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See Page 160.

ROBERT HENRI, AMERICAN PAINTER: FROM
A PHOTOGRAPH BY ZAIDA BEN YUSUF.

THE CRAFTSMAN

VOLUME XVIII

MAY, 1910

NUMBER 2

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THE CRAFTSMAN



GUSTAV STICKLEY, EDITOR AND PUBLISHER
VOLUME XVIII MAY, 1910 NUMBER 2

THE STORY OF CHING WONG, THE CRAFTSMAN: BY WALTER A. DYER



ONCE upon a time, ever so long ago, there lived in China a little, weazened-up yellow man. It was in the Ming dynasty, whenever that was. My book says thirteen hundred and sixty-eight to sixteen hundred and forty-four. Like most of us in nineteen hundred and ten, his chief occupation was earning enough cash to buy enough rice and fish to nourish his shriveled little body sufficiently to make it possible for him to earn more cash to buy more rice and fish, and so on, *ad infinitum*. His name was Ching, or Wong, or Ching Wong, or whatever outlandish name you will. Somewhere in Ching's disgusting little body there slumbered a soul about as big as one grain of mustard seed. It was an untroublesome soul that let him beat his wife and do many vile things. Ching's possession of a soul was not in itself remarkable. Most of us have them—much like Ching's.

But one day Ching's soul woke up!

Ching earned the cash for his rice and fish by making pots for other people to cook rice and fish in. He made the pots good enough to sell for cash, and no better. Why should he? It would not be prudent to make them so well that they would never break, for then, by and by, his occupation would be gone, and how would he get rice and fish then? And it really didn't matter if they did happen to be scratched and uneven. Folks simply wanted pots that would hold water and not crack in the fire.

But one day Ching conceived the idea of making an especially good pot. It was his soul that told him to do it, but he didn't know that. So he made a good pot. It was a very good pot, indeed. It was round and smooth and graceful. He spoiled many pots in making it, and wasted much valuable time, but he didn't care. When the good pot was done he didn't try to sell it, but cleaned a place for it on the shelf and sat and looked at it. It pleased him greatly, and as he sat and admired it his soul grew—just a little bit.

After a while the good pot ceased to satisfy Ching's soul, and it clamored for another. So Ching made another good pot, better than the first. Then he made other good pots, and soon he made all

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his pots good pots, even though they brought no more cash. It pleased him to know that he could make good pots.

One day Ching saw a piece of glazed pottery with blossoms in it in a mandarin's window. It was green, shiny, and very delicate and beautiful. After that his soul troubled him a great deal. Finally he could stand it no longer, and he journeyed to the big town, where he paid a skilled potter much cash to teach him how to make delicate, colored pots with glazed surfaces. Then he went home, and whenever he found time he made delicate vessels with colored, glazed surfaces. These he did not sell, but put them on his shelf and gazed at them when he was tired.

By and by he found himself desiring to make something even more beautiful, and he set forth again to learn what the ages had taught men about making porcelain.

Finally the great inspiration of Ching Wong's life came to him. He resolved to make a vase that would be a perfect vase—the most beautiful vase that had ever been made. He made and destroyed dozens before he found a shape that would satisfy his soul. Then he made and destroyed many more before he hit upon just the soft sky-blue tint that he wanted. At last it was done. It was a very small vase, but it was the most beautiful vase that had ever been made. He had put the whole of his little mustard-seed soul into it. Then he sent it as a gift to the Emperor.

Whether Ching died happy after he had made his vase, or lived to a driveling old age, really does not matter. The vase has lasted for hundreds of years, and now stands on a little teakwood pedestal in the cabinet of a wealthy collector, and is gazed at and admired by many people who do not understand, and by a few who do.

CHING WONG was one of the world's craftsmen. He was as much a craftsman, in his way, as Michaelangelo; for craftsmanship is not confined to any one age nor to any one people. It is eternal and universal. It was a human attribute in the days of Tubalcain. Craftsmanship is the realization of art for art's sake; only that phrase has been worn threadbare until it hardly serves to cover the nakedness of shiftless bohemianism. The reward of craftsmanship is the satisfaction of the soul in the completion of a perfect thing, whether it be a chair or a cathedral, a sentence or an epic. Craftsmanship is one of the rarest of human virtues in its perfection, and one of the oldest and commonest in germ. True craftsmen are rare, but most of us are potential craftsmen without knowing it. Our souls haven't fully waked up. For craftsmanship is not confined to the making of pots and pictures; it extends throughout the

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whole range of the world's activities, wherever human creative force is at work. Wherever the creative faculty is exercised for its own sake with a high ideal—there is craftsmanship.

There is no higher ideal than that of the craftsman, for it is the soul speaking; it is the divine spark in us. God, indeed, is the greatest craftsman of all. In fact, so far as we may reason from what we see, craftsmanship is His chief attribute. Love, mercy, justice, wrath—these things we have guessed at. All we have evidence of is craftsmanship. Look about you—look at the curve of a mountain range, at white clouds and blue sky, at a clump of purple asters and goldenrod, at a chipmunk's tail, at a pine tree against the winter sunset, at the flash of the sun on a mountain brook. Isn't it a bit presumptuous to suppose that these things were made for our pleasure alone?

“And the earth brought forth grass, and the herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind; and God saw that it was good.”

I do not mean to be irreverent. The noblest conception we have of God is as the Creator—which means Craftsman. Why does the spider weave that wonderful gossamer wheel of his so beautifully? I am inclined to think he has a bit of divine soul in him—rather more, perhaps, than a miser or a seducer. It is craftsmanship, then, that our souls are blindly groping for, whether we be empire builders or dressmakers. To make something worth making, and to make it as nearly perfect as possible, is craftsmanship. Thus a good cobbler is more godlike than a poor preacher. I fancy that Jesus of Nazareth was a good carpenter, and Saul of Tarsus a good maker of tents. It is craftsmanship that constitutes the difference between a statesman and a politician. One builds; the other manipulates. It is the lack of craftsmanship in our modern financiers that makes us distrust them, just as we distrust petty barterers; they do all for profit, nothing for accomplishment. It is the lack of craftsmanship that makes mere social prominence seem empty to thinking men and women.

IT IS the apparent lack of craftsmanship in the capitalist that antagonizes the workman. I say apparent, for I believe there are plenty of capitalists who are craftsmen, and the sooner we folk of different occupations and degrees of wealth come to recognize the spirit of craftsmanship in each other, the sooner we shall come to understand each other, and the sooner class warfare will cease. The socialist says this understanding can come only through leveling process—either violently revolutionary or quietly evolutionary. I am

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not sure of that. I am inclined to think that this better understanding will come about through hidden channels of which the reformer and the single taxer and the socialist take little cognizance. I believe there is yet a more glorious day for individualism, for craftsmanship is an attribute of individuals, not of masses. That was Herbert Spencer's belief—that human progress comes through the activities of the world's chosen few—that is, the great craftsmen.

All through the ages, the evolutionists tell us, the soul germ has been pushing steadily upward toward the light. In the ant and the bee it has reached a high stage of development. Almost they are craftsmen. It is in man, however, that the highest point of development has been reached. He has a soul, we say. He aspires to more than food and drink. He must needs scratch likenesses of beasts on his cave walls, or he must be making gardens.

I am optimistic enough to hope that this development has not yet reached its highest point, but that the divine spark in us will burst forth again and yet again in immortal flame; and men of genius come when we need them most, to point the way, give us fresh ideals, teach us new craftsmanship.

Cultivate the ideal of craftsmanship, and you will be making progress toward your own personal happiness. Compel yourself to understand the meaning of craftsmanship, place your mind in sympathy with it, and by that act of will you will be tapping an unlimited reservoir of unsuspected joy and peace.

This sounds like academic psychology, I grant you, or New Thought, or Brahminism, or Christian Science—or nonsense. It is good sound sense, for all that. This joining the cult of craftsmanship requires no sacrifice of material comforts. You don't have to starve for art's sake. You aren't obliged to become "queer," and so alienate yourself from the companionship and sympathy of everyday folks. No public confession of faith is required. You can take the ideal of craftsmanship to your heart and keep it hidden, if you choose. It need not interfere with your day's work; rather, it will glorify the day's work and make sordid tasks seem worth while.

I KNOW a man who has made his mark in the world as an apple grower. He is materially successful; by study and personal attention he has made as much as one thousand dollars in a season from one extraordinary acre. He is an expert; he receives one hundred dollars from wealthy "gentlemen farmers" for a single day's advice and supervision. He is much in demand as a lecturer on soils, cover crops, grafting, fertilizing, pruning, making new varieties, and all the rest of it. He is proud of this career. And yet it is not that

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which makes him a happy, sweet-minded old gentleman. It is the fact that he has grown the biggest, reddest, spiciest apples that have ever been produced in the State of New York. He gloats over his apples as Ching Wong gloated over his good pots. He has made no sacrifice of material comforts; he has not brought privation to wife or children; and yet he has satisfied his soul as some of our captains of finance cannot possibly have satisfied theirs. He is a craftsman in apples.

We are most of us craftsmen in some material or other—some in pots, some in apples, some in marble, some in pie-crust, "Some with massive deeds and great, some with ornaments of rhyme." We must work, whether or no; shall our work make us happy or miserable?

We are workers, you and I, and our compensation is, for the most part, inadequate. How keenly that fact tortures us at times! We work to make others rich, and we deserve appreciation which we do not get. In the ideal of craftsmanship alone may we find due compensation. Do your work well, and your own soul will not fail to praise you. It will be the God in you saying, "Well done, thou good and faithful servant." External appreciation is pleasant, but in the end it is hollow and ephemeral. Self-realization and self-satisfaction are the permanent, valuable rewards. I can imagine that Robinson Crusoe on his desert island had his happy moments. The Mediæval monk in his cell wrought wonderfully for the delectation of his own soul. Longfellow saw this vision when he wrote "The Builders," and Kipling, when he wrote "L'Envoi."

That's all very well, you say, for one with the artistic temperament. Young Rodin nearly starved in the name of craftsmanship, but he was an artist. I am merely a worker, and I dislike to starve. I inhabit a world of cold, hard facts, not dreams.

You are wrong, brother. You are an artist, too, just as Ching Wong was when he made his ugly pots. Perhaps your soul hasn't waked up yet. You are still working for cash with which to buy rice and fish. That's your trouble—not circumstances.

Take courage, weary toiler. It may be that your youthful dreams never will be realized. Perhaps there is no pot of gold at the end of the rainbow for you. But the rainbow is there—a vastly more wonderful and beautiful thing. Commune with your own soul; you will find it jolly company. Open the windows and let in God's sunlight. Then make something that you know is good. Give your soul a chance.

THE NEW YORK EXHIBITION OF INDEPENDENT ARTISTS: BY ROBERT HENRI



THE Exhibition of Independent Artists is not a movement headed by any one man or small group of men. I think that one of the most damaging things that could happen to the progress of art in America would be to personalize this movement in any way. Neither is it an exhibition of the rejected, nor an exhibition of people who have had their pictures accepted or refused by the Academy. It is not a gathering together of kickers of any description, but is an expression of the present tendency in America toward developing individuality. This tendency is a great under-wave flowing all through America. From the North to the South, from the East to the West, there is an awakening in art matters.

This exhibition is practically an opportunity for individuality, an opportunity for experimenters. The people who got up the exhibition did so with a view to bringing together all workers old or young who have some definite direction in their work; not necessarily directions that the originators of the exhibition might care to follow or might like or even might be sure of understanding, but a direction that the artist himself really understands. For instance, if anyone in the exhibition should come to me and say, "Is this the kind of work you stand for?" I should reply, "That is not the question. This work is here because it is the kind of work its author stands for, and I am convinced that he means a definite thing in what he is doing. Therefore I consider that he is furnishing important evidence,—that he is a valuable experimenter in this means of human expression."

Freedom to think and to show what you are thinking about, that is what the exhibition stands for. Freedom to study and experiment and to present the results of such essay, not in any way being retarded by the standards which are the fashion of the time, and not to be exempted from public view because of such individuality or strangeness in the manner of expression. What such an exhibition desires is all the new evidence, all the new opinions that the artists have, and then their work must either succeed by its integrity or fail from the lack of it. We want to know the ideas of young men. We do not want to coerce them into accepting ours. Every art exhibit should hear from the young as well as the old, and in this one we want to present the independent personal evidence which each artist has to make and which must become a record of their time and a proof of the advancement of human understanding.

This is called an independent exhibition because it is a manifestation of independence in art and of the absolute necessity of such independence. It does not mean that it is an independent organiza-

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tion, but that it is made up of the independent points of view of men who are investigating. What such an exhibition should show is the work of those who are pushing forward, who need and deserve recognition, who must have encouragement, who should receive praise for every step of their advance. They deserve it because they are thinking. The world should stand and watch their progress, not to criticize, but to be criticized by these essays. When we walk into such an exhibition we may expect to see things which we will not understand, but we should not express instantly the first idea which comes into our minds, because that idea is more apt than not to be an exclamation at the shock we receive at seeing something different from what we had expected. All important steps forward in the world have been received by critics and by the public generally as something ridiculous, impossible—until they were accepted and lauded.

AS I see it, there is only one reason for the development of art in America, and that is that the people of America learn the means of expressing themselves in their own time and in their own land. In this country we have no need of art as a culture; no need of art as a refined and elegant performance; no need of art for poetry's sake, or any of these things for their own sake. What we do need is art that expresses the *spirit* of the people of today. What we want is to meet young people who are expressing this spirit and listen to what they have to tell us. Those of us who are old should be anxious to be told the things by those who are to advance beyond us, and we should not hate to see them in their progress. We should rejoice that a building is rising on the foundation that we have helped and are still helping to erect. I personally want to see things advance. I want to see work done better by others than I have found possible in my life. I want to see progress. It should be impossible to have any feeling of jealousy toward those who are young and who are to accomplish the future.

It is necessary for the people in this country to understand *what* art is, to understand *why* it is, to understand that it is the expression of the temperament of our people, that it is the development of the imagination which in the end must affect not only the production of painting, of sculpture, of poems, music, architecture, but every phase of our daily existence. If art is real it must come to affect every action in our lives, every product, every necessary thing. It is, in fact, the understanding of what is needed in life, and then the pursuit of the best means to produce it. It is not learning how to do something which people will call art, but rather inventing something that is absolutely necessary for the progress of our existence.

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Our artists must be philosophers; they must be creators; they must be experimenters; they must acquire a knowledge of fundamental law in order that those who seek them and listen to them may learn that there are great laws controlling all existence, that through the understanding of these laws they may live in greater simplicity, greater happiness and greater beauty. Art cannot be separated from life. It is the expression of the greatest need of which life is capable, and we value art not because of the skilled product, but because of its revelation of a life's experience. The artists who produce the most satisfactory art are in my mind those who are absorbed in the civilization in which they are living. Take, for instance, Rockwell Kent. He is interested in everything, in political economy, in farming, in every phase of industrial prosperity. He cannot do without this interest in his art. The very things that he portrays on his canvas are the things that he sees written in the great organization of life and his painting is a proclamation of the rights of man, of the dignity of man, of the dignity of creation. It is his belief in God. It is what art should mean.

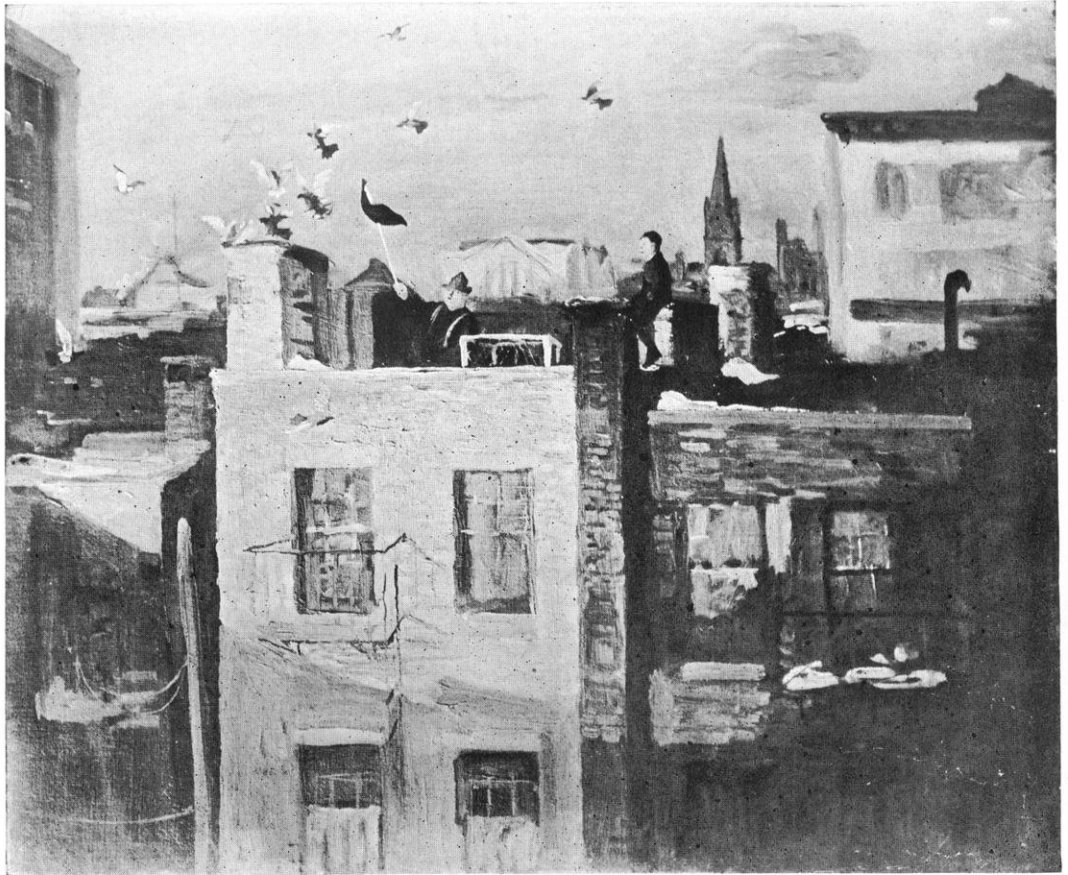
Another is John Sloan, with his demand for the rights of man, and his love of the people; his keen observation of the people's folly, his knowledge of their virtues and his surpassing interest in all things. I have never met Sloan but what he had something new to tell me of some vital thing in life that interested him, and which probably was eventually typified in his work.

WILLIAM GLACKENS is in this exhibition, as usual, unique in mind, unique in his appreciation of human character, with an element of humor, an element of criticism, always without fear. He shows a wonderful painting of a nude that has many of the qualities that you notice in the neo-impressionist movement. But Glackens seems to me to have attained a greater beauty and a more fundamental truth. There is something rare, something new in the thing that he has to say. At first it may shock you a little, perhaps a great deal; you question, but you keep looking; you grow friendly toward his art; you come back and you get to feel toward the things that you have criticized as you do toward the defects in the face of a person whom you have grown to like very much. They become essential to you in the whole, and the whole with Glackens is always so much alive, so much the manifestation of a temperament intensely sincere and intensely brave.

A man whose work is beautiful because he is close to life is Jerome Myers. He is also a dreamer; he works close to the little people in this world of New York. He is a lover of people and in his pictures he tells



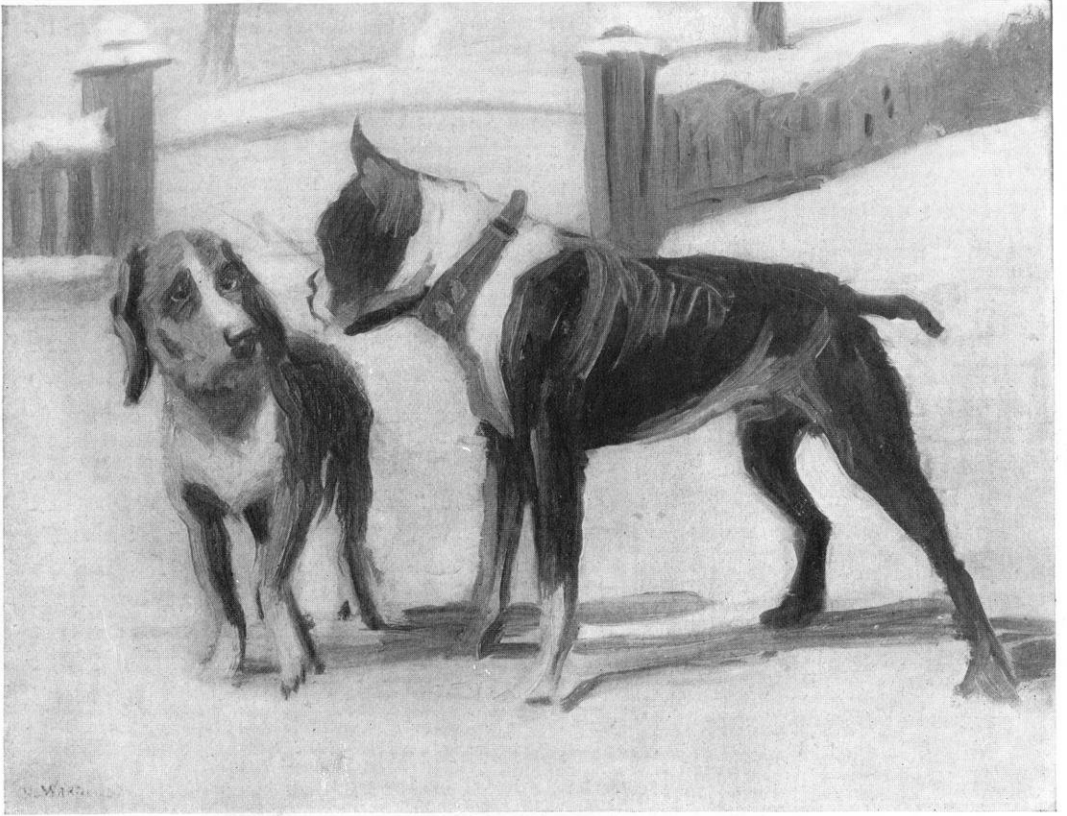
"ROAD BREAKING":
ROCKWELL KENT, PAINTER.



"FLYING PIGEONS":
JOHN SLOAN, PAINTER.



"THE TOW TEAM":
WALT KUHN, PAINTER.



"THE TENANT'S DOG":
HILDA WARD, PAINTER.

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you what he knows of humanity's ways. You don't stop to question his technique, although that is good enough, too, but in studying his paintings you study the soul of the man and his knowledge of the world and the breadth of his kindness.

Not one of these men will talk to you of their technique or of any organization they are interested in, or of any effort to form a society. They will tell you that they want independence for their ideas, independence for every man's idea. Why, this country was founded with the idea of independence, with the idea of man's right for freedom. We do not think much about this, and yet it was the first idea that caused people to fight under the leadership of such a man as Patrick Henry.

I sometimes think that the people who are worth most in life are the babies. They have their own opinions,—and how tragic it is that as soon as they get a little older they seem to find it worth while not to force their opinions too much. The baby is the only person who knows absolutely no class. The baby likes what he likes, and the grown man must stand in front of him with his hat off. He must feel a little ashamed of himself and say, "What a coward I have been ever since I was a baby!" The man who looks at the baby, if he is a real man, must say to himself, "My little baby, if I can save you, if I can bring about the conditions which would make you able to continue in this beautiful dignity that you have, in this same self-judging power that you have, if I could enable you to retain your independence as you have it today, I would die happy." Young art students are the same brave creatures. They do not think of public opinion; they are just art students. They do not think of money. But later some of them come and say, "Those were great old days we had. But what a set of fools we were." And then all I can think of to say is, "I am just such a fool now. I hope I shall be a student as long as I live."

WHAT a mistake we have made in life in seeking for the finished product. A thing that is finished is dead. That is why the student interests me so. He is in the process of growth. He is experimenting; he is testing all his powers; he has no thought of any finished product in his expression. A thing that has the greatest expression of life itself, however roughly it may be expressed, is in reality the most finished work of art. A finished technique without relation to life is a piece of mechanics, it is not a work of art. Some of the things that may hold one's attention in this present exhibition are possibly the very slight sketches. I recall some sketches which are the work of a girl of fourteen, and they are beautiful. In looking at these drawings I see the expression of the viewpoint of a

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young girl, healthy, beautiful in her mind, wonderfully sympathetic, loving all the beautiful things of human association and in nature. Her work does not pretend to be an exhibition of culture. It is only a showing forth of the charm and the humor and the interest that was awakened in the mind of a girl of fourteen. What is true of the way this girl achieves is equally true of the work of Whistler; it is equally true of the work of Velasquez, and of the great masters. They saw things vitally; they were interested in them; they expressed their interest, using materials which they preferred to express their ideas.

I do not wish to convey the idea that this exhibition was planned for the work of young people; at least, for those who are young in their abilities as artists, because most of the exhibitors are not young people. A few of them are older than some very old artists that I know. Take the picture, for instance, of Julius Golz, the painter of Blackwell's Island and the East River. What force and power is in this man's work. He seems to be the only man who has ever painted the East River, that wonderful snowswept fence against that absolutely deep and tragic water and then beyond, Blackwell's Island, and all done without a particle of sentimentality. As a canvas it stands as a striking piece of realism and yet in the hanging it is associated with and is a most natural accompaniment to the painting of Arthur Davies, the great imaginator. Side by side with the work of these two men is the painting showing the tenderness and bravery and the imagination of Homer Boss, and down the line is John Sloan's "Clown," a wonderful piece of work.

I want to speak again of John Sloan, of his painting of the backs of houses, old Twenty-second Street houses, with the boys on the roof startling the pigeons into flight. It is a human document of the lives of the people living in those houses. You feel the incidents in the windows, the incidents in the construction of the houses, the incidents in the wear and tear on them; in fact, the life of that neighborhood is all shown in the little line of houses, yellow and red houses, warm in the sunlight. And the quality of the sunlight is that of a caress; the houses, the atmosphere are steeped in its warmth.

These are some of the things that it seems to me a person will see at the Independent Exhibition of pictures. Those who are looking for exhibitions of culture in some set form or fashion in art will probably not see these things, because of the prejudice of their point of view, because they are really looking in different directions. They are looking for the signs of the acquirement of the fashion in art of the day; they are not looking for the thoughts, the feelings, the life of a man; they are not searching for a personal record in a man's work. They seek an accomplishment in a trade.

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I WAS at a dinner some time ago and one of the great art critics made a speech, saying, "What we, leaders, need to develop and encourage in this country is, first of all, technique." And then the company applauded. But to me it seems that what really matters in this country is the development of mind, which will result most positively in a greater technique than could ever be arrived at by an effort to develop technique itself. Perhaps I will make clearer my meaning by telling you something about the paintings of Miss Dorothy Rice, who is one of the young exhibitors at the Exhibition of Independent Artists. Her work is surprising not only for one of her age, but for one of any age. She has a vital interest and a psychological understanding of and sympathy with the people she paints. It is because she is so intensely interested in life, all of life, and practically free from professional educators, that she has gone directly to the finding of this specific technique which she has for the expression of her ideas. Her progress has been rapid, because it has been in the direct line of her need. And so I feel if we had in this country more effort to develop individuality, we should have everywhere among our artists as a result a much greater technique. A man with great ideas will develop the necessary channel to express them adequately, but a man may dig a very wide and deep channel for the expression of ideas and find it always empty. More and more I feel as I go through the many exhibitions of paintings that the pictures known as "finished" have often been scarcely begun, because there is no great underlying structure in them. They possess no important organization. They may have had a semblance of organization, a mere semblance of structure, but that in the finished picture is plastered over with a kind of surface which in turn is closed up and all the rough edges taken off, the individuality smoothed out, the personality obliterated and the painting finished.

At this exhibition you will notice Miss Ward's work. She is a painter of dogs and she paints them distinctly differently from the majority of painters of dogs. She has not the taste of the dog fancier in mind, although I have no doubt that all the essential points are well indicated. She does not endow them with human emotions; she has found the emotions of dogland quite interesting enough. Their fashions, their pride, their sympathy, their whims are the subjects she presents, never for a moment doing that tragic thing of endowing a dog with a human point of view. You understand the feeling and interest of her dogs from the point of view of animal psychology, not at all from the understanding of human sentimentality.

There are some prize fights in this exhibition, the work of George Bellows, which are full also of their own kind of beauty, strength,

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energy, declaration of physical grace. Their value is in Bellows' appreciation of what is interesting in this phase of life, and the work has its own beauty.

Everett Shinn is there, too, with his distinct whimsical humor. He has done some marvelous work. He is full of enthusiastic interest in life, and his works are full of the beauty of this enthusiasm. He likes the show; he understands its pleasures, and he makes you see and understand every phase of it. And his most serious work is presented with a sparkle of never-failing exquisite whimsicality. His way of seeing never fails in interest.

Of Ernest Lawson there is the love of the vibration of light, his enjoyment of life as it is, his power to see the poetry in it, his desire to express all the romance of Nature without adding to it, finding enough romance in the thing as it exists,—a greater romance than any human mind could imagine.

Glenn O. Coleman is another man to be remembered. He is represented in this exhibition by a canvas done in simple breadth, rich and deeply impersonal in color; the very spirit of an old New York street seeping in rain. Edith Dimock is represented by a series of most original delightfully humorous water-color drawings—such criticisms of the manners and appearance of people is there, yet with the amusement they evoke the heart also warms toward them. Walt Kuhn's work is full of rugged vigor. Margaret Eckerson shows a Rodin-like head. But in the exhibition of sculpture we turn first and last to Borglum's Lincoln,—the Great Independent. A distinctly new painter of snow, possessed of great virility, is Edward Keith, Jr. There is a spirit of youth in the way Stella Elmen-dorf has painted her flowers. They are presented as youth sees growing things, strong, courageous and sympathetic. In Amy Londoner's pictures there is a rare specialization through color and a very personal note of humor. Maurice Prendergast's work shows, as always, the happy vibration of light which suggests the vitality of life itself. The entire third floor of this exhibition is given up to a presentation of drawings by modern American artists, probably the best collection of this line of work ever shown in New York.

I HAVE been asked if this Independent Exhibition will become a permanent organization. I have not the slightest doubt but what the *idea* will go on, but I personally have no interest whatever in forming it into a society, and if an institution were formed and I were to become a member of it, I would probably be the first man to secede from it, because I can see no advantage to art in the existence of art societies. The thing that interests me in this is the idea of it, the idea

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of independence, the idea of encouragement of independence and individuality in study and the giving of an opportunity for greater freedom in exhibitions.

I have been thinking for a long time what possible substitute could be furnished for the Academy idea, in what way pictures could be exhibited entirely without the jury and the hanging committee, and suggest the following scheme, which seems practical to me. A gallery that might be of great educational value and of great honor to the city of New York could be established along the following lines: It would be perhaps some three or four times larger than the present Fine Arts Building on Fifty-seventh Street, New York. It would contain many rooms of equal value for exhibition purposes, these rooms to be at the service of artists who would form themselves into groups of twenty, gaining by the formation of their body the right to use one of the rooms for a period of one month. A waiting list might occur, because there might be many groups of twenty men who would care to associate themselves in one exhibition. Such a gallery should be under the freest of direction. It should be a city institution, actually for the advancement and encouragement of the arts, a place for trying out the artists' ideas, a place where they could exhibit and where there was no judge except the public, and the nineteen other men of the same group. This proposition seems to me to do away with any permanent organization of artists, with any board of officers, with any presidents, with any body of men who sit in judgment on other men. All that is necessary is for a man to be acceptable to nineteen other artists who are sufficiently in accord to wish to ally themselves in an exhibition. Should a man go alone to this gallery and say, "I have absolutely the greatest thing in the world so far as art is concerned, but I cannot get a chance to exhibit. I want you to give me a place in your galleries." The reply would be, "Find nineteen other artists who believe in your sincerity or worth sufficiently to form themselves into a group and exhibit with you, and the room is yours. But you must ring true to nineteen other men thinking along your own lines and judging your work from the point of view of a fellow worker." I have been asked what answer would be made if a group of students banded themselves together and asked for an opportunity of exhibiting. My immediate answer is, "Why not? We want to see what they are doing." Of course, there would be mistakes, but we could not make any more than we are successful in doing today in our institutions. We should at least have groups of men who believe in each other, who are trying to understand each other, and who if they criticize, do it from the point of view of intelligent understanding and sincerity. Such a gallery as this would

THE UNTILLED FIELD

furnish New York what it should wish to have,—an open field for the searcher, the opportunity to show what he is searching for, the chance to be laughed at, if necessary, but at least the chance to prove that he knows what he is aiming at. It would be a battleground for the testing of new ideas and new intentions, and such a battleground should be free from all dictatorship. Every man should find it an open door to an open road, and it should stand for the truth about art in America.

EDITOR'S NOTE:—The artists who contributed interest, time and money to the organization of this exhibition were John Sloan, Robert Henri, Walt Kuhn, Scott Stafford, W.J. Glackens, Arthur B. Davies, Guy Pene Du Bois, Ben Ali Haggin, Glenn O. Coleman, Dorothy Rice and Clara Tice.—The men on the hanging committee were George Bellows, Guy Du Bois, Robert Henri, Walt Kuhn, James E. Fraser, John Sloan, W. J. Glackens.—Secretary and Treasurer, John Sloan.

THE UNTILLED FIELD

IT was a field beside the way
Where only brambles grew.
Untilled forevermore it lay
Beneath the sun and dew.

But every soul that passed it by
Came under its sweet spell
And stopped to dream with softened eye
Of star and asphodel.

For there were wonders in its round
And glories heaven-blessed.
Heartsease and joy did there abound
And herbs of sleep and rest.

The birds came daily there to feed
And there upon the sod
Forevermore midst grass and weed
There bloomed the peace of God!

EDWARD WILBUR MASON.

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



WHEN called upon to design a house, the first thing a designer has to do is to get a real knowledge of his clients. When saying this I am of course thinking of the designer who has the best opportunity of producing what is artistically satisfactory; that is, of the designer of a setting for lives he may understand.

Most of us are unfortunately so accustomed to adapting ourselves as best we can to such houses as we find, that we scarcely realize this method does not make for the best results either in our lives or in domestic architecture, and it is only because we are so accustomed to it, and take it for granted without stopping to consider it, that we do not feel its limitations and restrictions too irksome to be tolerated. If a house is to be as complete a success as those who work for the revival of domestic architecture would wish it to be, it must be designed to fit not only the requirements and habits of particular clients, but their individualities, their tastes and even to some extent their characters. It is almost as difficult for an architect to design a house really successfully for perfect strangers, as it is for a portrait painter to paint a stranger successfully. Every house should to a very large extent be thought out on its site.

With as complete a knowledge as he can get of the people for whose lives he is to create a home, and of their requirements and tastes, the designer must go on to the site and let it dictate to him what shall be the interior arrangement of the house, and largely what shall be its exterior treatment. The site must suggest the interior arrangement because the contours and falls of the land must have their influence on the design, or the house can never be one which will look as if it had come there naturally, and were a pleasant part of its surroundings, and not a "foreign body."

Considerations of true economy also lead to careful study of the falls and contours of the land. Again, the position of the approach, and the point to which the drains must be brought of course determine much. But perhaps the site dictates most through consideration of the aspects of the various rooms and the outlook from their windows.

We no longer regard a house, as did our ancestors, as being primarily a shelter for those who lived chiefly out of doors. We now look upon it as a home in which to spend most of our time, and from which we shall occasionally go forth. This has effected not only a change in the nature of the sites we choose, but very greatly our views as to planning. A sheltered situation was considered the first essential in the old days, now many would sacrifice this to gain good

SOLVING AN ARCHITECTURAL PROBLEM

prospects from the windows. The site should also be allowed to suggest the exterior treatment to be adopted, or that feeling of fitting in with its surroundings which I have attempted to describe will not be gained.

Perhaps the use of local materials may not be quite so emphatically suggested for a country site as it is for a town site, because in some cases it is conceivable that a material brought from a distance might be found which would fit in with the surroundings, and take its place in the landscape almost as well as one found in the district; but we learn from the past that in those towns in which the greatest consistency in the use of certain building materials has been maintained, the greatest sense of unity and completeness has resulted. This has not been brought about by deliberate regard for a sense of the fitness of these materials, but by the fact that, being the local materials, they were the cheapest and most available. Now that building materials brought from a distance can compete in price with those in the locality, and so this practical consideration is removed, it behooves the architect to be more alive to the importance of using local materials from his sense of fitness, and his desire to regard his work as taking its place in a complete picture.

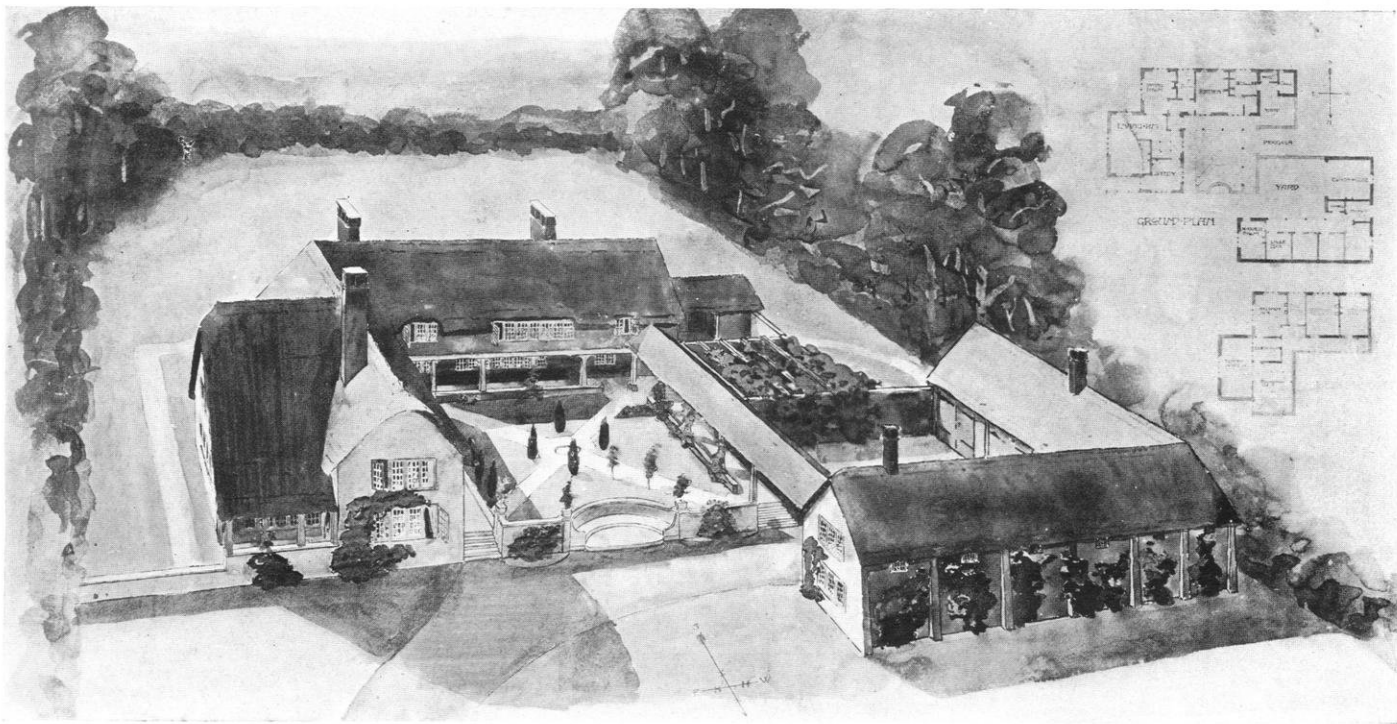
SOMETIMES on the site an almost complete conception of what his building should be presents itself to the mind of the architect, and then he is extremely fortunate, and the result of his efforts is likely to be more happy than at any other time.

The best buildings always appear to have been almost a complete conception. Their plans and elevations seem inseparable, the former account for the latter from the bottom to the top. The degree to which this can be obtained depends upon the grasp and mastery of the designer.

When a conception of a building as a whole does not present itself, it is most satisfactory to start from the plans entirely, making them first thoroughly useful and fit, then, being satisfied with these, to go on to the elevations, letting them grow, letting them suggest and almost make themselves.

This will pave the way for modifications in the plans, as the elevations may require, for their improvement in balance, grouping and construction; always, of course, being on guard against endangering the utility of the plans.

As I have said before, let the exterior be the logical outcome and expression of well thought out interior arrangements. Very much depends on a proper understanding of the right relationship between plans and elevations. It is not uncommon for plans to be made to

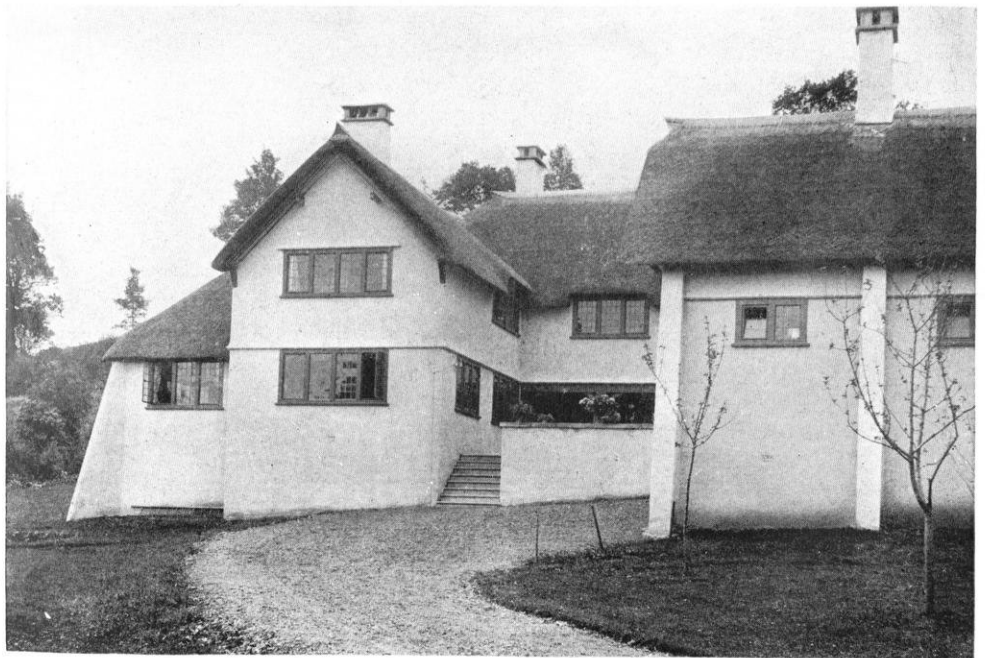


Barry Parker and Raymond Unwin, Architects

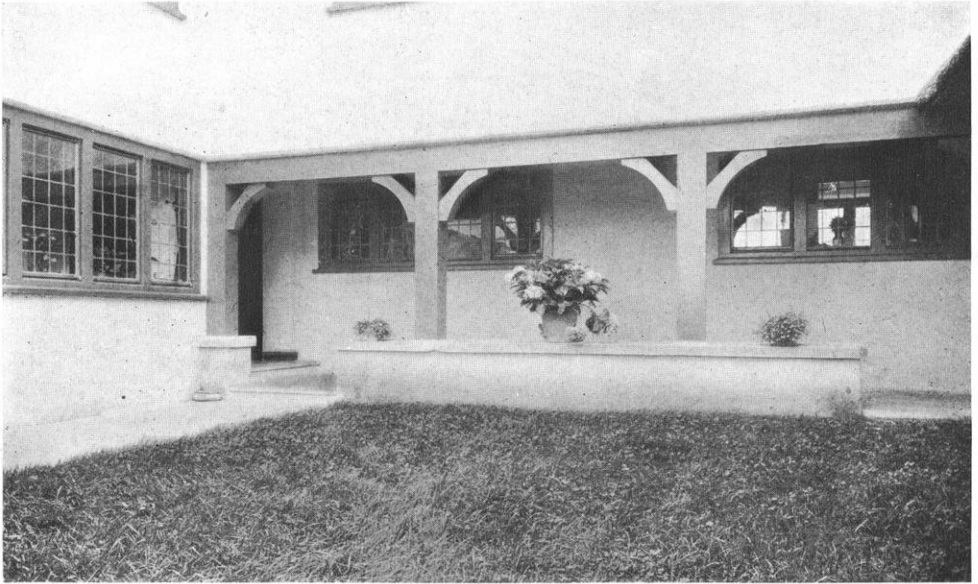
PRELIMINARY SKETCH FOR HOUSE AND STABLES
BUILT FOR MR. EDMUND E. CORBETT AT MINE-
HEAD, SOMERSETSHIRE, ENGLAND.



TWO VIEWS OF MR. CORBETT'S HOUSE AT MINEHEAD,
SHOWING ITS RELATION TO THE LANDSCAPE.



VIEWS OF MR. CORBETT'S HOUSE, SHOWING THE INGENUOUS ARRANGEMENT BY WHICH THE ARCHITECTS SOLVED THE PROBLEM OF SECURING SUFFICIENT LIGHT AND AIR.



OPEN COURT AND COVERED WAY.



THE STABLES AT MINEHEAD, SHOWING LOOSE BOXES AND PAVED YARD.



VIEW OF LIVING ROOM, LOOKING TOWARD THE OPEN COURT.



CORNER OF LIVING ROOM, LOOKING INTO THE DINING ROOM.



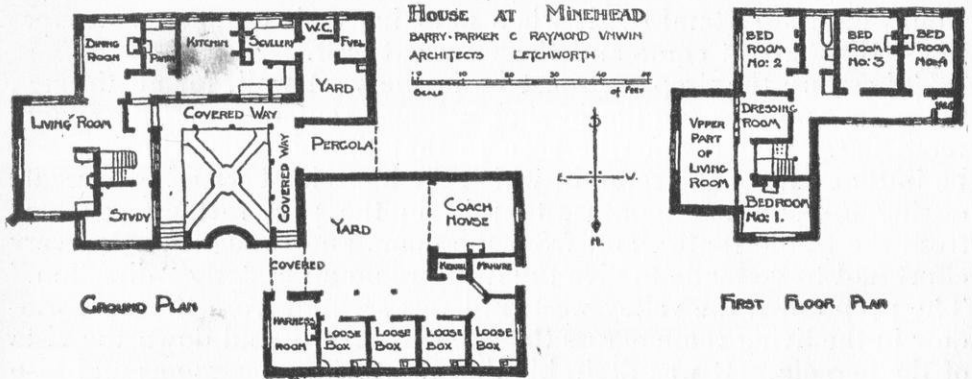
VIEW OF LIVING ROOM, LOOKING TOWARD THE NORTH.



SOUTHEAST CORNER OF LIVING ROOM.

SOLVING AN ARCHITECTURAL PROBLEM

fit in with a conception of what the designer wishes the elevations to be, and this is radically wrong. Sometimes plans, if not actually worked through elevations, are certainly influenced by possible exterior effect more than is justifiable. First secure suitable logical plans, which it can be seen will result in satisfactory grouping and "pile up," and from these evolve elevations. But I must guard against the misunderstanding that I am advocating anything so absurd as the method adopted, I believe, by some designers, of planning the various floors of a building and then considering how that building is to be roofed. The veriest novice at the work must of necessity be thinking as much of his roof plan when making his ground floor plan as he is of the ground floor plan itself. I am only suggesting that the man who goes first for suitable logical plans, including his roof plan, and next for elevations which come naturally from and



express these, is on the right line for success. So we see how inevitably anyone must be going the wrong way to work who takes a design made to fit one set of conditions, and considers what adaptations and modifications will make it fit another. We must not suppose a design used for any other site or adapted to any other conditions than those for which it was made can ever result in anything but failure. For the house used herewith to illustrate the foregoing, the site was a very beautiful one at Minehead in Somersetshire, but it presented exceptional difficulties.

IF AN architect does not secure for the principal living room in a British country house of this size all the sunshine there may be at any time of the day, on any day in the year, he cannot be said to have been entirely successful. Now from the site in question there was a view to the north which it was imperative should be seen from the living room, but the finest view was out eastward. So it was

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necessary to have windows also on that side, as well as those for sunshine on the south, and in addition a peep down the valley westward could not be missed. To secure all these for the one room was a problem, but it was not enough merely to do this.

Every room, no matter how many windows it may have, seems to have a certain trend or "direction" of its own. It turns its face one way, and much depends upon seeing that it turns its face aright, that it has the right direction given to it. It is very easy to find a room which, though it has windows looking where the room should, still does anything but face that way. It is even very easy to find a room with windows commanding a fine view through which that view will seldom be enjoyed because the "direction" of its plan is wrong. So here at Minehead it was necessary that the room should turn its face eastward. This in the first place could be secured by arranging that from the parts of the room in which those using it would naturally stand or sit when pursuing their customary occupations, they would command the view out east.

Therefore the fireplace must be in the west wall, for all through the winter months the life in such a house centers round the living-room fire. And it must be seen to that the big east window shall be in that part of the room in which the household would congregate during the summer months, that is, in the part furthest removed from the traffic routes, and from the doors and draughts. So every effort had to be made to give the living room an easterly "direction." The peep down the valley westward was secured from the west window in the living room across the open courtyard, and down the vista of the pergola. It was desirable that most of the bedrooms and also the dining room should enjoy a southern exposure, while the latter, like the living room, had an eastern "direction" given it, and gained the fine eastern view. Then stables which could be reached under shelter were necessary, and how to place them without cutting off any sunshine, or destroying views from the house was part of the problem. Further, the approach was from the north, and the land fell rapidly from the south to the north.

All the walls were built of stone quarried a few yards from the site. On the outside they were rough-cast with local lime and gravel which gave them a beautiful cream color. On the inside, they were finished with cheddar lime worked up to a rough stucco surface, and left in the clear white which resulted, without any applied decoration or color. The roof and wall framing were allowed to decorate the living room, and on them were laid by local workmen straw thatch in accordance with local traditional methods. On the first floor is a gallery looking down into the living room.

THE SMELL OF PAINT: AN IMAGINARY CONVERSATION: BY CHARLES BATTELL LOOMIS

SCENE:—*An art dealer's show room. Pictures in stacks. Some on the walls, some on easels. Enter dealer with collector. Dealer goes to corner of room and picks up picture which has been placed face against the wall.*

Dealer (with enthusiasm):—This is a very beautiful picture.

Collector (nodding his head):—Yes, it is.

Dealer:—Do you think it more beautiful than most?

Collector:—It is one of the most beautiful I ever saw.

Dealer:—What do you think it is worth?

Collector:—Well, I don't know who painted it, but I would be willing to give a hundred dollars for it without inquiring further.

Dealer:—Man, it's a Homer Martin!

Collector:—You don't say so! I told you it was beautiful. You can't fool me. I now say that it's marvelously beautiful. Who but Martin could have painted it?

Dealer (laughs):—And you said you'd give a hundred dollars for it.

Collector:—Yes, the joke is on me. Well, I'll back my admiration for it and I'll give you a thousand, spot cash.

Dealer:—Not exactly. Not quite that. You can have it for two thousand five hundred dollars.

Collector:—Done. Here is the money and I think I have a bargain.

Dealer (sentimentally):—I don't suppose that poor old Martin got more than twenty-five or fifty dollars for it and he did need the money so. Well, an artist has no business to die in middle age. Art is long and it's up to him to hang on until he's ninety. Then he may be able to get some of the good prices himself. I wish the poor man was alive and I'd invite him out to dinner. Some of those poor devils don't know what it is to eat a square meal.

Collector (looks at the picture lovingly):—I'm a very proud man to be the owner of this which I consider the most beautiful picture I ever saw. I want to take it with me, and show it to my friends. I feel I am getting it cheap.

Dealer (laughingly):—There's a good deal of paint on it.

(Collector goes out.)

(Scene changes to office of friend of collector. Friend seated at desk. Collector comes in.)

Collector:—Hello, old man. I've got a surprise for you. Here is a picture that I wouldn't sell for fifty thousand dollars.

Friend:—That's going some!

Collector:—It's the most beautiful Homer Martin that the artist of

THE SMELL OF PAINT

that name ever painted. Isn't it a tone poem? Don't you think it has the art quality all over it? He's just as careful in his painting of the corners as he is of the center of the picture. That's the mark of a genius.

Friend:—I guess it's all right. I don't know much about pictures myself. I know what I like, but I wouldn't call that a shocker in any way. It don't slap you in the face.

Collector:—That's why I like it? When I started in I liked the slap-you-in-the-face kind of picture, but now I'm educated. No offense. You go in for horses and all that sort of thing, but I wouldn't trust you to buy a picture. Just look at that delicate gray quality—

Friend:—I'd call it "green."

Collector:—What did I tell you? You know horses. You'd never mistake a bay horse for a gray horse—

Friend:—Nor a "green" horse for an old horse.

Collector (ignoring him):—I know Homer Martin (on canvas—never met him, poor chap), and I love his pictures. I wish I had known him in life because I could have got absolute gems for a hundred or less, and they tell me he needed the money. Poor fellow!

Friend:—Well, it's not too late. There are poor artists painting pictures now, pictures that will be worth their weight in gold before many years are passed. I don't know this of my own knowledge, but my sister-in-law who is up on all those things and who is a most sympathetic soul was telling me. She says there are artists who are tonight wondering where tomorrow's bread is coming from. Why not buy some of their pictures, since you know so much about that sort of thing, and pay living prices for them?

(Collector scowls.) Well, we are all prone to make mistakes and I might get badly stuck. I don't pretend to be a philanthropist. I buy because I love pictures and I'm willing to pay generously if the man has a name. This is worth twenty times as much to me as the price I paid for it. It grows on me. I'm as proud of that picture as some men are of their wives. It is called "The Beach at Canarsie." Or that's what I intend to call it. I believe it has no name.

Friend (picks it up and examines it): Why, no, the name is on the back of it, here. It is "Mount Desert."

Collector:—Well, I'm glad you found that out. But I've seen sand look just like that at Canarsie. And that sedge grass.

Friend:—It's wonderful to know what things are in a picture. I like photographs better because there I'm at home. I can tell grass from a carpet and no color at that. But this looks good to me no matter whether it's sand or clouds. When did this Martin fellow die?

Collector:—Twelve or thirteen years ago.

(Friend sniffs)—Then why does it smell?

THE SMELL OF PAINT

Collector:—How smell?

Friend:—Say, have you paid for this? (*Sniffs again.*)

Collector:—Certainly, I gave my cheque on the spot.

Friend:—Wonderful paint to keep its freshness after so many years.

Collector:—I don't smell paint.

Friend:—Well, I do, and there's nothing been painted in this room since I became a partner. Look out for paint! Some of it may come off on your coat.

Collector (touching picture gingerly):—That's so.

Friend:—And then you'd have an immortal landscape or part of it on your sleeve.

Collector:—I believe I'll take this to an expert, although I'm sure it's a Homer Martin. It has all his earmarks.

Friend (drily):—Earmarks are valuable.

(*They take it to an expert.*)

SCENE: *Expert's drawing room.*

Collector:—What is this picture worth, judged by its beauty?

Expert:—It is worth a good deal. If an ordinary spring exhibition picture sells for five hundred dollars this ought to be worth a thousand. It is very beautiful and when it has mellowed it will be more beautiful yet. Who painted it?

Collector (dubiously, with side glance at Friend):—Homer Martin.

Expert:—The deuce he did. Homer Martin's been dead for a dozen years. This is very beautiful, but it hasn't that gray quality that Martin's pictures had.

Friend:—Ah, ah! I told you it was "green."

Expert:—"Green" and young. It was painted yesterday.

Collector (ruefully):—*Literally* yesterday?

Expert:—Well, last week or last month. See the paint comes off on my finger. It is a very beautiful picture and I hope the man who painted it got good value for it.

Friend:—As a rank outsider, may I ask a question?

Expert:—Certainly.

Friend:—If this picture were exactly as it now is and it was proved by an expert to be a Homer Martin what would it be worth?

Expert:—Anything a collector chose to pay for it.

Friend:—And this Homer Martin, I suppose, painted pictures because he had a love for what was beautiful in Nature and wished to express some of that beauty on canvas.

Expert:—That was why he did it.

Friend:—But it is possible that a young man with his fame to get, might paint a picture just as beautiful as any Homer Martin and yet he could not get enough for it to satisfy his landlord?

COMPENSATION

Expert:—That's quite conceivable.

Friend:—So a picture is not valued for its beauty, but because some factitious causes have forced up prices. May I laugh?

Collector:—Well, I want my money back. This picture is beautiful, but the reason I buy Homer Martin is because I am proud to own pictures by that man who was not valued as he should have been in an art-loving country, and if this was painted by a man in the employ of the dealer—and it must have been, since the paint is so fresh—not all its beauty makes it worth much to me. Art for art's sake never appealed to me. I want my money back. And the next time I buy a masterpiece, I'll remember to take my nose along. That was a good idea of yours, smelling the picture. (*He smells it again.*) My, but it's painty, isn't it?

Friend:—Just out of the pot.

And Homer Martin, in the Elysian Fields, breaks into Homeric laughter as the collector goes sadly out of the expert's room.

COMPENSATION

THE poet pays with pain
For every song he sings;
He braves the stinging rain
For every flower that springs
Exultant from his song-swept heart
To rise on swift, light wings.

He knows the depths of hell
To reach the heights of heaven;
In darkness must he dwell
By Sorrow's legions driven;
But unto him who wears the rue
The rose at last is given!

CHARLES HANSON TOWNE.

COÖPERATIVE STORES IN ENGLAND: A SYSTEM OF ECONOMICAL DISTRIBUTION THAT HAS SOLVED THE PROBLEM OF HIGH PRICES: BY THE EDITOR



SIXTY-SEVEN years ago a group of workmen met one evening in the back room of an inn in a little town in the north of England to talk over a question which in all countries and at all times is almost a matter of life and death to poor people. They were weavers, who are the poorest-paid class of laborers in any trade, and the problem which they had to face and solve if they could, was the same as that which is agitating the whole working population of this new and prosperous country today,—a rise in the cost of living which made their wages go only part way toward providing food and clothes and shelter for their wives and children. It was no new condition, but it was growing daily more oppressive. Something had to be done. One man, with the faith of the unlettered in the power of legislation, urged that they try to enlist their fellows in a desperate attempt to obtain direct representation in Parliament; another wanted to fight,—to induce all the weavers to strike for higher wages. The talk went on as such discussions will, the men voicing their bitterness and spending their strength in suggesting vain remedies, until at last a gray old weaver, wise with the homely experience of many years of hard work, said quietly: “We cannot get higher wages, and the only thing to be done is to make what we do get go further.”

He had answered the question all were asking. The bitterest among them saw that, and realized that, fight as they might, it would in the end come to doing as he said. So, being simple and sensible men, they fell to planning how it might be done. They had little enough to live on, much less to save, but before they separated that night twelve of them had set their names to a simple agreement to pay twopence a week into a common stock, and when they had enough to rent some sort of building they would establish a little store stocked with provisions, groceries and clothing materials bought at wholesale in as large quantities as they could afford, and sold to the members of the little association they hoped to form in such a way that every penny of profit would return to the pockets of the purchasers.

They talked and argued with their fellow workmen for a year, and by the end of that time the association had twenty-eight members, each one of whom had managed to scrape together one pound, which was put into the common stock. With this twenty-eight pounds, amounting to about one hundred and forty dollars in our money,

THE STORY OF COÖPERATION IN ENGLAND

they rented an old grain store in a byway called Toad Lane, put a few plain fittings into it and with the fifteen pounds that remained of their fund they bought a little stock of flour, butter and sugar and opened the first coöperative store of the Rochdale Society of Equitable Pioneers.

The pitiful little shop was jeered at by the workmen outside of the Society and pelted by the "doffers," as the young roughs of the neighborhood were called, but the handful of pioneers in coöperation kept on steadily and the townsfolk soon saw that the thing paid too well to be regarded merely as a joke. The rules of the association were few and simple. They bought what they could of the actual necessities of life, and paid cash to the wholesaler. Everything sold over their counters had also to be paid for in cash, for they had been poor men too long not to know every terror of the credit system. Customers from the outside were welcome as well as members of the Society, and the store charged the ruling market prices for its wares. The customer bought what he would so long as his ready money lasted, and with his purchases he received a tin token on which was stamped the entire amount paid and which served as a voucher. At the end of the current quarter members of the association took their tokens back to the store and received their proportionate shares of the profits of the concern during the quarter. Outside customers usually disposed of their tokens to members, who added them to their own and were credited with them in the division of profits. Some members preferred to have their dividends in cash, others to have them credited in their pass books, in which case they increased the deposits on which the association paid interest.

The only condition of membership was the payment of a few pence as an entrance fee, and twopence-halfpenny a week afterward until the amount necessary to hold the minimum share was made up. After the store got under way a little this minimum was four pounds, but afterward it was increased to five pounds. A quarterly meeting was held at which all the members were urged to attend and where each member was entitled to one vote whether he held the minimum or maximum amount of shares. The whole spirit of the store was that of frugality and fair dealing. These canny old weavers, having learned in a hard school the importance of small things, had managed to put by twopence a week from their scanty wages and with these savings to found a business of their own that would return to them the profits which would otherwise go to the dealers who were squeezing from them their last farthing. Knowing where safety lay, they dealt in the things nearest to them, buying only the things that were needed for daily consumption and keeping their

THE STORY OF COÖPERATION IN ENGLAND

purchases well within the limit of their working capital and of the daily demand. As most of the members allowed their dividends to remain in the business, the Society grew rapidly, for these frugal people consumed as little as possible that they might increase their cash deposits and so own a larger share of the business, and yet their own portion of the profits was increased by everything that they consumed.

HARD conditions breed men. There was no kindly philanthropist to step in and set this humble enterprise on its feet. It sprang out of a great need, and those who needed it had to build it up themselves, bit by bit, so that their utmost energies were called upon every step of the way. As the business thrived they gradually enlarged it, and good managers grew with it because they had worked their way up through every step of its development. They had to be careful or the whole thing would go under. They had to be fair or they would cheat themselves. They dared not put the temptation of credit accounts before members whose poverty was so extreme that they would clutch at any relief, and so backed by the sound principles of fair prices for commodities of all sorts, good quality, just measure and weight, and cash payments for everything, the Rochdale Coöperative Store became a growing concern.

As the establishment at Toad Lane grew and cautiously enlarged its stock until it carried not only food and clothing materials, but all manner of household things and other necessities and comforts of life, branch stores sprang up in Rochdale and in the neighboring towns. Then butcher shops were established by the association, and by and by it got around to club rooms and a library owned by the Society and free to its members. The Toad Lane store was opened in eighteen hundred and forty-four, and in eighteen hundred and fifty-one the association established the Rochdale Corn Mill. Four years later a cotton mill was added to the list, and in eighteen hundred and sixty-three a flourishing building association was established, together with a life insurance company and a burial society. At the end of twenty-five years the working capital had risen from the original twenty-eight pounds to over one million pounds, and at the present time the corporation's capital stock has reached the sum of nineteen million and two hundred thousand pounds, while the total profits in the last thirty-five years amounted to eighty-four million six hundred and one thousand four hundred and fifty-two pounds, which in that period of time has been turned back to the purchasers in the form of dividends on their shares.

In eighteen hundred and sixty-four the next step was taken in the

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organization of the present great system of coöperative distribution. All the coöperative societies in the north of England formed themselves into a federation called The Coöperative Wholesale Society, with headquarters at Manchester. Four years afterward a similar association was formed in Scotland, with headquarters at Glasgow. At the present time the Manchester Wholesale includes thirteen hundred affiliated societies, out of the eighteen hundred coöperative stores in England today. These great wholesale societies are made up of the lesser coöperative associations, each of which joins as a society, no individual members being allowed. Shares are held by the affiliated societies in proportion to their membership and with these, added to the amounts invested as loans, the Wholesale Society carries on its many and varied industries, the profits reverting to the affiliated associations as to members. The constitution of the Wholesale Society is as democratic as that of the smaller coöperative bodies. The committee in charge of the management is elected by the share-holding associations, any member of which is eligible as a candidate for the central committee. The business is regulated at quarterly meetings at which all votes are equal, regardless of the number of shares. Although not yet fifty years old, this huge central concern, which supplies the greater part of the coöperative stores in England, has established its own flour mills, cocoa and chocolate works, creameries, bakeries for biscuits and sweets, packing houses for eggs and bacon, factories for the making of preserves and pickles, boots and shoes, soap and candles, woolen cloth, underclothing, corsets, and the like; a huge plant for cabinetmaking, another for printing, and still others for related industries which are developing all the time. By this means the distributing associations, through the machinery of their federation, are able to produce in the most economical way the things which they need, and to sell them to their own membership and to the public without the intervention of any sort of middlemen. Naturally, the growth of the central concern has been enormous. It now owns purchasing and forwarding depots in six of the large seaports of Great Britain, maintains its own fleet of merchant vessels, and has its purchasing agents in the principal cities of Europe, America and Australia.

THE rise of the famous Civil Service and Army and Navy Stores in London has been as swift and steady as that of the coöperative bodies in the north of England. This enterprise had its beginning in a chest of tea, which was bought by three young officers in the Civil Service and divided among them because they could get it so much cheaper in that way. Now there are seven large stores

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in this group, and the annual sale of goods exceeds six million pounds, in spite of the fact that in London the coöperative stores have never taken root among the masses, who find it more convenient to deal with the costermongers who go from door to door. Shares in the Army and Navy Stores can be held only by officers serving or having served in the army or navy or on the Civil List, and the wives, widows and children of such officers. But the constitution provides also for ticket-holding members, and in this class anyone may be included on payment of five shillings for the first year, and two shillings sixpence for each succeeding year. Permanent tickets may be had by regular subscribers for one pound five shillings, or by new members for one pound ten shillings. The ticket lapses at the death of the holder; also it may be canceled at any time by the directors on repayment of its cost.

In all of these societies there is a limitation as to the amount of money any one person is allowed to invest. In most of those affiliated with the great wholesale concerns the minimum share amounts to one pound, and this may be increased to one hundred pounds if desired, although in case of an excess capital the society can diminish this amount at discretion. The minimum share remains in the society whether or not the member resigns, but everything over and above that amount is paid back after due notice has been given. The minimum share forfeited by the withdrawing member may, with the approval of the society, be carried over to the credit of someone else, who thus becomes a member. The distribution of net profits is made quarterly. After interest at five per cent. has been deducted from the shares of the members, and two and one-half per cent. of the profits have been applied to the educational fund of the society, the balance is credited to its members in proportion to the purchases made at the store during the preceding three months. The members are liable for no loss beyond the value of their respective shares.

Every month there is a general meeting, in which every member has a vote. An executive committee of twelve is elected to manage the business for one year, and this committee holds a weekly session; the rules are essentially the same for all English distributive societies. Those belonging to the federation may be joined by anyone on payment of one shilling and threepence. Carrying out the Rochdale idea, the goods are sold at ordinary market prices and ready money must be paid for everything, tokens showing the amount of the purchase being received by the customer. When the tokens are turned in and the dividend is declared at the end of the quarter, all the cash may be withdrawn with the exception of the minimum share, which helps to form the working capital of the store. Or, if preferred,

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the dividends may be left to accumulate at five per cent. as at a savings bank. The rule is to pay promptly all bills to the Wholesale Society. The first must be paid at once, all others within seven days after the date of invoice. This rule forms an excellent check upon an inexperienced committee, which otherwise might get into debt and fail to keep the enterprise within reasonable limits. All members are urged to attend meetings and to give their minds to intelligent criticism of the concern. Nevertheless, the business itself is always under the control of experienced managers who, within the limits imposed by the rules of the association, are given a free hand.

There are several of these large coöperative organizations in England, but all follow more or less closely the lines laid down by the Rochdale Pioneers, and all are carried on as big business concerns, selling to the public as well as to their own members, and making a business of economical purchasing and distribution. So far, the endeavor to establish on socialistic lines organizations for coöperative production allied with general social improvement have not been specially successful, and profit-sharing has never taken firm hold, as it has in France and the Low Countries. Coöperative enterprises for both production and distribution have been carried on with more or less enthusiasm and pertinacity in Germany, France, Russia, Switzerland, The Netherlands, Italy, Denmark and Austria-Hungary, but they have never been established on as firm a business basis as in England. This is partly owing to the fact that philanthropy has stepped in with a laudable desire of aiding the working people, and the credit system has flourished, whereas in England the people who most needed the results of coöperation built up the whole thing for themselves on a strictly cash basis.

THERE is now a definite movement here in America to establish coöperative stores. We have never done much in this country with coöperation, almost our only successful example being the creameries of the Middle West. Even the organization known as the Coopers of Minneapolis has not held together, and many an enterprise which has gone up like a rocket in some burst of altruistic enthusiasm has come down in the shape of a very poor stick. The chief reasons for this state of affairs seem to be the American lack of loyalty to an idea, and the restless personal ambition which always brings in the element of speculation. Coöperative societies have failed here because some man sharper than his fellows has always had a personal axe to grind, or else everybody wanted to rule and no two agreed as to the form of government. It may be that the present pressure of the cost of living will bring a sharp enough pinch to

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awaken the people to the fact that there is a real need for more economical methods of purchase and distribution,—that is, more economical as regards the producer and consumer. Our commercial machinery is as efficient as any in the world, but the public pays pretty dearly for the luxury of having it. What this country needs more than anything else is a thorough-going study of the art of economy. A coöperative store organized and managed on the basis of any one of our big department stores, but with the profits returning to the consumer in form of dividends, would have in it as many elements of business success as are to be found in the present department store system, with the additional advantage of materially reducing the cost of living to all its membership.

Then again, a great deal of the waste of our present system could be wiped out almost automatically in a coöperative store. There would be no need for the enormous rental the average merchant has to pay, or for a large stock of unnecessary goods, or for bargain days, or for special sales, or for elaborate window displays, or for the vast and complicated system of bookkeeping made necessary by credit accounts. By doing the business on a cash basis in a general supply store, and dealing only in staples that can be quickly turned, a well-managed coöperative store could return to its individual shareholders, at the end of the year, nearly fifty per cent. of the original investment, and could do it from cash discounts alone exclusive of all profits made from the general trade. Also, great savings might be effected in the mere machinery of the business. For example, one tremendous item of expense is the present delivery system, the cost of which is all charged up in the end to the consumer. By establishing a moderate charge for the delivery of parcels, a great deal of this waste could be eliminated, for a woman who would not hesitate to ask a dry-goods shop to send home a couple of spools of thread or a grocer to deliver half a dozen oranges, would be very apt to tuck them under her own arm or have them put into her own carriage if she had to pay extra for delivery.

If the coöperative store can do its part toward educating us out of our loose ideas concerning money and our demand that everything shall minister to our personal convenience, they will stand some chance of success. We are getting a little past the stage of childish delight in the mere spending of money, and it may be that the present advance in the cost of living will yet turn out to be a blessing in disguise, because it has brought us to the point of really attempting to remedy the waste that goes on in every department of life.

(To be continued.)

SOME BUILDINGS OF OUR OWN TIME: THE WORK OF WILLIAM L. PRICE, AN ARCHITECT WHO STANDS BY HIS OWN BELIEFS



THE real value of William L. Price to architecture in this country lies in the fact that he thinks directly and honestly and is always willing to stand by his convictions. Though he is ruthless in clearing away rubbish, his thought is essentially constructive, for he always begins at the beginning, attacking each new problem as if it were the first that ever occurred in the building art.

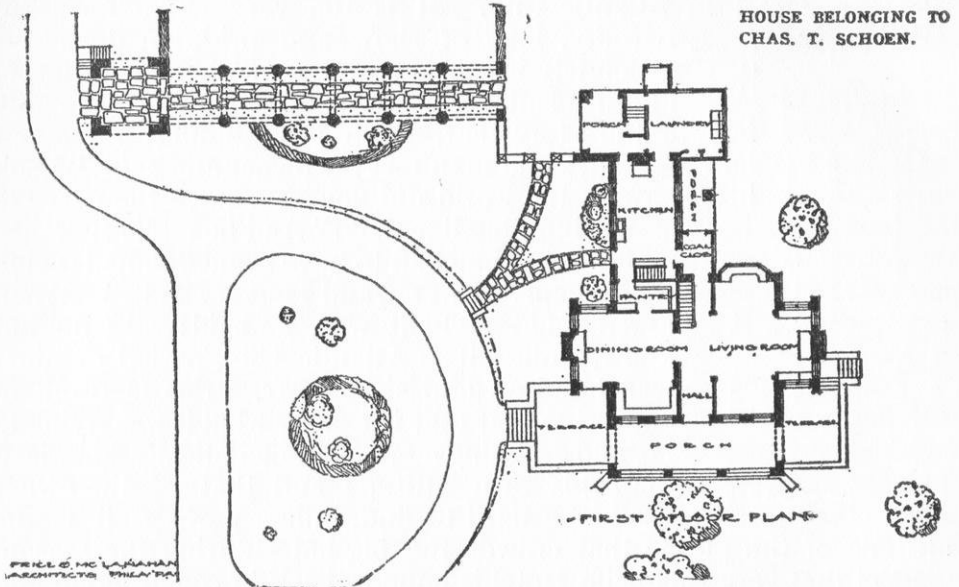
Naturally, this being the case, the line of the least resistance for him has been the building of dwellings, but he has been equally fearless in the handling of public buildings, upon which tradition and precedent have a much firmer grip than they have upon private houses. And the best of it is that Mr. Price not only makes each building the answer to its own problem, but he also takes the trouble to explain just what that problem was and why he handled it in that particular way, pleading the cause of a living architecture in words as well as in deeds.

Because we believe so thoroughly in the kind of work Mr. Price is doing, we have published in *THE CRAFTSMAN* a number of the most notable examples of what he has done in the way of building houses that are expressive of the life and needs of this country and our own time. But we find fresh material in some of the larger buildings he has been doing lately,—buildings which are as notable for their expression of honesty and fitness as are the most homelike of his dwellings. Although there are a number of these larger buildings, such as hotels, stores, railway stations and the like, we have selected two as being singularly direct and truthful in their embodiment of Mr. Price's convictions.

The keynote of these convictions is best expressed in his own definition of modern architecture as "an architecture that accepts its own age and its own wants and its own feelings as its standard, rather than any mere standard of excellence or beauty in design." He holds that an architect, if he be honest, must be a reformer, merely because he is an interpreter of the public mind and public feeling and public habits. If he has the power to see things as they are, and to make his buildings embody what he sees, sham or sordid conditions must inevitably crumble before the mirror that is held up to them in the truthful expression of what they are. Mr. Price's own words regarding this belief of his are so much more vigorous than anything else that can be said about it, that we quote again from a speech he made to an assemblage of architects who, it is to be hoped, saw what

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he meant. He said: "If we have a factory to build, and that factory is to be a place where little children are ground to death, as they are in the silk mills in Pennsylvania, we ought to make the gates of that factory look like the gates of hell, and we should paint over the door, 'Abandon hope, all ye who enter here,' and be honest about it. If we did that, the man who owned that building would be one of the people who would rise in the end with their bloody finger nails to



tear it down brick by brick. If we really expressed the sordidness that exists in our time in the architecture that surrounds that life, it would not stand a minute, or at least but a very short time. If we built our big financial institutions to look like the robbers' dens they are, how long would they last? We adorn them with bronze and gold and purple and fine linen and sumptuousness, so that we have got to go in there and drop in our nickels. That is what it is for: no other reason under heaven but to induce the people to go in there and lose their money, because the men that run those institutions do not run them for fun. . . . I am not joking about it when I say I believe it would be perfectly possible for the architecture of the country, if the architects were really sincere, to be a large factor in the reform of the country. We do form public opinion now. I will build a marble bank or anything else just as quickly as any of you. But I will try to build that bank or that hotel or that house in some way or another, as nearly as lies in my power, to express the use and purposes, the ambitions of those people, and I will try to make it

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hurt just a little. I built a hotel last year, and I know it hurts a little. I know there are architects whom it hurts, and yet they cannot help but admit, many of them at least, that it is an expression of the purpose for which it was built and of the place where it was built; that it is an expression of the gay and sumptuous life and, as it was meant to be, of the people who go to Atlantic City."

It goes without saying that the building Mr. Price refers to is the Blenheim Hotel in Atlantic City. It is the very embodiment of

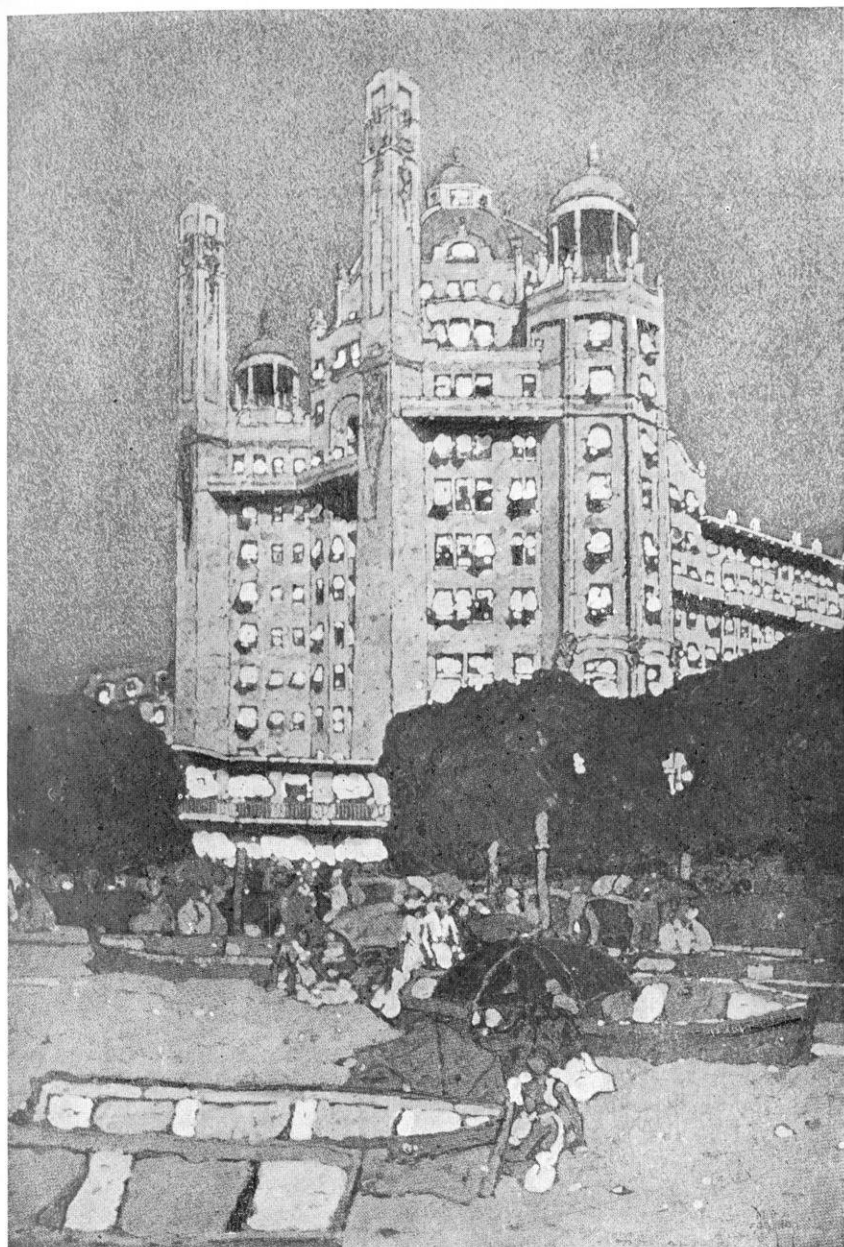
SECOND
FLOOR
PLAN.



HOUSE OWNED BY
MR. SCHOEN.

frivolity, love of show and pride in dollars,— absolutely immoral and yet with a certain daring and insolent beauty of its own. One can readily believe the story that, when the building was about half finished, some man met the owner and said: "Look here, how in the world did you ever have the nerve to start a building like that?" And he replied: "My architect said he had to have some damned fool to try his experiment on, and I guess I'm it." When asked what style it was, he said: "I do not know, unless it is Atlantic City, period of nineteen hundred and six." Mr. Price is frank in admitting that that is exactly what it was trying to be, and anything more characteristically American than his own attitude and that of the owner would be hard to find, unless perhaps it is the attitude of the public that crowds the big hotel during the season.

Yet that very Blenheim Hotel is honesty itself in construction and craftsmanship as well as in the expression of its character and uses. It was to be of concrete throughout, and the architect designed the building in such a way that every detail of the construction is an honest admission of the possibilities and limitations of that material. The walls of the building are hollow tile curtain walls, but the forms that those walls take and the projections and moldings are all of such a type as could be cast in wooden molds, as concrete is usually built, and with such finish as is necessary done with the trowel. Naturally, all elaborate cornice work was eliminated, Mr. Price holding that such work is not admissible in a concrete building because, while it can be cast in mold, it always suggests the built construction from which it is derived. Therefore, all the moldings are made as simple as possible, and all walls not sheltered by the roof are coped with tiles made of glazed terra cotta in dull light green. As the building was intended for a gay seaside resort, the architect thought the condition suggested the use of a good deal of color rather than elaborate detail in form. Therefore, the domes are covered with dull glazed terra



Price & McLanahan, Architects.

BLENHEIM HOTEL, ATLANTIC CITY: FROM
A DRAWING BY JULES GUERIN.



VIEW OF BLENHEIM HOTEL, SHOWING INTERESTING
RELATION TO SURROUNDING ARCHITECTURE.



Price & McLanahan, Architects.



VIEWS OF STORE, CHESTNUT STREET, PHILADELPHIA: SOFFIT PORCH FACED WITH TILE MOSAICS DEPICTING THE CRAFT OF CLOTHES MAKING FROM THE SHEARING OF SHEEP TO THE CUTTING OF CLOTH: ALL ORNAMENT HAVING RELATION TO USE FOR WHICH BUILDING WAS DESIGNED: NOTE CAPS OF COLUMNS WITH CARVED RAMS' HEADS HOLDING GARLANDS OF WOOL, ALSO BOBBIN-REEL MOLDING.

DETAIL OF ENTRANCE TO STORE.



Price & McLanahan, Architects.

HOME OF CHARLES T. SCHOEN, ROSE VALLEY, PA.:
RECONSTRUCTED FROM AN OLD FARMHOUSE.

FIREPLACE IN LIVING ROOM OF MR. SCHOEN'S HOUSE,
SHOWING INTERESTING USE OF CARVING.



Price & McLanahan, Architects.

TWO VIEWS OF A STONE AND CONCRETE HOUSE RE-
CONSTRUCTED FROM AN OLD STONE BARN: OWNED
BY MR. CHARLES H. STEPHENS, ROSE VALLEY, PA.

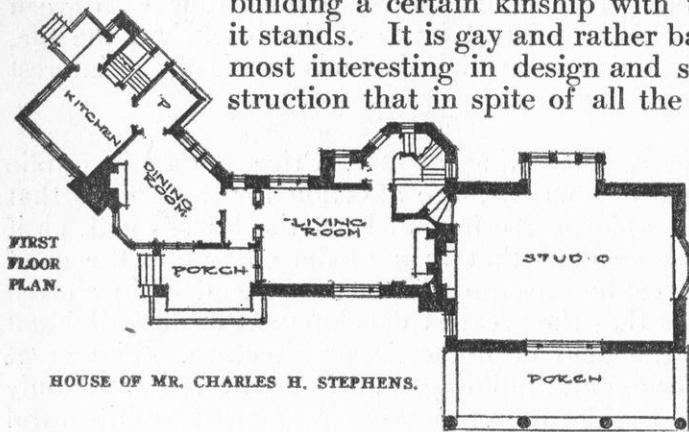


FIREPLACE IN MR. STEPHENS' STUDIO.
FIREPLACE IN MRS. STEPHENS' STUDIO.

SOME BUILDINGS OF OUR OWN TIME

cotta tile in two shades of quiet yellow, and the other ornamentation is all done with flat dull glazed or unglazed tile inserted in the wall and plastered around. The motives for all this decorative work were taken from sea forms, such as shells, fish and seaweed, and all the varied colors are blended together by the warm tones of the stucco finish, which was made with the native yellow sand, giving the

building a certain kinship with the beach on which it stands. It is gay and rather barbaric in effect, but most interesting in design and so thorough in construction that in spite of all the divergence in loads



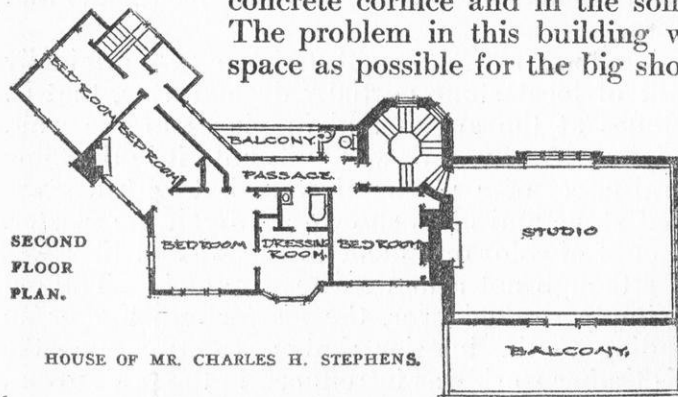
FIRST FLOOR PLAN.

HOUSE OF MR. CHARLES H. STEPHENS.

caused by the uneven heights of the building, which varies from two to twelve stories, there has not been an eighth of an inch settlement in any part of the structure.

Equally direct, though much less daring, is a large dry-goods store in Philadelphia, recently built under Mr. Price's direction. In this case all the individuality of the building, when seen from the exterior, had to be expressed in its front, which is all that is seen. The store is of concrete construction in the interior, but the front is built of marble and rough brick, decorated with elaborate tile inlay in the concrete cornice and in the soffit of the great arch.

The problem in this building was to give as much space as possible for the big show windows and still



SECOND FLOOR PLAN.

HOUSE OF MR. CHARLES H. STEPHENS.

give the front some substantial base, instead of the ordinary unstable-looking iron or concrete posts and lintels. So it is actually built on the marble monolithic columns and piers, without

iron or other reinforcing material except the great archway itself, which is of concrete covered with tile. The purpose of the building is expressed in the detail as well as in the planning of great window space for show purposes. The detail of the carved caps of the columns

SOME BUILDINGS OF OUR OWN TIME

shows rams' heads,—the sign of the firm,—with festoons of cloth between them. And even the simple running ornament of the lower cornice, instead of being the modified bobbin-reel ornament of the ancients, is composed of actual bobbin reels between billets. In the great arch itself are inserted bold tile mosaics, representing spinning, sheep shearing and other arts related to the clothing business. The contrast of the marble, which is of a warm pinkish tone with green veins, with the rich reds and burnt blues of the brick and the tile, gives the element of color upon which depends much of the interest of the building.

NEVERTHELESS, interesting as Mr. Price finds his public work, he seems to cherish more affection for the houses that he plans for people to live in,—at least the houses look as if he did. Believing as he does that in a modern republic the chief architectural interest centers around the home instead of in church or state, he recognizes that the greatest development of an individual building art lies in the field of domestic architecture. The great office buildings, Governmental buildings and hotels are, after all, only means to an end, and while they are capable of great architectural treatment, he holds that they still are not in the main objects of our life,—which centers about our homes. Both the houses shown here are examples of dwellings remodeled from old buildings, and planned not only to suit their surroundings and the lives and needs of the owners, but also to harmonize with the original buildings. Both houses are built in Rose Valley, Pennsylvania, and as Mr. Price makes his own home there, they were designed for people who are his friends and neighbors.

The house belonging to Mr. Charles T. Schoen was originally an old farmhouse built of local stone partially dashed over, that is, showing the larger stones at the angles and in places in the wall. This was not disturbed, but the new work was built onto it in the same way, giving the general effect of a plastered wall, but with a great added interest of raised stone and flints showing through the plaster.

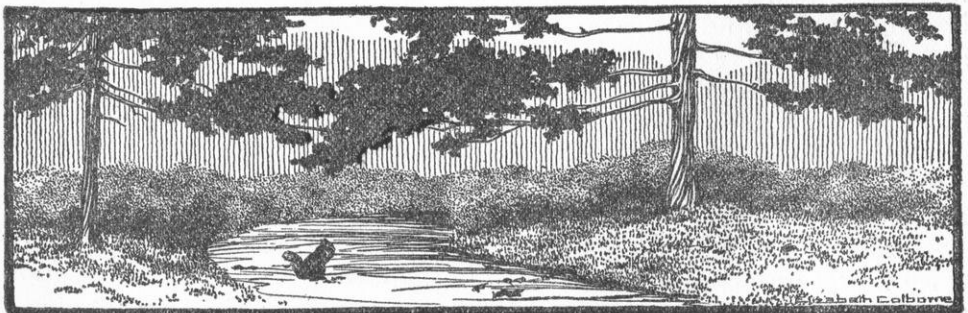
A very limited amount of color ornament in the way of tiles was used in this building, although not a marked feature of it. The old farm buildings were simply worked over, the plaster and timber on the outside corresponding to the interior timbers to strengthen the frame. A little of this timber work was introduced in the tank tower, which is connected with the house by a pergola. The lower part of this tank tower forms the terminal of the pergola, the second story containing a room for a man, and the third story the tank which supplies water to the place, the water being pumped from the artesian

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well in the valley below by a water wheel contained in a rather quaint little building that conforms in general design to the house. The effort all through this place and these surroundings has been to carry out the same feel of the old work bent to a new purpose, and since the farm was made over into a great orchard farm, fruit motives were used almost entirely in what decorative work there was on the exterior and the interior of the house. A feature of this house is the substantial mantel in the living room, also carved in place with fruits and rams' heads, and symbolic figures of agriculture and fruit culture, as are the great oak supporting posts and beams.

The other house, which is the home of Mr. Charles H. Stephens and his wife, the artist who is better known as Alice Barber Stephens, had its inception in an old stone barn which has been incorporated into the design as the studio part of the house. The old barn doorway with its approach has simply been extended to form a square bay in the studio, giving a north light and a skylight over it to the lower studio, which belongs to Mrs. Stephens, and a great north window to the upper studio, which is Mr. Stephens' special domain. This old house was built of the same local stone pointed and not dashed. The new part was therefore built on to the old, the living rooms and stairways being of the same stone with black stones and flints intermingled with the warm gray of the local stone. As a part of the house was stuccoed, this pointed stone work is gradually led off into a dashed stone wall, so that there is no sharp hard line between the materials.

As the studio end is the primary part of this house, it naturally dominates the composition, with the living part of the house running off into its surrounding gardens. The interior was designed to meet and harmonize with the furniture and belongings which naturally gravitate to artists, and much of the interior coloring and general treatment is the personal work and taste of the owners.



VALENCIA, THE CITY OF THE DUST, WHERE SOROLLA LIVES AND WORKS: BY ZENOBIA CAMPRUBI-AYMAR



WHEN the sunshiny pictures of Joaquin Sorolla y Bastida were exhibited in New York last year, the thousands of people who toiled through the snow and sleet of those bleak winter days up to the rooms of the Hispanic Society in the far northern part of the city usually noticed but one thing when they entered the rooms where the pictures were hung;—the white hot sunlight that seemed to radiate from every canvas as it filtered through flickering leaves, flashed back from tumbling waves or gleamed upon scudding sails and dashing spray. Every picture seemed literally to be steeped in sunshine, and the lithe brown bodies of those inimitable children that ran and played in the fresh, crisp wind or swam through the creaming surf were the bodies of children of the south,—children who had played and slept in the sunshine ever since they were born. And Sorolla, in painting all this splendid opulence of light and air, and swift joyous movement, was merely expressing in his own way the things he had seen around him all his life, for he was born in Valencia and himself played as a child in the sands by the sparkling blue sea of the Valencian coast. He has left it to other painters to portray the gloomy and tragic side of life in Spain, but lest we should forget that there is also sunshine and laughter there, he has given to the world a group of pictures that pulsate with light and express only the spirit of joyousness brought into all the affairs of daily life. Because Sorolla has lived and painted for so many years in the city where he was born, we come to see Valencia more or less through his eyes; to see it sparkling in the golden haze which made the Arabs of many centuries ago call it "The City of the Dust," and to hear the ripple of laughter that runs through all its life. I know this because I, too, was born in Valencia and grew to womanhood under its sunny skies, and although I left it five years ago, the picture of its stately towers, its gay-colored roofs and domes, and its busy crowded streets are still as vividly before me as if I had never gone outside of the old city gates.

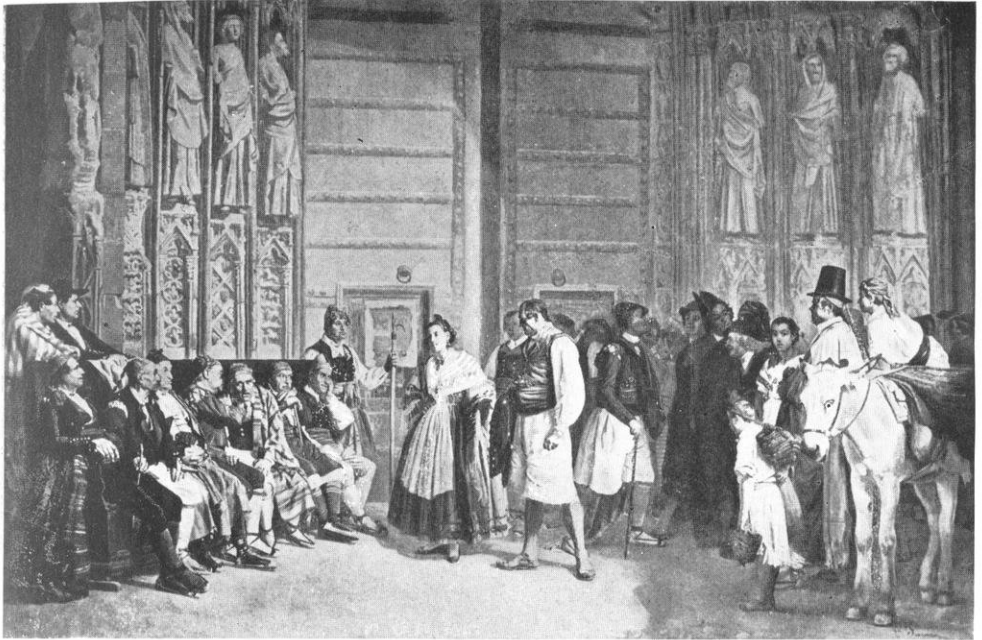
You see Valencia as a whole from the top of the Miguelete Tower, whence you may look down upon the city spread out in a wide circle to the far-off boundary line where it melts imperceptibly into the beginnings of a vast marshland,—the Vega de Valencia,—and it is this general impression, gained from a point high in air and yet closely related to the surrounding buildings, that always rises first in my



"ONE SEES VALENCIA AS A
WHOLE BEST FROM THE TOP
OF THE MIGUELETE TOWER."



TOWERS GUARDING THE OLDEST
GATES OF VALENCIA.



THE "TRIBUNAL OF THE WATERS": A SURVIVAL OF ONE OF THE OLDEST CUSTOMS OF VALENCIA: FROM A PAINTING BY FERRANDIZ.

AN OUTDOOR DANCE IN VALENCIA: FROM A PAINTING BY T. AGRAIOT.



PICTURESQUE OLD VALENCIA.



FROM A PHOTOGRAPH OF THE "VIRGIN DE LOS DESAMPARADOS" FAMOUS THROUGHOUT SPAIN.



A PHOTOGRAPH OF SOROLLA AND HIS FAMILY WHICH SUGGESTS THE FEELING FOR SUNLIGHT IN HIS OWN PAINTINGS.

VALENCIA, THE CITY OF THE DUST

recollection. Nearly all the cities of Spain are picturesque, but surely none of them has just the strange half-barbaric individuality of Valencia. As one looks down from the railing that guards the belfry of the Miguelete, one sees in all directions great domes of blue, white and gold, roofs of all shapes, sizes and colors, and narrow streets that are deep-cut, crooked and sometimes even circular. The life of hundreds of years is recorded here, and everywhere gentle and simple rub elbows and the new jostles the old in such a friendly way that there is ultimately room for both. The glory of the city lies in its belfries and its towers. The towers stand there as grim and unshaken as in the days when savage attack and desperate defense were a part of the routine of life, for they were built for strength,—round, massive, aggressive and stubborn. The belfries speak of the other ruling passion of men's lives in those early days, for they are airy and graceful fancies carved in stone,—the embodiment of the religious fervor that satisfied itself with imaging forth its dreams of an actual Paradise. Down in the streets there is all the color and movement of the south, touched in this case with more than a suspicion of Orientalism. There is a new quarter of the city, the *ensanche*, or widening. Every Spanish city has an *ensanche*, which marks the recent awakening of Spain to the realization that her narrow, crooked streets are behind the times. But in Valencia we are careful to leave this quarter to itself, for no amount of "promotion" could make it a part of the genuine growth of the city, and it has been an abject failure. No one cares to live there, and so it is left to itself and to its storehouses, while the white squares of paper (equivalent to the sign "To Let") continue to multiply on the balconies of untenanted apartments.

LOOKING out to the open country as it encompasses the city on every side, one sees miles of rice fields,—wide stretches of green that are divided into small allotments, making a great checkerboard of labor, for upon each allotment lives the family whose lifelong task it is to keep it in order. The farmers of La Vega de Valencia live in small thatched huts called *cabañas*, many of which still bear the cross which once distinguished the Christian dwelling from that of the infidel. From the top of the Miguelete one cannot distinguish these *cabañas*, for it is so far away that all one can see in La Vega is a broad band of silver that winds gleaming in the sunlight through the plain. This is the Guadalaviar, the white river, more commonly known as the Turia. Practically all the personal knowledge that Valencia has of her marshland children is due to this river and to the *acequias*, which are irrigation canals dating from Moorish

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times, although considerably changed by their successors. Every Thursday morning a railing is put up at the lateral door of the Cathedral, facing the Plaza de la Virgin, and within this enclosure is set a row of armchairs. Precisely at half-past eleven a group of men in laborer's clothes and *alpargatas*, as the Spanish sandals are called, enter the enclosed spot and establish themselves in the threadbare armchairs. Some of these men wear hats, some have silk handkerchiefs bound around their heads after the fashion of turbans, for they are old-fashioned farmers from the marshland, and their ancestors have sat in that spot at half-past eleven every Thursday morning ever since the days of the Moors. It is the *tribunal de aguas*, or Tribunal of Waters, that sits to examine and judge any quarrel or complaint arising from difficulties encountered in the irrigation of the rice fields. The process of judgment and adjustment is expeditious and fair, so much so that in all these centuries no one has ever been known to appeal from the decision of the *tribunal de aguas*. It is one of the relics which yet remain to us of customs which were established in the days when men, deprived of all formal or established law, hammered out for themselves some method by which they could adjust their own difficulties and defend themselves against the aggression of the feudal nobles who harried the land. Many of the usages of these primitive courts have developed into portions of the recognized law of the land, but it is only occasionally that one sees a survival of the court itself.

This is not the only ancient usage, however, that remains unchanged in Valencia, for we find much the same spirit and many of the same customs that prevailed generations and even centuries ago. Especially is this true with religious festivals and observances, into which Valencia enters with an earnestness and fervor in keeping with her history. Take, for example, the ceremonies of Holy Week. Valencia throws herself with all the enthusiasm of her volatile nature into the mad frolic of the three Carnival days, enjoying to the utmost the masking, the bull fights and the beautiful battle of flowers. After the lull on Ash Wednesday, the city goes into a period of deep mourning. By Holy Thursday the streets are filled with female figures in black, ladies in silks and others in coarser stuffs, but all dressed in deepest black. Another feature of the day is that the mantilla is universal. Ordinarily, ladies only wear mantillas to early morning mass, as the hat has been adopted for all other occasions, but on this day and the day following until noon not a hat is to be seen except on very young children. The afternoon drive is abandoned, and for twenty-four hours not a vehicle moves in Valencia, or indeed in all Spain. The black-robed figures move quietly through the streets,

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and if you follow one of them for a few hours you may enter into the past. Down a narrow street you turn in the wake of your somber guide, and past a shady square where the birds are twittering gaily in the branches overhead. Presently you find yourself following a crowd through an alleyway into a church. The altar is one blaze of tapers that momentarily blinds you, but it is soon possible to distinguish vague figures kneeling on the cold stone slabs or huddling together on the long mat in the center of the chapel. Prayers are murmured in low tones, heads are bowed, and long-drawn sighs of suffering occasionally disturb the silence. The only other sounds are the soft steps of those who timidly enter and as timidly depart, or the clink of a coin as it is laid on a silver salver that stands on a table by the door. These tables are always watched by nuns or by ladies invited for the purpose by the church authorities, for all the money is devoted to the relief of the poor.

Many of the dark figures go out through a door on the farther side of the church. If you are interested you follow them into an alleyway similar to that through which you came, but in an angle of this alleyway is an object which was not to be found in the first alley. The women approach it with awe and you hear many suppressed exclamations. "The Blood of Christ!" cries one. You approach to see a wooden cross with wine flowing in rich crimson streams out of four holes bored through it. Obvious symbolism enough, but even at that the people fail to understand it as symbolism, and innocently interpret what they see according to their light.

ONCE out of the alley you may cross the street to the church opposite to be again greeted by the blaze of light, the dark, bent figures and the murmured prayers, and again you may see the figures rise and leave through a farther door. If you follow you will enter an arcaded courtyard where you may see women of all stations in life following the way of the cross; some dragging silks and laces over the rough cobblestones of the court, while the most devout touch the dust at their feet before making the sign of the cross at every station. I have seen some of these women even touch the ground with their foreheads in the completeness of their humility. Nine churches does each of these shrouded women visit before she returns to her home, and nine times she opens her heart in intense adoration before the symbolic sepulcher of the Lord. Nor is this profound religious feeling at all an affectation; the humility is as real as the love and enthusiasm which greet the famous image of the Virgin de los Desamparados when it is brought into the streets by the procession to be acclaimed by the populace. The peasants of the surrounding

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villages come in hundreds to Valencia merely for the purpose of seeing this image, which represents the Virgin sheltering two orphan children, and they grow breathless with enthusiasm shouting "Long live the Virgin de los Desamparados." The image itself is a singularly vivid commentary upon the naïve tastes and beliefs of the people. The Virgin is represented as a typical Spanish girl carrying a typical Spanish child, and both are almost buried in the stiff-embroidered robes, jewels and gewgaws with which they are loaded. Even the two kneeling orphans are most gorgeously clad, for the people have given liberally of their wealth and their ornaments to adorn the much-admired image as they think the Queen of Heaven should be adorned. I remember one old man, his head bare, his eyes brilliant with adoring love, following the image through the streets with such passionate yearning expressed in his whole figure that I wondered how long he could restrain himself from flinging himself bodily at the feet of his embodied vision.

But Valencia is not all like that. Beside the ecstatic figure of the old man, I noticed another figure very different in appearance and expression. It was a young artisan, pale-faced and sharp-featured. From the sneer on his lips it was evident that his feelings were not at all in sympathy with those of the crowd, and from the hat firmly planted on his head it was also evident that, not content with dissenting, he was offering an open protest against public opinion. Through the crowd of enthusiastic worshipers were scattered similar figures, all with their hats firmly set on their heads, all with mocking sneers on their lips. If I had asked the devotees to what party they belonged, they would have answered, stoutly and unhesitatingly: "We are Catholics." Had I put the same question to the dissenting artisans, quite as unhesitatingly would they have answered: "We are Republicans." Republicans and Catholics; there are your two parties among the lower classes in Valencia. It is an odd classification. Nevertheless, to one who has lived in Valencia, these names represent two parties that are verily distinct. A Catholic is the illiterate peasant, as a rule hard-working, who pours out his devotion and his troubles at the feet of the Virgin de los Desamparados; believes implicitly in the king and does not bother his head about reforms. A Republican is the Valencian who has been to larger towns and cities and has learned just enough to think he knows a great deal; who sings the Marseillaise as he rattles the dominoes at the café, and who can even repeat "Liberty: Equality: Fraternity," to himself and to others without transposing so much as a consonant in the repetition.

But these restless spirits are after all only a small part of life in

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Valencia, for the spirit of simple childlike devotion to their saints and images and quaint fasts and festivals have endured from generation to generation. Valencia may be sunk in the depths of woe during Holy Week, but go through the streets again on the eve of Corpus Christi and you will see the other side of the picture. Every street is filled with busy shoppers. The gayest goods are exhibited at the street doors, and in many cases tables littered with gaudy stuffs are pushed out on the sidewalk,—a circumstance which explains the popularity of the driveways with Valencian pedestrians. The streets are so crowded that it is hard to walk even in the middle of the driveway, and at the market-place the crowd thickens until it is almost impassable. Buying and selling go on briskly until about four o'clock in the afternoon, by which time the multitude of small stalls are bare and the piles of vegetables have been removed from the ground, so that one can move without examining the pavement before each step lest the rasping voice of a market-woman should burst out suddenly with: "Señora, those eggs cost me some money; be so kind as to pay me for all you have broken." One can move now, but the crowd is still so thick that it is necessary to move with it if one expects to make any progress. The center of attraction on all feast days is the Plaza de la Virgin, and toward this everyone turns his steps.

IF THE market was crowded, this square is packed. A gigantic Saint Christopher with infant held aloft mounts guard at one side of the square. At the Cathedral door tall manequins in Mediæval costumes, with crowns on their heads, stand ranged against the stone apostles in their niches. Beyond them, backed against the walls of the chapel of the Virgin, is an indescribable conglomeration of figures under a large canopy which covers almost half of the square. These are the seven *rocas*,—rocks or effigies,—each enthroned in a separate chariot. They are grotesque, but gay and imposing, and on the morrow they will hold the center of the stage in one of the festivities which is not attended by the aristocrats, but which the people rejoice in to the last happy howling moment.

I remember well how these seven *rocas* looked the last time I saw them. In the matter of precedence the Virgin, as a lady, is always given the first place, and on either side of her, equally honored as to position, were St. Vincent, the patron saint of the city, and Fame, a golden figure blowing on a golden trumpet. I remember that Santa Lucia occupied the chariot next to St. Vincent, but I forget who came next to Fame. What I do remember distinctly is that the two end chariots were occupied respectively by the Holy Trinity

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and a whole legion of demons. There were gorgeous trappings and dozens of accessory figures in costume, so that even standing still in the square it was a spectacle to be remembered. But the best part of the *rocas* comes on Corpus Christi when, after the solemn procession has been swallowed up by the Cathedral and the various churches, the charioteers break loose. They have had as much of sedateness as a Valencian can stand, and they run mad races with all the holy and unholy effigies bobbing and shaking in their places. It is on record that the *diablera*,—or devil-coop,—has never been beaten.

This reckless spirit of fun is quite as characteristic of the students in Valencia as it is of the lower classes, and the students take an important part in everything that goes on in the city. The art students are especially busy, and during the Carnival each school takes advantage of the masquerade to revive the picturesque customs and costumes of the primitive Valencian schools. The students, in black velvet with white lace collars and cuffs, buckled shoes and the inevitable cockade in their seventeenth-century hats, parade through the streets with banners and music, collecting alms for the poor, which they immediately distribute to the beggars who hover near them. From the balconies, ladies shower coins into the extended hats below, and the students hand them to the beggars and pass on with many compliments and courtly salutations to the fair almsgivers.

THE “inevitable cockade” to which I referred is a small ivory spoon. In earlier days poor students made money by touring Spain in bands, playing and singing as they went. They were treated everywhere with great hospitality and generosity, and the ivory spoons were very useful at times in places where everybody ate out of the same dish and minor details of etiquette were quite forgotten in the effort to supply the more immediate necessities of life. The old serenades have long been obsolete, but six years ago there was a strange renewal of musical demonstrations among the students of Valencia. Like students everywhere these gay young fellows welcome any excitement that interrupts the routine of daily life. Politics are always a fruitful source of controversy, and Spanish students plunge into them with all the enthusiasm of fiery tempers.

It is only a few fleeting glimpses that I can give of Valencia. Sorolla has fixed her laughter and color and charm upon his brilliant canvases, with here and there a hint of the pathos and passion that underlies all Spanish gaiety and gives tragic shadows to the sunshine of national life. To understand the illusive individuality of the city, one must be a Valencian either by birth or by adoption.

MAKING GOOD HOMES POSSIBLE FOR EVEN THE VERY POOR: A PHILANTHROPY CONDUCTED ON STRICT BUSINESS PRINCIPLES



GOOD home is the largest factor in the making of a good citizen. For that reason no movement can be more beneficial to a community than one aiming to provide the best class of home surroundings at the lowest cost compatible with good business principles. Schemes for providing good homes on a semi-charitable basis are and always have been common, but those in practice tend to have an appreciable pauperizing effect upon the beneficiaries. To be the owner of a house, or to be even a rent payer, gives a man self-respect and independence. It develops his character. But he loses much of all this if he feels that he owes his home partly to charity. Very properly the providing of good homes in the city and the country at a minimum cost has been one of the most important questions that has claimed the attention of philanthropists everywhere. A tremendous amount of study has been given to both the theoretical and practical sides of the question, and immense sums of money have been devoted to it. There have been many experiments and many failures, and therefore an account of an organization of philanthropically inclined men that has met the problem, and after more than ten years' experience can point to steady success along both theoretical and practical lines, should have abundant interest.

About thirteen years ago the interest in the housing problem in the vicinity of New York brought together a group of men known for their public spirit and activities in charitable matters. In this group were the late Cornelius Vanderbilt, Samuel D. Babcock, Joseph S. Auerbach, R. Fulton Cutting, W. Bayard Cutting, Elgin R. L. Gould, Adrian Iselin, Jr., D. O. Mills, Isaac N. Seligman, Charles Stewart Smith, Alfred T. White and George W. Young. This group of men faced the fundamental facts we have already noted, and realized that any scheme for providing better homes to have an ultimate success, and to have in it any large possibilities of development, should be based on absolute business principles. A few hundred thousand or a few million dollars given outright by well-meaning people, and invested, would mean possibly a building or two in which rentals might be lower than in other buildings or in which conditions of life might be better; but the movement would end there, or be restricted merely to the amount of money which energetic solicitors could persuade well-to-do people to donate, and there would always be the feeling that the families inhabiting the tenement or house were in one sense or another recipients of charity. There could be no real

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success expected unless by careful management and by an extraordinary understanding of conditions to be met and through exceptional business enterprise, the money devoted to the scheme could be made to pay a business dividend.

With this point in view and with the intention of squarely meeting, and if possible solving, the problem, there was formed, with the support of these philanthropists behind it, an organization which was called the City and Suburban Homes Company. The presidency was undertaken by Elgin R. L. Gould, who shouldered the task of gathering the necessary information, developing the scheme of the organization and obtaining the required financial assistance. At the end of a period of thirteen years it is now possible for this Company to report that it has nearly seven millions of dollars invested in model homes, housing about twelve thousand people in six large tenement estates and one suburban village. The conditions under which the tenants live in these houses are almost ideal, and the financial return on the investment in the past year was five and one-quarter per cent. Thus have been met successfully serious difficulties, and a self-supporting philanthropy has been established which shows a steady growth.

In reality it is just at the beginning of its work. A large new tenement, called the Bishop Potter Memorial, which was opened in April at Seventy-eighth and Seventy-ninth Streets and Avenue A, New York, will form part of a building that, when completed, will occupy a complete block and be the largest model tenement block in the world. Other buildings are in contemplation. The organization cares for every class of individual, and has a model tenement for negroes on West Sixty-second Street. It is now completing an additional one for colored people on West Sixty-third Street. One of its structures on West Sixty-ninth Street is devoted entirely to self-supporting women.

THE first aim of the City and Suburban Homes Company has been to supply, at the minimum rental, apartments for working men and women that should in every respect be homes, and eliminate, or at any rate reduce, the evils due to the overcrowding that has been considered inseparable from tenement life. The old tenement was characterized by rooms completely dark, or on meager airshafts, dark halls partly lighted by gas, horrible and defective toilet arrangements, evil smells, noise, little or no janitor service, and either ineffective heating arrangements or none at all. Before these businesslike philanthropists studied the subject it was considered that all these horrors were inseparable from making a tenement a paying investment. Now they have proven, emphatically, that

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these evil conditions need not exist, by erecting their model dwellings after a plan that provides apartments in which every room has a window opening to the free air, either directly on the street or on a large court, and which are sanitary, clean, economical and comfortable in every respect.

How well they have lived up to their intention to plan and build apartments that should provide real homes is evident when the conveniences they furnish are noted. All the suites, except in the houses first built, have steam heat, hot water, private toilet, porcelain tubs, large sink and drain boards, large dressers and drawers, plenty of closets, gas ranges on which there need be no rent or deposit, and meters of the quarter-deposit kind. There are also public and tub shower baths, steam dryers in the basement, washlines on the roof, and private baths in the four-room suites. Hot water is supplied in unlimited quantities. The tenants are not at the mercy of janitors, for each building has its corps of engineers, carpenters, plumbers, porters and scrubwomen, and the office in each building attends promptly to all reasonable requests for repairs. Telephone messages are delivered free of charge up to half-past nine at night. Such a system of supervision is carried on that there can be no crowded stoops, no garbage on the landings, and the amount of noise allowed is reduced to a minimum.

These buildings are of what is called slow-burning construction, and so practically fireproof are they that in the entire thirteen years the organization has been in existence, the loss has been less than six hundred dollars, the largest of which was four hundred dollars from a fire in a basement. Even in this case the tenants in the building were not aware of the fire until it had been extinguished. The stairways and halls are fireproof, made of cement and steel, and thus the maximum amount of cleanliness is possible. The buildings are arranged to provide two rooms, two rooms and private bath, three rooms, three rooms and private bath, four rooms and private bath, five rooms and bath, and in some cases a shower bath is substituted in place of the tub bath. Most of the buildings are steam heated, but in one or two cases, where specially cheap accommodation is wanted, steam heat is omitted.

It is a fact that life in one of these apartments is, the cost considered, close to ideal. It is economical, and unapproachable as far as cleanliness and environment are concerned. These rents compare favorably with those asked by owners of the most disreputable tenements; yet figuring on this basis, and furnishing all the extras noted, this semi-philanthropic association finds it can earn ten per cent. gross on its investment, which means between five and six per cent. net. The workingman living in the ordinary tenement finds

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himself obliged to buy coal to heat water, to cook and heat the rooms. This means, of course, keeping a fire going at a very considerable expense, when coal by the bucketful is about eleven dollars a ton. Furnished as they are with gas for cooking and an unlimited supply of hot water, the tenants of the model tenements can eliminate all this heating and cooking expense. They can have cleanliness without cost or trouble, and they can use gas at the time needed for cooking, and no longer. The saving is considerable.

The amount of rent asked for all these conveniences and accommodations seems almost ridiculous. The company makes it a practice to establish, as far as possible, the regular rates of the district. Two-room, steam-heated apartments range from two dollars and twenty cents to three dollars and fifty cents a week, and two rooms with a private bath can be had for three dollars and twenty-five cents a week. A four-room and bath suite can be had for five dollars and thirty cents a week. In non-steam heated apartments two rooms can be had for one dollar and sixty cents to three dollars and five cents a week, and four rooms for four dollars. When one considers that this is not for cheap, dirty lodgings, but for a little home that is full of sunshine and air, it seems that the Company has achieved a really great good.

A NOTHER side of the organization's activity is its suburban colony which, as it furnishes workingmen with small income an opportunity to possess a home and land in the country, is quite as important as the tenement side of the work, if not more so. On the outskirts of Brooklyn, about half an hour by trolley from City Hall, New York, the Company has purchased some land and established a colony that is called Homewood. What has been achieved there is briefly stated as follows: There has been built up a little village of about two hundred and fifty houses on plots varying from thirty to sixty by one hundred feet, occupied by buildings of a simple but pretty and thoroughly well-built character, the investments averaging about four thousand dollars. The streets are well macadamized, the sidewalks are paved, there are pretty lawns before each house and shade trees planted at the edges of the streets. The best kind of sewage system has been installed. In a word, a healthy pretty little community has been established, and any man who can afford to pay thirty dollars a month for house rent can become a member of this community, and be at the same time on the way to becoming an owner of his own home.

It would be difficult to find a more acceptable proposition than this for any working man or woman who cares for the country and

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wishes to own a home with grounds about it. In fact, the opportunity to own a house at such a modest monthly payment would seem almost too good to be true. Home-building schemes are only too frequently organized by unscrupulous concerns which take every opportunity to get the property back, under one excuse or another. Homewood is organized in the interest of the home builder, and every effort is made to help him meet the obligations he has taken upon himself. Where the ordinary commercial home-building company requires a large preliminary payment, this concern asks of those people who wish to become owners in Homewood a payment of ten per cent. in cash on the estimated cost of their house and grounds. On receipt of this cash payment the house is erected and the deed to it given to the home owner. He is then required to pay a certain monthly amount which will, in a term of twenty years, pay up the remaining amount due on the house, and interest on deferred payments. In its endeavor to protect the home owner and his family, the Company insures the life of a man for one-half of the price of the house. An ordinary life policy, with a twenty-year settlement provision, is taken out at an advantageous rate in a friendly insurance company, and this premium is included in the monthly payment asked from the home owner. This feature makes it almost certain that the man's family will not be forced to give up the house in case of his death.

The story of one home owner will give a good idea of how the system works out. This man, who was a foreman in a factory, became a purchaser of an eight-room house and lot at a valuation of about three thousand five hundred dollars. He was insured for two thousand five hundred dollars at his own suggestion that he was able to carry the extra expense. His eight-room house and grounds and insurance were costing him twenty-seven dollars and fifty-five cents a month, and he made his payments until he owed only two thousand seven hundred dollars. Owing to changes of conditions in his factory he was reduced to the bench by an unfriendly manager, put on half time and after struggling along for quite a period, became despondent and died. There was, as can be seen, about two hundred dollars more to pay on the house beyond the money from the insurance. This amount could, of course, have easily been borrowed on his equity in the house since he held the deed to it, but he had been insured in a beneficial order for one thousand dollars and his wife was able not only to meet the two hundred dollars obligation, but had capital in hand besides. At the suggestion of the president of the Company this extra money was placed in such a way that it would take care of all taxes for ten years, and she thus found herself in full possession of her house without any obligation.

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AS IN the case of the New York tenements, Homewood is a paying investment, and it has the same careful supervision to guarantee that its standard of appearance will be kept up. It is truly a charming place to live in. It would seem almost impossible elsewhere to get so many advantages for so little outlay.

That the public wants the kind of homes that are being furnished by this organization is evident from the fact that losses from vacancies have averaged only four per cent. and that at the present time the proportion of vacancies in all the Company's model tenements is only about one-tenth of one per cent. Surely it would seem that this system has attacked the housing problem and met it successfully, and that what it has done, though of special effect in New York, is applicable along the same lines in almost every community where there are wage earners of moderately small income. Its handling of the problem it has met is unique, though abroad there have been institutions and organizations along somewhat similar lines. In London more than one hundred million dollars have been invested in improved homes for wage earners. The work of the Improved Industrial Dwelling Company of London, which handles chiefly city property, the Artisans' and General Laborers' Dwellings Company, mostly suburban, and the Peabody Donation Fund in London, which is of a semi-charitable character and pays but three per cent. furnish by their success a suggestion of what can be done in America by the City and Suburban Homes Company or other organizations modeled on the same plan.

To anyone desiring to effect tenement legislation in any city the achievement of this association is extremely valuable as an example to point to. Its representatives appeared before the legislature in nineteen hundred and one, and were largely influential in bringing about the Tenement Law of that year. It was the showing that they were able to make before Governor Odell, according to his own admission, that caused him to sign the Tenement Law. As a result tenement conditions have improved so in New York that there are now only forty-five lives a year lost in tenement buildings, and the supporters of the law can point to the fact that since its passage not one life has been lost in a structure put up under its provisions. What the City and Suburban Homes Company has learned it is only too glad to tell other people. It is constantly giving the benefit of its experience to men erecting tenements, and frequently proffers the use of its own plans. It aims to spread as far as possible the knowledge of what can be done, and to provide as many homes as it can of the improved kind for people who need them.

SOME FRENCH AND FLEMISH TAPESTRIES FROM THE PIERPONT MORGAN COLLECTION



FROM nearly every country in Europe the wail goes up that the choicest of its historical pictures, statuary, tapestries and other rare works of art are being taken to America by wholesale, and that, if American millionaires continue to develop their already pronounced taste for the finest productions of the artists and craftsmen of bygone times, Europe will eventually have very little left but American dollars. Italy has built a high and supposedly collector-tight legislative wall around her treasures, and even staid old England is getting excited over the frequency with which her impoverished nobles yield to the golden temptation and consent to the exile of their family art treasures to the new world.

While we take much pride in the fact that we are beginning to show signs of developing an art of our own, we nevertheless retain sufficient interest in our European ancestors to feel that their work is as much our heritage as if we had never ventured across the ocean to establish the one essentially modern civilization. We are proud of our progressiveness; proud as yet of the very things which we will later disown as the crudities of childhood, but we have already reached the point where we are no longer proud of our cleverness as imitators. We have grown to want the real thing and to value it for what it is, and every year sees fresh evidences of this new discrimination in our all-embracing acquisitiveness.

Our quickened appreciation of the educational value of rare old pieces of craftsmanship, as well as of pictures and statues, is largely owing to that eager connoisseur and indefatigable collector, Mr. J. Pierpont Morgan, who has so immensely enriched the Metropolitan Museum with wonderful carvings in wood and stone, tapestries, pictures and all manner of things which speak eloquently of the life and inspiration of the ages which produced them. Mr. Morgan has a special fondness for tapestries, probably because really good examples of the art of tapestry weaving not only utter the last word in skilled craftsmanship, but also reflect with amazing vividness the great events of their times, set forth as they are with abundant details of architecture and costumes that bring before us pictures of the intimate life of each country as well as of its individual beliefs, aspirations and characteristics,—an historical as well as an artistic record of the times.

Of all the arts, the making of tapestry was most closely interwoven with the lives of all classes of the people. In the Middle Ages, pictures were mostly for church walls and statuary for public squares, but the austere stone walls of every castle and mansion were

TAPESTRIES FROM THE MORGAN COLLECTION

made gorgeous and even homelike by the "hallings of worsted" which not only kept out the draughts, but served also as books, pictures and picturesque records of the family or country, and furnished an endless outlet for the natural human desire for expression in some form of creative work. We all have pleasant visions of the lady of the castle and her maidens, weaving the color and romance of the life about them into the tapestries which formed so considerable a part of the family possessions, but, although we usually see in fancy these fair and noble needlewomen in the setting of a feudal castle, the craft is as old as our civilization, and its practice was world-wide. We find our first actual account of it in the glowing descriptions given of the veil of the temple and the curtain of the tabernacle in Jerusalem, but it had already been long established in Egypt and was brought from there through western Asia and all the Oriental countries, gradually finding its way to Europe and its fullest development in Flanders, France, Germany, England, Italy and Spain. For a long time the craft was confined to needlework, but in the ninth century the Flemings introduced into Europe the art of weaving tapestry on a loom, which soon superseded the slower and more laborious method. The old monks were among the most skilled weavers, and the fashion of hanging the walls of churches and cathedrals with gorgeous tapestries in honor of festivals reached such a pitch in the eleventh century that it called down severe reproofs from the more ascetic prelates.

During the twelfth and thirteenth centuries the progress of the art was very rapid, because with the advance of civilization came a greatly increased demand for luxurious wall coverings that not only rendered the dreary castles habitable, but also kept alive the warlike achievements of its lord and his ancestors, as well as the recollection of many a gay hunting or hawking party, or of some gorgeous festivity that added to the glory of the house. The tapestries woven in Arras easily took first place, and so far distanced their competitors that the name of the town was used to indicate the best tapestries, and ultimately came to be regarded as a mere synonym for costly wall hangings. These tapestries formed an important part of the possessions of great English nobles, but no attempt was made to introduce tapestry weaving into England until the reign of Henry the Eighth.

THE palmy days of tapestry weaving lasted throughout the fourteenth, fifteenth and sixteenth centuries and, until the tyranny of the Spaniards a most destroyed the industry in Belgium and Flanders, the tapestries of the Low Countries easily held first place. But in the sixteenth century a powerful rival arose when Francis the



From The J. Pierpont Morgan Collection

**PHAËTON BEING RECEIVED AT HOME BY HIS FATHER, APOLLO:
FLEMISH TAPESTRY BY JAN LEYNIERS, WHO DIED IN 1686,
ONE OF A FAMOUS FAMILY OF BRUSSELS TAPESTRY WEAVERS.**



From The J. Pierpont Morgan Collection.

PHAËTON DRIVING OFF WITH THE HORSES OF THE SUN: THE NUMBER OF HOURS OF THE DAY ARE INDICATED BY THE SERIES OF HOUR GLASSES.



From The J. Pierpont Morgan Collection.

LATONA BEGGING FROM THE RUSTICS FOR FOOD AND SHELTER FOR HERSELF AND BABIES: BEING REFUSED SHE IS PROCEEDING TO TURN THE RUSTICS INTO FROGS: MADE ABOUT 1600 IN AN UNKNOWN PARISIAN WORKSHOP.



From The J. Pierpont Morgan Collection.

AN UNKNOWN TAPESTRY THOUGHT TO BE A GOBELIN.

TAPESTRIES FROM THE MORGAN COLLECTION

First of France established a large manufactory for tapestry weaving at Fontainebleau, and encouraged Flemish and Italian workmen to pursue their craft in France and to teach its secrets to his own subjects. The famous Gobelin works were founded by Louis the Fourteenth in sixteen hundred and sixty-six, and put under the direction of Charles Le Brun, while soon afterward the works at Beauvais were established under Louis Huiard. During the sixteenth century Brussels easily took the lead of all Europe in tapestry weaving, but by the eighteenth century the renowned ateliers of the Low Countries had gone down before the full-grown power of the Gobelins.

The history of tapestry from the Middle Ages onward is the same as that of painting, and the earlier designs naturally were those of the illuminator and the painter on glass. But as the art progressed the greatest painters did not disdain to make their cartoons for tapestries as finished and elaborate as their paintings, and to bow to the fact that these cartoons must be submitted to the master weaver and translated into the terms of the textile art rather than copied as paintings. The subjects were taken from profane and sacred history, romance and legend, and showed a queer mixture of ancient and contemporary events. The French and Flemish tapestries from Mr. Morgan's private collection, which we illustrate here, are beautiful examples of this later development of the art. There is nothing of the archaic style seen in earlier pieces, but rather an exuberance of form and color and an abundance of detail such as rejoiced the hearts of Rubens and his followers. The French piece is a spirited portrayal of a battle scene, realistically done, but we see in all the mythological subjects the most naïve Flemish interpretation of the old Greek myths and, while we may smile at the picture of a middle-aged Apollo with a full beard and a wrinkled brow, we yet acknowledge that to the direct Flemish mind this must have been the only proper presentment of the parent of Phaëton, as such a well-grown son could hardly belong to the beautiful and ever-youthful sun god. If it seemed all right to painters to depict Greek gods and goddesses as respectable and substantial Flemish burghers and matrons, dressed either in the prevailing mode of their time and country or in a very Flemish interpretation of what Greek costumes might have been, it was not for the tapestry weaver to assert his right of translation in the direction of making his tapestries more realistic. So it is that these solid figures, ludicrous as they may seem in relation to one's preconceived ideas of celestial Greeks, are much more valuable to us of this day than if the workers had been more imaginative and less honest in recording their own times.

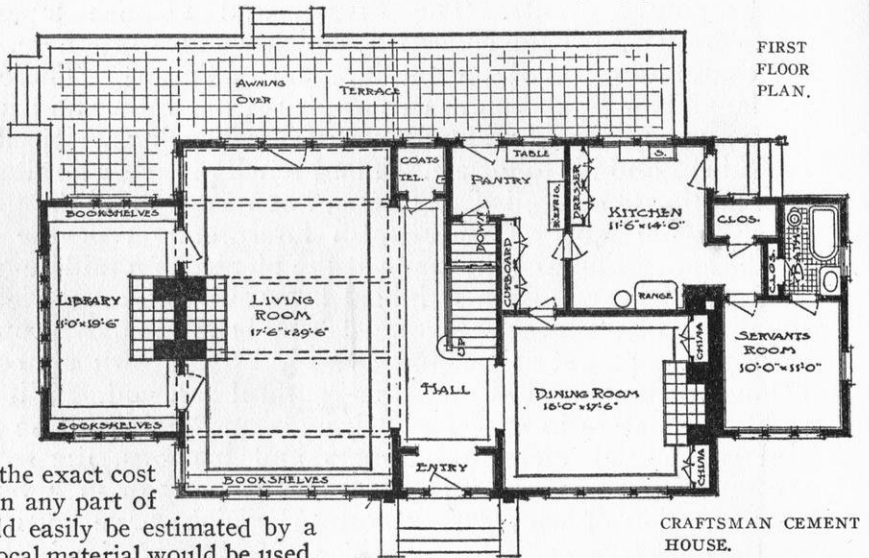


TWO CRAFTSMAN HOUSES, BOTH TO BE BUILT OF CEMENT ON METAL LATH

WE feel that in the two cement houses published in this issue we are giving to our readers two of the most successful designs that have yet appeared in the Craftsman house series. Neither one is a very cheap house, for the bungalow, as nearly as we can say from a rough estimate, would cost in the neighborhood of \$7,500 to build, and the two-story house could hardly be done under \$12,000. This, however, is merely a tentative estimate, as the prices would vary greatly with the cost of labor and material in different localities. By careful study of the list of materials which we prepare and will send on request, the exact cost of either house in any part of the country could easily be estimated by a local builder, as local material would be used.

The two-story house, owing to the complete balance which is maintained in the design, is slightly reminiscent of the old Dutch Colonial houses, although it has not a single feature that could be said to be even derived from this style. It is essentially a modern house, and also essentially a Craftsman design. The walls are cement on truss metal lath, and the roof is made of rough red slate with a tile ridge. The chimneys are of red brick, and the gutters and leaders are all copper. One particu-

larly striking feature of this house is the use of cement hoods over the windows and the main entrance. These hoods are constructed in the same way as the walls, the metal lath being laid upon the rafters underneath and then cemented on both sides in the regular way. The brackets that support the hoods are of wood. A wide terrace, which may be partially covered with an awning, extends the entire width of the house at the back, and has steps leading down into the garden. In addition to this the extensions at either end of the house give room for sleeping porches which are

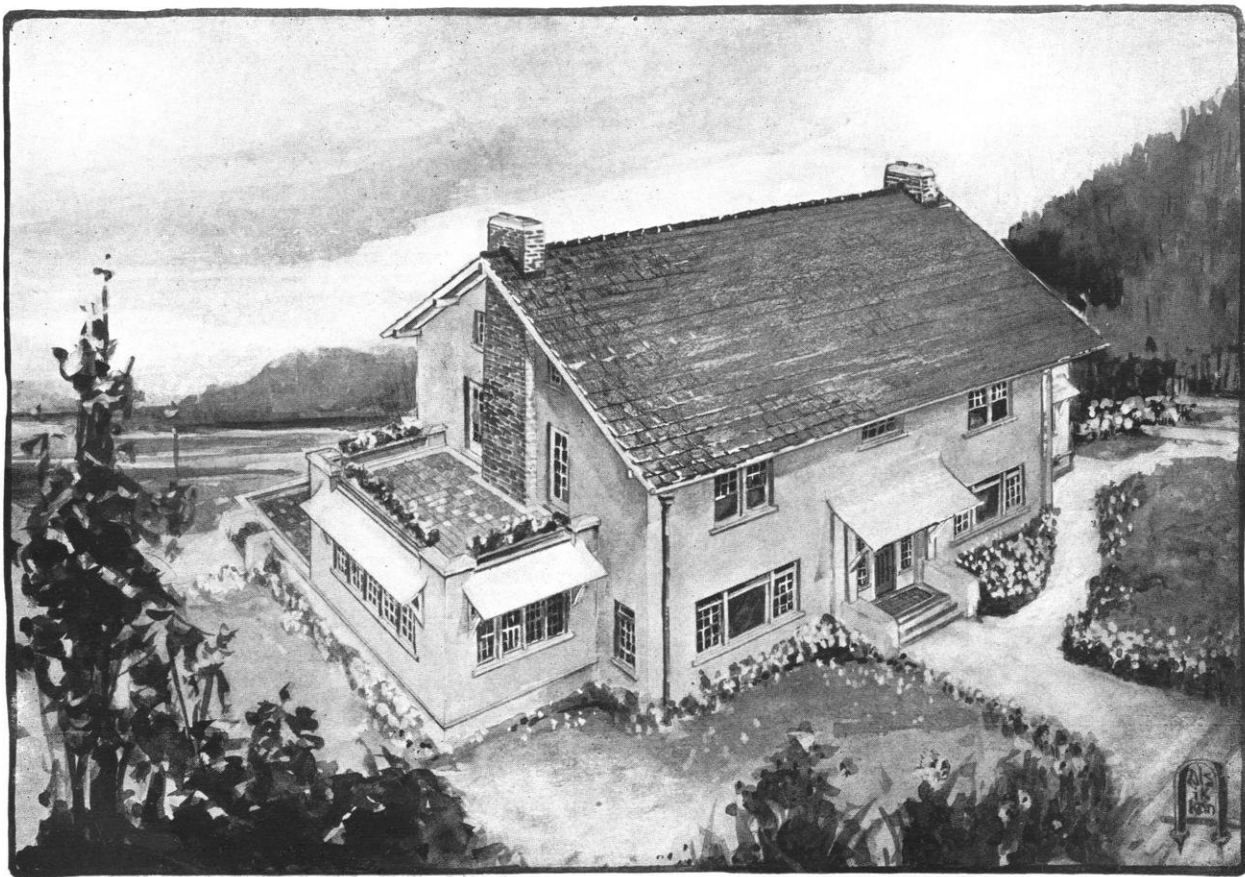


FIRST
FLOOR
PLAN.

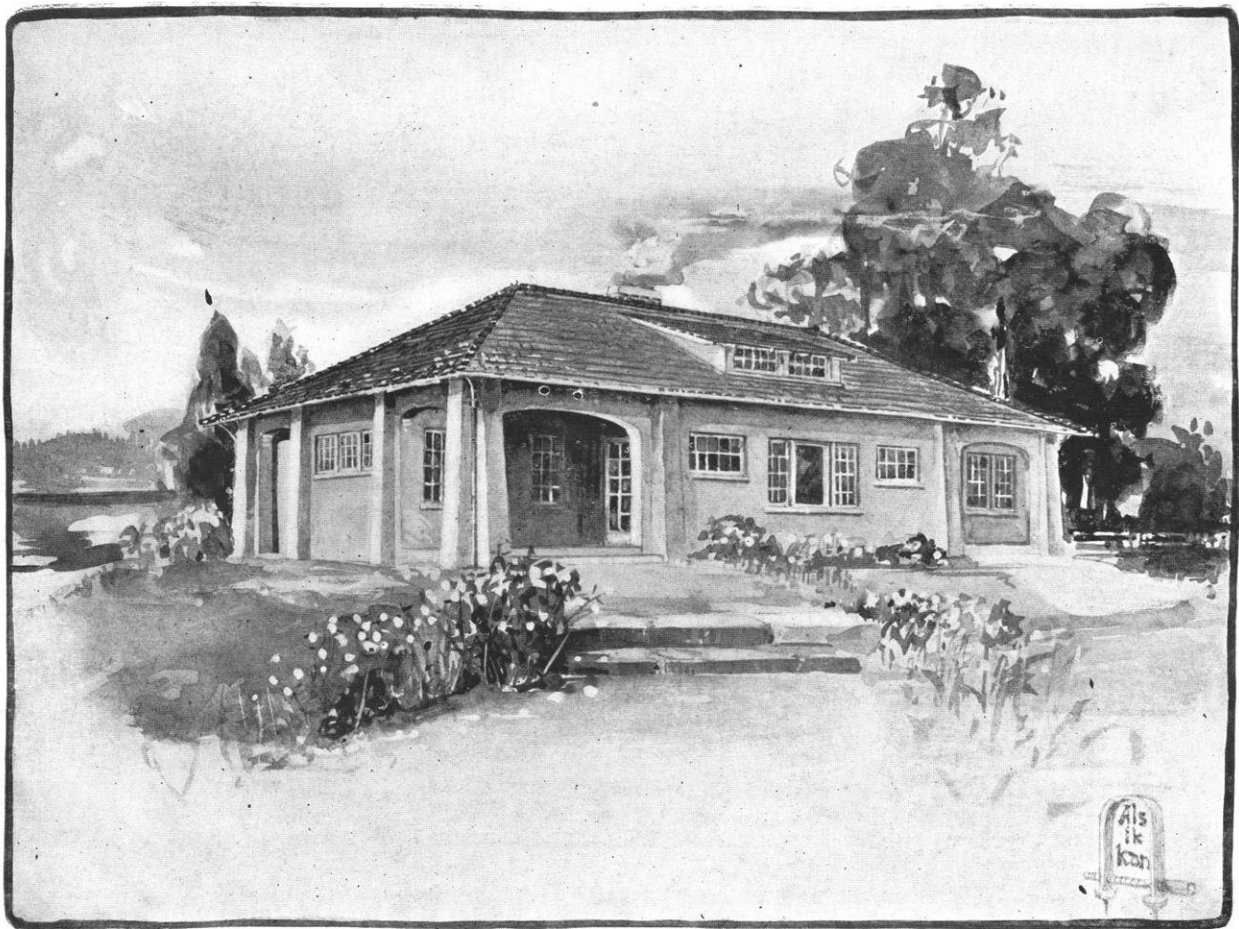
CRAFTSMAN CEMENT
HOUSE.

sheltered by the low cement parapets with their flower-boxes, and are floored either with red cement marked off into squares or with red ruberoid, which has the same dull brickish color and is soft and pleasing to the tread, besides being very durable and, of course, waterproof. The terrace at the back is floored with red cement, so that there is plenty of warm color about the house to contrast with the gray cement.

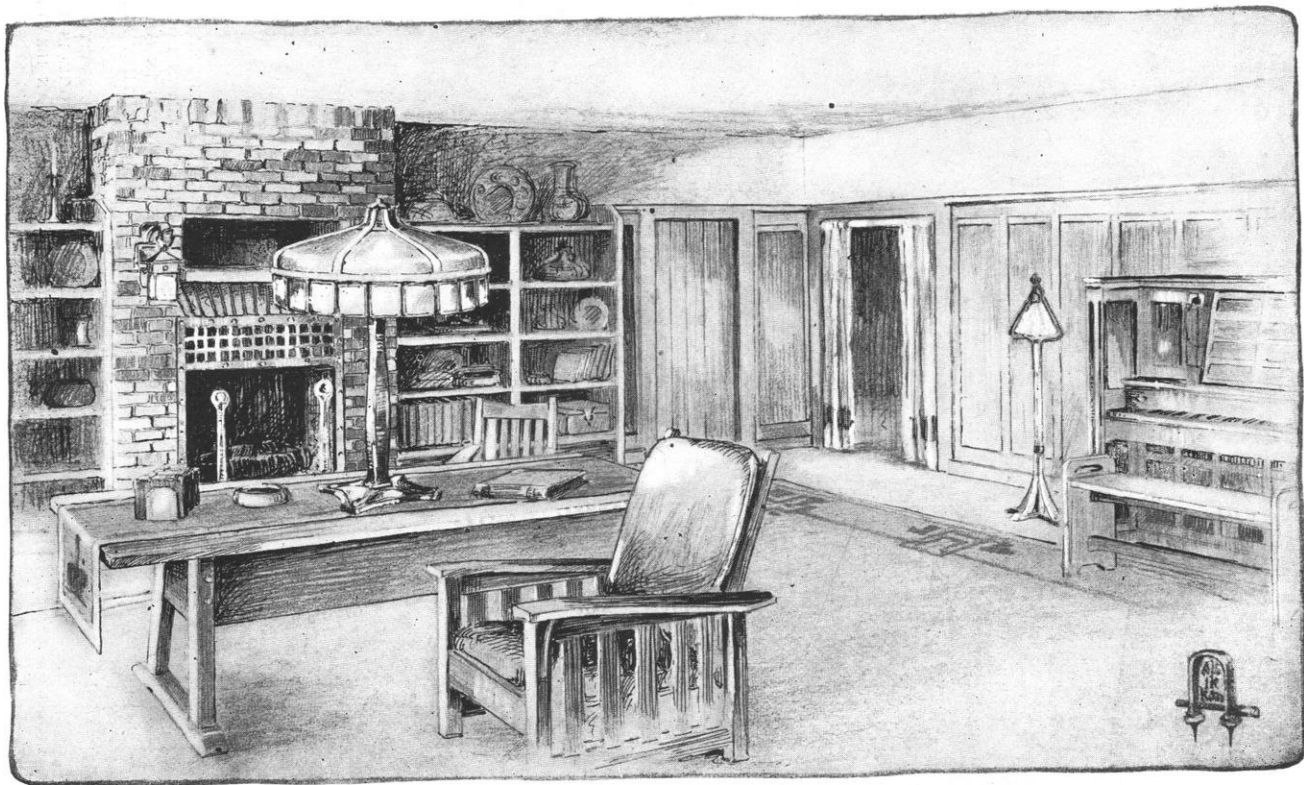
The placing and grouping of the windows is entirely characteristic of the Craftsman



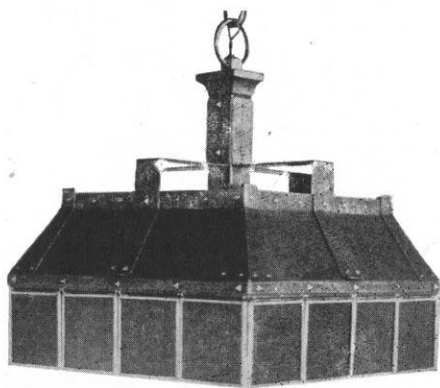
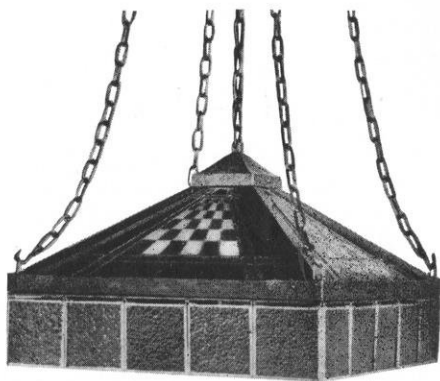
TWO-STORY CEMENT HOUSE WITH RED SLATE
ROOF, TERRACE AND TWO SLEEPING PORCHES.



CEMENT BUNGALOW IN THE CRAFTSMAN STYLE: A
SMALL HOUSE WITH A GREAT DEAL OF ROOM IN IT.



LIVING ROOM IN THE BUNGALOW, SHOWING
FIREPLACE AND OPEN CABINETS.



SOME CHARACTERISTIC LIGHTING FIXTURES THAT COMPLETE THE DECORATIVE SCHEME OF THE CRAFTSMAN HOUSES. ALL ARE MADE OF HAMMERED ANTIQUE GLASS IN COLORS THAT HARMONIZE WITH THE ROOMS IN WHICH THEY ARE PLACED, AND ARE FRAMED IN HAMMERED COPPER. THE TWO LARGER FIXTURES ARE MEANT TO HANG OVER A LIBRARY OR DINING TABLE WHERE A CONCENTRATION OF LIGHT IS REQUIRED. THE LANTERNS CARRY OUT THE CRAFTSMAN IDEA OF LIGHTING IN UNITS, AND ARE MEANT TO HANG SEPARATELY IN WHATEVER PARTS OF A ROOM LIGHTS ARE NEEDED.

CEMENT CRAFTSMAN HOUSE

designs, and is very decorative. As is shown by the floor plan, the house is flooded with air and light from all sides, as the greater part of the outside walls, especially on the lower story, is given over to the windows. The small entry leads into a hall which is really a part of the living room, as the opening into that room extends the whole length of the hall on one side, the division line being marked only by a long ceiling beam or girder which affords support to the lesser beams that cross the ceiling of the living room. The staircase, therefore, is made one of the structural features

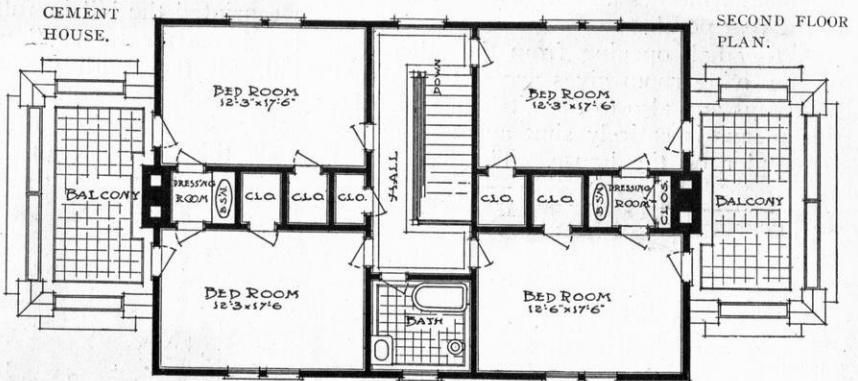
of the living room, and the small space at the far end of the hall is utilized as a closet for coats and wraps, and also as a telephone booth. The chimney at this end of the house serves for two fireplaces, one in the living room

and the other in the small library which opens out of it. This library would serve equally well as a sun room, for its walls are almost entirely glass. The windows are set high, allowing for book shelves beneath. These run the whole width of the room at either end, and if needed could be placed also below the windows in the outside wall. The same low shelves are used across the entire front of the living room, affording ample space for books on the lower shelves and for flowers and pieces of metal and pottery, as well as occasional groups of books, on the top shelf, which comes just below the window sill.

On the other side of the hall is the dining room with its central fireplace flanked with a china closet on either side. Almost the entire front of this room, like that of the living room, is taken up with a group of windows. The fireplace occupies the center of the wall space, because it is needed to close the vista across the hall from the living room. In order to do this it will be necessary to carry the flue up for a way and then horizontally to the chimney, which must also be utilized by the kitchen range. This bend in the flue does not at all impair the drawing qualities of the fireplace, but

rather improves the draught than otherwise.

A swing door from the dining room opens into the pantry, which is equipped with a large cupboard for dishes, a work table and a refrigerator. It communicates with the kitchen by a swing door, and an outside door leads to the terrace, for convenience in serving meals out there in the warm weather. The arrangement of the kitchen is as convenient as that of the pantry, and the servant's room and bath open out of a recess in the kitchen. This provides comfortable accommodation for the maids, entirely separate from the rest of the house.



The arrangement of the second story is economical to a degree. There are four bedrooms, and the space between is utilized for closets and dressing rooms in such a way that not an inch of room is wasted. The bathroom and hall occupy a strip across the center, and glass doors from all four bedrooms lead to the sleeping balconies.

The one-story bungalow is meant, of course, for a small family, as it has room for only two bedrooms, but the arrangement of the interior is so compact that the maximum of room is afforded within the space enclosed by the outer walls. The materials used are the same as in the larger house, that is, the walls are of cement on metal lath, with a roof of rough red slate and ridges of tile. The low, broad, sturdy effect is heightened by the use of buttresses, which support the wide-eaved roof and give strength and dignity to the lines of the wall. This house also has ample window space. Two small recessed porches at one end of the house serve respectively as entrance porch and outdoor dining room. A glass door leads from the entrance porch directly into the living room.

The whole front of this room is taken up with the central group of windows and the

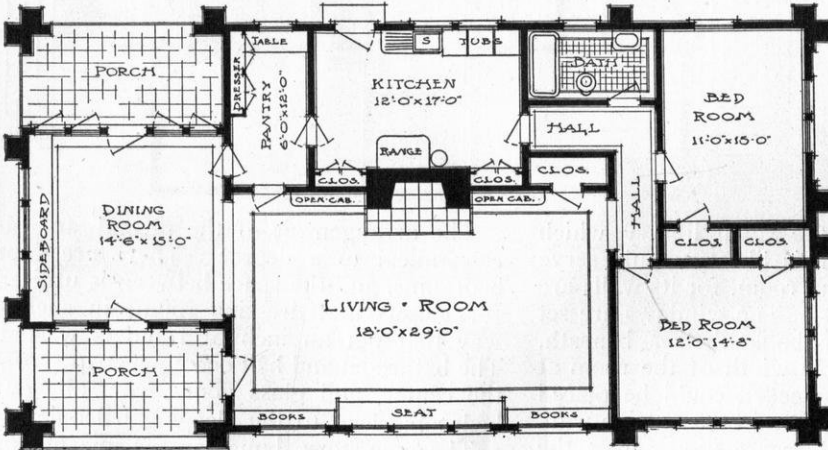
CEMENT CRAFTSMAN HOUSE

CONCERNING THE MILL BILLS

casements set high on either side. A window seat is built below the middle group, and bookcases occupy the remainder of the wall space to the height of the casements. On either side of the fireplace is an open cabinet for ornaments, curios and the like. The dining room, as is nearly always the case in a Craftsman house, is really a recess in the living room. A sideboard occupies the whole of the outside wall, with three casement windows set high above it. A glass door leads to the front porch, and the whole of the rear wall is taken up by casement windows and a glass door leading to the rear porch.

A tiny hall opening from the other end of the living room gives access to the two bedrooms and also to the kitchen, which by this means is entirely shut away from the remainder of the house. The bath is so

WE announced last month that hereafter we would add to the description of each Craftsman house a complete estimate of the materials required to build it, as by this means we could furnish to anyone intending to build the data for estimating accurately the cost of putting up the house in his own locality. This seems to us a much better plan than to give an estimate of the cost of building, as prices of material and labor vary so widely in different parts of the country. Last month we printed the bill in full in the magazine, but hereafter we shall make out the mill bill, together with the specifications, and hold them at the disposal of anyone who sends for the plans of the houses. We make this change because we find that printing the mill bill in the magazine takes up more space than we can afford to give it and, in justice to the readers who may not be interested in the particular house designs published in any one number, we think it better to devote this space to more generally interesting matter and to have the mill bills printed separately



BUNGALOW FLOOR PLAN.

placed that it is accessible from both bedrooms and from the kitchen.

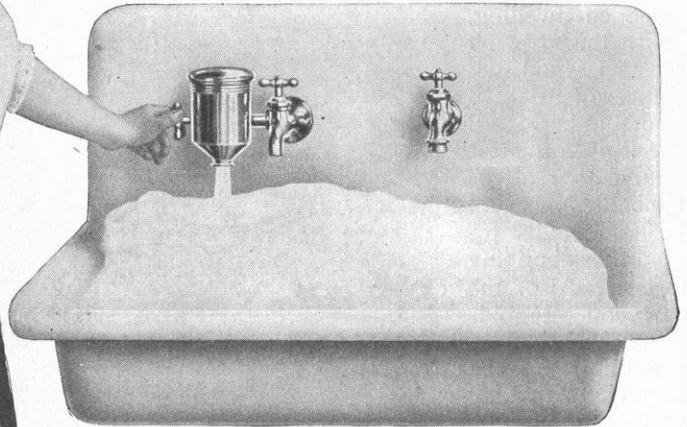
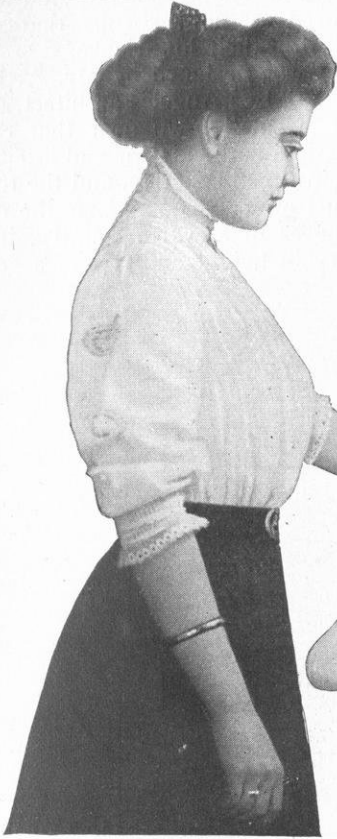
The arrangement of this cottage is such that the housemistress is practically independent of servants, for it would be an easy matter to take care of the house herself.

As the servant problem is getting to be more of a vexed question each year, this is an important thing to be considered in the planning of a house. In fact, every Craftsman house is designed with this in view. We strive to place the rooms so that the kitchen and pantry shall be as conveniently and compactly arranged as it is possible to manage, and the remainder of the house as simple and free from cumbersome and unnecessary features as a camp might be. It is easy to do this without sacrificing any beauty or home comfort, and it is of the first importance that it should be done.

and sent to any subscriber with the house plans upon request.

Also, we will give with pleasure any other information that may be needed to make quite clear our ideas regarding the building, decoration and furnishing of Craftsman houses. We have many times given in the magazine schemes for decoration, formulae for finishing woods and walls, hints as to draperies, metal work and other accessories;—in fact, suggestions for a complete scheme of furnishing. It would be unnecessary and undesirable to repeat these instructions with every issue and in connection with each different house, but we are ready at any time to supply them to home builders who may find them helpful in solving their own special problems in building, finishing the woodwork, decoration and furnishing.

Simply Turn the Faucet and Get Thick, Hot Suds



ACTUAL PHOTOGRAPH

The "RICHMOND" Soap Saver

The "RICHMOND" SOAP SAVER puts an end to sloppy sinks—smeary soap dishes—slippery cakes of soap and slimy hands.

In the Laundry, the "RICHMOND" SOAP SAVER puts an end to the needless rubbing which wears out clothes before their time. It gives a suds which dissolves the dirt, which a soap when used by hand can never do. Its suds, being scientifically proportioned, wash freely from the clothes and leave no residue of soap to rot the delicate fabrics.

In the Kitchen, the "RICHMOND" SOAP SAVER puts an end to the drudgery of dishwashing. Simply place dishes, silver, glassware under its creamy suds for an instant, then just rinse and wipe.

The "RICHMOND" SOAP SAVER puts an instant automatic end to waste; to

unsightly soap dishes; to the nuisance of using up the odds and ends of soap. A single turn of the faucet gives you a handful of delightful creamy suds.

The "RICHMOND" SOAP SAVER does not in any way interfere with the hot water faucet, and can be easily attached to it.

It gives you, instead, *two* faucets—one for clean, hot water—the other for thick, hot suds.

Each "RICHMOND" SOAP SAVER is guaranteed to operate perfectly. The reservoir is five inches in height and three inches in diameter, and the valve and fittings are of the very best type. The material is of brass throughout and is triple nickel-plated and highly polished.

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Two factories at Uniontown, Pa.—One at Norwich, Conn.—One at Racine, Wis.

CONCRETE HOUSE FOR WARM CLIMATE

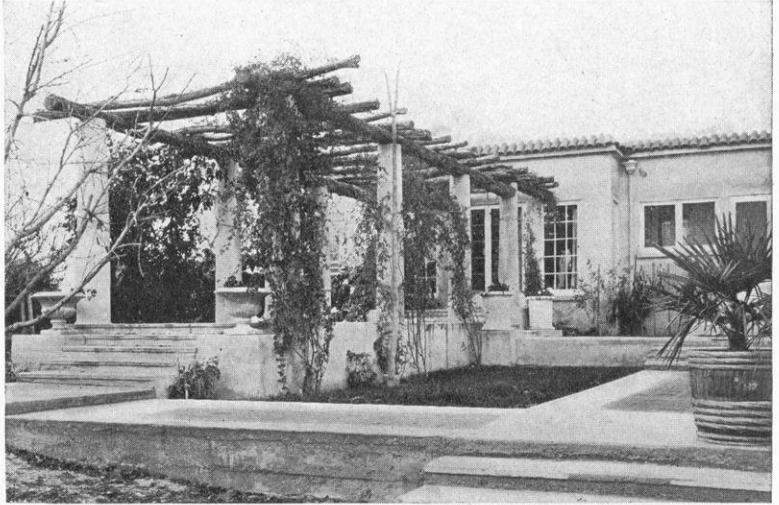
A CONCRETE HOUSE DESIGNED FOR LIFE IN A WARM, SUNNY CLIMATE: BY CHARLES ALMA BYERS

THE belief held by many architects that concrete is the building material of the future seems to be gaining ground, judging by the number of concrete houses that are being built and the designs that are being developed with special reference to this construction. This has been the country of the wooden dwelling, but with the growing scarcity of wood and the consequent high price of lumber of all kinds, it is a matter of course that attention is being more and more directed toward other building materials. Also, the use of concrete bids fair to bring in a totally different type of architecture which may be reminiscent either of the Italian villa or of the old Mission architecture of California, but is nevertheless something that is developed with special reference to modern needs and has a beauty of its own.

In California the concrete house has al-

the Mission, it is equally well adapted to life in a warm and sunny climate and surroundings of trees and shrubs that are almost tropical in their luxuriance.

This house was designed by Mr. Arthur Rolland Kelly, a Los Angeles architect, and was built in a small town near that city. The construction, both exterior and interior, is of solid reinforced concrete, and the total cost came just under \$6,000. Like the majority of houses in a warm country, it is but one story in height and covers a good



CONCRETE PERGOLA ENTRANCE.

deal of ground, although it contains only six rooms, with a spacious basement underneath and a large screened porch, practically an outdoor living room, at the back.

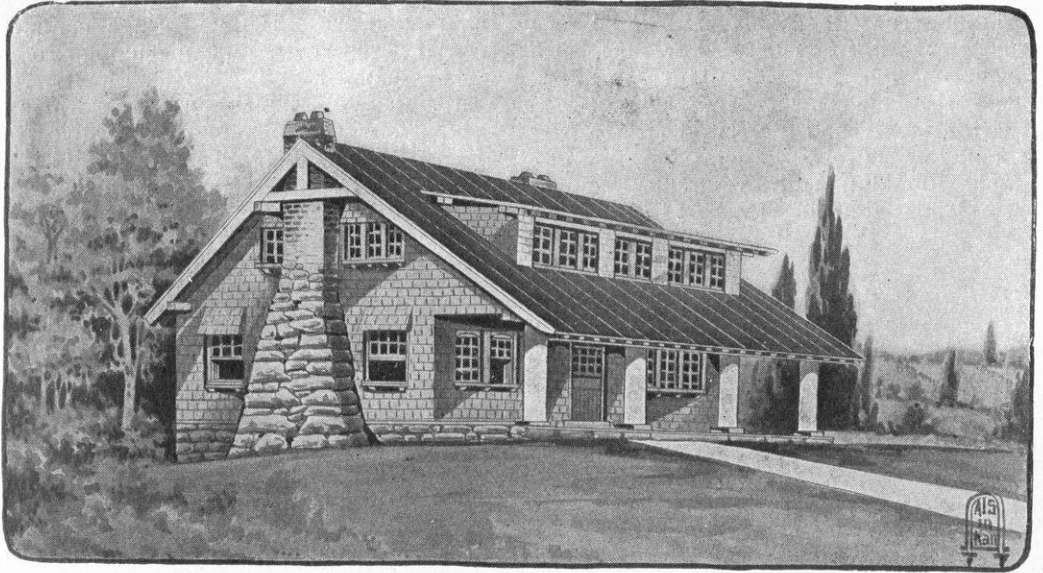


Mr. Arthur Rolland Kelly, Architect.

CONCRETE HOUSE IN LOS ANGELES.

most invariably been modeled upon Mission lines, but the cottage shown here is much more suggestive of the Italian villa and, while not as interesting in some ways as

Being placed on a broad and deep lot, so that it has plenty of elbow room and is well back from the street, the house has just those surroundings which suit best its type



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No other roofing possesses the artistic qualities of Ruberoid.

Beautifully subdued reds, browns and greens add a rare color effect to any dwelling.

And Ruberoid colors are lasting. They will neither fade nor wash out. Because they are part of the roofing itself—impregnated into the fibre.

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So pliable is Ruberoid that it lends itself readily to the deft handiwork of Craftsman artisans. Every curve and angle of a roof can be followed without injury to its texture.

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CONCRETE HOUSE FOR WARM CLIMATE

of architecture. Seen from the front, it is embowered in large pepper trees which form an arch of lacy foliage. The lawn in front is unbroken by flowers or shrubbery, forming a smooth sweep of turf on either side of the wide cement walk which leads to the front steps, and there branches to pass around the house on either side. A small simple fountain, with a circular cement basin, is placed in the center of the lawn on either side of this walk. A mass of shrub-

upon which the overhead construction rests. Climbing roses are trained over all these pillars and will in time form a complete roof of green, a fragrant midsummer room.

The house has a frontage of fifty-two feet, but with its plain massive form and the flat sunken concrete roof, it gives the effect of covering much more ground than it really does. As the roof is sunk below the upper edge of the walls, the latter are finished with a coping of red tile which blends admirably with the deep warm cream tone of the concrete exterior of the house.

The arrangement of the interior is very simple, care having been taken to give as much openness and freedom as possible to the living rooms. The front door opens directly into the living room, and beyond is the dining room, separated from it only by a broad arch. To the left is the library, and back of this is the kitchen with a large pantry and a screened porch. To the right are two bedrooms with a bathroom and two large closets between. The arrangement of the rooms is such that one standing inside the front door

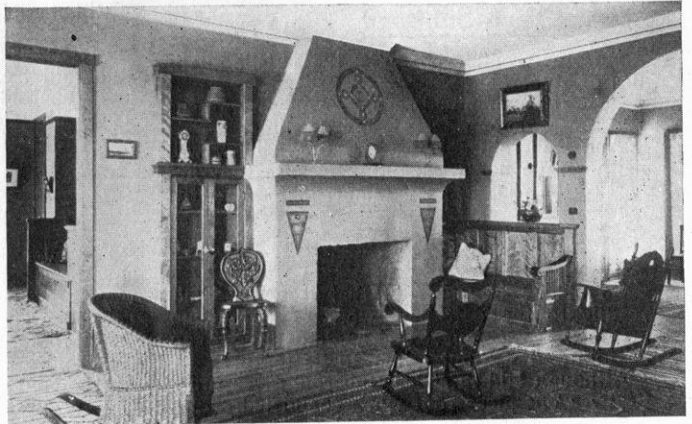
may look through living room and dining room into the pergola at the back, making the flowers and fountains seem almost a part of the house, and add to the sense of space.

bery close to the house relieves the severity of the plain concrete walls, and connects the building with the garden around it. The steps, which are very broad and shallow, giving a stately effect to the approach, lead up to a terrace floored with cement and enclosed by low concrete parapets. On either side of the step and enclosed by the parapets a small space of open ground is planted with flowers, so that the effect of bloom and foliage is brought almost into the interior of the house. The small portico shelters a part of the terrace, and within this again are boxes and jars of tropical plants.

Another concrete terrace extends from the back of the house fifty feet into the garden. This terrace is sheltered by a pergola made of eucalyptus trunks with the bark left on,—the rustic effect showing in sharp contrast to the square cement pillars



CONCRETE TERRACE AND PORCH PILLARS.



LIVING ROOM IN CONCRETE HOUSE.

As reinforced concrete is used not only for the outside walls, but for the partition walls, the ceiling, the floor supports, the basement walls and flooring and also the

To the builders of homes:

Experience has doubtless taught you the futility of expecting to find any central heating system free from certain inherent faults.

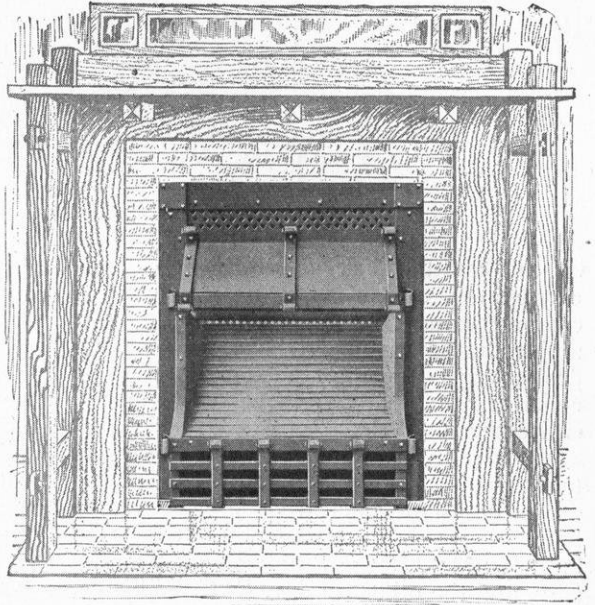
You have learned that the systems commonly employed for house-heating are more or less "inflexible."

In other words, fifty per cent. of the time you have either a feast or a famine of heat.

In severe weather it is possible to be comfortable; but the coming of cool mornings and evenings and warm days means shiver at breakfast and bedtime or swelter through the day.

And this is a condition almost impossible to alter when the heat is generated by a central plant.

As a matter of fact, before the introduction of the Reznor Reflector Gas Heater, it could not be ameliorated without inconvenience to a marked degree.



The mission style of the Reznor Reflector Gas Heater

REZNOR

The Original Reflector Gas Heater

So the Reznor has been eagerly accepted as an ideal solution of a vexatious problem by hundreds of home builders, because it affords the widest possible range of heating and each room can be equipped with an independent heating plant, controlled absolutely by the turn of a valve.

The Reznor can be used wherever gas—manufactured or natural—is available for heating purposes.

It is markedly economical of fuel, and wonderfully efficient, because equipped with a type of burner that converts every atom of the gas into heat.

Moreover, it is the only gas heater that actually does reflect heat.

Its flame is the deep, rich yellow of the illuminating gas flame—and no other flame can be reflected.

Since the introduction last year of the two styles of Reznor grate heaters (one of which is illustrated above) thousands

of this type have been sold—not only for all-winter use in city homes, but for bungalows and cottages wherever gas can be conveniently had.

The various types of the Reznor Reflector Heater are now in use in more than half a million homes; and the yearly increase of sales is evidence of the Reznor's splendid efficiency.

Built into the fireplace the Reznor becomes a permanent and sightly fixture, and it is as lasting as the house itself.

Take up this matter at once, if you are building, or if you are remodeling your home.

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But do not accept a heater that looks like the Reznor, in general appearance, as the Reznor. Every genuine Reznor has the name stamped in the metal of the back.

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Kindly mention The Craftsman

TWO SEASIDE COTTAGES OF CONCRETE

furnace pipe, the house is absolutely fire-proof throughout. The interior walls are plastered and tinted, and the little woodwork that is used is of fumed oak.

TWO SEASIDE COTTAGES BUILT OF CONCRETE

AN unusual and interesting form of concrete construction is shown in some little seaside cottages or bungalows that have been built by The Gilbert Building Company of Philadelphia. The idea is that of Mr. Gilbert himself, and the sincerity with which he has carried out the principle of giving to a concrete house the form of having been molded rather than built, has done a good deal toward showing the possibilities of concrete as a material to be used for the entire house.

We give illustrations of two of these cottages, which are in a manner typical because they show so clearly the principles of both design and construction. One was built for Mr. George Braidwood at Atlantic City, and the other for Mr. R. C. Williams, Jr., at Strathmore, N. J., between Atlantic City and Cape May. Both were designed by Mr. S. D. Hawley, a Philadelphia architect with an independent point of view.

The charm of these cottages is their absolute fitness to their seaside surroundings. Both are built on the beach, and both seem to belong to the sands and to stand solidly against the ocean winds. In Mr. Braidwood's cottage there is a decided suggestion of the old Egyptian feeling, especially in the square tapering columns that support the roof in front where it extends over the veranda. Mr. Williams' cottage is more reminiscent of the old Mexican adobe houses still to be seen in California. Both buildings have walls, floors and roof made entirely of reinforced concrete, inlaid with tiles of brick. In the case of Mr. Williams' cottage the use of inlay on the exterior is very striking, giving a gay and almost barbaric effect that is well suited to seashore life in the summer. The Braidwood cottage is more severe, almost all the decorative inlay work having been reserved for

the interior. The interiors of both cottages show walls, floors, overhead beams and chimneypiece of the concrete, which is merely scraped with a stiff brush while somewhat "green," to give it a soft matt surface.

The form of construction varies but little in these bungalows. Some have basements and some are built with the single story. Some have double curtain walls of metal lath with an air space between, and others are built with walls of solid concrete. Whatever the form of construction, the buildings have proven entirely free from dampness both inside and out,—a fact owing to the waterproofing compound which fills all pores and voids in the mass. This compound comes in a paste-like form and is mixed with the water used in wetting down the sand and cement. The one necessary thing is that the sand be perfectly clean, as it is impossible to waterproof mud. The waterproofing compound forms crystals which not only make the mass absolutely impervious to dampness, but also help to make it a non-conductor of heat or cold.

The roof slabs are about two inches thick and finished smooth. These are, of course, waterproofed and are regarded by the builders as forming the ultimate test of the waterproof quality of the concrete. In one



MR. BRAIDWOOD'S SEASIDE COTTAGE.

of the houses stones were used in the lower part of the chimney, probably with the idea of decreasing the possibility of the concrete cracking from the heat. It has since been found that had a larger quantity of the waterproofing compound been used, the stones would not have been necessary except for the purpose of affording more interest to the construction by a variation in

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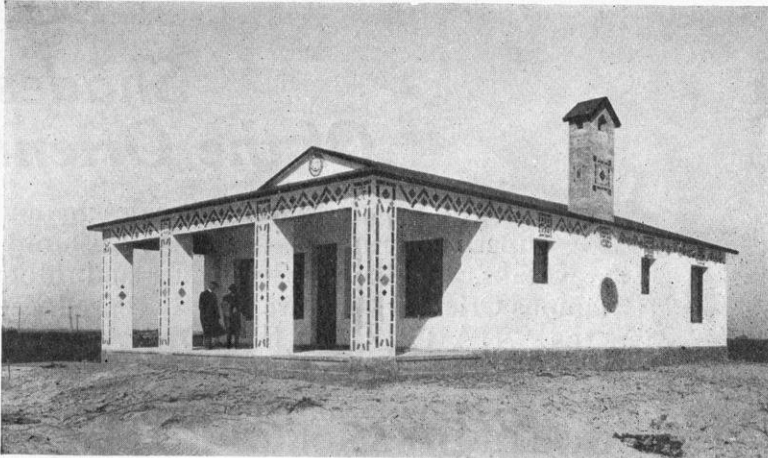
New York City

TWO SEASIDE COTTAGES OF CONCRETE

the material used for the structural features.

While it is quite possible to paint these concrete cottages, most people prefer to leave them in the natural tone, especially when the concrete is made of the beach

course, the lumber used for the forms is of the very cheapest kind and can be used over and over again, and at the seaside the making of concrete is so easy that it seems to be the natural material, just as wooden



SHOWING ORNAMENTED CONCRETE HOUSE.

sand, as the harmony of the building with its surroundings is then complete. By using granite sand for the interior aggregates, and washing the concrete with a weak solution of acid when the boards are first taken down, a beautiful surface can be obtained. The concrete can be colored either by coating or in the mass without interfering with its structural or waterproof qualities. Most people, however, prefer to gain a decorative effect by the use of inlaid tiles or bricks rather than by coloring the concrete. This inlaying is very easily done. When the walls are to be inlaid, either the tiles themselves or blocks just the same size are fastened in the wooden forms in the right position, and the concrete poured around them. On the ceiling beams the brick or tiles are laid in the bottom of the form and the concrete poured in around and over them.

These cottages, substantial and comfortable as they are, and absolutely fireproof, are comparatively cheap to build. Of

construction would be in the woods or a stone house in a rocky country. Fortunately, also, concrete finds itself at home in almost any surroundings, for with the lessening of our wood supply and the constantly increasing cost of timber, all indications are that concrete will be the building material of the future. This is partly due to its tremendous development under pressure of the demand for suitable casing for the walls of tall steel-framed buildings, so that every year brings it more into prominence as a safe, fireproof and almost indestructible material for building.

This being the case, it is but natural that the extended use of concrete should bring



INTERIOR OF SEASIDE COTTAGE.

into being a new form of architecture where frank admission is made of the fact that walls, pillars and all structural features are poured into a mold instead of being built up.



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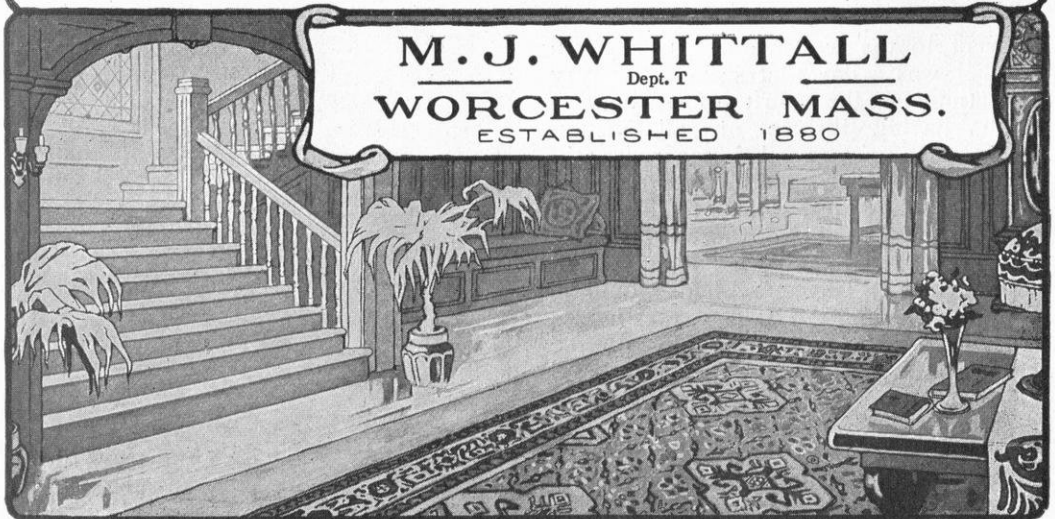
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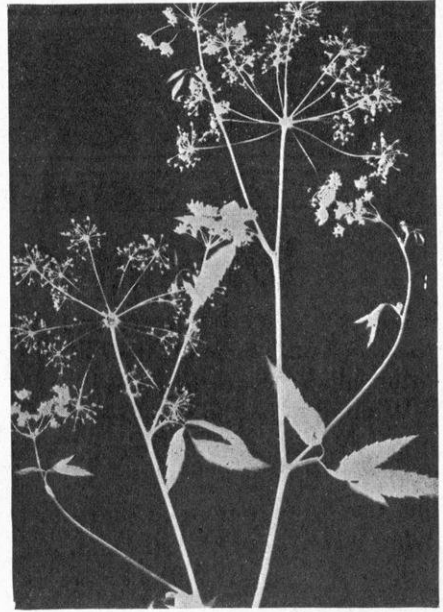


PHOTOGRAPHING WITHOUT A CAMERA: BY EVA DEAN

DID you think that to be a photographer you must own a camera, a dark room and a collection of developing trays, and that you must waste appalling numbers of expensive films before you learn how?

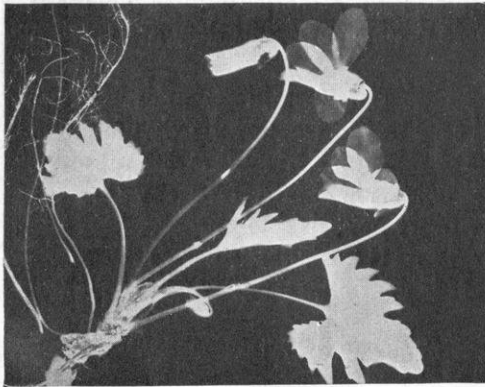
Did you ever take a trip to the woods or the seashore and wish you could carry home with you some little picture of it to crowd under the rim of your mirror to remind you of a happy day in the dull ones that might follow? Or was it a thought of the pretty things you might have made for Christmas that caused you to wonder again about the cost of a camera, a dark room and an uncertain quantity of films? And you might have had the pictures without the camera or films, as you will soon see.

that all who care to will be able to give pleasure to themselves and their friends by this means. Many pretty ways of using the little pictures thus made will suggest themselves to one who is working with them,



QUEEN ANNE'S LACE IN BLOOM.

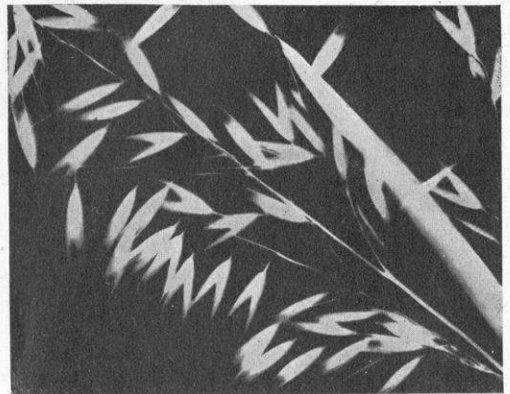
such as cards of greeting, valentines, place cards, or calendars; in the latter case each month could be represented by some plant appropriate to it. The method, as described in this article, will be adapted to the use of blue-print paper, since that is the simplest



VIOLET, WITH ITS ROOT.

I went to the woods one afternoon in May. It was a day that seemed the very incarnation of the spirit of spring, as though, having thrown off all encumbrances, she stood revealed, eager, breathing in a thousand tiny bodies on every side. The camera, however, seemed to shrink before the responsibility of portraying such joy. Translated into black and white, all the little dancing leaves and buds would be lost in a solid mass of foliage, and it was they who spoke most eloquently of the scene. Finally, yielding to the modest good taste of the camera, the flowers were permitted to speak directly for themselves, and—so it has happened—several of them have finally found their way onto these pages.

The process of photographing flowers without a camera is very simple, and the purpose of this article is to describe it so

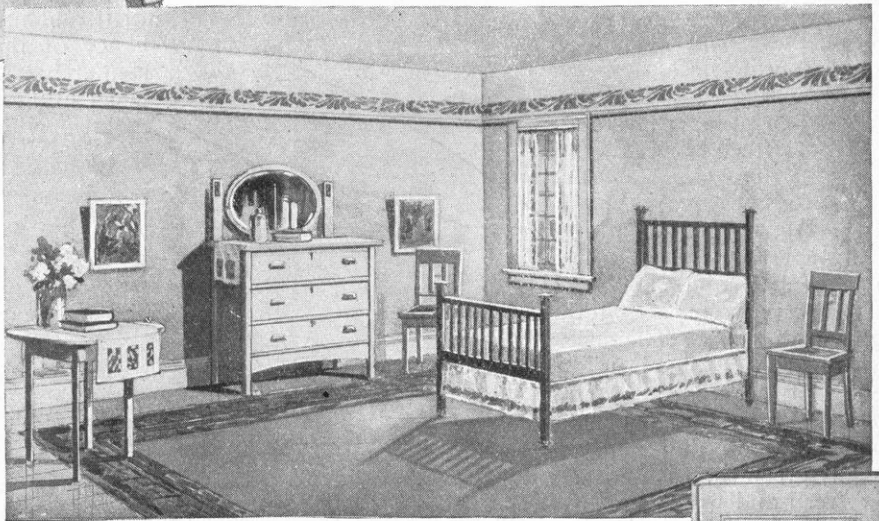


SPRAY OF OATS.

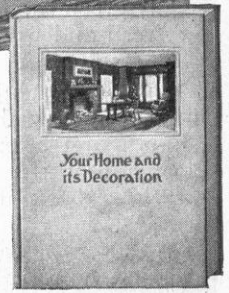
to handle and also the least expensive of the photographic printing papers in the market, and, too, its dark blue color is almost universally liked. After mastering the handling of blue prints, many will doubtless



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PHOTOGRAPHING WITHOUT A CAMERA

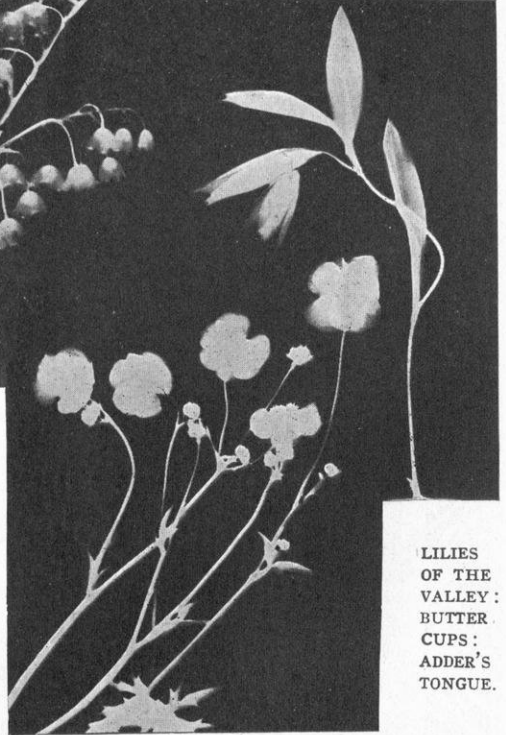
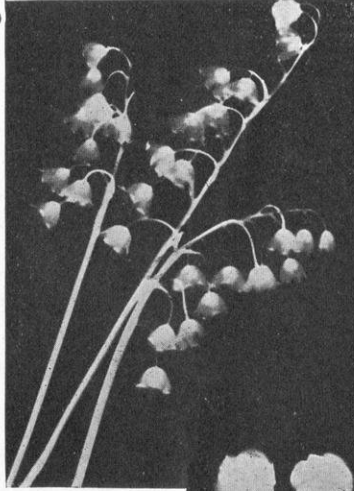
wish to experiment with other kinds of paper, so as to get pictures of different colors. Most other papers, however, have to be "developed" or "toned," or both, after being printed. Full directions for handling each one will be found in the package containing these papers.

The outfit necessary for photographing without a camera is: A printing frame, costing from fifteen cents upward, according to its size, a sheet of plain glass cut exactly the size of the frame, and some blue-print paper. The paper comes in tin tubes, and should be carefully protected from the light at all times. The sensitive, or printing, side is a light yellow or greenish yellow color. When the paper is found to look dull and decidedly greenish, it is probably not fresh and would not give good results. A newly purchased package of old paper can be exchanged at any shop for fresh.

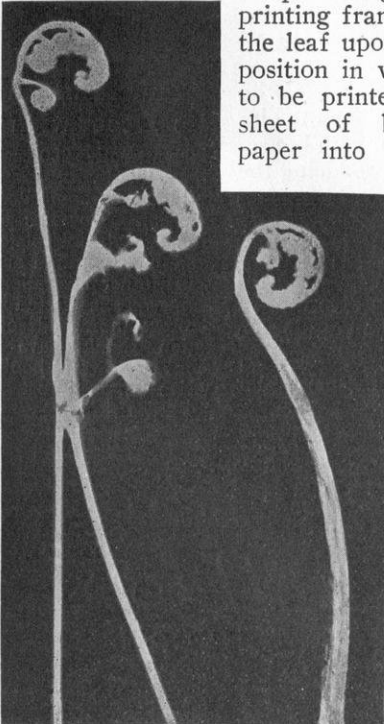
For a first attempt, it would be best to select a beautiful leaf, so as to begin on something that is uniform in texture. Place

the piece of glass in the printing frame and lay the leaf upon it in the position in which it is to be printed. Put a sheet of blue-print paper into the frame

with its sensitive, or yellow, side next to the glass, and the leaf between it and the glass. Do this in as dimly lighted a place as is available, for the light that reaches the paper before it is in the frame, or after it is taken out, will dull it and injure the brilliancy of the print. Immediately after laying the paper in the frame, fasten it down with the wooden



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SUITED TO
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PAPER
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back, and then turn the frame over, exposing the glass to the direct rays of the sun.

But very few trials will teach even the most timid beginner how long to expose the paper. A definite rule cannot be given, as too much depends on the strength of the light and the particular paper used. The parts not covered by the leaf will at once begin to darken, finally taking on a purplish tinge, when the printing will probably be found to be sufficient. It is possible, however, to print too long, in which case the background will stay purplish and not turn blue when it is taken out of the frame and put into water.

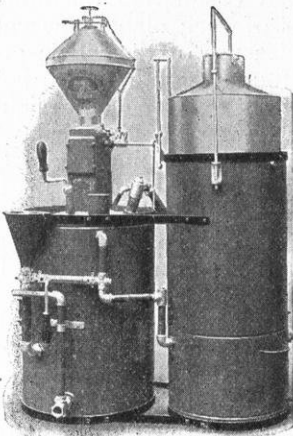
When it can be done, the prints should be placed in water as soon as they are taken out of the frame, plunging them in quickly face downward. Care must be taken to handle the picture only by the waste edge of

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REMEMBER—The finishing touch to all your home building effort is **LIGHT**—therefore don't spoil everything with a puny, gloomy light! Install **ACETYLENE**—costs little—means much!

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(See "THE CRAFTSMAN" for January, 1910)

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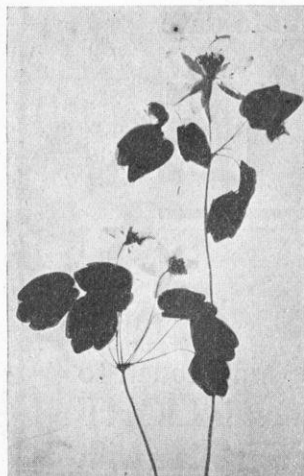
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PHOTOGRAPHING, WITHOUT A CAMERA

the paper, as, being chemically prepared, even the secretions of the skin will be enough to spot it and ruin the result.

The water of the bath should be changed at least half a dozen times, allowing the prints to stand in it a number of minutes before each change. When possible, it is better to use running water, letting the prints remain in it for at least three-



ANEMONE: POSITIVE PRINT.

quarters of an hour. This washing is done to remove all chemicals from the paper, for if any are left in, the pictures will change color in a short time. If the printing should be done where no water was accessible, the prints could be laid between the leaves of a blank book and kept from the light until possible to wash them.

leaf and darker backgrounds. Success in printing must be a matter of experience.

If a plant has a woody stem which cannot be pressed flat in the printing frame, shave it down with a knife; otherwise its round shape will admit the light beneath it and it will look as fine as the stem of a maidenhair fern. Any flower having a thick center, such as dogwood, should be treated in this way. A section of a bud will print to look like a whole bud, while the round bud itself would have been crushed out of all semblance to its natural shape.

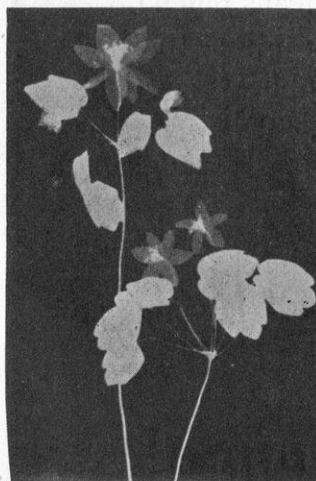
Perhaps a word may not be out of place here with regard to other papers than the blue print because, although more difficult to handle, it is possible to get much more detail with them than with blue print. Many of these papers print best at night, by artificial light, and very quickly. But to get the finest possible results with them, several things have to be considered. In discovering and conquering the individual characteristics of each plant, however, lies the keenest pleasure of the whole process.

It will be found that the green coloring matter of leaves is very opaque to light, and by the time a flower has been printed long enough to show the veining of its leaves,

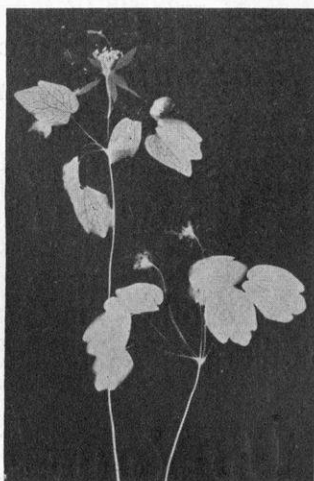
the blossom itself and the tender stems will probably all have disappeared. To avoid this, as soon as the picture is printed sufficiently for the blossoms, paste bits of paper on the outside of the glass, covering all the thinner portions, and thus allowing the leaves to be printed sufficiently without eating out the more delicate parts. It is not necessary to cut the paper the shape of the parts to be covered, as after a certain amount of exposure the background is as dark as it can become, and longer printing will not intensify it. But if the picture has not been exposed long enough for the background to reach its maximum

darkness, the bits of paper will show as spots on the print. Experimenting is the best teacher.

Another thing to be guarded against is the overlapping of one leaf upon another in the printing frame, for two layers of the green coloring matter will be more than the light can penetrate, and a white spot will result. If the picture has been printed long



ANEMONE: NEGATIVE PRINT.



LONG PRINTING FOR DETAIL.

The results obtained by this process will be seen to be more like silhouettes than pictures; but after a little experimenting it will be evident that a great deal more than a silhouette can be obtained by careful printing. The veining of the leaves, and even the details of the blossoms, can be made out. In general, a longer printing will give such detail as the veining of a

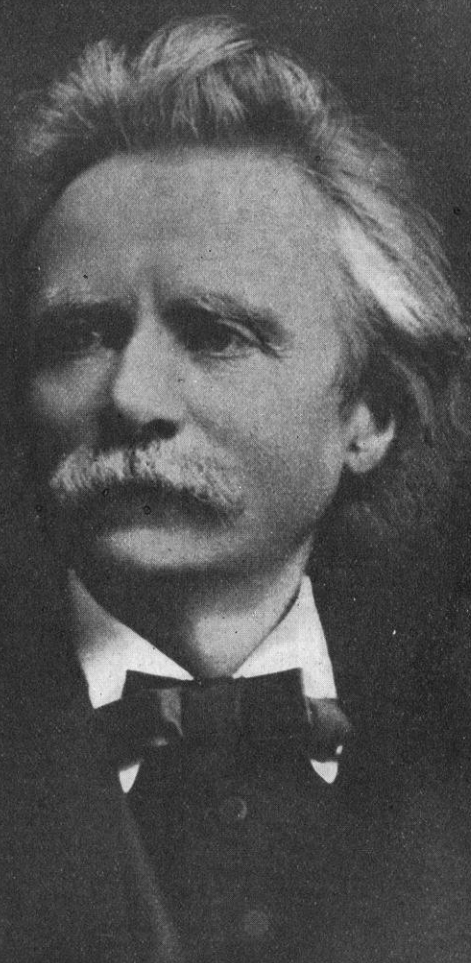


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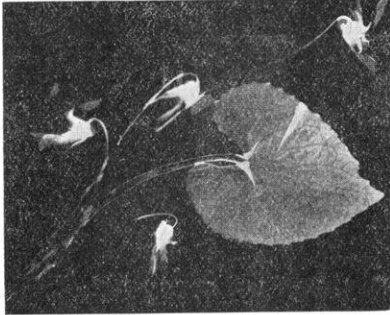
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PHOTOGRAPHING WITHOUT A CAMERA

enough to get detail in the rest of the leaf, this white spot will be a blemish.

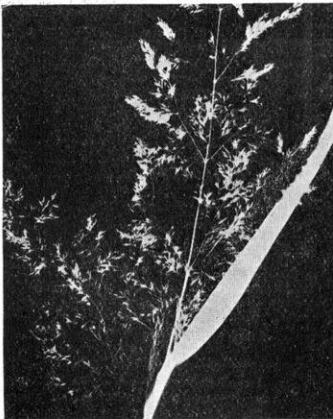
Wild azalea may combine most of the difficulties likely to be met with in the process. Their long stamens and the thin, pale extremities of the flowers require but a very few moments to print. The stem end of the flower, of a deeper red, should have more time, for it is covered with a soft fuzz that seems to deceive the rays of light as to its real boundary, while the leaves require a still longer printing than even the thick por-



VIOLETS CAN BE USED IN CHARMING WAYS FOR STENCIL DESIGNS.

tions of the blossom to accomplish the right result. The woody stem has to be shaved, a thing not easy to do in this case without loosening the attachment of the flower.

It has been noted that these prints come out more or less as silhouettes. In the case of a white flower without its leaves, such as lily-of-the-valley, that effect is the natural one, but often a delicate, pale blossom with a dark leaf will print an absolute negative, —its light flower dark because of the thin-



THERE IS NO LIMIT TO THE BEAUTY OF GRASSES PHOTOGRAPHED WITHOUT A CAMERA.

ness of its petals, and its green leaves white because of their thickness. Although the pictures are very suggestive and satisfying in this way, it is sometimes possible to get a positive from one of the negatives that will

come nearer reproducing the natural conditions than a negative does. Place the first print in the printing frame with its face upward, or away from the glass, and, laying a fresh sheet of paper down upon it, print the whole as was done with the flower itself. The light will have to penetrate the thickness of the first print, and its action will of course be retarded, but one half of the back of the frame may be safely opened at a time without disturbing the paper, and in this way the progress of the work can be watched as well as through the glass. As the print will fade greatly in the bath, it must be made a great deal darker at the start than is desired when finished. In this positive the background and the flowers will be light, and the white leaves of the negative dark, although on account of the blurring influence of the paper through which the



SEAWEED IN ENDLESS VARIETIES MAY BE PHOTOGRAPHED FOR DECORATIVE DESIGNS.

light must pass the second print may not be as clear as the first one.

Sometimes, in planning the prints for a special use, it would be convenient to have a white space left on them for a greeting, a calendar, or a name. This may be arranged for by placing a thick card of the desired shape in the printing frame with the flower, and thus incorporating it as a part of the picture. The ways seem endless, however, in which the prints can be used. A collection of silhouettes from the old home flower garden will please the most satiated receiver of Christmas gifts. A puzzle game can be made for a student of botany by combining parts of different plants in one print to test his skill and discernment. A game for children can be arranged by making a collection of the silhouettes of leaves for them to guess, and incidentally to learn. Or, reversing the fate of the Imperial Cæsar, who, "dead and turned to clay, might stop a hole to keep the wind away," the commonest weed by the roadside could glow down in

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We believe that if all the advertisements in THE CRAFTSMAN were omitted, the readers would feel a decided loss. Wouldn't you?

We believe that a well-selected number of reliable advertisers, displaying their products in a readable way in the columns of THE CRAFTSMAN, is one of the valuable features of the magazine. Don't you?

Doubtless there are certain stores in your locality which you have discovered best suit your needs. It has taken years and many unpleasant experiences to eliminate the undesirables. In THE CRAFTSMAN we try to give you the desirables without the unpleasant experiences. We do this by focusing our effort in soliciting on advertisers whom we know to be the most worthy of your patronage, and excluding those whom we know to be unworthy.

It is our aim that not only shall our advertisers be honest and their goods reliable, but that, where a question of taste is involved, those making the most meritorious designs be chosen.

Most of our readers feel a certain loyalty toward THE CRAFTSMAN. They are not merely readers, but helpers in spreading the Craftsman doctrine of better homes, better art and better living. When we have asked a question like the one we ask here, there have always been many willing to take the time and trouble to reply without further reward than the knowledge that they are helping us to make a still more useful magazine.

Won't you be one of those to write us? Tell us what your experiences have been in answering Craftsman advertisements. Tell us if Craftsman advertisers have not furnished you with valuable ideas. Tell us how they have helped to make your home more attractive. Tell us if you think the advertisements are a valuable feature of THE CRAFTSMAN. Tell us if you think Craftsman advertisements more interesting and more to be relied upon than those you see elsewhere. Ask us where you can obtain materials you do not see advertised in THE CRAFTSMAN. We will try to furnish the information promptly. Drop us a line, even if it's only a postal, and do it before you forget.

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A GARDEN FOR THE FIRST YEAR

benign radiance from the panels of a candle shade upon the heads of the very family who had fought its existence all summer.

But whether from the candle shade, the calendar, or the corner of a mirror, the little prints will give no one such delight as the one who makes them, to whom, quite apart from their beauty, they will speak in treasured memories of some day in May.

A GARDEN FOR THE FIRST YEAR: BY VIVIAN BURNETT

PEOPLÉ who are building houses too often take it for granted that they cannot have any sort of a garden the first year, that they must be content with a house in a bare lot, surrounded by unpicturesque stretches of soil, if nothing worse. Most houses, in fact, do go through their first summer circled by the débris of the carpenter, the plasterer and the plumber. This is all wrong, and is the result of not taking up the question of a garden soon enough. The house and its grounds should form a unity, and no house can be properly planned without some idea in the owner's mind of what the garden is to be. Especially should the grades, the roads, paths and terraces be well considered at the very beginning, before the foundation of the house is actually commenced, or great trouble, possibly expense and disappointment, are likely to ensue. The proper way to evolve a garden is to begin when you design your house, and achieve it as far as you may while you are building the house. As for giving up the idea of having a garden the first year, you certainly need not if your house is being built during the fall and winter. It is only a matter of knowing what to do and when to do it, then with a little thought results that are surprising can be obtained.

For the sake of your garden-to-be, you should make every effort to persuade the builders to restrict building materials and waste to as small an area as possible, and if you are successful in this you will be able to get a fine start at least in a part of your grounds by putting in a great many plants in the fall. You will not be able to plant anything very near the house, of course, and will be forced to rely on one season's growth.

There are two things to be kept in mind in planning your garden for the first year.

One is to obtain a quick temporary effect and the other a permanent growth as quickly as possible. Here, as in most projects, the question of expense enters. If you are able to pay large prices you will be able to get fine immediate effects by buying large plants from a nursery. It is possible that you may be lucky enough to have good-sized trees and possibly some shrubs already in your garden; though very few, especially those who build in suburban sections, have this good fortune. If you go to the nurseries for trees and shrubs, what you can get merely depends upon the length of your purse. You can have a tree forty feet high if you will pay three or four hundred dollars for it. But by using a little wit and some money you can have a luxuriant growth, excepting the large trees, that will, even the first year, make your grounds seem a perfect bower.

You can call upon both annuals and perennials,—that is, the plants that are sown and blossom in one year, as well as the plants that will survive the winters, and spring up year after year without a special invitation. A Craftsman garden should depend largely upon perennials, because they require so little care, but the first-year garden can draw with good results upon the annual plants. Here again the question of expense enters. You can raise your perennials, if you wish, from seeds bought at five cents a packet; but if you do, you will in most cases get but scant foliage and few flowers during the first season. Yet it is the most delightful way to do it, for you have the pleasure of watching the plants from their beginnings, and of doing the whole thing yourself. If, on the other hand, you wish to get immediate effects from your perennials, you can buy plants of moderate size from the nurseryman at about twenty-five cents apiece, with a surety that they will make a great show and blossom considerably the first season. You can also buy annuals already started.

If you find it possible to start your work in the fall, you should begin the first of September to think of what perennials and bulbs you intend to plant. For a first-year garden bulbs are a great help, as they will give you results in the early spring months when flowers of any sort around the bare-looking house will be welcome. Buy daffodils, tulips, iris, hyacinth and lilies-of-the-valley in as large quantities as you can afford. Try to coax the builders away from

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A GARDEN FOR THE FIRST YEAR

the outside edges of the plot, and plan to make beds there. Stick your bulbs thickly in these beds, and also bury them in every spot that you think will stand a chance of escaping the struggles of housebuilding. It is surprising how large a space a single blossom will decorate. If you have decided to buy perennial plants from the nurseries, a great many of them can be put in during the fall, thus getting a start during the early spring months that will bring them to rich foliage before the summer has really begun.

As the main idea in your first-year garden is to remove any sense of bareness from the place, choose among your perennials a large proportion of high-growing ones, such as hollyhock, foxglove, the newer sorts of larkspur and hyacinth candicans. These will grow high enough to have almost the effect of shrubs, and it is in the shrub department a first-year garden is likely to be weak unless the owner has bought large specimens from the nurseries. Among the less tall perennials, phlox and hydrangea paniculata will make a great showing. The bell flowers (*campanula*), columbines and the platycodons make good thick bushes with plenty of blossoms in the first year, and will therefore prove valuable. In this section the list of good things is very long. For the edging of borders what are known as moss pinks produce in the early spring a tight mass of bloom in all colors that will keep a border plot from seeming bare while the other flowers are on their way to blossoming.

You can count on roses, if you buy reasonably large plants, to give you plenty of bloom in June of the first year, especially if you plant them during the fall, but they will reward you for outlay and labor even if you put them in as late as March and April. If you wish a climbing rose on your porch, get one of the newer sorts of white, pink or red rambler. They can be relied on to produce from ten to fifteen feet of growth during the first year, if well started plants are put in, and to give a mass of small blossoms.

One of the most important considerations is your lawn, and to get the best and smoothest one you should have a free hand to work on it during the fall. It should be plowed and manure worked in, so that the winter frost and storms will break up the earth and put it in the best condition for rolling and seeding down early in the spring. The best kinds of grass seeds to be had now, if sown quite early in the

spring,—say the latter part of March,—will produce a good stand of grass by June, and a joyously satisfactory lawn before the end of the summer, if properly cut and watered. This makes unnecessary the old and expensive process of sodding, though in cases of steep slopes, where the grass seed will not stand or where the rains are likely to produce a washout, you will find it still necessary to use some sod.

How early you are to get results from your annuals depends upon how earnest you are in the matter and how much time you are willing to expend. The way to get ahead of the season is to buy your seeds early, and about the last week in February plant them indoors in little seed pans or "flats." The flats are merely boxes of any reasonable size, about four inches deep and containing about three inches of good soil well firmed down. The seed is sown in rows about two inches apart, straight furrows having been made to facilitate this operation, and covered very thinly by sprinkling fine soil, preferably through a sieve. Then the earth is watered with a spray, great care being taken not to wash it from the seed. This is best accomplished by placing a piece of bagging or other coarse cloth over the box and watering through that. The flats should be placed in windows where they can get plenty of sun, and, as the weather gets warmer, aired occasionally. They require regular watering, but too much water is as bad as too little. When the plants become large enough to pull, they should be thinned out, giving those that remain an inch or so of space in which to grow. Later they should be transplanted to the garden, or if they grow too much before all possibility of frost is past, they should be put into small pots, berry boxes, tomato cans, or anything handy as a substitute. By starting the seeds at just the proper time, however, this intermediate transplanting can be avoided, though it is beneficial rather than otherwise in its effect upon the plant's growth.

One of the most valuable annual plants for the first-year garden is the castor bean. This grows most luxuriantly, with large decorative leaves and a little white flower. It is extremely serviceable because it helps to fill in the gap made by the lack of fast-growing shrubs. If this is started in the house during March it will reach a growth of from four to six feet by the middle of August, making a bush quite as broad as it



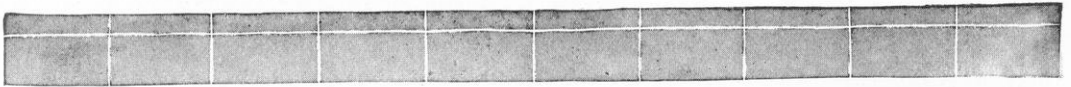
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A GARDEN FOR THE FIRST YEAR

is high. Some varieties reach ten feet. An excellent effect can be obtained by massing castor bean plants and using them as a background for smaller flowers. Two plants that will be of great use are golden glow (a hardy plant) and cosmos. Golden glow is an extremely luxuriant grower and throughout the summer produces prolifically gorgeous yellow blossoms somewhat like small chrysanthemums. It will reach six to eight feet. Cosmos, especially if started indoors, will reach by the late summer four to six feet in height, and through the fall and until frost will produce lovely shell-like blossoms in a large variety of shades. Its feathery foliage is one of its greatest charms. No first-year garden can afford to be without either of these two plants.

The cannas also come as a great help to the first-year garden. They have long, broad leaves of interesting colors, striped and variegated. The plants have recently been developed to produce the most delightful orchid-like flowers in many shades. There are cannas which will grow from six to ten feet high, and as they blossom continuously from early summer till frost, they will if well cared for make a show extremely valuable. Another tuberous-rooted plant that will give quick results is the dahlia. It is especially worth while, because it is a late summer-and-fall-blooming flower, and forms a tall, thick bush. Still another helpful plant in this class is the gladiolus, which throws up tall, lancelike foliage with blossoms that last for many weeks.

Having dahlias and cannas and gladioli involves some small trouble, because if the roots are to be saved they must be dug up and stored during the winter, but they are more than worth it, however short the time you can spare for your garden may be. The fine old sunflower must not be forgotten. The gigantic sorts that grow eight to ten feet high could be used to form a high screen or hedge around the place. Among the smaller-sized annuals, nasturtiums can be depended upon for luxuriant growth and blossom. Poppies, which grow from seed, will give interesting summer bloom, and asters should, of course, be included. The choice, indeed, is almost limitless. What annuals you plant really depends upon personal taste and what color scheme you wish to carry out in your garden.

In the first year the decorative grasses are of great assistance. They grow from

seed, and make splendid clumps five to ten feet high. The *eulalia japonica* and *eulalia variegata* are the best in this class. In the fall they produce large plumelike heads that decorate the lawn far into the winter.

Excellent quick results can be had from vines, and there is a wide choice. One of the most remarkable of all growing things is a recent introduction from Japan known as the kudzu vine. It will easily grow thirty or forty feet in a year when it becomes well established, and will do well even in the first year when grown from seed. It has large decorative foliage, covers well and has interesting rosy purple blossoms in August. Another good vine is the cups and saucers vine, or *cobæa scandens*, which will grow almost as fast as the kudzu vine. The moon flower is a quick grower and produces large white fragrant blossoms that open at night. Then, of course, there is the scarlet runner, of which a very good variety, recently developed, is called the butterfly runner. Any of these started along an unsightly fence or by the pillars of a porch will produce a most luxuriant effect before the summer is over.

With the hardy plants we have spoken of as a beginning, the garden will be well started for permanent effect. Small and inexpensive shrubs, such as *forsythia*, *syringa*, *deutzia*, *spiræa*, etc., can be placed along the boundaries of the property where eventually they will be making their growth while the castor beans and other temporary plants are making the show.

In the matter of trees, it is best for the Craftsman gardener to buy as large ones as he can afford at the very beginning. It is tedious business waiting for trees to grow. The best of the quick-growing trees is the silver maple, which in six years, starting from a good nursery plant, will make under good conditions twenty-five feet in height. The willow oaks will do practically as well. Among the evergreens the Norway spruce grows from one to one and one-half feet in a year, and the Colorado blue spruce grows almost as quickly. Among hedge plants the California privet is a hardy and quick grower and most satisfactory from every point of view, and small plants of it can be bought very cheaply. Poplars are extremely rapid of growth and inexpensive. For this reason they are usually popular, but they are really undesirable because they begin to shed their leaves very early and cumber the lawn and the garden during the latter months of the

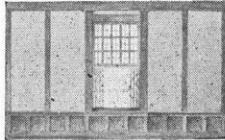
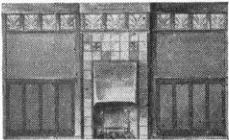
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WILLOW BASKETS THAT SHOW CRAFTSMANSHIP

summer, when it should be looking its best. If the home owner can afford it, a few specimen evergreens, such as arborvitae, hemlocks, cedars and spruce and a few deciduous trees, such as maples, especially the Japanese cut-leaf variety, willows and dogwoods should certainly be bought the first year.

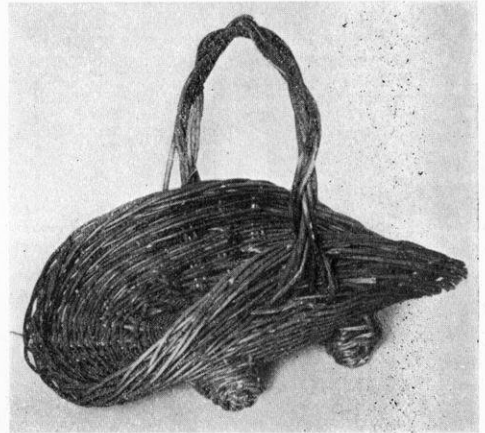
Obtaining a luxuriant garden about your house the first year depends primarily upon knowing what you want to do and getting started at it as early in the fall as possible—although it is not absolutely necessary to start before the spring. You must give your garden every possible chance to do its best after it is set out, and that means you must be prepared to keep the weeds from interfering with the plants, which must be well watered and furnished with occasional doses of fertilizer—the liquid kind is best. Your best gift to your garden is the trouble you take in preparing the soil. Get plenty of well-rotted manure, spade the earth deeply to a depth of at least two feet, and work the fertilizer in thoroughly. This, in combination with the liquid preparation used locally later, will make good growth. In regard to watering, this caution should be given. Water only when necessary and then water well. Otherwise the roots of the plants reach up toward the surface of the earth rather than down, and suffer more during drought.

WILLOW BASKETS THAT SHOW THE TRUE SPIRIT OF HANDICRAFT

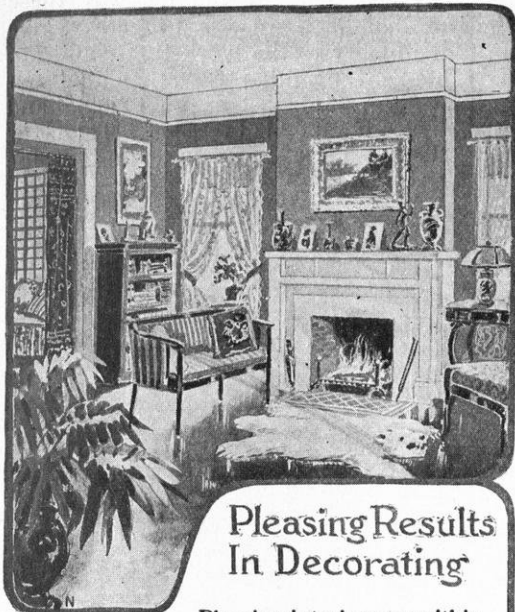
SOME years ago a man who had it in him to do unusual things began making baskets because apparently there was nothing else for him to do. He was the son of wealthy parents, but the odd one of the family. His brothers were all successful business or professional men, but this one man, besides possessing a temperament that did not take kindly to working in harness, was stone deaf, and for a while life was pretty hard for him. He was not in any sense a business man, but rather a poet and a dreamer, whose nature sought expression of its own ideals. His deafness shut him out from most of the activities of life, and his nature disinclined him for what was left. He was shielded from the world during his boyhood, and when he reached manhood he found that the world was too strong for him to grapple with. He

married and was happy in his own home, but the ordinary ways of making a living seemed difficult for him to follow.

He had one asset, however, that counted for more than he knew. He was skilful with his hands and he had a feeling for line and form that sought expression whenever he tried to make anything. He had never learned any craft, but he liked to tinker at things and make what appealed to him. One day he began working with slender, pliable willow withes in the effort to make a basket. He knew nothing whatever of basketry, but the idea interested him sufficiently to induce him to keep on working until he got a method of his own and could shape the willow as he chose. He made one or two crude baskets; then better ones, and then one day he suddenly wove a basket



so beautiful that a friend who was able to appreciate such things bought it. Other friends saw it and asked him to make baskets for them, and so he established a little market among his own acquaintances, which gradually grew until people from different parts of the country were sending to him for baskets. His wife helped him with the work, and he got together several boys of the neighborhood who learned how to handle willow as he wished to see it handled, and the little home workshop flourished until it attracted the attention of the heads of a large manufacturing concern, who saw the possibilities in this use of willow and gave the man his chance by creating a department for his baskets in their factory. Things went well for about six months; then one day, as the man was crossing the railroad track on his way home, a train which he could not hear coming



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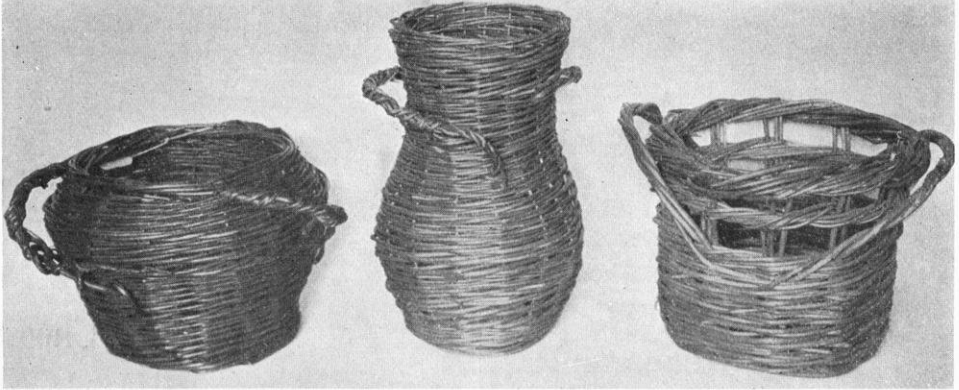
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WILLOW BASKETS THAT SHOW CRAFTSMANSHIP

killed him instantly. This man was John Hubbard of Ashtabula, Ohio, and while not many people in this country know of his baskets, there are some who are wise enough in handicrafts to have seen them and appreciated their unusual beauty.

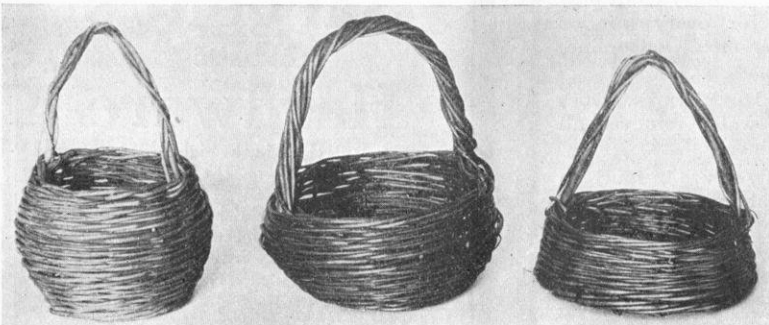
We have always held that basketry was

the rims and handles, and the way these rims and handles are twisted together, give an individuality to the work that could not be gained in any other way than that felt out by John Hubbard as he twisted and played with the pliable branches. Take, for example, the large waste basket. See the



one of the most interesting of the several forms of handicraft, but the trouble was to get the true feeling of handicraft into it. Most amateur basket makers imitate the Indian forms, designs and weaves, or else do more or less commonplace things with wicker and raffia, so that the majority of baskets made by craftworkers are not only inferior to the Indian work, but even to the ordinary commercial basket. The value of these willow baskets is that they take inevitably the forms that spring from the natural weaving together of pliable willow withes.

ease and naturalness with which a bunch of the thicker withes have been twisted together to form the rim, and the big vigorous sweep with which the handles spring from near the bottom and curve into the most natural shape for strength and convenience in handling. It is the sort of basket that a savage might have made, without knowledge that in doing the directly useful thing he was also producing a beautiful thing. The same simplicity and straightforwardness appear in all the work, and in each case the shape is perfect because it is so



The shapes are simple, the method of working primitive to a degree, yet the choice of the willow; the way it is woven together so that each basket seems to have grown of itself rather than to have been made according to any set pattern; the combination of the thin withes used for the body of the basket with the heavier branches that form

perfectly adapted to its use. In the case of the big wood basket that is meant to stand beside a fireplace, could anything be better adapted to the holding of half a dozen short, thick pieces of wood, cut and split into a convenient shape to rest upon the andirons?

The handle, which adds so much to the beauty of the piece, is strong enough to carry the whole load of wood from place to place, and the willow twigs of which the basket itself is woven are so sturdy that even hard usage would not knock it to pieces. The other pieces are umbrella stands, hanging baskets for flower pots,

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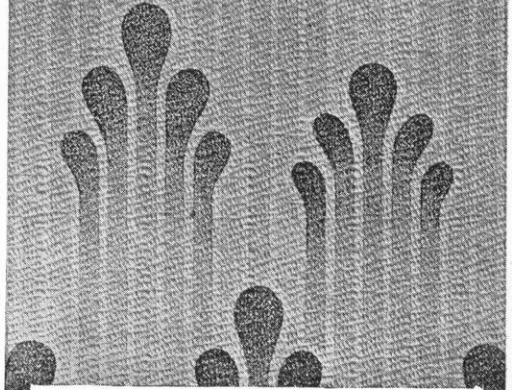
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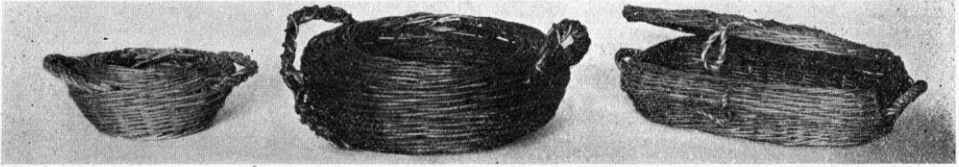
WILLOW BASKETS THAT SHOW CRAFTSMANSHIP

waste baskets, jardinières, work baskets,—in fact, baskets for every kind of household use,—and it is hard to say which of them all is the best.

Another thing that Mr. Hubbard developed to a rare degree of beauty was his use of stains. He found the right ones by dint of constant experimenting, and he used them as seemed best to him. Some of the baskets have the green of young willow

and it can be made to conform to every line and curve that means added beauty and comfort.

The great difficulty with basket furniture hitherto has been the prevalence of stiff, fanciful over-ornamented wicker furniture, which is almost as rigid as wood and usually is thoroughly artificial in design, having none of the characteristics of handicraft. This sort of willow basketry,



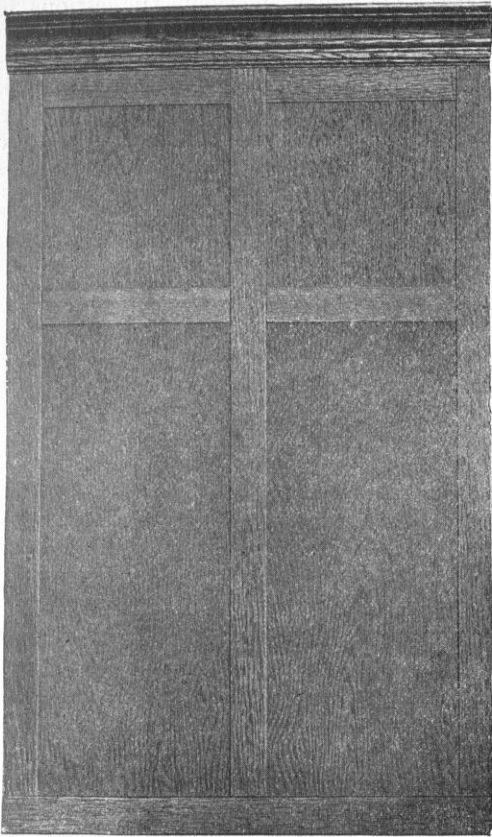
branches, turning brown in places as if the branches had dried slightly; others are as brown as if the withes were wholly dry; still others are gray,—apparently weather beaten to a silver tone. These are the predominant colors, but there are all sorts of combinations of them, all three sometimes appearing in one basket, so that the color is as natural and inevitable as the form and the weave.

Other craftworkers may not be able to make baskets as vigorously beautiful as these, but anyone who thoroughly appreciates the spirit which prompted Mr. Hubbard's work can at least go to work in the same direct way to do things which are equally straightforward. At any rate, the knowledge of a craft like this is thoroughly worth while, for it contains the very essence of the spirit that goes into the making of simple and beautiful things. When we seek the power of spontaneous expression it is very apt to elude us, for individuality is the most elusive thing and as a rule insists upon expressing itself in its own way. We do all we can to prevent it by training ourselves to work along lines marked out by other people, but once in a while some worker dares to be natural as Mr. Hubbard was, and then we get work that is worth remembering.

The best part of it is that this method of handling willow is equally applicable to chairs, settles, couches, cradles, garden seats,—in fact any sort of furniture for which willow may be used. Naturally, for very heavy pieces or for tables it is not suitable, but for all seat furniture it is the ideal material, as its basket construction causes it to bend into any shape desired,

on the contrary, is the most natural form of handicraft that could be imagined, and one of the most desirable to be pursued either by individuals or by small communities as a home or village industry.

There is a sure market for the basket maker's wares, provided he makes articles that are useful and durable as well as beautiful. We need in this country a touch of that regard for the minor graces of life which appeals to us so strongly when we see it abroad. For example, when one sees in London a sturdy willow basket, holding a peck and heaped high with the enormous strawberries that grow over there, the sight is much more tempting than that of our berries packed into the flimsy little wooden boxes we are so fond of in this country. The English "rim peck" is not only an article of the most ordinary use on the farms and in the markets; it is also a basket as beautiful in its way as those illustrated here, and so unusual that the American traveler is more than likely to bring two or three of them home as waste baskets. There is no reason why we should not put up our own small fruits,—and large ones too for that matter,—in such baskets as these for the market, nor why our household and farm utensils should not have the same sort of homely attractiveness that is always found in the simple home-made article. There should be a good sale for flower baskets, especially around Easter, and a good demand for the finer baskets might easily be worked up by suggesting them for candy baskets, fruit baskets and the like, to be put to other uses after the contents have been removed.



One way of using **Wood-Krusta**. (Style No.300A)

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Now, however, at the cost of high-class wall paper, at one-fifth the cost of wood and at a price within the reach of all, paneled walls are to be had in rolls. The name of this patented product, imported from Austria, is **Wood-Krusta**.

Wood-Krusta is made of wood fibre subjected to great pressure against molds. This makes of it for all practical purposes sheets of beautifully grained hard wood paneling which may be easily applied to any surface in as many ways as wood itself. The above illustration is only one of the many.

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Do you expect to build? Are you going to fix over some of your rooms this Fall or next Spring? If so, don't fail to see samples of **Wood-Krusta** before deciding on your wall covering. Nothing at anything like its cost will add so much to a room. **Wood-Krusta** is especially appropriate for dining rooms, halls, stairways, dens and libraries. Price per yard (30 inches wide) **75c**.

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CRAFTSMAN LEATHER BAGS

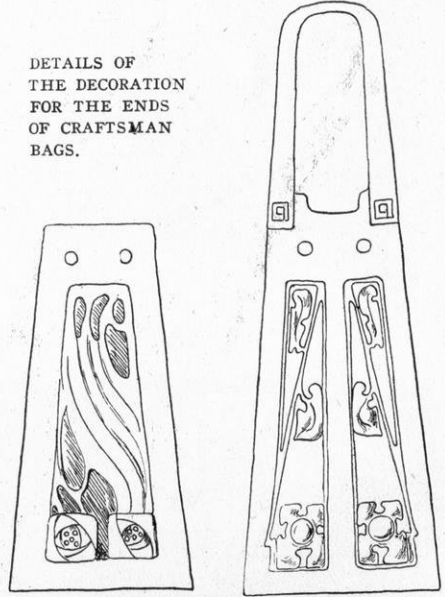
LEATHER WORK AS A HANDICRAFT FOR HOME WORKERS

THIS month we include in our suggestions to home craftworkers several designs for leather hand bags, which can easily be made and decorated at home and then sent to some leather worker's shop to be finished and mounted if necessary. This sort of work in leather is very simple and easily done, and a number of useful and ornamental articles can be made for personal use, for gifts or even for sale, by anyone possessing reasonable skill with the fingers and a feeling for color and design. The bag that is closed with a draw string is so simple that even the most inexperienced worker could make it, and although the metal mounted bags require more skill, we show them in order to illustrate the kind of work that may be done at home and, if our readers are interested, we will be glad to give more detailed instructions for making them, as well as designs for opera bags, purses, card-cases, book-covers, belts, desk pads, memorandum books, pocketbooks, cigar cases, music rolls, sewing bags, magazine covers, watch fobs, table covers, mats, and other articles both useful and ornamental. We have not the space to give working drawings for these things, but we will be glad to send patterns free to any subscriber who is sufficiently

list, as we always welcome suggestions for the making of anything that is needed.

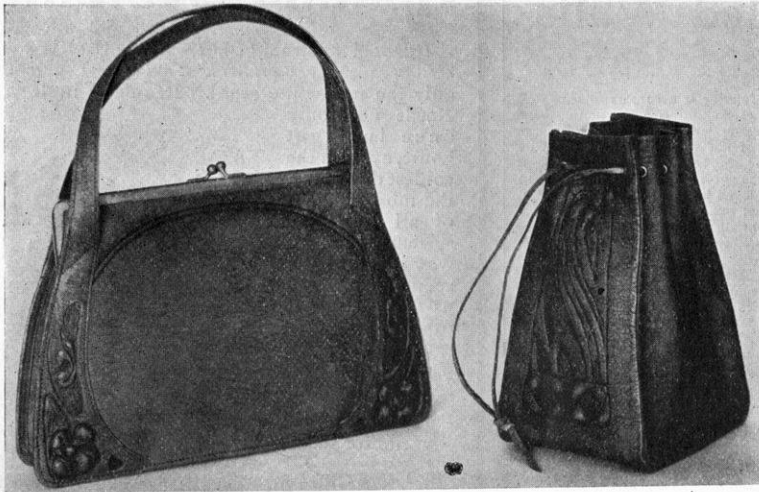
To anyone who enjoys handicraft, leather is perhaps the most sympathetic material that can be used for making things. When slightly moistened it responds to the touch almost as readily as clay, and in drying it

DETAILS OF
THE DECORATION
FOR THE ENDS
OF CRAFTSMAN
BAGS.



holds the modeling exactly as you have placed it. There is quite as much satisfaction in feeling the

tools sink into the responsive leather and seeing the forms come up under your touch, as there is in the more difficult art of wood carving, but leather work has this great advantage over carving in that it requires much less technical knowledge and practice for doing successful work. A feeling for line and form and a certain natural dexterity in handling tools are all that is required for working in leather. Full sets of leather working tools may be obtained

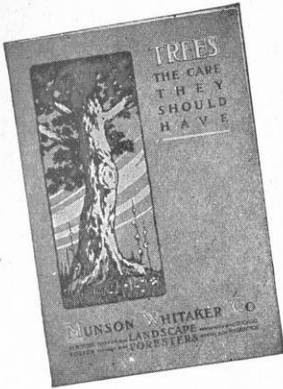


interested to write to us for them. Also, we will be glad if readers who are interested in discovering for themselves the possibilities of leather work would send us requests for designs that we have not included in our

TWO DESIGNS
FOR
CRAFTSMAN
LEATHER
BAGS.

from dealers if a complete equipment is desired, and naturally a better result is obtained by the use of the right tools than would be possible with makeshifts.

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If you care a rap about your trees, and want them to be saved or cared for, then send for this new booklet. It tells briefly and untechnically just what the various vital ills and troubles are, of which trees are victims, and illustrates our various methods of treatment.

You will be surprised to find out how your trees are being beset on every hand by destructive enemies and how important it is that they should have your help to prolong their life and preserve their beauty.

So many people seem to entertain the fatal notion that Nature will care for her trees, and so there is no use fussing about them. The same might be said of your flowers or your lawn or any inanimate thing. Fact is, Nature does do wonders, but a little timely attention to the filling of decay cavities or right bolting and bracing may save some of your fine old shade trees from being blown down. Often such trees are mere shells and still they give no outward sign of their heart wood being riddled by borers or destroyed by fungus growths.

All these things and many others are treated in a very readable way in this booklet. Whether you think your trees need attention or not—send for the booklet, it may open your eyes.

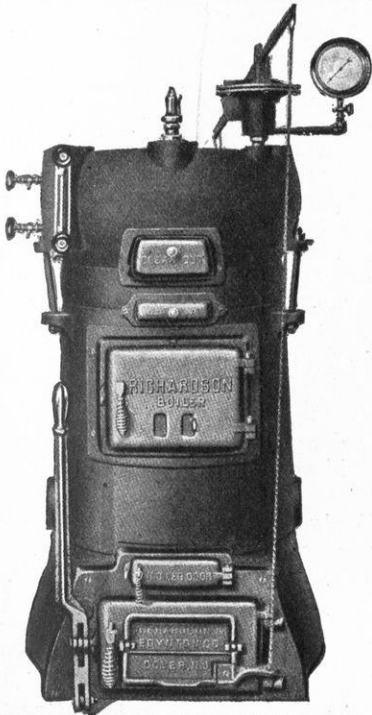


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CRAFTSMAN LEATHER BAGS

There is no need for learning how to handle the tools, because the effects are obtained easily and by very simple methods, provided you have a definite idea of the result that you want to get.

Naturally, the worker in any form of handicraft has first to gain an understanding of his material, to learn the feel of it and the touch of it, and to know its strength, pliability and other possibilities. In working in wood this comes first of all as a matter of course, but afterward you have to master the use of a number of tools and to acquire a skill in overcoming the innate obstacles of fiber and grain. In metal working it is necessary also to learn how to use a good many tools, and to make up your mind to a good deal of patience and effort, with possibly many failures, before you learn to keep your metal annealed correctly so that you may shape it into the forms you want. But in leather, after you have worked with it long enough to realize

its responsiveness, the only thing left is to set to work with very simple tools and force it and press it and work it into the shapes which you have in your mind, almost eliminating the middle process of the other crafts,—that of

long practice in the expert handling of tools.

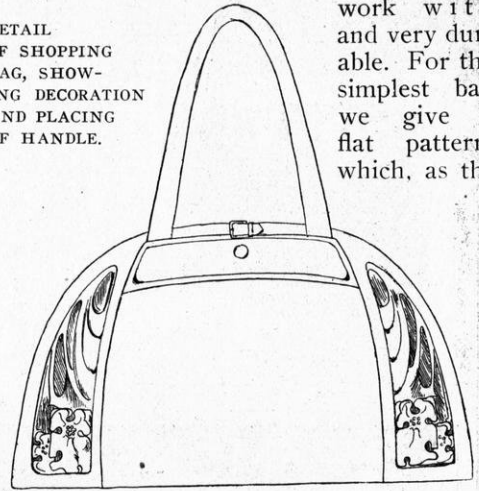
Therefore leather work is one of the best possible crafts for beginners, and so many useful and beautiful things can be made of it that the work is well worth while. Articles made of leather appeal to one not only on account of their beauty, but also because of the pliable texture and softness that gives a distinct joy to the sense of touch. The color effects that can be obtained in leather are really wonderful, and all that is needed to get them is a

keen color sense and perseverance in testing the effects of different pigments and stains.

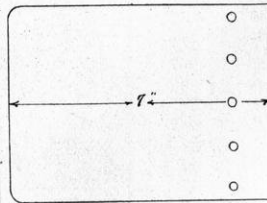
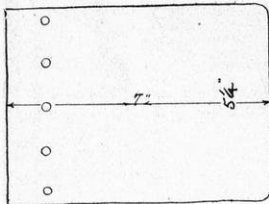
Any good soft uncolored leather may be used for making all the bags shown here, but calf skin and goat skin are the most easily obtained and are both satisfying to

work with and very durable. For the simplest bag we give a flat pattern, which, as the

DETAIL OF SHOPPING BAG, SHOWING DECORATION AND PLACING OF HANDLE.



WORKING DRAWING OF CRAFTSMAN LEATHER BAG WHICH CLOSSES WITH A DRAW STRING.



FOLLOW SCALE CAREFULLY AND YOU WILL HAVE NO DIFFICULTY IN GETTING EXACT PATTERN.

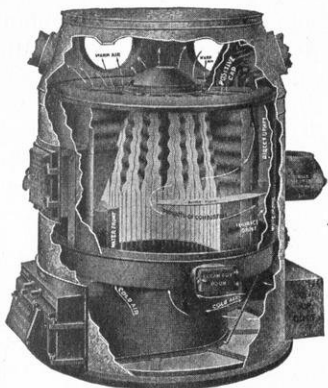
diagram shows, consists of three pieces, the two sides and the one strip from which the bottom and the two decorative ends are made. Half an inch should be allowed for seams all around. Draw the pattern for the decoration on thin, tough paper. Moisten with a sponge the back of that portion of

leather on which the tooling is to be done; place the damp leather on a flat board, lay the paper pattern on it, and dampen slightly the back of the paper. When you have the pattern accurately placed on the leather in the exact position desired, fasten both leather

and paper to the board with thumb tacks driven through the part allowed for seams. Then take a leather outlining tool and outline the design by following the drawing with enough pressure to make a clear tracing on the damp leather. If you have no leather working tools, a silver nut pick or a small letter opener,—in fact, anything with a dull edge that comes to a blunt point,—can be used for this outline work.

Then remove the paper and leather from the board and, using any tools which may seem to fit the need, press back the background, working from the front, and press up from the back the high parts of the design. When it is necessary to flatten the leather down, work with it laid flat on the

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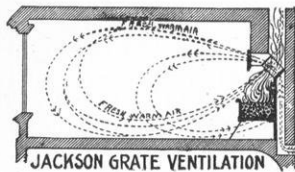
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CRAFTSMAN DESIGNS FOR WOOD AND METAL

board, but when you are desirous of forcing up a high point or relief the leather should be worked from the back into something soft, like many thicknesses of good blotter. Keep sharpening up the outline as you model the leather, which should be moistened again if it becomes too dry to work. Avoid, however, having it too wet or the impression cannot be made sharp and clear. When the tooling is completed the bag should be taken to someone who has a leather stitching machine and sewed up. A lining of thin, smooth-finished leather may be put in if desired, but this kind of a bag is softer and more shapely without it, as the top should draw together like a bag of cloth or velvet. Eyelets should be put in at the top as indicated on the pattern, and leather thongs laced through them. The handles should be stitched on before the bag is sewed up. We give two designs for this style of bag, one showing the handles fastened at the sides, the other at the ends.

We give no detail drawings for making up the more elaborate style of bag, but we are willing to supply them to anyone who wishes to do this kind of work. The method of working the leather is exactly the same as to the tooled parts, a half-inch seam being allowed everywhere. After the leather is ready secure a simple 9-inch frame or, better still, take the bag to a shop to be properly mounted, as this is the difficult part of the work. The handles are stitched down on the outside, with raw edges as far as they are sewn to the face of the bag. The loose part of the handles is lined for additional strength, and they are also padded down two inches below the points where they are sewn to the bag. The inside can be lined with silk or leather according to individual taste, and inner pockets placed as needed.

The coloring of the bag should be applied after it is entirely finished as to the making, and this coloring can be done very easily with any colors suitable to use on leather. A beautiful effect can be obtained in the tooled parts by having the color darker in the crevices, and every hint of stiffness in the design is removed when the high lights are washed off a little and the whole thing blended. This can be done in a very free way with a soft cloth and a small brush. Apply the color and then blend and rub it off freely, and the effect desired will come of itself as you work. Of course, these bags can be made in any color, but we find

that the most satisfactory results are obtained when the leathery quality is allowed to show through a thin surface tone that blends with the natural color of the leather.

CRAFTSMAN DESIGNS FOR HOME CABINETMAKERS AND METAL WORKERS

THE suggestions given this month for the benefit of home cabinetmakers and metal workers include designs for three simple pieces of furniture that ought to be easy to make in the home workshop, and very useful, either as additions to the household furniture or as gifts to friends.

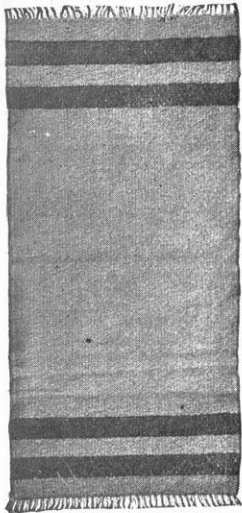
One that would be welcome to any smoker is the convenient little cabinet, which is meant to form part of the furnishing of a library, office or den and is designed with a cupboard and a drawer. This cabinet is 30 inches high, 18 inches wide and 14 inches deep. The sides are made of 14-inch boards if good ones can be obtained; if not, make each side of two or more narrower boards carefully glued together, 1-inch stock being used. For the top and bottom $\frac{7}{8}$ -inch stock is best; for the partition between the drawer and the door $\frac{3}{4}$ -inch boards should be used, and $\frac{5}{8}$ -inch stock for the paneled back. The top and bottom shelves are mortised through the sides, the tenons being chamfered off in the usual Craftsman way, so that they form a bit of structural decoration that relieves the plainness of the sides. The construction is further strengthened by running a stretcher under the bottom to connect the two sides. The drawer is made in the usual way with a center guide, the construction of which we have fully illustrated and described in former numbers of the magazine. In fact, the construction throughout of this cabinet closely resembles that of bookcases and cabinets that we have illustrated from time to time.

The jardinière stand may be greatly modified to suit individual requirements. As shown here, it is 14 inches square and 30 inches high. The posts measure $1\frac{1}{2}$ inches square, and the stretchers are made of $\frac{7}{8}$ -inch stock. A shelf to hold the jardinière is placed pretty well down from the top, where it is concealed by the wide stretchers that are curved at the bottom. The narrower top stretchers thus form a protection and support for the jardinière. The

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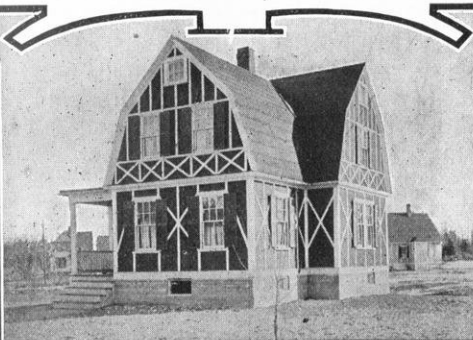
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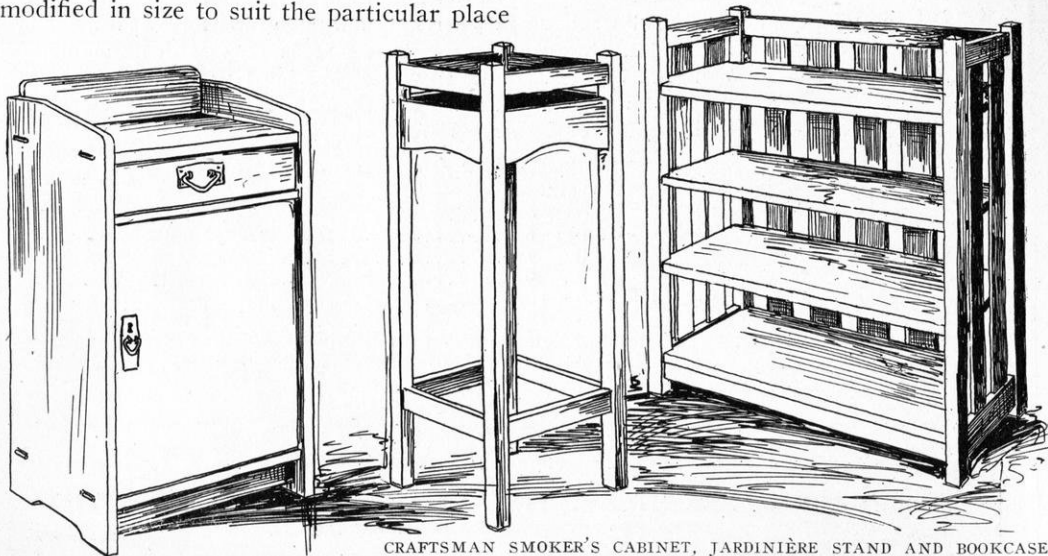
Western Branch, 3532-34 S. Morgan St., Chicago

CRAFTSMAN DESIGNS FOR WOOD AND METAL

construction of this piece is not at all difficult, for the stretchers are merely doweled to the posts and the dowels glued and clamped tightly together.

The design for a bookcase shows a model 35 inches high, 30 inches wide and 16 inches deep, but like the other pieces this can be modified in size to suit the particular place

preceding number of *THE CRAFTSMAN*, as it is formed in the first place of a cylinder brazed together with brass spelter. The cylinder should be made of No. 20 gauge copper or brass, and should be 5 inches in diameter. The lower end of this cylinder should be hammered out from the inside to



CRAFTSMAN SMOKER'S CABINET, JARDINIÈRE STAND AND BOOKCASE.

in which it is to stand. The posts measure $1\frac{5}{8}$ inches square, and the shelves are made of $\frac{7}{8}$ -inch stock. The construction is very solid, as the stretchers at the top and bottom are connected with the posts by dowel pins. The wide slats that form the back and sides are mortised into the stretchers at the top and bottom. The shelves have the corners notched out to fit around the posts. Holes about $\frac{1}{4}$ inch in diameter might be bored in the posts on the inner side to hold the little brass dowels which support the shelves. The pins are about $\frac{1}{2}$ inch long, with broad flat heads extended and shaped so as to hold the shelf, which rests upon them without being fastened. If the holes are bored an inch apart up and down the posts, the shelves may be adjusted at any height desired, and changed at any time. The brass dowels can be procured at almost any large hardware store.

FOR metal workers we give a model for a tobacco jar that might be convenient as one of the furnishings of the smoker's cabinet. The jar measures $7\frac{1}{2}$ inches high, with an extreme diameter of 6 inches. The opening at the top is 4 inches across. The construction of this jar is very much the same as that of the kettles illustrated in the

the curve shown in the design, leaving a narrow flange about $\frac{1}{4}$ of an inch at the bottom. The bottom is made of a disk of metal with a $\frac{1}{4}$ -inch flange, turned down so that it will fit tightly inside the flange of the jar, to which it is soldered with a soldering iron. The top of the jar is turned down to make a smooth finish. The cover is made according to the detail which illustrates the sponge holder. This is a disk with the edges bent upward and riveted to the inside of the cover. An opening about $2\frac{1}{4}$ inches in diameter is left in the center of this disk, so that the moistened sponge may be put in between the disk and cover. The use of this sponge, of course, is to keep the tobacco moist. The edge of the cover is turned under around a brass wire about $\frac{1}{16}$ of an inch thick. This will give a check that prevents the cover from slipping. A metal knob is riveted to the top. The inside of the cover is tinned in the way described in connection with the making of the kettle shown in the preceding number.

The fern dish is made in very much the same way, although the construction is simpler, as no cover is required. A cylinder of No. 20 gauge metal is first formed. This is about 7 inches in diameter and 6 inches high, and is brazed together and hammered in the

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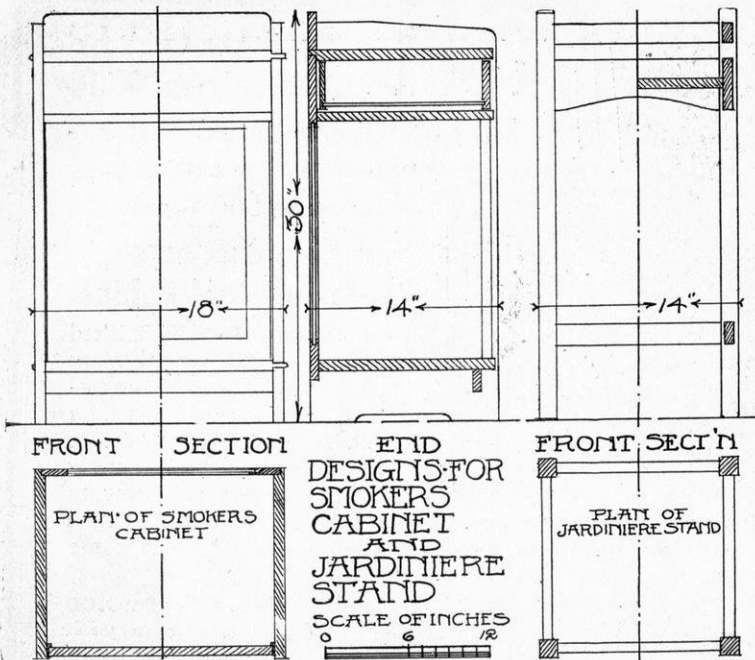
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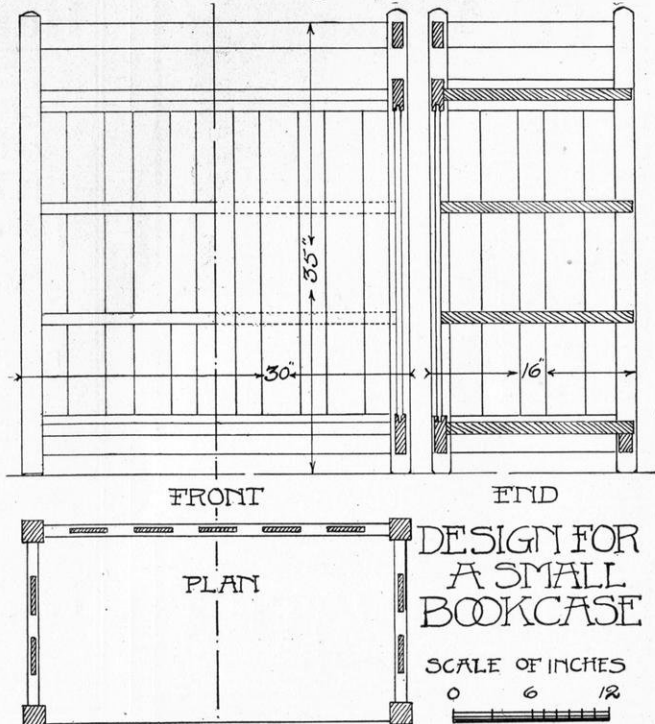


and riveted to the back plate. It is best, of course, to purchase the fount and burner before the bracket is made. The fount of the lamp must have a shoulder which will rest upon the band and keep it from slipping through. A shade frame of metal is shown in the illustration, but a plain glass or silk shade might be used if preferred. We are not showing the detail of the shade as it is illustrated, because its construction is rather a difficult problem for an amateur. Holes are drilled in each corner of the back plate, so that the bracket may be screwed to the wall. Iron, copper or brass

usual way. The bottom is formed of a disk cut with a notched edge, which is brazed to the bottom of the cylinder. After this the whole piece is hammered into the shape shown in the illustration, and the top edge is turned over a brass wire about $1/16$ of an inch thick. The feet are formed by hammering the metal down to an oval form, using the long ball pein hammer illustrated in the April number. While hammering these feet the dish should be set on a piece of lead or pitch so that the metal will not tear or break through under the hammer.

The oil lamp with its bracket is specially designed for camps or country houses, where gas and electric light are not available. A back plate is made of No. 14 gauge metal, measuring about 12 inches in length by 5 inches in width. This is cut as shown in the design, and the center part is slightly raised so that the light may be reflected throughout the room. The bracket is made of a continuous strip of metal bent so as to form a ring that holds the lamp. The two ends of the band are brought together and riveted, and the tips are flanged

may be used for making this bracket, as all three metals are equally suitable, and the choice of one over the others depends mainly upon the prevailing color in the woodwork and furnishings of the room in which the lamp is to be placed. For most



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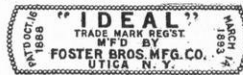
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CRAFTSMAN DESIGNS FOR WOOD AND METAL

of the Craftsman rooms our choice is copper, as the dull brownish glow of this metal gives a high light that is very attractive with the autumn colors that usually prevail in a Craftsman room. A great many decorative schemes, however, demand



CRAFTSMAN
TOBACCO JAR
AND FERN DISH.



the cooler greenish tone of brass,

and in still other surroundings iron seems to be the only thing that is just right.

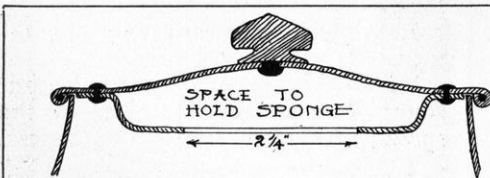
Whatever metal is used, care should be taken to get a variation of color by darkening the sunken parts of the design and polishing the higher points. In particular the raised part of the back plate of this lamp bracket should be polished much more highly than the edges, because it is meant to act as a reflector. If brass is chosen we would recommend that it be left in the natural state of the unfinished metal, which has a beautiful greenish tone and a soft dull surface that harmonizes admirably with natural wood tones and emphasizes any hint of green there may be in the furnishings of the room. Copper, on the contrary, must be very carefully finished if it is to show the deep mellow brownish glow that is its greatest charm. After the piece is finished it should be rubbed thoroughly with a soft cloth dipped in powdered pumice stone, and then left to age naturally. If a darker tone is desired in the beginning the piece should be held over the fire or torch and heated until the right

was used by the English armorers, and is now known as "armor bright." The value of this finish is that it brings out the black, gray and silvery tones that naturally belong to iron and also prevents it from rusting. The process itself is very simple. After the iron is hammered, it should be polished on an emery belt if the use of one can be obtained; if not, emery cloth—about No. 0—may be used in polishing the surface by hand. Then the iron must be smoked thoroughly over a forge or a fireplace, and the surface rubbed well with a soft cloth dipped in oil. After this the piece must be well wiped off so that the oil is thoroughly removed, and the surface lacquered with a special iron lacquer. In smoking the iron



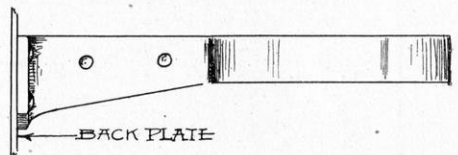
CRAFTSMAN
METAL
BRACKET
AND LAMP.

care should be taken to avoid heating it to any extent, the object being merely to smoke it thoroughly. It should be allowed to cool



DETAIL OF TOBACCO JAR COVER

color appears, care being taken that it is not heated too long, as under too great heat it is apt to turn black. The best way we know to finish iron is the old process that



DETAIL OF LAMP BRACKET

naturally before the surface is rubbed with the oiled cloth. The more the iron is polished the brighter it will be, especially in the higher parts of an uneven surface.

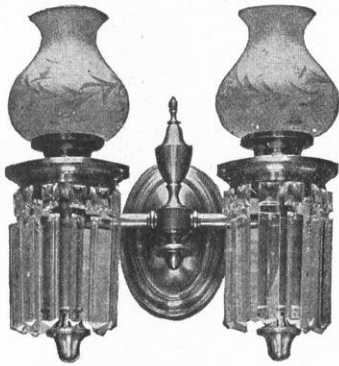
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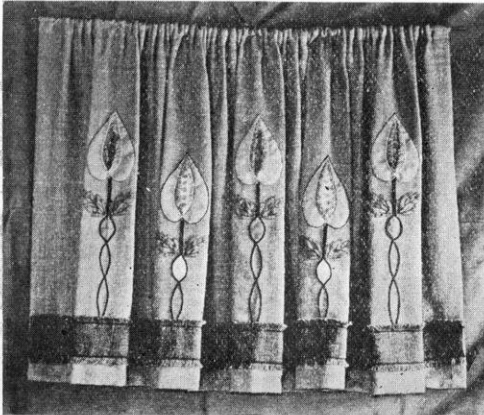
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NEEDLEWORK SHOWING ADAPTATION OF THE CRAFTSMAN DESIGNS

THE chief reason that we publish in THE CRAFTSMAN designs and instructions for various sorts of handicrafts is that we hope to inspire in our readers the desire to use them as a foundation from which may be worked out their own ideas, rather than as models to be exactly copied.



CURTAIN OF CRAFTSMAN CANVAS.

Therefore we are always gratified to receive examples of original and independent work done by readers who seek rather to understand the Craftsman principles than to make a precise application of the designs. In the illustrations accompanying this article we show an instance of such adaptation, for these pieces of needlework, designed and

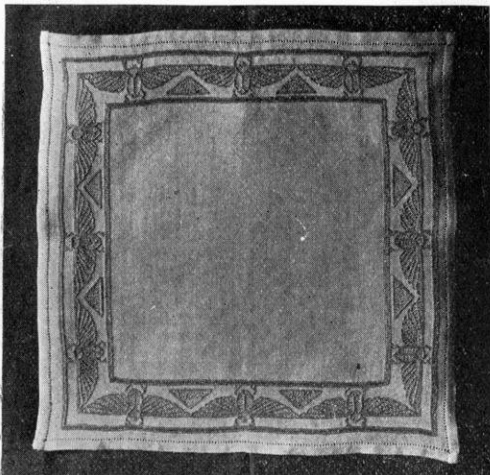


TABLE SQUARE OF CRAFTSMAN HOMESPUN.

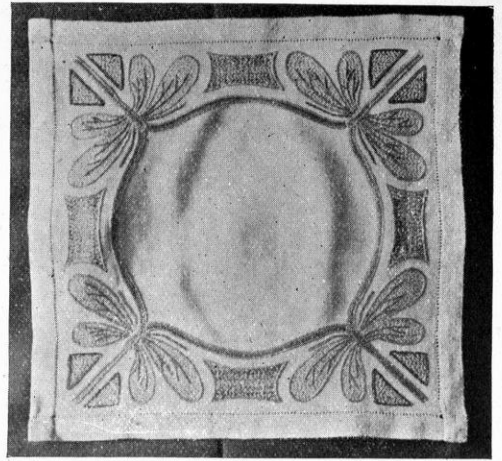


TABLE SQUARE WITH CRAFTSMAN DESIGN.

executed by Mrs. Eva R. Greeley of Abington, Massachusetts, are all done on Craftsman materials after original ideas suggested by some of the Craftsman designs.

The small curtain is made of ivory-tinted Craftsman canvas with an applied band of dull green canvas. The decoration is adapted from the well-known seed pod motif of the Craftsman needlework, and is done in appliqué of rose and green bloom linen with leaves of plain green linen. The stems are



BELT BAGS OF CRAFTSMAN BLOOM LINEN.

made of brown soutache braid with insets of green linen. The table square embroidered with conventionalized scarabs is Mrs. Greeley's own design embroidered upon gray homespun in blue, green and gold floss, the old-fashioned chain stitch being used as well as the darning and outline stitches. The other table square, also of gray homespun, shows a design adapted from the Craftsman dragonfly border, and two small bags are decorated after Mrs. Greeley's own ideas.



For the Craftsman Style

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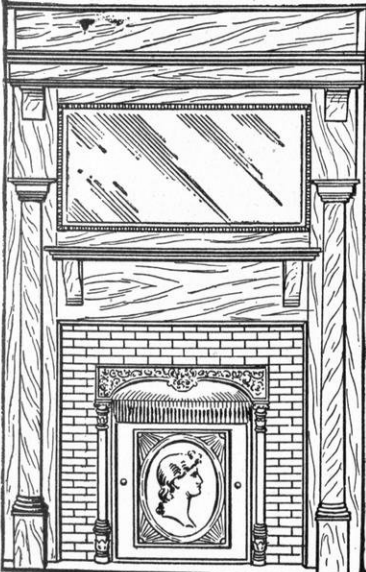
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281

ALS IK KAN

GARDENING AND SMALL FARMING

IN order that we may make *THE CRAFTSMAN* as serviceable as possible to its readers, we have of late been sending to our subscribers a printed slip asking for the frank expression of their opinion concerning the interest and importance of certain subjects which form an integral part of the policy of this magazine. The result has been most satisfactory, as it proves that we have not erred in our understanding of the most vital interests of people who are in sympathy with what we are trying to do. One of these queries asked for the views of our readers on the subject of small farming and gardening, and almost without exception the answers have indicated a desire for further information on this subject, showing the extent to which the idea of possessing a small country home has taken hold of dwellers in cities, and how eager people are to try what they can do toward making the soil yield them at least a part of their living, as well as much pleasurable occupation for leisure hours.

One letter says: "I think you would do your readers much service by publishing just as many articles as possible along the line of the one in the April issue entitled 'Three Acres and Chains.' Many of us have been stimulated to the point where we would like to take the bold step this woman took, but hesitate on account of the scanty information available showing the matter from the viewpoint of others' experience. I want to have dollars and cents arguments to show me that with moderate means and average good judgment country living can be made to afford a good living and not too many discomforts."

A MATTER OF EDUCATION AND EXPERIENCE

REALIZING the importance of just such information, we have been in communication with experts in agriculture, heads of experiment stations and others qualified by education and experience to answer this question. But from their letters in reply we find that even men who have devoted their lives to the subject cannot give any definite information along these lines any more than they can give a formula to make all men equally successful. Much is being done by the Department of Agriculture and

also by many individuals working on a lesser scale to find some way to make small farming surely profitable and successful, but in the end it seems to be like all other problems in life,—a thing for each man to cope with and find his own solution. We have been much interested in the movement set on foot by Representative Dwight to bring into effective use certain agricultural areas within the State of New York, by endeavoring to repopulate the abandoned farms with intelligent and enterprising people who either know something of modern agricultural methods or who are anxious to learn. Nevertheless, we find that the general consensus of opinion among men who have given years to this work is that farming must once more be given its proper place among the industries of this country through the slow process of education, especially of the younger generation, and not by any specifics such as demonstration farms, colonization, or definite propaganda of any kind. This, of course, applies to the situation as it exists in the rural districts, rather than to the question of country life for city people, or farming as a secondary occupation for professional men, mechanics or skilled workers engaged in one or another of our great manufacturing industries, but the principle is the same for one as for another, and this principle involves a process of education more important than any that is taught in the schools.

THE PRACTICAL APPLICATION

THE trouble with the "back to the land" propaganda has been too much enthusiasm and too little hard common sense. The article our correspondent refers to shows the experience of one enthusiast who attempted to make practical application of the glowing generalizations contained in a book upon this subject. The writer of "Three Acres and Chains," carried away by the fancied joys of country life as she had read of it in this and other books, gave up the profession by which she was earning a comfortable livelihood and, without any practical knowledge of farming, purchased three acres of land and endeavored to realize the promised liberty. Her experience should serve as an excellent corrective to the dreams of other enthusiasts, but we note that in spite of her chains she decided in the end that the experiment was worth while, chiefly because she had learned from personal experience what not to do, and had



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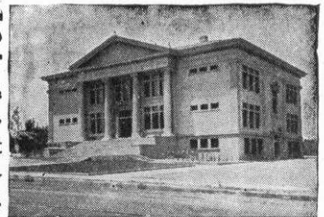
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found out for herself that anything that is worth while must come gradually and through experience, which means frequent mistakes and disappointments.

EVERY MAN MUST SOLVE HIS OWN PROBLEM

UNDoubtedly there are small farms that, under well-applied methods of intensive cultivation, yield an income quite sufficient to support a family in comfort, and that without any heart-breaking amount of labor or anxiety. But we are apt to forget that they do not do it at once or of themselves. It is right here that the man who believes that the mere ownership of three acres means heaven and a fortune makes his mistake, and it is the same old stumbling block that is encountered by the agricultural experts who endeavor to bring up the standard of farming by the means of demonstration farms either carried on under the auspices of the Government or by successful farmers in the neighborhood. The experience of one man never yet benefited another. The man who does not know how to do things must learn, but that is very different from feeling that the knowledge will come of itself or that he must be taught. If he feels the real interest that comes from the love of the thing he may go out upon his new farm an absolute ignoramus and learn something every day and hour of his life, making no move until he has satisfied himself so far as he can that it is the right one, and turning every failure and mistake to account as a part of the foundation he is laying for future success. When a man goes at it in that way nothing can keep him back, for he will solve his own problems by grappling with each situation as it arises, and he will meet and profit by the hardships that are never seen until we stumble over them. The man who approaches unfamiliar work in this spirit regards it merely as something to conquer, and he is bound to conquer it, but the man who goes into it with an idealistic view of its pleasant side and a well-arranged table of the profits that should accrue, is very apt to find the most important factor lacking from his calculations.

TEST IT AS A SECONDARY OCCUPATION

THEREFORE we do not hesitate to say that all information regarding this matter is at best only relative. One man's

experience rarely serves as guide to another any more than different soils will produce equal quantities of the same crop. Our advice would be that farming on a small scale should be taken up as a secondary occupation until the experiment has been thoroughly tested. City people who live in the suburbs are doing this every day, and in many cases the experiment is entirely successful, as the man of the house can give his leisure time to working on his little farm or garden plot himself, and can keep a constant supervision of everything that is done, without sacrificing or neglecting his regular work. After a few years of this kind of experience, backed up by intelligent study of the subject, he would be equipped to take up farming as his main occupation if he were so disposed, and would be very likely to make a success of it.

WHERE A MECHANIC OFTEN WASTES TIME AND MONEY

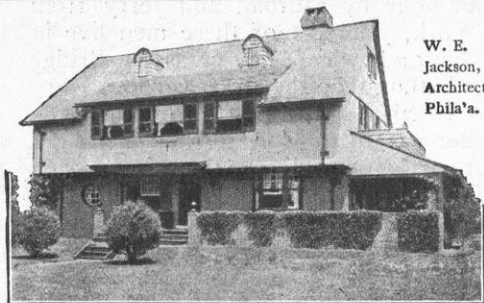
THE same thing applies to the mechanic or factory worker, who perhaps needs more than anyone else the independence and the greater economy of living that could be brought about by having even an acre of ground rightly managed. This is comparatively an easy matter in the case of an employee of some big industrial concern which affords steady work year after year, but it is more difficult in the case of the mechanic who goes from one job to another and often has to travel a good distance from his home to his work. Although wages are much higher than they used to be, they do not benefit the man who earns the money, because the extra income is eaten up by extra expenses of living and transportation and by times of enforced idleness between jobs. It is amazing to see how many men whose work takes them to different parts of the country establish their families in the city and go out from there daily to any job within reach. Especially is this true of men engaged in the building trades, who will travel miles to and from their city flats to any job they happen to be engaged in, and will work for years in the same part of the country without ever seeming to see the advisability of going there to live. We have an example of this at Craftsman Farms, where we employ many carpenters, stone-masons and bricklayers to get the principal buildings into shape. Craftsman Farms is among the Orange Mountains in New Jer-

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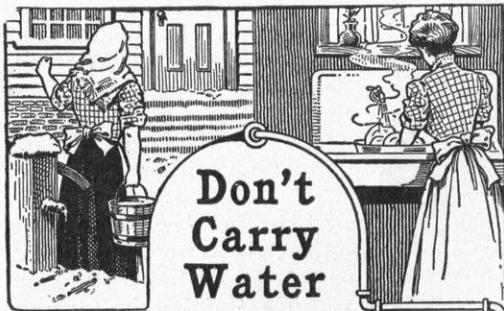
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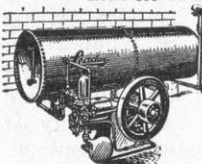
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sey, an hour by railroad and ferry from New York, yet most of these men live in Brooklyn and twice a day cross the Bridge to Manhattan, take the street car to a ferry on the North River, cross to the other side and take a train to Morristown. Yet right in that part of New Jersey there is so much building going on that a skilled worker in any one of the building trades would be reasonably sure of occupation for years to come, and so much land to be obtained at the prices asked for ordinary farm land, that it would be no drag upon him to buy two or three acres and settle down almost anywhere within reach of his work, using all the time and strength he now wastes in profitless travel to build up a home for himself and his family.

WHOLESOME USE OF IDLE TIME

THE question of idle time also is a very important one. When a man is out of work he is uneasy and demoralized. The next job is always more or less uncertain, and he does not know what to do with himself between times. If he had a little place of his own he could put into good advantage every hour spent away from his regular work. He could learn the best methods of farming; he could cultivate the ground and harvest his crops; put up what buildings he needed for his own use; look after his chickens, and learn how to manage a farm by doing the thousand and one things that need to be done on even the smallest place. Thus he would not be without resources even when out of work. Between times, when the man of the family was away on one job or another, the wife and children would be taking care of the home and gaining the best possible training in farming, with the result that the whole family would almost before they knew it be equipped to become successful farmers if they so desired.

WHAT WE MEAN TO DO

WE will certainly publish everything we can get that seems to us to have a bearing upon this subject. If it is a record of personal experience it will be valuable in suggestion to everyone interested in the same kind of work. But articles setting forth a theoretical account of what might be done under exceptionally favorable circumstances are not only useless but even dangerous, because their tempting array of figures might easily induce many people to

give up their regular work for the apparently simple and easy occupation of farming, and find too late that their last state was worse than the first. We are at present working out carefully, with the assistance of expert farmers and gardeners, instructions illustrated by diagrams which we hope will serve to start some of our readers who are interested in this subject well upon the way toward becoming gardeners, or even farmers. We purpose to make these articles as simple and practical as possible, giving the main principles as definitely as we can and leaving the reader to do his own experimenting.

NOTES

CHARLES FROMUTH IN BRITTANY

THE Brittany pictures of Charles Fromuth were exhibited in March at the Folsom Galleries. The pictures were all done in pastel from in and about Concarneau, where Fromuth has lived all his life since leaving America. Upon first entering the Gallery where the pastels were hung, you had a sense of glowing figured draperies marred in places by the hanging of pictures, so gorgeously beautiful and inappropriate is the antique crimson drapery used to cover the walls. Slowly the insistent, more subtle beauty of the pictures prevailed, offering impressions in endless detail of the quaint, rich-toned life on the Brittany coast; all the interest of living conditions presented truthfully, yet held subservient to the artist's joy in color, composition and profound love and understanding of the sea. Many men have loved and painted the land edges of the world. Whistler caught the mystery and lure of the sea-bound vessel, and Twachtman, too, with the smaller craft. But how few have ever sensed just the right grouping of masts and sails, the color, the line, the fine suggestion of impending speed, or total relaxation.

Fromuth has done this and more, much more, in his almost emotional use of color. What blues—from the blue of the sky to the blue of the famous nets of Concarneau spread to dry, and how beautifully balanced are the dull red of the sails and the soft browns of woods and clothes. The wind blows in from the sea and freshens the weary men toiling over the nets. Or the sun shines on the fisher children who add color and charm to a foreground.

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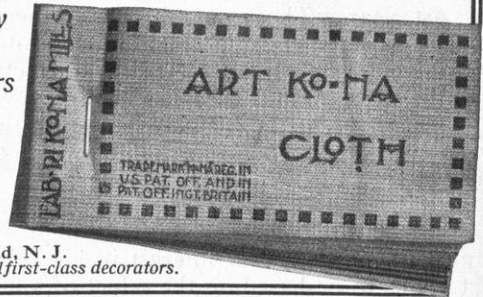
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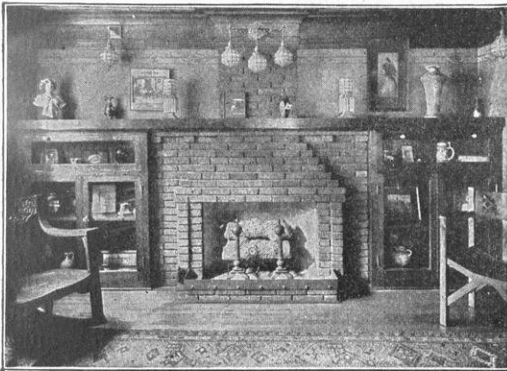
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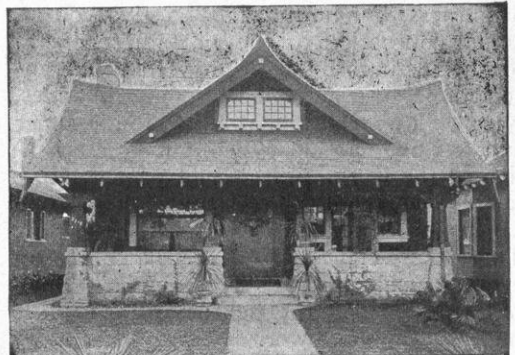
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that it is hard to picture this artist leaving Bouguereau's studio in despair because he was not allowed to work in the life class. And what good fortune to the real art world that Fromuth refused to spend years drawing from casts, left Paris and escaped to Brittany, there to know and love the people and record the beauty of their lives through the vision of a great artist.

D. PUTNAM BRINLEY'S LANDSCAPES

IT must be delightful to see and feel as much sunlight and color as D. Putnam Brinley gets into his landscapes and to be able to render it all so poignantly. Mr. Brinley showed recently in the Madison Art Galleries, New York, twenty-eight canvases, large and small, the majority painted during the last year. The room that held them literally pulsed with light, and to step into it from blustery March New York streets with the sense that it held all delicious growing things and soft wind blowing and little green leaves moving, was like walking straight into the full-blown springtime.

Mr. Brinley is of the *plein air* school, and he sets his color key quite as high as any of them. His first interest in his subject seems to be based on the effect of sunlight in it, and he shows a magical mastery in achieving it. Not only does he get the brightness, but he manages to give you an actual conception of the warmth. Several of the pictures he showed were just transcriptions of daisy-pied, sloping hillsides, lying yellow, white and pink in the summer sun, yet one got from them almost a sensation of the warm, grass-scented air drifting lazily over them. Trees and foliage, one can see, stir this artist as well as his fancy. There is a keen affection for the subject in every brush mark of "The Maple," which has transformed the delicate little sapling into a veritable flower.

What is especially pleasing about Mr. Brinley's work is the beauty he finds everywhere he looks in our American landscape. One feels that he sets up his easel and camp stool casually anywhere, and needs glance about him only once to find something he thinks worth painting. The dooryards and gardens of homely white Colonial farm houses are frequently chosen subjects with him, and he likes our mountain laurel and our huddled clumps of slim birches, and formless brakes of second growth and saplings. And because these come often into his pictures they are thoroughly and gratefully American.

Mr. Brinley's technique suggests at first glance that he owes a debt to Childe Hassam. On closer examination one feels that his painting is more refined, less perverse and more effective. His color goes on thickly and in small splashes and dots. But these seem to fuse into a unit of impression more quickly than with Hassam. After a few moments with Mr. Brinley's pictures you cease to be conscious that there is any method at all. For their charm, their color, the real passion for the beauty of out-of-doors they show, and for their highly decorative quality Mr. Brinley's pictures certainly deserve the interest of all lovers of our own new art.

ERNEST LAWSON'S PRIVATE EXHIBITION AT THE MADISON GALLERIES

ERNEST Lawson's contribution to the Exhibition of Independent Artists has already been mentioned in Mr. Henri's article. Outside of this contribution we find that he has a most interesting individual exhibit at the Madison Art Galleries, probably the most brilliant collection of his paintings ever shown in New York. To the writer Mr. Lawson seems to strike a new note in this exhibit. There is less delicacy in his exquisite presentation of light, and what seems a finer, bigger appreciation of what is essentially the American quality of light,—the atmospheric sparkle which lies over a landscape, almost the effect of varnished colors in our woods and rivers. Heretofore we have felt a rather light key in Lawson's painting, as though always there had been a faint mist or shadow over his sunlit land. You never missed the effect of wonderful diffused light, but it did not dazzle as it does in some of his later paintings. Especially we recall a wonderful bit of the Hudson called "Summer," which is vividly blue with amazingly well related patches of red, and also the "Riverside Drive Extension." It would be difficult to conceive a painting of the Hudson River which could give more intensely all the dazzling quality of one of our brilliant June days. There are also in this exhibition some of the more subtle note,—the picture called "Sea-Gulls," which has been reproduced in *THE CRAFTSMAN*; "Moonlight, Fort George," "A Corner of a Garden," and a wonderful "Little Church at Inwood." There are no very large canvases; none that is done in the elaborate Academy method, but one feels that Lawson has created his own field in art, and

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WALKER, THE CANADIAN MILLET

IT does one good to get in touch with the rugged freshness of Horatio Walker, as one was able to do quite thoroughly in the Montross Gallery during the first two weeks of March. There were nineteen pictures shown,—old and new, loaned and otherwise,—enough to give one a full understanding of the bigness of the man's art.

The center of the exhibition was the heroic canvas, "Plowing—The First Gleam." Its power literally takes the breath away. The cool, brown plowed earth is underneath. Lunging forward come the hulking bodies of an ox team, occupying the center of the picture. By them stands the shadowed figure of a man, all action, whirling his ox goad on high; behind, in the gloom, the plow and crouching plowman; above, the ox goad cutting across it, opens the pale blue-green of the early morning sky, cloud-flecked with deep gray cloud-banks drifting ahead of it, and glinting over men, plow, oxen and the newly turned clods of earth, comes the first cold golden rays of the unseen morning sun. The painting has been done with a majesty and vigor fitting the subject. It is a picture that would leave no one cold. It is big; it symbolizes all there is in the husbandman, toil, the soil, the quickening seeds to come, and the harvest. It is "The Angelus" in reverse,—activity and toil coupled with peace and success.

"Hauling the Log—Winter," men, oxen and snow with a background of gray trees, has a vigor akin to that in "The First Gleam," and "A Milk Yard,"—sturdy, patient cows, milkmaids and men under the farmyard trees,—by its coloring and its chiaroscuro suggests Rembrandt in landscape. There were some pictures in a more delicate and decorative vein. "Potato Pickers," showing workers in a field fringed with buildings and trees, had poetry and fine color, the whole subject being seen and treated even more in the flat than is Mr. Walker's wont.

Similar in conception and treatment were "Sheep at Pasture," "Boy and Calf," "Calves" and a number of very fine pigs, more piggy in character and appearance than any Mr. Moorland of England ever did.

C. W. HAWTHORNE AT MACBETH'S

A great many people today still ask for the privilege of "seeing around" a figure; they want it to stand out from the canvas, and consider themselves defrauded by any painting that has not these qualities. Mr. Charles W. Hawthorne exhibited at the Macbeth Galleries in New York, during the last two weeks in March, figure paintings in fourteen of which you could not "see around." The fifteenth you could, and it served to show that Mr. Hawthorne might paint in that manner if he chose. It would seem, therefore, that he leans toward the decorative rather than the realistic in approaching his subject, and his work must be judged with this point of view in mind.

The fifteen canvases were of unequal merit, and in several cases there were very evident shortcomings in composition. There were at least three, three-quarter seated figures, in which the arms and hands made parallel lines running diagonally across the bottom of the canvas, resulting in a tiresome sense of repetition, and one in which two heads came on a line almost in the middle of the canvas, producing a striking monotony. With these exceptions, Mr. Hawthorne should be credited with success in his endeavor to produce decorative pictures. His flat and rather vague method produces an effect of richness, and though his color range is limited, he makes all his high notes count. In "The Girl with the Peaches" he makes the most of the color of the green dish held in the girl's hands, and in many ways this was the best of the canvases exhibited. A composition of three figures, "Mother and Children," had spirit and charm, and the uncatalogued nude seated figure in a landscape, which you could "see around," was especially well painted and exhibited a cleverly handled effect of light on the flesh.

RUSH TO SEE INDEPENDENT ARTISTS

IN connection with Mr. Robert Henri's article on the "Exhibition of Independent Artists," published in this issue of *THE CRAFTSMAN*, it is interesting to make note of the extraordinary reception accorded the opening of the exhibition on the evening of April first. Over two thousand people attended the reception and nearly as many more were turned away after the galleries were crowded to the limit of their capacity.



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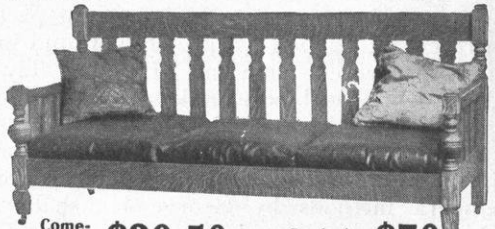
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A waiting line extended nearly to the end of the block each side of the entrance, and finally police assistance was found necessary to avert a possible panic. Up to the date of going to press the interest in this purely American exhibition of painting, sculpture and drawing has not abated.

ART OUT IN CHICAGO

A number of notable exhibits were held during February at the Art Institute of Chicago. Among them, Small Bronzes by American Sculptors, which was organized by the National Sculpture Society and is the first of its kind undertaken in this country. Some of the exhibitors were Frederic MacMonnies, Daniel Chester French, Victor D. Brenner, Bessie Potter Vonnoh, Abastenia St. L. Eberle, Solon Borglum, Louis Potter, Chester Beach, Clio Hinton Bracken and Gail Sherman Corbett. This collection will also be shown in Buffalo, St. Louis and Worcester, Mass. Another interesting showing was the fourteenth annual exhibit of the Society of Western Artists. Over two hundred paintings and statues were shown by nearly one hundred workers. The paintings of Joseph Lindon Smith, which were done in Italy, Egypt, Turkey and Japan, were also shown in Chicago this winter. Mr. Smith is an archæologist as well as a painter. He has taken an important part in recent excavation work in Egypt, and in 1907 discovered the tomb of Queen Tiy. The Egyptian subjects predominated in the exhibition, and were valuable for the historical interest of the subject as well as for the painting. The collection of paintings in tempera methods by George Haushalter, which was recently exhibited in the Cincinnati Museum, was moved to Chicago in February. Mr. Haushalter has made a special study of tempera methods for the past fifteen years, and for ten years has been painting mural decorations in tempera colors, and has designed glass windows.

DANA POND HAS AN EXHIBITION

IN his "Portrait of Mon. Henry Lozé," Dana Pond gives a picture full of vigor, inspiration and sincerity. It was decidedly the best of the fifteen shown in March at the Knoedler Galleries. They all exhibited the dexterity of Mr. Dana's brush, and evidenced a quick grasp of the personality of the model and a great facility in getting the point on the canvas. Mr. Pond has had some fashionable sitters, and so a few of

his pictures include peach-basket hats and clothes of the latest exaggerated Parisian cut, which, even when handled with the utmost cleverness, do not make for lasting quality or bigness in a portrait, but rather aid in giving an impression of superficiality.

In his portrait of "Florence—Daughter of J. A. Qualey, Esq.," there was none of these drawbacks, and the result is as charming a picture of sweet sixteen in a simple pink gown as one would wish to see. A number of strong sunlit outdoor studies of Breton men and women, very solid in handling, were hung, and offered an interesting contrast to the pictures of more sophisticated folk.

MRS. KINDLUND'S MINIATURES

AN exhibition of "Portraits in Miniature," by Anna Belle Kindlund of Buffalo, was held during March in the rooms of the National Society of Craftsmen, New York. Mrs. Kindlund's miniatures have all the breadth of approach to the subject that any larger paintings could have, and thoroughly justify their being called "portraits in miniature." Many of them combined with the miniature delicacy a certain strength and decorative sense quite unusual in work of this kind.

LOUIS MARK OF BUDAPEST

DURING almost all of March the National Arts Club, New York, held an exhibition of paintings by Mr. Louis Mark, of Budapest, who received his training in Munich and Paris. Most of the pictures shown were portrait studies, which seem to be Mr. Mark's especial metiér.

REVIEWS

GEORGE BERNARD SHAW: BY GILBERT K. CHESTERTON

WHEN Mr. Gilbert K. Chesterton wrote a book in which he recorded with affectionate but merciless truthfulness all he knew and surmised about his friend and kindred spirit, Mr. George Bernard Shaw, Mr. Shaw took the only revenge that lay ready to his hand; he reviewed the book. It goes without saying that after that review nothing more really needs to be written on the subject, but it is probable that not many people on this side of the Atlantic have read the review, and it is quite certain that anyone who is at all interested in Bernard Shaw, wheth-

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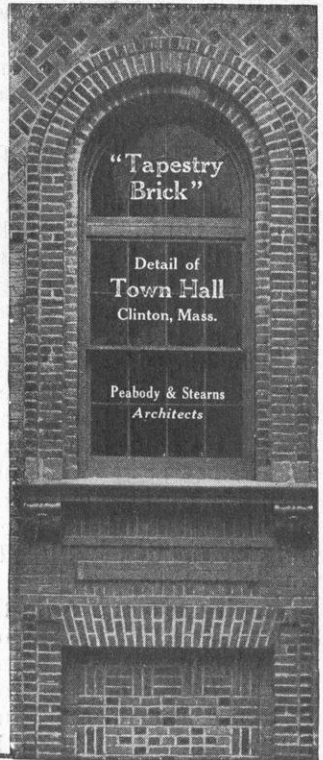
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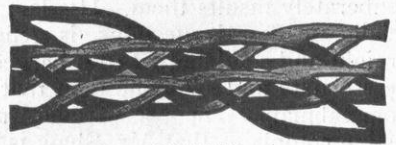
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er admiringly or the reverse, would find keen pleasure in reading the book.

In the first place, the mere writing of it was a case of setting an epigrammatist to depict an epigrammatist. For whimsical fancy, sheer bull-headed contrariness, and joyous daring, all built upon a foundation of solid, straightforward earnestness, it would be hard to say which of the two men goes farthest. Therefore there is probably no one else in the world who is so entirely well fitted to interpret Bernard Shaw as G. K. Chesterton,—unless, indeed, it might be Shaw himself. Mr. Chesterton begins by showing the effect of three dominant influences in shaping the character of Bernard Shaw. He holds that he is possible, first of all, because he is an Irishman, and draws from his own nation two unquestionable qualities,—a kind of intellectual chastity and the fighting spirit. But if he were wholly Irish he would not be Shaw, so his biographer makes it plain that he is a “certain separated and peculiar kind of Irishman which is not easy to describe,” and that he inherits from a stern Yorkshire ancestry a strong bent toward Puritanism, a tendency which was increased by his early education and surroundings. The third element is that of unquenchable progressiveness, which keeps Shaw always in advance of his age and in lively conflict with all accepted ideas. It was as a critic that he first found expression for his variegated heterodoxy, and since then, as dramatist and philosopher, he has driven home the lessons of life as he sees it, and has told the truth about it so plainly that most people find it very hard to believe that he means it.

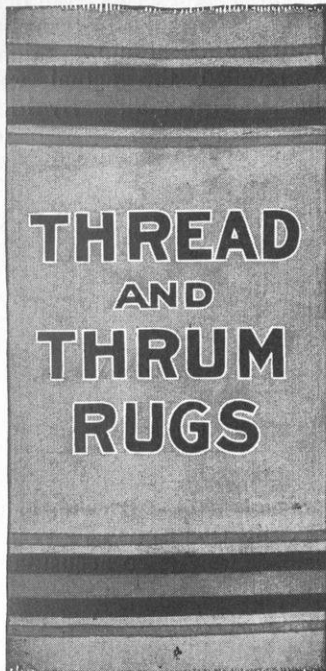
Says Mr. Chesterton indignantly: “I hear many people complain that Bernard Shaw deliberately mystifies them. I cannot imagine what they mean; it seems to me that he deliberately insults them. His language, especially on moral questions, is generally as straight and solid as that of a bargee and far less ornate and symbolic than that of a hansom-cabman. The prosperous English Philistine complains that Mr. Shaw is making a fool of him. Whereas Mr. Shaw is not in the least making a fool of him; Mr. Shaw is, with laborious lucidity, calling him a fool. . . . I think it is always quite plain what Mr. Shaw means, even when he is joking, and it generally means that the people he is talking to ought to howl aloud for their sins. But the average representative of them undoubtedly treats the Shavian

meaning as tricky and complex, when it is really direct and offensive. He always accuses Shaw of pulling his leg, at the exact moment when Shaw is pulling his nose.” (“George Bernard Shaw.” By Gilbert K. Chesterton. 249 pages. Price \$1.50 net. Published by John Lane Company, New York.)

RACE QUESTIONS AND OTHER AMERICAN PROBLEMS: BY JOSIAH ROYCE

RACE Questions and Other American Problems,” by Josiah Royce, Professor of the History of Philosophy at Harvard University, begins with an essay on race questions and race prejudice which is in reality a consideration of our negro problem. It is the kind of consideration that is likely to do good, for it is so impersonal, so full of the ulterior facts behind the situation, that it is not likely to arouse the prejudices of partisans on either side. Prof. Royce believes that our so-called race problem in this country is rooted in prejudice and an unwarranted race antipathy rather than in any reason or logic,—in fact, that to a large degree the charges against the negro race as a whole are without sufficient foundation. He cites Jamaica as an example; a place where there are six hundred thousand negroes, and fifteen thousand whites. “Despite all these disadvantages,” he says, “today whatever the problems of Jamaica, whatever its defects, our own present Southern race problem in the forms which we know best simply does not exist. There is no public controversy about social race equality or superiority, neither a white man or woman feels insecure in moving about freely among the black population anywhere on the island,—a state of affairs which would seem to indicate that the troubles we find here are by no means inevitable in relations between the white and the black man. The result in Jamaica, he thinks, is due to the admirable British administration and also to reticence, and he offers this conclusion, especially in regard to reticence, as suggestive to Americans. He quotes an Englishman as saying that the habit of irritating public speech is one of the conditions producing criminality among us, and himself comments that “the Southern race problem will never be relieved by speech or by practices such as increase irritation.”

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about it. It has afforded a speech to every Southern demagogue who needed a topic for his speech and, with a criminal lack of conscience, this class of man has shouted about it from the rostrum until everyone has become thoroughly convinced of the unrelievable horror of the situation, and of his own unescapable wrongs. The race question is political capital, in fact, the only political issue of importance a certain group of politicians in the South have had since the reconstruction days, and it is only an act of self-preservation for them to keep it alive as they do, regardless of the cost in the peace and happiness of the country as a whole.

Prof. Royce takes issue with the popular assumption of the mental inferiority of the negro, and the belief that he is to only a limited degree capable of civilization and education. After surveying the conditions under which other nations and races have risen or gone down according to their environments during the progress of the world, he concludes that a race psychology is still a science for the future to discover. ("Race Questions and Other American Problems." By Josiah Royce. 287 pages. Price, \$1.25 net. Published by The Macmillan Company, New York.)

RHODA OF THE UNDERGROUND: BY FLORENCE FINCH KELLY

AN interesting story of the days "befo' de wah" is "Rhoda of the Underground," by Mrs. Florence Finch Kelly. Mrs. Kelly is known chiefly as a writer of Western stories, but in this latest book she has essayed a historical novel that deals with the strife between opposed convictions and warring emotions that tore the North and the South apart on the question of slavery. The heroine of this story is the daughter of an abolitionist father and a mother who was brought up to be a slaveholder. The family lives close to the border line between the North and the South, and the father and elder daughter, *Rhoda*, are actively engaged in furthering the work of the "Underground Railway" which helped runaway slaves to escape to the North. The mother is unconscious of what is going on, and the younger daughter, a typical Southern girl, is hotly opposed to anything that savors of abolition. The situation is complicated by a love affair between *Rhoda*, the elder daughter, and a young slaveholder who is just as sincere in the belief that his

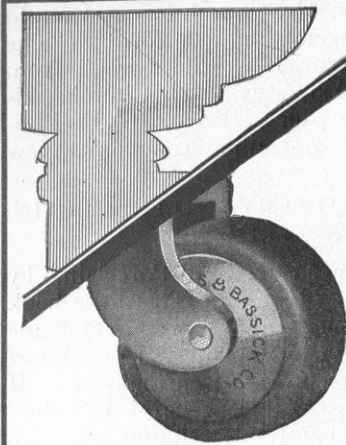
side of the question is right as she is in hers. The book is vividly written, and brings to us a realization of the moral and emotional struggle that preceded the actual war. ("Rhoda of the Underground." By Florence Finch Kelly. Illustrated. 376 pages. Price, \$1.50. Published by Sturgis and Walton Company, New York.)

DANTE AND BEATRICE: BY SARA KING WILEY

ANOTHER play in blank verse, by Mrs. Sara King Wiley, is entitled "Dante and Beatrice," and tells the story of the poet's love for the woman who became his life's ideal. The verse is musical, and the expression at times picturesque. Yet one feels that this far-off figure, so gigantic in modern eyes, loses a little from being made so purely human, and that Beatrice also suffers from being presented to us as a reality instead of a vision. One is so accustomed to Dante's own expression of his worship for Beatrice that there is a little sense of shock in having it brought down to the level of human experience,—the same sort of shock we might feel at seeing the story portrayed upon the stage. The book was written as a memorial to Mrs. Wiley's daughter, Sara Wiley Drummond, and is prefaced by a sketch of Mrs. Drummond's life, work and character. ("Dante and Beatrice." By Sara King Wiley. 130 pages. Price, \$1.25 net. Published by The Macmillan Company, New York.)

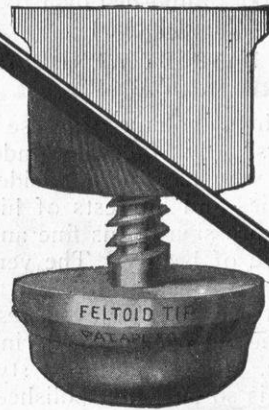
THOSE NERVES: BY GEORGE LINCOLN WALTON, M.D.

THE general condition of nervous tension that seems to have settled itself upon us as one of the inevitable consequences of modern life, is producing a number of books dealing with the question of nerves and their control. One of the most practical and sensible of these treatises is "Those Nerves," by George L. Walton, M.D., author of "Why Worry?" Written by a man whose professional experience makes him an authority on the subject, this little volume deals with the subject of nervousness from a commonsense point of view, relieved by a good deal of wholesome humor. It is full of good suggestions to those who are afflicted with nerves, and will probably start some people, who are threshing themselves to pieces unnecessarily, on the road toward self-control. ("Those Nerves." By George Lincoln Walton, M.D. 197 pages.



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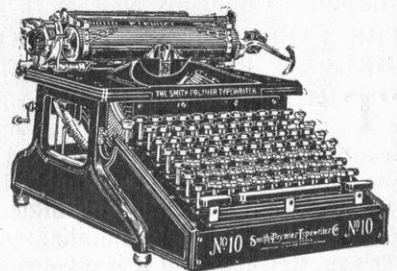
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DORIAN DAYS: BY WENDELL PHILLIPS STAFFORD

A delightful volume of verse is "Dorian Days," by Judge Wendell Phillips Stafford, who has turned aside from the many duties and interests of his busy life to give expression to his fine and discriminating love of beauty. The verses are all based upon themes of life and thought in ancient Greece, and the joyousness and freedom of the old pagan world rings through every line. Judge Stafford's style in writing verse is so pure and polished, so mindful of perfect rhythm and beauty of expression, that one realizes how overwhelming the influence of the Greek feeling must have been to give them the vitality which is their greatest charm. ("Dorian Days." By Wendell Phillips Stafford. 112 pages. Price, \$1.25 net. Published by The Macmillan Company, New York.)

A LADY OF THE OLD RÉGIME: BY ERNEST F. HENDERSON

"A Lady of the Old Régime," by Ernest F. Henderson, is hardly more than a series of spicy anecdotes relating to the court life during the reign of Louis XIV and Louis XV. The most of these stories hinge about the character of *Madame*, the wife of the king's brother, who is a most refreshing figure in this brilliant but artificial court. Even to one who does not enjoy historical reading the book will prove entertaining in content and in style, while to students of French history it will throw many interesting side lights upon the events of this period. It is particularly attractive in its illustrations, reproductions of paintings of the famous people of the time and of old prints showing court scenes, fêtes and pageants. ("A Lady of the Old Régime." By Ernest F. Henderson. Illustrated. 239 pages. Price, \$2.50. Published by The Macmillan Company, New York.)

THE FAERY QUEEN FOR BOYS AND GIRLS: BY REV. A. J. CHURCH

"THE Faery Queen for Boys and Girls," told by the Rev. A. J. Church, and beautifully illustrated with colored plates, is one more added to the valuable library of classics adapted to children's understanding. Every child should be familiar with Spenser's masterpiece, but it is a courageous boy or girl who will approach it in the original

text. The Rev. Mr. Church has also retold the Homeric legends in prose form. ("The Faery Queen for Boys and Girls," from Spenser. Told by Rev. A. J. Church. Illustrated. 309 pages. Price, \$1.50. Published by The Macmillan Company, New York.)

MARKS ON POTTERY AND PORCELAIN: BY BURTON & HOBSON

"MARKS on Pottery and Porcelain," by Burton & Hobson. This little book is a most thorough and intelligent catalogue of the marks by which a collector may know the various rare pieces of earthenware. It contains an instructive, general introduction, and a separate description precedes each individual variety of pottery. The book is neatly bound in dark blue cloth, the printing and paper are noticeably fine, so that the book is not only a mine of information but delightful to handle. ("Marks on Pottery and Porcelain." By Burton & Hobson. 210 pages. Price, \$2.25. Published by The Macmillan Company, New York.)

THE PLAYERS OF LONDON: BY LOUISE BEECHER CHANCELOR

"THE Players of London," by Louise Beecher Chancellor, is an elaborately decorated volume in lavender and gold. The story deals with the Elizabethan "smart set" and Mr. William Shakespeare's company of players. The story in itself is rather light, the pages being mostly decoration, but the author has chosen a time which in itself is picturesque and romantic. ("The Players of London." By Louise Beecher Chancellor. 236 pages. Price, \$1.75 net. Published by B. W. Dodge & Company, New York.)

FRIENDSHIP VILLAGE LOVE STORIES: BY ZONA GALE

IN "Friendship Village Love Stories," Miss Zona Gale gives us a continuation of her former book, "Friendship Village," and not only brings old friends once more to our minds, but introduces a number of new ones who belong to the younger generation. The sympathy and sincerity with which Miss Gale has portrayed the homely content and friendliness of the simple village life makes this book as pleasant to read as its predecessor, and its interest is quite as human and sincere. ("Friendship Village Love Stories." By Zona Gale. 321 pages. Price, \$1.50. Published by The Macmillan Company, New York.)



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THE BRIDE OF THE MISTLETOE: BY JAMES LANE ALLEN

A story that is difficult to classify is Mr. James Lane Allen's "The Bride of the Mistletoe." As the author says in his preface, it is not a novel; it is a story concerning two characters. The time occupied is about forty hours, and there are no events whatever. In short, it is simply a bit of psychology, very beautifully and poetically told, and having in it all the tragedy of human nature. The man in the case is a splendid, vital, pagan creature. His wife, the mother of his four children, has given him half a lifetime of utter devotion. She is all woman; he, the eternal masculine. He is brutal enough to tell her frankly that with advancing age she has lost her claim to the first place in his life, yet great enough to do it in a fashion so big, ruthless and sincere that it rises above all the petty things of life into the sphere of the universal. And with it all life has to go on just as before. The way the story is told gives it rare beauty and compelling charm, yet it is not at all a pleasant story. ("The Bride of the Mistletoe." By James Lane Allen. 190 pages. Price, \$1.25. Published by The Macmillan Company, New York.)

THE STORY OF DUTCH PAINTING: BY CHARLES H. CAFFIN

AN interesting addition to our many books on painting is "The Story of Dutch Painting," by Mr. Charles H. Caffin. It deals with the art of Holland in the seventeenth century, and the development of the new school of painting that grew out of social and political conditions in the Netherlands. In a way the book is a history of the country and the people as well as of the art which was such a sincere expression of life as they saw it. The story begins in the middle of the sixteenth century, when the Emperor Charles the Fifth abdicated the imperial crown, ceding Spain and the Netherlands to Philip the Second, and takes the reader through the political upheavals of that troubled time, showing the influences that led the painters to produce the pictures of indoor

and outdoor life that we now know by the name of the Dutch School. The book is illustrated with the reproductions of a number of famous Dutch paintings. ("The Story of Dutch Painting." By Charles H. Caffin. Illustrated. 200 pages. Price, \$1.20 net. Postage, 12c. Published by the Century Company, New York.)

THE BIBLE FOR HOME AND SCHOOL: BY PROF. SHAILER MATHEWS

IN these days of the higher criticism and more clear and vital interest in spiritual things, a set of books that would be most welcome to the general reader as well as to the biblical scholar is "The Bible for Home and School." It is the result of wide research and the best modern criticism, combined with much historical investigation that may throw light on the biblical text. The volumes are almost small enough to carry in the pocket, and each one contains one of the books of the Bible with comments and foot notes by some prominent biblical scholar. ("The Bible for Home and School." General Editor, Prof. Shailer Mathews, of the University of Chicago. Each volume contains about 125 pages with index to references. Price per volume, 50c. Published by The Macmillan Company, New York.)

THE ESSENTIALS OF LETTERING: BY T. E. FRENCH AND R. MEIKLEJOHN

A convenient little hand book for designers and craftsmen is "The Essentials of Lettering," by Thomas E. French and Robert Meiklejohn. The first four chapters were published last year and used as a text book in the Engineering College at the Ohio State University. Five more chapters have been added, making the book more generally useful to artists and designers. The principles of lettering are set forth, with good working forms of each style and the reasons for their appropriate uses. ("The Essentials of Lettering: A Manual for Students and Designers." By Thomas E. French and Robert Meiklejohn. Second edition. Illustrated. 72 pages. Published by The Varsity Supply Company, Columbus.)

