve.

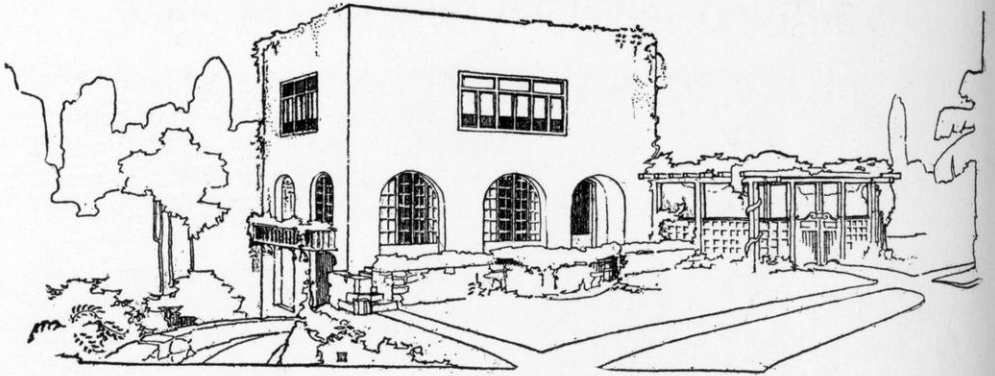
It must be remembered that the aim of Japanese artists is to recall the mind of the beholder to the existence of beauty and to quicken poetic thought. Japanese prints are sometimes mounted on the screens placed before the kitchen fire to protect it from the winds or upon the sliding partition of the walls so that the minds of the workers may be lifted above the monotonous round of drudgery and placed upon the beauties of nature, upon pleasant legend or upon inspiring incidents of history. In selecting the prints for our rooms we should keep this idea in mind and choose a subject that will lift the mind to planes of beauty.

Mary Averill has in a book on the "Flower Art of Japan," called attention to the decorative value of flowers arranged in lines that carry out or emphasize some definite thought. The pen and ink sketches along the margin of this article are from this book a review of which is to be found on another page among our book reviews.



Carved candlestick of great beauty, shown by courtesy of Yamanaka and Co.

Residence for Miss Marion Olmsted, San Diego: Irving J. Gill, architect: Typical of the new architecture of the West.



THE HOME OF THE FUTURE: THE NEW ARCHITECTURE OF THE WEST: SMALL HOMES FOR A GREAT COUNTRY: BY IRVING J. GILL: NUMBER FOUR

"An artist is known rather by what he omits."



ARCHITECTURE, Victor Hugo says, is the great book of the world, the principal expression of man in his different stages of development, the chief register of humanity. Every religious symbol, every human thought has its page and its monument in that immense book. Down to the time of Gutenberg, he points out, architecture was the principal, the universal writing. Whoever was born a poet then, became an architect. All arts obeyed and placed themselves under the discipline of architecture. They were the workmen of the great work. There was nothing which, in order to make something of itself, was not forced to frame itself in the shape of architectural hymn or prose. He has shown us that the great products of architecture are less the works of individuals than of society, rather the offspring of a nation's effort than the inspired flash of a man of genius, the deposit left by a whole people, the heaps accumulated by centuries, the residue of successive evaporations of human society, in a word, a species of formation. Each wave of time contributes its alluvium, each race deposits its layer on the monument, each individual brings his stone.

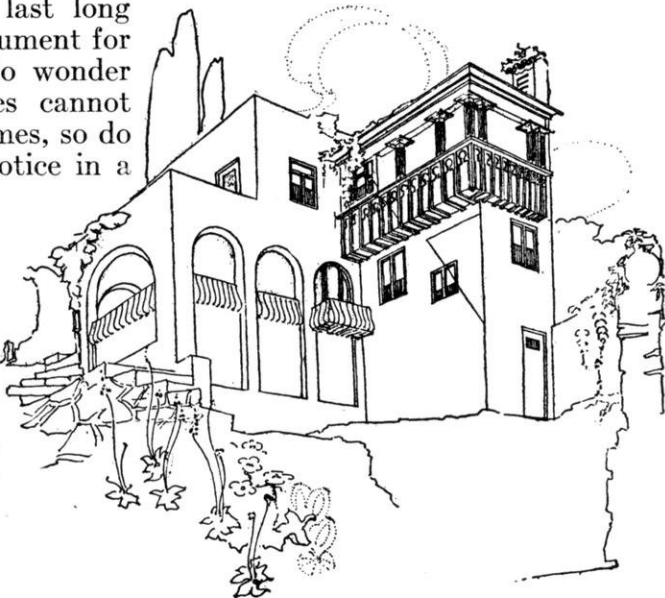
No architect can read his inspired analysis of the place and the importance of architecture in preserving the records of the world's thought and action, without approaching his own part in this human record with a greater reverence and greater sense of responsibility. What rough or quarried stone will each of us contribute to the universal edifice, what idle or significant sentence will we write with brick and stone, wood, steel and concrete upon the sensitive page of the

THE NEW ARCHITECTURE OF THE WEST

earth? In California we have great wide plains, arched by blue skies that are fresh chapters as yet unwritten. We have noble mountains, lovely little hills and canyons waiting to hold the record of this generation's history, ideals, imagination, sense of romance and honesty. What monument will we who build, erect to the honor or shame of our age?

The West has an opportunity unparalleled in the history of the world, for it is the newest white page turned for registration. The present builders have the advantage of all the wisdom and experience of the ages to aid them in poetically inscribing today's milestone in the progress of humanity. The West unfortunately has been and is building too hastily, carelessly and thoughtlessly. Houses are springing up faster than mushrooms, for mushrooms silently prepare for a year and more before they finally raise their house above the ground in proof of what they have been designing so long and secretly. People pour out here as on the crest of a flood and remain where chance deposits them when the rush of waters subsides, building temporary shacks wherein they live for a brief period while looking about for more permanent anchorage. The surface of the ground is barely scraped away, in some cases but a few inches deep, just enough to allow builders to find a level, and a house is tossed together with little thought of beauty, and no thought of permanence, haste being the chief characteristic. The family of health- or fortune-seekers who comes out here generally expects to camp in these poor shacks for but a short time and plans to sell the shiftless affair to some other impatient newcomer. Perhaps such temporary proceedings are necessary in the settling of a new land; fortunately such structures cannot endure, will never last long enough to be a monument for future generations to wonder at. Such structures cannot rightly be called homes, so do not justly deserve notice in a consideration of Western domestic architecture.

If we, the architects of the West, wish to do great and lasting work we must dare to be simple, must have the courage to fling



House on a canyon lot designed for Miss Teats, most typical of Irving J. Gill's architectural form.

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aside every device that distracts the eye from structural beauty, must break through convention and get down to fundamental truths. Through force of custom and education we, in whose hands much of the beauty of country and city is entrusted, have been compelled to study the style of other men, with the result that most of our modern work is an open imitation or veiled plagiarism of another's idea. To break away from this degradation we must boldly throw aside every accepted structural belief and standard of beauty and get back to the source of all architectural strength—the straight line, the arch, the cube and the circle—and drink from these fountains of Art that gave life to the great men of old.

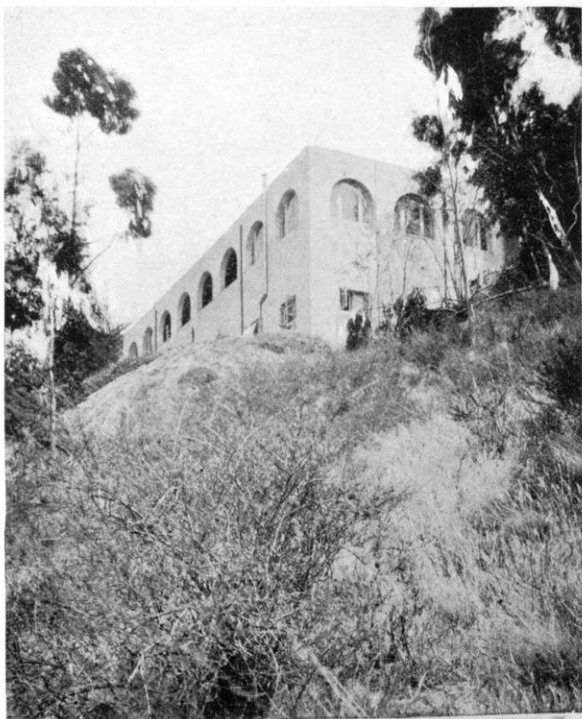
EVERY artist must sooner or later reckon directly, personally with these four principles—the mightiest of lines. The straight line borrowed from the horizon is a symbol of greatness, grandeur and nobility; the arch patterned from the dome of the sky represents exultation, reverence, aspiration; the circle is the sign of completeness, motion and progression, as may be seen when a stone touches water; the square is the symbol of power, justice, honesty and firmness. These are the bases, the units of architectural language, and without them there can be no direct or inspired architectural speech. We must not weaken our message of beauty and strength by the stutter and mumble of useless ornaments. If we have nothing worth while to say with our building then we should keep quiet. Why should we chatter idly and meaninglessly with foolish ornaments and useless lines?

Any deviation from simplicity results in a loss of dignity. Ornaments tend to cheapen rather than enrich, they acknowledge inefficiency and weakness. A house cluttered up by complex ornament means that the designer was aware that his work lacked purity of line and perfection of proportion, so he endeavored to cover its imperfection by adding on detail, hoping thus to distract the attention of the observer from the fundamental weakness of his design. If we omit everything useless from the structural point of view we will come to see the great beauty of straight lines, to see the charm that lies in perspective, the force in light and shade, the power in balanced masses, the fascination of color that plays upon a smooth wall left free to report the passing of a cloud or nearness of a flower, the furious rush of storms and the burning stillness of summer suns. We would also see the glaring defects of our own work if left in this bold, unornamented fashion, and therefore could swiftly correct it.

I believe if we continually think more of line, proportion, light and shade, we will reach greater skill in handling them, and a greater



ARCHITECTURAL STRENGTH, according to Irving J. Gill, is obtained by a return to the straight line, the arch, the cube and the circle: From these primitive forces all the inspiration for his later work is drawn. The entrance to the Darst house shown above is characteristic of the beauty obtained by the application of these principles.



HONESTY, FRANKNESS and dignified simplicity mark this house designed to rest upon the crest of a canyon: Seen from the bottom of the slope, this section of the Bishop's School, designed by Mr. Gill, rises like a natural monument of stone.

Why should any message of architectural beauty be marred by the addition of useless ornament when such supreme results can be obtained from an unornamented surface?

All the windows of this unusual house overlook the water-worn caves at La Jolla and the famous blue water of that region: Blue water, golden brown and tawny hills, cream white of concrete and dark green of eucalyptus contribute an almost tropical color beauty.



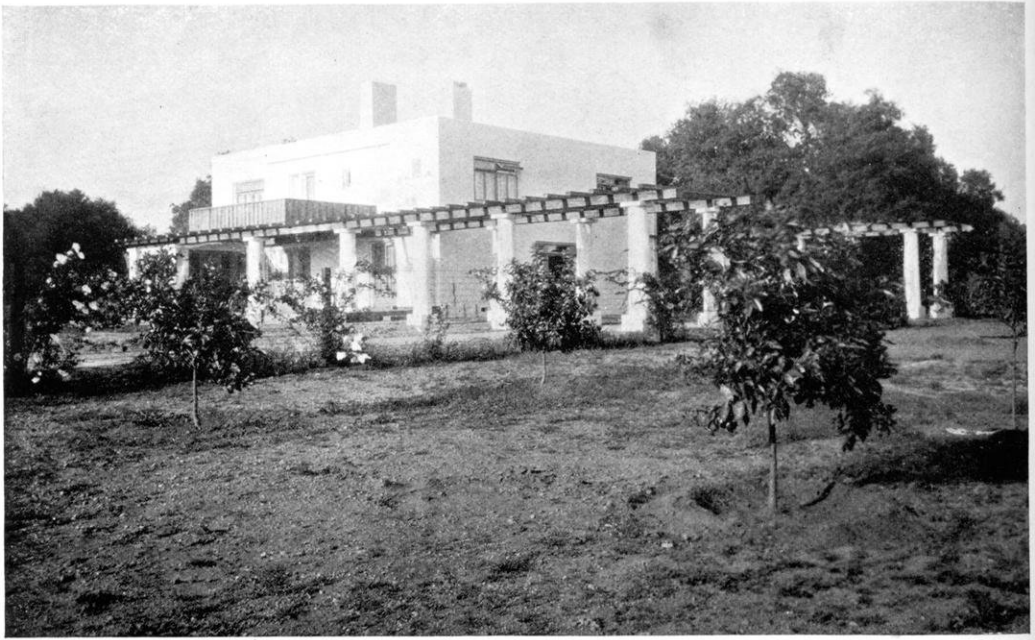
THE STRAIGHT LINE, borrowed from the horizon, relieved by a succession of arches, is as impressively used on a flat lawn (as is seen in this La Jolla Woman's Club) as when erected upon the crest of a hill.

CONCRETE STEPPING-STONE blocks carry the quality of the house into the garden: Vines, shrubs and flowers carry the spirit of the garden up into the walls of the house: The union of these two forces is always insisted upon by the architects, Gill & Gill.

This photograph of the Darst house shows that any deviation from simplicity results in a loss of dignity: Any ornament put upon these flat walls would tend to cheapen rather than to enrich them: If everything useless from the structural point of view be omitted, we will all come to see the great beauty of straight lines, to see the charm that lies in perspective and in contrast of light and shade: Such is Mr. Gill's conviction.



I N N E R
court of this same house is shown at the left: The conspicuous contrast of square line against the sky and the soft curve of the arch never fail to produce a strikingly beautiful result.



*Irving
J.
Gill,
Architect
of
Both
Houses.*



BASED UPON THE PRINCIPLE of the cube, symbolic of strength, is the home of Mrs. Paul Miltimore, South Pasadena, California, shown in the upper picture.

GARDEN ROOMS in the center of the house, protected from the weather by glass, are a feature of the Fulford residence, San Diego: Each room of the house may be entered from the arcade.

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appreciation and understanding of their power and beauty. We should build our house simple, plain and substantial as a boulder, then leave the ornamentation of it to Nature, who will tone it with lichens, chisel it with storms, make it gracious and friendly with vines and flower shadows as she does the stone in the meadow. I believe also that houses should be built more substantially and should be made absolutely sanitary. If the cost of unimportant ornamentation were put into construction, then we would have a more lasting and a more dignified architecture.

IN California we have long been experimenting with the idea of producing a perfectly sanitary, labor-saving house, one where the maximum of comfort may be had with the minimum of drudgery. In the recent houses that I have built the walls are finished flush with the casings and the line where the wall joins the flooring is slightly rounded, so that it forms one continuous piece with no place for dust to enter or to lodge, or crack for vermin of any kind to exist. There is no molding for pictures, plates or chairs, no baseboards, paneling or wainscoting to catch and hold the dust. The doors are single slabs of hand-polished mahogany swung on invisible hinges or else made so that they slide in the wall. In some of the houses all windows and door frames are of steel. They never wear out, warp or burn, a point of importance in fireproof construction. The drain boards are sunk in magnesite which is made in one piece with the walls and all cornices rounded, so not a particle of grease or dirt can lodge, or dampness collect and become unwholesome. The bathtubs are boxed and covered with magnesite up to the porcelain.

By this manner of building there is no chance anywhere in the house for dust to accumulate. This minimizes the labor of keeping the house clean and gives the rooms a sweet, pure, simple and dignified appearance. The money usually wasted in meaningless gables, swags, machine-made garlands, fretwork and "gingerbread" goes into labor-saving devices or into better grade of material. As much thought goes into the placing of the ice-box that can be filled from the outside without tracking through a clean kitchen, or the letter box that can be opened from within the house, or the proper disposal of the garbage can, or the convenient arrangement of kitchens so that meals may be prepared with the greatest economy of labor, as is often expended in the planning of the pergola or drawing rooms.

There is something very restful and satisfying to my mind in the simple cube house with creamy walls, sheer and plain, rising boldly into the sky, unrelieved by cornices or overhang of roof,

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unornamented save for the vines that soften a line or creepers that wreath a pillar or flowers that inlay color more sentimentally than any tile could do. I like the bare honesty of these houses, the childlike frankness and chaste simplicity of them. It seemed too peculiar an innovation at first to make a house without a large overhang roof, for we have been so accustomed in California to think them a necessity, but now that the first shock is over people welcome the simplicity of the houses built without these heavy overhangs and see that they really have distinction.

IN the West, home building has followed, in the main, two distinct lines—the Spanish Mission and the India bungalow. True, we find many small Swiss chalets clinging perilously to canyon walls, imposing Italian villas facing the sea and myriad nameless creations whose chief distinction lies in the obvious fact that they are original, different from any known type of architecture. It were much better for California if there were less complicated, meaningless originality and more frank following of established good types.

Because of the intense blue of sky and sea that continues for such long, unbroken periods, the amethyst distant mountains that form an almost universal background for houses or cities, the golden brown of summer fields, the varied green of pepper, eucalyptus and poplar trees that cut across it in such decorative forms and the profusion of gay flowers that grow so quickly and easily, houses of a bright romantic picturesqueness are perfectly suitable that would seem too dramatic in other parts of the country. They seem a pleasing part of the orange-belted flower fields and belong to the semi-tropical land. These same houses would certainly look artificial and amusingly uncomfortable and out of place in the East; but they essentially belong to the land of sunshine.

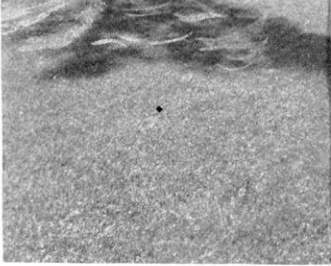
The contour, coloring and history of a country naturally influence its architecture. The old wooden Colonial houses of the East, shaded by noble elms, with their attendant lanes and roads outlined by stone walls, perfect pictures of home beauty; the stone houses of Pennsylvania, charming of color, stately, eloquent of substantial affluence and generous hospitality; and the adobe houses of the Arizona Indians formed of the earth into structures so like the surrounding ledges and buttes in shape that they can scarcely be told from them, triumphs of protective, harmonious building, are familiar types of buildings characteristic of their locality.

California is influenced, and rightly so, by the Spanish Missions as well as by the rich coloring and the form of the low hills and wide valleys. The Missions are a part of its history that should be pre-



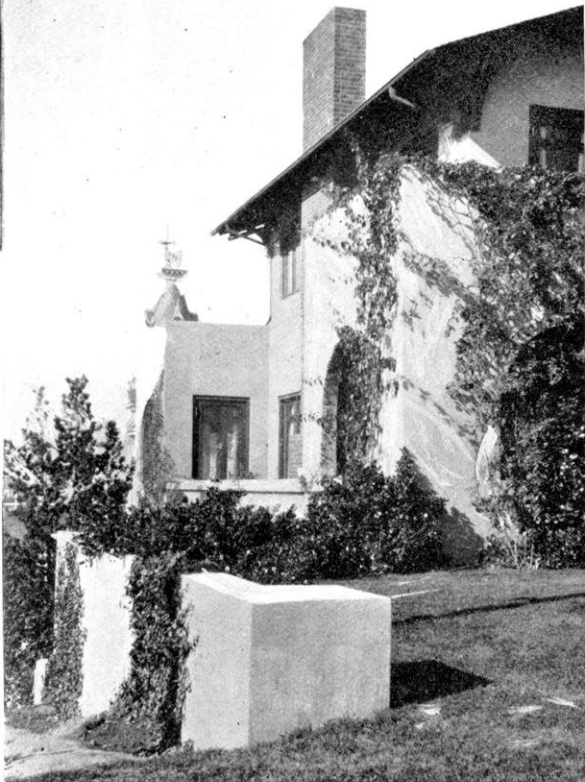
MOORISH ARCHITECTURE is especially suitable for our semi-tropic, Orientally - colored, Western land: Many of Mr. Gill's houses have carried out this quality, even to the extent of roof gardens from which the beauty of the setting sun may be enjoyed to the fullest.

The home of Homer Laughlin, Los Angeles, was designed before the overhang of roof was discarded.



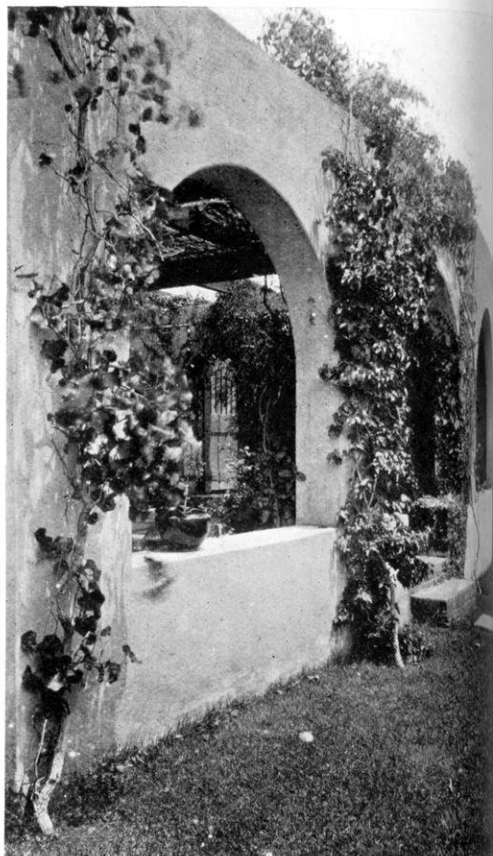
THE SPANISH INFLUENCE is obvious in this house, thus local traditions are preserved for the delight of future generations.

The conventional hanging roof of the Webster home of San Diego, shown at the right, is used in conformity to the requirements of typical Spanish architecture: The red tile roof, arched windows and doorways carry out the same idea.



CALIFORNIA MISSIONS have taught us the beauty and usefulness of the court, and attracted our attention to the picturesque and imposing beauty of the arch as architectural feature for our homes.

Walled gardens have a homelike, restful quality never found in those surrounded by open-work fences, which though beautiful, lack the privacy and protection of the enclosed garden, the sanctity that we all appreciate in the English homes.



CREAMY WALLS, SHEER AND PLAIN, rising boldly into the sky, relieved only by indented arches, unornamented save for vines and creepers, characterize the First Church of Christ Scientist, San Diego, built on simple cube principles: Tall Italian cypresses cutting across the flat surface, with palm trees adding a touch of semi-tropic luxuriance, furnish striking architectural beauty.

The uncompromising simplicity of this building makes it conspicuously different, more noticeably fine than any building made with an attempt to arrest attention: There is a picture quality about its bare walls never seen in rough walls.

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served and in their long, low lines, graceful arcades, tile roofs, bell towers, arched doorways and walled gardens we find a most expressive medium of retaining tradition, history and romance. In coloring and general form they are exactly suited to the romantic requirements of the country. It is safe to say that more architectural crimes have been committed in their name than in any other unless it be the Grecian temples. The façade of the San Diego Mission is a wonderful thing, something that deserves to be a revered model, something to which local building might safely and advantageously have been keyed. Instead of this it has been abused and caricatured in the most shocking way. Its charming proportions and graceful outline have been distorted to adorn tall public buildings, low railway stations, ornate hotels, cramped stables and minute private houses in the most irreverent, inexcusable and pitiable way. The arched cloisters of the Missions have been seized upon and tortured until all semblance of their original beauty has been lost. Their meaning and definite purpose—that of supporting the roof or the second story and thus forming a retreat or quiet walk for the monks—has been almost forgotten.

THE arch is one of our most imposing, most picturesque and graceful architectural features. Its power of creating beauty is unquestionable, but like any other great force, wrongly used, is equally destructive. Fire warms and cheers us and cooks our food, but if not carefully handled destroys everything it touches. The Missions have taught us also the beauty and usefulness of the court. Romana's house, a landmark as familiar in the South as some of the Missions, was built around three sides of an open space, the other side being a high garden wall. This home plan gave privacy, protection and beauty. The court contains a pool and well in the center and an arbor for grapes along the garden wall; the archway that runs along the three sides formed by the house made the open-air living rooms. Here were arranged couches for sleeping, hammocks for the siesta, easy chairs and tables for dining. There was always a sheltered and a sunny side, always seclusion and an outlook into the garden. In California we have liberally borrowed this home plan, for it is hard to devise a better, cozier, more convenient or practical scheme for a home. In the seclusion of the outdoor living rooms and in their nearness to the garden, the arrangement is ideal.

Another thing that has influenced California architecture is the redwood that is so abundant and so different from anything in the East. In color it is a low-toned red that looks as though it were

(Continued on page 220)

EVERYBODY'S GARDEN: BY REBECCA J. LOSE



It is an axiom that variety of interest is a necessity for the successful pursuit of health, wealth and happiness. One of my neighbors, when overtaken by grief or perplexity, shuts herself up in the laundry and washes things—towels, napkins, sheets, tablecloths—anything she can find. A young fellow down street took his fishing rod and tackle and started for the creek the minute he returned from burying his bit of a wife. I do not presume to say that digging in the ground can rival the blue sky, the running water, the wind among the trees in healing and comforting, yet I protest that anxiety and foreboding can be better endured, that one sleeps better and eats better and is easier to be lived with if one grows some sort of a garden.

Further—this garden I should have everyone grow exactly to suit themselves. Last summer a year, my next-door neighbor-but-one announced that she had never had enough Sweet William in her life, and that once before she died she intended to have all she wanted. Her family laughed derisively. Spurred, no doubt, partly by this derision, she deliberately proceeded to have everything dug out of every flower bed on the place—every single thing. In their places she planted Sweet William, and nothing else.

I did not sympathize with this proceeding at all. I approved of her growing what she wanted to grow, of course. But now, really, her choice of flowers was almost absurd. Sweet William I like. I want it in my garden. I want, even, a good many patches of it here and there. But all Sweet William? Oh, no! Yet I assure you, when those hundreds and hundreds of young plants came at once into masses of gorgeous bloom, I was almost a convert.

Nor was I the only convert, for while they were in the height of their glory, a high-school girl who lives just back of me consulted me over the fence, confessing that sweet peas were the joy of her life, and saying that if my lady uptown could revel at will in Sweet William, why not sweet peas alone for her? And I encouraged her. Of course, I did. It was the first sign of individuality or initiative she has ever shown, and may change her whole life.

At any rate, she stuck to it, and this summer she has devoted herself to sweet peas. Rows and rows of them she has grown, of every variety she could hear of. Up and down each path she had them, around every tree, across every fence, and every other place where there was room. Such sweet peas I have never seen. The town turned out to see them, and I look for further developments next year.



DELPHINIUMS, the hardy larkspurs of all proper English country novels, Rebecca J. Lose declared she would like to plant all over her garden.

Her vision is to have them in a large bed by themselves with a spring sowing of ragged robins or cornflower in two shades, the light blue and the dark, in the foreground.

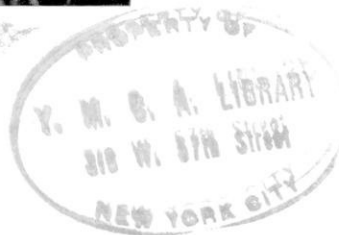
Shakespeare refers to the delphiniums as "larks' heels trim": It has many other quaint names of interest to students, the old English laverock being still a favorite.

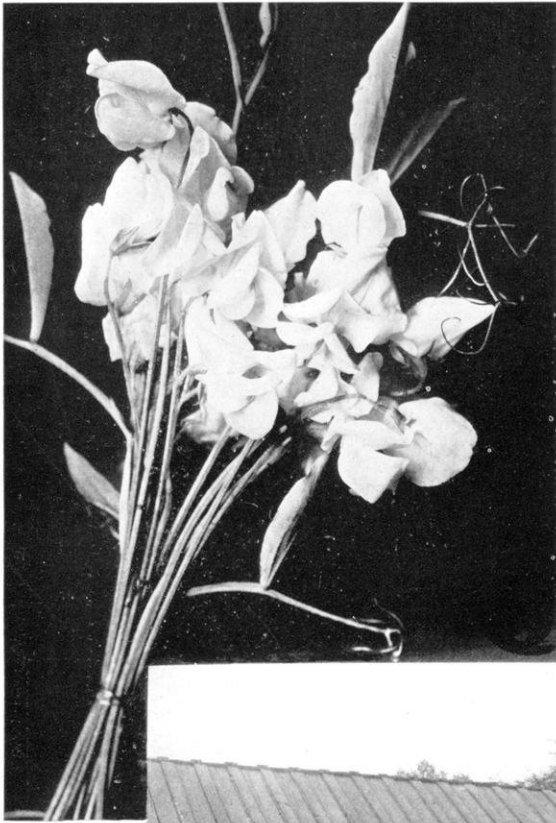


MASSES OF SHADED BLUE below, with great waving plumes of the marvelous delphinium blue above, would surely be a rarely beautiful sight against the dark green of a distant tree or bordering a path.

Delphinium may be had in almost every shade of blue, in dwarf and in giant varieties.

Annuals are good border plants but cannot be depended upon to make the tall, vigorous stalks of the perennials.



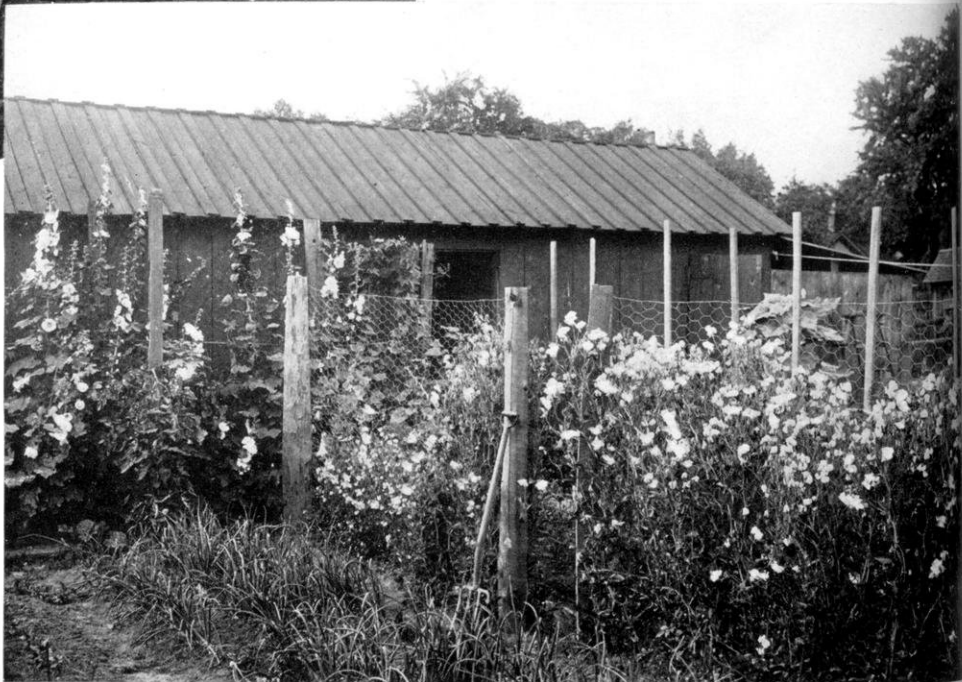


SWEET PEAS were revealed by "the high-school girl": They were the joy of her life so she planted them up and down each path, around each tree and by every fence.

No one who has not tried it can appreciate the bliss of a fully satisfied craving for a particular color or perfume: Backyards would blossom into glowing garden spots did more people have the courage to give free rein to such an innocent heart fancy.

"Sweet peas, on tiptoe for a flight,
With wings of gentle flush o'er delicate
white,
And taper fingers catching at all things,
To bind them all about with tiny rings."

—John Keats.



SWEET WILLIAMS are favorites of many other people beside "the next-door-neighbor-but-one": Hundreds of these bonnie "country-lassie" blossoms in a border make a color effect seldom to be outdone by any other flowers: There is a childlike simple gaiety about them that calls smiles to the faces of observers: They are like little children in a frolicking game, full of innocence and harmless jollity.

Sweet William is the "bearded Jove's flower" of the botanists, and is also related to the carnation, as well as being the gilly-flower of old gardeners.



BORDERS OF SWEET WILLIAMS are the easiest of all things to grow: One or two packages would fill a backyard with color and supply flowers for the house during almost an entire summer.

These gay little flowers need a rich loamy or moist clay soil: They may be had in all the pastel colors.



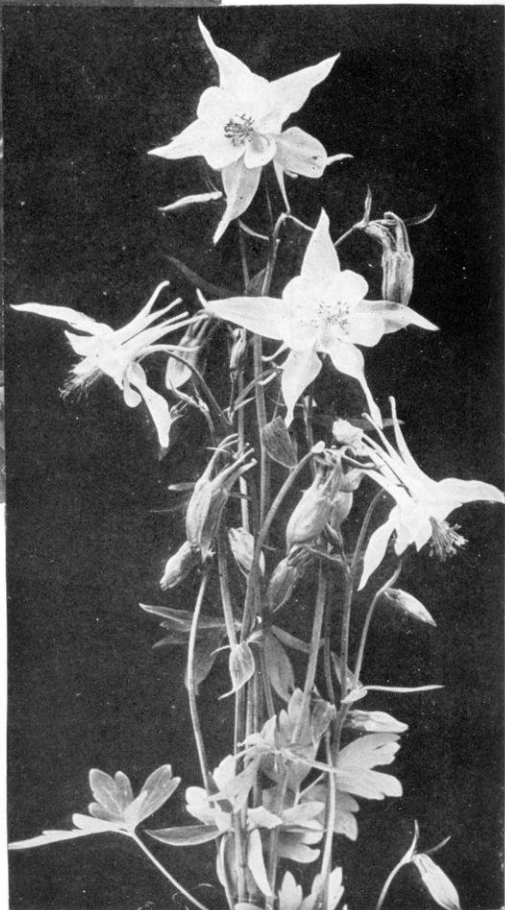
COLUMBINE, LIKE FAIRY LANTERNS ablaze with the glow-worm, hanging from the top of slender stems, look as though the plant were decked out for a carnival day.

Horticulturists now supply us with variation of the old-fashioned grandmother's favorite: Blue, black, yellow and white columbines can be had to carry out desired color plans.

These charming flowers may also be had in white, cream color and yellows, but the rare quality of their blue makes any hybrid color take second place.

BOUNCING BET, the beloved wild phlox of the countryside, is as great a favorite as any of the hybrid varieties furnished at costly prices by plant breeders.

Soft pinkish lavenders and white furnish the honey table for humming birds and bees.



EVERYBODY'S GARDEN

Now, I do not share this feeling of my neighbors. I could not be satisfied with just one brand of flowers. I must have variety. I want the early and the late. I want flowers blooming in my garden the minute spring comes, and all the summer long, and all the fall until the earth itself freezes, and the snow comes and provides a new heaven and a new earth to look at.

BUT I know something of how they feel, these others. I even know what I should plant, were I following in their footsteps, and it would not be Sweet William, nor yet sweet peas. It would be delphiniums that I should plant—the hardy larkspurs of all proper English country novels. They are more or less strangers to me, yet I know that ever since I first saw them, not so many years ago, there has been a spot somewhere within me that has longed for a whole garden full of the heavenly blue of this most heavenly of flowers.

But I should not plant them entirely alone, either. If I had those flowerbeds of my lady up street, and were free-foot to do as I pleased with them, I'd fill them all moderately full this fall of thrifty young delphiniums. I could furnish her with the plants, myself, if she would but have them. Then, in the spring, early, I'd sow the beds full of corn flower—ragged robin, we call it—in two shades, the light blue and the dark blue. Then I'd sit down and wait for results. I do not have to wait for results, myself. I can shut my eyes, this minute, and see it—the mass on mass of shaded blue below, the great waving plumes of marvelous blue above.

But my Sweet William lady will have none of my advice, and I, as I said, I cannot do without the others. How could I, for instance, turn out the long border that from year to year has been growing fuller of the flowers my grandmother loved in her day—columbine, hollyhock, foxglove, Canterbury bells, phlox and a dozen others, many, it is true, so changed by time that my blessed grandmother would scarce recognize them, but all grown, as were hers, from the seed to maturity right under my own eyes.

No, my grandmother's flowers are safe from me, and so are the tulips and daffodils, the snowdrops and the crocuses, whose early blossoming is the only thing that each year can quiet my ever recurring doubt as to the veracity of the almanac, and assure my soul that the long winter is really past.

Even for the flowers that have to be replanted each year I must save some place. There is salvia—"splendid sage," my mother called it; my garden would not be the same to me, lacking its brilliance. Each year I plant a box of it in my window on the afternoon of

EVERYBODY'S GARDEN



Washington's Birthday, having discovered that salvias so fathered present a far more gorgeous array in the last days of October than any sown on any other day of the year. No—I do not know why. I only know it is true.

Then, cosmos! I should miss that too. True, one grows cosmos on a sporting chance, the chance that it will not bloom. None the less there is something about it that always fires my imagination. It grows so straight, and never hurries, though it must know that unless it does hurry the frost will get it. Sometimes I feel like shaking it, to bring it to its senses. Then, if Nature is kind, and the frost holds off, and it does come into bloom it is so ethereally beautiful that I am always sure it more than repays itself for its steadfastness and patience.

ALL these and more, oh, many more, I must keep where they have always grown. Yet I shall find a place for my new blue loves.

Indeed, I shall find so many places for them that it is already fairly evident to me that my whole garden next year will present a bluish cast—that will however represent neither erudition nor pessimism.

First, I shall plant a great many of the strangers in the bed of white lilies, under my dining-room window. They certainly will become each other, those two. Whether the stately delphiniums will mitigate the feeling stately lilies have given me, ever since they began looking into my dining room, remains to be seen. For those lilies always make me a trifle uncomfortable, especially when I am very hungry. They seem to expect me to live up to them, learn the minuet, say, or be led to the festal board by cavaliers in wigs and ruffles.

Then, I shall surely take my own advice to my lady up street, since she will have none of it, and plant me a large bed, moderately full now, of the delphiniums, and in the spring sow all about their feet the corn flower aforementioned. Also I'll scatter the new favorite here and there through the old flower bed, and quite fill a large bed, that is already growing with roses and white phlox—and perhaps in various other places, if the plants hold out.

And as for Sweet Williams—there are three hundred of the bonny little plants growing in my garden. I was out and counted them but now. They tempt me sorely. I know Sweet Williams are stiff, that

CARNATIONS

their remains are brown and unbeautiful, and that I have said many things against them. Yet those flowers up street were gorgeous. There is a large empty bed by the little porch. Perhaps, after all, I'll give in, and plant the whole three hundred right there.

CARNATIONS

CARNATIONS and my first love!

And he was seventeen,

And I was only twelve years—a stately gulf between!
I broke them on the morning the school-dance was to be,
To pin among my ribbons in hopes that he might see. . . .
And all the girls stood breathless to watch as he came through
With curly crest and grand air that swept the heart from you!
And why he paused at my side is more than I can know—
Shyest of the small girls who all adored him so—
I said it with my prayer-times: I walked with head held high:
“Carnations are your flower!” he said as he strode by.

Carnations and my first love! The years are passed a score,
And I recall his first name, and scarce an eyelash more. . . .
And those were all the love-words that either of us said—
Perhaps he may be married—perhaps he may be dead.
And yet. . . . To smell carnations, their spicy, heavy sweet,
Perfuming all some sick-room, or passing on the street,
Then . . . still the school-lamps flicker, and still the Lancers play,
And still the girls hold breathless to watch him go his way,
And still my child-heart quivers with that first ecstasy—
“Carnations are your flower!” my first love says to me!

MARGARET WIDDEMER

Reprinted from “The Factories with Other Poems,” Published by John C. Winston Company.



A STUDIO THAT IS A SERIES OF MEDIAEVAL PICTURES



IWENT to see a portrait recently at Ben Ali Haggin's studio. It was placed on an easel near a window facing Central Park. Against a deep green background like the edge of a mountain forest in June, was outlined a radiant young face with the fine brow and wide eyes of a Luini portrait. The slender bodice of shining silver held the fresh, white young body and the lacing at the side, like strips of green marsh grasses, fell over a foam of gauzy petticoats. A huge, transparent jar in one corner of the picture balanced the composition of one of the most successful portraits of the year.

Back of the painting the studio melted into rich shadows with a gleam of metal, a shimmer of velvet, a white Madonna still praying reverently in this skeptical age, and near her a clock chimed delicately from its Polychrome cover of blue and pink and ivory—a clock that had warned lovers and hastened executions in Italy centuries ago.

Most often in America we have loved antiques not wisely, but too well. We have wrested rich embroideries from high altars, rare jewels from Madonnas' brows; we have brought gentle gods from lovely, intimate gardens and left them lonely on our bleak hills; we have gathered graceful chairs from queens' palaces, and naïve tapestries from council halls, and then in brilliant rooms without shadows or without intimacy we have exhibited these heterogeneous treasures without joy for ourselves or happiness for our friends. We have had the museum, not the artist's feeling for beauty, and so we have wrested it from other people and destroyed its capacity for expression and destroyed our own possibilities of comfort.

To take the varied material expression of the soul of different countries, which art essentially is, and weld it together into restful, coherent beauty requires either a very naïve or a very subtle nature. Only the peasant or the poet can do it, for harmony in furnishing is more than a mere coincidence. If you are going to use the furniture of other ages you have got to understand the feeling which produced it; you have got to understand something of the people themselves, to bring about an environment which is satisfactory. You cannot place a Louis Quinze chair against a Jacobean table and use a Navajo rug as a background without producing in the onlooker a sense of bewildered anxiety, for the very same reason that you could not bring into a room a courtier of the Louis time, a Navajo Indian and a stout and jocund yeoman without creating an atmosphere of utter confusion. Furniture and furnishings are really just as definitely an expression of human development as people are and you have got to



A SIDEWALL IN "THE MEDIÆVAL STUDIO"
covered with Gothic tapestry, showing the Silver Ship, and her beautiful cargo all about her.



THE FIREPLACE in the studio, with the Gothic overmantel, and above, the Italian clock in Polychrome decorations.



THE GREAT SPANISH ALTAR nearly fills one side of the studio, and the model stand, covered with a Persian rug, is just in front.



THE JACOBEOAN BEDROOM in the Mediæval Studio: Rare Polychrome Spanish candelabra give the light, and the bed is covered with splendid old Venetian velvet.

A STUDIO OF MEDIÆVAL BEAUTY

so record them if you intend to bring together ancient beauty and produce modern charm.

I HAVE seldom in any studio, in any room furnished completely with rare antiques, felt so real a sense of peace and comfort and luxurious rest as in Mr. Haggin's studio. And this I felt to be the result of his instinct for the association of beautiful objects, as rare an instinct as the one which associates people together in a way to give interest and pleasure.

The ceiling of Mr. Haggin's "work room" is lifted into a high peak of light, and the beams and rafters which hold the overhead light are solid and substantial, striking just the color note that old oak always gives to a rich antique setting. The wall color is perhaps gray, with a warmer oak note in it. It is hardly noticeable, so covered is it with rare Gothic and Flemish tapestries, really rare. One, early Flemish in design, which covers the entire west wall, was long sought after by the various museums of art. In technique it is a combination of tapestry, petit point and gros point embroidery—very old and very beautiful both in color and design.

In front of this wonderful tapestry picture are two long Jacobean tables running the entire length of the room, covered with curios, rich in history, romance and color. A silver ship is the center piece of these tables, and so beautiful, so fairy-like in execution that it might have been used to bring to this studio the lovely velvets from Genoa, the old lanterns from Italy, the Chinese jewels and helmet, the old jeweled key from the Tower of London, the Polychrome candlesticks, the early Italian costumes which are all held in an old Spanish *cassone*, bound with steel and covered with red velvet and gold embroidery. The little ship would have had to make many trips with richly packed hold to gather such beauty from so many ports.

The most noticeable thing in this beautiful room after you have looked out of the window, through beautiful old Genoese curtains, heavy with gold, soft and old and mellow with history and beauty, is the great Spanish altar which fills the wall facing the window. It is the most beautiful piece of Spanish wood carving in America and one of the most perfect in the world. It has been looked at with longing eyes by the collectors of our big museums, and it is only because Mr. Haggin has been watching it since it first came to America, with eager, beauty-loving spirit, that he has had the good fortune to come into its possession. It is from the Spanish province of Navarra, and its richly carved surface is covered here and there with gold; again blue is seen in the shadow or rich red on the surface.

A STUDIO OF MEDIÆVAL BEAUTY

The silver reliquary in a lower panel of the altar is pure fifteenth century Gothic. The screen at the side shows scenes of the life of an old Spanish saint of the time of the Inquisition, and there is a portrait of St. Michael, too, all wonderfully carved and colored. The panel at the top of the altar is a sorrowful figure of Christ on the Cross, which is lighted from the lower left-hand corner, probably in olden days with tiny lamps, but today it is connected with electric fixtures, and when the light is thrown over the quaint tragic outline the whole altar at the same time is lighted from the front by tall Venetian lanterns, beautifully carved, the pedestals mounted with red Genoese velvet; lanterns that were originally carried in religious processions and which are rare today anywhere in Europe. The great lantern which hangs from the ceiling was carried centuries ago over the holy of holies and is a wonderful example of the beauty that was devised for religious ecstasy in the Mediæval Italian times.

STRETCHING across the floor from the Flemish tapestry to the great altar is a thirteenth century Persian rug as fine and intricate in design, as exquisite in workmanship as the silver ship that so lightly rests upon the oak table. Another rug is thrown over the model stand, more delicate, but not more beautiful—a silk, Persian antique in pale greens, and rose and yellow brown, a fitting foot-rest for the beauty that will pose in this studio.

Rich materials are scattered about the room, wonderful examples of the craftsmanship of the old Venetian weavers are seen both in the Venetian red velvet couch and hangings, and in a breadth of delicate green, that is as mysteriously wonderful as the green of early apple trees. In every fold there are shadows almost black and at the top of each fold a sheen of pure silver—rare beauty without need of decoration or ornament. This wonderful piece of Genoese velvet is thrown over the piano in many folds and nothing is ever placed upon it to mar its exquisite perfection.

The tables in the room are practically all Jacobean, of simple design for practical use, rich in the luster that the centuries give good wood. Scattered about the room are the small Jacobean tabourets, which were really used as coffin rests in the old English days and may be seen in many of Hogarth's illustrations. Each chair is a precious thing of its kind; some covered with Flemish tapestry, some with red Italian velvet of the seventeenth century, others with Genoese velvet and royal gold embroidery. All are substantial, simple in outline, perfectly harmonious with the Jacobean wood work of the larger pieces and delightfully appropriate whether placed close to the old Spanish altar with its rich colors or at the side of a bit of

A STUDIO OF MEDIÆVAL BEAUTY

pure Gothic tapestry which hangs at one side of the altar and near the reverent marble Madonna.

On an Italian cabinet richly carved rests a Chinese helmet, a marvel of intricate engraving, a sample of the kind of craftwork that seems almost to have vanished from the world. Later on the entire Chinese costume of a lord of early days will be set up in the studio and capped by this helmet. Beautiful lanterns of the type that were used in Genoa to light the hallways of the front of houses are fastened on each side of the huge window and are connected with electric lights. When the great velvet curtains are drawn these lights illuminate the whole side of the room, brightening up the Chinese helmet, touching bits of old jewelry into life and reflecting down on a rich period couch covered with shimmering velvet.

THE bedroom in Mr. Haggin's studio apartment is mainly Jacobean in fitting; the bedstead is richly carved and the tables, tabourets, the oak chests and the chairs are all pure Jacobean. In addition there are many-branched candelabra in Spanish Polychrome, old Italian carved chairs, and coverlids of Venetian velvet with pillows in Gothic embroidery. There is not a false note in this room, and although three countries are represented in its beautiful furnishings, each piece supplements all the others. There is nothing discordant, and there is no forced color note anywhere, no effort to make Venice feel intimate with England, or England associate too familiarly with Spain. The craftsmen who worked centuries ago for this wonderful room would surely have been in mental and spiritual harmony, because, as we have said, a work of art is the expression of the spirit, and material beauty that harmonizes is only the outward sign of the quality that would have harmonized in living people.

One moment you feel that the Jacobean note dominates the studio, another moment your interest is centered in the wood carving with Polychrome ornament from Italy and Spain, and then the eye is released for the naïve simplicity and cool freshness of the Gothic tapestries; but you do not feel any break as you look from one century of art to another, and you realize, as one must with any appreciation of art, that a full understanding of beauty must be the source of all presentation of it. The quality which makes a man paint a certain face or figure so that he brings you a sense of life and joy and radiance, or that selects a landscape and reproduces it through his own personality so that you have the exultation of moonlight or sunrise, is the identical quality that enables an artist to gather together the expressed joy of many men of different ages and render the association one of sure pleasure and permanent inspiration.

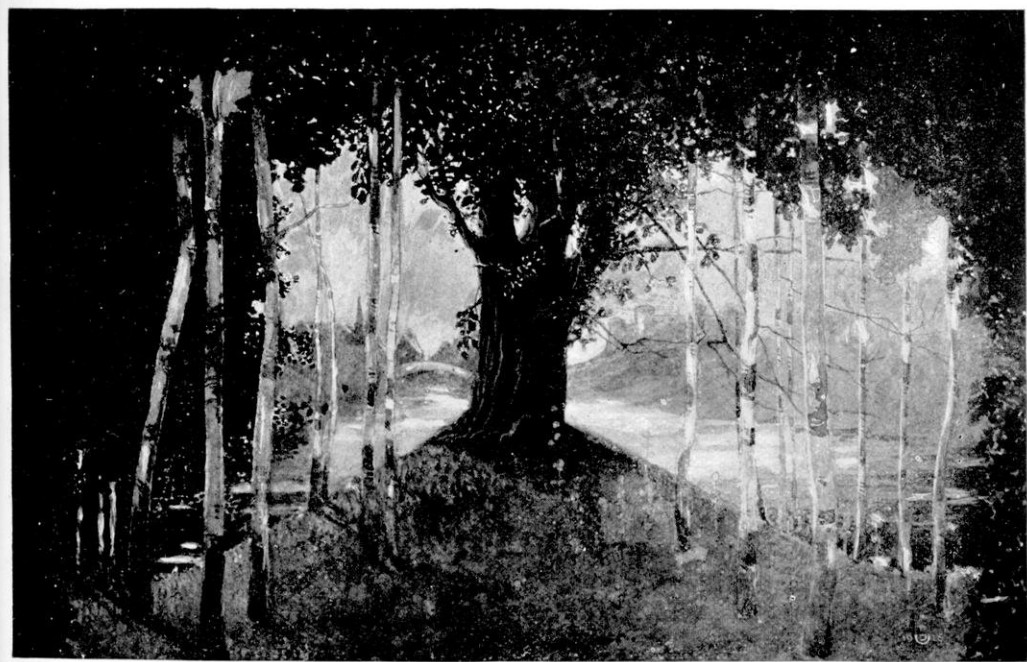
THE NEW STAGECRAFT: ILLUSTRATED BY JOSEF URBAN'S IMAGINATIVE SETTING OF SHAKESPEARE: BY DOROTHEA LAWRENCE MANN



IMAGINATION is the great fundamental force in Josef Urban's work. It is significance rather than reality which he strives to attain in the mounting of a scene. He came to America as the apostle of the new stagecraft, and even in the brief while that he has been at work here, he has created a lasting impression of power and individuality. He brings to his conceptions a supreme knowledge of the arts of the new stagecraft. Many of his methods have been used before in the German and Austrian "relief" theaters, but his originality is of the type which without striving for the eccentric leaves the impress of his individuality on all that passes through his hands. He is not revolutionary after the manner of Gordon Craig. It seems a very long way from the now famous instance of Gordon Craig's mounting of "Hamlet" at the Art Theater in Moscow, by the use of different arrangements of white and gold screens, to the beautifully appropriate and distinguished scenery of Urban's "Macbeth." We cannot, however, fully appreciate the work of Urban unless we consider him in relation to the ideals and methods of others who are striving with him to rid our stage of the uselessly conventional attempts at realism which hamper the work of actors.

Henry Irving once described the seventeenth century as the period of great play writing; the eighteenth, as the century of great play acting; and the nineteenth, as the century of great play mounting. While such a statement is too epigrammatic to be wholly accurate, it is true that the nineteenth century and the early twentieth have been marked by a noticeable tendency on the part of theatrical producers to use extravagantly splendid stage scenery. Money has been lavished in an effort toward reality, which has been at once futile as realism and a hindrance to acting. No matter what the diligence of directors in erecting real buildings, setting out actual gardens and all the other paraphernalia of the realistic school, the fact remains that it is the illusion of reality rather than reality which they produce. They never can overcome the obstacle of their houses and gardens stopping abruptly at the line of the back drop, and they are seriously at a loss to create sky.

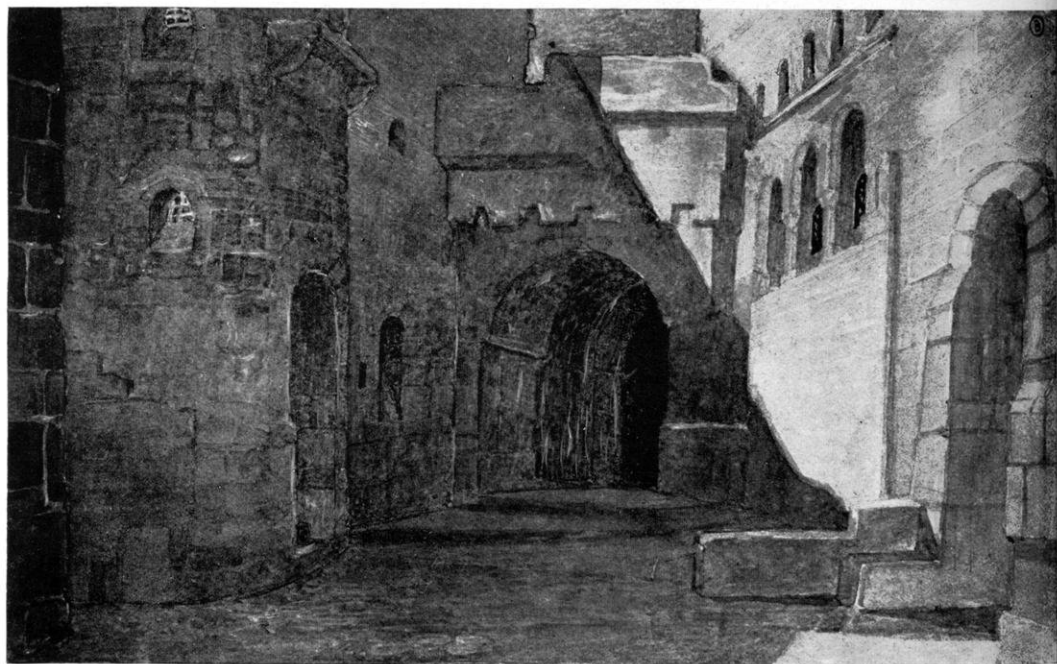
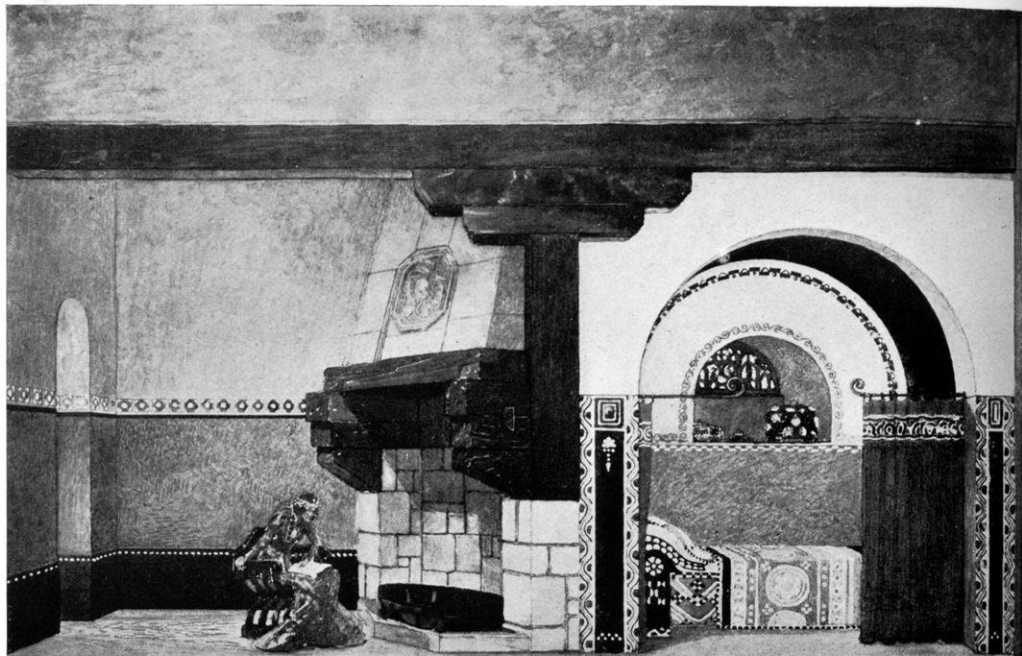
The new stagecraft works upon the theory that, as it is impossible to produce reality, they will try rather for the most stimulating illusion. In any stagecraft the spectator must coöperate with the producer, lending his imagination in greater or less degree to the illusion



Designed by Josef Urban.

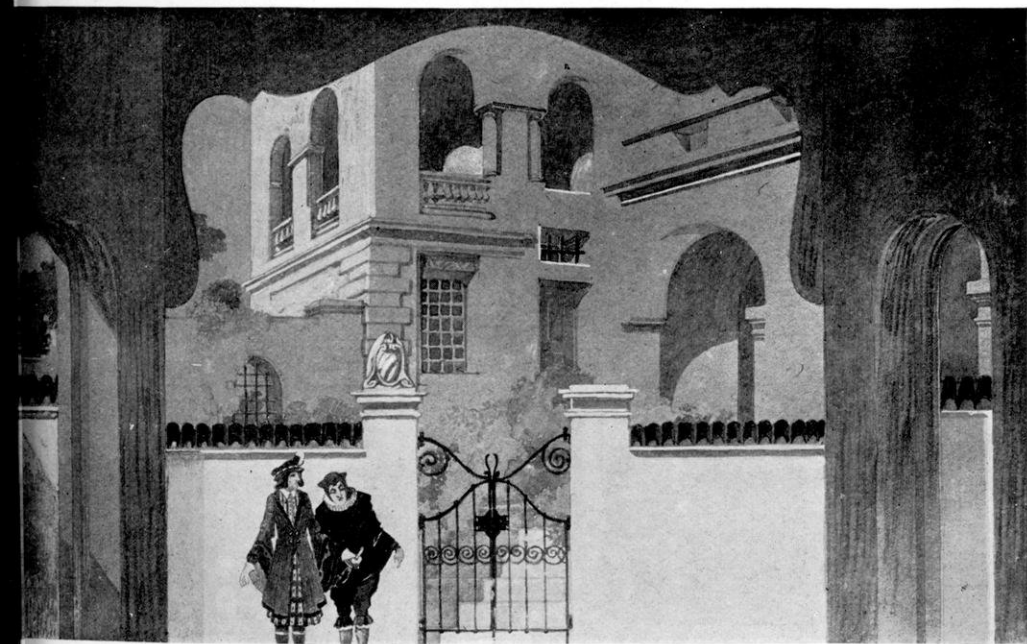
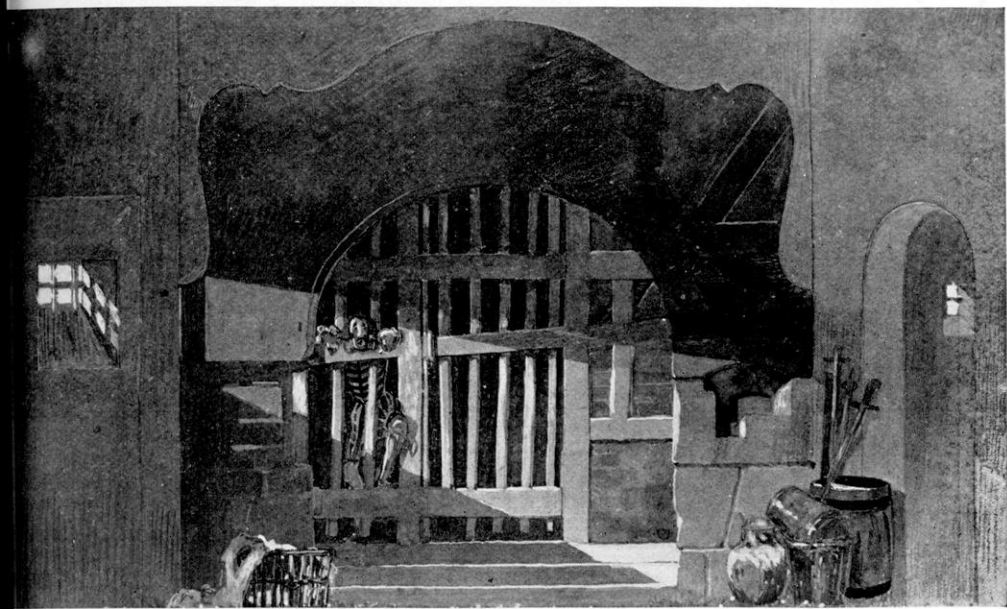
THE STREET SCENE in "The Merry Wives of Windsor," rich in color and delightfully imaginative.

WOODLAND SCENE in the same play, beautifully sylvan in conception.



All the photographs used in this article are by Nobili-Lawrence.

LADY MACBETH'S ROOM, Designed by Josef Urban, for J. R. Hackett's production of "Macbeth."
COURTYARD SCENE in the Hackett production of "Macbeth."

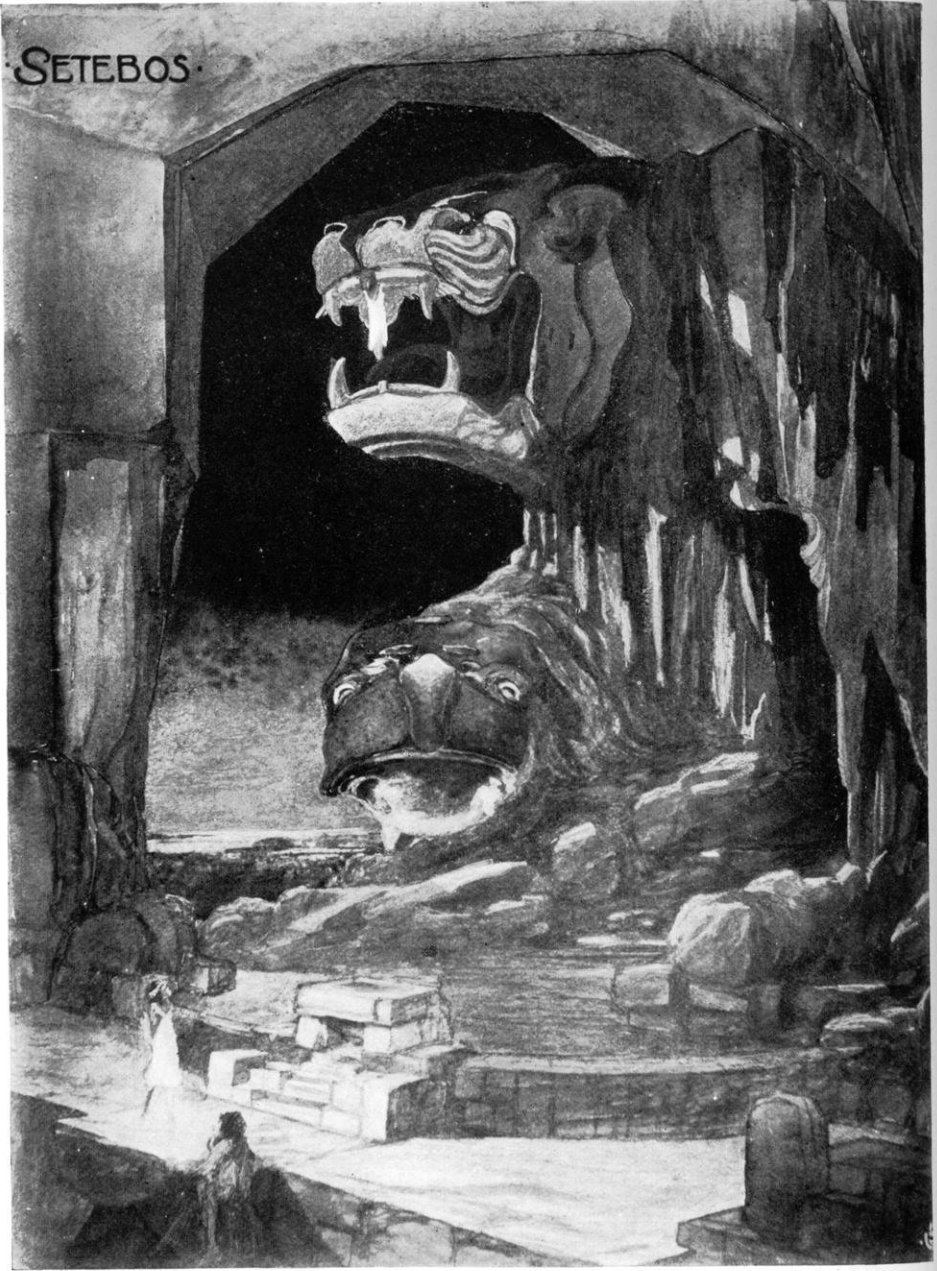


MALVOLIO'S PRISON, in Urban's design for "Twelfth Night."

BEFORE OLIVIA'S HOUSE, Designed by Josef Urban for "Twelfth Night."



·SETEBOS·



SETEBOS, the deity worshipped by Sycorax, the witch in Shakespeare's "Tempest," designed by Josef Urban.

STAGECRAFT AND IMAGINATION

of the setting. The bare Elizabethan stage with its placard, "This is Elsinore," stands on the one extreme of imaginative effort, while the over-ornate settings of numberless modern plays represent the furthest opposite. Both require more spontaneous imagination than the average theatergoer of the present day desires to furnish. Opposed to both is the art of men like Josef Urban, who have seriously studied the psychology of the audience, and come to recognize that it is more important to offer the audience something which will lead them to imagine the setting, than to erect upon the stage, buildings, which are historically accurate.

NO one who looks at Josef Urban's scenery for the "Macbeth" of the James K. Hackett production can fail to realize how happily he has succeeded in creating stimulating illusion. In the tent scene, where King Duncan awaits news of the battle, we have a veritable triumph of the art of suggestion. It was the tent of the King of Scotland. Scotland at the period of the play was a rude kingdom of whose actual customs it is possible to learn little. For an antiquarian there is interest in knowing the presumable shape of the tent and the method of its construction. Mr. Urban paid no attention to this possibility of historical detail. He recognized that the vital problem was to make the audience realize that they were in the presence of a king. Therefore he arranged long gray curtains, which hung in straight lines and extended higher than the eye could see. Few artists and fewer scenemakers utilize to the full the imaginative value of the straight line which has no visible ending. At the rear between the curtains could be seen a deep blue drop. Just a shallow space was in front of the curtains and a man standing there, with two or three other men around him, but the illusion was perfect. He did not need to speak. The long straight lines stretching into infinity, the deep blue background, had done their work and the audience felt the atmosphere of vast, high, noble things. They were in the presence of the majesty of Scotland. It was a thousand times more real than if they had seen the detailed representation of the way in which early Scottish kings may or may not have constructed their tents. The tent scene is one of the finest examples of the value of imaginative simplicity which the new stagecraft has given us.

In Mr. Urban's making of scenery, freedom, impressionism and simplicity have taken the place of liberalism. Strangely enough, Mr. Urban's first notable work was not in the matter of stage settings at all. He studied architecture and became well known in Vienna as an architect. He designed the room for Austrian art at the St. Louis Fair in nineteen hundred and four. He furnished and deco-

STAGECRAFT AND IMAGINATION

rated the Abdin Palace for the Khedive of Egypt, and built castles, residences, gardens, monuments, parks and bridges. His most noteworthy work in this line is the Czar Bridge across the Neva at Petrograd, for which an international prize was offered. He was at this period of his career associated with Prof. Leffler of Vienna in the illustration of books—fairy tales of Grimm, Anderson and Musaeus. Leffler drew and painted the figures and Urban designed everything of an architectural or decorative nature. There was also a collection of folk song, called "Kling Klang Gloria." In all these he took the greatest pains to catch the tone of the text and to follow the poet in color and line. Out of this work came commissions from Schlenther, director at the Imperial Burgtheater in Vienna, to design settings for several of his plays. The first of these was the first and second parts of Faust. Once started at stagecraft he worked at noted theaters and opera houses in Cologne, Mannheim, Brunswick, Stuttgart and Berlin.

When Urban came to be permanent director at the Boston Opera House, he was obliged to resign his post as artistic adviser to the Imperial Opera House in Vienna. He came to America in the fall of nineteen hundred and twelve, but several months earlier there had been seen at the Boston Opera House three operas mounted by Urban. He had designed the scenes for "Pelléas and Mélisande," catching in a marvelous way the unworldly mood of Debussy's music. There was also a setting of "Hänsel and Gretel" behind blue and white gingham curtains, and a beautifully solemn "Tristan and Isolde." His costumes, scenery and lights from the first gave to the productions of the Boston Opera House a distinction which singing and acting alone could never have achieved.

His former work in the arranging of art exhibitions was of special value to him in planning stage settings. International art exhibitions at Munich, Dresden, Düsseldorf, Venice and Paris had been entrusted to his arrangement. His effort was always to produce rooms that in tone, color and atmosphere were adapted to the pictures which were hung in them. He learned by this means to emphasize the essentials, to work for certain effects with the simplest means and to dispense with tricks of decoration—tendencies invaluable in his present occupation.

MR. URBAN'S method of work is very interesting. He first draws a ground map of each scene, making it an accurate plan of the amount of space to be utilized by the scene and the general form of the buildings. In the "Macbeth" we were able to see how much he gained both in intimateness and effectiveness by the ground plan diagrams of his scenes. Next he makes small but accu-

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rate sketches of each scene, drawing in color what the stage will look like from the director's chair. From these two sketches the scene painters make small models of each scene, which are sent to Mr. Urban. These he corrects and from the corrected models the scenery is constructed.

Much of the effectiveness of Mr. Urban's scenes lies in his use of color, for he is almost Oriental in his delight in it. He applies his color by the artist's method known as "*pointillage*," which means that he daubs flecks of color here and there, achieving an effect in the style of Monet. The mingling of the flecks of color convey the prismatic wonder of natural light. Mr. Urban recognizes the value of color in conveying the mood of a scene. This is of course not wholly original with him. Gordon Craig has had much to say about the idea of colors interpreting a scene, and the gray proscenium and the blue drop have been familiar in much of the work of the reformers. Mr. Urban, nevertheless, has shown individuality in his use of colors.

Sometimes, as in the scene in England where *Macduff* learns of the murder of his wife and children, we have effect heightened by contrast. Never was a scene depicted in more wonderfully glowing sunshine—an effect which Mr. Urban once confessed was difficult to procure. It is clear North of England scenery. The brown hillside rolls upward from the yellow sunlit castle wall. The grass is strewn with flowers. The sky is very blue. A few branches of trees wave in the breeze against the wall. The whole scene is a glory of light, and in the midst of it is wrought in powerful contrast the sorrow of *Macduff* and the resolve which leads to the undoing of *Macbeth*. Again in the gray sleep-walking scene, there is visible a rampart of the castle. Without, is the deep blue of a moonlit sky. Within, lurk shadow and mystery. *Lady Macbeth*, silhouetted white against the sky, lamp in hand, crosses the perilous rampart under a massive Norman arch, turns and comes down a flight of stairs, holding her lantern in her hand. At the foot of the stairs she hangs the lantern on a hook in the wall—a notable instance of scenery serving utilitarian purpose. We have seen *Lady Macbeths* who have been obliged to use arbitrary means to get rid of their lanterns, but under the Urban arrangement, hanging it on the hook seemed inevitable, and its naturalness helped the illusion of the scene. The whole scene appeared to be wonderfully true to the intention of Shakespeare.

ANOTHER of the methods of the new stagecraft which Mr. Urban has used very effectively in "*Macbeth*," is the cutting down of the stage to small, intimate proportions. The two chamber scenes with their limited space and a certain Mediæval

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gorgeousness in decoration, gives the impression of rooms hollowed out of the heart of a fortress. In the midst of its cold, massive grayness, they were intimate and warm. The first of these scenes, where *Macbeth* returns to his wife and tells her of *Duncan's* coming, is elaborate in detail, yet the formality of that detail prevents its detracting from the illusion. The predominating color is purple, the fireplace is formed with great jutting beams, and the hangings of the alcove, where the couch is to be found, show the effort which has been made to render this small portion of the castle attractive. There is a certain degree of opulence in the furnishing as though time and effort had been lavished on its decorating. It is so shallow as to give scarcely room for the scene between the two characters. The other interior scene has proscenium borders, and is really only a rectangular alcove which contains a fur-covered couch. On the wall is a fantastic decoration of a gray beast on a red background. There is a high window and a door through which *Macbeth* enters to tell his wife that more murder must be done. The secluded chamber is just the place for the fear-ridden *Macbeth* and his wife to exchange their dreadful confidence. Its shallowness is large enough for the contemplation of ghastly deeds and its intimacy makes for safety.

In the first scene—not by Mr. Urban's own hands, I understand, but doubtless under his direction—we saw his method of narrowing the stage by differing elevations. Against the evening sky on a little hillock stood a gaunt hemlock, stretching forth a giant claw, and around this tree the witches cowered, seeming to mingle with it or to stand out in vivid horror, according to his eminently adroit handling of the lights. The scene in the cavern was also broken by different elevations, and even in the Banquet Scene, where the effect was to be one of spaciousness, the actual banquet hall was reached by three steps from an anteroom where the murderers talked with *Macbeth*. There was here a type of the "portal" which Mr. Urban has used so many times in his opera house scenery to narrow the stage space. He erected massive stone posts, behind which were hung blue curtains decorated with a mythological design. Behind the festive tables was the rudely painted wall, and the high small windows reminded the spectator that this was a fortress. The half glimpses of side tables gave the illusion of great spaciousness, while the breaking of the scene by the steps in the center and by the portals, brought all the action closely centralized. Another means by which Mr. Urban makes clear the intimacy of his setting in "*Macbeth*," is easily discernible in the diagrams of the ground space. In almost every scene the actual stage corners are eliminated. It heightens the pictorial effect and brings the actors almost against a sculptured background.

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The effect is the cutting off of the wings so that all light and action focuses in small space.

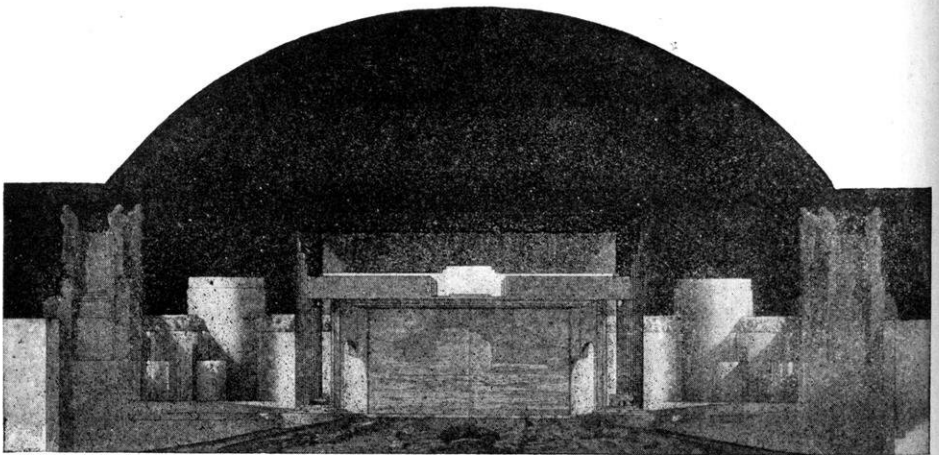
THE new stagecraft up to the time of Mr. Urban's coming to America had made little headway in this country. It is characteristic of the progress of our stage, that while managers have expended very large sums in beautiful productions, we have been behind Europe in most aspects of the drama. Managers in the United States are too apt to regard the whole matter as business to bring out the highest ideals of art. Russia, at which the United States often looks with pity because of her lack of progress, is some fifty years ahead of us in her theater. Germany and Austria have been favorable to the development of new ideas, while the Irish Players gave us many practical demonstrations of what could be accomplished by effective lighting and stage arrangement, without elaborate scenery and with few properties. Reinhardt's "Sumurun," produced in this country a season or two ago, was another triumph for the reform theater. Nothing, however, that the new stagecraft has done or attempted, has aroused such interest or had such profound effect upon American theatergoers as has the work of Mr. Urban. His unusual versatility is in evidence in the range of his productions of the present year, which vary from the "Follies" and "Around the Map" to the "Macbeth." It is a constant wonder that he can mount so wide a range of plays and yet enter so thoroughly into the mood of each production.

Mr. Urban places imagination first and foremost as a requisite of the stage director. He does not hesitate to take a new or radical view and to carry it out fearlessly. Next to imagination he rates simplicity. His stage is never cluttered with meaningless detail. The presence of a property assures us that it is to play a part in the stage business. It must have its use or it will be banished. Every wall space must have meaning. The results are spacious designs, restful to the eye after the load of detail which cumbers so many modern stage settings. There are the broad surfaces, the large, flowing lines, and the simple colors which delight Mr. Urban himself. Where, as in the case of the "Macbeth," he must show Mediæval buildings, he conveys his impression by massive structures. He believes that simplicity can be most artistically accomplished by turning from naturalism and making conventional the stage picture. He likes to use the suggestiveness which may be hidden beneath apparent simplicity. A touch of rude painting or carving, a splotch of decoration, carries the audience away in imagination to the time of the piece, in quicker and surer ways than would far more detailed workmanship.

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The quality of impressionism which is also very important in effecting the designer's ends, is often brought out by the marvelous way in which he directs the lighting of his scenes. Lighting becomes a very high art handled by Josef Urban. It was one of the most difficult problems he had to solve on the American stage, which he found poorly equipped to give the best effects. No description can do justice to the wonderful suggestiveness which he gains in this manner. He conveys the optical illusion of Shakespeare's text so thoroughly as to establish a new tradition in the mounting of a play. He can create any atmosphere from the glowing sunshine of real England country to the dreamlit, mysterious semi-darkness of the sleep-walking scene, with its suggestion of horror. His earliest American productions were criticised because of the too frequent use of dimly lighted scenes—a tendency which has since then been somewhat tempered. His early productions also suffered from the inability of mechanics to carry out lighting systems to which they were unused. The beauty of "Macbeth" owed much to skill in this matter.

Settings as imaginative and as distinguished may be found in a number of German theaters, but not animated by such individual conceptions, such fearless originality as that of Josef Urban. If these fresh conceptions and new visions are allowed to do their part, it will not be long before there will be a new stage in America—a stage on which literalism will give place to a newer and more profound sense of significance. What Reinhardt has done for the German, Josef Urban is very fast accomplishing for the American theater.



Setting for the Shakespeare masque.

THE NEW IDEAL OF HOME-MAKING IN AMERICA: ILLUSTRATED WITH PICTURES OF ONE WOMAN'S WORK



HE personality that culls much from life, that is sensitive to color, line, sound; that gathers beauty from the sight of apple-blossoms, the flight of a bird; that vibrates to Debussy or MacDowell, that is thrilled with moonlight under a rose arbor, or with the touch of a baby's little hand—such natures have it in their power to greatly enrich the world by giving out this joy and

beauty through some channel most suited to their nature. It may be that the gift is returned to the world in an added sweetness and beauty of feature or in a greater tenderness of heart, or it may return through great deeds or through the genius that holds art. There are endless ways that Nature's transmuted beauty may once more reach her children. It may materialize into gardens, the making of homes beautiful, or in clothes, for that matter, for clothes should be very beautiful indeed. Of course, in the main they are not.

So it is that the gatherer of loveliness may take her own joy and re-create it in color or music, modeling or dancing. For art is only the power, all too rare, of telling the world how nature inspires the artist. And an artist is important—presupposing, of course, fluent technique—as personality is rich, capable of accepting much and giving much. This is why there is no limit to the variety and originality of art effort, why no country may ever furnish a permanent standard for artists, why art that is alive is ever changing, ever finding new birth and swift death.

To those interested it seems as though it had remained for a democratic nation to render art more democratic. Of course, primitive people have always created their art for all their people; but the more exclusive and ultra-civilized and aristocratic nations have elected to separate art from the world at large; to have beauty only in kings' palaces, forgetting that nature makes no such division and will not long accept such a one. And here in America we have newly awakened to a realization that all homes should be well built, beautiful in architecture, that all these well-built homes should possess lovely gardens made fair by the hand of the mistress, that the inside of the home should express the personality of the woman who lives in it, who is the spirit of it. In order to accomplish all these delightful things it is necessary that American women should really learn to understand gardening and should elect in many instances, more than we can compute, to become the decorators of their own houses.

If there ever are excusable fads in the world, it is the fad of collecting beauty about one, the fad that makes a woman of means, or



A fire screen designed and painted by Mrs. Truesdale.



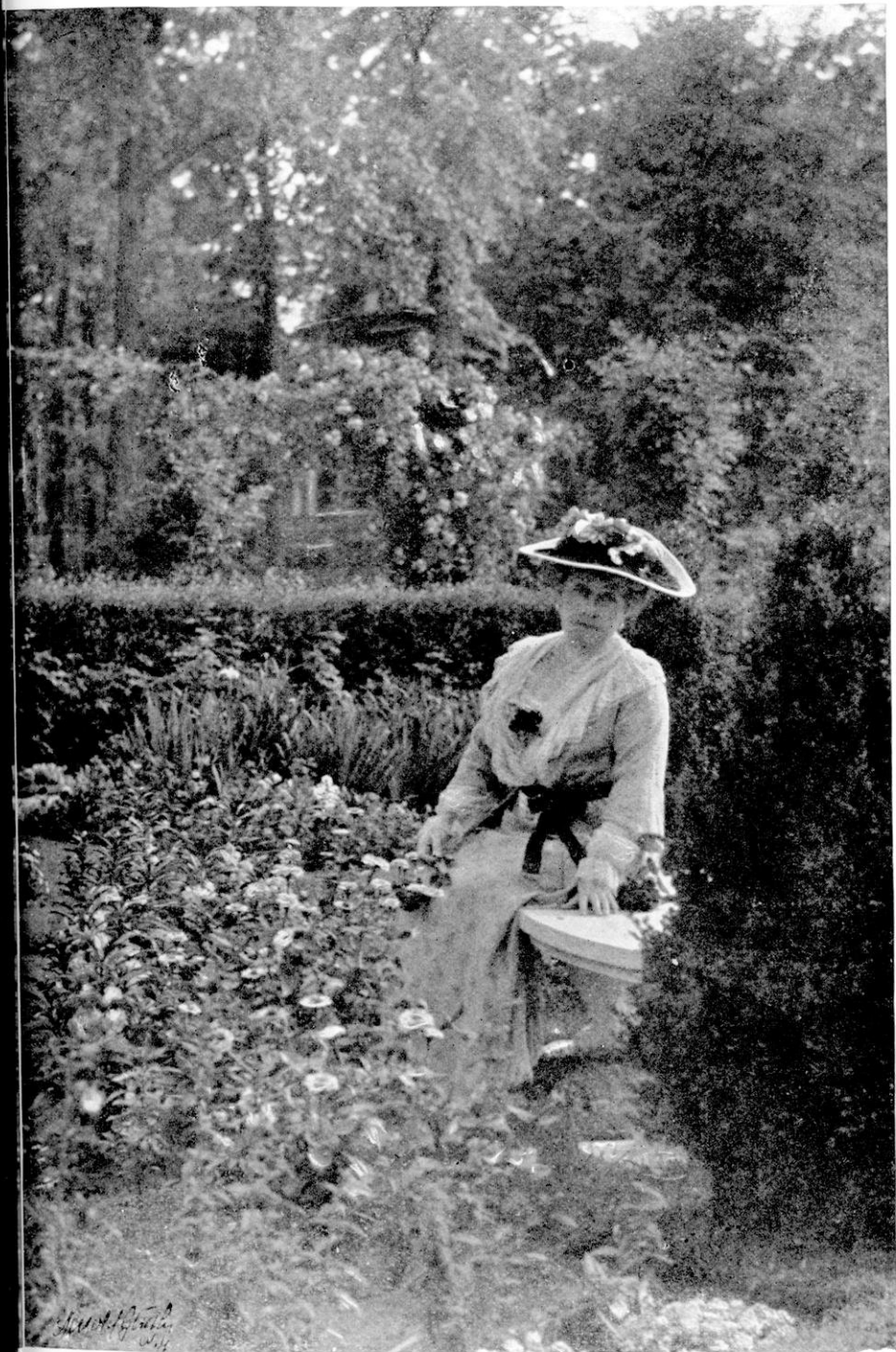
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a woman without, get up at five in the morning, put on her garden clothes, go out in the early mist and fragrance and dig and weed and plant and prune, all for the sake of the kind of joy she wishes about herself and her loved ones through the summer. It is equally interesting that women should no longer submit to "ready-to-wear" houses; houses of a pattern, all finished alike inside, all largely furnished alike.

It is pleasant indeed to look back upon a fine and distinguished period of architecture and of house furnishing, but it is pleasanter, I think, to look back upon it than to live in it. It seems to me the men and women of the Louis period, of the Adams and Chippendale and Sheraton, must have grown very tired of each others' drawing rooms and bedrooms and boudoirs, just as in the old ideal New England houses there is a monotony of beauty that can only be borne by the unrelaxable New England spirit, which cannot endure change once a condition is accepted, whether that condition is a Chippendale stairway or a bed-ridden relative. To be sure, it is better to have periods of beauty than periods of ugliness. But how much more interesting, how much more generous, the nation's feeling that demands intelligence and culture for all the people, in order that all the people shall create about them beautiful surroundings. This is in reality the true democratic ideal. Sometimes we are bewildered about this ideal in America, we feel that it means a cheap liberty, a poor, vicious license, and the people who come to avail themselves of true liberty oftentimes seem impelled to destroy it; but this is not essential, and we hope will not last long after the amalgamating process is over. Some day we shall have all the people here that Europe can spare and all that we want, and then we shall begin to purify, to simplify, to cultivate our citizenship.

In the meantime the interest in the development of the home is daily expanding. It is taking people from our cities to the country, it is bringing about endless outdoor living rooms and sleeping porches and beautiful informal gardens and interior decoration, if we may use so final a term for the new ideal of home-making.

ONCE more we have in America the mistress of the home, the woman whose personality radiates out in every direction, who is felt in her garden, in the house itself, in her sitting room, at her breakfast table, in the very health and loveliness of her children. **THE CRAFTSMAN** has long realized this condition as so important, has so often spoken of the need of individuality in the home, of the opportunity that the home was for the expression of an art impulse, that we are more and more interested in presenting to our readers



MRS. TRUESDALE IN HER BEAUTIFUL GARDEN in Greenwich, Connecticut: The garden was designed by her and owes much of its variety and charm to her supervision: From a photograph by Arnold Genthe.



ONE OF MRS. TRUESDALE'S PAINTED SCREENS is shown at the left: There is a suggestion of the influence of Fragonard in the three panels of this beautiful bit of decoration and toward the top of the screen there are Boucher-like cherubs in graceful and joyous abandon.

The colors of the screen are suited exactly to the room which it adorns, except that it carries more color and seems to be the keynote of the room.



THE PAINTED CHIFFONIER at the right is also Mrs. Truesdale's design: It is beautifully modeled in the genuine Louis Quinze design and the polished gray surface is decorated with festoons of flowers: The side panel of the chiffonier is also painted as are the stretchers at the bottom and the pedestals above the claw feet.

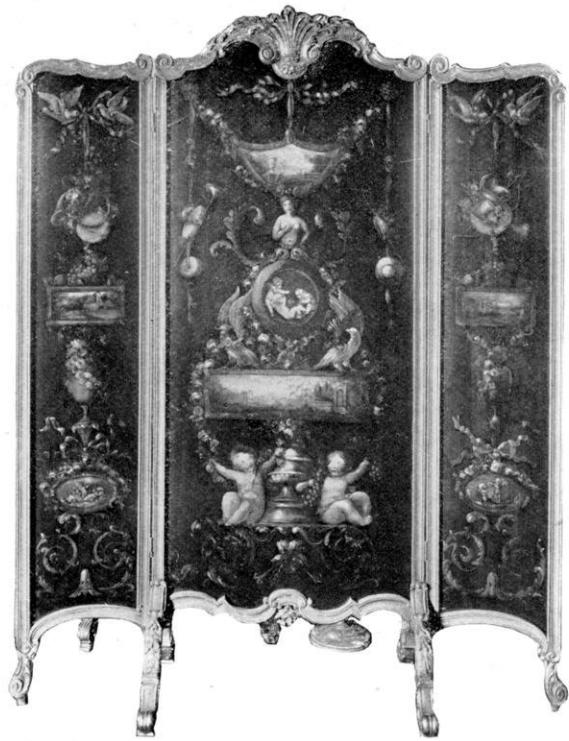
The flowers on the top of this delicate piece of furniture are always delightfully in harmony and the pottery which holds them forms a part of the color scheme.



A SET OF DRAWING ROOM TABLES suggestive of Chinese lacquer, is shown below: These tables are among the first work which Mrs. Truesdale did, and this only a few years ago.

The decoration of these tables is entirely her own design, even to the preparing of the wood to receive the decoration.

Mrs. Truesdale has an old Italian recipe for the paste which brings about the raised work under the lacquer: Over this she puts gold and then the color that is most interesting and harmonious with her rooms.



ONE OF THE RICHEST of the screens which Mrs. Truesdale has designed and decorated is shown above: All the panels are covered with the design and mounted in a beautiful Louis Seize gold frame.

The dark background of this screen brings out the rich colors and the naïve figures of children and birds in most charming relief.



THE FLOWER PANEL is the most recent bit of Chinese decoration which Mrs. Truesdale has accomplished: Over the mantel in the lower picture is shown the method of placing and mounting such a panel.

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whenever we have the opportunity the work and the success of such women as we have in mind in this article.

Quite recently in calling on a woman whom I had thought of simply as a very happy woman, interested in life, I permitted myself to ask something about the very unusual and beautiful decorations in the various rooms in her house, screens with beauty of outline and decoration, sets of tables of Chinese inspiration and decoration, modern but Chinese in tone, bedroom furniture with such exquisite color and decoration, of fire screens and of panels. To my delight and great interest Mrs. Truesdale told me that the work was all her own. I should not have been astonished, because I remembered Mrs. Truesdale's garden as one of rare beauty, of unusual design and of extremely sensitive feeling for color and the relation of color. Also I remembered that I had never seen Mrs. Truesdale in any dress that was not especially suited to her—something not too remote from modern fashion, not imitating any period, but of established and distinguished interest in material and color, and always in harmony with herself, her surroundings and the occasion.

And so I realized that the quality in her home that had so definitely impressed me was the same interest in and power to create beauty that I had felt always in her dress and manner. Perhaps some of this beauty had been gleaned from her gardens, some from her children, some from the beautiful things which life had made possible for her. Whatever the source of her inspiration, her power to give back beauty to the world could not be doubted, after even a cursory study of the kinds of furniture that she has designed, and of the rich, glowing, permanently beautiful decoration she has lavished upon these pieces.

There is in some of her work the suggestion of the Chinese influence, in others the realization of the beauty of the French artists, in others the wealth of the loveliness of her own garden has poured across her palette on to her canvas. Each piece of furniture that Mrs. Truesdale has designed and decorated has been for some special purpose, a screen for her dining room, beautiful panels over the mirrors in her bedroom, a screen in the reception room, sets of lacquered tables, the furniture for her bedroom in her country home and lovely smaller pieces of furniture for her city home. She has used various materials, various backgrounds for this work, whatever has interested her for the particular creation she had in mind. Sometimes the screens are painted with rich detail on dark ground and framed in gold, sometimes the entire background is of gold and the color is massed up in radiant bunches of gorgeous flowers and fruit, again a lovely Fragonard scene is portrayed with a hint of Boucher in the

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panels above and then groups of flowers—the whole, as it were, woven together with a drapery of vines, and the color the most charming expression of an interest in richness and delicacy combined that one could possibly imagine. One thinks of the old French furnishings and paintings always as something a little fragile, a little unreal, but though one appreciates the French influence in some of Mrs. Truesdale's work there is always added the richness that must be the outgrowth of her own personality, her own love of the colors in her garden, her own appreciation of the joy of life itself with all the beauty that cannot be expressed without a full use of nature's gifts.

POSSIBLY the most complete summing up of the beauty of Mrs. W. H. Truesdale's home, as an expression of her individuality, is in the wonderful mauve bedroom which she has planned, fitted up and ornamented and which becomes, as it were, the materialization of her own temperament. The bed, the lovely day-bed and the chairs are all old Louis XVI furniture, cream and gray with heavy garlands of flowers in pink and green. The panels above the bed and the coverlid and the decoration of the day-bed are all of an old French mauve moire brocade, as beautiful as the Period furniture, as rare and as delicate. The panels above the mirror and the accessory decoration of the room have been done by Mrs. Truesdale and the combination of the old brocade from Paris with the Louis furniture is her own plan. The exquisite subtlety of her taste in decoration was brought out most interestingly in this room by the introduction of a blue Persian shawl against the mauve brocade on the day-bed. This blue shawl was unrelated in actual tone to anything in the room, but it accented every other tone and was like a note of clear music. Only a person deeply sensitive to all color combinations and feeling color as one feels music would have had the inspiration and the courage to use the soft blue wool drapery in that purely Watteau atmosphere. It is this love of the past, this profound response to the beauty of all ages, with the added, absolutely individual, modern note and fearless expression of it that renders the work Mrs. Truesdale has done in the making of her home beautiful, so arresting.

The tables, which were the first decorative work done by Mrs. Truesdale, are in delightful contrast with the more delicate note of the bedroom furniture and of reception room decorations. These sets are not only designed by her, but the workmanship on them from start to finish is under her supervision. First of all, when completed, they are painted black, then rubbed with oil and pumice stone. The design is put on (and raised) in a sort of paste. Mrs. Truesdale uses an old Italian recipe for this. When the paste is dry it is washed

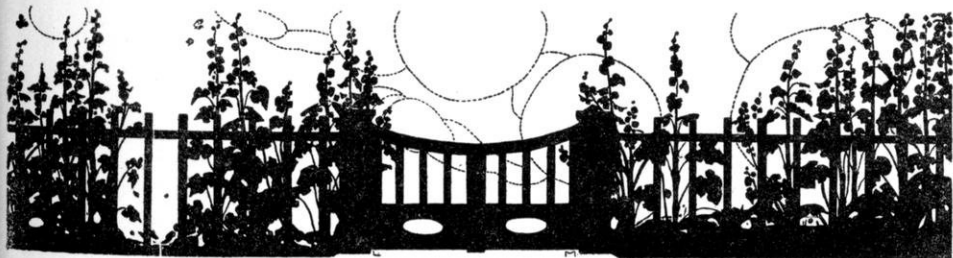
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with gold, then the colors are put on in light and shadow as her fancy dictates. The outline pattern on the top of the tables and on the stretchers is all in gold, and although the designs on the table tops bring to mind a recollection of Chinese furniture, they are not wholly Chinese—they are Chinese designs, more glowing, more gorgeous, more modern, in other words, they are Chinese individualized and modernized and made harmonious with rooms in an American house.

AN exquisite piece of furniture is the light or fire screen. A beautiful gold scroll frame is swung on a pedestal and the screen itself is brilliantly painted with flowers knotted together with the French bow-knot. This distinctive and beautiful piece of furniture can be used to shut out sunlight, in front of a fire, to shield one from electric light or merely as pure ornament, for it is quite beautiful enough to justify an idle existence.

In addition to the gift for making beautiful furniture and harmonizing it in interesting relationship, Mrs. Truesdale's arrangement of flowers is something forever to be remembered. And her windows are like clouds of morning mist blown in the wind. The charm of the vague, mysterious color at the windows she explained by holding up the curtains and letting one layer of chiffon after the other drift through her fingers; each one in a different tone of the dominating color of the room. The result is sunlight seen through mist; while the room is brighter than is usual with the ordinary curtains, there is never cold light or shaft of sun that blinds and wearies. A bit of twilight cloud with the sun pouring up from the horizon through it might do quite as well if it were obtainable.

The charm of these rooms as one passes through them, reception room, dining room, bedrooms, is varied yet restfully harmonious, and in the last analysis this charm seems simply the complement of the personality which created it, so inevitably is it an expression of her joy in all beauty, her sensitiveness to it, and her happiness in re-creating it.



ONE MAN'S STORY: BY MARY FANTON ROBERTS



MAN sat alone in a small room in a great city building, his world had fallen in around him, hope had flown past, her wings brushing him but for an instant.

For thirty years this man had worked with a single purpose—that this new kind of civilization in which he found himself might, through his efforts, become a more sane, reasonable, beautiful one. He had not preached merely by words, but by deeds. He had expressed his belief in the value of honesty and sincerity in his architecture; his desire for greater strength and beauty, in his furniture; he had hammered copper and planted gardens; he had brought back the fireplace into the home to increase social happiness; he had woven romance into lighting fixtures and peace into ample couches; he had brought sunlight through picturesque casement windows and had increased the health of the nation by creating the outdoor sleeping porch.

But he had dreamed too fast for the world, and suddenly in the midst of his accomplishment he found himself alone—broken, sad, with tragedy all about him in the little room in his great building.

But the building was no longer his. His friends opened the door of the little room occasionally to ask him “why he had been in such a hurry.” “*Their* methods had been slow and sure, and now look at them.” He did, but alas! he derived no consolation whatever therefrom. And then advisors came more cheerfully than the friends. “You must become more practical,” they said. “Give up all these foolish dreams. Wake up, put your gift into money-making channels, study the times. Give the people what they want, keep your eyes on the only real goal.” And they pronounced the word as though it were gold.

The man was not helped by this advice; he was only bewildered. “I cannot go back,” he told them. “If I have failed, it is not because I have planned too high, it must be that I have not given the people *enough*. I must find something better. Perhaps I have not realized how deep in the heart of the whole world is the real desire for beauty. I shall not discredit the people or myself. I will rather aim to find something more significant, more worth while, more permanently beautiful. It will be possible I know to find it, and if I find it the world will forget my first failure.”

Through months, months of sorrow, of seeming failure, of isolation, the man struggled, not to readjust past misadventure, but to find somewhere in the great storehouse of nature's gifts for humanity something better than he had ever dreamed of before. For the time he stopped building houses, he stopped devising new comforts for the home, and gave all his attention to the study of woods, of stains, of



FURNITURE THAT WILL HARMONIZE WITH RARE BROCADES, rich tapestries, porcelains and old prints, yet will appear with equal grace in a simple room with fresh colored linens and chintzes, such as is shown here, represents the true democracy of art.



*All these examples
of furniture art are
designed and built
by Gustav Stickley*

CONTACT WITH STRENGTH AND STURDINESS is good for a nation, whether that strength is in character, in architecture or in furniture: This furniture not only conveys such an impression, but in color is rich and mellow as an old violin,



AMERICAN FURNITURE should never be flamboyant nor an imitation of any period no matter how excellent it may appear: It should be honestly constructed and designed with fine thought for grace and beauty.



SO BEAUTIFULLY FINISHED is this furniture that it harmonizes with every color: The surface of the wood faintly reflects the colors near it, thus blending any groupings into unusual unity. Chintz can be combined with it as effectively as rich upholstery.

ONE MAN'S STORY

color in its relation to wood, of outline in relation to beauty and comfort. The friends and advisors came occasionally to mourn over him, but he was hardly conscious of their existence. He only knew that there was undiscovered comfort and peace and loveliness for homes which he had yet to make real for the world. He met repeated failure, he worked his way through outlines that suggested the beauty of the old art of foreign nations, through color that was new and pleasing, but not wholly satisfactory.

His work was tentative; he was feeling his way, for no dream that is of great value to the world comes suddenly to any man. It comes while he is working wisely and practically and energetically toward the best of his daily vision. It does not drop like manna out of heaven, and is not even always recognized the moment it appears. And so, sometimes the man hesitated, saying: "This is better, much better, than the past."

But he was never quite satisfied. "I want something," he said, "that will belong to all kinds of people, the rich and the poor, the old and the young. I want furniture that will harmonize with rare brocades and rich tapestries, porcelains and old prints. I want the same furniture to appear to the utmost advantage in a small room with simple chintzes, fresh colored linens and family pictures. I do not believe that there should be caste in furniture—one kind for the fortunate, another kind for the less fortunate. I believe that the really permanently beautiful furniture, rare and rich in outline and color, will belong to the people of all the world. In other words, I am seeking pure democracy in industrial art. I am no longer satisfied with oak alone. I have greatly enjoyed working in oak, its sturdiness, its strength, its durability. I believe it has helped the people of this country to do away with futile ornamentation, with puerile artificiality. I feel that contact with strength and sturdiness is good for a nation, whether that strength is in character, in architecture or in furniture.

"I have never been quite satisfied to work in mahogany. It belongs to the delicate, self-satisfied civilization of the early Colonial days, to the people who were finding their first beauty after many primitive pioneer hardships. It has no variation in the impression it gives. It is the George Washington type of furniture rather than the Abraham Lincoln type."

AND so the man continued his work, living with his woods and his colors as a musician lives with his instrument, dreaming far into the future. "I want," he said, "furniture so excellent, so truly refined, so desirable that it can set a standard in house furnishing; that if placed in a room where things are poor and ugly and

ONE MAN'S STORY

useless, it will so proclaim them; that will as a matter of fact force a standard, that must bring about greater refinement and beauty in home decoration. I intend that all the efforts of my days shall be the building toward this accomplishment. And when I achieve it, I will regard it as the final flower on the root and branch of my life's work."

The man came from his workshop one day with a piece of wood in his hand. The few inches of wood had been neatly turned by hand so that the surface was a succession of high lights and shadows. The high lights were a delicate toned brown and the shadows a gray-brown in the recesses of the spool-like surface. This bit of wood, small as it was, unrelated to any piece of furniture, nevertheless carried about it a certain quality of mysterious beauty. The lighter note of brown seemed to be so porous as to suggest gold leaf underneath, and the gray like a bit of cloud lingering in the shadow. Now as a matter of fact there was no gold leaf, the beauty of the oval was entirely in the finish of the wood, the original very hard surface had been fumed and highly polished, and then the actual tone of the wood was brought out and grayed off slightly for the upper high light. The feeling one had instantly was of something really picturesque, beautiful as a poem or a piece of music. One could see that it was strong and durable and permanent, but withal there was a certain flower-like quality as though the man had conceived something inevitably and irrevocably beautiful. This little piece of grooved wood was the beginning of the new furniture, the "better thing" that the man had promised to himself that he would find.

"The minute I had finished this piece I knew I had what I was seeking for," he said. "I had never been sure before. All summer and through the fall I had been working, testing colors and textures; but just as soon as this was finished and polished I realized that the work I wanted to accomplish in the future was along this line. Not inevitably with the gray shadow; all brown tones would be just as effective, or brown and green or brown and orange. Indeed, there is no limit to the gracious color combinations that may be produced through the new process that I have at last perfected."

IT was at least two months later. The man had returned to New York and on the same day came shipments from his workshop—a table, a long, low couch or day-bed and a chair. Just as soon as these pieces were uncovered, put in the right light and grouped together, one realized the exceptional and extraordinarily beautiful quality that had been born through months of struggle, and at times almost despair. Every particle of the surface had a velvety finish

ONE MAN'S STORY

that was like looking through a mirror at wood, and every inch of the surface seemed to vary in tone. The couch was finished all in brown, lighter on the edges of the turned legs and in the edges of the stretchers, the outline very simple, but each piece beautifully turned in order that the play of light on the higher edges would bring about an unceasing diversity of beauty. So clear, so beautifully finished was the surface of the wood that it harmonized exquisitely with every color. First a wonderful Gobelin blue was put over the mattress, with figured blue tapestry pillow in many tones as well as blue, and the surface of the wood reflected the blue and reflected the reds and greens in the tapestry and seemed the perfect upholstery. When the blue was discarded a mulberry velvet was folded over the mattress and a chintz with mulberry, green and yellow tones was added for pillows. This in turn seemed to satisfy the color of the wood as perfectly as the blue had. After the mulberry a rich olive green was tried, and then an orange. It was an extraordinary experiment. It was as though the wood of the couch had a personality which took on the colors that were thrown across it, and yet when all the colors were taken away held its own character, too inherently fine and beautiful to become or to seem anything else.

As one studied the proportion of the couch, the tone of the wood, the depth of it and the richness, its constant variation in every change of light, it seemed almost to have the quality of a Stradivarius violin. One never thinks of a beautiful violin as just a piece of wood, a bit of mechanism. Each fine violin has a personality all its own. It becomes in time a separate entity, with its various moods gay and sad. There is no small wonder in the making of a piece of furniture that could affect the beholder as does a rare old Cremona or Stradivarius.

It is quite extraordinary, the depth the wood surface, finished in the way described, possesses. It is as though there were several surfaces or overtones, as one feels in music the dragging of one tone over the other by expert handling of the keys. One's first impression of such a wood finish is that it must be a very fragile thing like Bohemian glass or the old Cyprus glass with its magical colors—the work of time. But this is not true of the new Chromewald furniture. It is, so far as we reckon time in speaking of furniture, imperishable; it will not check, crack, split or warp. The color will not wear off, and a variation of climate will never bring to it the blueness which sometimes appears on mahogany. It is truly museum furniture or heirloom furniture as one may prefer to call it.

And it does seem worth while that anything so permanent in quality should have also a rare distinction which seems to separate it

ONE MAN'S STORY

from all other furniture ever made. It is quite as comfortable as the plainest kind of every-day furniture, but in line and color and in the fabrics which complement it, it is aristocratic to a degree in appearance. It is easy to see that such furniture is really made for all people and all time, with a durability that is never sacrificed to prettiness and a beauty that is never sacrificed to comfort, and a comfort that embraces all the qualities of the various types of furniture that have outlived their generations of owners. It seems reasonable to believe that at last an American furniture for an enlightened and cultured democracy had been devised.

And yet a more modest type of furniture it would be hard to imagine. It is never flamboyant, it is never over-brilliant, it is never an imitation of the painted Colonial or the elaborate Buhl, or the Mediæval Italian. It is as quiet as a grove and as gentle as the little brook running through, and one can appreciate at a first glance that it is truly American. For that reason it cannot be an imitation, a veneer, it must be honest with the sturdiness of old peasant furniture and the beauty of the old court periods, only carried a step further, as though the peasant and the courtier had intermarried and as though in their offspring were found all the best qualities of both.

In color, where the brown is used, a pine cone, perhaps, is the closest analogy, with all the variations of color and the fineness of texture to be found in a ripe cone. Where the more vivid colors are added, the variation becomes a matter of taste. It may be light or dark, brilliant or cloudy as suiting the taste of the individual. In studying this new type of furniture, especially where color is in combination with brown, one feels immediately that furniture should set the color note of the room; that it should not be furnished by the walls or in the rugs, a rare embroidery or brilliant fabrics and draperies; preëminently it should be the furniture itself which is always the foreground, not the background, of the room. And people who try the new "picture furniture," having found in it exactly the color they wish, will do well first of all to place it in a room, then select the rug that is modestly harmonious, the walls in gentle retirement from the furniture and the fabrics, tapestries, etc., in order to bring out the color of the furniture, to modify it, to add variation. By using a color in the furniture which has not a hard, waxed surface or brilliant applied decoration, but that seems inherent in the wood, a wonderful atmospheric effect is gained which can be attained in no other way.

Windows that are draped with a succession of clouds of chiffon achieve just the same beauty of coloring that is to be found in the



A MORE MODEST TYPE OF FURNITURE or a more reliable would be hard to imagine than this new production of the Craftsman shops: Its inherent quality of beauty and simplicity will endure unchanged through many generations.



IN COLOR AND FINENESS OF TEXTURE this furniture is like a brown pine cone revealing the same quality of shadow and high lights: It is comfortable to live with, yet has the sturdiness of the pioneer.

ONE MAN'S STORY

new Chromewald furniture. If it is yellow, it is yellow in one light and pale corn in another and shading into brown or flaming into bright orange in the sunlight. All of this must produce an effect of color through the air just as one gets it through the several different toned thicknesses of chiffon at the windows.

AS a rule, as we have already said, this furniture may be in some neutral tone, the brown of the pine cone, the gray of misty air in green woods, the green of spring orchards, or combined with brilliant tones, and where no particular high color note is struck, still the shade of this furniture should be the keynote of the color harmony of the room, otherwise the unusual sense of perfect beauty cannot be attained.

Of course a few pieces of this furniture could be added as picture chairs or couches or tables to rooms furnished in almost any style, just as one adds a single rich piece of Jacobean, a lovely Louis chair or an old Italian painted cabinet. But the greater perfection will be attained by the closer harmony throughout the furnishing.

In a short time, in addition to the larger pieces of furniture, lamp bases will be made to match furniture sets, candlesticks will appear in varied colors and all kinds of small decorative fittings will be produced in this mysteriously beautiful new scheme of furnishing. Where only a few pieces are used in a room furnished in other styles, the method of using it should be studied very carefully. An orange picture chair or a deep rose picture table would do for the ordinary room what a bunch of red tulips or a jar full of golden rod or a vase of La France roses have been relied upon to do so often in the past.

The beautiful velvety quality of this wood and the rich tones which may be employed remind one not a little of the Martine glass which Poiret was bringing out in France just before the war. It carried just such browns, yellows and rose and red and blue and green as Mr. Stickley is planning to introduce into his Chromewald furniture. One could imagine nothing more beautiful indeed than a combination of the Martine glass and the Chromewald furniture.

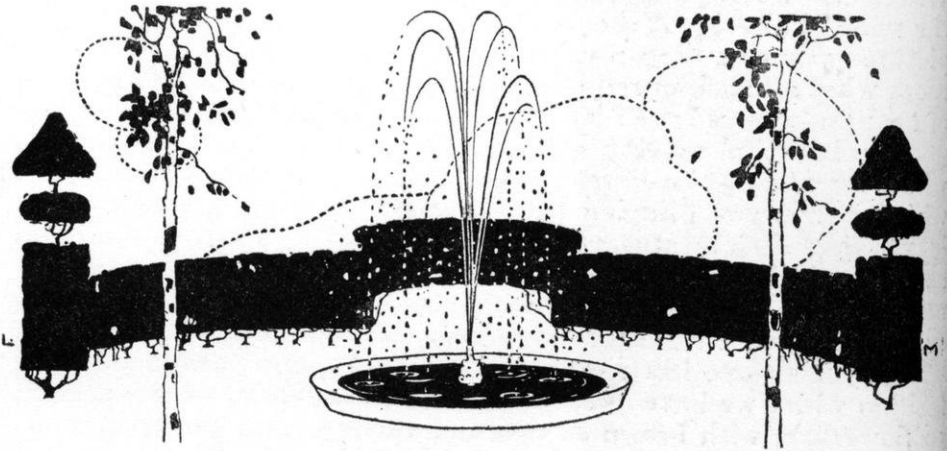
As yet no one has seen a succession of rooms furnished in the fashion which we have already described, with colors so translucent, so flowerlike, with brown so rich and velvety, with construction so well thought out, with wood so durable. It will be little short of enthralling to enter a house completely outfitted in this fashion—from hall to reception room, to dining room, bedroom and eventually of course the little nursery.

The writer sat the other day in front of a group of this furniture, studying it for a long time with interest, with sympathy, with under-

ONE MAN'S STORY

standing, and in the course of an hour or so realized that there was actually a plaintive quality in the beauty of the wood, something so simple, so delicately beautiful that it touched the heart like a gentle folk song, and then for the first time fully appreciated what such furniture could mean to the people, because with its qualities of simplicity and sturdiness, of rich beauty and variation, it suggested the very attributes which we most admire in the great mass of humanity—the intelligent, democratic humanity that lives for the future, reveres the past and desires great happiness, great comfort and great beauty for the present.

It is as though by love and fine purpose and keen appreciation, the maker of this furniture had somehow endowed the finished product with the memories of the woodland days, when the sun poured through the branches and the wind lifted the leaves and the rain cooled and refreshed the roots. These are the things that make life possible to the tree and must be inherent in the tree and that somehow seem to reach one through the beauty, the luster and the richness of the wood itself in its final presentation.



THE RETURN OF THE CANDLESTICK: ITS DECORATIVE VALUE

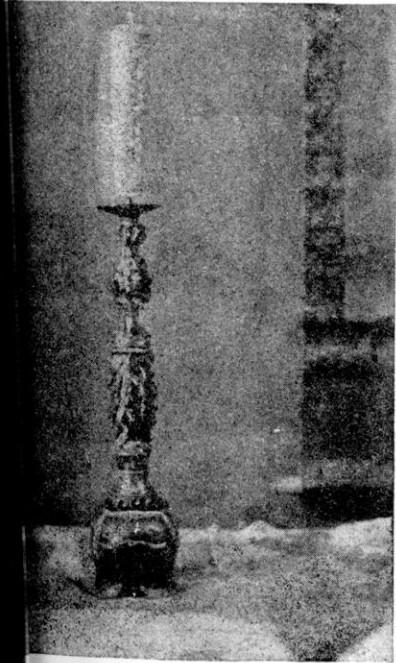
The candlesticks shown on this page are by courtesy of Yamanaka & Co.



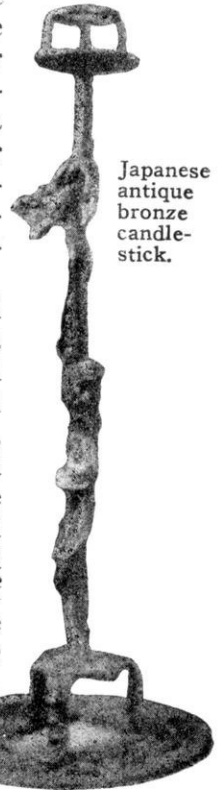
CANDLEMAS day is always of interest to artists because of the picturesque ceremonies with which all good Catholics keep it in remembrance. The procession of priests, acolytes, white-robed choir boys and laymen carrying lighted tapers (and also freshly made ones to be used in religious services during the coming year), as it passes along sun-lighted cloisters, through dim ante-rooms into the darkness of great vaulted cathedrals, makes a wonderful series of pictures. The play of candle-flame and sun, the illuminated faces of the bearers as they pass through the darkening portals of the cathedral, the quivering, mellow, almost holy light radiating from the hundreds of tiny flames of the communicants as they gather in the great shadowy nave, make inspiring color subjects for a painter. Artists have always been fascinated by the beauty of a candle-flame, and little wonder, for nothing that man has devised in the way of a light radiates a mellower, more enchanting, more poetical illumination. Besides its own inherent beauty, candle light touches everything within its radiance with tender charm. It pales

and glows gently as though breathing like a living thing. True, electric light, oil or gas is stronger, more practical, more convenient and safer to use, but they are not to be compared in beauty with the light from a simple waxen dip. Shades of silk or gauze, of parchment or paper, however, modify the business-like intensity of electric lights to home requirements.

Candles have been surrounded with a peculiarly picturesque interest ever since a strip of bark or tendril of vine was dipped in tallow and lighted from a camp fire. Later on, when a great illumination was wanted for a special festive occasion, someone thought to twist a bit of wire around a bundle of these first candles and hang them against the stone walls of the assembly hall. Rush lights made by repeatedly dipping the dried inner



Antique temple candlestick.



Japanese antique bronze candlestick.

DECORATIVE VALUE OF THE CANDLESTICK

pith of the common rush in grease were held at the top of an iron standard by a spring or jaw. Every few minutes they had to be pulled up an inch or so to keep pace with the burning. Sometimes the tallow rush was carried around in the fingers and laid down on a table with the lighted end extending over the edge of the table—a rare good chance for an absent-minded person to mar a costly table or start a ruinous blaze.

Some of the first candlesticks were almost identical in form with the early lamps, which were but shallow bowls holding oil in which a wick floated about. They were made of similar material—pottery, copper, iron or pewter. Early American candlesticks, still preserved, are made of glass, china, wrought iron and carved wood. The Metropolitan Museum of Art possesses a pair of darkly shaded brown ones of the much prized Bennington pottery that bear a decided resemblance to the rich mottled effects of tortoise shell. In the Museum also are some interesting old candlesticks of pewter, with the great glass globes made to shield them from draughts, that cover them completely. Some of the old candles were fitted with small glass chimneys, much like lamp chimneys, to protect the candle and its flame and were adjusted upon the tip of the candlestick. Very few covered all of the candlestick with a great glass case as shown in the ones at the Museum.

THE modern candle shows a most interesting development of their use, one characteristic of this age. We pay little attention to their illuminating value, though no light can compare with them for beauty, but treat them as decorative adjuncts. The wax candles can be had in almost every tone and half tone of blues, reds, pinks, lavenders and yellows, as well as pure white and ivory. Occasionally we see dull black ones, and though these black candles may seem extreme, yet in some places they are wonderfully striking. Sometimes the wax is twisted into graceful forms, thus giving opportunity to get a two-toned or contrasting color effect. Square candles of one color are effective and much in demand. The round ones are often elaborately painted with flower, or stiff conventional design; gold and silver are often introduced. The craze for black and white is apparent in striped and checked candles and very amusing and decorative objects some of them are indeed. Bayberry candles are again much sought for because of their soft greenish color, out-of-door fragrance when burning, and clear steady flame. In fact, there seems to be no limit to the variety of form and color of candles made purely for decorative purposes, though of course they burn well if occasion demands.

CANDLE AND FLOWER HOLDER; this new creation designed by Lillian Link is a most charming table decoration and the color scheme can be varied by changing flowers and tapers.

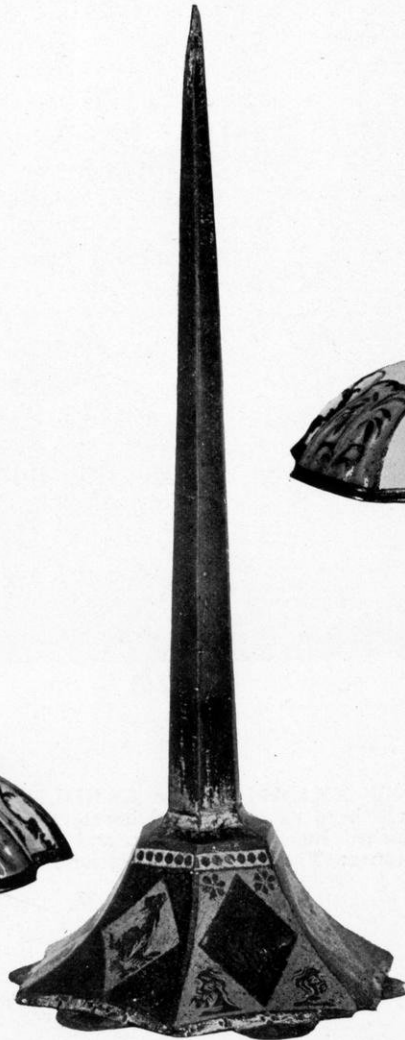
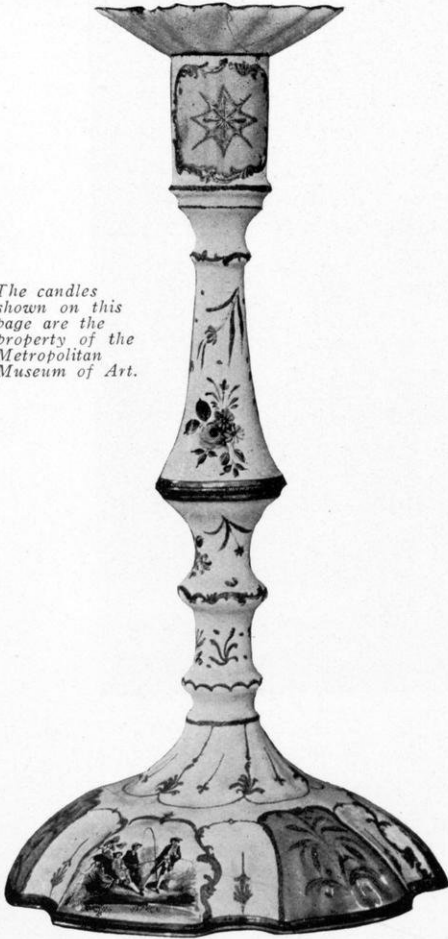


THREE EXAMPLES OF CANDLESTICKS with round and square bases are here shown: An elaborately engraved Persian brass one, a simply branched Russian candelabra and one of Italian peasant pottery in soft pastel tones: These hold suggestions for introducing color in rooms.

FRENCH
ENAMELED
COPPER of the
sixteenth cen-
tury: A good ex-
ample of the
elaborate and
perfect workman-
ship of that era.



*The candles
shown on this
page are the
property of the
Metropolitan
Museum of Art.*



PRICKET
CANDLE-
STICK in Li-
moges enamel
on copper, is shown
at the left.

ABOVE is a
fine specimen of
the Battersea
china of the
eighteenth cen-
tury: Rich color
characterizes
these beautiful
old candlesticks:
The Pricket
candlestick especially
should furnish in-
spiration to mod-
ern designers.

DECORATIVE VALUE OF THE CANDLESTICK

The modern craze for color is of course fully satisfied in the candlesticks offered. Dainty colors for my lady's boudoir, daring, stunning ones for the drawing room, specially made and tinted ones for different rooms designed to carry out definite color schemes. Some are made of mahogany, oak or gumwood, turned in simple, graceful lines to be used on dressers, tables and writing desks of their respective woods. Color is obtained on these candlesticks by the shades of silk or gauze. Candelabra of two or more prongs made of mahogany and oak are an innovation instantly appreciated by decorators and home makers. By the use of bright paints, wooden holders are brought up to brilliant futurist standards, some are toned to soft flower tints for use on luncheon tables and summer bedrooms. Beautiful color is obtained by the pottery makers in glaze and luster of every hue. Hardly a thought can enter the mind of a decorator for a stunning color combination that has not been foreseen and supplied by the porcelain candlestick makers—deep blood red, rich Chinese blue, pansy velvet purples, daffodil yellow, in fact, every plain or combined color is ready for the furtherance of the home-maker's plan for beauty. Naturally, invention runs riot in the matter of shades; mushroom, bell, lamp chimney, round, square, octagonal and a thousand variations of each of these, covered with silk, gauze, cretonne, canvas, paper, parchment and pierced metals are made, some beautifully balanced, others clumsy, ridiculous beyond belief. It takes a talent amounting almost to genius to create a shade perfectly balanced to a candlestick or lamp vase. There is so fine a point between over-large and under-size that it is often missed. There is no rule save that of good taste in the matter.

LILLIAN LINK, who is known everywhere because of her delightful statuettes of children, has designed a combination vase and candlestick that is a decided novelty. It is out of the ordinary to see a truly original and beautiful thing, yet she seems to have succeeded in creating one. As may be seen by the illustration the lines of this combination vase-candlestick are chaste and graceful in the extreme. The flowers furnish bright color by day and the candles bright flame by night. Color schemes can be quickly varied by changing flower and candle—yellow or spring green candles with daffodils, pinks and reds with roses, blue ones with forget-me-nots or love-in-a-mist. We can think of no more original or attractive decoration for luncheon or dinner table than these candlesticks.

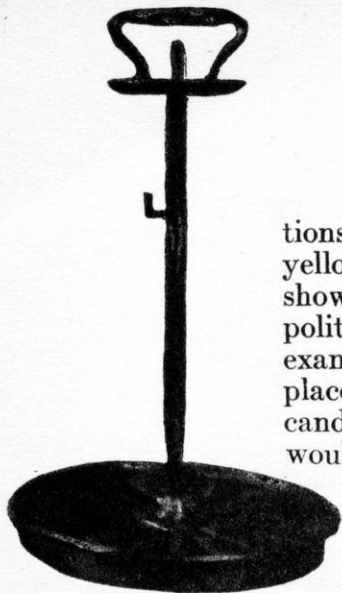
On the same page with this group of flower candlesticks are shown three other types of great decorative value—an elaborately chased brass from Persia, a rich but plain brass candelabra of good propor-

DECORATIVE VALUE OF THE CANDLESTICK

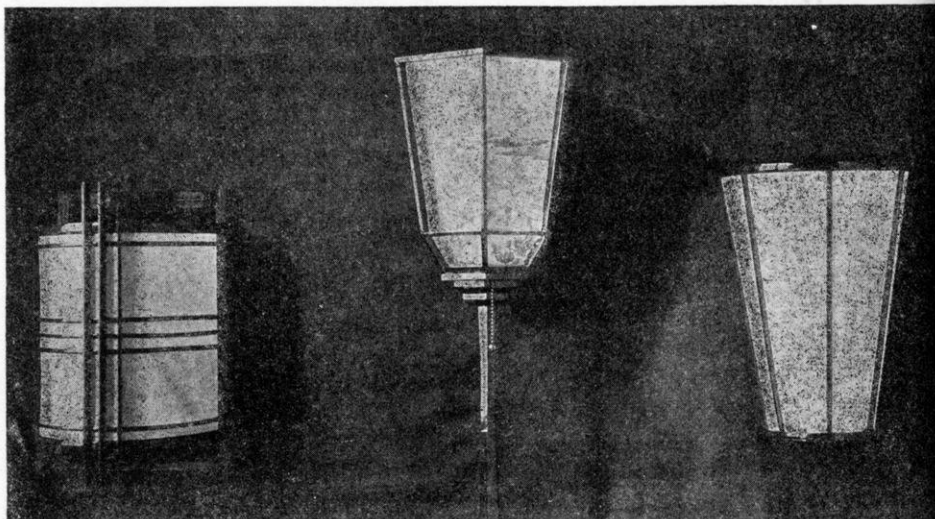
tions and a beautiful porcelain one from Capri in soft, pale Italian yellows, pinks and blue. As contrast to these of modern design are shown some old ones photographed by permission of the Metropolitan Museum of Art. The pricket altar candlestick is a wonderful example of the Lymoges enamel on copper. Candles were held in place by pressing them down upon the point; sockets were left in the candle when molded slightly smaller than the pricket so that they would be held firmly. The pair of eighteenth century Battersea China candlesticks and a shorter pair of sixteenth century French enamel on copper are of rare and exquisite workmanship.

A pair of English silver chamber candlesticks, designed by Matthew Bolton in eighteen hundred and six, show an ingenious way of holding the snuffers and of raising the candles as they are consumed. The Chinese and the Japanese delight in elaborate metal work. Dragons wreathed about a staff or bearing a light upon their head are favorite designs. Two of our illustrations show intricately wrought bronze candlesticks holding richly molded candles of characteristic Chinese shape; another smaller one of bronze, based on the lotus leaf *motif*. Here again may be noted the familiar pricket form so often seen in Oriental altar candlesticks.

Coming down to our own times, we find among our illustrations a most interesting pair of Bennington candlesticks and two forms of early American candle molds. In a garret room of the Jumel Man-



Japanese
Lotus
candle-
stick.



Courtesy Yamanaka and Co.

Japanese models for candle-lanterns.

(Continued on page 212)

“THE REAL DECORATOR MAKES THE COMMON THING PLEASANT TO LOOK UPON AND AGREEABLE TO USE”



WILLIAM MORRIS was willing to exercise his faculties on the humblest undertakings, with no other aim than to make a common thing pleasant to look upon and agreeable to use. Half a century ago 'craft' was not the fashionable word for the kind of work with which the firm chiefly concerned itself, and in doing the greater part of what he did Morris was merely writing himself down, in the language of the general public, an artisan. Conforming to the truest of principles, he raised his work by getting under it. Nothing was too laborious or too lowly for him. Pride of position was unknown to him in any sense that would prevent him from indulging in manual labor. His real pride lay in making something which he considered beautiful take the place of something ugly in the world. If it were a fabric to be made lovely with long disused or unfamiliar dyes, his hands were in the vat.

"If tapestry were to be woven, he was at the loom by dawn. In his workman's blouse, steeped in indigo, and with his hair outstanding wildly, he was in the habit of presenting himself cheerfully at the houses of his friends, relying upon his native dignity to save appearances, or, to speak more truly, not thinking of appearances at all, but entirely happy in his rôle of workman, though frankly desirous that the business should prosper beyond all danger of the 'smash' that would, he owned, 'be a terrible nuisance.' 'I have not time on my hands,' he said, 'to be ruined and get really poor.' It was to the peculiar union of the ideal and the practical in his nature that his success in the fields on which he ventured is due. . . .

"He wanted his patterns, especially his wall-paper patterns, to remind people of pleasant scenes: 'of the close vine trellis that keeps out the sun by the Nile side; or of the wild woods and their streams, with the dogs panting beside them; or of the swallows sweeping above the garden boughs toward the house eaves where their nestlings are, while the sun breaks the clouds on them; or of the many-flowered summer meadows of Picardy'—all very charming things to think about, but as really pertinent to wall-paper designing as the pleasant memory of a hard road with a fast horse speeding over it would be to the designing of a carpet. He preached the closest observation of nature and the most delicate understanding of it before attempting conventionalization, but he did not hesitate to break all the laws of nature in his designs when he happened to want to do so. He did not hesitate, as Mr. Day has said, to make an acorn grow from two stalks or to give a lily five petals. Fitness in ornament was one of

A HINT FROM WILLIAM MORRIS

his fundamental principles, and he made his designs for the place in which they were to be seen, and with direct reference to the limitations of opportunities of that place. It was never his way to turn a wall-paper loose on the market for any chance purchaser. He must know, if possible, something of the walls to which the design was to be applied and of the room in which it was to live, and he then adapted his design to his idea of what was required. This idea, however, was commonly much influenced by certain pre-conceived theories. He believed, for example, that there should be a sense of mystery in every pattern designed. This mystery he tried to get, not by masking the geometrical structure upon which a recurring pattern must be based, but by covering the ground equably and richly, so that the observer may not 'be able to read the whole thing at once.' . . .

"Run any risk of failure rather than involve yourself in a tangle of poor weak lines that people can't make out,' he says. 'Definite form bounded by firm outline is a necessity for all ornament. You ought always to go for positive patterns when they may be had.' They might always be had from him. And it is due to his positive quality, his uncompromising certainty of the rightness of the thing that he is doing, that even when he is most imitative he gives an impression of originality, and is, in fact, original in the sense that he has thought out for himself the methods and motives of the ancient art by which he is consciously and intentionally influenced. . . .

"We ought to get to understand the value of intelligent work, the work of men's hands, guided by their brains, and to take that, though it be rough, rather than the unintelligent work of machines or slaves, though it be delicate; to refuse altogether to use machine-made work unless where the nature of the thing compels it, or where the machine does what mere human suffering would otherwise have to do; to have a high standard of excellence in wares and not to accept make-shifts for the real thing, but rather to go without—to have no ornament merely for fashion's sake, but only because we really think it beautiful, otherwise to go without it; not to live in an ugly and squalid place (such as London) for the sake of mere excitement or the like, but only because our duties bind us to it—to treat the natural beauty of the earth as a holy thing not to be rashly dealt with for any consideration; to treat with the utmost care whatever of architecture and the like is left us of the times of art.' "

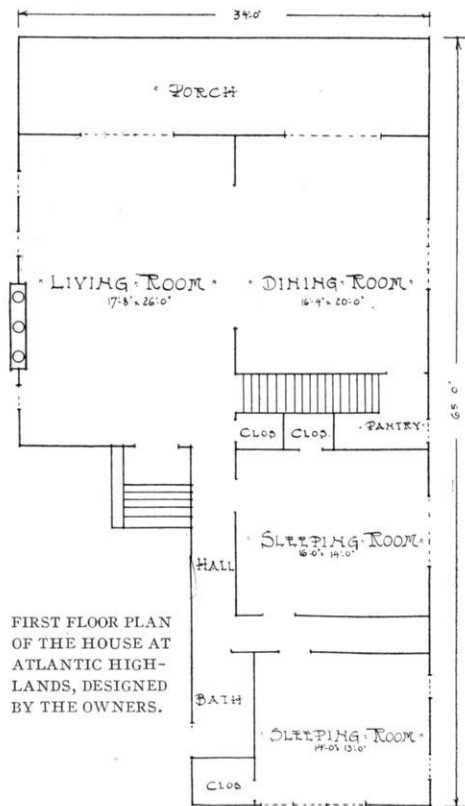
—From "William Morris" by E. L. Cary.



A HOUSE PLANNED BY THE OWNER: BY M. ROBERTS CON-OVER

THIS attractive house was planned by the owners themselves and is situated at Atlantic Highlands, N. J., overlooking the Raritan Bay. It is admirably adapted to its location on the bluff. The site is a gentle slope toward the north, and this, the bay side of the dwelling, is three stories high. A spacious basement under the main part of the house affords rooms for the kitchen, maid's room, and various rooms for provisions, coal and wood.

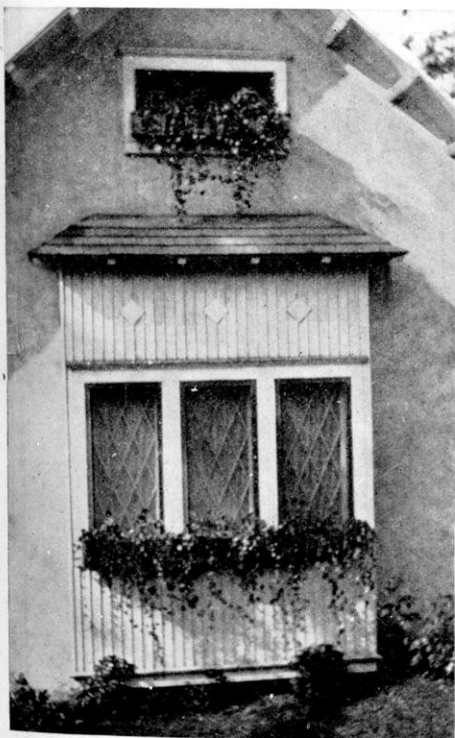
The main floor comprises a large living



room entered directly from the entrance on the south and opening on a broad veranda overlooking the bay (large glass folding doors furnish this view from the living room at all times); a spacious dining room, separated from the living room by large folding doors of glass; butler's pantry with its dumb-waiter equipment; two spacious sleeping rooms; a bathroom, hallway and closets.

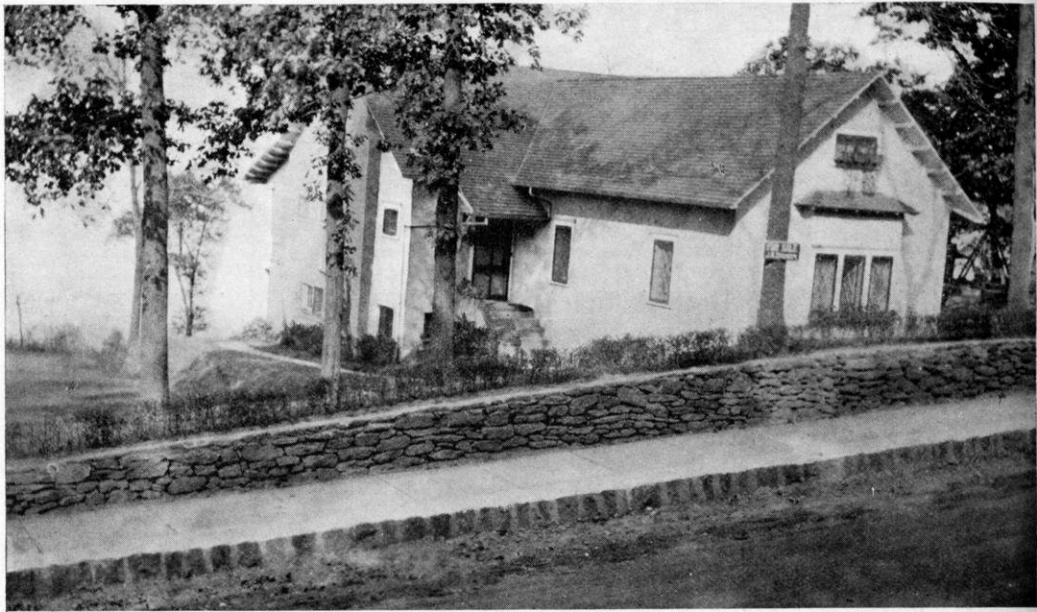
From the dining room, large glass, folding doors open upon the veranda, and three high windows are used to give light to this room from the east.

The sleeping chambers are very light and spacious and are located in the extension



INTERESTING BAY WINDOW IN THE HOUSE AT ATLANTIC HIGHLANDS, N. J.

A HOUSE PLANNED BY THE OWNER



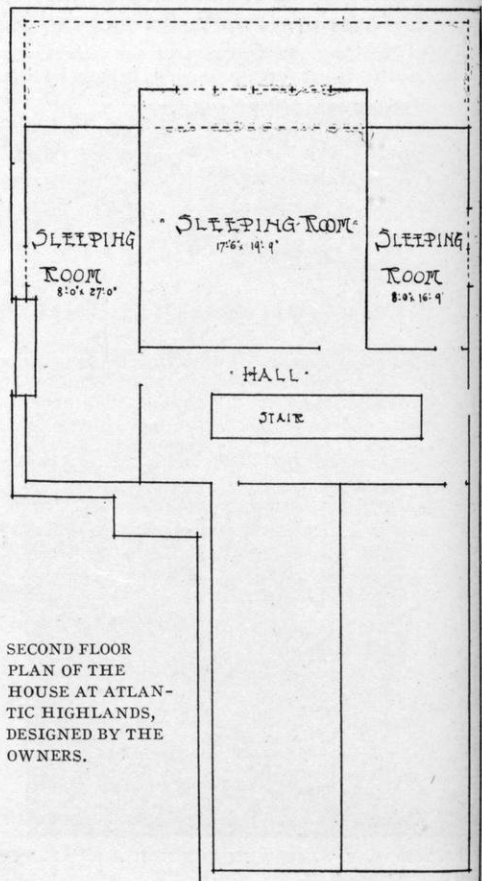
HOUSE OF STUCCO CONSTRUCTION UPON METAL LATHING: THE PILLARS AND CHIMNEY ARE BRICK COVERED WITH STUCCO.

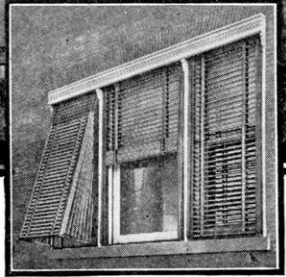
toward the south, which with the main body of the house form an L-shaped plan. The southern chamber receives light from five windows, two on the east and the three on the south, forming a most attractive architectural feature on this, the street end, of the dwelling.

The upper floor space is occupied by three sleeping rooms—the central one, a fine large room with four large windows extending over the veranda, being used as a nursery, a hall, closets and an attic in the extension.

The house is well built and well finished. It is an example of stucco construction upon metal lathing, with the exception of the wall on the water front which is of stucco over brick. The pillars and chimney are brick with a cover of stucco. The house is 65 feet deep from front to rear, including the porch. The main part is 34 feet wide and the extension, 22 feet wide. The cost was in the neighborhood of \$10,000, which includes equipment of heat for winter occupancy, and all other modern improvements.

In the long, simple lines, flat wall surfaces unrelieved by cheapening fretwork or applied ornament, absence of all attempt at "after thought" decoration, lies the secret of its distinction. What resources of time, money, labor have been conserved and diverted to the avenues of first-class material,





THERE is a distinctive charm in the interiors of all beautiful homes, whatever their costs, due to just the right diffusion of light, and shade, and air. These factors do not stand up with the artistic furnishings and tangible decorations and declare their own value. But they are the essence of charm in any really beautiful room. For this simple reason

WILSON

Venetian Blinds and Awnings

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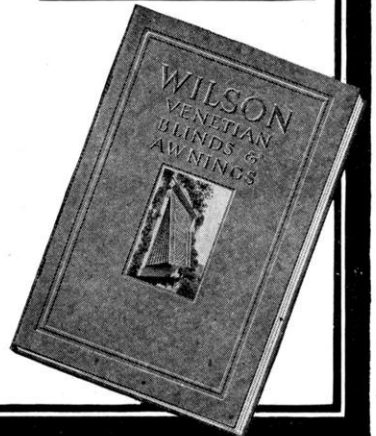
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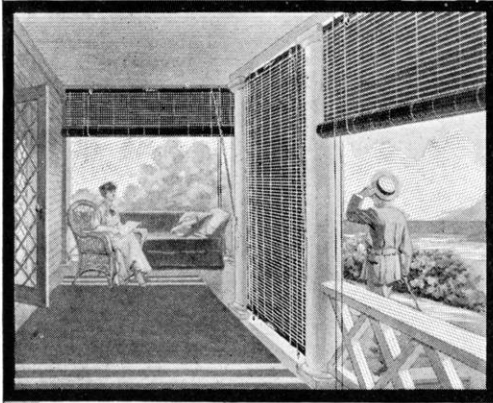
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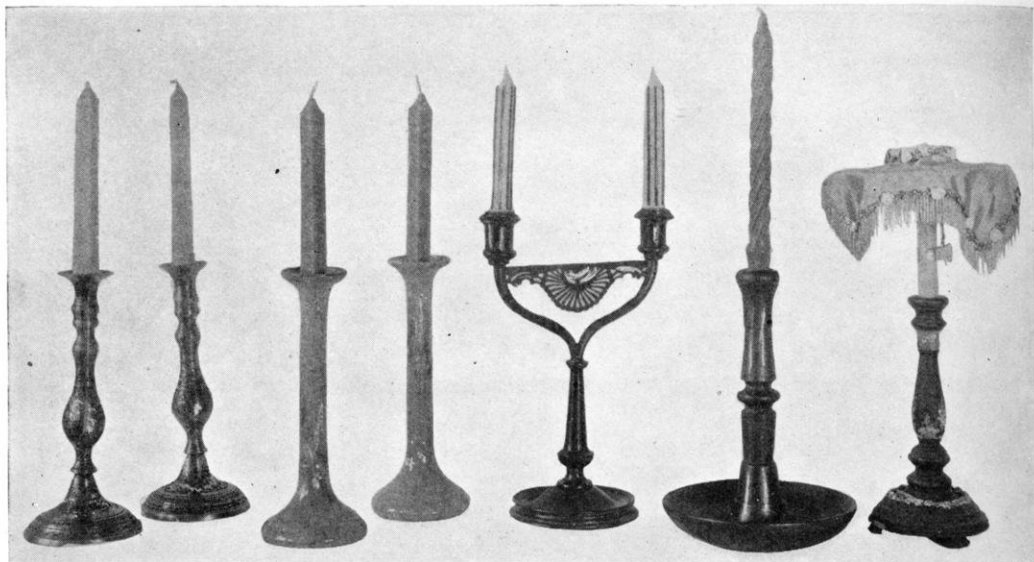
The house is worth consideration because it was planned by the owners themselves. They made their home exactly as they wished it, to suit their sense of fitness, and to give them their particular ideal. Thus an individuality was brought about that attracts the attention of every passerby. If more houses were made by the owners according to their individual sense of beauty and fitness, our cities, villages and countrysides would be far more attractive and the people dwelling in these houses the better for their experience in

self expression. The majority of men and women if suddenly thrown in a situation where they were forced to depend entirely upon their own resources would scarce know how to construct a safe shelter for themselves, to say nothing of making it beautiful. It would be well to restore our natural home making intuitions by continual observation and study of buildings, by introducing architecture in the school curriculum. In every part of our country are beautiful homes that could be studied to advantage and safely followed.



INFORMAL ENTRANCE TO THE HOUSE DESCRIBED BY M. ROBERTS CONOVER.

DECORATIVE VALUE OF THE CANDLESTICK



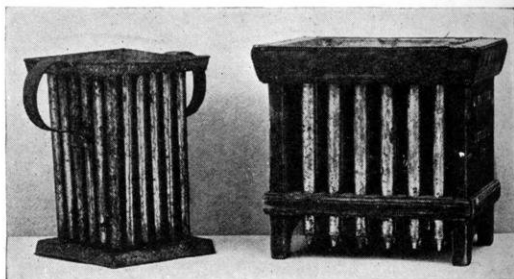
RETURN OF CANDLESTICK: ITS DECORATIVE VALUE

(Continued from page 206.)

sion, New York city, may be seen some of the old-time methods of candle making. There are the hand dipped candles hanging in rows from long cooling frames, like so many icicles, the basin for melting the tallow and quite a number of molds similar to the two illustrated. This room is a valuable record of the old-time methods of candle making. The cotton wicks were drawn through the hollow forms of the molds, which are made with the points downward and then the wax or tallow poured into it until filled level with the top. Every housewife made her own candles in those days. She spun the thread for the wicks, dipped, rolled or molded the candles from fragrant barberry or tallow.

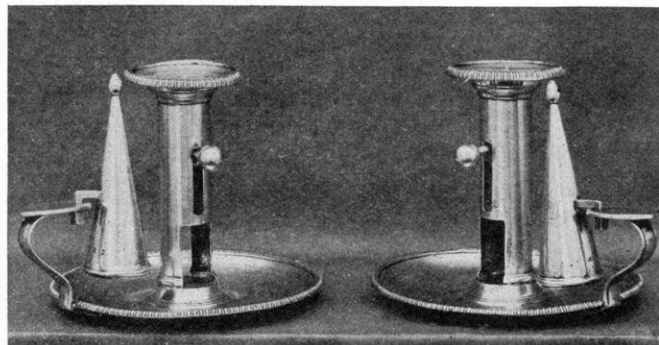
CANDLESTICKS OF METAL AND WOOD IN VARIOUS COLOR SCHEMES SEEN AT THE CRAFTSMAN SHOPS.

We may not have the romantic satisfaction of being able to make our own candles, but



EARLY AMERICAN CANDLE MOLDS, PROPERTY OF THE METROPOLITAN MUSEUM OF ART.

we have an outlet to our ingenuity in the decorating of the candlesticks and of making dainty shades.



ENGLISH CHAMBER CANDLESTICKS OF SILVER, PROPERTY OF THE METROPOLITAN MUSEUM.

In this same issue may be seen some rare old candlesticks in the photographs illustrating the article on Ben Ali Haggin's studio, "A Studio That Is a Series of Mediæval Pictures." These in their magnificent setting give fine contrast to the simple, home-made tallow dip in its plain wooden holder that pioneer Americans felt themselves fortunate in possessing. Both types, the elaborate and the simple, are rich in romantic associations, both most suitably designed and perfectly made for the part they

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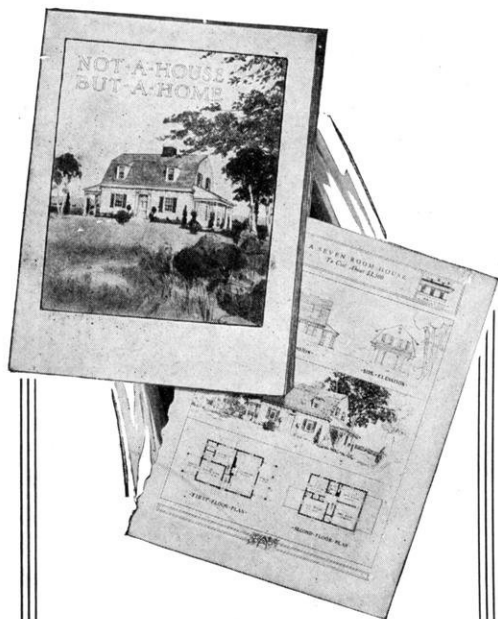
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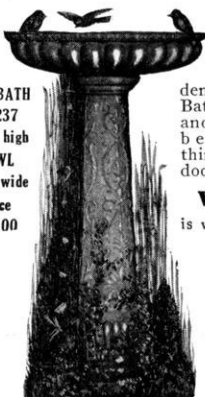
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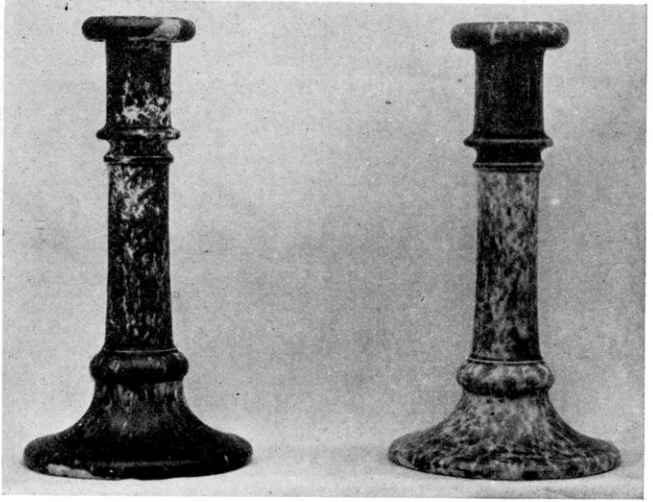
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DECORATIVE VALUE OF THE CANDLESTICK

played in men's homes. When adventurers left the sumptuousness of royal courts in search of new lands, they voluntarily exchanged luxury for hardships. There was great joy for them in carving with their own hands new, rude, simple homes in the new land.

The elaborately carved and gilded Spanish candlesticks and the Polychrome candelabra from old Italy, shown in the studio, were the perfect things in those days of magnificent palaces, when the arts were patronized and enjoyed mainly by the nobility. Such works of art would look out of place in the majority of our homes. They are far too gorgeous for any save the most elegant of places. Most of our houses require beauty of a different order. With us harmonious color and graceful form are the great requirements;



BENNINGTON CHINA CANDLESTICKS, PROPERTY OF THE METROPOLITAN MUSEUM OF ART.

we also feel the need of personal expression of our own individuality, we like to create things for ourselves, not simply order them made by gifted artisans.

And this is good, for though the things we make are often atrociously ugly and the colors we combine are fearfully and wonderfully original, yet such attempts mean an art development. Unless we use our own powers of imagination and inventiveness we can make no growth. Rather a few pitiable and laughable mistakes than no ultimate success.

Collectors have always been interested in candles and candlesticks, because they are among the first things man began to make that give us clear record of their artistic chain of thought. From the torch snatched from the fire to the rush light and on through forms myriad as the people who have sought for light, to the masterpieces of Mediaeval days, candlesticks are eloquent of art and of necessity. With the early candles came flint and tinder boxes with various devices, clumsy or ingenious, for keeping light and lighter together. Some of the old candle-stands and contrivances for lighting candles which were fired by the priming of gunpowder, the flash igniting the tinder, are still preserved to us. "Pistol-action tinder boxes," as they were called, were often beautifully designed, so also were the candle snuffers used to cut away the blackened rush that better light might be had. The silver or pewter trays upon which the snuffers rested were often very gracefully formed and beautifully chased.



MODERN EXAMPLE OF PAINTED WOOD BASE AND CANVAS SHADE DESIGNED BY MOUNTAIN COMMUNITY.

STUDIES IN NEW TABLE ARRANGEMENT

NEW IDEAS IN COLOR FOR TABLE SETTING, INCLUDING EMBROIDERED LINEN, COLORED CANDLES, CANDLESTICKS IN ENDLESS VARIETY AND CENTERPIECES IN POTTERY, BRASS, CHINA AND CRYSTAL

GREAT autumn-colored maple leaves spread upon a green-grass table or lacy fern fronds laid in order upon a gray boulder beside a gently flowing stream, make, without question, the most charming of all doilies; but for most people such wild wood napery is impossible. So some woman of a pleasantly inventive turn of mind has devised linen doilies of flower tints that give, to even a city table, the feeling of out-of-door color. These linen doilies are the very latest plan for getting color in the dining room. Prettier luncheon sets have never been seen than these of fine colored linen, with dishes, candlesticks, flowers and fruits arranged to correspond, to carry out some color plan. There is no limit to the elaborateness with which these doilies can be used, yet in other hands they are the simplest ever invented.

We are describing a few tables recently seen that may furnish a hint to women anxious to keep up their homes in the most attractive, modern of ways, or who wish to give a luncheon with decorations different from the ordinary. A rich, dark oak dining table was set with gray-blue linen runners and doilies cross-stitched in a simple gray pattern. The napkins were just the reverse of this coloring, namely, of gray, cross-stitched in blue. The doilies, instead of being square, were made in three panels, the center one a few inches longer than the two outer ones, so that they made an attractive outline for the center of the table. Glass candlesticks with glass lamp chimneys, dishes and vases of luster decorated with silver, flowered china, completed the harmonious whole.

Another table was laid with soft spring-green linen doilies with a little white pine tree cross-stitched in one corner. The napkins were white, with the little square pine tree worked in green. The china was white with primmest of green patterns; candles, green in white china holders. With this combination, white flowers with green

leaves could be used, or, if more color were preferred, burnt-orange chrysanthemums or nasturtiums would prove effective, with candles of the same hue. Yellow tulips with wax tapers to match would have converted this green and white table into a spring symphony; blue forget-me-nots and blue candles into a most tenderly poetical one.

Upon a square topped oak table was displayed another scheme. Yellow and white Japanese cotton crepe runners, Italian peasant candlesticks, yellow flowers, and china the same soft tones as the Italian candlesticks, made a most strikingly effective table. Inventive housewives would quickly see many opportunities to vary such a group by change of candles to emphasize the green, yellow or blue found in the imported candlesticks. Another way to carry out the color scheme in a room is to line the backs of the china closet with the same material used in the runners for the table or in the same color predominating in the table decorations.

French gray linen, button-holed around the edge or darned, with white, combined with the palest of lavender or delicate pink flowers and candles of the same shade placed in white china candlesticks, make as artistic an arrangement as heart could wish.

The vogue for black and white is conspicuous in table arrangements as well as in new furnishings. Black and white china, lusterless or glazed, black fruit dishes, cake plates and candlesticks, and low flower bowls are among the newest things. These used, say with burnt orange, geranium red or lavender flowers and candles to match upon a black willow table out on a summer porch, are most striking. Once again the combination possibilities are endless. Over such a black willow-table could be spread one of the up-to-date chintzes in black, gray and white enlivened with gay birds of tropical plumage, cockatoos, parrots, parakeets and birds of paradise, or with the effective conventionalized flower baskets or flower pots, or by brilliant flowers unclassified as yet by any botanist.

Mahogany tables laid with white linen with a centerpiece of black porcelain filled with oranges or a floating water lily would be novel. Strawberries with the hulls on or orange sections served on black saucers are quite a new trick of decoration. If the hostess inclines toward bizarre results, certainly there has never been a season so



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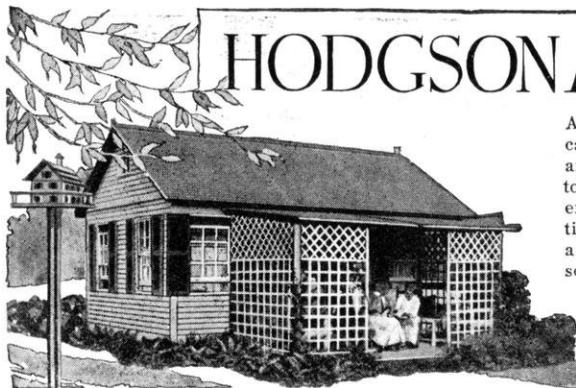
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TIME TO PLANT ANNUALS

amply able to gratify her most eccentric wish.

Needless to say, every flower color is now copied in plain glass and porcelain bowls and vases for flowers and candles, so that table arrangements in any conceivable shade may be managed. Women who carry out color effects in luncheons to the extreme limit of salad and desserts will welcome these popular aides. In another article in this issue of *THE CRAFTSMAN*, "The Return of the Candlestick" ideas may be gained of ways to use or to make candles, if desired. With simple wooden bases a woman can quickly paint a flower motif or the color desired upon it. The economical woman handy with her needle and with ample time at her disposal will, as soon as she knows that these new, colored, linen table sets are the fad of the moment, work out her own ideas in cross-stitch, embroidery, darning, button-holing or plain hem-stitching. For women who keep rather strictly to a preferred line of colors, these table linens are a rare help because so much variation may be obtained without great expense or effort. Women who have unlimited opportunity to own whatever they fancy without having to make what they want with their own hands, have only to visit the choicest of this season's shops and select the beautiful things offered; for there are more novel table linens displayed this year than can possibly be thought of by the most original of women or made use of by the most extravagant.

TIME TO PLANT ANNUAL FLOWERING PLANTS

SWEET peas should be in the ground as soon as it is dry enough to work. The soil should be spaded up and well prepared and then a trench should be dug 4 inches deep; in the bottom of this the peas should be planted about 2 inches apart. When the peas are to be grown over chicken wire or brush stuck in the ground it is customary to sow them in two parallel rows, 6 or 8 inches apart. In this way, on the same amount of trellis, double the number of plants can be grown with satisfactory results. Sweet peas thrive best in a cool, moist climate. Because of this it is especially desirable to sow very early in the spring.

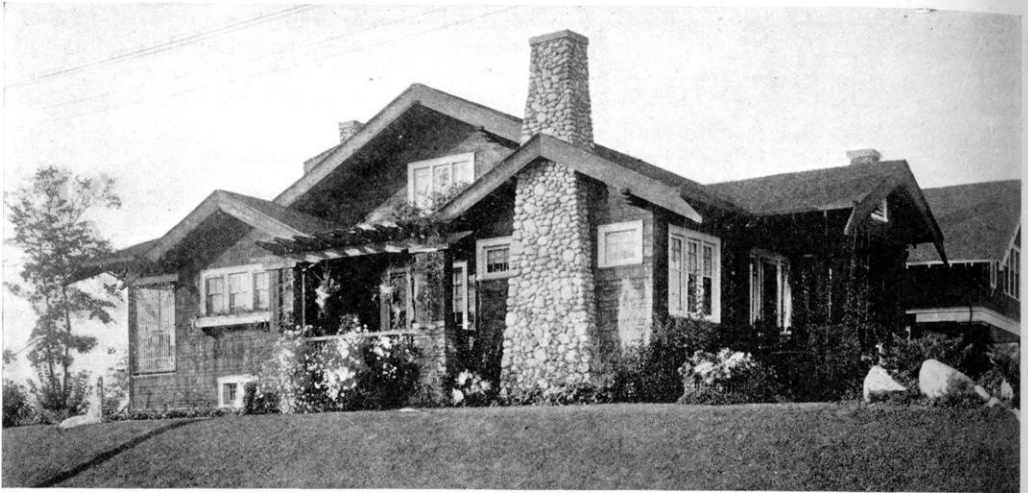
Poppies may be sown directly on the surface of ground that was prepared last

fall. If the bed was not prepared at that time, it should be spaded up as soon as the ground is dry enough, and the poppy seed sown evenly over the surface. The seed should be slightly covered by drawing the back of the rake over the bed. Poppies do not stand transplanting, and must be sown where they are to bloom. Care should be taken to distribute the seed evenly and not in bunches, for if there is much disturbance of the roots at the time of thinning, the plants will not do so well as when left undisturbed. The Shirley poppy, a very showy and attractive variety, may be obtained in many colors. The individual blossoms, however, are very short lived, and as compared with many other plants its blooming season is short. The plants are so attractive when in bloom, however, that they are well worth planting. A succession of sowings will prolong the blooming season. Poppies can be scattered on vacant lots, and if left undisturbed are self multiplying.

Balsams or lady's slippers, castor beans and portulacca also are best sown where they are to grow, but they should not be put in the ground until it is warm enough to grow beans and tomatoes well,—that is, about the time corn is coming up or oak leaves are half grown. These plants could be grown in a cold-frame previous to this date, but there is little to be gained from this method.

Flower seed should not be sown until the ground is in condition for making a good seed bed and until there is no longer likelihood of a heavy frost in the locality. A good test to determine whether the garden soil can be worked well is to take up a mass of it in the hand and compact it into a ball. If this ball readily falls apart, the ground is dry enough to be worked. It is particularly important in planting flowers to spade up the ground, fine it thoroughly with hoe and rake and remove the stones and lumps from it. The actual surface should be made very fine and soft. In planting each kind of seed the directions as to depth of planting should be carefully followed. Flowers that can be sown in the open ground and then transplanted to their permanent locations are ageratum, alyssum, aster, pot marigold, calliopsis, campanula, clarkia (shade), cockscomb, dahlias—single, godetia, gaillardia, mignonette, pansy, pinks, rudbeckia, snapdragon, stocks, zinnias.—From *Farmers' Bulletin*, United States Department of Agriculture.

A STORY OF HOME-MAKING



A STORY OF HOME-MAKING

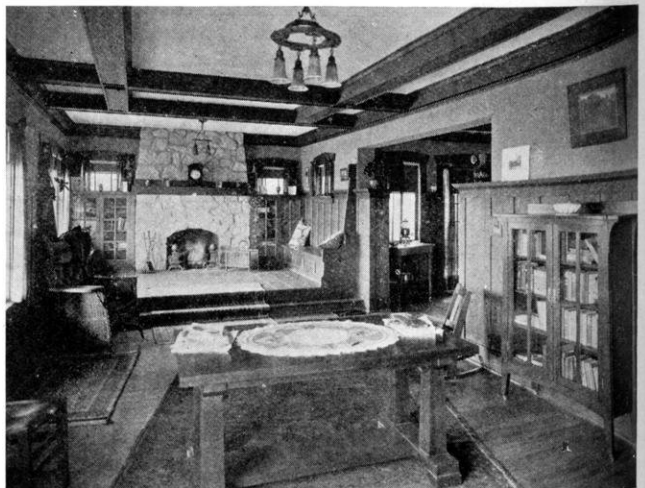
(Illustrated by photographs of a house designed by J. S. Long, and built by the Long Building Co.)

WHEN one enters upon the pleasant adventure of home making, all sorts of exciting things begin to happen, as is quite to be expected with adventures. The most carefully laid plans fail utterly and better ones arise in their stead, disappointment over the result of some detail is soon forgotten in success beyond all hope of another one. But unlike Stevenson's joy of the road that was so much greater than the "arriving," the quest of the home, joyous though it is, cannot compare with the quiet hours of peace and contentment after the home is finished and one looks upon his work and sees that it is good. It is good to sit upon one's own vine-covered porch and contemplate the many perfections of the hard won achievement, to enjoy in retrospect the paths of difficulty and of pleasure over which the adventure led.

The story of home making ought to be as interesting as any other tale of adventure, of travels in a new land or even of love, for every home story is the best kind of a love story. A house is much like a composite picture—designers, carpenters, masons, plumbers, brick, mortar, steel and wood, furniture and furnishings of silk, cotton, linen, glassware.

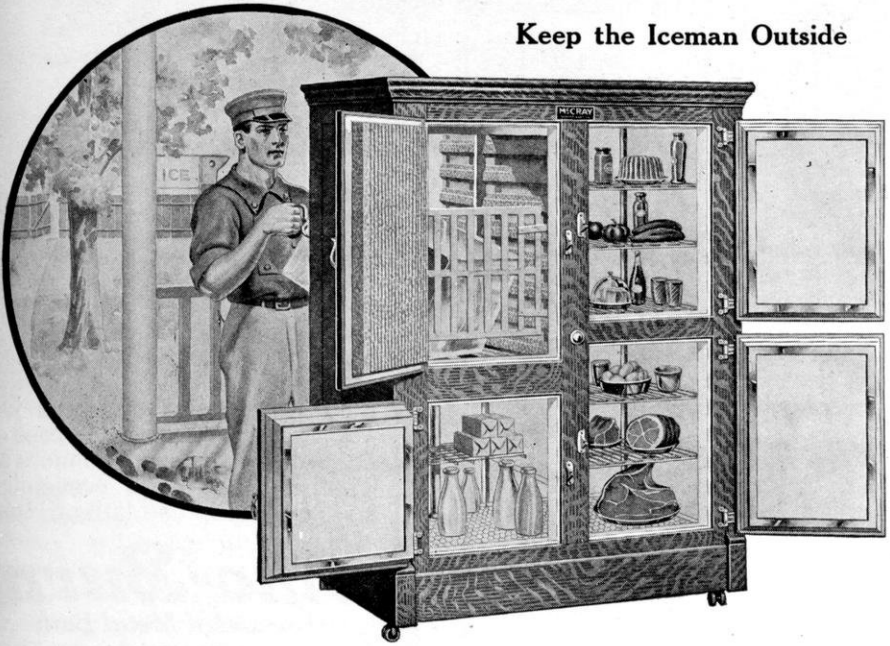
HOUSE ALONG CRAFTSMAN LINES, DESIGNED AND BUILT BY THE LONG BUILDING CO., SEATTLE.

tin and silver have all influenced the character of the finished house, left some weak or strong, beautiful or ugly impress of themselves upon the final picture. Houses are recorders of experience, vouchers of taste or the lack of it. A man's thumb-prints upon paper have no more convicting a variation of individuality than the house he elects to build upon the lot of his choice. The bumps and depressions of a man's head are no more an indication of his character than the windows, porches, roof and doors of his house—were there some new species of phrenologist to interpret them. The preference of Georgian, Colonial, Dutch, English, Craftsman or the many other styles are as



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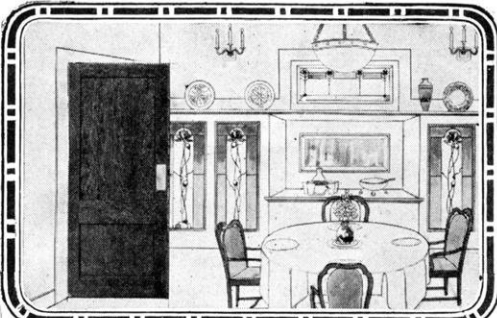
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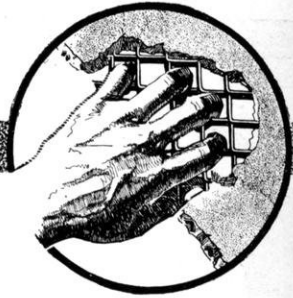
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All Types of Expanded Metals

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A STORY OF HOME-MAKING



DINING ROOM OF THE HOUSE DESIGNED BY THE LONG BUILDING CO.

indicative of temperament as the choice of one's clothing.

Every mail brings us some pleasant report of homes built along Craftsman lines, because there was something in them that found echo in the hearts of the builders, some note of sympathy, some expression of practicality, some demand for honesty.

Mr. J. S. Long has recently sent us the floor plans and photographs of a bungalow designed by him, one, as he says, "in distinctly Craftsman style." This house, though designed especially for a corner lot, can just as well be built on any 60 foot lot.

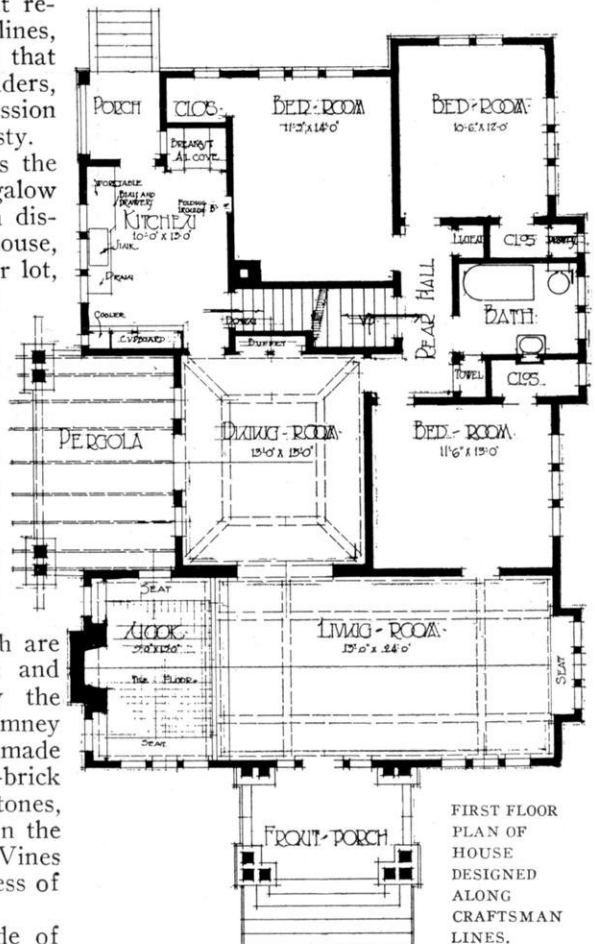
The following detailed description will certainly be appreciated by prospective builders who desire a house of this size. It is of cedar shingles laid two, three and seven inches to the weather and all exterior trim with the exception of window and door panes is of selected rough fir. The main body of the house is stained a light brown, the rough trim a little darker. The roof is black; window and door frames, sash and lattice on rear porch are pure white; with this rustic texture and color, cobblestones are undoubtedly the most effective material of which a chimney could be made. Concrete would have made too extreme a contrast, dark clinker-brick might have been used, but the cobblestones, especially since a few stones appear in the garden, seem perfectly appropriate. Vines will in time add to the rustic naturalness of the whole effect.

From the pergola porch at the side of

the house, an excellent view of Mount Ranier can be obtained and from the front porch Lake Washington and the Cascades may be seen. With such superb triumphs of nature as neighbors, it would seem sacrilege to intrude a too ornate, artificial, flippantly designed house. The site demands an unobtrusive, respectful, harmonious structure with windows and porches, permitting the beauty of nature to be enjoyed in the ever changing aspects of morning and evening light. A certain reverent simple dig-

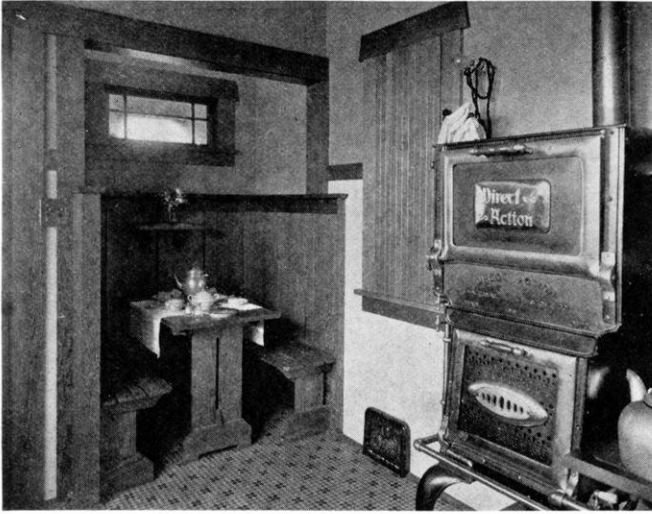
nity of architecture is fitting.

Within, this house was ordered for comfort and convenience of housekeeping. A study of the floor plans reveals that thought



FIRST FLOOR PLAN OF HOUSE DESIGNED ALONG CRAFTSMAN LINES.

A STORY OF HOME-MAKING



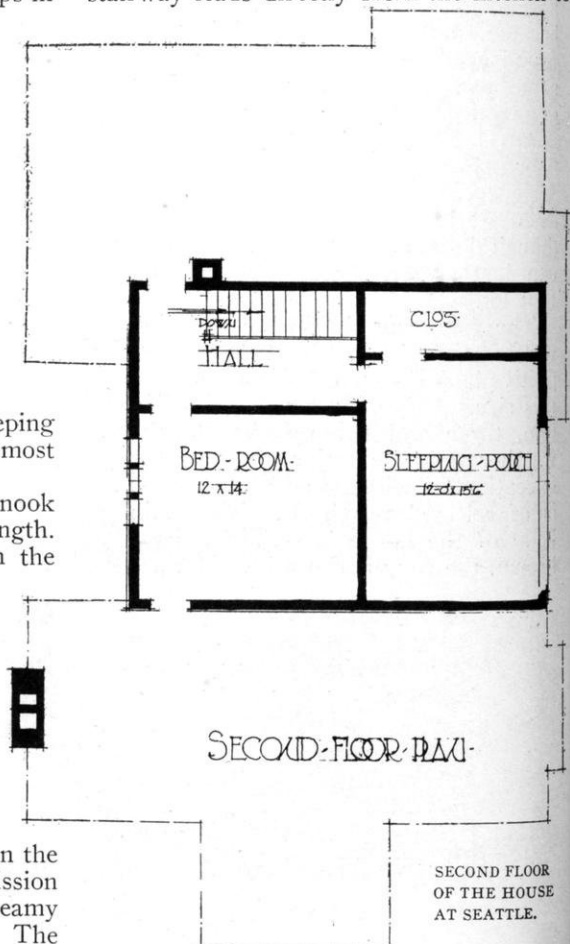
PULLMAN DINING ALCOVE, FOLDING IRONING BOARD CLOSET SHOWN BY THE GAS STOVE.

has been taken to make the interior seem as open and roomy as possible, to save steps in the kitchen, to get bedrooms and baths conveniently related. How many home ideas have been incorporated within the compass of that small home! The vine-wreathed porch for pleasing entrance, the cozy fireplace flanked by shelves of books, the sunny dining room with pergola hard by that can be incorporated with it in one glorious room simply by opening wide the glass doors, the outdoor pergola that can be sitting room or breakfast room as needed, the kitchen, with all that heart can desire in the way of cupboards, spacious bedrooms, large attic storage place and healthful sleeping porch, all go toward the making of a most delightful and convenient home.

The living room and tile fireplace-nook together make a room 33 feet in length. By raising the "cozy nook" up from the main room by two steps a little sense of privacy or of importance was given it. On either side of this reading or conversation corner are seats hinged so that they provide convenient storage space. The cove pointed granite fireplace extends to the ceiling. Opposite this rest end of the room is a bay window with a built-in seat. The walls are paneled and the ceiling is beamed. All the woodwork here and in the dining room has been stained a mission brown and the walls kalsomined to a creamy tint that suitably corresponds with it. The

dining room is beamed and paneled and a buffet built in the side nearest the kitchen. The woodwork gives a soft warm glow to the room. Absence of all gingerbread work gives it a pleasant, modest dignity.

But it is in the kitchen that the greatest ingenuity has been displayed. This room is what the Long Building Company, architects and builders, declare to be a "strictly cabinet" kitchen throughout, that is, it is arranged to save unnecessary steps, planned with every thought for the minimizing of labor, with every care for convenience, with the ideal of intensive housekeeping always in mind. Everything has been placed within easy reach for the work at hand; a stairway leads directly from the kitchen to



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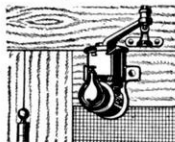
NO Picture

can do justice to the grace and beauty of line, the winning charm of "North Shore" Garden Furniture. Place a rose arbor, or a table and chairs, in a secluded corner of your lawn or garden, and their snow-white beauty, in a setting of verdant lawn or hedge, will give distinction and refinement to the home-grounds. Our Catalog is rich in suggestions for the beautifying of the garden. Sent free on request to garden-lovers.

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Rutherford, New Jersey

THE NEW UPHOLSTERY

the large cement basement in which are located the coal bins, fruit room and laundry. There are a number of clever built-in features, such as a folding ironing board, flour bins, coolers, drawers, work table and cupboards, the latter being located in the wall nearest the dining room. One of the most practical features is the "Pullman" breakfast alcove. Every home maker who prepares her own meals will appreciate the saving of labor which such an alcove provides. It saves many a trip in and out of the dining room, with first the dishes and the food, with many return trips to the kitchen, after the meal is over and the putting in order of the dining room. Such an arrangement is a great labor saver, and with its flower shelf and cozy relation to the attractive kitchen it certainly is a pleasant place in which to have breakfast. Everyone likes a kitchen if it is well ordered. Under a home-loving woman's efficient management it is often the pleasantest room in the house, a room where every member of the family so loves to congregate that they get "underfoot" in most obstructive way.

Three bedrooms, each with ample, well lighted closets, and a bath, are provided on the first floor, while an additional bedroom and large sleeping porch are located upstairs. All these rooms are finished in enameled old ivory. It will be observed that there is an abundance of light in each room and also a window in each closet. For a house of this size there is little left to be desired in the way of cheerful home comfort; but the best thing about it all is the amazingly low cost of its building. The figures which we give below seem to cover a great deal of good material and work for very little money. We are publishing the full cost of this fine little home just as a proof of what can be done under skilled planning, management and careful oversight: Excavating, \$45; concrete walls, \$230; concrete floor, \$110; brick, \$150; tile, \$50; lumber and mill work, \$900; hardwood, \$90; hardware, \$85; sheet metal, \$25; plastering \$185; plumbing, \$200; sewer, \$45; carpenter work, \$500; electric light wiring, \$70; furnace heat, \$140; painting, \$175; miscellaneous, \$50; ground, \$300; total, \$3,350. These figures of course represent what can be done in the West and not in the East. However, though some items would be greater in the East, some others would be less.

THE NEW UPHOLSTERY

A BOULDER is a merciless, unyielding thing to lounge upon unless velveted with moss or lichens. Then, indeed, is it soft to the touch and grateful to the eye. The ground does not invite to rest unless it be carpeted with springy pine needles or covered with grass. The walls of a room lack hominess until they are hung with softening papers or fabrics or their bare whiteness is warmed by some pleasing tint; a table in a room seems lost and awkward until a scarf, a bit of tapestry, books, vase or lamp be placed upon it. Everything needs some softening or some strengthening associate before its use and its full beauty are apparent. A beautiful object of art needs a background or proper setting before its perfection can be brought out. Backgrounds amount to nothing until their reason for existence is made manifest by the presence of the foreground object.

Harmony depends upon the proper selection of the materials and objects to be associated. For instance, the covering of an easy chair makes or mars the beauty of that chair. The chair may be fashioned along lines best for beauty, may be excellently well proportioned as to comfort, but upholstered in tapestry with a figure too large or too overpowering in color, its good qualities cannot be appreciated. A change of material such as a plain velour or leather instead of the too conspicuously figured tapestry may change the whole appearance of the chair, may put its true beauty in the right light. Sometimes the pattern of brocade or chintz may be too small, too colorless so that the chair which should look luxurious and inviting fails to do so.

Chair makers and decorators devote a great deal of study to the suitable covering for the big chairs called fireside, easy, reading or lounging chairs. They must be well padded and springy and covered with a material that suggests substantial comfort. Tapestry comes in so many qualities, colors and patterns that it is merely a matter of persevering to find the thing suitable. Then there are the chintzes of infinite variety, the linens plain or hand-blocked, the velours all one tone or striped in two or more tones, velvets, velveteens, corduroys, brocades and leathers.

All of these materials may be had in all colors and every genuinely good one has

BIRDS THAT ARE THE FARMER'S FRIENDS

its train of imitators. Many are the imitations of linen on the market that fade at the first bright sun, many are the "pure" silks and velvets with cotton backs, that though they look well enough in the beginning will not stand the least hard service. The best of the imitation materials on the market is a fabric to be used in the place of leather, which is now so difficult to obtain. The automobile manufacturers, czars of the business world, must have whatever they want whether there is anything left for others or not. Fashion has decreed that leather upholstery was the correct thing because it was pliable enough to be tufted, because it wore longer than anything else and because it could be dyed to match any body color. The shoemakers need such a tremendous amount of leather that the price of shoes will soon be so prohibitive that we will all be forced to the fine, old-time comfortable, beautiful and healthful sandals and moccasins. In the shop windows we see many feverish attempts of manufacturers to provide substitutes, "something just as good," for leather. Canvas, velvet, brocades, alligator skins, even rattlesnake and python skins, all strive in vain to take its place. Theaters solve the difficulty by making attractive slip covers for the old leather seats. They certainly look well and have the virtue of being immaculately clean.

Chair makers are able to use all sorts of lovely material at certain times, yet at others there is nothing but leather that will serve the purpose. Thus their necessity has created the most ingenious makeshifts or substitutes.

One manufacturer makes an artificial leather that never claims to be anything else. It can be washed without injury, is flexible, durable as the real leather, for it has as a base a specially woven fabric of great strength. In appearance Fabrikoid is rich and luxurious looking. Chairs, couches, theater cushions covered with it have as elegant an appearance and give as good service as the genuine leather. It is not a fraud, a base imitation, but a special creation to supply the need born of the scarcity of leather. One of the old schemes invented as substitute for strong leather skins was to split the skins into thin sheets, but naturally this reduced its strength so that it was impractical for heavy wear. Fabrikoid with its tough foundation is as strong as the original skin.

THE NEW ARCHITECTURE OF THE WEST

(Continued from page 151.)

lighted by sun rays. It blends harmoniously with the clear atmosphere of the country, it is inexpensive, easily handled and outlasts almost any known wood, for it does not rot when standing in the ground nor when subject to continued dampness. Split into long, narrow shingles called shakes, or into long clapboards, it makes strikingly beautiful houses. Furniture of simple lines is also made of it, and though it is frequently oiled or varnished or bitten by acids to a soft gray tone it is more often left in its own lusterless beauty. Redwood houses look as natural a part of the forest and canyon as a tawny mushroom or gray stone. Delightful little home-made cottages of redwood are to be found all through California. They cost their owners but a few hundred dollars. These camps or week-end houses are the very apple of the people's eye. Everybody has one and lives therein happier than any king, enjoying a simple, free, healthy life, breathing eucalyptus and pine-scented air, resting full length in flower-starred grass, bathing in the fern-bordered streams. As contrast to these myriads of comfortable, lovable little camp homes that can be built for three or four hundred dollars, and that look as picturesque and fascinating as any bird's nest, are beautiful palaces of concrete for people possessed of many acres, built with every modern convenience and every device for creating beauty, with fountains, swimming pools, sun parlors, outdoor dancing courts and lawn, pergolas, tea houses, art galleries and a thousand other wonderful things that contribute to elaborate and luxurious living.

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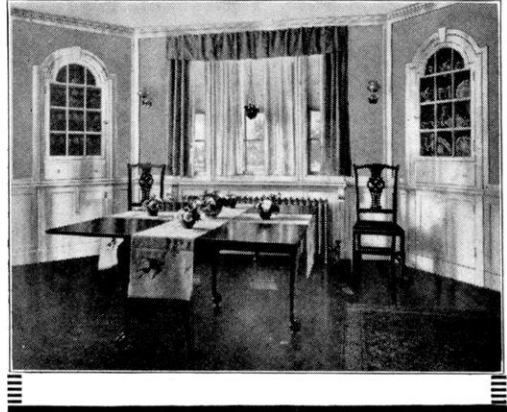
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—the room in the picture is one example. It is worked out in the highly popular Adam style.

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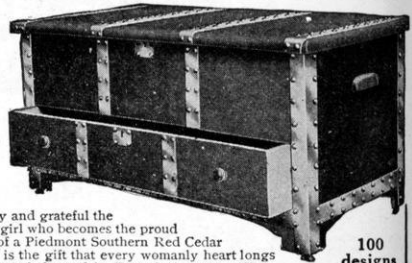
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BOOK REVIEWS

ble, is too complicated to be exactly ascertained. Some species of birds, working unnoticed in field and wood, may be holding in check some insect, as no other check could hold it. But enemies of these certain birds increasing, cats for instance, or safe nesting sites decreasing, causing decrease of the birds, their insect food would increase in geometric ratio, and they would become pests to plague us. Far-reaching complications may yet ensue of an importance yet unsuspected. A seemingly unimportant species, or one regarded as harmful may yet have some indispensable part in the balance.

Robins come first into our minds, big, beautiful hard working, leaving big nests to remind us of them in winter. If they did not, along with crows and others, eat the grubs to check May beetles, for instance, farmers might find their grass bitten off just above the roots, long before they could make hay of it. Bluebirds are not considered as useful as robins. But in consideration of their sweet voices and dear way of taking our bird boxes for homes, we may rank them as excellent. For taking nest boxes, too, tree swallows are growing in favor and their continuous performances among the insects at dizzy heights must be of great value. Mr. Bannister of Indian Orchard had eight pairs taking his nest boxes in one house lot one year. Baltimore orioles are noted for breaking into the tents of tent caterpillars, and if we had more of them it would be far better. Scarlet tanagers, with colors to cause a thrill, whenever seen, are more numerous and useful than we think, unless we can distinguish their notes among the oak trees, which they like for great varieties of insects therein found. Flickers, although not furnished with all the woodworking tools of the typical woodpeckers, turn some of their excavating ability to making havoc in ant hills. They are needed in one field I know where not much grows but sumac and immense ant hills.

But much more credit ought to be given to the special "guardians of the trees." The common downy woodpecker has a head so constructed that no concussion of the brain affects him when he strikes into hard wood or soft, while a tongue with barbs pointed backward is to thrust forward when he reaches the door of his borer insect, and draws it forth. The larger hairy woodpecker can do larger work, and his tongue

can be thrust forward nearly two inches beyond his bill, after those worms. Chickadees rank high, like downy and hairy, being always here, eating in winter tiniest eggs and dissecting large insects in summer, with their feet to aid. Of the twenty-five species of warblers which "may be confidently looked for every spring," we might choose one of the commonest summer resident warblers, the redstart, with apologies for not putting all of them into our list. Then one bird must go in which goes up and down and sideways on tree trunks and limbs, the white breasted nuthatch. This list is of value only if some one who reads it will follow a suggestion to use the subject for essays in schools or granges, with "Useful Birds and Their Protection" for reference.—From the *Springfield Republican*.

BOOK REVIEWS



THE FLOWER ART OF JAPAN: BY MARY AVERILL

THE pen and ink sketches in the article on "The Japanese Print as a Reformer: Its Power to Influence Home Decoration," published in the body of this number of *THE CRAFTSMAN*, are reproductions by courtesy of John Lane Co. from this delightful book.

Miss Averill, in "Japanese Flower Arrangement," published a few years ago, aroused so great an interest in the symbolic significance of flower groupings as practised in Japan that she has prepared this wider study of the same subject dealing more thoroughly with the different schools. This later book is the result of a second visit to Japan for a special course of study of flower art. The book is fascinatingly and liberally illustrated with pen and ink sketches showing finished arrangements and working details for making each one. (Published by John Lane Co., New York and London. 129 illustrations. 216 pages. Price \$1.50 net.)

DECORATIVE DESIGN: A TEXT-BOOK OF PRACTICAL METHODS: BY JOSEPH CUMMINGS CHASE

THE notes for the study of design with which this book deals are the result of the author's experience as instructor in decorative design for a period of years at the College of the City of New York and at the Woman's Art School of Cooper Union. Compiled to meet the practical requirements of studies, it deals briefly and directly with the subjects at hand. We are reproducing a few of the designs printed in this book as examples of the results attained by school children from application of the principles developed in this book. This book is primarily for reference, guide and inspiration to amateurs and school students.

The table of contents reveals that such subjects as decorative motives, systems of arrangement, symmetry, balance, radiation, color contrast, color harmony, animal and flower motives, lettering and information on photo-engraving, line cuts, Ben Day tints, line tones, etc., are given most detailed consideration. The following quotations give a better idea of the concise style of this book, which is one of the Wiley Technical Series, edited by J. M. Jameson, Girard College, than any word of approval we could write.

"There are two kinds of design: 1. That of two dimensions, known as applied or decorative, and that of three dimensions, commonly called constructive. The second has to do with the manufacture of objects involving length, breadth, and thickness, such as buildings, furniture, and utensils of all kinds. This book treats in no way of constructive design. It is concerned entirely with the study of design of two dimensions, applied or decorative. This study, especially as pertaining to the enrichment of surfaces, adds immeasurably to our perception of beauty in form, color, and texture.

"2. The creating of patterns for the enrichment of surfaces demands, first, the invention of a suitable decorative motive (also called figure, or unit), and, second, the selection of that system of arrangement which will govern and facilitate the use of this motive. . . .

"Decorative or applied design must not detract from the usefulness of the object to which it is applied. It should give added use, or added beauty, or both.

"In the making of designs for a specific

purpose, we must consider carefully the use to which the thing decorated is to be put. The fact that a rose-motive is of itself excellent and entirely in good taste as a decorative unit for wall paper does not guarantee its fitness as a decoration for a cooking utensil. The forethought this involves we call the consideration of fitness to purpose. . . .

"In making designs for surfaces that are intended to attract the eye as well as to appear beautiful, an understanding of color contrast and emphatic spotting of a form or forms is of the greatest importance. Color contrast, however, is like strong drink; it must not be used intemperately. Color contrast is particularly useful for posters, for all advertisements in fact.

"On the other hand, in making designs for surfaces that are intended to be beautiful rather than striking, color harmony and quiet, dignified arrangement of the motives, producing an effect of repose and 'live-withableness,' are absolutely essential. This is the case with wall papers, ceiling decorations, rugs, fabrics and book covers intended for the library table rather than for the news-stand." (Published by John Wiley & Sons, Inc., New York. Illustrated. 73 pages. Price \$1.50 net.)

CHATS ON JAPANESE PRINTS: BY ARTHUR DAVISON FICKE

THE day is coming—perhaps it is already here—when the Japanese print will become the spiritual possession of a wider circle than that limited group of collectors who have been devoted to it in the past. Alien though this art is, it has power to penetrate to regions of the mind which Western art too often leaves unsatisfied.

"Because of the fact that the best Japanese prints are so superb an expression of the sense of form, they may be rated high as cultural agents. In them the eye finds little or no distraction occasioned by mere subject. Here speak the pure elements of artistic creation, liberated from combination with elements of accidental and personal charm. They contain the quintessence of all those harmonious and significant qualities which men desire of life. He who really takes them into his consciousness will be repelled by disorder, dullness, and indeterminateness all his days. And probably the world will be saved by its hatred of these things. Therefore the Japanese print cannot be regarded as primarily a pattern

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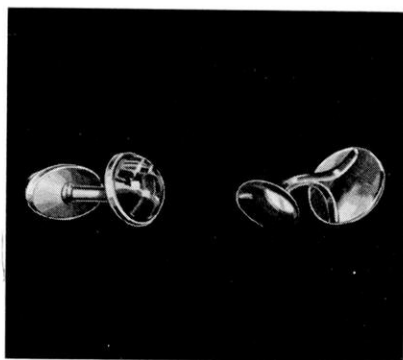


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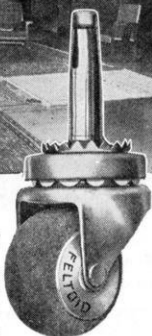
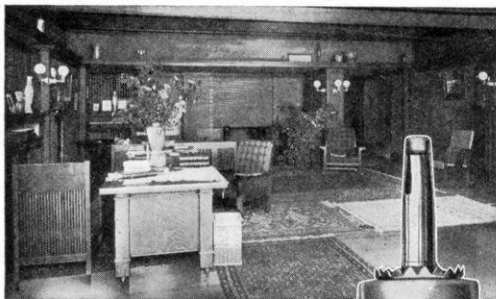
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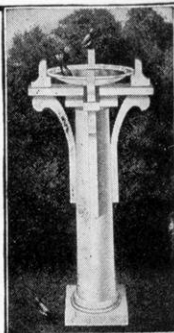
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BOOK REVIEWS

for future designers of wood engraving; it appears to have a far wider and deeper office to perform."

This quotation from the closing words of this book (the latest addition to the Chats' series) shows with what fine appreciation the author handles his great subject. The book is not only an appreciation, however; it is a survey also of the general nature of Japanese prints, a report of the growth and interest in them, the technique of their production, and their artistic characteristics. The reproduction of signatures of the great artists, so that amateur collectors will be able to determine the names signed to their prints, is an important part of the book. There is also a glossary, some good advice to collectors, hints on how to detect forgeries, reprints, reproductions, etc., and the care of a collection. This book, it is quite unnecessary to say, is a liberal education in the beauty and value of Japanese prints. Such knowledge as is given here enables foreigners to reach a just estimation or full appreciation of the subtleties and the beauties of Japanese prints. (Published by Frederick A. Stokes Company, New York. 456 pages. 56 illustrations and a colored frontispiece. Price \$2.50 net.)

HISTORIC STYLES IN FURNITURE: BY VIRGINIA ROBIE

THE *House Beautiful* several years ago published this "bird's eye view" of the development of styles in furniture through ten centuries, giving the background a setting of equal importance with the furniture. This concise, easily understood and orderly report proved so help-

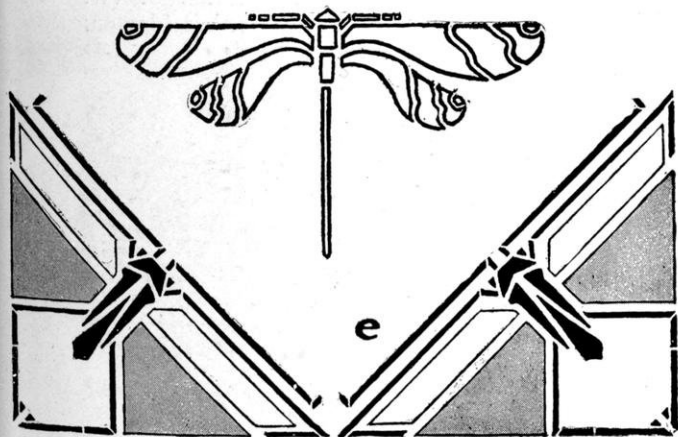
ful that a reissue has been deemed advisable. The book contains many interesting facts and many illustrations that make it easy to fix the periods and their characteristics in mind. It should prove valuable to every young student of period furniture. (Published by Houghton, Mifflin Co., Boston and New York. Illustrated, 191 pages. Price \$3 net.)

GOOD TASTE IN HOME FURNISHING: BY MAUD ANN SELL AND HENRY BLACKMAN SELL

WHAT can I do to make my home more comfortable, more cheerful and more beautiful?" To the answering of this query is this book devoted. Color, wall and floor coverings, lighting, draperies, the home generally and each room individually receive comprehensive and sympathetic consideration. Written in the form of chatty letters, it manages to convey many helpful suggestions. It is most delightfully illustrated with line drawings handled with most unusual knowledge of the decorative value of pure line and black spots. A book on interior decoration written especially for the lay reader. (Published by John Lane Co., New York. Illustrated. 140 pages. Price \$1.25 net.)

THE MAKING OF A HOME: BY EBEN E. REXFORD

IS there anything more delightful, I wonder, than the planning of a home? If there is it must be the planning of the garden and grounds about it. I am inclined to think that one is a complement of the other." This remark, Eben E. Rexford puts into the mouth of his hero, a city-bred man who unexpectedly invests in real estate and starts to make a home. This book conveys in story form a vast amount of good information for people "not up in the posy business," about how to make a lawn, how to extract a practical garden list from the chaos of catalogues, how to make flowers bloom and vegetables arrive in succession, told in Mr. Rexford's simply worded style. Those who have enjoyed his other books will be glad to hear of this



INSET PATTERN FROM "DECORATIVE DESIGN" BY JOSEPH CUMMINGS CHASE.

BOOK REVIEWS

new form of helpfulness. (Published by George W. Jacobs & Co., Philadelphia, Pa. 313 pages. Illustrated. Price \$1.25 net.)

PRACTICAL STAGE DIRECTING FOR AMATEURS: BY EMERSON TAYLOR

THIS book includes the technique of voice, pause, poise, and action, as well as a complete compendium of stage requirements, definitions, do's and don'ts and the A, B, C's for beginners in acting and stage management. It is especially timely now that every high school, college and university in the country is striving to interpret the plays of William Shakespeare, for it contains information that amateur producers need on rehearsing, making up, scenery, lighting, etc. (Published by E. P. Dutton & Co., New York. 194 pages. Price \$1 net.)

OUR EARLY WILD FLOWERS: BY HARRIET L. KEELER

THE descriptions and accounts of the growth and habit of some 130 or more flowers, written with sympathy and knowledge of their ways, admirably illustrated and indexed, make up this compressed pocket volume. This little book, easily slipped into the amateur botanist's knapsack or coat pocket, will prove a friend in need, whenever doubt arises as to the scientific or familiar names of New England's wild flowers. (Published by Charles Scribner's Sons, New York. Illustrated. 252 pages. Price \$1 net.)

BOOKS RECEIVED

THE Rhythm of Life: By Charles Brodie Patterson. A fundamental examination of laws relating to rhythmic and vibratory forces that influence the sphere of

thought and feeling. (Published by Thomas Y. Crowell Co., New York. 303 pages. Price \$1.50 net.)

LILIES of the Valley: By Percival W. Wells. A book of poems. (Published by Bartlett Publishing Co., Wantagh, N. Y. Illustrated. 63 pages. Price \$1 net.)

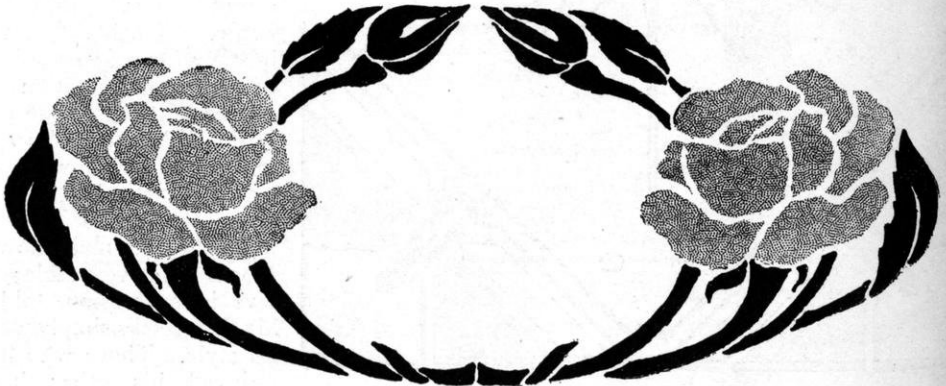
THE Martyr's Return: By Percival W. Wells. (Published by Bartlett Publishing Co., Wantagh, N. Y. Illustrated. 105 pages. Price \$1 net.)

THE Philosophy of Painting: By Ralcy Husted Bell. A Study of the Development of the Art from prehistoric to modern times. (Published by G. P. Putnam's Sons, New York and London. 229 pages. Price \$1.25 net.)

GREEN'S Short History of the English People: Edited and revised with preface by L. Cecil Jane, an appendix bringing the history up to date by R. P. Farley, B. A., and seven maps: In two volumes. (Published by E. P. Dutton & Co., New York. 874 pages. Price per volume, Cloth, 35 cents net; Leather, 70 cents net.)

CONCRETE and Reinforced Concrete: By Walter Loring Webb and W. Herbert Gibson. A condensed practical treatise on the problems of concrete construction, including cement mixtures, tests, beam and slab design, construction work, retaining walls, etc. (Published by The American Technical Society, Chicago, Ill. Illustrated. 239 pages.)

AMERICAN Art Annual: Volume Twelve, and Who's Who in Art: Florence N. Levy, Editor. (Published by the American Federation of Arts, 1741 New York Avenue, Washington, D. C. Illustrated. 566 pages.)



ROSE PATTERN FROM "DECORATIVE DESIGN" BY JOSEPH CUMMINGS CHASE.

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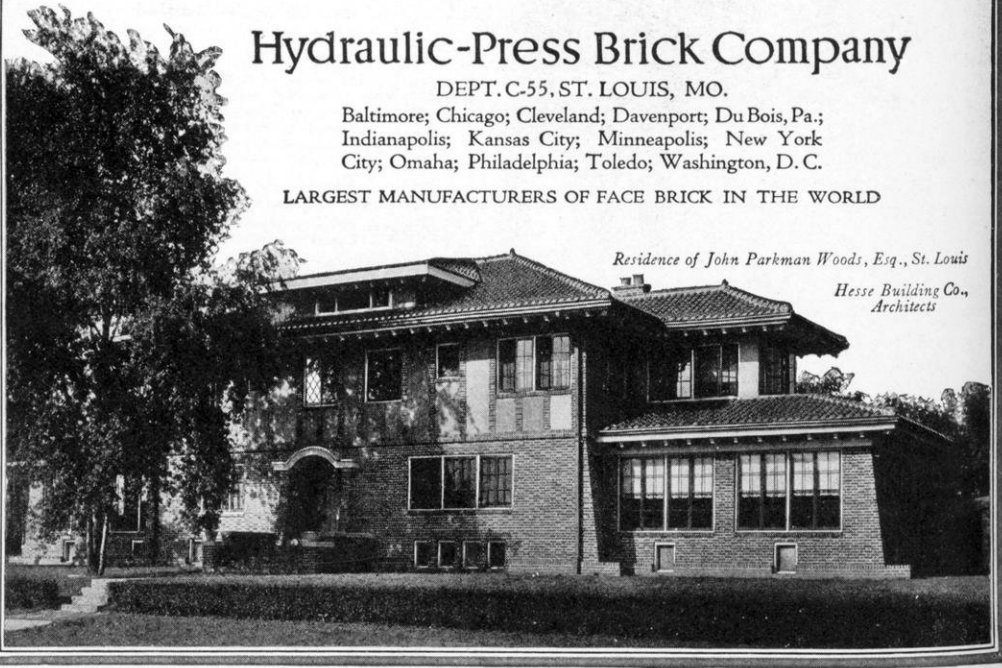
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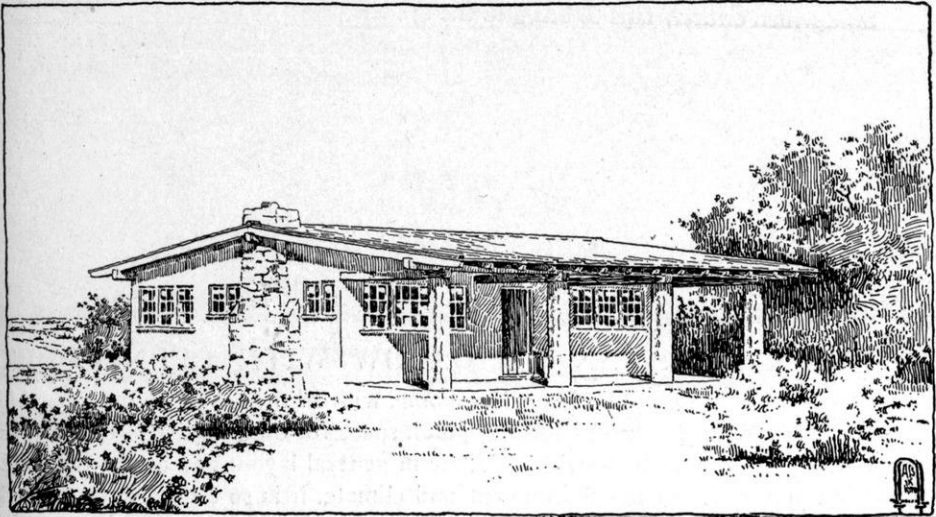
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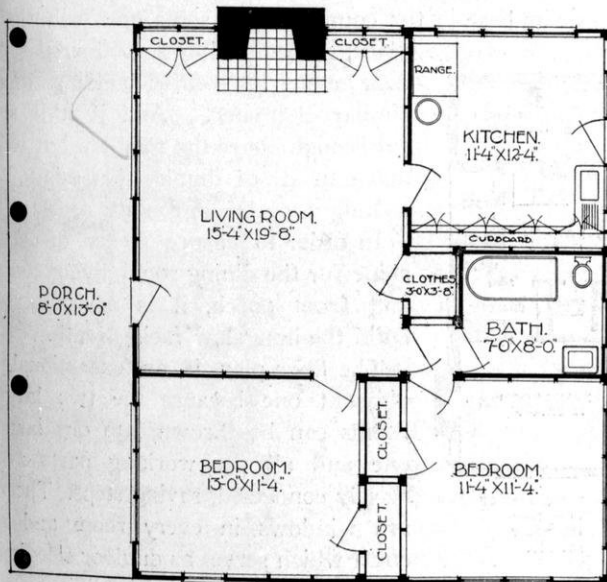
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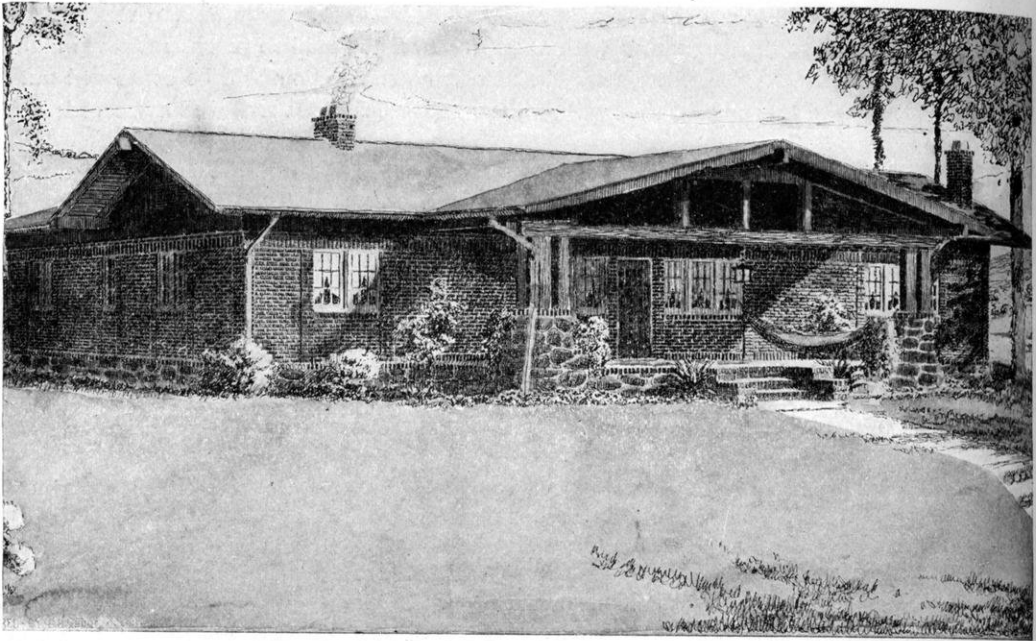
NO. 80—A CRAFTSMAN BUNGALOW FOR WEEK-ENDS



FLOOR PLAN OF CEMENT BUNGALOW, NO. 80.

The Craftsman bungalow illustrated here, No. 80, was planned primarily for a summer home, and so we have arranged the rooms very simply, so as to make the housework light, and have kept the construction as plain and economical as possible, so that the cost will be low. The design need not be limited, however, to summer use, for if the walls are finished off inside to keep the interior warm the bungalow may be used all the year round. The low flat lines of this house and the condensed arrangement of the rooms make it exceptionally practical and attractive for a home in the East or the West.

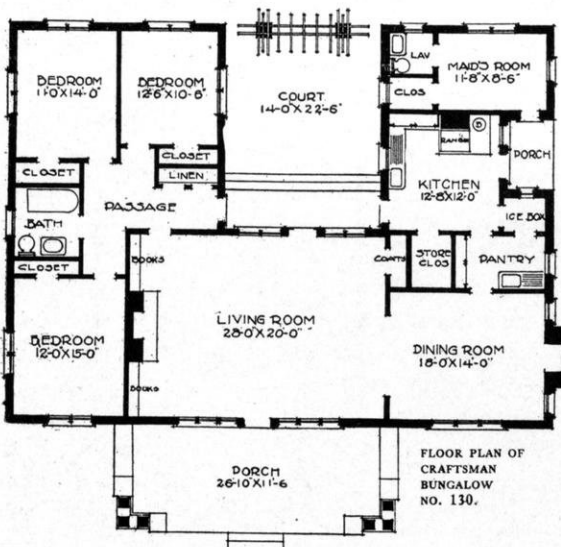
FOUR POPULAR CRAFTSMAN HOUSES



NO. 130 — CRAFTSMAN BUNGALOW WITH OPEN COURT

For those who wish to build a bungalow home, with all the rooms on the ground floor close to the garden, and plenty of sheltered porch space for outdoor living, this bungalow, No. 130, would be particularly suitable. While in general layout and design the building suggests a Southern or Western environment and climate, it is so strongly constructed as to be available for our Central and Eastern States, where homebuilders are coming to look upon this style of architecture as a practical means of getting the utmost outdoor life during the warm months of the year.

Naturally this bungalow will be at its best in the country or in some open suburban place, surrounded by a good-sized garden, among low-roofed buildings of a similar character. And if it is set fairly high above the road level, it will have an air of dignity that might be lacking upon level ground.



In order to ensure plenty of sunshine for the dining room, living room and front porch, it is advisable to build the bungalow facing south.

The floor plan is an exceptionally pleasant one because the two large rooms can be thrown into one large one and all the working parts are closely connected, saving steps. There are windows in every room and a court which serves as outdoor sleeping room.

FOUR POPULAR CRAFTSMAN HOUSES



Gustav Stickley, Architect.

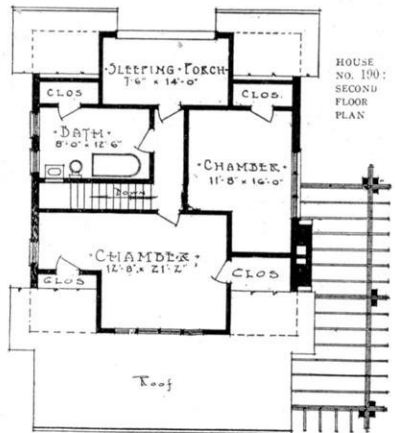
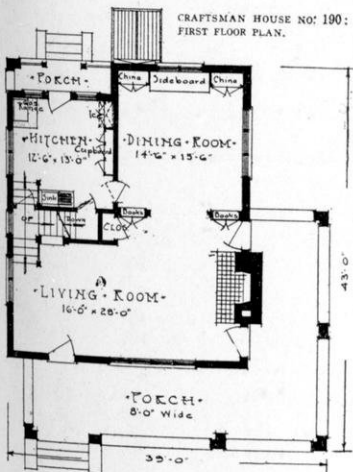
NO. 190—CRAFTSMAN HOUSE WITH SLEEPING PORCH

Brick is used for the main walls, chimney and the porch parapet, pillars and steps, shingles being chosen for the main roof as well as for the sides and roofs of the dormer.

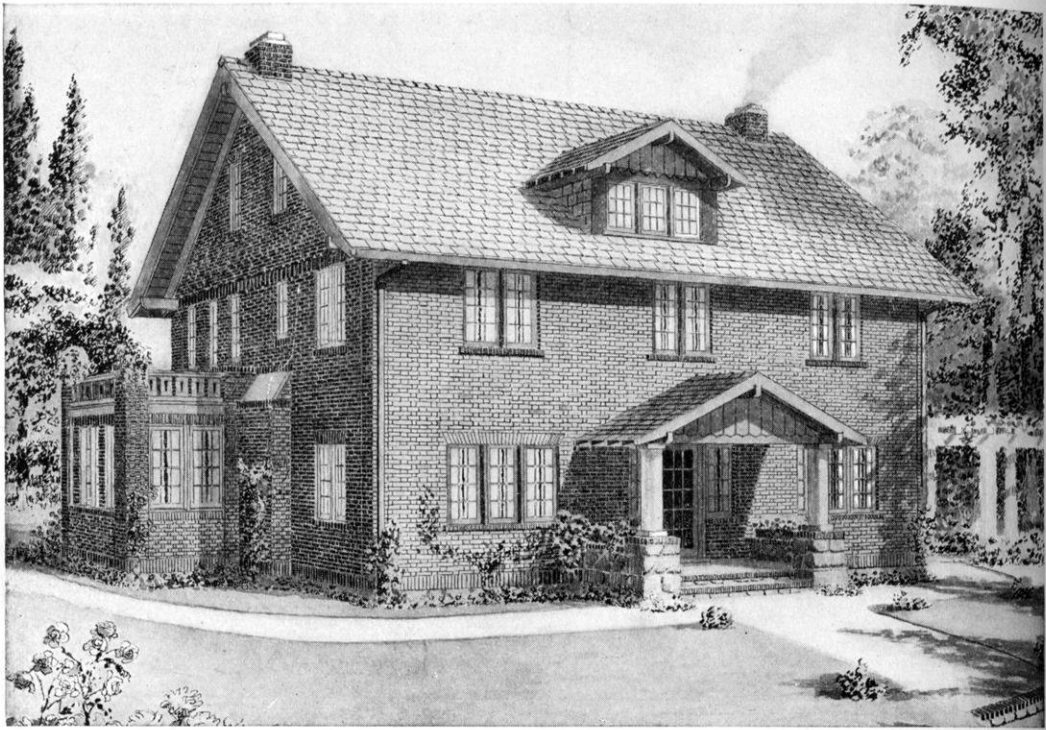
The most satisfactory exposure for the house is facing south or southwest, insuring plenty of sunshine for the dining room, living room and porch. The latter is sheltered in front by the long, steep slope of the roof, and on the side has a partial covering of pergola beams, which affords a delightful opportunity for the use of vines and proves a very decorative feature of the exterior, as the perspective drawing shows. If the brick

parapet is capped by flower boxes as indicated, and if flowers are planted in a border along the base, the house will be linked to the surrounding garden in a most effective manner.

Indoors the arrangement is very simple, but full of thought for the comfort of those who live there.

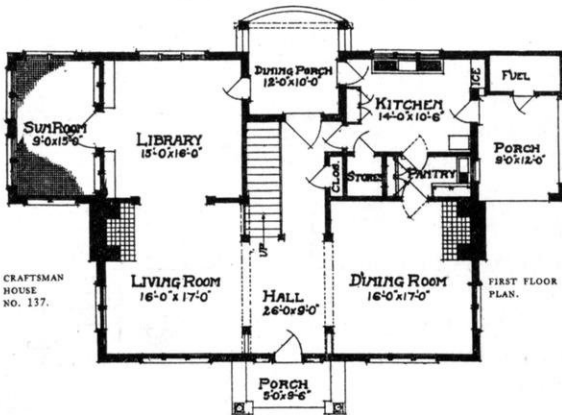


FOUR POPULAR CRAFTSMAN HOUSES

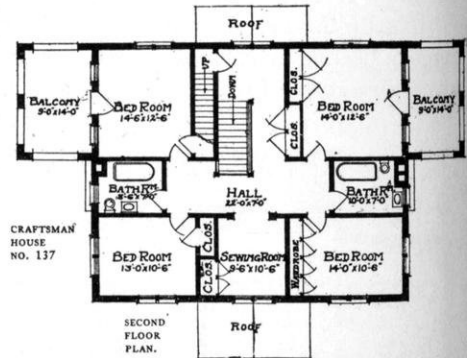


NO. 137—CRAFTSMAN BRICK HOUSE WITH PORCH, BALCONIES AND SUN ROOM

In a house like the one illustrated here, No. 137, where there are several porches and balconies and a sun room, special attention should be given to the question of exposure. Naturally the best thing in this case will be to build the house facing east. This will give the dining room the morning sunshine, the living room the morning and noonday sunshine; while the sun room will have windows on east, south and west. The dining porch will face west and the kitchen porch, although on the north, will get a little early morning sun during the summer. If the lot happens to face west, the plans can simply be reversed to give favorable exposures.



CRAFTSMAN HOUSE NO. 137.



CRAFTSMAN HOUSE NO. 137

The house has been planned for a large family with a comfortable income, and the building is equally suitable, in design and materials, for a country, suburban or town lot.

The balcony over the sun parlor could be partly enclosed and serve as a sleeping porch if desired. Flower boxes placed around the edge would increase its beauty.