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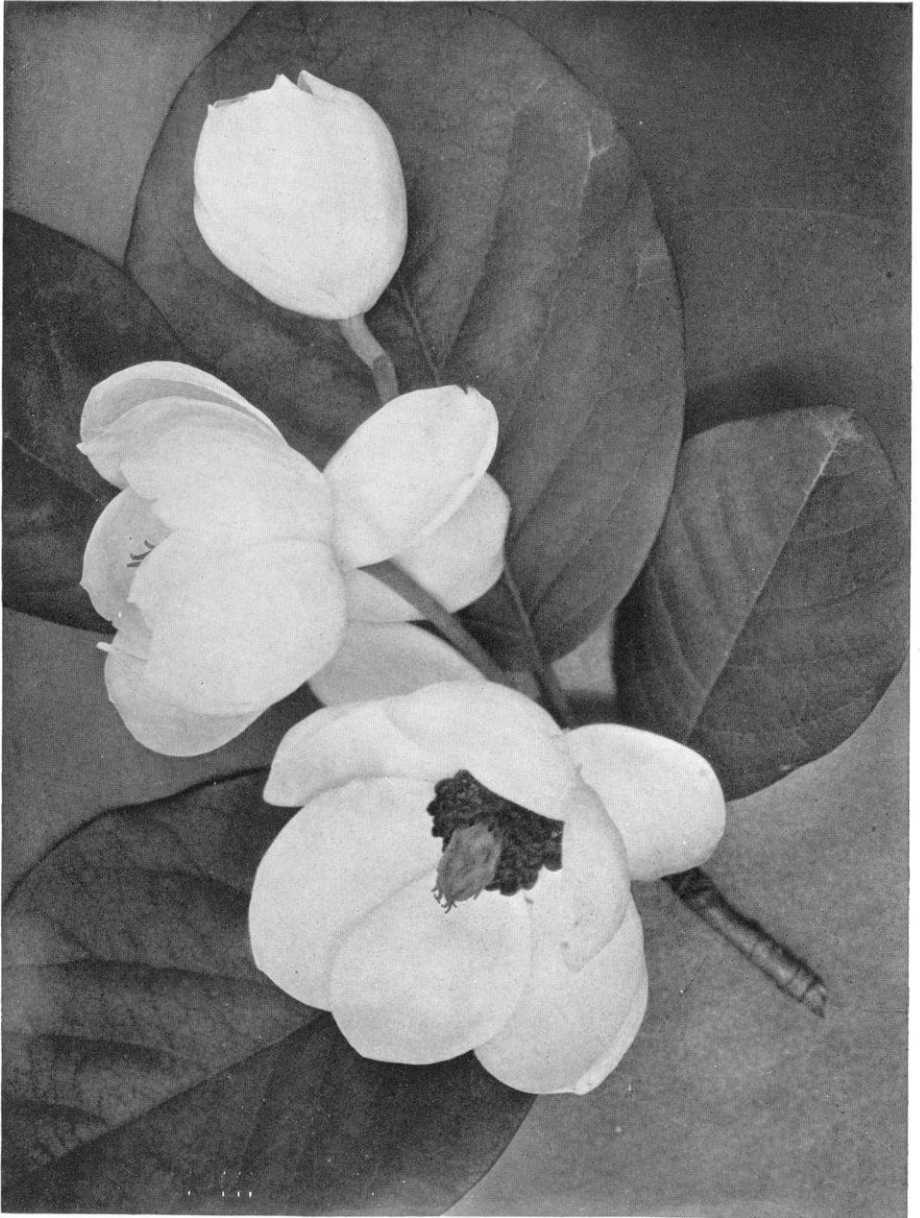
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Photograph by Nathan R. Graves.

A MAGNOLIA THAT WITH ITS UNSPOTTED WAXEN FLOWERS AND BRILLIANT LUSTROUS LEAVES BECOMES A LEADER IN THE CARNIVAL OF FLOWERING TREES.

THE CRAFTSMAN

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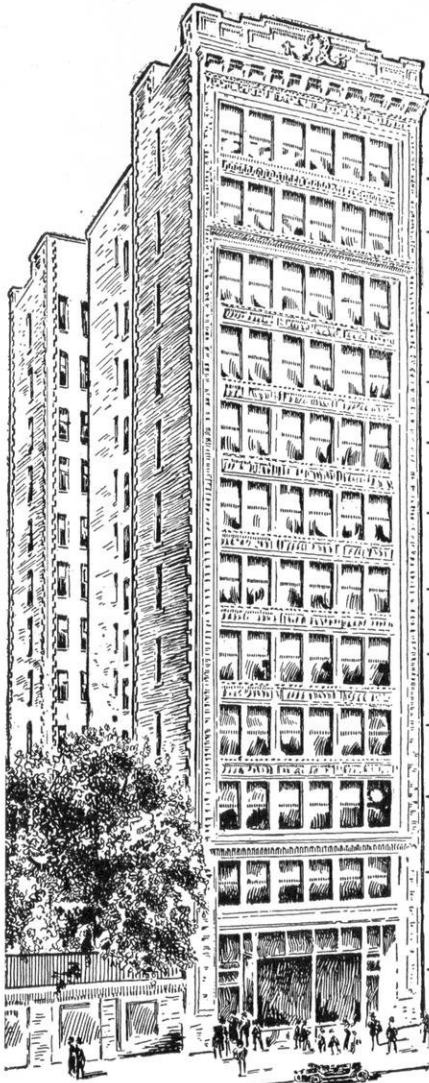
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"The Homelover's Headquarters, in the Shopping Centre of America."



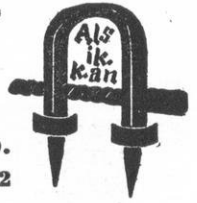
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CRAFTSMAN
PERMANENT
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EXPOSITION

EVERY floor of THE CRAFTSMAN'S new twelve-story building—running through an entire block, 38th to 39th Streets, a step from Fifth Avenue, in the shopping centre of New York—is devoted to the service of the home-loving, home-building public, as indicated above.

The display of furniture, rugs, and draperies on the first four floors is full of inspiration for the homelover who is seeking to furnish a home in good taste. The next four floors are given over to the chief feature of the Building—the exhibits in the Craftsman Permanent Homebuilders' Exposition, as outlined on the next page. On the tenth floor, The Craftsman Magazine offers the resources of its Architectural and Service Departments to those about to build or remodel a home. The Craftsman Club-Rooms on the eleventh floor are for the free use of the public; here are charmingly furnished rest rooms for men and women, a reference library, and a lecture hall in which lectures will be given on building and decorating. The Craftsman Restaurant on the top floor is designed to cater to the comfort and refreshment of visitors to the Building, and has already become known as one of the show-places of New York.



THE CRAFTSMAN



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VOLUME XXVI MAY, 1914 NUMBER 2

THE GREAT STORY THAT FAILED: BY WILL LEVINGTON COMFORT



RETURNING to the "States" in nineteen hundred from a year's campaigning with American soldiers in the Philippines, as correspondent, I looked up the newspaper files to find a certain story which in my mind was the most important of all. It had to do with the death of General Lawton, and meant to me one of the most terrible nights and days of my experience.

I was but little past twenty then, and had taken chances to get the story off that five years afterward I wouldn't have taken for all the newspapers in America.

To my dismay I found the story printed on the inside sheet of the paper. It was an unforgivable piece of newspaper handling, and the managing editor granted as much, but said:

"You didn't make it plain that it was the first letter containing the story of Lawton's death, and you didn't make the story itself plain."

"I took enough quinine to kill a man in this country—to write that story," said I. "And I brought it in alone most of the way—sixteen miles to Manila—over a hostile trail—all to get it off on a ship ahead of any other. I crawled through rice-paddies, lost a horse, and sneaked in daylight around a *barrio* containing native soldiers—"

"I'm sorry, but I couldn't make head or tail of it," the managing editor repeated.

I read the story over again. It *was* vague. I had been full of fever; and though the pictures of the tragedy and of that night and day had passed through my mind, I hadn't expressed them. And yet, at the time, I thought I was doing a series of cameos.

The incident is significant of a long struggle I had afterward to bring forth my spiritual realizations in living flesh for earthly use. The fever of the body that day in the Philippine rice-paddies is symbolic of the emotional ecstasy with which the spirit of things is seen by one who loves his dreams. If the workman paints his visions before they have put on flesh (as they must to become significant to men of flesh) the result is a mistiness, and an attenua-

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tion of vitality of that which alone can animate the mind of a visionary.

It is easy to lie out of one's failures. Many a man who has failed to reach the many through a bit of work, comforts himself with the thought that he has done it too well. Moreover, those of his friends who admire and understand, often out of fine feeling, tell him that he is incomparable, and he is tempted through their praise to work for them, and for the few they represent.

I BELIEVE that a real piece of work must be a fluent solution of physical action, intellectual authority and spiritual insight. When this conception first came, it seemed to me that only the elect could appreciate such a result. Of course, this is impertinence. The formula has been my ideal for several years now, and with each year, each month, the striving is to bring the result down to that plain lasting beauty, that simple clarity, of expression, in which the physically-minded can instantly grasp the outline, the mentally-minded grasp the outline and structure, and the spiritually-minded the outline, the structure and the impelling vision of it all.

This can be done. (It is not an accident that a painting lives three hundred years.) It was done in the Parables; and has shown itself here and there through the expressions of many great workmen. To do this thing just once in a lifetime is worth fifty years of labor; to me it is a good thing even to have the ideal. In fact, to work toward it is quite enough, for we are only concerned vitally with the dream that conducts our service, though all our labor is given to expression.

As human beings, we are physical first, then mental (often atrocious in this state of growth), and finally if we do not tarry, we enter a certain spiritual consciousness. It is true that *now* we are only beginning to be real men. We are among vital issues at last, but there are many dangers. The tendency now is to forget the physical and mental through which we climbed, and through which alone can we express ourselves to those on the paths below. Many a workman has viewed his unborn realizations in the beginnings of this larger consciousness, and forgotten in the ecstasy of them, that it is his business to give them flesh.

We have no right to the ecstasy of conception, if we are unwilling to accept the pangs of nativity. Our work is needed in the world, whether the world knows it or not; and we are important only in so far as we give forth. It is true that no contribution to the world's work can come from the body or from the brain alone, but equally true that the vision can only be given back through them.

The cohering of a man's life, and a man's thinking and expression,

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only comes after he has entered the spiritual dimension. The world cannot find him before that, because his fragments do not fit; his epigrams belie each other. Yet it is worth saying again. The vision, the cohering line, can only be given back with effectiveness to the many, through the body and brain of the workman.

THE workman caught in his mysticism can never be a constructive force of his own time. And *his relation is first of all to his own period*; otherwise he would have been born in another. His greatest danger, during the passage through the crypts and arcana which enchant him, is from friends who are dearest—the proportion of visionaries who hail him at once, and who love the moving of a dream better than any concrete expression. They will tell the rapt-eyed novice that his work is finished. It is easy for him to believe the sanction of another, when it fits exactly into his own state of growth. There are always disciples for the visionary. They see him *whole*, because they complete him with their own perceptive vitality. They supply the matter for his figures of dream, but the world which he should be serving, does not know he lives. He fails to speak the language of men; the scorn of men does not become a whip to bring him down, because he is strong in the circle of his fancied elect.

There comes a time when a man must see that discipleship is an evil in itself; that a man may incorporate his message where he can, but not his individuality in other minds; for every man's individuality is his own sacred treasure.

It is well therefore for the workman to be alone, and to fail, if necessary, until he learns to put away his dearest appraisers; to check discipleship, which weakens individuality; to make himself as nothing compared to the message; and finally to give birth in *flesh* to his visions, in spite of those who love and praise him, saying that a fallen plume is the whole bird. Many are the mystics who erected great gods, and failed to learn the first lesson of life; that spirit requires flesh to manifest as men, and for men. The mystics dreamed marvelously, but only the greatest learned to write or paint well. A writer must be a workman even in paradise. After the vision, he must come down and tell the story. Only having done that in the parlance of men—coherently, in the midst of men—has he earned the right to ascend, and disappear once more in the gleaming mists of Sinai.

The workman has not finished because he sees the form of the result in the fusing metal. It must be anvilled in concrete intelligence and cooled for handling. His own emotions have all been

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spent from his product by this time; but he has ceased to work for personal thrills.

THIS is the way of all saviors—the coming back into flesh. This is individuality in the highest, the attainment of which is through the service of men; this is world-manhood and compassion. Only in the coolness of a completed task can the workman detach his identity from it, and make it a world-property. Just so long as he is identified emotionally with his task, it is but a preparatory utterance, mortal, the processes of self-instruction contained in it. For emotions are of the flesh.

I remember working with a character named *Bedient*, when the first conception came of what I was really meant to do—to show the emerging of the self-man into the world-man, the emerging of the predatory self-hunter into the workman unashamed, who becomes a constructive force of his time. No one was more familiar with the tortuous passage through self-consciousness. It had maimed and crippled me because I had lied so long, and tried to make the self heard so long.

There was the light ahead now, but the light was strong for my unaccustomed eyes. My figures moved in a mist, glowed with their own and the greater light. There was joy in the world, but I was not coherent with it. My figure, *Bedient*, was on the hilltops. He leaped from one to another. I forgot the earth that stretched between, and the valleys. The flesh fell from him.

In my emancipation, I forgot that all life had taught me to express in terms of earth; that my world-man must be a man of flesh; that my training was not for an appeal to visionaries, but to men, to many men. There is ecstasy in visions—that's the heaven of it—but I was a workman made of pounds. While here, these visions must be born in flesh, even through the pangs of birth.

. . . The figures moved past in a mist. I was exalted at the beauty and hope and dimension of them. I hurled words at them, but did not bring them down. . . . It was like the story of the death of Lawton that failed through fever, and yet had used all my emotions—as did these, filling the universe with light. This was the shore-line that Columbus saw.

Such was his victory—land ahead. That first glimpse of the shore-line ignited his spirit. Night fell upon his ecstasy. It was a burnt-out old man who made the landing. Yet for us—for the world—the landing is the immortal moment. His, the ecstasy of the shore-line, but the kneeling, the kiss of the earth, is the victory we celebrate.

MAY, QUEEN OF THE YEAR: AND HER ATTENDANT PROCESION OF BLOOMING SHRUBS: BY ALICE LOUNSBERRY



THOSE who watch in the open country the rotation of the year know that May is the Queen Month, unmistakable in sway and beauty. Indeed May cannot be misunderstood: her moods are real to all. For then Nature unfolds without reserve, without the cringing fear of a late frost that held her in check during her sweet moods of April. Indeed, May casts caution to the wind: satisfied with the surrounding temperature, confident in her own equipment, this month bursts the bonds of reserve and gives herself up heart and soul to the deep unconcern of revelry and to Nature's carnival season.

Nor is this done without the sanction of common sense and defined purpose. For Nature, prototyping the laws of man, believes first of all in the necessity for her own preservation, and in order to gain this end there must be harmony and intercourse between her various members.

The floral world, as all know, is, in part, dependent for fertilization upon the insect world—never more so than in the month of May. In late March and early April when the forest trees and certain wild flowers and shrubs begin their bloom there are only a few insects and flies about. The jolly bumble-bee, bands of butterflies and night-roving moths shun then the chilly air and wait for warmer weather to begin their labors. Their gauzy wings cannot combat tempestuous winds, to say nothing of a belated snow-storm. Taking therefore into account these facts, it is natural that the wind should be the great fertilizing force of most early bloom as it is also the principal agent in the distribution of seeds, and the pollen of the early flowers is carried in great golden waves, so luxurious and generous in quantity, that they can scarcely fail to reach the hearts of the

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waiting, pistillate flowers, even though guided by the wild and uncertain spirit of the wind.

But as the season advances the wind is subdued in its ways, becoming calm in anticipation of its summer's slumbers. It does not give up altogether its tossing about of pollen in the interest of plant fertilization, merely it now holds this field of usefulness with other powerful agents, the insects. For in May these small creatures have arrived in uncountable companies and flocks, the good and the bad; the beautiful and the ugly. And these when intent on seeking the nectar of the flowers, perform as a natural sequence the act of cross-fertilization. But without aid insects are stupid about finding the desired nectar, and Nature, recognizing their inability to work alone, gives them illumination in the most happy way possible. She provides for them color and scent, the two great forces to which they are susceptible and which act as lures to their appetites. And since in May the need for their work is very great, Nature tempts them with these very things that they cannot resist, the alluring colors of broad petals that can be seen from a long distance and scents powerful and sweet enough to intoxicate their susceptible natures.

One of the very first gleams of vivid color that catches these insects' attention, delighting as well the heart of man, is that of the red-bud or Judas-tree, *Cercis Canadensis*. In two shades of deep pink, its butterfly-shaped, elfinlike little blossoms crowd together on the purplish-gray bark of the tree and appear so early in the season that not one of the large heart-shaped leaves is to be seen. On the landscape the tree looks like a bit of afterglow shed from the sky; it illumines its whole surroundings and is especially lovely at this time of opalescent tints and early freshness. In the southern United States and extending to New Jersey, it occurs as a native, farther northward it is now somewhat generally seen in cultivation among groups of decorative plants.

The name Judas-tree was attached to the red-bud by the early settlers of this country who recognized its resemblance to the European relative *Cercis siliquastrum*, the traditional tree from which the apostle is thought to have hung himself.

ALMOST simultaneously with the red-bud, the snowdrop or silver bell tree, *Mohrodendron Carolinum*, lets free its clusters of delicate silver-white flowers, shaped like pendulous bells. When they open, however, the tree is well covered with leaves forming for them a pleasing background. These trees of natural range from Florida and Alabama to Virginia have been found entirely hardy in

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cultivation as far northward as the New England States. Up-to-date nurseries carry them and now suggest their planting for ornament in many places where deciduous shrubs are required. Just back of a high stone fence outlining one of the large estates on the Hudson they form a tall hedge which when in bloom is surprisingly lovely. Directly in front of it many shorter shrubs carry the planting down to a low border. The Judas-tree and the snowdrop tree are often planted closely together, the bloom of one offsetting that of the other; but the foliage of the Judas-tree is the more beautiful of the two, a fact which makes it of greater value throughout the entire season.

In the same class with these two trees, as far as decorative spring value is concerned, is found the shad bush, *Amelanchier Canadensis*, its bloom of soft ivory white growing in loose racemes, the petals of the flowers long and narrow and appearing when tossed by the wind like a silken fringe. Without question the shad bush is one of the most beautiful of all trees for ornamental purposes. It has a grace and quaint charm that is very remarkable and which does not fail in early spring to make its message understood. Later in the season a sweet edible fruit is produced which housewives have made into pies, the reason that the tree is also known as the May cherry or service berry. Throughout the mountainous parts of the South, where the shad bush is seen in its best estate, it is becoming somewhat scarce. The mountaineers, well aware of the sweetness of its fruit and never dreaming that the bounty of Mother Nature will fail, find the quickest method of securing the berries is to chop down the tree and then to gather them at leisure. And as these people never replant, the tree's doom seems assured. In cultivation, however, it is likely to become more general every year.

No more stately genus of flowering trees or shrubs is known than the *Magnoliaceae*—the magnolias in many forms which occur as one of the most glorious elements of spring and one which may be seen blooming in some form from mid-April until midsummer. Not only is the United States rich in native species, but the climate lends itself well to the many importations from Asiatic countries, for gradually magnolias from China and Japan have become conspicuous among American shrubbery notable for its judicious arrangement.

The earliest member of this family to unfold in cultivation is the Japanese, *Magnolia stellata*. It has the general appearance and yet not the exact atmosphere of a magnolia; since its exquisitely scented blossoms are shaped like stars and occur in the greatest profusion on short, compact stems. Of late it has been widely included among the planting of shrubbery borders and at distinctive

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points in the garden and on the lawn. But the *stellata* remains ever a shrub. Unlike many of its relatives, it does not attain the dignity of a tree.

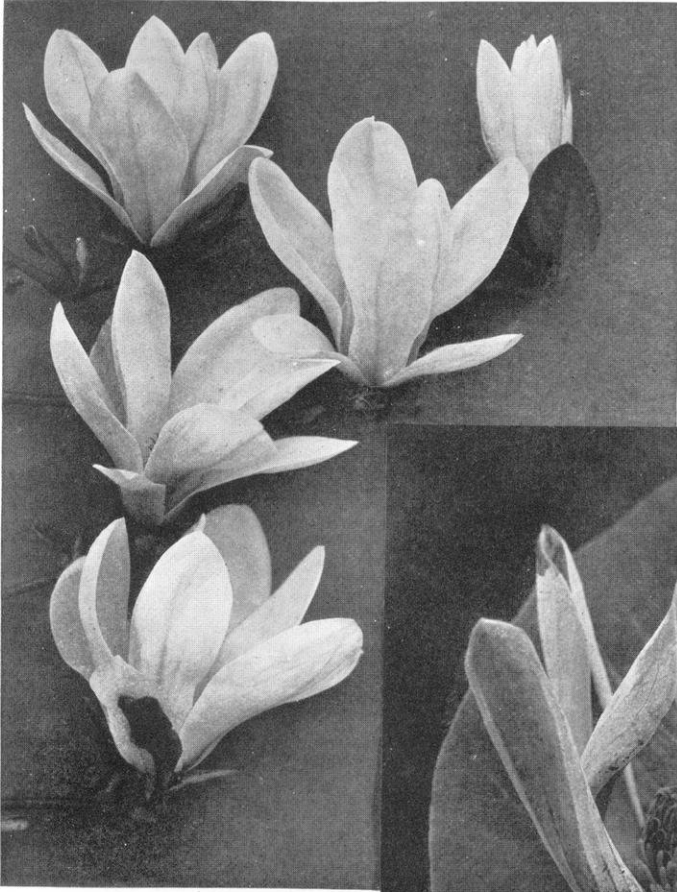
THE Chinese *Magnolia Lennei*, with large cup-shaped flowers, rich, royal purple on the outside of their petals and a pale tone of red on the inside, is widely known in cultivation, and the bursting of its bloom is one of the most unmistakable signs of warm and dulcet weather. It unfolds later than the *stellata*, in fact the latest of all the Chinese magnolias except, perhaps, *Magnolia purpurea*. When given fair opportunity it grows to considerable size, remaining throughout its existence an object compelling admiration.

During times of drought it needs to be kept well watered, otherwise its leaves droop and the plant suffers. With this exception, however, it requires no more care than the ordinary collections of shrubs seen about every door.

One of the better known Chinese magnolias is *Soulangeana*, very rugged and hardy and the most likely to succeed in problematic situations. It is preëminently a tree for specimen planting on the lawn, and although its beauty is not as great as that of *Magnolia conspicua*, the most lovely of all the Chinese introductions, still its bloom occurs later in the season and escapes, therefore, the likelihood of being caught by a late frost, a melancholy occurrence which frequently overtakes the noble *conspicua*.

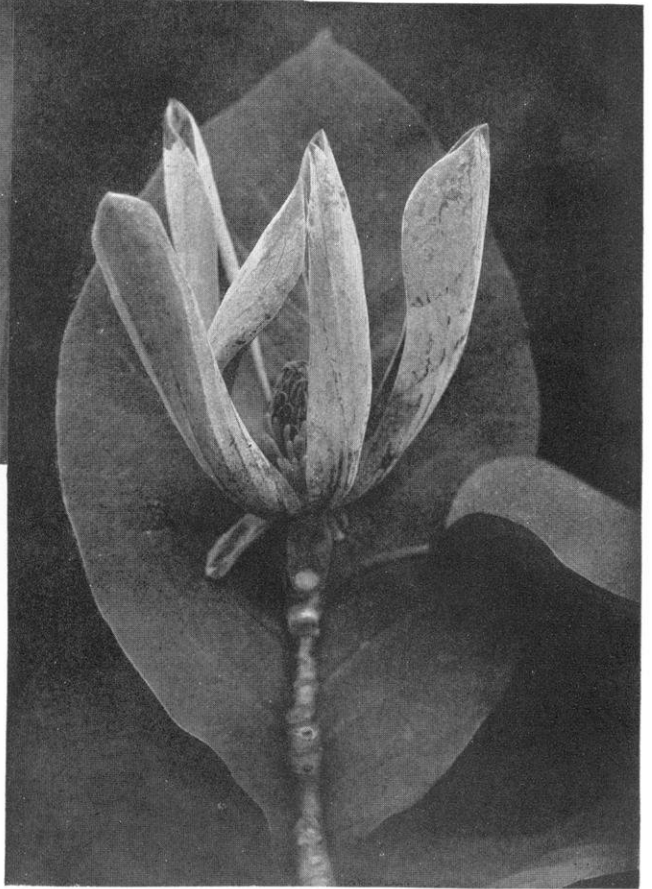
Magnolia Kobus, another Asiatic species, does not send out its bloom before late in May or even June. It also waits until maturity before flowering abundantly. For this reason its popularity is not great, although when a succession of magnolia bloom is desired it is well to include it for late season effects.

Magnolia hypoleuca and *Magnolia parviflora* are nevertheless the more desired of the Asiatic magnolias for effects in June. Both of these trees bear flowers of pungent and delightful fragrance, which, added to the rare beauty of their bloom, ranks them among the floral treasures of the earth. *Magnolia parviflora* has perhaps attained the height of excellence for a June blooming magnolia, and in a few of its characteristics it is even more desirable than *hypoleuca*. The bloom of *Magnolia parviflora* in outline and general appearance is not unlike that of the native tree *Magnolia glauca*, only it is much larger, with, besides, a red flush over its central stamens and pistils, a detail which gives to the flower the appearance of having a central heart of flame. So radiantly beautiful in bloom is this tree that only the most burning imagination can create for it a rival.

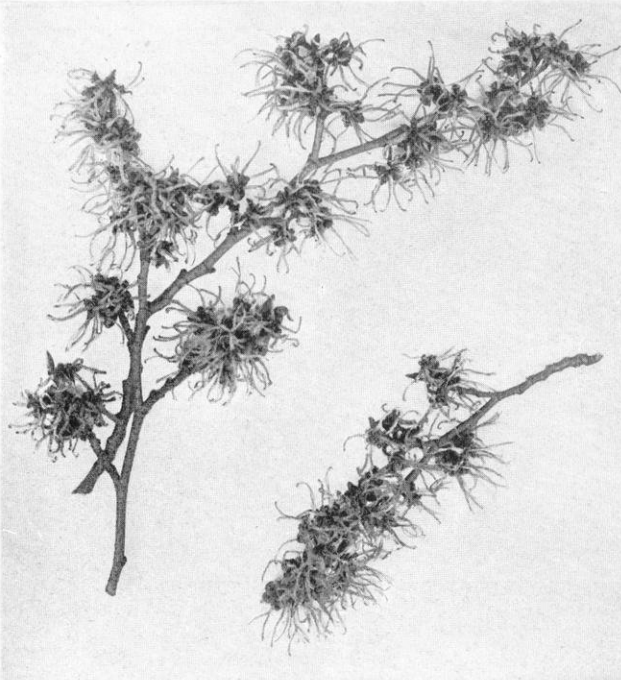


MAGNOLIA KOBUS, AN ASIATIC INTRODUCTION ESPECIALLY VALUABLE IN SHRUBBERY PLANTING ON ACCOUNT OF THE LATENESS OF ITS BLOOM, A FACT WHICH IS IN A WAY A DISADVANTAGE BECAUSE THIS VERY BLOOM OCCURS SELDOM, AND NEVER IN THE EXTREME YOUTH OF THE PLANT: THIS SPECIES, WHILE BEAUTIFUL WHEN SEEN AT ITS BEST, HAS GIVEN PLACE SOMEWHAT TO OTHER JAPANESE AND CHINESE VARIETIES THAT PUT FORTH IN MAY.

THE CUCUMBER TREE AS THE BLOSSOMS FALL DEVELOPS RED FRUIT MORE NEARLY THE SHAPE OF CUCUMBERS THAN THAT PRODUCED BY ANY OTHER OF THE GENUS: A NATIVE TREE ENTIRELY HARDY IN THE WILD AS FAR NORTHWARD AS SOUTHERN NEW YORK AND REACHING ITS GRANDEST STATE OF DEVELOPMENT IN THE APPALACHIAN RANGE, WHERE OFTEN IT STANDS SIDE BY SIDE WITH THE AMERICAN HEMLOCK.



Photographs by Nathan R. Graves.



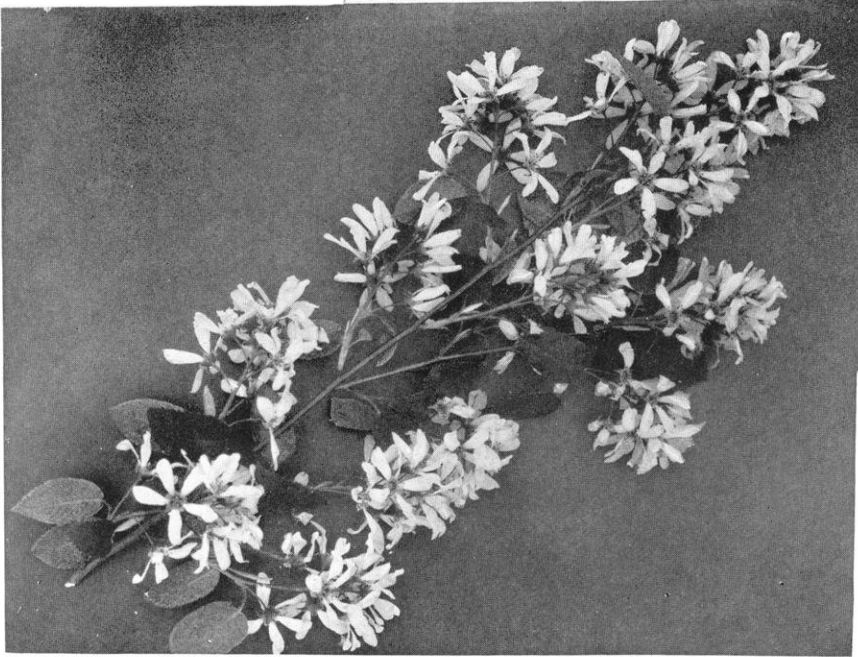
THE WITCH-HAZEL, AN UNCONVENTIONAL SPIRIT OF THE WOODLANDS THAT HOLDS BACK ITS BLOOM UNTIL ALL OTHER FLOWERS HAVE SUCCUMBED TO THE FROST: A SHRUB THAT HAS LONG BEEN ASSOCIATED WITH WITCH-CRAFT: ONE FURTHERMORE THAT THE NORTH AMERICAN INDIANS BELIEVED HELD IN ITS BARK THE PECULIAR PROPERTY OF CURING INFLAMMATIONS.



*Photographs
by
Nathan
R. Graves.*

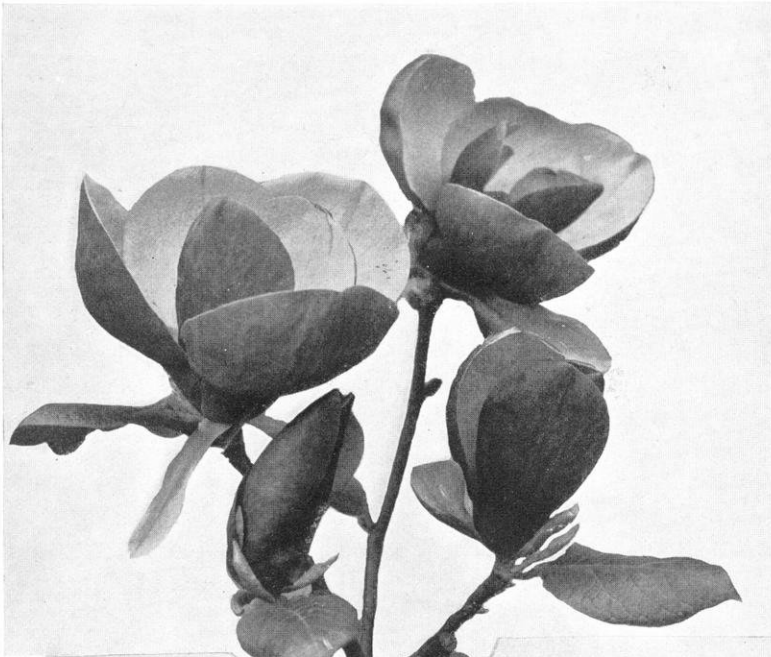
FOUR-WINGED SNOWDROP TREE, SILVER BELL OR RATTLE BOX: THE ADJECTIVE FOUR-WINGED WAS GIVEN TO THE BLOOM OF THIS TREE BECAUSE OF THE SHAPE OF THE SEED VESSELS WHICH ARE LONG, SOMEWHAT SQUARE AND WINGED AT THE SEAMS: THE DRY SEEDS RATTLE IN THEM GIVING MEANING TO THE NAME RATTLE BOX.

TWIGS OF THE RED-BUD OR JUDAS-TREE COVERED WITH BUTTERFLY SHAPED FLOWERS THAT APPEAR TO HAVE SURPASSED ALL OTHER FORMS OF FLORAL ADOLESCENCE SUFFUSING WITH GLOWING SHADES OF PINK THE SURROUNDING LANDSCAPE: NO SMALL TREE IS MORE DESIRABLE TO INCLUDE AMONG A GROUP OF SHRUBS OR TO PLANT AS A SPECIMEN FOR EARLY SPRING RESULTS THAN THIS TREE: WHICH HAS BECOME THROUGH MISAPPREHENSION ASSOCIATED WITH THE TRAGIC DEATH OF THE APOSTLE.



*Photographs
by
Nathan
R. Graves.*

THE SHAD BUSH WHICH BLOOMS WHEN THE ICE OF WINTER IS BROKEN AND THE SHAD FIRST BEGIN TO RUN THROUGH THE WATERS: THE AVERAGE HEIGHT OF THIS FAIR TREE IS ABOUT TWENTY-FIVE FEET ALTHOUGH UNDER FAVORABLE CONDITIONS IT REACHES AS ITS MAXIMUM SIXTY FEET.



MAGNOLIA LENNEI, ONE OF THE BEST KNOWN OF THE CHINESE MAGNOLIAS AND ESPECIALLY NOTABLE SINCE IT OPENS ITS FLOWERS AFTER MANY OTHERS OF THE GENUS HAVE FADED: ITS BLOOM, A RICH ROYAL PURPLE ON THE OUTSIDE AND A PALE TONE OF PINK ON THE INSIDE: LOVELY IN THE BUD AS IN THE FLOWER.

*Photographs by
Nathan R. Graves.*



MAGNOLIA SOULANGEANA, THE CHINESE MAGNOLIA BEST FITTED FOR GENERAL PLANTING ON ACCOUNT OF ITS UNUSUAL HARDINESS: A TRULY GRAND TREE WHEN IN THE SPRING FULNESS OF ITS BLOOM, AND ONE ADAPTABLE TO MANY SITUATIONS.

THE FRAGRANT MONTH OF THE YEAR

NO lawn in its planting can live entirely up to its possibilities without one or several of these trees combining many good qualities and having few that are disadvantageous. America is no less fortunate than Asia in her indigenous species. Among the native magnolias, *glauca* is well known in cultivation and retains always its place on account of the delicate waxen beauty of its flowers and the wonderful sweetness of its scent more notable than that of any other magnolia.

The cucumber tree, *Magnolia acuminata*, is perhaps the most familiar of Americans. Its flowers do not rank with those of many other species, because they are somewhat scrawny in formation and a greenish-yellow tint lacking in purity. This tree, however, is most beautiful when laden with its fruit, suggesting many bright red cucumbers hanging through the lustrous foliage.

In the southern United States, especially in the mountainous regions of the Appalachian system, the magnolias occur as trees of compelling beauty. The cucumber tree grows there along the banks of the ravines and stands side by side with the native hemlock; these majestic trees, with foliage so fine and spraylike that they suggest giant ferns and stems like mammoth columns of gray, which, offset by the lustrous strong foliage of the magnolias, form with them a vivid contrast. When the whiteness of the magnolia bloom shines brightly in the sun the scene appears transformed into a fairyland.

The magnolia of magnolias is the *macrophylla*. This tree with leaves three feet long and flowers a foot in diameter recalls more than any other native of America the Oriental grandeur of the palms. The *macrophylla* is hardy as far northward as central New York State, a good deal depending, however, on its situation. If placed where high winds can easily reach it, its large leaves are torn into ribbons and the beauty of the tree most pitifully marred. One of these trees has had a sheltered place in a planting, grown in Dutchess County, produces regularly its bloom, and when these great white flowers are seen among the branches, it appears from a distance as if a flock of doves had made the tree their resting place. They are not as fragrant as many of the other magnolia blooms or the *macrophylla* would stand unrivalled.

No other flowering tree approaches the magnolias in the wild, as well as in cultivation, so closely as the flowering dogwood, *Cornus florida*, a tree that wreathes the woodlands and meadow edges in clouds and girdles of white. But the real blossoms of the dogwoods are the tiny, little green objects in the center and the four white bannerlike leaves seen from far and near are simply the so-called involucre—the envelope that gives protection to the important reproductive

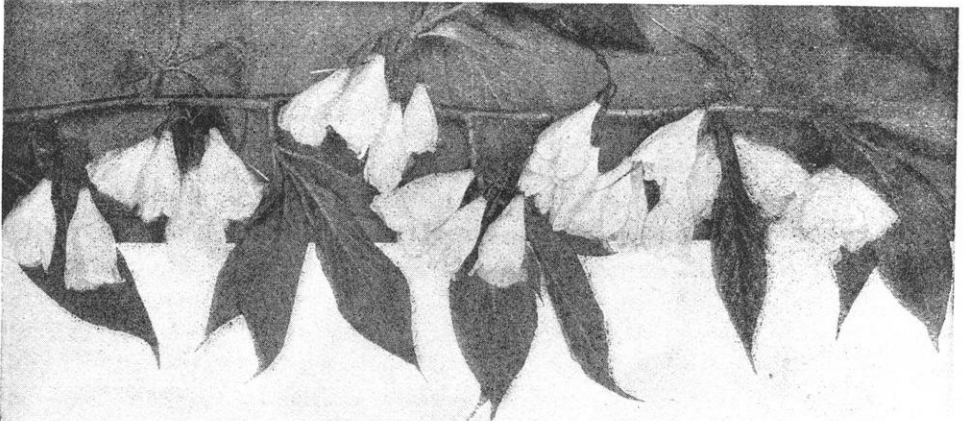
THE FRAGRANT MONTH OF THE YEAR

organs, too insignificant for the average eye to see. This involucre plays the double part of protecting the true flowers and serving as lures or guides to the insect world, calling them to their duty of fertilization.

In this genera there are many species without the white involucre and which in consequence make no such general appeal when Queen May unfolds her floral mantle of the year.

The red-stemmed dogwood, *Cornus sanguinea*, is planted mostly for winter effect when its numerous crimson shoots give richness and color to many otherwise somber bits of country. But in May when the world is awake and eager to see the passing show of flowers; when bees and butterflies are alert to satisfy their appetites, the *Cornus florida* is the only one of the genus that attracts the attention of one and all. No walk in the country can be taken without the realization that the May carnival has enlivened the way and byways, no train journey be monotonous when the dogwood carnival is at its height. The sadness in this connection is that it passes by so quickly, for Nature has her work to do. As soon as the flowers are fertilized by the insects the making of seeds and fruits begins and the days of the great floral display are over.

In the northern States of the Union one shrub stands throughout the carnival as a curious silent member not dressed for the pageant—making no display. This shrub is the Witch-Hazel, *Hamamelis Virginiana*, becoming arborescent on the highest slopes of the Alleghenies. It has the curious slow habit of ripening its fruit of one year just when the flowers of the next are opening. These grow, according to its location, any time from August until December, a season when other bloom has left the woodland and when the delicate yellow output gives a warm glow to its surroundings.



THE DRAMATIC ENGINEER AND THE CIVIC THEATER: A NEW IDEA FOR BRINGING THE STAGE BACK TO THE PEOPLE: BY MARY FANTON ROBERTS



WELFTH century English drama has been delightfully and humorously described as "a mode of *amusing* the people into religion." Why should not the Dramatic Engineer (a creation of Mr. Percy MacKaye's at the recent Bird Conference in New York) avail himself of this idea and amuse the people of America into reforms? This is an age of reformation, but mainly it is not amusing or picturesque. It has always been that the great enthusiasm for reform measures was largely to be found in the heart of the reformer. The mass of people somehow get accustomed to wrong conditions. They would not mind a better world, but they do not want to work hard to change it, and they do not want people to tell them too much about it. They find it much easier to bear the ills they have than those which they might have to endure if properly reformed. And so today the sermon is a dead issue, a devitalized weapon, and if you want to convert the people to any new doctrine you must advertise your theories in some cheerful and picturesque form.

Mr. Percy MacKaye believes that there is just one way to overcome the ethical stupor characteristic of modern civilization, and that is to *dramatize reform movements*, to reach the people through pictures instead of merely words, to infuse life into every effort, to better the country, to make good national issues as much alive as bad ones, and by reaching the people's emotions to stir their sympathies toward public welfare. In an address which Mr. MacKaye made at the recent Conference for the Conservation of Birds, he presented the idea of the vitalized reform movement as follows: that every natural history museum should have its outdoor theater equipped to set forth the multitudinous and human meanings of its exhibits, that the directors of every zoölogical park should provide for a scenic arena and seek the coöperation of the dramatic poet and of the theatrical expert to vivify, by their art, the life stories of wild nature; and, that by such means, people could adapt, for their own ends, a mass of education a thousand-fold more dynamic, imaginative and popular than could be gained through any of the static exhibits, lectures and published volumes, and also they could, at the same time, splendidly assist in enlarging the civic scope of the theater's art.

In other words, Mr. MacKaye believes that by dramatizing reform

DRAMATIZING REFORM

you will benefit the people, the reform movements and the theater. He contends that the saving of the forests, the preservation of the birds, the improvement of our cities, can all be made dramatic and spectacular, that we can infuse romance into progress, and capture beauty for our national regeneration instead of permitting it to be linked as is so often the case with vice and indecency.

Mr. MacKaye contended, in the Conference, that what is essential to every city is a Dramatic Engineer, a man in the service of the Government, to whom the leader of a reform movement should turn for advice in order to present his convictions to the public in a fascinating and thrilling fashion.

For instance, suppose the Natural History Museum of New York should decide that the attendance was falling off, was being more and more limited to the aged scholar in search of technical knowledge and the small boy in search of mischief; that people were ceasing to realize what an opportunity to study history, art and sociology was being offered within the Museum walls. Then the Dramatic Engineer, after much consultation and studying of the situation, would suggest the writing of a play that would tell the story of the work of the Museum, and make it live for the people. Thrilling incidents in the lives of the people and animals shown in the Museum would be told; picturesque settings would be provided, and the knowledge of travelers and poets and artists would be combined, by the able dramatist selected to present the drama of the Museum, in such a form that people would not only understand what was being done for them, but would respond to, enjoy and profit by it. Thus the equipment of a great museum would not always represent a tremendous outlay and an equally large waste, except for the very few.

WHAT the Dramatic Engineer could do for the Museum it would be in his power to accomplish for every progressive undertaking that the city or nation wished to achieve. And through this use of the stage, the drama would once more occupy its original purpose in the life of the people—that of vitalizing morality, making ethics a living issue. We recall that the first “modern” plays were known as “Moralities,” that they were usually written by religionists, and acted by the priests in the churches. After the Morality plays came the Miracle plays, given in the convents as well as churches. These possibly possessed an added dramatic quality, with a greater variety of characters, an enlarged poetical vision and color sense. We can imagine with what fervor the histrionic spirit, which ever flourishes in the emotional heart of man, must have flamed forth in these symbolic dramas, in which *Mercy*,



Reproduced by Courtesy of Dr. Arnold Genthe from a Photograph Taken of the Production of the Bird Sanctuary in Cornish, Vt.

MR. PERCY MACKAYE AS *Alwyn* IN HIS OWN BIRD MASQUE, "THE SANCTUARY." MR. MACKAYE IS NOT ONLY POET AND PLAY-WRIGHT, BUT ALSO THE FIRST "DRAMATIC ENGINEER"—A PHRASE COINED BY HIM FOR WRITERS WHO DRAMATIZE REFORM.



Reproduced by Courtesy of Dr. Arnold Genthe.

MRS. GEORGE RUBLEE AS *Tacita*, THE SPIRIT OF THE WOODS IN "THE BIRD SANCTUARY:" SHE IS DESCRIBED BY MR. MACKAYE AS "DRYAD AND SPIRIT OF SERENITY WHOSE STEPS HAVE FALLEN TIME-FULL AS THE DEW UPON OUR PATHWAY."



Reproduced by Courtesy of Dr. Arnold Genthe.

Cardinal Grosbeak AS ACTED BY MR. HERBERT
ADAMS AND THE *Humming Bird* ACTED BY MISS
ARVIA MACKAYE, THE DAUGHTER OF THE POET.



Reproduced by Courtesy of Dr. Arnold Genthe.

MISS ELEANOR WILSON AS *Ornithia, the Bird Spirit*: MISS WILSON ACTED THE PART BOTH IN THE ORIGINAL OUTDOOR PRODUCTION AT CORNISH AND WHEN THE PLAY WAS GIVEN AT THE HOTEL ASTOR.

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Justice, Kindness, Faith, drew sword against *Greed, Unkindness, Selfishness* and *Dishonesty*, the virtues naturally suffering much in the conflict; but though worn from battle surely rewarded by heavenly messengers if not by earthly prophets.

And later after these often poetical and sometimes brutal dramatizations of the church's doctrines, there came the more advanced, more formal, but just as earnest Elizabethan drama. The first of these more elaborate English plays gave us indeed "the stuff of life itself, the coarse with the fine, the mean with the heroic, the humorous, and with the grotesque, the tragic and the terrible." The mere sentimental virtues and vices of the church were brushed aside for the moment, and the unbridled passions and cold furies, savage romances and mad fanaticisms of that stirring age poured through the pen of the poets into the dramas of the day. Men and women for the time had the opportunity of seeing themselves as they were actually living, masks off, defences down. From this epoch on, the drama has boldly asserted its right to present truth, beauty, virtue, to repress vice; or if it preferred, weakly to curtsy to base customs, all according to the desire and intention of the age.

And, although today in this country, we seem in some respects to have the weakest play-writing of any age, a vast waste of words without much purpose or beauty or permanence, still here and there a man with truth in his heart appears among us, and the vital word is spoken by the dramatist. Even in America, we have responded to Brieux, the frankest reformer of his age, and we listen with serious consideration when Percy MacKaye urges the need of a civic drama, promising that it will hold more variety and creative possibility than the most startling plays of commercial inspiration.

"It is only through the drama," this poet and playwright tells us, "that reform can be made spectacular enough to interest the nervous, restless people of today." People living in such a crowded civilization as ours will not listen to any man's message which does not either amuse or thrill them. Life is too precarious, too intense for even the thoughtful to wait long for the great reformer to pass by. If the good has not the power to thrill us, the bad inevitably will have, and our emotions will respond to the trumpet call in either case. In the old days, called "good," religion had the mighty asset of a flaming hell by which the preacher could stir the imagination and arrest the attention; whereas average reform measures today, if we except the Industrial Workers of the World and Emma Goldman, are apt to be cultivated, pleasant appeals to the enlightened public. So in this age of advertising, we must consider the presentation of our reform measures in a sprightly and compelling form.

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TAKE for example the Conservation Movement of this generation—that mightiest, most needed of measures, the result of wisdom and valiant service and splendid effort—how difficult it is to place the average conservation pamphlet before a reader and receive his kind consideration. But if the destruction of our forests could be dramatized, if we could see our noble hills, our wide pastures blazing before our eyes, if we could behold homes destroyed, villages wiped out, water sources dried up, people without means of support after their energy for generations has gone into agricultural efforts, we should find the Conservation Movement probably one of the most exciting and marvelous melodramas ever presented to the eager, naïve heart of the public.

And so the reasonableness of Mr. MacKaye's suggestion, that we dramatize reform, grows more convincing as we appreciate how far off the written word often is both in impulse and expression from the dynamic vitality of the simplest human acts. It is significant of his sincerity that this poet and reformer has put to the test his own theories in a blank verse play called "The Sanctuary," in which he seeks to interest the public in the preservation of wild birds.

To quote Mr. MacKaye's foreword for the play: "This Masque was written for the dedication of the Bird Sanctuary of the Meriden Bird Club of New Hampshire, where it was first performed on the evening of September twelfth, nineteen thirteen." It is interesting to realize that the production was made possible by the sympathy and glad coöperation of Mr. MacKaye's friends and neighbors at Cornish, where he lives, a settlement of artists and nature lovers. Some of those taking part in the first production are people well known to us in various phases of our national life: Mr. Herbert Adams, the sculptor; Mr. Percy MacKaye himself; Miss Margaret Wilson, the daughter of the President; Mr. Frederick S. Converse, who wrote the music; Mr. Kenyon Cox, who designed the program; Mr. Wytter Bynner, a poet of modern intensity; Mr. Ernest Harold Baynes, the well-known bird lover, and on the working committee, the names Mrs. Augustus St. Gaudens, Mr. Maxfield Parrish, Mrs. Herbert Adams appear. A list of those who added their patronage, their interest, their coöperation would be far too long to place in this article. And yet there is scarcely a name among them that would not touch our memory of people having accomplished worth-while deeds in the world.

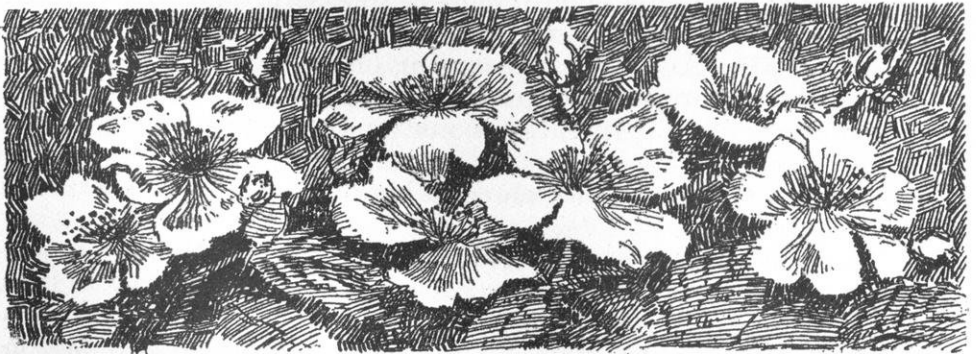
The first presentation of this Masque, in the New Hampshire woods, was so beautiful, so successful, so widely interesting, that Mr. MacKaye was asked to repeat the production in New York. This was done a short time ago at the Hotel Astor, with Mr. and

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Mrs. Charles Douville Coburn aiding in its metropolitan production and acting. Indeed, so great an interest did the Coburn Players develop, through their work in the Masque, that they are adding "The Sanctuary" to their list of outdoor performances for the coming season, the first presentation to be given early in the spring on the lawn of the White House.

Mr. MacKaye feels that there is simply no limit to what the theater can accomplish, if it is adequately and interestingly related to the development and progress of the world. "Picture," he says, "the dramatization of the discoveries of chemistry or the splendid imaginings of engineering!" How widely, too, may the civic theater relate its activities, not only to the enthusiasm of naturalists in field and wood, but to the inspiring studies of scholars in their laboratories. If science represents ideas and art is the opportunity to express them, the forms of this popular art are only limited by the ideas of man.

It will be interesting in the future to watch the extent to which this purpose of Mr. MacKaye's establishes itself in the minds of progressive men and women. How soon shall we have the civic theater with the Dramatic Engineer? How soon shall we forget Broadway, the tawdry musical comedy, the choruses of untrained, helpless, undeveloped feminine children? How soon shall we go to the theater to discuss what the world is accomplishing, how fine and inspiring our national reforms are, how spectacular the work of our philosophers? When shall we grow to depend upon dramatic art for the closest intimacy between poetry and science, imagination and reform, beauty and progress? It is a vast ideal, that Mr. MacKaye has set before us, the realization of which would develop a democracy so beautiful, so complete, that it would be beyond the finest dream of even such an idealist as this poet of the New Hampshire hills.



AT THE SPRING ACADEMY: WINTER AND YOUTH



IF the Spring Academy gave one the impression of being a cheerful exhibition, it was not the character of the subjects presented, but because so many of the younger men were given an opportunity to express their own joy and enthusiasm in life. The pictures of the older men, which should, by reason of numbers, have dominated the Gallery, were given up mainly to the presentation of the sear or yellow season of the year. Rather pleasant cheerful winter landscapes to be sure, but mainly winter. It has been said that never has so much snow been seen in the Academy in a spring exhibit, and surely never better painted snow scenes. There were frozen brooks and wonderful winter sunset scenes, with a yellow glow through pine woods; there were cottages half buried in snow, and children playing in snow, and barren snowy hill-sides—all very excellent, a little monotonous, and surely not the pictures that thrill.

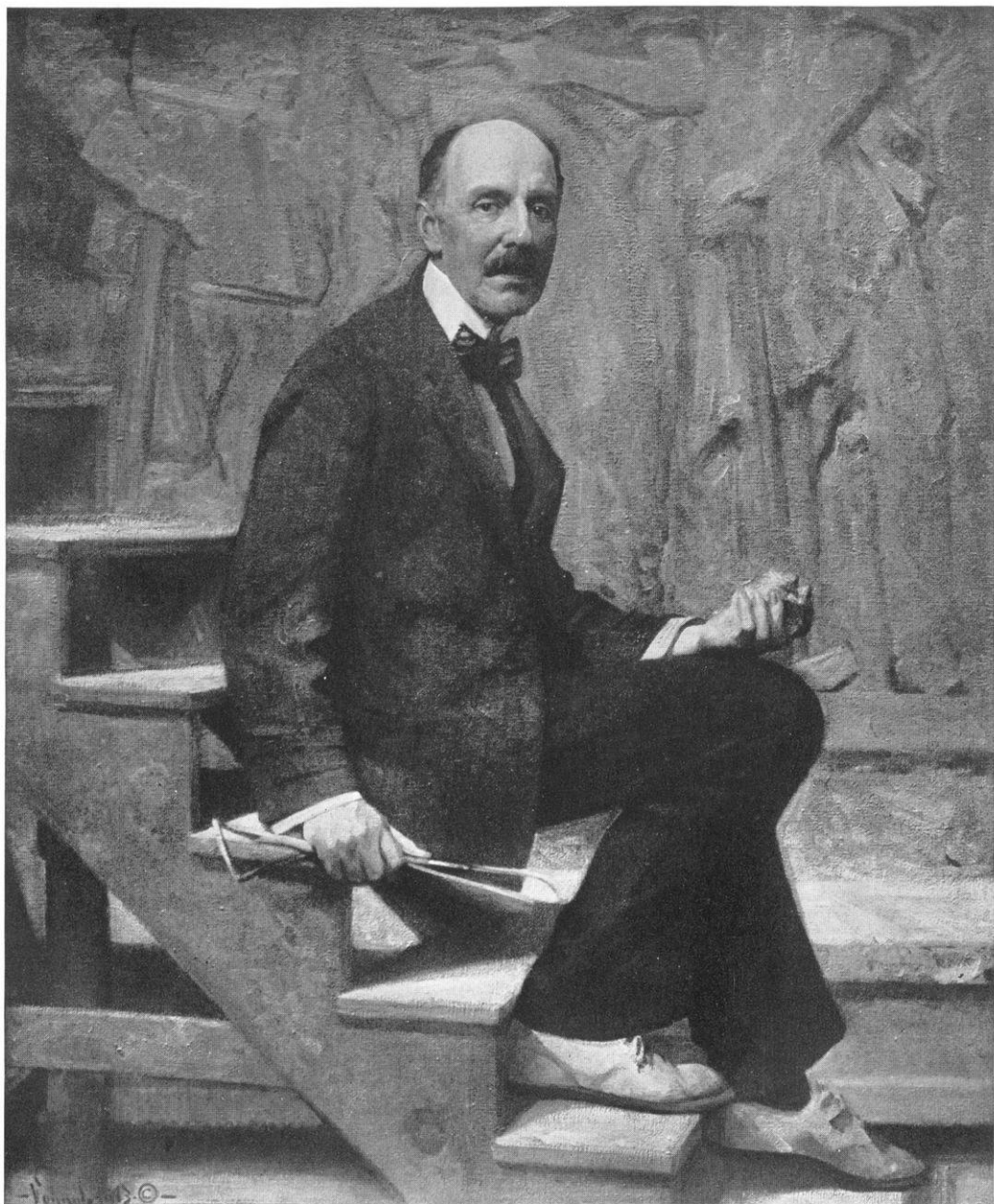
In the seven paintings we are using as illustrations in this article, we have selected those that, in color and subject, more or less dominated the Gallery, leading off with George Bellows' sumptuous portrait, a full-length figure all in mellow blacks topped by a keen vividly painted head and giving out the sense of brilliant color which was not there at all, and of brilliant achievement which ranked it as the first prize picture of the Spring Academy.

On the same wall was a rich, still life by Chase, and a New York twilight scene by Jonas Lie, of shimmering lights and blue shadows, with the sense of beautiful confusion that dominates South Ferry just after the sun has gone and the offices are lighting up for a few more hours' labor. Nearby was a portrait of John W. Alexander's, called "June," a picture that needed no title, for the quality of exquisite youth is not only in the face and figure of the young girl but in the accessories of the picture and the technical mastery of its production. It is a portrait one would recognize as an Alexander anywhere, not through any set mannerism, in handling of medium or in color, but through a certain marvelous power to suggest the fluent beauty that is in the wind of spring, in the perfume of a flower, in the fleeting joy of a young girl's eyes.

A third portrait which we are showing in this collection (and we did not realize when we began to write about them how many portraits we were presenting) is Robert Vonnah's study of Daniel Chester French, one of the simplest, most refreshingly genuine studies in portraiture that the Academy has shown in many a season. Mr. French is portrayed seated on the steps of his studio, in a moment's relaxation



"JUNE," FROM A PAINTING
BY JOHN W. ALEXANDER.



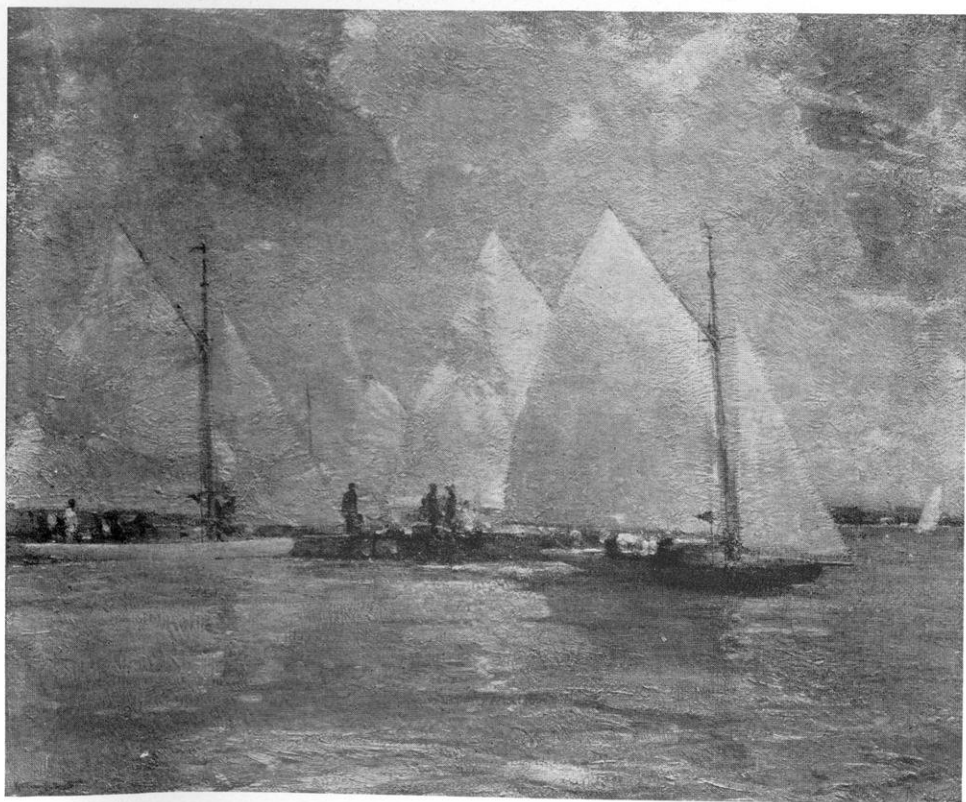
DANIEL CHESTER FRENCH IN HIS STUDIO,
FROM A PAINTING BY ROBERT VONNOH.



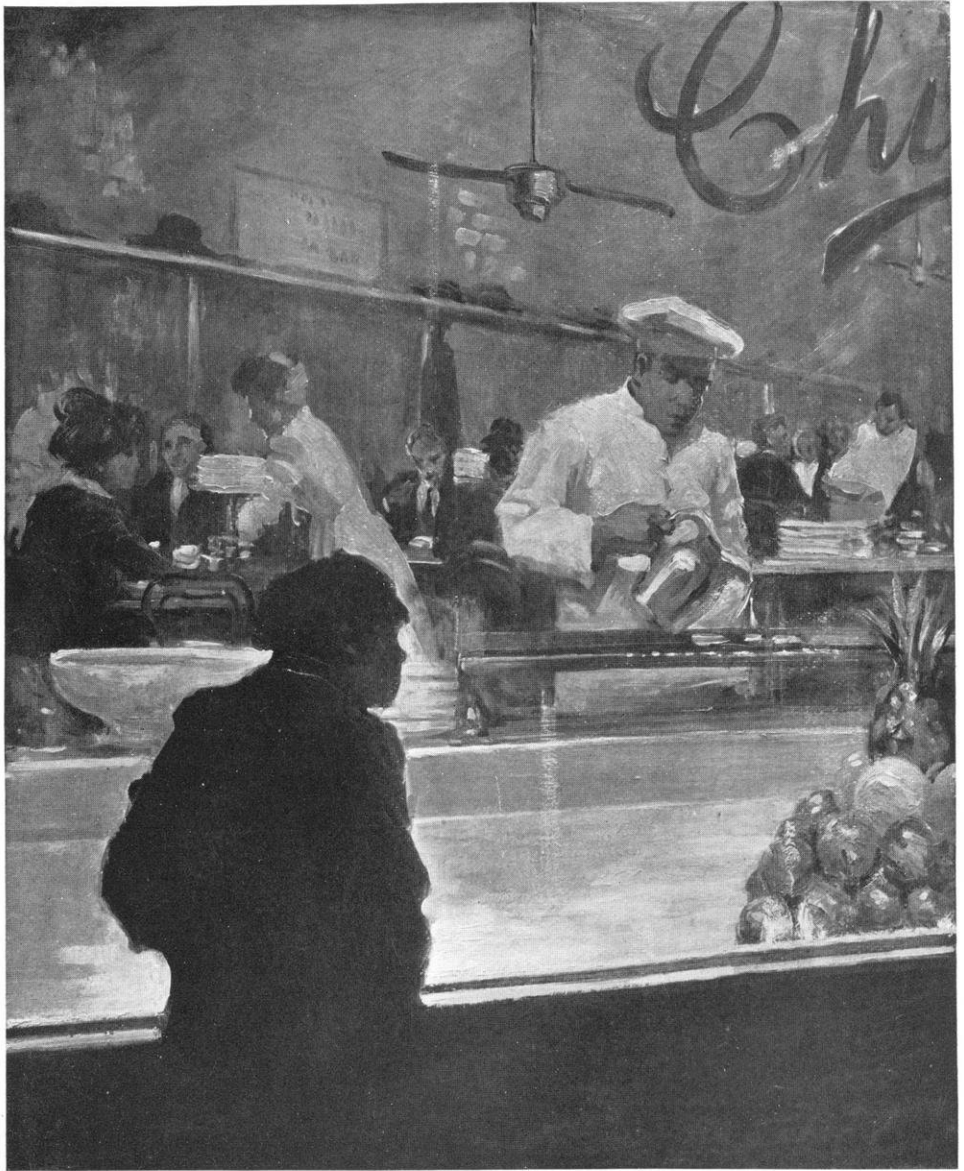
"FLOWERS OF THE FIELD," FROM
A PAINTING BY F. LUIS MORA.



DOCTOR WILLIAM OXLEY THOMPSON, FROM A PAINTING BY GEORGE BELLOWS, WINNER OF THE ISAAC N. MAYNARD PRIZE AT THE SPRING ACADEMY.



"A MOOD OF SPRING," FROM A
PAINTING BY HARRY L. HOFFMAN.
"SUMMER BREEZE," FROM A PAINT-
ING BY W. GRANVILLE-SMITH.



"BROWN THE WHEATS," FROM
A PAINTING BY S. J. WOOLF.

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between working hours. A great bas-relief which he is modeling makes the background of the picture. The painting as a whole is so fresh, so keen, so full of the quality which must radiate from a man in his hours of serious activity, that it ranks as a rare portrait of an artist really in the mood of accomplishment.

Equally spontaneous and sincere is F. Luis Mora's portrait of two children. He has caught the spirit of youth as genuinely as Robert Vonnah has the spirit of achievement. And with all the simplicity of the manner and dress and pose of the two little girls in his picture, there is delightfully managed composition and that sense of rhythmic motion which is one of the great gifts of this artist. Few men today give us a keener realization of the inevitable relationship of music, outline and color than Mr. Mora, whether he is painting a group of wonderful nudes with Spanish shawls for the high notes, or a gentle portrait of girlhood.

Mr. S. J. Woolf, in his picture called "Brown the Wheats," which all habitués of the humbler eating-houses of big cities will recognize, may not have intended a portrait in the man gazing eagerly in at the window chef, but he has surely given a portrait, as convincing as it is clever, of a condition which exists in our great cities. In the original painting there is plenty of color, but the center of interest remains the somber figure with the strained look of hunger and desire for physical comfort.

Two delightful expressions of the kind seasons of the year, we are combining on one page of our illustrations. The upper one, "A Mood of Spring," by Harry G. Hofman was one of the most refreshing landscapes at the Spring Academy, fresh fragrant winds blew through it, trees were blossoming, and the fields gently green were reaching out to hazy, purple low hills. In "Summer Breezes," by W. Granville Smith, again there is a mood of peaceful days. Little boats moving gently across the bay with light cargoes and spirited figures, a lovely sense of motion and wonderful deep summer blues, held the picture well in the memory. A canvas which decorated the entrance room was one which we have already spoken of in *THE CRAFTSMAN*, Randall Davey's portrait of "Captain Dan of the Lighthouse." A picture painted so simply, so frankly, that a dozen pictures nearby grew insignificant in the shadow of this strong study of individuality.

It is pleasant to remember so much youth in the Academy, not only in the young painters who brought their enthusiasm and freshness within the walls of the old institution, but in the work of some of the older Academicians, who have held freshness and enthusiasm in their hearts through years of work and achievement.

FROM FARM-HAND TO GOVERNOR: HOW ONE MAN SAVED HIS STATE AND THEN RULED IT, AND INCIDENTALY TAUGHT AMERICA A FUNDAMENTAL LESSON IN AGRICULTURE: BY WALTER A. DYER



IT is an old story, as old as Abraham, that wheat robs the soil, and that cattle drop fatness. Iowa and Kansas have been learning it in the hard school of experience; North Dakota is just now beginning to be taught the lesson. In Wisconsin it has been the life work of one hardy pioneer whose name should be writ large in the annals of American agriculture.

It was in the editorial office of *Hoard's Dairyman* in the little town of Fort Atkinson, Wisconsin, that he gave me his own modest version of the story, his Lincoln-like features lighted by the afterglow of reminiscence.

W. D. Hoard comes honestly by his trade of dairyman. He was born and "raised" in Stockbridge, Madison County, New York, in the country where American dairying had its birth. In his youth he was trained as a butter and cheese maker, and during the last two years of his residence there he managed a large dairy farm. At the age of twenty-one, like many another ambitious Eastern farm boy, he caught the Western fever, and in October, eighteen hundred and fifty-seven, he packed his modest belongings and took the long trail to Wisconsin.

Bitter disappointment met him at the end of his journey. He found scarcely a well-bred dairy cow in the entire State, and no opportunity for him to work at his trade. The farms were much like those to be found today in North Dakota—wheat, wheat, wheat everywhere, planted carelessly on the rich prairie soil, with a small sprinkling of rye, barley and other grains.

He went to work as a farm-hand, and as labor was much in demand on the large farms, he found plenty to do, albeit he longed incessantly for the companionship and the good, honest smell of the generous kine.

In eighteen hundred and sixty he married, and in eighteen hundred and sixty-one he enlisted for the war with the Fourth Wisconsin regiment. He served in the war through two periods, and was discharged in eighteen hundred and sixty-five. He returned to Wisconsin and started a small nursery and hop business, but this ended disastrously, and found him no nearer the goal of his ambitions.

FROM FARM-HAND TO GOVERNOR

Having always nurtured a taste for journalism, he started a small country newspaper at Fort Atkinson in eighteen hundred and seventy, which has been published continuously ever since. With its very first number he devoted a portion of the paper to missionary work on the subject of dairying. He had been studying the agricultural conditions of the State and understood fully the significance of the steadily dwindling yield of wheat. Cattle must be the salvation of Wisconsin, and this was the gospel that he preached early and late.

With the prestige that his paper gave him, Mr. Hoard organized the Jefferson County Dairymen's Association in eighteen hundred and seventy-one, and with it the idea of the organization of Wisconsin dairying first took tangible form. Mr. Hoard issued the first call for the formation of a Wisconsin Dairymen's Association. In response to that call seven men met at Watertown and organized a State association, electing Mr. Hoard its secretary.

Agriculture was then at a low ebb in Wisconsin. The wheat yield had dropped to an average of eight bushels to the acre, and wheat was the only cash-paying crop. The land was everywhere badly handled and farmers were selling out and moving on to Iowa and Minnesota, to ruin more land. They did not understand the principles of crop rotation and had conceived no constructive plan of farm development. Moving on to new fields was the only recourse that seemed open to them.

BUT the little handful of dairymen took hold, though the total dairy industry of the State did not then amount to a million dollars. But they made the beginning, and by hard work against heavy odds they built what has since proved to be one of the greatest and most successful coöperative organizations for the promotion of agricultural enterprise that this country has seen.

Mr. Hoard constituted himself a committee of one to do active missionary work. He went into the various school districts and held meetings in the interest of his propaganda, his only recompense being the slight increase in prestige and circulation which this gave his paper. By this means he succeeded at length in organizing several cheese factories, as this proved to be the easiest first step along the line of coöperation. In three years this production reached three million pounds annually, and the local market could not take care of it all. At that time it cost two and one-half cents a pound to ship cheese from Wisconsin to New York City, and that in ordinary freight cars, which meant a tremendous loss in hot weather.

Mr. Hoard, therefore, induced the Association to send him to Chicago to see what he could do toward securing better facilities

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and a reduction of the freight rates on cheese from Wisconsin to the export markets at New York, Boston, and Philadelphia. Discouraged and sick at heart he made his way at the close of the last day to the office of W. W. Chandler of the Star-Union Refrigerating Transportation Company, the pioneer in the then new enterprise of cold-storage transportation. With slight hope of success, Hoard spoke his piece with some asperity, vexed in advance at the expected rebuff.

"I represent," said he, "three million pounds of cheese seeking a safe, quick, and cheap transportation to New York City. What are you going to do about it?"

Chandler looked up slowly and said, "Who are you?"

"I am W. D. Hoard, Secretary of the Wisconsin Dairymen's Association," was the reply.

"And what do you want?"

"We have organized a dairy Board of Trade at Watertown," answered Hoard. "Our people are ignorant of your methods and need your help. I want you to send one of your cars to Watertown and come yourself and explain it. Then I want you to make a rate of one dollar per one hundred pounds of cheese in iced cars from Wisconsin to New York, Boston, and Philadelphia."

The audacity of the Wisconsin farmer-journalist caught the business man's attention.

"Is there anything else?" he asked with a smile.

"Not now," replied Hoard. "But, Mr. Chandler, if you do this it will put millions of dollars into the coffers of your company. It will clear out the clogged channels of communication and enable us to get into touch with the export demand for cheese to Great Britain, of which New York State now holds the monopoly.

He asked a few more pertinent questions, and then said, "I'll be there."

He was as good as his word.

The production of cheese in Wisconsin took a wonderful jump. Within ten years over five hundred cheese factories were added to the list and thousands of farmers bought cattle and turned their attention to dairying. Through the personal efforts of Mr. Hoard the shipping facilities were further improved and trade relations were effected with London, Liverpool, Glasgow, Manchester, and Bristol. The young New York cheese maker's dream was beginning to be realized.

In the early eighties, after the Wisconsin farmers had demonstrated their ability to produce cheese, the first effort was made in the creamery production of butter at Beloit. An enterprising produce

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dealer persuaded a number of farmers to churn butter and sell it to him unsalted, allowing him to salt, work, pack, and ship it uniformly. This business proved successful, and the farmers were quick to grasp its significance. They saw that the cheese factory system might be applied with equal success to butter making, with the additional advantage that the by-product of skim-milk was of much greater value than the whey from cheese, as a food for calves, pigs, poultry, and other young stock. Thus the creamery came into vogue in Wisconsin thirty years ago, and it has grown very steadily and substantially ever since.

Meanwhile, the propagation of dairy knowledge was being steadily carried on by the Association. They held conventions frequently in various parts of the State, where large numbers of farmers gathered and listened for three days to discussions by the best experts available in all branches of dairying. This was the father of the Farmers' Institute, which has since spread to all parts of the country, and much of the extension work and other features of the Western agricultural colleges had their origin in the methods of the Wisconsin Dairymen's Association.

This body of men, in fact, had a truly remarkable influence on the industrial and agricultural development of the State. Since eighteen hundred and seventy-two they have held together, active and progressive, actuated by a single purpose, and avoiding all bickering and politics. The present State of Wisconsin stands as the fruit of this blossoming. The annual dairy product of the State now exceeds one hundred millions, and it has become the largest cheese and butter producing State in the Union, not excepting New York, though only one-half of its territory is as yet in the hands of the husbandman. The future is big with possibilities.

Under the domination of this dairying idea, Wisconsin has also developed wonderfully in the breeding of dairy cattle. It has long been the boast of old Holland that it possesses a cow to every inhabitant. In Jefferson County, Wisconsin, a section of country twenty-four miles square, there are thirty-six thousand people and forty thousand cows. The earnings in milk products of this county alone are about two million five hundred thousand dollars per year, while the sales of dairy cattle amount to seven hundred and fifty thousand dollars more. Over four hundred and fifty carloads of cows and heifers were shipped in one year recently from Fort Atkinson to various points in the United States and Canada. Last spring a full ten-car trainload was shipped from Fort Atkinson to Idaho. With the turn of the tide from wheat to cattle has come a natural enrichment of the soil, a broadening of interests through diversification, and a general prosperity.

FROM FARM-HAND TO GOVERNOR

MR. HOARD'S connection with this great movement was constant and vital. In eighteen hundred and eighty-five he found it impossible to treat adequately of dairying in his little country paper, so he started *Hoard's Dairyman*, at first a modest sheet of four pages. Through the columns of this journal he continued to preach his agricultural doctrines, and with the spread of his ideas came growth and prosperity to his publication. It now has a circulation of seventy thousand, including subscribers in Europe, India, Japan, and South Africa, and is recognized as the world's leader in dairy thought.

In eighteen hundred and eighty-eight Mr. Hoard, then probably the best known man in Wisconsin, was elected Governor of the State. He was renominated and defeated in eighteen hundred and ninety by George W. Peck, the Democratic candidate, who was swept into office on the Cleveland low-tariff wave. Seven years ago he was appointed a member of the State Board of Regents, and was elected president of the Board. For four years he served in this capacity, devoting much of his time and attention to the development of the Agricultural College at Madison, until his failing health forced him to resign in nineteen hundred and eleven. Ex-Governor Hoard has three splendid sons, not to mention grandchildren and great-grandchildren. The eldest and the youngest son are actively connected with the publishing business, and the other is the proprietor of the Hoard Creameries at Fort Atkinson.

In connection with his publishing business, ex-Governor Hoard conducts a model farm of two hundred and fifty-three acres, devoted to the development of a herd of pure-bred Guernseys, the growing of alfalfa, in which he was a pioneer twenty-odd years ago, and the study of problems of soil fertility. It is conducted as a demonstration and experimental farm as an adjunct to the paper.

But Hoard's Dairy Farm is more than an adjunct; it is a demonstration of what can be done by intelligent methods on run-down soil, and there is an interesting story in the farm alone.

This farm, like most of southern Wisconsin, was originally rich in natural plant food, and produced wheat in abundance. But its owners abused it. For twenty-five years they planted wheat, and yet more wheat, on the same soil, until they had robbed it of its fertility.

Believing in soil fertility as the bedrock of agricultural prosperity, and with faith in his ability to return that fertility to these worn-out acres, ex-Governor Hoard bought the farm seventeen years ago and started his systems of fertilizing, rotation, and deep plowing, with the result that practically every acre of his farm is able to

FROM FARM-HAND TO GOVERNOR

produce twice as much today as it could seventeen years ago, proving that it is not impossible to make a farm produce remuneratively and to increase the soil's productive capacity at the same time. His rotation scheme involves a five-year period—three years of alfalfa, one year of corn, one year of barley, reseeding to alfalfa. This scheme keeps the land fertile and the silos full.

Deep plowing has been practiced with tremendous success. With a deep-tilling machine (not a sub-soiler) he plowed in the spring of nineteen hundred and twelve a plot of fifteen acres twelve inches deep, turning up, as he expressed it, a new farm. He sowed barley here—only three pecks to the acre—and secured the finest stand ever seen in that part of the State, almost entirely as a result of the deep plowing.

Besides these crops, he reserves ample pasturage for his herd of seventy beautiful Guernseys, that are as tame as kittens and as productive as gold mines.

Hoard's Dairy Farm is, above all, a remarkable demonstration of the relation between the stock and the soil. The introduction of better stock, and the consequent planting of corn and alfalfa in place of wheat, will save North Dakota and other States where the soil has been deteriorating through over-cropping; and the same truth holds for many an Eastern farm that is now unprofitable.

This, then, is the story of Wisconsin, and its moral is plain. The diversification of farming activities, the rotation of crops, fertilization, the introduction and improvement of stock, and the enlightenment of the man behind the cow and the plow are the lessons ex-Governor W. D. Hoard has given his life to teach, and they are the lessons this country must surely learn if it is to hold its position among the producing nations of the earth.

"It has been a hard tug," said Mr. Hoard, "but it has paid. Such a result could not have been accomplished without effort. The farmer is an intellectually conservative creature; he is slow to learn. Often it has seemed like trying to pull a cat by the tail toward a saucer of milk. She will dig her claws into the carpet and contest every inch of the way, but if you can get her to the cream she will gobble it up, and ten to one she will attribute its acquisition to her own vigorous efforts. Still," and there was something more than a mere twinkle in his eyes, "it doesn't matter much after all, so long as the cat gets the cream."

A "WINTER GARDEN" IN THE HOME



OUR universal love for flowers and sunshine has found expression in many ways—in blossoming gardens, in leafy shelters, in airy, plant-adorned verandas and patios. But there are few more delightful achievements in the architectural and horticultural field than the sunroom. This happy addition to the modern home is the outgrowth of the old-fashioned greenhouse and conservatory and the newer enclosed porch, and has the combined charms of all three.

It is interesting to look back over the brief history of this sunny, foliage-filled type of structure and discover how and when and where it developed. F. A. Fawkes, in a volume entitled "Horticultural Buildings," published in England some years ago, judging from the yellowish tone of the paper—the copy bears no date—records its origin as follows:

"The Chinese," he writes, "have for some time been acquainted with greenhouses; but how far back their knowledge extends is not known. According to Mr. Loudon, the first greenhouse of which we have any record was erected about sixteen hundred and nineteen at Heidelberg, by Solomon de Caus, architect and engineer to the Elector Palatine. This greenhouse was originally constructed to shelter orange trees. Between this time and the end of the seventeenth century, myrtles, sweet bays and heaths, as well as the orange tribe, were sheltered by houses having windows only on one of the more perpendicular sides; for such purposes a large amount of light was not then considered advisable.

"A greenhouse in the Apothecaries' garden at Chelsea was mentioned by Ray in sixteen hundred and eighty-four. It was not, however, till about the beginning of the eighteenth century that the desirability became apparent of rendering a large amount of the sun's rays available, and glazed roofs became at all general.

"When the duty was taken off glass, horticultural buildings, which before were a decided luxury, now became almost a necessity. The commercial results of the discovery of America and of the passage to India by the Cape of Good Hope gave an impulse to gardening, and it became necessary to erect greenhouses for the shelter and cultivation of the rich and rare fruits and flowers received from tropical countries."

As to the human interest that centers around such a building, this writer remarks that its "social advantages are great. . . . To watch, in a glass house, the growth of a pretty little helpless plant, to promote its development amidst adverse external circumstances, to shield it from cold, to protect it from the sun's searching rays,



A PICTURESQUE CORNER IN THE FOLIAGE-FILLED SUNROOM BUILT AND PLANTED BY MR. ERNEST FRANCIS COE: THE WINTRY NEW ENGLAND LANDSCAPE SEEN THROUGH THE WIDE WINDOWS ADDS TO THE SENSE OF LUXURIOUS GREENNESS WITHIN.



BENEATH ONE WINDOW OF THIS WELL PLANTED "WINTER-GARDEN" IS A TANK WHERE GOLDFISH DISPORT THEMSELVES IN THE SUN-WARMED WATER, WHILE ABOVE THEM STRETCHES A NETWORK OF STEMS AND LEAVES OF MANY KINDS OF SHRUBS AND VINES.



ONE OF THE MOST ATTRACTIVE FEATURES OF THIS SUNROOM IS THE INTRODUCTION OF MOSS- AND LICHEN-COVERED STONES THAT GIVE THE EFFECT OF AN OUTDOOR ROCKERY AND HELP TO CONCEAL THE BOXES AND FLOWER-POTS IN WHICH THE PLANTS ARE SET.



TWO VIEWS OF MR. COE'S INDOOR GARDEN-ROOM THAT GIVE ONE AN IMPRESSION BOTH OF ITS OUTDOOR ATMOSPHERE AND AN INTIMACY WITH THE REST OF THE HOME INTERIOR.

A WINTER GARDEN IN THE HOME

to deliver it from its insect persecutors, to feed it, all these go far to touch in the human mind a mysterious chord of sympathy for the little plant, to soften the temper, and to establish a fascination which is equally powerful to the aged couple who are approaching their golden wedding, to the happy bridal pair in their new home, or to the grandchild of twelve summers."

The author anticipates, moreover, our modern evolution of the greenhouse or conservatory into the sunroom, for he adds: "The judicious selection and disposition of plants and flowers, a chair or two, curtain and a little old china, may turn the conventional conservatory into an artistic flowery reception room."

This is precisely what our architects and home-makers today are doing, and the sunroom is already becoming a distinct and attractive feature in many American homes, both large and small. But while we have seen many examples of sunroom architecture, fittings and planting, we have never encountered one more original, practical or lovely than that which we are illustrating here. For this is more than a sunroom—it is a miniature living garden enclosed within the house—a warm green fragment of summer's beauty perpetuated through the long wintry months for the joy and inspiration of the indoor home.

THE experiment is that of a landscape gardener of New England, Mr. Ernest Francis Coe, and it has been so great a success, so keen a pleasure to himself and family, that he is eager to encourage others to seek a similar benefit. The house which he built was completed early in the autumn of last year, and it included plans for a glass-roofed room connected by glass doors and windows with the dining room in such a way as to be, to all intents and purposes, a part of the main interior. It had an eastern and southern exposure so that it might be suffused with sun practically throughout the entire day.

In choosing the plants for this sunroom, the architect gathered together many interesting specimens, mostly of an evergreen nature, producing beautiful blooms when in a semi-dormant winter state; for the place was not to be a conservatory in the usual sense of the word, but of merely comfortable temperature. Other plants were selected which carry over into the next growing season effective clusters of brilliant berries and fruits. Holland bulbs were included, a few of the spring-flowering shrubs such as the spiræa, cydonia and jasmine, and a picturesque touch was added by bringing into the room several stones of suitable size, from a nearby wall, the rich lichens and mosses of which created a charmingly informal and outdoor effect.

A WINTER GARDEN IN THE HOME

All the plants used in this sunroom were grown in tubs or boxes, and in every case where the foliage of the plants and the nearby rocks did not sufficiently disguise these receptacles, native mosses brought from a neighboring ravine completed the concealment.

In as much as the chosen plants were all of a sturdy, hardy nature, the item of low temperature gave no anxiety even though the thermometer outside the room registered below zero several times during the last winter. By leaving the door into the dining room ajar, on extremely cold nights, and turning on a little heat, there was no trouble whatever in keeping the mercury just above freezing point, the requisite of these plants. One night, however, the temperature dropped in the middle of the room to twenty-five degrees Fahrenheit, and probably much lower nearer the glass, for a Boston fern, which by mistake was in the room, was found in the morning to be dead. The other plants not only showed no damage but seemingly enjoyed their frosty experience.

In the early autumn, a varied supply of Holland bulbs had been bought and placed in a cool cellar. From time to time, numerous pots from the supply were brought up into the sunroom where they quickly responded to the influence of the noonday light and air, and added a spring-like look to the general surroundings. Under the retarding influence of the cold night temperatures, it was wonderful how long these plants and others remained in bloom without fading. Two specimens of the *laurustinus*, so popular in England and other parts of Europe, came into bloom before Christmas and after several weeks' duration still promised to hold their flowers in perfection for at least another month. A semi-double form of *camelia*, blooming at about the same time, developed a similar tendency. Cut flowers, besides, which were set in the sunroom, remained fresh three or four times as long as they would have done under the usual living-room conditions.

This winter sunroom garden furthermore reduced the problem of care to a minimum. The cold nights kept the plants in so dormant a state that the call for water became very slight, as all were slow in drying at the roots. A general watering, about once a week, proved to be all that was desirable. In fact, at this season, the plants were the better for water applied sparingly. The surplus moisture that ran from the tubs made its way toward the center of the room over the concrete floor and disappeared through a drain arranged for this purpose.

An attractive feature of the room was the rectangular pool under the large window on the east side, which served as a home for some fine goldfish. On days when the sun warmed the water, they dis-

THE WISH

ported themselves playfully, not minding in the least the frequent almost freezing night temperatures. In fact, throughout the winter, they remained lusty and seemingly happy.

Branches of pussy willows, forsythia and spiræa were obtained in the early autumn and placed in a cool dark room in the cellar, their butts in water, and were brought into the room at intervals where they quickly expanded into bloom. Indeed as the winter passed, and the cool uncertain spring cast a spirit of change over the open country, this room came into a fuller and more effulgent loveliness; for the hardy shrubs, lilacs, Japan quinces and the rest unfolded freely, while the wistaria vine added its beautiful pendulous blooms, perfuming the air.

For those who wish to create a similar indoor garden and who are not familiar with the plants most suitable for the purpose, the following list may be found of considerable assistance. Among tall and medium-sized woody plants can be chosen the camelia, jasmine (*nudiflorum*), laurustinus, bamboos, ferns (hardy types), nandina, aucuba, rhododendron, laurel, bay, andromeda, mahonia, skimmia, ardisia, holly, azalea, orange, evergreens in variety, and ivy. Among the smaller plants, the most useful and attractive for this purpose are: aspidistra, vinca, the evergreen ferns and grasses, native mosses and many Holland bulbs.

But such a list gives one only the practical side. The result, the spirit of the place, has a freshness and a subtle fragrance that cannot be expressed in words. From these illustrations, however, one can gather something of the atmosphere of this unique and lovely garden-room, whose windows frame like living pictures the winter landscape beyond the walls.

THE WISH

THE eastern cloud had morning at its core;
The river stood in silver at my door;
The valley held a great wind like the sea,
That poured its surging rapture over me,
And flung me challenge through the singing pine,
"Who could dispel such wistfulness as thine?
What hath the dawn forgotten or deferred?"
I said: "From him, my only love, one word!"

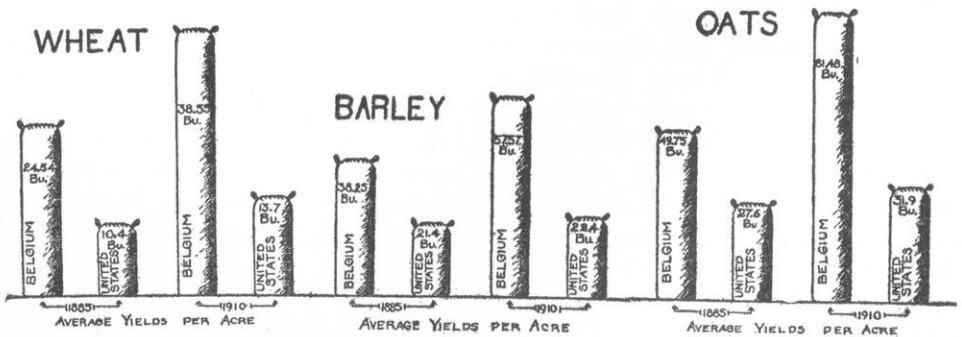
GRACE HAZARD CONKLING.

SHALL WE EAT TEN YEARS FROM NOW? NOT UNLESS WE GET BUSY, SAY STATIS- TICS: BY KATHARINE ELISE CHAPMAN



THE great economic demand of this century is contained in this question and its answer. In other words, unless some check operates upon the natural rise in food prices which has prevailed during the preceding ten years, eating will become largely a lost art to the great masses. The millionaires may still continue to supply their tables; but most of us will be driven to take to the woods and grub for succulent roots. Taking to the woods, however, will furnish no adequate remedy. Our recklessness has left us few woods in which to dig.

Only immediate, determined, concerted action upon the part of the people and the Government will suffice to reclaim what we have lost in the tumultuous hegira of our population to the cities. We have laid the blame upon the trusts, upon the immigration laws, upon the present style of living. All these, indeed, have a share in the responsibility; but as we ask "Who?" lo, our own sin has found us out. Each of us who has hurried to the city, leaving uncultivated that plot of ground which might have furnished food for a family, has really helped to lengthen the Great Bread Line. Each city-born resident who has failed to make his tiny yard fruitful with vegetables instead of forbidding and bleak with asphalt, is just that much worse off today, and deserves to be. The village dweller who has let his back lot go to parsley instead of asparagus and potatoes, or the common around his home to mullein instead of alfalfa, is perhaps the greatest sinner of all. Even the farmer, to whom we owe so much, is not wholly without blame, if he has let slip any free advantages which he might have gained from the Department of Agriculture.



A TABLE OF COMPARATIVE GRAIN STATISTICS IN BELGIUM AND AMERICA.

SHALL WE EAT TEN YEARS FROM NOW?

But the question is a broad one. To answer it is not one man's job—it is a job for millions. There are about ten acres of land in the United States for each inhabitant. Only one-half of this is under the plow, the rest being woodland, waste, pasturage, etc. Population has already overtaken production; and in fifty years our population will be doubled. During the ten years from nineteen hundred to nineteen hundred and ten it increased fifteen millions, or about twenty-one per cent, while the farm area was extended little beyond four per cent; and the meat producing animals dropped off more than twenty millions.



HOWARD H. GROSS, PRESIDENT OF THE NATIONAL FERTILITY LEAGUE.

Our meat exports have fallen off ninety-seven per cent in the past six years. The ratio during the last three years has mainly added emphasis to the above facts.

That is to say, we are practically eating today all that we raise, and many thousands of our citizens are going hungry. The children of today's citizens *will have to face this food question* with twice the population, when our utmost efforts along present lines scarcely suffice to feed ourselves. A sorry heritage, this, for the present generation to leave to its descendants!

THE question will naturally be asked—"What was the cause of this loss in meat foods?" The increase of mouths to be filled is always first responded to by the cereals. As the people increased, the farmers found they could get sixty cents a bushel for corn where once they had only received fifteen cents; and they knew almost nothing about other forage foods; nor did they realize how vital to the well-being of the farm's fertility was the raising of stock. They could not raise more corn to the acre; in fact, the crop rather fell off. They could not afford to feed sixty cent corn to stock unless they sold the stock at very high prices. Why, then, bother with stock at all? They saw only the side of the question nearest them. Consequently, stock-raising fell off, with disastrous effects to the country and to farming interests.

Yet we should lay no further blame upon the farmer. He almost

SHALL WE EAT TEN YEARS FROM NOW?

alone among us all has kept his hand to the plow, and tried to fill the ever-increasing mouths of Uncle Sam's family. The twelve million farmers of our country have added yearly to its wealth more than eight and one-half billions of dollars. The farmer has been our *Issachar* among the tribes—"a strong ass crouching down between two burdens." To carry on his work he has been obliged to borrow money at almost ruinous rates—eight or eight and one-half per cent, even when he could offer first-rate security; and in addition, he has been badly hampered in marketing his produce. His right-hand burden is *ignorance*. He has not known how to work his land to advantage.

To illustrate some of his difficulties, this story is told by a Kansas farmer. He is a thrifty German, with one hundred acres of Kansas soil, which two years ago he sowed in wheat. When his crop was ripe an agent of the Wheat Trust came and offered him a certain sum per acre to let the crop stand without harvesting. He refused; but as he did not have teams enough to haul it, he asked the railroad to cart as well as ship it for him, but *they* refused. At last he gathered a few hired teams and landed it at the freight station; but the price received failed to pay his labor and expenses. Since then, he has given up raising wheat for shipment.

But if as a nation we continue eating, we must become again a farming nation, and the farmer is to take his proper place. No more is he to be a hay-seed and a moss-back. Hats are to go off to him when his old panama appears along the street. He is to be not merely reinstated, but exalted. Fair treatment, equity and abundant knowledge are to be meted out to him, *because we cannot do without him*. The coming farmer will be a man of brains, ambition and high culture.

The very force of disaster often suggests its own retrieval. A powerful new movement toward reconstruction is showing itself in many directions, not the least important of which are certain bills now passing or just passed through Congress. The new Immigration bill, the Anti-trust bill, and the Fletcher or Farmers' Land-bank bill, which aims to provide money to farmers at low rates, all bear upon the question. The latter bill, among other good results, will have the effect of keeping the farmers' money where it is earned, instead of sending it to Fifth Avenue or Wall Street. But the most practical, direct and intimate measure, a measure which meets the farmer upon his own land and brings him help, hope and knowledge as no other can, is the Lever Agricultural Extension bill. This measure has been supported and pushed by the National Soil Fertility League, an organization which includes some of the best

SHALL WE EAT TEN YEARS FROM NOW?

brawn, blood and brains of the nation. Howard H. Gross, of Chicago, is president, and William C. Brown, late president of the New York Central, first vice-president. The bill passed the House on the nineteenth of January and the Senate on the seventh of February. It provides for a Federal appropriation of ten thousand dollars a year to each State, and other much larger appropriations, beginning with four million two hundred thousand dollars yearly, to be divided among the States according to the rural population. These sums must be supplemented by like sums from each State for its own work. The movements of the new law are to be directed from the State agricultural colleges, and the money is to be used for actual field demonstrations of the most modern, productive and scientific methods in farming. If the farmer cannot go to the agricultural school by this method the school will go to him.

FARM demonstration is not mere theory; it has been actually tested both in this country and in Europe. It is the one thing that succeeds where other methods fail. It is the personal touch. Mr. H. H. Gross, to whom we are indebted for many of the startling figures given above, says of this bill: "There is no plan on earth that requires so little money that will do so much good to so many people. I believe this bill . . . is the most important constructive measure since the days of Abraham Lincoln."

Statistics show that we are humiliatingly behind other nations in the amount of our productions to the acre. Dr. Jokichino Emori of Japan says: "In America the vast expanse of land has made the farmer careless." The accompanying illustrations show the average yield per acre for Belgium and the United States. This is, indeed, our shame. Since nineteen hundred and ten, however, as it is gratifying to know, we have made some gain, especially in barley.

Little Denmark has been set as an example to the nations of what the farmer can do when he is well taught. Before eighteen hundred and seventy Denmark was defrauded, bankrupt and despairing. She had lost her duchies, Schleswig and Holstein. The people were terribly poor. Christian IX had come to the throne amid the growlings of revolution. But under good King Christian, a new impetus seized upon the people, and they turned to scientific farming. Farm demonstrators visited every farmstead and field. The outlying islands were put under intelligent, intensive cultivation. What was the result?

In a few years a line of steamers was established to carry Denmark's *surplus* products to other lands. By the year nineteen hun-

SHALL WE EAT TEN YEARS FROM NOW?

dred and five Denmark was rated as the richest country, per capita, in the world.

What Denmark could do can be accomplished in larger measure in America. Already individuals have achieved much without Federal aid. Professor P. G. Holden, late of Illinois University and now of Iowa State College, conducted the first railway train for carrying instruction to farmers in nineteen hundred and four. Professor Holden, who is called *the* wonder among agriculturists, uses the auto and the alfalfa microbe; and makes demonstrations upon the farm or the village green. His facts and figures convince the farmer. He, the farmer, is led to believe, and then to act.

The first county which thoroughly applied the demonstration test was DeKalb County, Illinois, under the direction of Professor Eckhardt of Illinois University. Its results created such enthusiasm that men and youths from surrounding towns were eager to take up farm life and make those fine sums for themselves which scientific farming had produced. Land in that county has increased in value.

Dr. Hopkins in southern Illinois was one day showing what a dollar and a half's worth of phosphate could do for soil which needed it. The average yield of corn in that section was thirteen bushels to the acre, and his demonstration proved that with a little phosphorus and brains the yield could be increased fourfold. An old man came to him with tears in his eyes.

"Oh, why did not some one teach me that forty years ago?" he asked. "I had six sons, and I worked day and night to keep my family together—nothing more. I wanted to give my boys an education, but I could only raise from twelve to sixteen bushels an acre. If I had known that a little phosphate would have given me fifty bushels to the acre like the crop raised right over the fence next to me, I could have sent my children to the high school and the university." With the tears streaming down his face he added, "I am at the end, and nobody told me that."

If at a very conservative estimate, general scientific farming should add twenty-five per cent to the cash value of farm products, the nation's wealth would still be augmented twenty-five hundred millions a year. Even with that increase the poor man's soup kettle might again contain nourishing meat.

The hope of our future food supply, however, is not vested in the present generation of producers. The boys and girls of the rural farm and city garden schools are already qualifying for their work; so that across the dark shadow of the nation's impending want falls a bright ray from the faces of our eager, successful little agriculturists of today. When the farmer's work is supplemented

ON THE FERRY

by the village and city garden plots, hunger will be driven to her own gloomy caves in some far, frozen land.

The motto of the National Soil Fertility League reads, "Agriculture is the hope of the nation; the hope of agriculture is applied science." But as the *Independent* in a recent editorial neatly remarks, "A great deal has been done to make agriculture a science; the next thing to be done is to make farming a profession." This is good, but it is not enough. The ultimate aim should be to make farming a *Craft*, with all the intelligence, artistic thoroughness and adaptation of means to end which that fine old word implies. Let agriculture be made a science, farming a profession, and the farmer a craftsman, and he will feed the world as it has never before been fed.

ON THE FERRY: WHITMAN

HE passed amid the noisy throngs,
His elbow touched with theirs;
They grumbled at their petty wrongs,
Their woes and cares;

They asked if "Princeton stood to win;"
Or what they should invest;
They told with gusto and with grin
Some futile jest.

They jostled him and passed him by,
Nor slacked their eager pace;
They did not mark that noble eye,
That noble face.

So carelessly they let him go,
His mien they could not scan,—
Thinker whom all the world would know,
Our greatest man.

MAX J. HERZBERG.

A PRACTICAL HOME, WITH PICTURESQUE BEAUTY: BY G. H. AND E. D. FORD



SUGGESTION of the English cottage is felt in the house here illustrated, in the heavy divisions of porch openings, the paneling and the visible timbers. This is brought about, however, by contour rather than accessories. Indeed, there are few features of the exterior whose existence does not add to the interior some charm or convenience. Compactness is a

quality much sought where economy is an essential element. In this building, as shown by the floor plans, there is little sacrifice of space in gaining picturesqueness in roof lines. The break in the expanse of the roof accentuates the length of the lines on either side. The arrangement of the balcony in a shallow court, sheltering the clusters of small windows and the porch steps below, and protected by an extended roof, over which the double chimney is well centered, gives the house its most pleasing aspect.

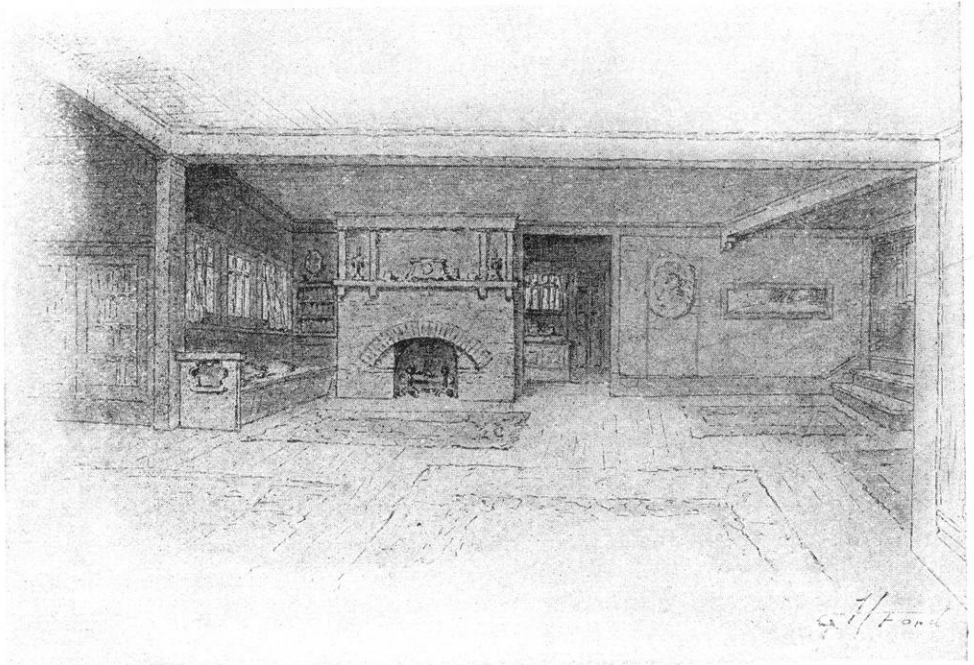
Considering the dimensions, the site need not be large, but should be well planted with shrubbery, since a building of this character gains greatly in charm when its salient features appear amid abundant foliage; and, too, the plastered exterior is an excellent foil to the varied greens of vine and low shrub.

The hall is virtually a part of the living room. The short partition



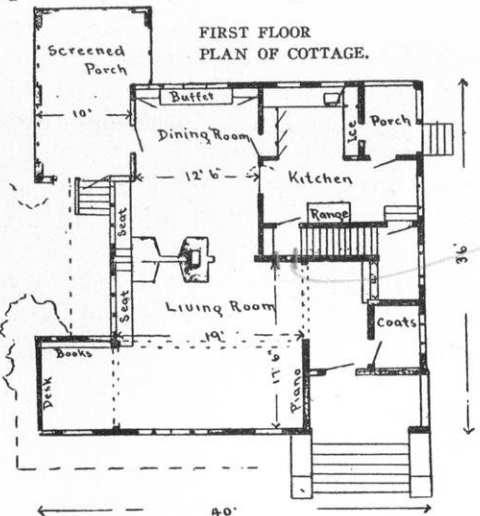
A NEW TYPE OF AMERICAN COTTAGE: G. H. & E. D. FORD, ARCHITECTS.

A NEW TYPE OF AMERICAN COTTAGE

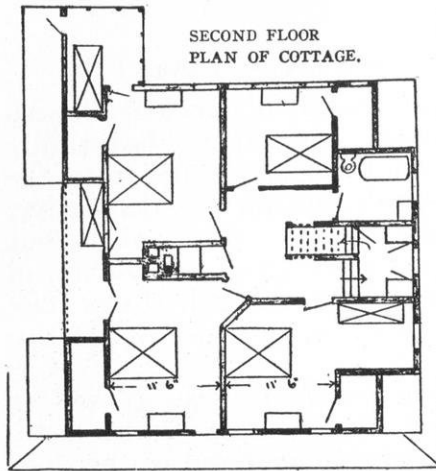


FIREPLACE CORNER OF THE LIVING ROOM IN HOME DESIGNED BY THE FORDS.

serves to screen from the latter the front door and the door to the coat room, thus giving the privacy often necessary to a main entrance. Upon entering, the wide opening, with only an apparent division in the beam above, gives an air of spaciousness, and the rooms beyond contribute their pleasing vistas. Most prominent is the fireplace, broad-breasted and substantial; beside it an inviting seat, with three windows filling the whole space above; close at hand, beside the mantel, are the favorite authors and the books one likes to take up for the brief leisure moments. The stair landing, with its high window framing in tree-tops and bits of sky, entices a sidelong glance. There is an alluring glimpse of the dining room, with buffet and high windows at the end, or through the open door to the screened porch, with the garden beyond, and the visitors observe that there is much more



A NEW TYPE OF AMERICAN COTTAGE



room within than the exterior of the house seemed to promise.

The dining room has the same arrangement of mantel and seat. The room is lighted by high windows over the buffet and the cluster of three above the seat. China cupboards are built-in on either side of the buffet, and the glazed door which opens upon the large screened porch, constitutes the side entrance. These general points are, of course, evident to the most casual observer; only the permanent occupant is conscious of the gratification of well-considered de-

tails, the cozy seats beneath windows, the desk in the library alcove, stationed where the light falls upon it at the proper angle, and the piano on the opposite wall, close to the window. It is the absence of these requirements that often emphasizes their importance.

The kitchen is designed for gas range only, but a chimney can be easily provided for coal or wood range if necessary. Steps from the kitchen to the main stair landing obviate the necessity for rear stairs, and also provide a more direct way from the kitchen to the front door.

The second floor, of nearly the same dimensions as the first, has four bedrooms and a bath. Each room has a large closet. In three rooms, the dressing case may stand between windows, in the fourth between a window and the glazed door, opening upon the sleeping porch. As indicated on the second floor plan, the balcony above the court may also be utilized as a sleeping porch.

There is considerable attic space, lighted at the front by glazed doors or French window, opening upon a balcony in the overhanging roof. At the rear of the attic is a cluster of windows. The attic stairs are placed above the main staircase and would enter the attic near the center. This would admit of dividing the space into two rooms if desired. Throughout there is an air of spacious comfort, and yet economy has been considered in each detail.

Altogether, the building is not only an interesting example of practical arrangement and picturesque design, but it suggests a new type of cottage suited to modern standards of comfort and efficiency, and in harmony with the growing democratic tendencies of American life.

VINE-CLAD DOORWAYS, OLD AND NEW: BY ELOISE ROORBACH

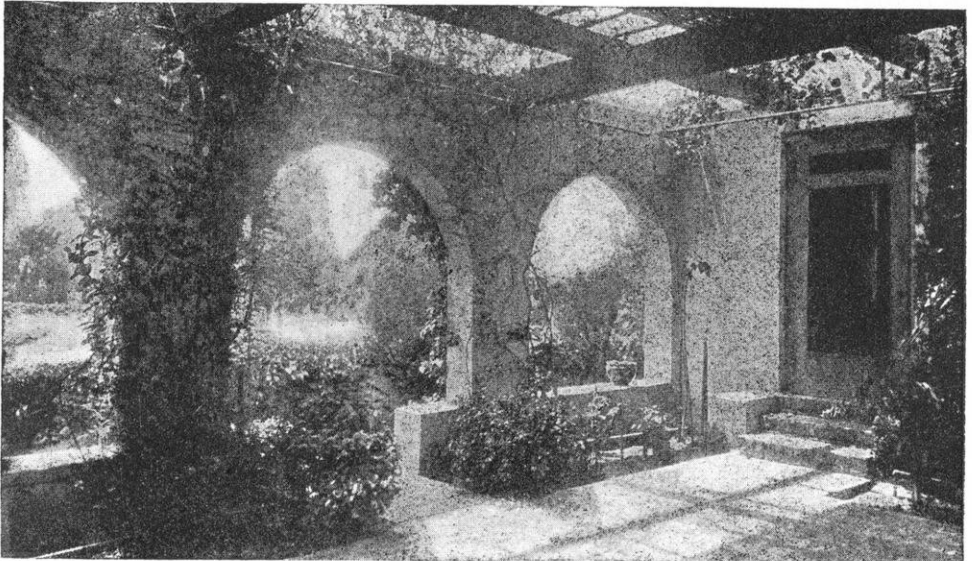
(The doorways shown in the text of this article were designed by Irving J. Gill.)



IN the inside of the doorposts of ancient Jewish homes were hung scrolls of vellum, beautifully illumined with scriptural texts and rolled into the form of tubes. These scrolls, though very decorative, were not placed there for the sake of ornament, but to proclaim the religion, status and nationality of the master of the house. For the old Mosaic law commanded this: "Thou shalt write them upon the posts of thy house and on thy gates."

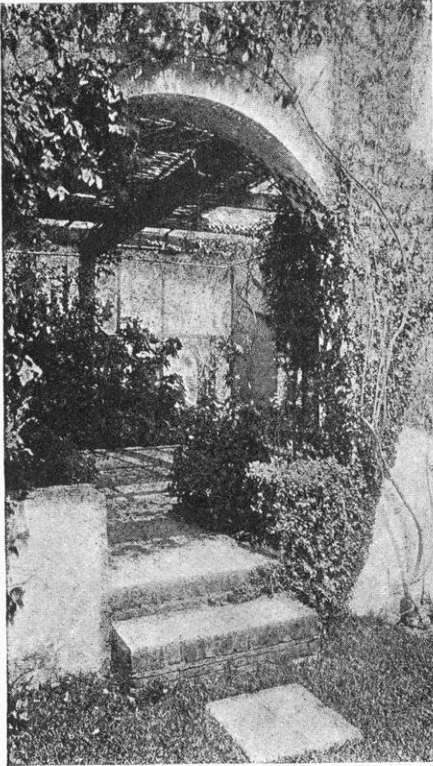
The doorways of houses other than Jewish, modern as well as ancient, announce a man's achievements, his judgment and his taste. Vellum scrolls are not needed; the shape and material of the door itself, each detail of lock and key, hinge, knocker and bell, lintel and door-plate, all speak for him. The door of a house proclaims the dweller within as surely as the lips betray the secrets of the mind. It tells the waiting stranger many things about those who live behind it—gossips with him, as it were, in its own silent but convincing way. It whispers whether its owner is an imitator and a braggart, or whether he is original, kindly and sincere.

In fact, the front doors of the houses along a street are like a row of books in a library—as readable and fully as interesting, giving us



AN UNUSUALLY ATTRACTIVE ENTRANCE IN WHICH THE DECORATIVE TOUCH OF NATURE SUPPLEMENTS THE GRACE OF THE SIMPLE CONCRETE ARCHES AND WALLS.

VINE-CLAD DOORWAYS



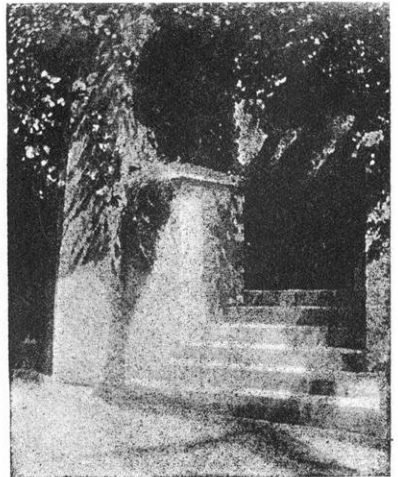
THE SHRUBS AND VINES ABOUT THIS ARCHED ENTRANCE GIVE IT THE AIR OF AN INDOOR CONSERVATORY.

skill, his doorway yet reveals him. The result shows that the owner was too busy making money to bestow loving care upon his home, or that he was timid and dared not trust his own judgment, or perhaps that he cared nothing for beauty, but only for the protection of his precious property against the invasion of thieves. In any case, he cannot hide long behind the culture of his architect; in the end, consciously or unconsciously, he stamps his home and entrance with his own personal seal.

Doors have played a conspicuous part in the history of architecture, and have furnished many a valuable clue to the archeologist. The earliest records of doors are those depicted in the paintings

sad or happy glimpses into their author's lives. We are under no necessity of consulting a catalogue, for they classify themselves. Here is one—a farce indeed!—while next is a comic door, and just beyond is an entrance whose dark and gloomy archway speaks of tragedy or at least austerity within. Yonder is a delightful and poetic doorway, being crowded almost into obscurity by its neighbor, a loud-voiced door fearfully and wonderfully ornamented. Historical doors are numerous, many of them as woefully untrue and dull as “historical novels,” and biographical doors also abound. Occasionally a door of wondrous beauty is seen, perfect in every requirement, delighting the beholder as a book of exquisite binding, type, paper, workmanship and contents delights the bibliophile.

Even though a man may try to mask his indifference or lack of understanding behind his architect's

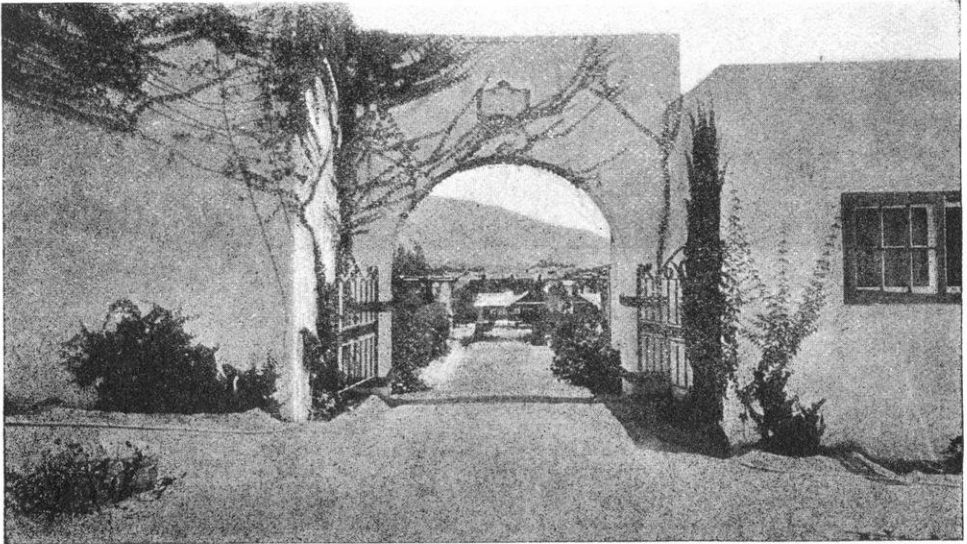


THIS CONCRETE ENTRANCE HAS BEEN CONVERTED INTO A BOWER OF LOVELINESS BY THE CLUSTERING GRAPEVINE.

VINE-CLAD DOORWAYS

found in Egyptian tombs. They were small and made of a single piece of wood. The characteristic ancient Egyptian fashion of making the door-frame wider at the bottom than the top and projecting the lintel beyond the frame, prevails in the land of the Pharaohs to the present day.

Doors have always been a favorite medium of ornamentation. Those of King Solomon's Temple were of olive wood elaborately carved and overlaid with gold. Many famous bronze doors of the Roman Empire remain to the present day, unequalled by modern design or workmanship, and throughout Italy we find doors that are wonderfully paneled and intricately carved with scriptural subjects.



THE TRAILING VINES THAT CLOTHE THESE CONCRETE SURFACES AND EMPHASIZE THE ARCHED ENTRANCE ARE AN INTERESTING EXAMPLE OF THE WAY IN WHICH NATURE CAN BE MADE TO COMPLETE THE BEAUTY OF AN ARCHITECT'S WORK.

Doorways were also noteworthy in Greek ecclesiology, and during the Romanesque period in all countries they were the chief characteristic features of the buildings.

In the Middle Ages doors were generally made of heavy planks set edge to edge, doweled together and held in place by long strap hinges of metal, pierced with holes through which nails were driven and clinched on the other side. Many ancient doors were hung by pivots at the top and bottom of the hanging stile which worked in sockets in the lintel and sill, the socket at the sill being generally of hard stone. The old Norman doors were recessed so deeply as almost to form a porch, and the old Dutch door was cut in half, the upper part serving as window, the lower as a means of keeping the children in and animals out.

VINE-CLAD DOORWAYS

But in spite of the wealth of historic interest that encircles the doorways of the past, the seemingly unlimited variety of styles, and the different forms of construction and decoration that the architecture of the Old World has bequeathed us, it still seems best for the builder of the modern home to avoid imitation, designing whatever kind of door and doorway is suggested by his climate, materials and purpose. He need not actually originate it himself, but if it is to be his *own* doorway he should superintend the designing of it, suggest the materials and construction, consult intelligently with the architect, giving personal attention to each detail.

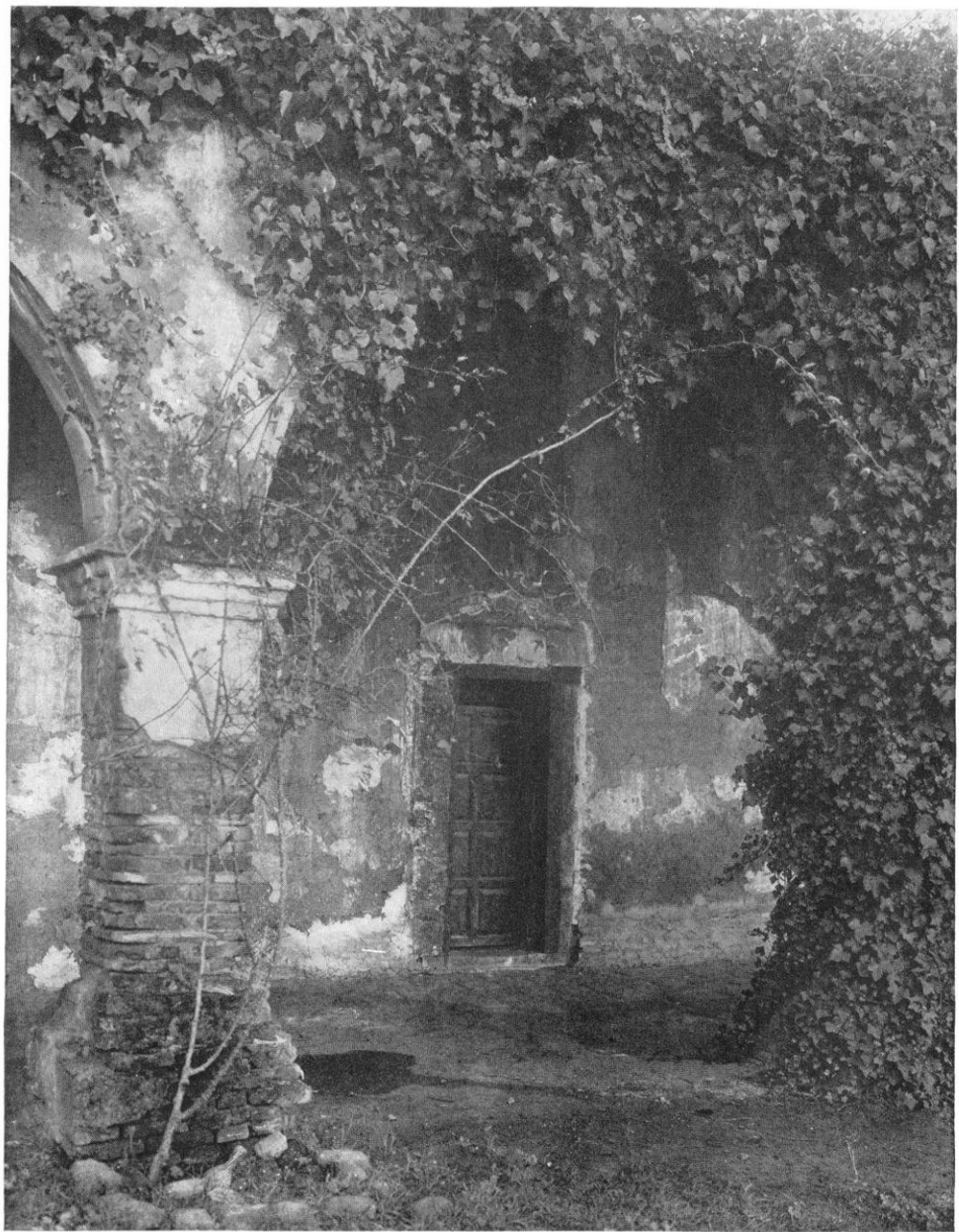
Let him not strive for an elaborate or pretentious doorway; let him see that it has just enough but not too much importance and architectural emphasis. Even if it be not so assertive and highly ornamented as its neighbors, still, if it is beautiful and sincere it will win recognition in its own quieter way. Like all truly choice things—a friend, a good book or a comforting fireside, it will gather to itself a steadily increasing love upon closer acquaintance. For “familiarity breeds contempt” only when untruth and pretense reign; familiarity deepens love when truth prevails.

Of course, there are architectural mistakes in doorways as in every other part of a building, springing from ignorance, cupidity or sham, and they are hard to remedy. But there is one sure way by which beauty can be brought about in such cases, and that is by giving something natural a chance, something untaught by man, that develops itself with no stumbling effort at imitation. Vines and creepers will do this; they have great remedial powers. Give them a footing and they will weave a robe of beauty around almost anything. The most misshapen, ungainly doorway in the world will become beautiful if put in charge of a vine, for vines are magicians, evolving beauty from the earth and air, transforming the most graceless object into one of charm by the touch of their trailing wand.

What can be said worthy of the doorway designed along lines of simplicity, purity and dignity, the doorway whose proportions were fixed by a standard of beauty evolved from its owner's visioning, untainted by influence of “periods,” free from plagiarism; a doorway whose only ornamentation consists of a creeper tracing its graceful way among the lines and arches and flat surfaces which the designer has entrusted for decoration to Nature's own skilful hands? Such a doorway adds not only to the loveliness of its house, but to the pleasure of the whole community—and the citizen who adds to civic beauty, even through a single doorway, is more of a public benefactor than at first appears. His influence is too far-reaching for analysis



ENTRANCE TO ONE OF CALIFORNIA'S MISSION INNS—A PICTURESQUE AND RUSTIC SPOT, MADE LOVELY WITH THE FOLIAGE OF HONEYSUCKLE, IVY AND ASPARAGUS VINE.



DOORWAY OF THE CAPISTRANO MISSION, WHERE LUXURIOUS IVY, CLINGING TO THE WALLS AND ARCHES, LINKS THE PRESENT WITH THE PAST.

VINE-CLAD DOORWAYS

or praise. Whoever has builded simply and beautifully and set vines here and there along his walls, climbing and dripping from his door and gateway, has not lived in vain, for he has reinforced the great cause of Beauty—a cause that sadly needs aiding in the man-made world.

Every designer and architect should study the way of a creeper, for it is an invaluable adjunct in redeeming old or unsightly buildings and giving emphasis and grace to those already beautiful. And the loveliness of this natural drapery, the picturesque effect it can attain, is very evident from the California photographs reproduced here.

One illustration shows the door of the Capistrano Mission. The old arches and walls have been taken possession of by a wonderful, luxurious ivy clinging so closely that it seems to identify itself sympathetically with the ruin, linking the life of the present with the memory of the past.

Another illustration shows the entrance to one of California's Mission inns, and here one finds the fragrant honeysuckle rioting up the tree, the evergreen tendrils of the ivy hugging bark and stone, the delicate luxuriance of the asparagus vine waving its feathery foliage from walls and roof. A friendly, rustic doorway such as this surely foretells hospitality within.

The illustrations in the text pages show the work of one of California's most interesting and original architects—Irving J. Gill—disclosing the charm that his simple concrete surfaces attain when decorated by Nature's wise and loving fingers. The classic severity of line has been mellowed and "humanized," as it were, by the rich profusion of vines. These green, trailing peacemakers, with their fringe-like leaves and clinging tendrils, have enveloped the simple court or pergola with the atmosphere of a sheltered garden; while in another picture, the planting of the creeper—*Ficus repens*—has emphasized the original lines of the walls and gateway in a most effective manner. Its delicate, sensitive growth seems to almost consciously accentuate the effect for which the architect had striven, clothing the simple surfaces with its garments of grace.

Again in the text two more entrances are seen, both of them richly alluring in their own mute way. In one, the glory of the shrubs and vines gives the air of an indoor garden or conservatory, fairly radiating the joy of growing things; while in the other a grape-vine has converted a rather stiff and formal entrance into a bower of living beauty. Sunshine and shadow, color and mystery, come and go, welcome guests of this inviting spot. And the wanderer coming upon these pleasant homes lingers beside them with reluctant footsteps, and carries away many a haunting and delightful memory of their vine-clad doors.

THE NATION AND THE FARM WOMAN: HER IMPORTANCE AND THE GOVERNMENT AS HER HELPMATE



Two or three years ago the Missouri State Agricultural Department determined to find out why so many prosperous Missouri farmers abandoned their farms and moved into the cities and towns. A report of its investigating committee revealed that the *woman* was usually the determining factor in these migrations to the cities; and where this was the case, it was shown that she had rebelled against the drudgery and hardship of her life on the farm. What is true of Missouri is true also of other sections of the United States.

There is no doubt that the burdens of country life fall more heavily upon the farmer's wife than upon the farmer, especially in the poorer homes and in remote and isolated districts. In many cases, where the farm itself has been equipped with labor-saving machinery, including even an automobile, the house has been neglected, being inconvenient and unsanitary, without running water, and with few or no mechanical helps for the housewife. And yet under these handicaps she must prepare for her husband, family and "farm hands" three meals a day with unflagging routine; and she must also do the family washing, with its added burden of the hired men's clothing—a feat of no mean proportions. In achieving it she carries from the well endless pails of water, to be heated on the kitchen range!

It has been said that the welfare of the nation depends upon the welfare of the farmer. It is more exact, I think, to say that it depends upon the welfare of the farmer's wife. If she suffers from overwork, lack of modern conveniences and loneliness, the farmer's work suffers in turn, and his worth to society, for whom he produces the raw materials of food, is impaired.

Yet the isolation of the open country keeps the farmer and his family in the back waters of the social current, and out of the stream of modern progress. In the remoter districts they are sometimes unable to think out the simplest problems of daily living. There is a story of a Pennsylvania farm woman who had broken down from overwork. Incidentally she had been carrying coal from the barn for seventeen years! When her husband was asked if there was any reason why a coal bunker could not have been built near the cookstove and filled directly from the wagon, he said that there was none, but that no one had ever thought of it!

In recent years much has been done for the farmer by both the State and National Governments, by banks, railways and other agencies, to the end that he may realize from his land the maximum

FARM WOMEN AND THE NATION

of profit with the minimum of labor. A notable instance is that of the "county demonstrator," a trained agricultural expert, supplied by the State agricultural colleges, and supported in part by national funds.

This new type of "efficiency man" has proved an unmixed blessing to backward and obstinate farmers who have been impervious to bulletins. By showing them, "right on the farm," scientific methods of soil management and rotation of crops, he is able to convert the most skeptical.

Outside agencies must also contribute to better the lot of the farm woman, and it is to the Government that we naturally look first for help. Strangely neglected as she has been, in the past, there are indications that the National Government is at last awakening to its responsibility regarding her. One of the most hopeful signs is an important measure already passed by Congress which provides for the extension of knowledge in agriculture *and domestic science* in the rural communities of the United States. The bill allots to each State a sum in proportion to its rural population, with the stipulation that an equal sum be raised by the State, the whole to be expended for the purpose designed. In the disposal of this money the leader of the extension service of the State agricultural college is to have final voice. Only to the extent that the farm woman *asks* and *demand*s, however, will her needs receive consideration with the passage of this bill. When the farmers of a certain county decide that they want a "county demonstrator," they vigorously besiege those in charge of the Government's appropriation. If agriculture, interpreted to mean men's work on the farm, gets ninety per cent of the new appropriation, and domestic science only ten per cent, the fault will be that of the women who are too timid or too busy to insist on a more satisfying division.

WHAT WASHINGTON HAS DONE FOR FARM WOMEN.

MEANWHILE many of the bureaus and offices of the Department of Agriculture are occupied with work which is of direct benefit to farm women. A worker connected with the office of Farm Management under the Bureau of Plant Industry has instituted in forty or more farms a study of the farm woman's working day, divided into minutes. She is endeavoring to find out in real homes *exactly* how long each task takes, how it is done ordinarily, how it could be done better, and what conveniences would be practical to instal. When a demonstrator goes into a farm home, hangs up a time card and asks the housewife to keep records for her, she makes no criticism, and offers no advice, but probably pitches in, helps make bread or churn butter, or otherwise joins in the work of the hour and

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takes mental notes of what she sees. It may be weeks before the right opportunity comes for instilling a new idea.

What promises to be an especially useful field of service is that of the rural architect, whose work is to design rooms, buildings and equipment for the interior of the farm home. Not long ago we published in *THE CRAFTSMAN* the first one of a series of model farmhouse plans showing many interesting features that could be obtained at small cost. So well arranged is this modest house that any one wishing to build an inexpensive cottage for the farm or seashore could follow it to advantage. Plans may be had from the Department of Agriculture.

Supplementary plans are almost ready, showing additional rooms, basement laundries, and the right places to instal mechanical equipment such as the washing machine, the electric ironer, a heating plant and electric light batteries. Emphasis is placed more on well-thought out design and built-in conveniences than on the purchase of much elaborate kitchen equipment. For the conservation of the housewife's strength, there are many small details that save steps—such, for instance, as a cupboard over the sink in which the dishes can be placed as fast as they are wiped, to save a second handling. Giving up the family "parlor," in favor of a living and dining room, with the table end but six feet from the kitchen, so that setting a meal is easy; planning doors so that the "hands" do not come through the kitchen at all; places fuel boxes so that they can be filled from the outside and the coal carried the shortest possible distance; arranging the plumbing in such a way as to avoid lifting heavy buckets of water; having built-in cupboards and food bins in convenient places; installing a laundry chute; and enclosing the boiler so that its heat may be utilized for drying wet garments and warming the room in winter—all such architectural devices for lessening useless labor may be found in these plans.

THE agents in charge of the canning club work among girls are probably in closer touch with farm homes than any other agricultural workers. This work is organized under the Office of Farm Management in the Northern States, and is in charge of the Farmers' Coöperative Demonstration work in the cotton and corn belt. Sometimes these agents have difficulty in getting families to see the use of canning or even raising kitchen gardens. The argument about better diet makes no appeal and often the only way the teacher can get girls started is to induce them to try for a prize in some exhibit or fair. The next winter, they have all their attractive competitive canned products to eat and are converted to the idea of repeating the experiment annually.

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Girls' Poultry Clubs under the Bureau of Animal Industry are particularly successful, and the help on the care of chickens received by club members may be had by any one. There are also other clubs for farm boys and girls, such as corn, pig and potato clubs.

The management of whatever pertains to sanitary and healthful living is an important branch of the Agricultural Department's work. Its bureaus of information are open to any citizen of the United States. One department, for instance, answers questions about the planting and care of gardens; another handles inquiries about the disposal of sewage and requests for information on septic tanks.

The subdivisions dealing with food and nutrition, however, offer the widest field of service to the farm woman, could she be induced to make use of it. There is practically no food used in American homes on which a "Farmer's Bulletin" has not appeared. Should further or more specific information be sought, the specialist in charge of the subject will answer questions by letter. You may ask the Department almost anything you want to know, but ask each question on a separate slip of paper with your name and address on it. Remember that these scientists have a correspondence extending over the entire country; they want to help and are expected to help, but you should make it as easy for them as possible.

Among a long list of bulletins on the preparation of food for the table, issued by the Office of Nutrition Investigations, these are some suggestive titles: How to use meat economically; what can be made of buttermilk; the use of dried fruits and legumes; how to keep food properly in summer time; how to try out fat. If you are a mother and a housewife, by all means send for a "List of Free and Available Publications of the United States Department of Agriculture of Interest to Farm Women." From it can be chosen the special literature that applies to your own needs.

The most widely known activity of the Bureau of Chemistry, and probably the most popular among women, is the enforcement of the Pure Food and Drugs Act. But while the seizure of adulterated manufactured goods has always been spectacularly interesting, of equal if not greater importance is watchfulness with regard to those foodstuffs which are direct carriers of disease germs.

Only a small part of what can and should be done for farm women by the Federal Government has yet been accomplished. But the work of investigation is going steadily on at Washington. A letter received last fall by the Secretary of Agriculture, taking to task the Department's neglect of the farm woman, bore immediate fruit. By the direction of the Secretary, a letter was sent to about twenty leading farms in each of the twenty-eight hundred counties of the

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United States, asking the women for suggestions as to the best methods of helping them. About three thousand replies came in, each of which was promptly acknowledged with a letter and a preliminary list of the literature already available for farm women. These suggestions will form the basis of future activities for the Department.

THE WORK OF THE STATE GOVERNMENT.

A GREAT deal of effective service for the farm woman has already been quietly accomplished by State Governments, which recognize that she has her problems side by side with the farmer. Wisconsin furnishes a typical instance of this; having had domestic science demonstrators in the field for over ten years. These women are trained at the University of Wisconsin, and are sent out to demonstrate their methods to the farmers' wives, not at individual farmhouses, but at the Farmers' Institutes, as is the case also in Ontario. One such woman, the demonstrator in art, treats of the æsthetic side of house furnishing and other matters. That there is great need of such instruction is evidenced by the type of furniture and ornamentation seen in the ordinary farmhouse.

A matter in which the country dwellers have long been neglected, but which is of vital importance to women, is at last beginning to receive attention from the proper authorities. An energetic physician of Spenser, Iowa, Dr. R. E. E. Munger, not long ago induced the Iowa Legislature to enact a bill for the establishment of country hospitals. He pointed out that the two million people of rural Iowa had access to only seven hundred and ninety-nine hospital beds, whereas Des Moines had one hospital bed for every two hundred and seventy-five inhabitants. Moreover, he proved that the diseases and accidents incident to childbirth are more prevalent in the country than in the city, owing to lack of proper medical attention, and are largely preventable and curable under hospital care.

The first Iowa county to take advantage of the new law was Washington County, whose people erected a finely equipped hospital on land donated by a public-spirited citizen. Another hospital was soon under way in Jefferson County; and the good example of the Iowa Legislature has been followed by the Legislatures of Kansas and Indiana. Other States also have studied the plan with an interest which cannot fail to bear good fruit.

In the drafting of its new public health and sanitary code, New York State has within the past six months passed an epoch-making law, which places it far in advance of other States in the matter of caring for the public health. The State is divided by the new law into twenty sanitary districts outside of New York City, each under the

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jurisdiction of a sanitary officer, a physician. Visiting nurses, to be supplied by a State Bureau of Nursing under the Department of Health, will be maintained in each district. Heretofore nurses have been assigned only to the care of special diseases, such as tuberculosis, for instance. The new law makes a radical step in advance by providing nurses for *all* diseases and for all classes of people. It is not alone the far-reaching good that will result from the new sanitary code which makes it worthy of mention here; but the significant fact that the women of the country districts will share generously in its benefits.

RURAL nursing, by the way, is meanwhile receiving an impetus from another source, the American Red Cross Town and Country Nursing Association, which aims to supply to the country districts a corps of nurses especially trained in rural nursing. With this end in view a four months' course is being offered at Teachers' College, Columbia University.

While banks, railways and chambers of commerce are combining with the State Colleges and Agricultural Boards to improve the condition of the country dwellers, there are ample signs that the farmers themselves are growing more wideawake and more prone to take the initiative. For instance, to do away with the dreaded "family washing" the farmers at Chatfield, Minnesota, have established a coöperative laundry next to the coöperative creamery. A farmer coming to the creamery on Monday morning brings the wash with him. On Wednesday he can take it home with him. Were such laundries established all over the country, a very vital change could be wrought in the economics of the nation.

Stimulated by the field worker, the women of the country districts are also beginning to accomplish many things for themselves, especially in the line of interests outside the home, and for the general improvement of rural society. In a certain district in North Dakota, tributary to a town of seven thousand, the special needs of the country women seemed to be a room where they might wait and rest and leave their packages and extra wraps while in town. A meeting of all the farm women of the community was called and with much enthusiasm the Country Woman's Club was formed to establish a rest room.

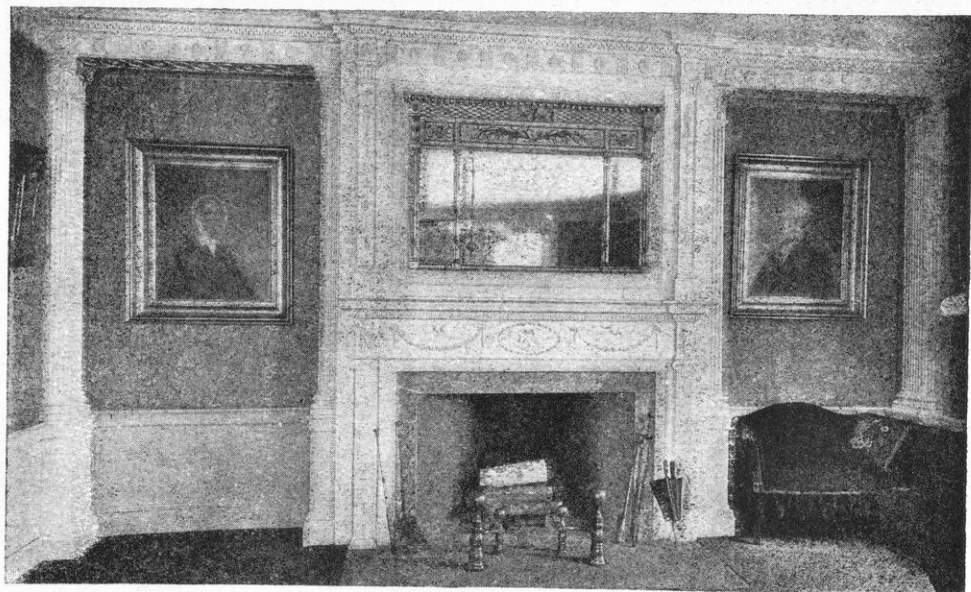
Similarly the women in Montague City have put up a three thousand five hundred dollar library hall to be used not only to house the library but for socials and entertainments as well. They started with only sixty-eight cents in the treasury, and through a series of undertakings which would have taxed the courage of an experienced financier they achieved their attractively furnished little building, which is now a great source of pride and a center for social life of the neighborhood.

AN OLD SALEM HOUSE OF ROMANTIC MEMORIES AND HISTORIC INTEREST

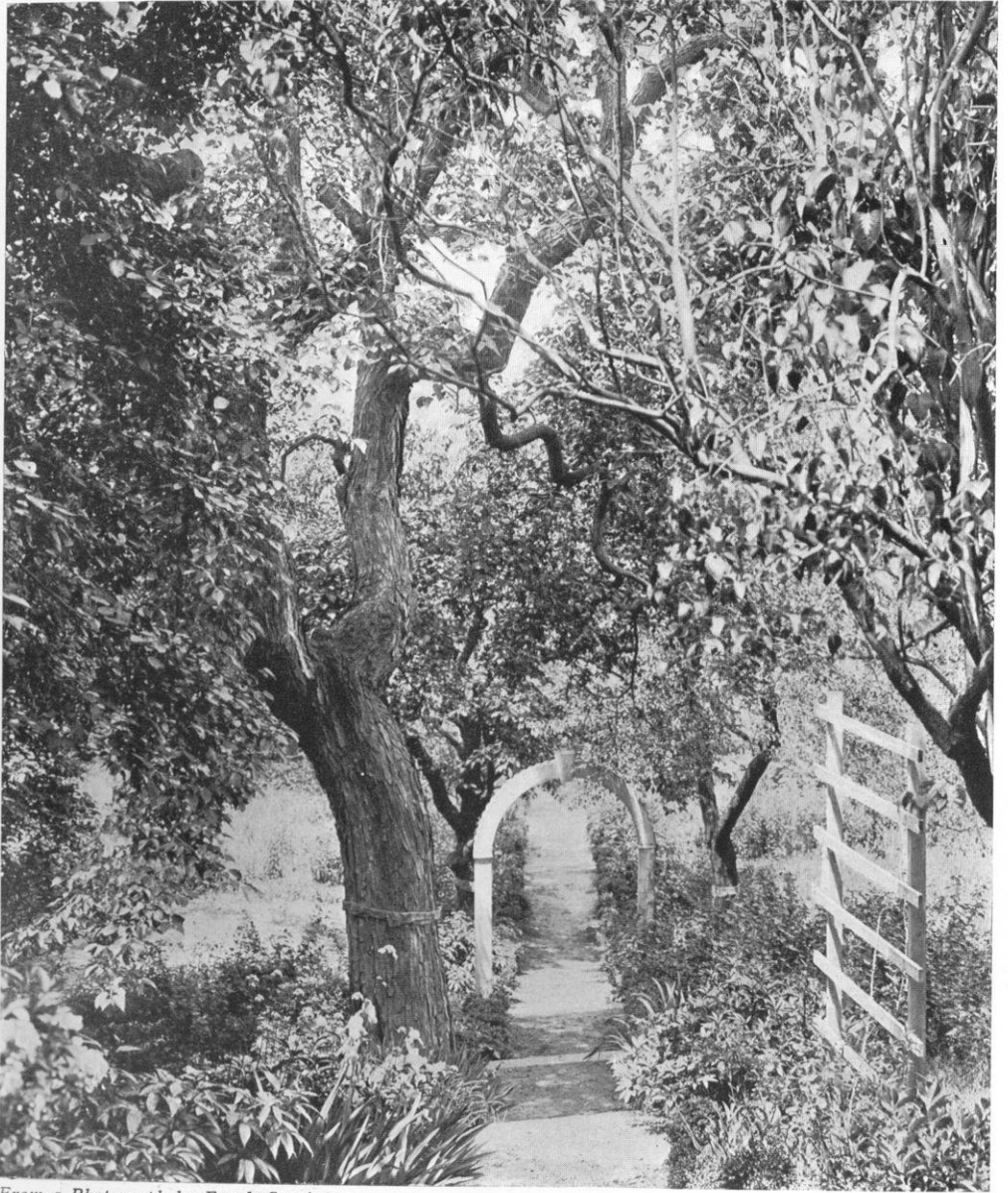


LITTLE town of many memories is the New England village of Salem. It was an aristocrat in the old days, stately mansions were built there, and great and good men walked down its solemn streets; much religion was theirs, and witches were burned at the stake to prove the logic of their conviction; stately merchant ships sailed away at the foot of beautiful gardens, and saintly maidens spun simple frocks in the gardens under the rose-covered archways. It is a town of golden and tragic memories, and in almost every one of the classically beautiful houses which are half hidden under the shade trees down the silent roads there are stories that thrill, romances that have touched poets and story tellers. Over the old Nichols house, one of the most admirable in construction and beautiful in furnishing of all the Salem mansions, the history of a romantic friendship sheds a golden light.

It seems that in eighteen hundred and twenty-seven when Jerathmel Pierce, who had built the house, was eighty years old, he and his son-in-law George Nichols lost their fortunes, and the family home, in consequence, had to pass out of the hands of those who had loved it. It was bought by George Johonnot, an old friend of the Pierce and Nichols families. The original builder of the mansion felt grievously the giving up of his cherished home and did not long survive the



ADAMS FIREPLACE AND WALL FITTINGS IN THE SITTING ROOM OF THE PIERCE-NICHOLS HOUSE: A RARE AND PERFECT EXAMPLE OF THIS PERIOD.



From a Photograph by Frank Cousins.

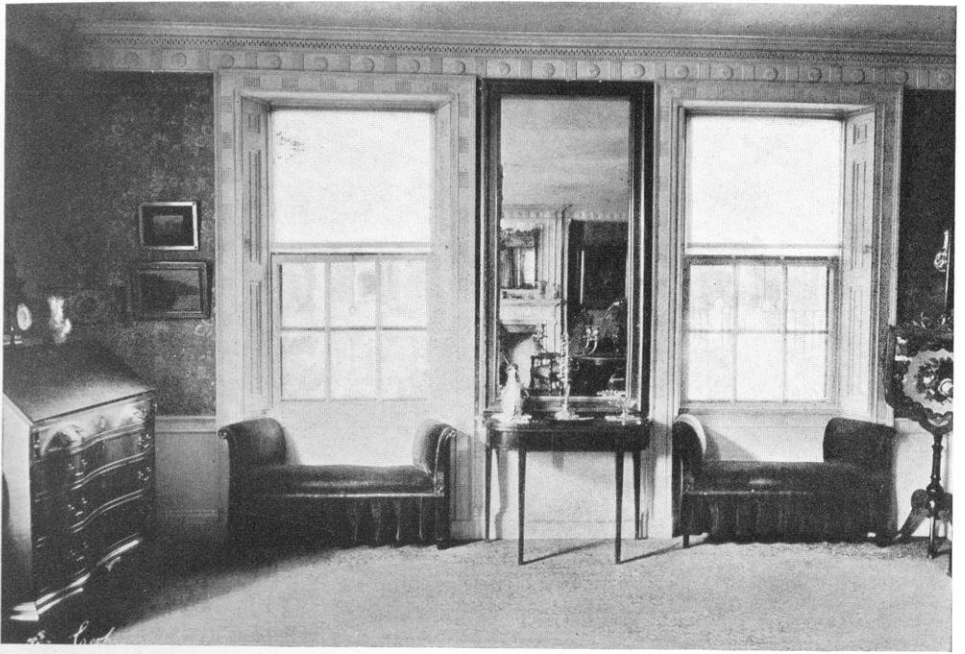
A PATH IN THE TERRACED GARDEN, EXTENDING FROM THE REAR OF THE PIERCE-NICHOLS HOUSE TO THE RIVER, DEFINED BY A SIMPLE ARCHWAY THROUGH WHICH MIGHT ONCE BE SEEN THE MASTS OF PASSING SHIPS.



THE PIERCE-NICHOLS HOUSE AS IT STANDS TODAY ON FEDERAL STREET IN SALEM, MASSACHUSETTS, REPRESENTING IN ITS ENTIRETY A PURE AND NOBLE EXAMPLE OF COLONIAL ARCHITECTURE, THE PRIMARY REASON THAT IT IS NOW DESIRED BY THE "NEW ENGLAND SOCIETY FOR THE PRESERVATION OF ANTIQUITIES."



A DETAIL OF THE PIERCE-NICHOLS HOUSE, SHOWING THE RARE BEAUTY OF PROPORTION AND STRUCTURAL PERFECTION.



INTERIOR OF THE EAST PARLOR, A ROOM ARCHITECTURALLY CHASTE AND BEAUTIFUL AND GIVEN A HOMELIKE APPEARANCE WITH FURNITURE AND WINDOW-SEATS RICH IN THE ATMOSPHERE OF OLD-TIME COMFORT. THE MANTEL AND FIREPLACE OF THE EAST PARLOR, NOTABLE AS ONE OF THE BEST EXAMPLES OF THE INFLUENCE OF THE ADAMS' BROTHERS AMONG THE MANY FINE FIREPLACES OF NEW ENGLAND.

BEDROOM OVER THE EAST PARLOR, SPACIOUS AND DIGNIFIED IN CHARACTER AND DENOTING IN ITS FURNITURE THAT THE INFLUENCE OF THE GREAT NAPOLEON HAD FOUND ITS WAY TO AMERICA, WHICH EVENTUALLY SO ABSORBED THIS STYLE THAT IT GENERALLY PASSES TODAY UNDER THE TITLE OF COLONIAL.



THE CELEBRATED STAIRWAY AND BALUSTRADE OF THE PIERCE-NICHOLS HOUSE THAN WHICH NONE IS MORE CHARACTERISTIC: THOSE WHO HAVE TRIED ITS TREADS DECLARE THE ASCENT TO BE LIKE A GENTLE, EFFORTLESS UPRISING: THE BALUSTRADE IS REPRESENTATIVE OF CHIP-PENDALE IN ONE OF HIS BEST MOODS OF EXPRESSION.

INTIMATE SCENES IN THIS HOUSE A CENTURY AND A QUARTER OLD WHICH IN ITS TIME WAS DEEPLY BELOVED AND WHICH, THROUGH THE CLOSE BOND OF FRIENDSHIP, RETURNED AFTER A LAPSE OF YEARS TO THE MISSES NICHOLS, THE GREAT GRANDDAUGHTERS OF ITS ORIGINAL BUILDER.

A BEAUTIFUL HOUSE OF ROMANTIC MEMORIES

changes which it wrought in his life and circumstances. Only once after his departure from it could he bring himself to pass along Federal Street and to view the house plainly. Shortly afterward, he died. In eighteen hundred and forty, Mr. and Mrs. Johannot also died, and within a month of each other. On a reading of their will, it was found that they had left the house to the daughter and son-in-law of the man who had built it, and to be held in trust during their lives for their four daughters, who after their death inherit it outright. It was thus that through the bond of friendship the house came back to the family of him who had created it and who loved it so dearly.

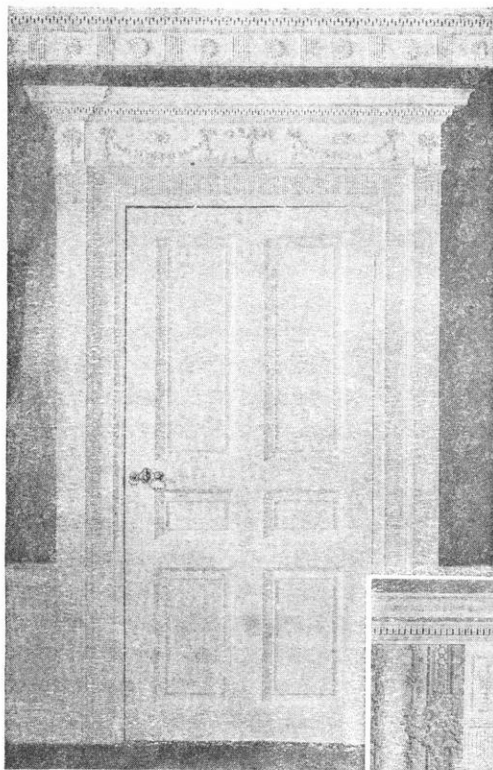
Jerathmel Pierce had not only loved the old homestead because of its family associations and its beauty, but it really connected him with all the world from which his wealth came. He had lived in it the best forty-four years of his life, and the beautiful terraces and gardens which extend down to the North River were all designed and planted by him. In his day, the river which flowed by his homestead was deep enough to bring in the stately vessels which came from the East Indies laden with fragrant spices and beautiful fabrics. His warehouse was in the east end of his garden, and so on his estate all of his life was lived and his family reared. One can readily understand how completely such a place as this—the beautiful house, the spacious gardens, the wharf from which his ships sped to the Orient, all held the interest and joy of one man's life. And what a reward for friendship it was that this remarkable property should have been given back to Jerathmel Pierce's heirs by the man who had loved them and their ancestors.

The garden proper was laid out with great precision, crossed and intercrossed by well defined paths outlined with box. It was a garden of fruit trees and flowers, and so cleverly planted that as much of it as exists today still holds a romantic charm. But the greater part of this garden has been dissipated and the river has been so filled and embanked that it is now merely a narrow canal. No stately ship could ply its waters.

Today the interest of the artistic and historical world is turned strongly toward the impressive old Pierce-Nichols house on Federal Street, because it is regarded by architects and alert-minded people as the best example now standing of Samuel McIntire's skill; and also because the New England Society for the Preservation of Antiquities is arranging to purchase it.

This particular house was built in seventeen hundred and eighty-two, and Samuel McIntire, the architectural genius who gave to Salem much of its stateliness and dignified beauty, perpetuated in it

A BEAUTIFUL HOUSE OF ROMANTIC MEMORIES

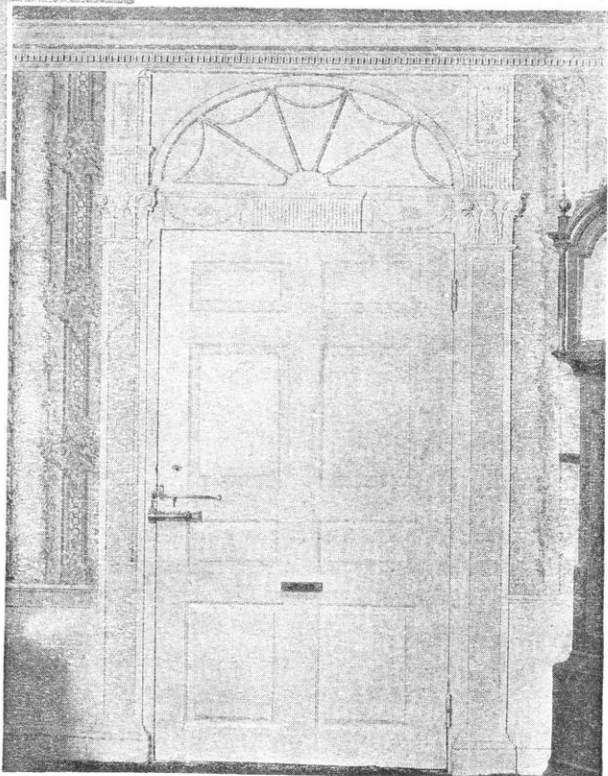


A PURE EXAMPLE OF ADAMS ARCHITECTURE IN A DOORWAY OF THE PIERCE-NICHOLS HOUSE.

Rome held during the fifth century.

The Pierce-Nichols house stands three stories high with a flat roof, and although it was begun in seventeen hundred and eighty-two, it was not entirely finished until eighteen years later. "Rush" work was then looked upon as an offense to art. The western half of the house, begun at the time of its inception, is Georgian in style, and

his most uplifted ideals. This man was, as well as an architect, a builder of shrewd judgment, and his craftsmanship was more like that of the olden days in Europe when men killed each other, not because they had committed any of the usual crimes, but because one excelled another in doing admirable work. Samuel McIntire, furthermore, was not as far removed from these days as are the people of this century. He worked under the strong impulse of the Renaissance when lines returned to such classic types as Englishmen believed



ANOTHER FINE DOORWAY IN THE OLD SALEM HOUSE.

A BEAUTIFUL HOUSE OF ROMANTIC MEMORIES

the eastern half, built eight years later, shows purely the Adams influence, also true of the finishing touches given to the interior.

Before entering the house from Federal Street on which it stands, like a veteran after many changes, the visitor's attention is caught by the fence, a simple and highly dignified example of McIntire's work in this field—the posts especially showing good height and classic outlines. The house was placed very near to the street, in accordance with the custom of its day, when real convenience and comfort of living played a stronger part in men's lives than at present with all our varied conceptions of luxury. Also the severe snow-storms and rigors of New England winters necessitated the reaching of the main thoroughfares with as little inconvenience as possible. After passing through the front gate, the doorway is recognized as a gem of its day and generation. It is a classic doorway, its lines severe and prominent, yet it has, at the same time, the quality of personality that makes it a friendly doorway. Once within the house, the stairway and balustrade face the visitor, and present a noble example of Colonial work under Chippendale influence. Indeed, it is doubtful if another stairway could be found to equal it in just proportions and free-flowing curves. Naturally, McIntire turned to Chippendale when he planned this balustrade and grille, since he had then not fallen as completely under the spell of Adams as he did before the house was completed.

The main hall from which the stairway ascends serves for a picture gallery as well as a place in which to compose oneself before seeking the other interesting parts of the house. The eastern parlor in this house, a century and a quarter old, was finished toward the latter part of its building and is purely Adams in spirit. Indeed, as one architect has remarked: "There is, architecturally, no better room denoting the Adams influence in this country than this very eastern parlor in the Pierce-Nichols mansion." The room is twenty-six feet long and sixteen feet wide, giving, therefore, an idea of space and admirable proportions. Its most notable feature is the fireplace and mantel, dignified, chaste and pure in style. It was copied by McIntire from a specimen bit of work, in London, of the Adams brothers. For these men, who made such a lasting impression on their day, were not, as many think, simply builders of furniture and decorators. Primarily they were architects.

Throughout this house, the doors command attention. They are in accord with the general design held by McIntire, and portray his artistic conceptions. Indeed, few false notes are struck in this house, and it stands today in as excellent a state of preservation as if it had been built but yesterday.

THE OLD HEARTHSTONE: BY CHARLES GRANT MILLER



TRADITION and romance would be dead indeed but for the genial sentiments that cluster about the old hearthstone. And lots of other good things in this world would never have come to life but for its blood-warming glow. Family, clan, tribe and nation were born in its beneficent warmth. Morality and civilization were lighted through ages of progress by the old-time back-log.

On wild winter nights, when the ice-edged wind pierced the cracks of the cabins and roared exultingly, the fire upon the hearthstone leaped like a lion in a cage lashing its tail in defiance. And the family meals that were cooked on the open hearth! A huge back-log, with smaller wood before it, blazed on rude andirons and stones. A johnny-cake, on a white-scoured ash board, baked before the fire, and a frying-pan, with its long handle resting on a splint-bottom chair, sputtered with boiling grease, while the swinging tea kettle merrily sang.

To countless generations, the hearthstone was at once newspaper and school. There the current events were related and discussed, and there the first simple lessons were instilled in the minds of youth.

Art and poetry of all time have created no picture so beautiful and so alive with human interest as that of the old-time family gathered at the hearthstone when day was done.

There was no "race suicide" in those good days. Father and mother were surrounded by a generous brood of children. If there was not room in the half-circle for chairs for them all, some sprawled happily upon the floor; the firelight, like gay troupes of gold-liveried fairies, playing hide-and-seek in their tousled hair. The father, with a youngster on either knee, awkwardly expounded the mysteries of a, b, c, or the rule of three, and the silent, smiling mother was busy at her sewing. Sometimes there was room too for the dear old grandmother with her endless knitting and her tales of the goblins that lurked in the shadows. And upon them all, the fire crackled and laughed, and the kettle cheerily sang. It was a little world but a sweet one.

But times and customs and needs have changed. The old fireplaces are walled up. The stove, the hot air register and the steam radiator supply the heat of today, leaving family cheer and close companionship out of the reckoning.

The crackling wood has receded before advancing civilization, and coal is dirty and makes a muss. The gas grate lingers only as a

THE OLD HEARTHSTONE

mockery. Even the sacred mantelpiece must soon succumb to the inevitable.

There is no longer any domestic shrine where all the family can meet and feel in place. In the arrangement of the up-to-date home, the father has his "den," the mother her own room, the children have the nursery and the boy has the backyard and the streets.

The father has not the wisdom any more to know his own son. The mother gives her daughter some stilted advice in melting moments now and then, and imagines that she is bringing her up in the way that she should go. Vain imagining!

The children of today are being brought up in the schools, not in the homes.

The home of today is the place to sleep and take most of our meals. We live elsewhere.

To find congenial companionship, we all go out—father, mother, son and daughter. Our greatest sympathies are nourished outside the cheerless barrack we call home.

But nature is infinitely wise. In our complex life today, families cannot live to themselves. There must be system and harmony in the bringing up of children such as only the schools can afford.

In the simple, narrow life of the old days the mental needs were few; and the son, destined to follow in the footsteps of the father, had no cause to go elsewhere for his learning. But the son today is performing miracles of which his father never dreamed.

Families no longer hold together to wrest a homestead from the wilderness, but scatter throughout the wide earth, each individual following his bent, and thus perhaps doing best service.

Yes; the old fireplace is walled up. In another generation or two, it may have passed even from memory of living man. Like chivalry, it will exist mainly in history, poetry and picture.

But for him who still can see it through the haze of years, its glow remains in his heart. Its warmth ever stays in his life.



INCREASE OF HOME-BUILDING IN AMERICA: THE NEED OF THE INTERIOR DECORATOR



It seems like stretching a point to say that the back-to-the-land movement has brought about a greater need for the services of the interior decorator, but it is quite true. People are increasingly seeking homes in the country, they are planning and building their own homes, and more and more they are making these homes suited to their kind of lives and furnished for comfortable living. To accomplish this without too much loss of time, strength or money, help is needed from the interior decorator of artistic perceptions and practical ability.

Of course eventually as the value of the development of the home interior is recognized the question of training all women to understand the making of homes that are charming and practical will be one of the important features of home, school and college life. But just "between seasons," as it were, between the time when all houses are more or less machine-made inside with little thought of color, proportion or individuality and that golden time when every woman will not only know how, but prefer to develop her home environment, the interior decorator is going to be more or less of a necessity. In fact, the reason that THE CRAFTSMAN has decided to establish an interior decorating department is born out of the many calls to us for help along these lines.

I think our friends and subscribers have always felt that the Craftsman furniture needed a very special sort of background, that the substantial, soft-hued tables and chairs, the copper and iron hangings and fireplace fittings required surroundings exactly adapted to them. And so people who were building or remodeling a house with a view to furnishing it with Craftsman pieces often wrote to us asking us to suggest fabrics for curtains and pillows and table covers, textures and colors in rugs and wall covers in harmony with our own styles of furnishings. Our fabric department developed because we found that it was not always easy to get just the right materials in beautiful textures and appropriate colors at a moment's notice. Then we discovered that it was necessary to have many of the fabrics used in Craftsman furnishings made to order and we began to develop our own designs and color schemes for our casement curtains, portières, chair coverings and for our rugs just as in the past we had for our furniture and metal work.

Today we realize that it is necessary for us to go a step further, that the demand is becoming urgent for a Craftsman Interior Decorating Department, where plans for the furnishing of entire houses may be worked out, where houses that are being drawn in the Craftsman

HOME-BUILDING AND THE INTERIOR DECORATOR

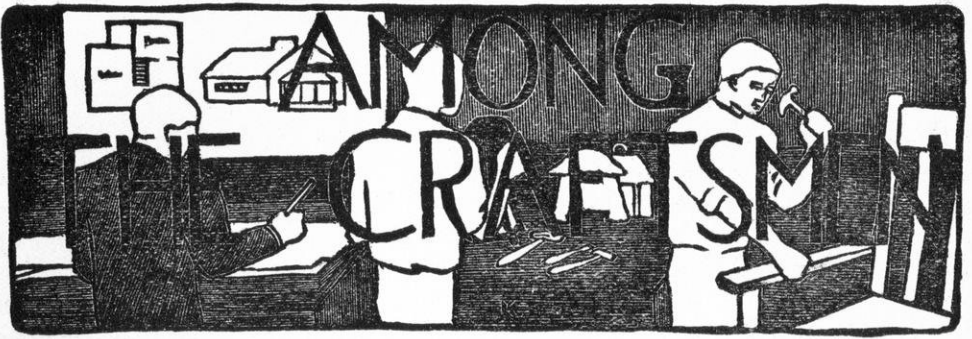
architectural rooms may be finished, fitted and furnished completely from Craftsman ideas. Of course we do not mean by this that we shall limit the work of this department to any one set style. There is unquestionably today a Craftsman style as there is a Colonial or a Jacobean style and in certain houses with certain furniture this method of decoration should prevail; but the longer we work in home-building and home-decorating the wider we find the field to be; the greater variety of beauty we discover, and the more interested we are in developing new and fresh color combinations and color effectiveness.

It has been developed and proved by a New York artist, named Muratta that there is an actual scale of color corresponding exactly with the scale of music, and that all colors are in exquisite and infinite harmony with all others if only this scale is understood. As for instance, the keyboard of itself cannot furnish beautiful music if played by a child or an untrained person; it is the composer that uses the keyboard to develop harmony; in the same way it is the interior decorator today who takes the scale of colors and out of them develops the beautiful composition of tones which make the perfectly harmonized room or dwelling place. As we have already said, we believe that in the course of time all women will be so taught that they will understand this scale of colors just as the majority of people have been taught that wonderful mystery of the scale of music. And when a woman is planning her home she will think out the color arrangement from the entrance to the top floor and it will express her individuality in interesting harmony, as every composer expresses through the use of the common scale his own personality. But for a while yet, until the color scale is more completely and widely understood the decorator is of real service to the home-maker.

Of course some general rules can be given and a certain amount of information can be and is being acquired by the women who love their homes. Many persons who have never studied home decoration have a very sure and keen color sense and a developed personality, and these two things mean a charming home interior. Perhaps one of the first safe ideas that can be generally followed in the planning of home furnishings is a fundamental color note, a background note as it were, to use throughout the house, securing a variation in halls and different rooms by the higher color notes in the portières and casement curtains, the rugs and furniture coverings.

Perhaps even before this, it is wise for the person who cannot depend upon the help of a decorator, or for the decorator himself if he comes freshly upon the plan of a house, to study the character of

(Continued on page 239.)



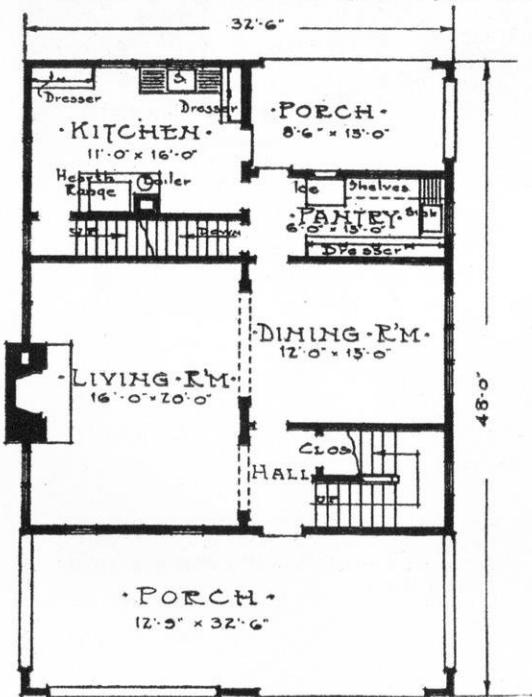
COMFORTABLE CRAFTSMAN COTTAGES, PLANNED WITH ECONOMY FOR NARROW LOTS

THERE is something curiously appealing about that little Anglo-Saxon word "cottage." Like the walls of some quaint, old-time dwelling, its syllables have weathered the centuries of change and decay, until now they seem rooted more firmly than ever in our architectural language. True, the meaning of the term has been stretched to include elaborate summer residences like those of Newport; yet when we say "cottage" we almost invariably think of some small, wide-eaved, brooding home, a sheltering haven set apart from the nervous haste of modern life. And probably, if our

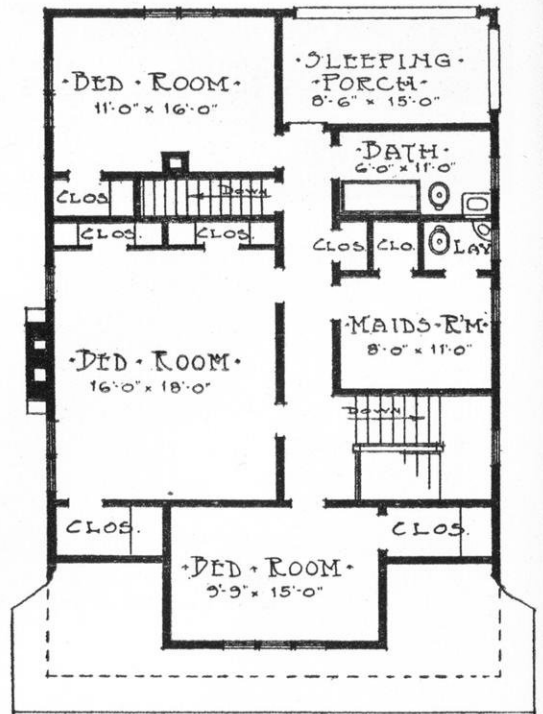
thoughts turn back to the mother country, imagination adds to our picture thatched roof and lattice windows and hollyhocks against the garden wall.

Indeed, if we look up the word itself, we shall find that its original meaning was "an humble dwelling." And in an age when each one seems striving after something larger and more pretentious than his neighbor, this old-fashioned definition gives us a feeling of relaxation and peace.

Partly because America is still a comparatively young country, and partly because our architecture has been governed largely by a commercial spirit, we have little to boast of in the way of cottage homes. We have been putting up tall apartment houses and unlovely suburban rows, whose



CRAFTSMAN COTTAGE NO. 187: FIRST FLOOR PLAN.



COTTAGE NO. 187: SECOND FLOOR PLAN.



CRAFTSMAN SHINGLED COTTAGE, NO. 187: AN ECONOMICAL AND COMFORTABLE SEVEN-ROOM DWELLING INTENDED FOR A NARROW LOT AND PLANNED FOR A FAMILY WITH ONE MAID: IN ADDITION TO TWO DOWNSTAIRS PORCHES THERE IS AN UPSTAIRS SLEEPING PORCH AT THE REAR.



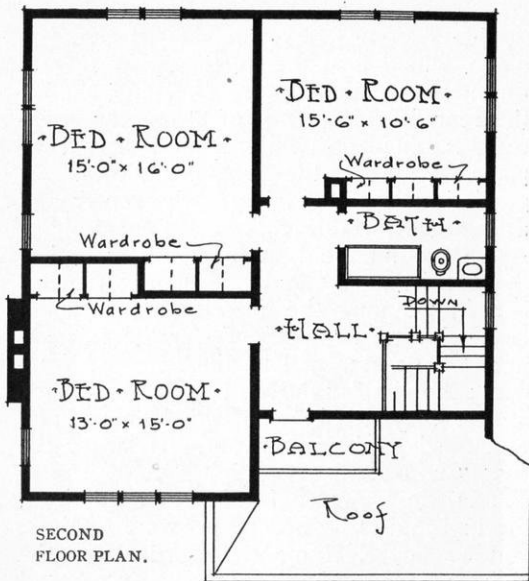
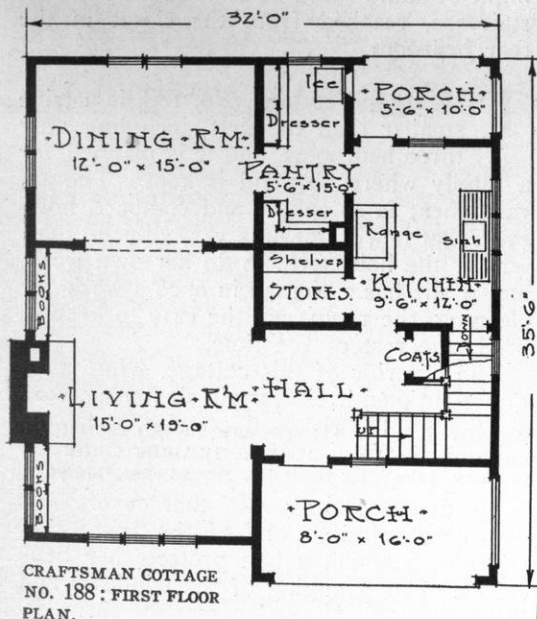
CRAFTSMAN SIX-ROOM SHINGLED COTTAGE, NO. 188: THE ROOF LINES, CASEMENT WINDOWS, RECESSED PORCHES AND TINY BALCONY GIVE THIS BUILDING A HOME-LIKE AIR: THE INTERIOR HAS BEEN ARRANGED TO MAKE HOUSEWORK LIGHT.

COMFORTABLE CRAFTSMAN COTTAGES

object was profitable speculation, and so have missed the beauty, individuality and permanent comfort which the real home must contain. And where we have built cottages, they have too often been unattractive and poorly constructed clapboard houses for those members of our towns, villages and more rural districts whom society has been pleased to label "the working class."

The last few years, however, have seen a change in our attitude toward the small, inexpensive home. Our architects have discovered that it is possible to plan a six- or seven-room dwelling that is really comfortable and artistic and at the same time within the reach of a modest income. And there is no reason why such cottages should not become as definite and charming a type as the western bungalows are developing into; for certainly there are many thousands of families who would be only too glad to rent—or better still to build for themselves—comfortable little two-story homes.

IT is with this point of view that we have designed the two Craftsman cottages illustrated here. They are planned for narrow village or suburban lots, and either cottage, being only 32 feet wide, could be built on a 50 foot lot and leave a comfortable garden space on each side to separate it from the neighboring grounds. But in



spite of the fact that both space and cost were limited, the interiors have been so arranged as to be homelike, livable and free from that cramped atmosphere one finds in so many small houses.

For the construction of these cottages, we have chosen shingles for both walls and roof, as this material will prove cheaper than brick or concrete and much more attractive than clapboards. And if the shingles of the roof are stained a different color from those of the walls, there need be no effect of monotony. A touch of contrast is given, moreover, by the stone foundations and brick chimneys, and in the case of the first cottage this note of brick is also carried out in the pathway that leads to the entrance.

Cottage No. 187 is planned for a small family with one maid, and the arrangement of the rooms is so simple that the housework will be light. The front entrance is across the wide porch which is well sheltered by the projecting roof and the low shingled parapet. The door opens into a small hall, on the right of which is the main staircase, broken halfway by a wide landing lighted by a window on the side, and beneath the upper flight a deep coat closet is provided.

Opposite the stairs is the living room, a big, many-windowed place made additionally light and airy by the wide openings into dining room and hall, the only indication of division being the lowered ceiling beam shown by dotted lines. There are

COMFORTABLE CRAFTSMAN COTTAGES

two windows overlooking the porch and double windows on each side of the fireplace, which is naturally the main feature of interest in the room. The long wall at the rear affords plenty of space for book-cases and piano while a desk could be placed between the front windows. A good-sized reading table in the center and a few comfortable chairs and possibly a settee around the hearth would complete the furnishings. And one should remember, in planning the interior of a small home like this, that the fewer the furnishings the greater will be the sense of freedom; the simpler the wall surfaces and the lighter they are in tone, the less one will feel the boundary lines and the larger the rooms will seem.

The dining room is also reached from the hall and is lighted by a group of three windows overlooking the garden on the right. Here again there is plenty of wall space left for the placing of sideboard and china cabinet.

The dining room is separated from the kitchen as well as from the back porch by a pantry equipped with a long built-in dresser, sink, drainboard and shelves beneath the windows, besides an ice-box, which is so constructed that the ice can be put in from outside.

The kitchen, which is fairly large for so small a house, has two built-in dressers near the sink, and the window groups insure plenty of light. A door at the front leads to the back stairs which are lighted by a window on the left, and this arrangement gives the maid ready access to the second floor without passing through the main living rooms. The cellar stairs are accessible from the pantry.

As the service porch is recessed in a corner of the building and sheltered by the sleeping balcony overhead, it would be a comparatively simple matter to screen it in summer and glaze it in winter, thus turning it into a pleasant little outdoor working place for the mistress or maid. This would probably be worth while even if the cottage were built facing south—which is the most favorable exposure, as it insures a maximum of sunshine for the dining and living rooms.

The upper floor comprises three bedrooms for the family and one for the maid, as well as the sleeping balcony, which is reached from the hall. It will be found advisable to use a glass door onto this balcony

in order to prevent the hall from being dark.

The front bedroom, it will be noticed, is in the form of a dormer, and makes an interesting break in the exterior roof lines, as the perspective drawing shows. On each side, in the space beneath the slope of the roof, a sheltered closet is provided, the one on the right serving for the front room and the other for the big bedroom behind, which has also two closets in the rear. Two doors open into this bedroom, one near the back stairs, the other near the front stairs, an arrangement which will prove a convenience and will give more opportunity for thorough ventilation. If the owner desired, the room could be made unusually attractive and comfortable by building a fireplace directly above the one in the living room.

The maid's room is provided with a lavatory so placed that its plumbing can be carried down with that of the bathroom, and if the owner did not mind the extra cost, this lavatory might be enlarged into a bathroom, using the space now occupied by the closet and making the linen closet in the hall open from the maid's room instead.

The attic space in this cottage has comfortable headroom only below the ridge of the roof, so that it would not be available for any purpose except storage. If it seemed desirable to utilize it in this way, a flight of stairs could be built above the back staircase, reached from the closet in the rear bedroom.

THE second cottage, No. 188, is a trifle smaller than the first, including only three bedrooms, and it is planned for a family where no maid is kept. The arrangement is so simple and compact, however, that it will not be a very difficult matter for the housewife to do her own work, and if she has a woman in once a week for cleaning, the rooms will be easy to keep in order the rest of the time.

The exterior of this cottage, while most unpretentious, has a certain sheltering, cozy air due to the recessed porches, the wide eaves and the tiny balcony sunken in the front roof and edged by a low wooden rail; while the projecting roof that covers this little nook reminds one of the mothering wing with which a hen protects her little chicks. The grouping of the windows and the use of small-paned casements through-

out also add to the homelike appearance of the exterior.

For this cottage an eastern exposure would probably be the most satisfactory; although if the lot happened to face south it would be better to reverse the plans, bringing the living and dining rooms over on the right or east.

The first floor plan is worth studying, for it has been so contrived as to make the most of the somewhat restricted space. One enters from the front porch into the open hall, from which the staircase ascends, lighted by windows at the front and side. Beneath the last bend is a closet for coats, and the cellar stairs go down just behind. A door at the rear of the hall permits ready access to the front door from the kitchen, and the wide opening on the left into the living room makes the latter seem larger than its actual dimensions. The same may be said of the arrangement of the dining room, for the opening between it and the living room permits a vista from the front of the house out toward the garden at the back.

The fireplace and built-in bookcases on each side of it, with their small windows in the wall above, make this side of the living room very attractive from the standpoint of both comfort and decoration, while the opposite walls afford space for piano and desk.

Between the dining room and the kitchen is a long, narrow pantry with two built-in dressers and an ice-box that can be filled from the porch, and additional storage space is presented by a big shelved closet opening from the kitchen. The sink with its double drainboard is placed beneath a group of three windows, making it a cheerful place to work, and there is also a small window overlooking the back porch, which, as in the preceding cottage, may be screened or glazed, according to the season, if it is deemed desirable.

On the second floor there are three good-sized bedrooms opening from the central hall, which is lighted by the window on the staircase landing and also by the small panes in the top of the door that leads to the balcony. As the bedrooms occupy the corners of the plan, they all have windows on two sides, insuring ample ventilation.

There is no attic in this cottage, and in order to make the best possible use of the closet space and to insure the utmost convenience, we have indicated in each room

a double wardrobe fitted with special equipment consisting of a rod (shown by dotted lines beneath the shelf) from which the coat, skirt and trouser hangers are suspended. This rod, moreover, is made telescopic, so that one can pull it out to take down the garment desired.

Other practical modern devices for the general family convenience may, of course, be included in these cottages, according to the amount the owners can afford to invest, and the last decade has produced so many ingenious and scientific contrivances for the home that it seems as though there is hardly a material need left unanswered.

EDUCATED FARMERS MEAN BETTER CROPS

A RECENT bulletin issued by the United States Department of Agriculture contains some interesting comparisons in regard to the results obtained by educated and uneducated farmers in this country. The statements are the result of a series of investigations in the corn belt of three representative areas in Indiana, Illinois and Iowa, and they show that farmers with a high-school education make nearly double the average income of those who have not had this advantage.

"This investigation," says the bulletin, "seems to show that farmers who have a little schooling succeed, but that these same men would do better if they had had an opportunity to get further training. There were only eight men, four owners and four tenants, who never had a school training. Of the owners and tenants 77 per cent. attended a common or district school. About 18 per cent. attended a high school, and one out of every 35 went to college or to some institution of similar grade.

"On the whole the tenants had received more education than the owners, 23 per cent. of them having more than a district school education, while only 20 per cent. of the owners had such a training. Those men having the best training made the largest incomes, although they were materially helped in doing this by much larger farms and greater capital. Investigation also tends to establish that those who start earliest to farm make the most profits."

The question of real estate also enters largely into the question, the Department asserts, the farmers who have made small fortunes in a short time usually having done so through a phenomenal rise in land values.



A HOME WHERE EFFICIENCY, ECONOMY AND BEAUTY ARE COMBINED: BY M. H. PRATT

ALL along the street bordered with tall oaks and elms pretentious costly homes are to be seen, each very large, each very modern; for Wilmette, one of Chicago's suburbs, is noted for its many beautiful residences. Yet no one will pass down this street without stopping to look and admire the quaint little cottage set right down in the middle of one of the blocks of splendid mansions. It looks for all the world like a little demure child standing between its dignified, stately parents, who cannot quite understand it, yet gaze down leniently and fondly upon it.

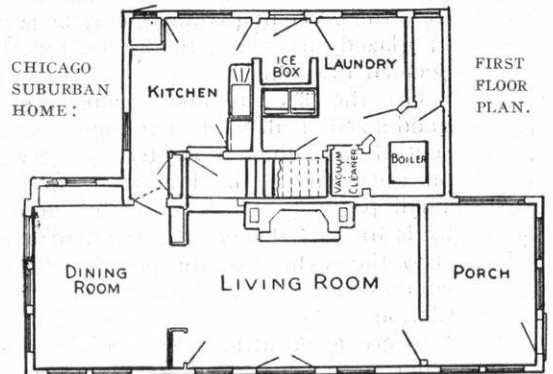
It appears so small, yet so harmonious and artistic and withal so complete, that you fairly know it is meant for just two, and perhaps a tiny third. Its low roof, well balanced wings and windows gay with flower-boxes of red geraniums give it a look of an architecturally perfect houseboat, yet the entire cost of this modest home was but \$3,500, the lot adding about \$1,200 more in value. And inside it is just as complete and interesting and as well planned as outside.

In the first place it is a house without a

AN UNUSUALLY ATTRACTIVE \$3,500 HOME IN WILMETTE, A CHICAGO SUBURB, PLANNED FOR SIMPLE HOUSEKEEPING.

cellar, purposely built so, which effected a big saving in the beginning. Yet it has an up-to-date, hot-water heating plant, coal room and laundry room, all of which are usually to be found in the basement; but here the many steps of going up and down cellar to the furnace several times a day are abolished, and also the laundry room with its neat porcelain tubs is made dry and sunny and airy by virtue of being situated on the first floor.

There is also a built-in vacuum cleaning system operated by electricity, and the little room containing this, and room holding the



BEAUTY AND ECONOMY IN ONE HOUSE

hot-water plant are entered from the laundry. This plant is on a cement floor sunk one foot below the regular floor level, and there is an overhead tank so as to insure proper circulation.

A large enclosed porch is built on one side of the front, and a still larger enclosed sleeping porch in the second story. The living room is 13 x 17 feet, the alcove dining room off from the living room is 10 x 13 feet, and the kitchen is a convenient size.

On the second floor are to be found two good bedrooms, a very large bathroom, and a nursery. One bedroom is 17 x 13 and the other 9 x 11. Then the enclosed sleeping porch is really another bedroom for it is used all the year round and has large casement windows which swing outward. These on two sides of the room with a smaller window on the third side give plenty of air. This sleeping porch is over the back porch and trellis, and is a most attractive feature of the unusual little dwelling.

The wing on the right side of the house is taken up entirely by the square living porch with big homemade swinging seat and comfortable chairs; while the wing on the left side consists of the dining room with high arched ceiling, giving an impression of



LOOKING FROM THE LIVING ROOM INTO THE DINING ALCOVE.

spaciousness, although it is in reality but a wide alcove off the living room.

Two built-in cases form the dividing line between living and dining rooms. On one side are bookcase and magazine rack and on the other a china cabinet and a food-and-plate warmer. This latter is built in radiator style and holds an entire course with sufficient plates for serving it, while the first course is being partaken of. Thus is eliminated the labor of going into the kitchen for each article of food between courses; it also proves a saving of gas, as when the meal is cooked the gas range is no longer needed, for the dinner will keep hot in this radiator food warmer.

It will be seen that this house is planned with a view to making house-keeping easy and disposing of the servant problem. An hour a day with the vacuum cleaner keeps everything in spick and span order, and a chute for soiled linen from the hall upstairs to the laundry saves many an extra step. Each bedroom contains a wall closet as well as the usual built-in closet, and a set of wall drawers, so that there may be plenty of storage room for all clothes and linen.

The stairway opens both into the living room and kitchen, in order that mistress or maid may go straight from



LIVING ROOM IN THE WILMETTE HOME: THE SOLID BRICK FIREPLACE, SIMPLE FURNITURE AND BEAMED CEILING, ARE ALL IN HARMONY.

MORE TREES FOR PENN'S "SYLVANIA"



THE DINING ALCOVE WITH ITS PLEASANT WINDOW GROUP AND STURDY, DECORATIVE FURNISHINGS.

the upper story to the kitchen or working part of the house, thus making a backstairs unnecessary.

Another feature designed by the owner is the built-in hood of plaster arranged over the gas range, which carries away all odors of cooking.

There is a beamed ceiling in the long living room and an unusually large and artistic fireplace of brick with plain oak mantel. For convenience in handling, the firebed of the fireplace is raised three bricks from the floor and extends forward about two feet. This elevation of the fire adds to the coziness of the family circle on cold winter nights when sitting around the big burning logs.

The floors are entirely of oak, except kitchen and bathroom, where maple is used—"because it looks so clean and white when scrubbed,"—the young housewife explains. The woodwork is all of a good grade of hard pine stained until it looks very much like dark weathered oak, while the built-in features are of mission style to correspond with the other furnishings.

The electric lighting fixtures were especially designed by the owner to give good lighting service, to be practical and low priced, and at the same time artistic and in harmony with the rest of the interior.

If there is one word in this article used more than any other it is the word "built-in," for the owner and designer of this house believes, after considerable experience, that the more practical "built-in" fea-

tures a house can have, the more serviceable and livable it will prove.

The time and thought expended in the planning of this home and the personal supervision of its building has succeeded in producing a home with real individuality, a little different from any other house, and one that just suits the needs of the people dwelling in it.

All of which shows that even if one can afford to spend only about three or four thousand dollars on a house, one can still make it, in spite of its simplicity, both

comfortable and artistic,—an individual expression of one's home ideal.

HELPING PENN'S "SYLVANIA" TO LIVE UP TO ITS NAME

WHEN William Penn, in 1682, colonized the State that bears his name, he was struck with the picturesque woodlands in that part of the country, and borrowing the beautiful old Latin word, he called it "Sylvania." To this, as every schoolboy is reminded, the King politely prefixed his enterprising subject's surname. Evidently, however, Pennsylvania's forests are in need of a little reinforcement, judging from a statement recently made by Robert S. Conklin, State Forestry Commissioner, and the *New York Times* gives the following account of the projected work:

"More than 3,500,000 seedling trees will be planted on the 1,000,000 acres of Pennsylvania's forest reserves this year. This work was authorized by the State Forestry Commission at its recent meeting, and will be started within a few days.

"Many of these seedlings were raised on the State's nurseries. These are located in Franklin, Tioga, Potter, Clearfield, Huntingdon, Clinton and Monroe Counties, and the trees to be set out on the public domain will include white, red and Scotch pine, European larch, Norway spruce, black walnut, blackberry, sugar maple, fir, elm, honey locust and sycamore, together with basket willows which will be planted along streams. In addition, 85,000 seedlings will be set out for twenty-one private individuals."

BUILT HIS OWN CRAFTSMAN HOUSE



A CRAFTSMAN BUNGALOW WHOSE OWNER WAS HIS OWN ARCHITECT

OUR mail is full of pleasant surprises, and not the least delightful among them recently was the unwrapping of the bungalow photographs which are reproduced here. For although we receive many pictures of houses, Craftsman and otherwise, from all parts of the country, few of them have proved more charming than this little Michigan home. Therefore, knowing that every successful house holds innumerable suggestions for other builders, we decided to share the views in question with our readers.

Perhaps the best way to describe the building of this bungalow is to let its owner, Mr. William F. Freeman, tell the story in his own words, which he did very simply and clearly in his letter to us.

"Here," he said, "are some Kodak pictures of a bungalow I have built for myself—not from any particular Craftsman plan, but from ideas gained through reading your magazine. We first determined what our requirements were, made a list of them, and then started to plan around them. I made my own drawings, and while they were somewhat crude, the carpenters had little trouble in grasping my ideas.

"The bungalow contains a living room, dining room, two sleeping rooms, bath-

BUNGALOW AT GRANDVILLE, MICHIGAN, THE HOME OF MR. WILLIAM F. FREEMAN, PLANNED ALONG CRAFTSMAN LINES BY THE OWNER, WHO WAS HIS OWN ARCHITECT, SUPERINTENDED THE BUILDING AND DID MUCH OF THE ACTUAL WORK HIMSELF.

room, kitchen, pantry, coat room and entrance hall on the main floor. There is a large attic, which will be divided into three rooms later. The good-sized basement contains a water-heating system and a gas-engine-driven water system. I did all the plumbing and electric wiring, drove my own well, installed the water system and also the water-heating system. In this, however, I had to have the assistance of a steam fitter, as the weather was getting cold and we had to hustle it in, which we did in six days. The other work was done during evenings and holidays, extending over the whole summer.

"We built a shack for a kitchen and slept in a tent that we might be on the ground and watch the builders—for the bungalow was put up by day labor. Considering that we did not have the services of an architect, we think ourselves lucky in getting the results we have, and we feel greatly indebted to *THE CRAFTSMAN* for many ideas.

"We find the bungalow a very convenient place in which to live and work, and when we finish our grading, planting and the many other things that remain to be done, we believe it will be a thoroughly successful home."

There is something curiously stimulat-

BUILT HIS OWN CRAFTSMAN HOUSE



A VISTA THROUGH THE BUNGALOW INTERIOR, SHOWING THE USE OF POST-AND-PANEL CONSTRUCTION AND SMALL-PANED WINDOWS.

ing, inspiring even, in the sort of thing that this home-maker has accomplished. It reminds one of the spirit of the old pioneer, the feeling of adventure which is really at the root of all constructive work, although we have most of us lost sight of it in our ready-made civilization. Many of us would like to do just what Mr. Freeman has achieved; but we are afraid to trust our own skill and judgment. We feel the need of professional architects, contractors and builders. It is so much easier to turn things over to others than to work them out for ourselves.

Of course, this is necessary to a great extent, for most of us have no time to give such an undertaking the study and attention it demands. We cannot compete with experts who have years of specialized training behind them. But when a man *can* work out his own plans, hire his own labor, pitch his tent right there on the ground to see that the work is done as he wants it done, and even take off his coat, roll up his shirt sleeves and do a good deal of it himself—he will find that the results amply repay those efforts. And not the least of his benefits will be the joy he has tasted in tackling the work at first hand, coping successfully with difficulties and molding gradually into tangible shape the home of his heart's desire.

Besides, an experience of this kind has a definite technical as well as spiritual value, and is by no means to be despised as a factor in

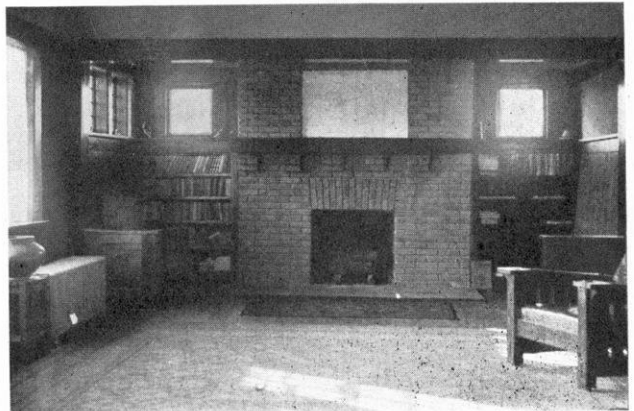
the development of skill as well as character. The man who has the brains and ingenuity to do his own plumbing and electric wiring, to paint his own porch and stain his own interior trim, may well be proud of his achievement, for it shows that civilization has not robbed him of manual dexterity and that he is not ashamed to dig and plant in his own little Eden in order later to reap the fruits and gather the blossoms of his toil. We all know the charm of an inglenook and the comfort of our "ain fire-side"; but how many of us know

the pleasure of sitting beside a chimney-piece that we ourselves have built?

The exterior of the building, with its simple lines, its use of rough stone in the chimney and pillars of the entrance porch, the low roof lines, overhanging eaves, and long dormer, all show the same simplicity and frankness which characterize Craftsman designs.

Indoors, too, one finds the same practical and attractive use of structural features, such as the inglenook with brick chimney-piece, built-in bookshelves, high windows above, and plain wood settles on either side.

Certainly Mr. Freeman has the happy faculty of culling from many designs the principles and features which please him, and applying them to his own needs in a natural and serviceable way. For in this little bungalow one feels no sense of "patch-work architecture." Its most evident quality is that of repose. And planted there in the woodland landscape, it seems the very embodiment of homelike peace.



INGLENOOK IN THE FREEMAN HOME, WITH BRICK FIREPLACE, BUILT-IN BOOKSHELVES AND SEATS.

MAKING A COLONIAL COTTAGE OUT OF A BARN

A COLONIAL COTTAGE THAT WAS ONCE A BARN: BY HARLEAN JAMES

“THIS house is sold; we shall have to move,” I announced, and gloom settled upon us. “They offered to sell to me,” I continued, “but I remembered our frigid days last winter when snow drifted in around the windows and icy air came through the cracks in the floors; I recalled the times when the furnace, burning a ton of coal a week, refused to more than warm the radiators—and I declined.”

“But where shall we go?” asked Angela.

“Oh,” I replied, “there are other houses for rent.”

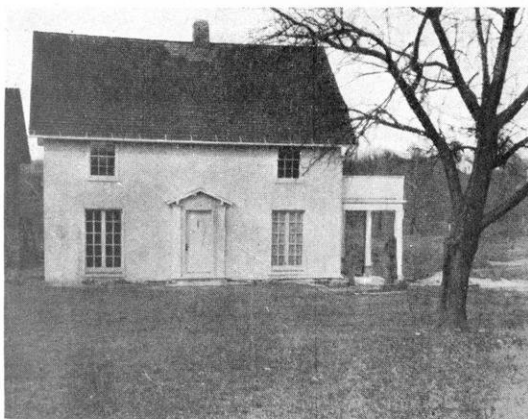
“But you know, before we moved in here, we looked at every vacant house in town. Would you prefer that one with the stairway leading from the dining room into an upstairs bedroom, or the one with the blue woodwork, or the one with the fancy grilles and fake fireplaces? The kitchen in this house may be in full view of the front door, and it is much too small for a full-sized person to stand between the stove and the sink; but the place is picturesque and it’s at least somewhere to stay.”

“But we can’t stay,” I reminded her. “The house is sold and we must move.”

“Where can we move?” asked Angela solemnly.

“Couldn’t you go house-hunting tomorrow?” I suggested. And she admitted that she could.

The following week Angela made a few

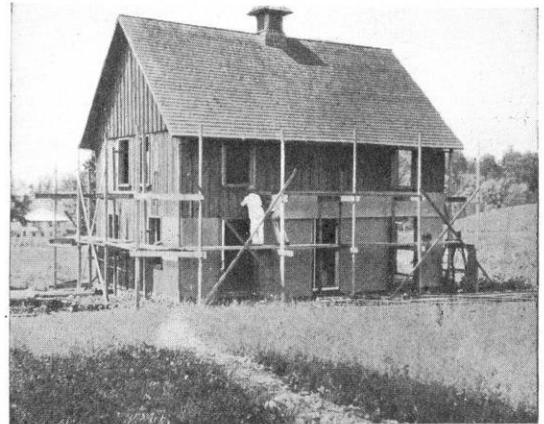


A COLONIAL COTTAGE WHICH WAS ORIGINALLY A BARN: AN INTERESTING EXAMPLE OF SUCCESSFUL REMODELING.



THE OLD WOODEN BARN ON ITS FIELDSTONE FOUNDATION WHICH WAS TURNED INTO THE NEAT LITTLE HOME SHOWN AT THE BOTTOM OF THE PAGE.

excursions in the neighborhood in search of our prospective home, but the results



AFTER THE WORKMEN ARRIVED.

were not encouraging. When Sunday morning came, however, she called me bright and early, and after a perfect breakfast invited me to come for a walk. Up the hill we went to the end of the street, and then following the scars of occasional wagon wheels she led me to an old farm orchard, down a gentle slope until we stood in front of a weather-worn wooden barn.

“This,” announced Angela, “is your future home.”

Evidently she was in a playful mood. I decided to humor her, and followed her into the barn, where a number of mules stood munching their corn.

“I will take you upstairs if you like,” continued Angela hospitably, and a few steps across the building between the heads of the animals brought her to the loft ladder.

MAKING A COLONIAL COTTAGE OUT OF A BARN



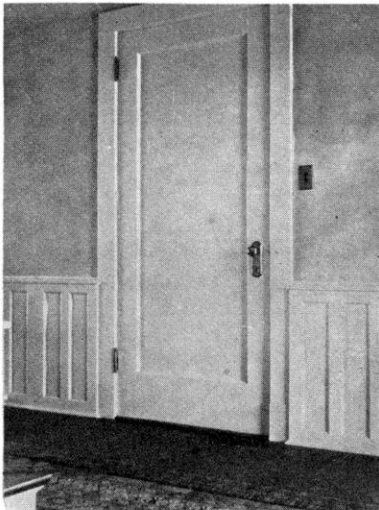
THE COMPLETED COTTAGE AS IT LOOKED IN WINTER: WHEN THE SUMMER COMES, ROSES AND WISTARIA WILL BRIGHTEN THE EXTERIOR OF THIS MODEST BUT COMFORTABLE HOME.

Grasping the rounds, she climbed up and disappeared into a black hole. Then, opening the haymow door to let in light, she called down to me.

I made my way somewhat laboriously up the ladder and looked around the loft. It was a good haymow—a little gloomy, even with the single square door open.

"There," said Angela, indicating, "is where your bed will stand, and there is the bathroom; it comes to this rafter or sill or stay or whatever you call it. There are the linen closets and here will be the sleeping porch."

"Bricks without straw," was my reflective comment, for I was in a somewhat cynical mood.

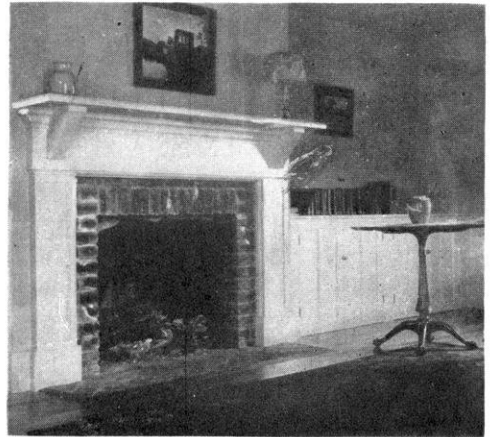


SINGLE-PANEL DOOR AND PANELED WAINSCOT IN THE COLONIAL COTTAGE, THE IVORY FINISH OF WHICH GIVES AN ATMOSPHERE OF WHOLESOME FRESHNESS TO THE ROOMS.

"But the straw is here," contradicted Angela. "Look at this framework! I had a builder up to inspect it and he says it is all white pine, 4 x 4 and 4 x 6 studding such as could not be bought today. They tell me the trees were cut on the place and milled into boards and shingles and things right here. The stone foundation will last for generations and the roof will serve until our pocketbooks are repleted. Don't you like it?"

"It's a disreputable-looking mule stable," I replied. "How can you expect me to see a Colonial mansion?"

"That is just what it will be," retorted Angela stoutly, "only not a mansion—a Colonial *cottage*. Now come downstairs."



FIREPLACE AND BUILT-IN CUPBOARDS IN THE COTTAGE LIVING ROOM: THE WARM NOTE OF BRICK AGAINST THE IVORY WOODWORK IS PARTICULARLY ATTRACTIVE.

We climbed down the ladder and Angela showed me the living room and the fireplace and the three-cornered cupboard and the wainscoting and the countershelf with its passway to the drainboard of the sink, until my mind was a jumble of imaginary furniture standing in stalls and haymows.

"Angela," I said firmly, "it's all very well to pretend nonsense, but it's time to decide where we are going to live."

"I'm quite serious," she replied. "This is the most sensible plan I've ever had. When the house is finished the kitchen stove won't be visible from the front door for two reasons: first, because there won't be a stove—that is, not a real coal range that burns the bread and refuses to cook the fowl—and, second, because the electric cooker will be out of sight even from the dining room. In my house one may pass from the bathroom to the bedrooms without being seen

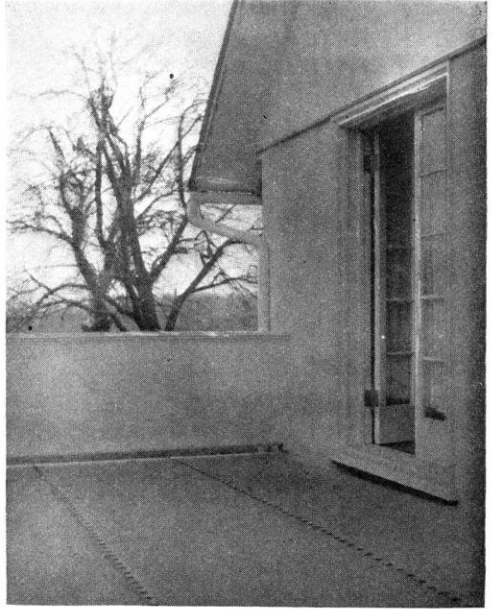
MAKING A COLONIAL COTTAGE OUT OF A BARN

from the living room, and the casual caller may not stand at the front door gazing through little panes of glass, for that door will be one solid piece of wood, and there will be a brass knocker on it."

The upshot of it was that we obtained possession of two acres of land, two roomy frame buildings and seven apple trees. Angela spent every evening consulting catalogues, drawing plans, and figuring. I had seen unsophisticated home-builders work out schemes before, and I had seen the result after the contractor had had his say. Angela had eliminated an architect, but I really felt sorry for her when I thought of the disappointments awaiting her from the contractor.

Angela had decided that money could be saved by purchasing our millwork from a mail-order Western firm, and she figured out every detail of the order—small-paned windows; single-panel doors; plain, flat trim; maple flooring; wainscoting made of cupboard doors 2½ feet high and 18 inches across; dull brass hardware; lattice and hooks. To my amazement the contractor sent off the order without demurring, and in due season all the things arrived.

In the meantime, after clearing out the inside of the stable and digging a cellar under half the place, the carpenters cut the opening for the doors and windows to fit



A CORNER OF THE SLEEPING PORCH WITH GLASS DOORS OPENING FROM THE BEDROOM.

the paneling. At this period the place looked for all the world like a child's playhouse. Then the up-and-down strips were taken off. Building paper was put on and the strips replaced. Lath and stucco sheathed the outside. We had some difficulty in persuading the plasterers to make up the right shade of gray, but they finally did so, both inside and out. They used lamp black on the exterior, but on the interior they used a cement mixture without lime to give just the right shade of pale gray in the sand finish.

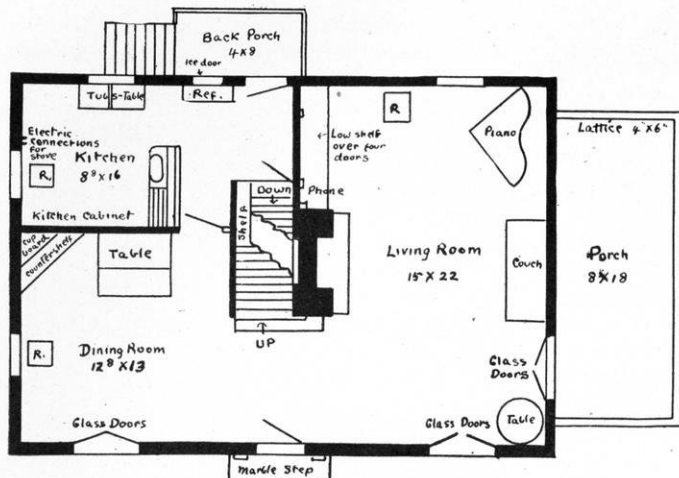
The woodwork is a creamy ivory and the maple floors, which are double, are finished with filler, shellac and wax in the natural color. A hot-air furnace and a fireplace provide heat and good cheer, and the water is heated by pipes in the furnace in winter and by a small cellar stove in summer.

Instead of putting a new white cornice under the eaves of the old roof, the men lathed and stuccoed the under side so that the shingles, weathered to a dark gray, tone in with the new gray stucco. The columns of the porch are frame, square and graduated, set on blocks of concrete. At the back, where the ground slopes away from the level of the first floor, there is a concrete retaining wall for the porch, surmounted by a wide-mesh lattice for vines. The gable over the front door will soon be covered with wistaria and pink roses.



THE CHINA-CABINET IN ONE CORNER OF THE DINING ROOM, WHICH IS THOROUGHLY IN KEEPING WITH THE REST OF THE INTERIOR.

MAKING A COLONIAL COTTAGE OUT OF A BARN



COLONIAL COTTAGE: FIRST FLOOR PLAN.

The windows and doors were all arranged so that our larger pieces of furniture would have room, and at the same time an effort was made to preserve the outside symmetry.

Angela calls it a no-maid house, not because she commits herself to perpetual lack of service, but because it is a house in which one can live in comfort without a maid. There are places to put things and the work may be done with few steps. Everything is smooth and plain. Of course the ivory woodwork shows all the dirt there is, but once in order there is a feeling of cleanliness impossible in a dark house. The interior is all in mellow tones, but the electric light bills are cut in half because of the light walls. The lighting is from brackets and connections for shaded table lamps. We have hunted up old candlesticks and converted them into electric lamps that are much more graceful than most of the ornate electric contrivances on the market.

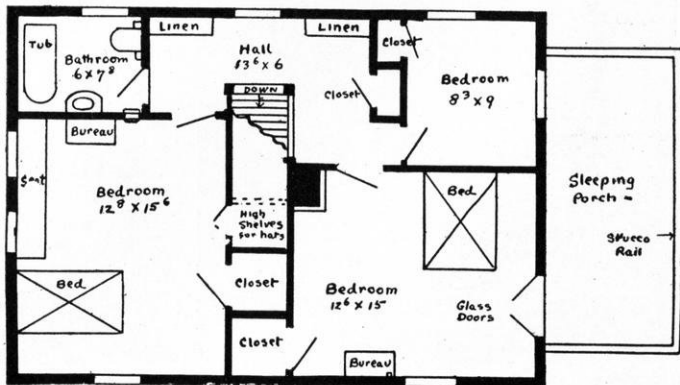
The house, including heating, plumbing and lighting, cost us considerably less than \$2,000, which is about three years' rent in our community, but we are economizing and crowding it into a year. The cost of the lots is equal, perhaps, to another three years' rent, but that we carry on mortgage to be paid off more leisurely.

We are glad we did it, and we would like to pass on our experience to others. Therefore, if you care to write to Angela, care of THE CRAFTS-

MAN, she will tell you the cost of all the items and give you suggestions for building your own house. She says she has an Old English house in her head—a house with beamed ceilings and swamp-oak finish that could be built from ready-milled stuff. I fear she has acquired the building habit, so I'd rather she would build the Old English house for some one else; for, personally, I'm perfectly satisfied with our Colonial cottage, and have never regretted our visit to the old wooden barn. I know, now, how much can be accomplished

with what may seem at first absurdly inadequate materials, if one only undertakes the work in the right spirit.

THE foregoing article and illustrations by Miss James will no doubt prove very interesting to other home-makers who are contemplating the remodeling of some old-fashioned place into a modern home. And THE CRAFTSMAN is always glad to receive similar material from those who have achieved an architectural transformation of this character. In order to give our readers a clear idea of such work and as many practical suggestions as possible regarding how it may be accomplished, it is always well to send photographs of the house before and after the remodeling, as well as floor plans, views of the interior and any details that seem interesting in regard to the furnishings, interior decorating and color schemes and the cost of the whole. In this way, successful remodeling experiments may prove of far-reaching benefit.



COLONIAL COTTAGE: SECOND FLOOR PLAN.

A STORY OF REAL HOME-MAKING

HOW ONE YOUNG COUPLE PLANNED, BUILT AND PLANTED THEIR OWN FARM HOME

WE started our married life five years ago with many castles in the air, the most important of which was our determination to build, as soon as possible, a home of our own. We lived very simply for two years, saving a considerable amount, spending our Saturday afternoons visiting suburban towns on Long Island and our evenings discussing the arrangement of our future house.

In January, 1910, we discovered a beautiful spot fourteen miles from New York—a private park with magnificent trees and surrounded on three sides by water. We liked the place from the start, and purchased a piece of ground 100 feet square on a high point, where we could command a fine view of the water from the front and the hills from the sides. Next to our lot are large trees—maples and horse-chestnuts—giving us shade, but not interfering with our garden growth.

The problem of the site solved, we immediately began to plan our house on paper, and looked through many houses un-

der course of construction in the vicinity of our prospective home. During February and March we drew the plans to scale, then gave them to a young architect to write the specifications and draw the elevations. After five builders had estimated on the plans, we turned the work over to the next to the highest bidder, as we felt confident that he understood our construction better than the others. So, although we could have had our house built for \$700 less than it cost us, we have never regretted spending this additional amount, considering the money wisely invested, as ours is a well built house.

The construction is hollow-tile, which has two air spaces that keep the cold from penetrating in winter and the heat in summer. The first floor contains five rooms; the parlor is on the right of the entrance hall with a private porch, and the dining room and den are on the left. In the rear of the hall is the kitchen, which leads to a small conservatory used for flowers in winter and dining purposes in summer.

On the second floor there are two large and two small sleeping rooms and bath. A sleeping porch 8 by 12 feet occupies the southwest exposure, screened, and provided with awnings that roll down flush with the opening in case of rain. For four years we have slept there winter and summer, no



THE HOME OF MR. AND MRS. J. J. VOGLER, DOUGLASTON, L. I.: THE OWNERS HELPING IN THE PLANNING, BUILDING AND GARDENING.

A STORY OF REAL HOME-MAKING



THE PERGOLA IN THE VOGLER GARDEN.

storms being severe enough or weather bad enough to drive us in.

We took entire charge of the house during construction, watching it from week to week with the keenest interest and pleasure. And we chose the mantels, hardware and other details ourselves. The entire house is finished with white trim except the dining room and den, where oak is used. The floors are all hard wood and the bathroom tiled. The plans for fireplaces, built-in china closets and other fixtures we drew ourselves.

Ground was broken on April 4th, and at last, on July 22nd, the house was completed and ready for occupancy. This was indeed the red-letter day of our lives—still, as we look back, it was only the beginning.

Instead of having the builder do the grading, we hired two Polish men for three weeks at \$1.50 each a day. The house stands twenty-five feet from the sidewalk and in front there was a two-foot embankment which we had removed. The earth was then dug out one foot deeper and replaced with black soil, making a good foundation for the lawn. We worked with the men and so knew that everything was properly done—for a good foundation is one of the most essential things for planting, especially for trees and grass.

Next we constructed a drive on the east side of the house where there is a fifteen-foot space between our lot and the next one. For

this we dug out to a foot in depth and filled with sand, stone, cinders and lastly blue-stone screenings, wetting and pounding each layer. On either side of the drive we made cobblestone gutters.

In the rear we built a small concrete wall outlining the path to keep the water from running into the cellar, and we graded the lawn so that the rain would drain down to the gutters.

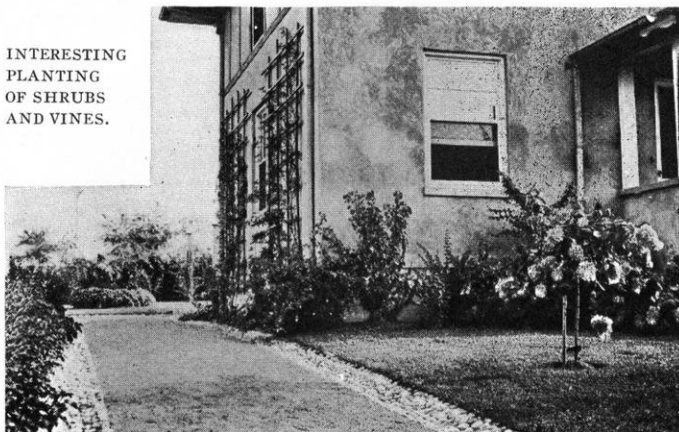
In the evenings we were kept busy planning our grounds to scale, and when the sketches were completed we gave them to Bobbink & Atkins to estimate on the trees, shrubs and plants which we desired. These were set out in October, 1910.

On the west of the house there is a space of fifty feet. Outlining the lawn, we built a rose trellis and arched entrance of concrete and cypress, running from this and intersecting the garden are gravel paths. On either side of the center path there are pairs of dwarf fruit trees of various kinds, and in the rear we planted raspberries, blackberries, red and black currants, gooseberries and strawberries. Between each fruit tree are hybrid rose bushes.

For the front lawn we considered the *Catalpa Bungei* trees most ornamental and appropriate with our style of house, and next to the building there are all kinds of shrubs, some of which are in blossom the whole summer. Our plot we outlined with privet.

During the next two years most of our

INTERESTING
PLANTING
OF SHRUBS
AND VINES.



ANOTHER BIRD SANCTUARY

time was spent in constructive work, which was accomplished without either outside or inside help. We built four clothes posts of concrete, also ten for the pergola and four for the front arch and trellis. The paths were constructed the same as the drive and outlined with boards to keep the dirt from washing down. Trellises were also built on several sides of the house for rambling roses.

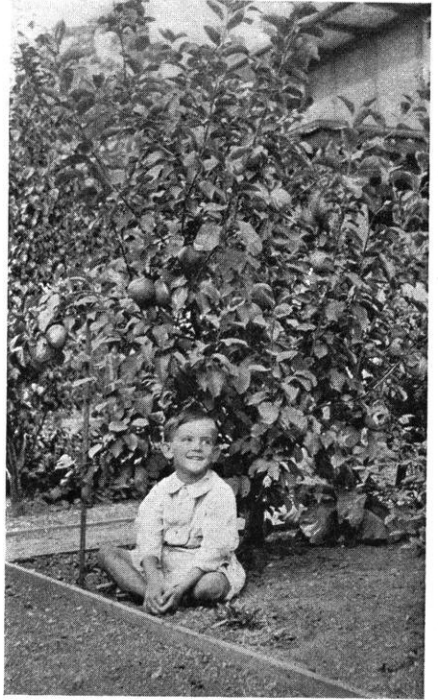
At the end of three years our place was considered one of the most picturesque for miles around, and automobiling parties used to stop and ask permission to look it over.

In addition to our activity limited to decorative gardening, we raise practically every kind of vegetable suited to the soil, including a fine asparagus bed. A number of fruit trees were loaded with fruit last season, and the apple tree, which is only six feet high, bore ninety fall pippins. As to berries, we picked sixty-five quarts of raspberries, fourteen quarts of red and fourteen of black currants, twelve of gooseberries, twenty-five of blackberries and the same amount of strawberries last year, and, besides these, we have blue, red and white grapes.

Thus, in spite of many difficulties which at first seemed almost unsurmountable, we have carried out our plans, and in three years' time we have utilized every inch of ground. In fact, the place is a miniature farm a hundred feet square, all the result of work systematically done. And now that we know what can be accomplished on a small lot, we cannot help wondering why more people do not try similar experiments, and we hope that this record of ours may prove an incentive to others who are contemplating the making of a garden-circled home.

ANOTHER BIRD SANCTUARY

ERNEST HAROLD BAYNES, the ornithologist who coöperated in the production of Percy MacKaye's bird masque, "The Sanctuary," and who has established bird clubs in many of the principal cities of America, has recently launched a new undertaking in the shape of bird protection in Woodlawn Cemetery, New York. One hundred bird boxes are to be placed in the trees, and next fall feeding stands will be erected. The following spring, when the birds have become domiciled, baths will be ready for them. The boxes are made after the design of Baron Hans von Ber-



THE APPLE-TREE AND THE BOY ARE THE MOST THRIVING THINGS IN MR. VOGLER'S GARDEN.

lepsch, and are practically hollowed-out sections of logs similar to the burrow of a woodpecker.

The Directors of the cemetery have decided that this innovation will be advantageous for the following reasons: The birds will minimize the insect pests and thus preserve the beautiful trees; encouragement of wild bird life is in line with the national work of conservation; the presence of birds in the cemetery will make it a more cheerful place, and the sanctuary will encourage visitors to foster and protect birds in their own private gardens and in the surrounding countryside.

In speaking of the bird-conservation movement, Mr. Baynes lays particular stress on its relation to the children of the country. "Small boys," he says, "who usually would spend their time killing birds with sling-shots, as soon as they join one of the clubs are ready to fight any other small boy who tries to harm or kill a bird. This national interest in preservation of birds is more useful than sentimental. Of course, every one likes to hear and see the birds, but when you understand that a single bird in the course of a year will destroy many thousands of injurious insects, you will see that bird preservation is a good investment."



THE SPRING OPENING OF FLOWERS AT THE INTERNATIONAL SHOW OF 1914

AN inspiring spring flower exhibit at the Grand Central Palace in New York brought together thousands and hundreds of thousands of shrubs and plants from the greatest nurseries in the country. This Flower Show was not only one of colossal proportions; but displayed the triumph of man in bending Mother Nature to his will. The flowers were of a size and color that Nature never even dreamed of as necessary to her proper embellishment; roses as large as peonies, tulips in lavender, bougainvilleas from the warm countries of Europe, fuchsias, heliotropes and azaleas as standards, cinereas in every tint and tone of blue, magenta and purple, orchids terrestrial and aerial, bay trees of mammoth size, topiary work accentuating distortions and acacias drooping with an air of exquisite pathos were merely a few of the man-over-nature triumphs staged this year at the Grand Central Palace.

The layman may have passed by these creations with a trite phrase of admiration, but the horticulturist stood before them lost in wonder since through his own experience he was able to appreciate just what it meant to the exhibitors to produce so many remarkable blooms reaching their

EXTRAORDINARY DECORATIVE DEVICES PRODUCED BY TRAINING IVY INTO THE FORM OF MOOSE, DEER, DOGS AND BIRDS.

best state of development at the exact time set for the exhibition. Patience of the most infinite; skill of the greatest and knowledge far above the average were all represented by these fragrant flowers that no power could keep from perishing when their time had come.

Yet in this very evanescent attribute lies perhaps the flowers' greatest charm, their restless spirits moving on no one knows where; for while man can elaborate and control their growth to the extent of his ability, he can never understand them thoroughly. The closer he comes into contact, however, with the life of the plant world the more is his nature affected by its influence. The Japanese recommend the study of floral arrangement to all great statesmen and literary lights, to devotees of religion and especially to women of the higher classes as being of value in encouraging chastity, purity of thought and spirituality, and while this nation has in its miniature landscape gardens reached a conception that is unadaptable to the wider simplicity of the western mind, there is no doubt that much of its unique attitude toward flowers is beneficial. One of the New York florists staged at the recent show a remarkable example of Japanese garden art. Thirty-nine separate gardens of different types and shapes were set up

A SPRING OPENING IN FLOWERS

to illustrate how the main house should be placed in the garden. It was one of the most commended open features of the show.

The spring flower show of New York has now reached a standard where it appeals mostly to professionals, that is, the leading florists and nurserymen. A few years ago many more men and women owning notable country estates made an effort to send to the show the best of their productions, which not infrequently attracted attention, receiving, besides, medals. But for the last few years the standard set by the nurserymen has been one with which few amateur growers cared to compete. Following the tendency of the age, the nurseries have found it to their advantage to specialize, until today one is noted for its roses, another for its hybrid climbers, another for standards, another for bulbs or evergreens, or gladioli, and so on down the



THE MOST NOTABLE STAGING OF POTTED EVERGREENS SEEN AT THE INTERNATIONAL FLOWER SHOW.

list. These dealers and specialists therefore are willing for the show to put forth their greatest achievements. There is no limit to the care and patience they devote to the plants designed for the yearly exhibit, and which may give them international fame. Furthermore, the immense amount of stock they carry enables them

to work in a way entirely closed to amateurs. One grower relates that in order to hold his roses back that they might not bloom too soon for the show he packed their base with ice, retarding their opening through the means of a low temperature. Many have sat through the long nights watching thermometers, others have kept on the alert applying a little more or less fertilizer as deemed best by observation. Today only ceaseless vigilance, much knowledge and ap-



COLLECTION OF FLOWERING SHRUBS, MANY AMONG WHICH ARE GROWN AS STANDARDS.

A SPRING OPENING IN FLOWERS



LUCILLE, WALSH'S NEW RAMBLER ROSE WITH DOUBLE FLOWERS IN DELICATE FLESHLIKE PINK, TINGED AT THE BASE OF THE PETALS WITH ROSY SALMON.

plied skill can bring to a plant special notice at this mammoth gathering. The amateur has found the requirements to be out of all proportions to the benefits which he is likely to receive, and he therefore largely confines his exhibiting to the local shows of his own town or hamlet. This custom is not without its advantage, for as amateurs have, to a large extent, withdrawn from the international show, the local ones have greatly improved, thereby widely diffusing knowledge and interest.

There were, however, a number of exhibits staged by private growers: this year the Mesdames D. Willis James, J. Hood Wright, F. A. Constable, and Miss S. P. Fay, also Howard Gould, Clement Moore, W. B. Thompson, John Wanamaker and others were conspicuous among the number. Local florists and commercial growers also within a radius of one hundred miles of the city have found their opportunity in this show and have lived up to it splendidly. The exhibit of 1914 was by

far the most excellent in quality that has yet been held in this country. In many respects it equalled the great shows of England.

The most general interest of the show centered about the roses, and here the commercial growers seemed to have surpassed all their former exhibits. F. R. Pierson and A. N. Pierson staged many exquisite roses in which the craft of growing was shown to have reached a higher level than ever before. The A. N. Pierson firm held, besides, the honor of staging the Hadley, the débutante winner of the gold medal of the American Rose Society. It won its honors, however, only after a very close contest with the Killarney Brilliant, which indeed set a new standard for pink roses and which is one of the most beautiful yet introduced.

The examination of these two roses for points of excellence was the most exhaustive ever made by the judges, and the vote when put to the test, extremely close.

The winner Hadley is a rose gem. Its stem is strong and well clothed with vigorous foliage. It is, however, the flower that commands attention. In fulness and texture of petals it is praiseworthy and its rich brilliant red color has never before been equalled. Its scent is memorable, not unlike that of the American Beauty. The Hadley reminds a little of the Liberty and the Richmond, only it is more beautiful and seems to be dominated by a spirit of freedom and grace recalling the beloved Jacquimot. Such a rose was needed to win over the Killarney Brilliant, a truly marvelous creation, and to make the Richmond look closely to its laurels.

Mrs. Aaron Ward, Sunburst and Lady Hillington were notable among yellow roses and the Killarney Queen, the white Killarney and the pink were perfect enough to satisfy the most exacting. The Beauties, the Richmond and Radiance were also conspicuous. The Bridesmaid, which a few years ago led the train of beautiful roses, was represented by only one exhibit, a fact signifying that with roses as with the other things in life nothing is so sure as change.

Miss S. B. Fay, a private grower, and H. H. Walsh, the hybrid-climber specialist of Wood's Hole, Massachusetts, staged some remarkable roses in this class, many of which had the appearance of having just stepped out of fairyland.

The orchids were extraordinarily fine

CITY-PLANNING IN CANADA

and in great numbers. Julius Roehrs Company showed many of the finest specimens of orchids, as also of azaleas. Larger and Hurrell were conspicuous among other orchid exhibitors. Thomas Meehan staged some fine Japanese maples in pots, and Bobbink and Atkins had a large display of flowering shrubs, foliage plants and evergreens, also many examples of topiary work, supplemented with curious specimens of ivy trained in the shapes of horses, deer, moose, dogs and other figures, more remarkable for unique skill than for veritable beauty. A plant may lose its native look to a certain extent and yet be a greater embellishment to the garden, but when it loses it so far as to become an imitation of one of the animal kingdom it loses as well the charm to which it is justly entitled.

A. N. Pierson and F. R. Pierson divided the premiums in the rhododendron exhibit. These plants were remarkably well flowered and most gorgeous in their masses of colors. The acacias gave their usual sunlight effect to the scene and some unusual specimens were staged. One, *Acacia pudescens*, commanded in personality the whole section in which it was placed. It had a look of exquisite pathetic beauty, the look of a plant not far removed from the human.

Cinerarias and Schizanthus provided clouds of color and bloom in one part of the exhibit; cyclamens were in evidence in another, and some amaryllis bearing stalks of flowers truly amazing in size.

The novelty of the exhibit seemed to be a trailing or climbing plant with leaves terminating in tendrils called "Gloriosa." The flower is dragonlike, orange and red with reflexed petals suggestive of an insect on the wing. The plant springs from a tuberous root and since it has come into prominence with the winning of a gold medal, its probable fate is that of being seen in most greenhouse collections.

The section of the show devoted to the retail floral artists was one of the most interesting and attracted wide attention. For this great show gave to these enterprising men, as it did to the commercial growers, the opportunity to present to the world their best efforts. The arrangement of their displays surpassed anything that has yet been seen in this country, suggesting veritable temples of Flora.

In the reflex comments on this exhibition, the one constantly heard has been that it

was held a little too early in the season. Various plants showed the effects of frost and the temperature of the mammoth room must have dropped very low during the night. Unusual efforts also were necessary on the part of the growers to bring many of the plants into blooming fulness so early in the season.

CANADA'S CITY-PLANNING CONFERENCE

TORONTO will be the scene, from May the 25th to the 27th, of the Sixth National Conference on City Planning, which is expected to prove of unusual interest. The first session will be in the evening, when a response to the address of welcome will be made by Frederick L. Olmsted. Andrew Wright Crawford, of Philadelphia, the editor of the city-planning section of the *Public Ledger*, will then speak upon "The Relative Importance of City Planning as Compared with All Other Functions of City Government," and the evening will end with a report prepared by the secretary on "The Progress of the Year in City Planning."

On Tuesday morning there will be an address by J. V. Davies, consulting engineer of the Brooklyn Rapid Transit Company, on "Provision for Future Rapid Transit: Subway, Elevated or Open Cut, and Their Influence on the City Plan." John A. McCollum, assistant engineer of the Board of Estimate and Apportionment of New York City, will then discuss "Rapid Transit and the Auto Bus," and at luncheon the subject will be "Garden Cities and Garden Suburbs in America." The afternoon will be devoted to a lecture on "Protecting Residential Districts," by Lawrence Veiller, secretary and director of the National Housing Association of New York City, followed by a talk on "Toronto's Water Front Development," by R. S. Gourlay, of the Toronto Harbor Board. At the evening session will be read a draft of the Town Planning act now being prepared by a committee appointed by the Canadian Conservation Commission. This act will be criticised and discussed by experts from Canada, the United States, England and Germany.

On Wednesday there will be a discussion of "Recreation Facilities in the City Plan," by Henry V. Hubbard, Professor of Landscape Architecture, Harvard University.

METAL TRIM: AN IMPORTANT HOME DETAIL

THE THREE PIECES IN THE UPPER LEFT-HAND CORNER OF THIS ILLUSTRATION ARE EXAMPLES OF "COLONIAL HARDWARE" REPRODUCED BY PERMISSION OF RUSSELL & ERWIN MFG. CO., AND THE REST ARE FROM PHOTOGRAPHS OF METAL TRIM MADE BY THE YALE & TOWNE MFG. CO.



A FEW PIECES OF MODERN METAL TRIM WHICH GIVE SOME IDEA OF THE VARIETY OF DESIGNS FROM WHICH THE HOME-BUILDER CAN CHOOSE: MANY ARE BASED ON THE OLD COLONIAL LINES, WHILE OTHERS ARE ADAPTATIONS OF VARIOUS PERIOD STYLES OF THE OLD WORLD.

METAL TRIM: AN IMPORTANT DETAIL IN THE HOME INTERIOR

THOSE who appreciate the importance of details in the furnishing of a home will remember that the metal trim is by no means as insignificant as it might at first seem. The effect of an artistic door can be easily spoiled by an ugly or inharmonious knob or escutcheon. On the other hand, there are few details more pleasing to the eye than hardware which is in keeping—in design, material and color—with the woodwork on which it is used.

Nowadays there is such a wide range

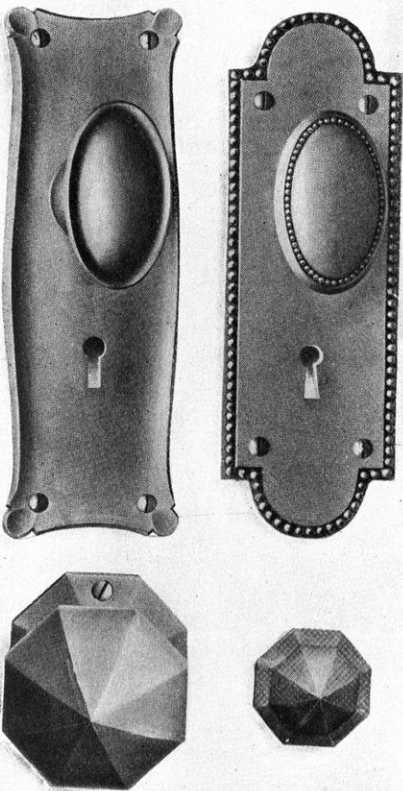
from which to choose that the home-maker can always find metal trim that will harmonize in pattern and tone with the kind of wood and the style of construction and finish of his woodwork.

We are illustrating here a few of the latest designs in this class of hardware, selected from an almost bewildering variety. While many of the new patterns are elaborate in their decoration and suited only to homes of rather pretentious aspect, there are also many made along very simple lines, based largely on the motives of the Colonial school, and these are the ones that will prove most suitable for a home of Craftsman type. The finishes include brass and bronze, copper and nickel, silver and gold.

THE PANEL AS A SOURCE OF DECORATION

The finishes used for the best modern hardware are obtained by various chemical and other processes, and have been devised not only to give the metal an interesting and artistic appearance and a wide variety of tones, but also with the object of withstanding rust, deterioration from use and from atmospheric changes. For instance, one finish, called the Bower-Barff, named from its two inventors, consists in treating the iron or steel in a furnace by gases at a high temperature, the chemical results thus obtained being permanent and unchangeable. As a protection against corrosion from the sulphurated gases of city atmosphere, its makers claim that this finish excels all others except gold, although it is not suitable for outdoor uses, especially at the seashore. Where used under favorable conditions, however, the finish is said to be extremely durable.

The beautiful texture and coloring of the *verde antique*, Pompeiian and olive green finishes used for some of the metal trim are due to a patina such as found in the ancient finishes.



HARDWARE DESIGNED BY RUSSELL & ERWIN MFG. CO.

THE PANEL AS A SOURCE OF BEAUTY FOR THE HOME INTERIOR

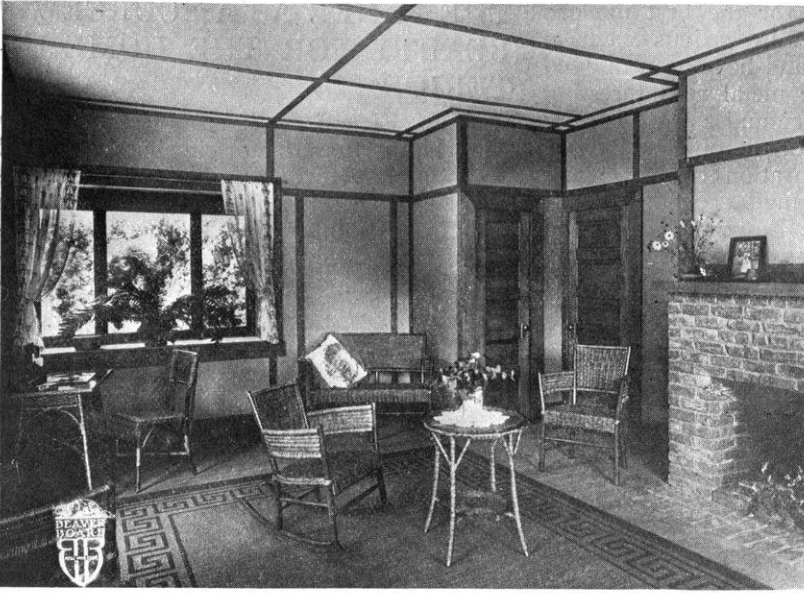
PANEL effects have always been an important factor in both art and architecture. Builders and painters in all countries and ages have felt the artistic possibilities that lie in the simplicity of an enclosed space. They have appreciated the value of its emphasis of structural lines, and realized the distinction it can lend to an otherwise bare wall, changing a plain, monotonous surface to one of charm and dignity. Understanding these virtues of the panel, they have applied it in varying rectangular forms, plain and ornamental, neutral and colored, using it not only in the more elaborate types of mural painting but in many simpler forms of interior decoration. And whether the material be the stone or marble, brick or concrete of an outside wall or interior gallery, the wood of a high wainscot around living room, dining room or library, the plaster, paper or fabric of a covered wall—the division of its surface into definite, well balanced spaces invariably pleases the eye and adds a touch of individuality to the building or room.

The panel is so closely related to actual construction, its surface is such an essential part of the building, and its lines, when wisely planned, are so akin to those of the structure, that one instinctively thinks of the panel as a part of the wall. This is why panels invariably give a certain air of permanence and restfulness which it is difficult to achieve in any other way.

One of the charms of paneling is that it affords so much opportunity for variety and originality. Each room presents a different field, and the shape, size and relation of the panels are naturally governed by the structural features—the doors and windows, fireplace, corners and alcoves. The construction of the woodwork, grouping of furnishings and arrangement of pictures should likewise be in close harmony with the paneling of an interior. For panels, after all, need to be considered not as separate elements so much as a background for the furnishings.

The success of a paneled room depends upon the care with which it is planned, and for this reason wall-material companies maintain departments of design and decoration to assist buyers in the treating of their walls.

THE PANEL AS A SOURCE OF DECORATION



DECORATIVE USE OF WALL-BOARD FORMING PANELS IN THE SITTING ROOM.

The room should first be considered as a whole, for only in this way can unity be secured. A principal point of interest should be chosen—a chimneypiece, mirror, an attractive wall space between two windows, or a particularly beautiful cabinet. The chief feature of each wall should be emphasized, but when possible it is well to focus the decorations in a room to one point on one of the walls and subordinate the rest.

As many panels as possible of similar size and relation should be obtained in the room, for the eye delights in putting like with like, and so is pleased with panels of similar style. There is also pleasure in contrasts, however, and this can be achieved by the use of broad and narrow panels and square and oblong ones.

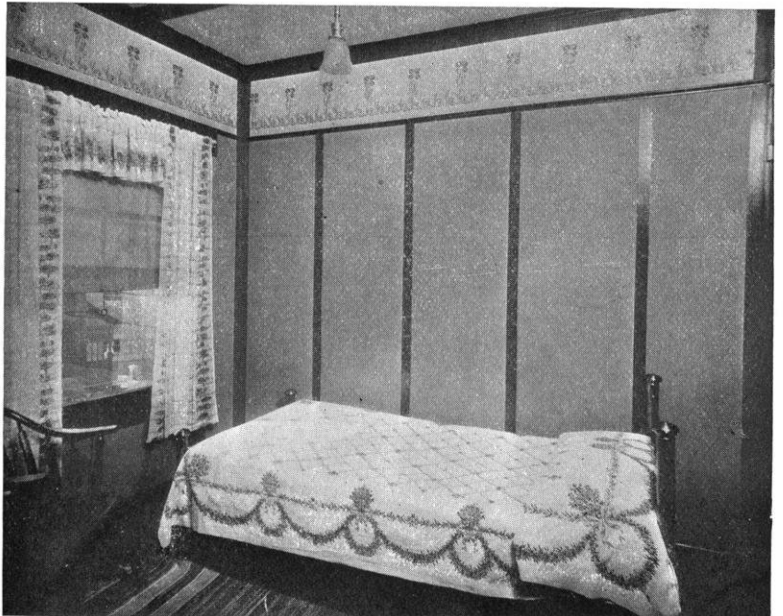
The strips of wood used to separate the panels may be enameled or stained to harmonize with the general woodwork of the room; but however treated, they should offer wide, substantial

lines, particularly if the contrast in color between the panel and the strip is striking.

With regard to the shape of the panels, it should be remembered that square ones alone are not pleasing on account of their unbroken uniformity. The oblong, on the other hand, is always restful and makes possible all sorts of combinations of lines. Another point to keep in mind is that

when three panels of equal size and shape are used together, the central one should be a little larger than the others, otherwise it may look smaller.

In planning the ceiling it is not hard to lay out a consistent panel treatment when the space is regular. When it is irregular, however, the best way is to find the layout of the largest possible regular figure and then treat the corners remaining as figures subordinate to the large panel. Coving or lowering the smaller surfaces may be re-



BEDROOM PANELED WITH BEAVER BOARD AND FINISHED WITH STENCIL FREEZE.

sorted to in extreme cases, if necessary.

There are many different materials that may be used for the paneling of the home walls—wood, paper, cloth, leather and compositions of various kinds. One of the most adaptable and effective of the last-named materials is the wall board which is coming to be so popular in modern homes.

Wall boards are applied in panels directly to the studding and headers in new buildings, and over old material when remodeling. They are put on so as to leave a small space at the panel divisions, and these spaces are covered with the panel strips, plain or decorative as preferred. This arrangement, while defining the spaces in an interesting way, has the practical value of permitting the material to adjust itself to the strains, shocks and vibrations that come with the settling of the building, and the expansion and contraction of the wooden parts due to vagaries of climate and temperature.

Not only are wall boards constructed of clean material, so bonded and pressed as to be thoroughly sanitary, but they are also light in weight, easy to fix and decorate, and their pebbled surface takes all kinds of paint and stencil decoration, lending itself particularly to flat-tone oil paints which may be washed. The panel may thus be made a harmonious part of the general color scheme, serving as a quiet yet attractive background for the home life, and presenting an effective setting not only for the furnishings but for paintings, Japanese panels and prints, photographs and other decorative details. And as suggested by the view of a living-room corner illustrated here, a paneled wall makes a charmingly appropriate background for a vase of flowers, enhancing with its simple framed surface the delicacy of stem, blossom and leaf. In short, this mode of wall treatment, when handled with artistic care, becomes a source of permanent home beauty.

Perhaps one of the most satisfactory things about this form of interior decoration is that it need not be expensive. Success depends on good taste in the selection of materials and colors, and wisdom in the handling of the spaces, rather than on the monetary cost. And by going about it carefully and without haste, weighing each point before making a decision, and perhaps experimenting first with miniature strips of material to get the right effect, even an inexperienced amateur may achieve original and beautiful results.

AMONG THE ROOFTOPS

MUCH of the beauty and distinction of a house depends upon the roof—its lines, angles, texture and coloring. And it behooves the home-maker to consider all these points with care if he wishes his place to be a practical and artistic success.

Although there are only about a dozen styles of roof construction in general usage, each one has many different forms, and the combination of two or more styles offers the architect opportunity for endless variation. Moreover, as every house suggests its own roof construction, the field for originality is practically unlimited.

If the house is almost square, the pyramid roof will probably be chosen; if oblong, the gable with possibly a lean-to kitchen or porch will be most suitable. And if one wishes a low roof line and at the same time ample headroom on the second floor, the surface may be broken by dormers or the more solid mansard style may be employed. The old-fashioned gambrel and hip roofs, the "M" with its connecting gables—all present delightful possibilities in the hands of a good architect. And it is well to remember that the wider the eaves and the more restful to the eye the surfaces and angles appear, the more homelike and picturesque will be the result.

But no less important than the design is the material with which the roof is covered, for this is a matter that must be determined from both a practical and æsthetic standpoint. The pitch of the roof will be an important factor in this decision. If the slope is not less than 30 degrees, shingles may be used with safety; the greater the pitch, the more quickly the water will drain off and the shingles dry. If wooden shingles are selected, hand-rived cypress will be found the best, although the sawn variety is cheaper. Most shingles run about 18 inches long, and are laid approximately 5½ inches to weather.

If the owner wishes to have a fireproof construction, he will find a number of interesting composition shingles from which to make his choice. Flex-a-tile, for instance, has remarkable fire-resisting qualities and is as economical as ordinary wood shingles that have been stained. It is made from extra heavy felts, saturated with pure asphalt, and is covered on the weather side with chipped slate or granite, especially se-

AMONG THE ROOFTOPS



THE ROOF OF THIS INTERESTING LONG ISLAND HOUSE IS COVERED WITH TRANSITE ASBESTOS SHINGLES MADE BY THE H. W. JOHNS-MANVILLE CO.

lected for rich natural color. This finely chipped material is embedded in the heavy coating under tremendous pressure. It is actually rolled in, until it becomes a part of the roofing material, and therefore will not wear off.

This roofing comes in three colors—a dark, rich red, a greenish gray, and brown—all natural shades of the granite or slate. No artificial coloring of any kind is used,

hence time and weather have no deteriorating effect; the color simply seems to grow deeper and richer with age.

Flex-a-tile is made in sheet form as well as in shingles; we are showing here a house covered with the latter.

Another kind of fireproof shingle which has gained great popularity lately is Transite. This is composed of specially prepared asbestos fibers, selected with care to



A BUNGALOW IN SPOKANE, WASHINGTON, COVERED WITH RUBEROID ROOFING, WHICH IS ESPECIALLY IN KEEPING WITH THE LONG, LOW LINES OF THE BUILDING: THE PHOTOGRAPH IS REPRODUCED BY PERMISSION OF THE STANDARD PAINT CO.

AMONG THE ROOFTOPS



obtain the maximum strength and fireproof property, with special binding and waterproofing cements. Being tough and elastic and unaffected by the action of salt air, these shingles are peculiarly adapted for the covering of roofs of buildings near to the sea. Moreover, freezing, thawing and other climatic changes do not injure them, so that they may be used in any part of the country, no matter how severe the weather changes may be.

The makers of these Transite shingles have also an asbestos roofing in sheet form which has the same durable, waterproof and fireproof qualities.

Still another type of shingle which is one of the most interesting modern developments in this field, is that known as the Creodipt, so made as to suggest the texture and lines of English thatch. Not that the shingles are imitations of thatch; they merely give the same general appearance of soft rounded edges and wavy lines. Those used on the eaves, ridges, gable ends and dormers are bent to produce this rounded effect, and the butts of all the shingles are sawed in a variety of patterns to give the irregular horizontal lines.

A roof that is pitched at an angle of less than 30 degrees is too flat for shingles, and some form of sheet roofing is desirable. We are illustrating here a bungalow that was built in Spokane, Washington, and covered with green Ruberoid, which forms a pleas-

THE ASPHALT SHINGLES KNOWN AS FLEX-A-TILE FORM THE ROOFING OF THIS ST. LOUIS RESIDENCE, WHICH IS REPRODUCED BY COURTESY OF HEPPE'S CO.

ant contrast with the red tones of the brick and the lighter notes of the rest of the construction. It will be noticed that the ridges at the seams of the roofing strips afford an attractive break in the surface.

There are many other types of modern roofing, of course—slate, tile and various compositions—but these are all we have space to illustrate here. The prospective home-builder, however, will do well to look into the matter carefully before he makes his decision, comparing the different kinds to discover which is most suitable for his purpose in material, texture and coloring, and most appropriate in relation to the rest of the house and the nature of the surroundings.

STEEL FURNITURE FOR COURT HOUSE

THE new Court House in Atlanta, Georgia, is to be one of the most complete in the United States. It will cost \$1,259,000, and among the up-to-date features included will be a set of steel furniture made in Jamestown, N. Y. The Court House is to be a spacious, convenient and fireproof structure, arranged to facilitate prompt transaction of the work so rapidly increasing with the growth of Fulton County.

OUR NEAREST NEIGHBORS

OUR NEAREST NEIGHBORS: BY JOHN E. WHITEHOUSE

THOSE fortunate enough to live in the country or suburban districts have the best of opportunities for that most interesting study—our native birds. It is quite remarkable how little so many people know about the beautiful feathered songsters that live in the trees and fields all around them. The beginner who wants to take up the study of birds will find but little help from his friends and neighbors. Most people know a few birds. Almost any insignificant bird will be called a sparrow, although it may hardly be related to the species.

The observer will soon find there are many more birds in his neighborhood than his friends are familiar with. If possible obtain a good handbook on birds, and with a pair of opera- or field-glasses go into the woods and fields and study them. You will enjoy it, and will be surprised at the large number of birds you will find, especially during the spring migratory season. Among the sparrows even, there are some forty different species, a dozen or more of which will probably be met with in one locality during the year.

In the spring the birds are more in evidence, more musical and consequently more



THE SECRET HOME OF THE REDWING BLACKBIRD.

easily found than at any other time of year. Later in the season, after the nesting is over, they seem to become more shy and scarce.

One of the birds most easily identified is the redwing blackbird, his markings are so conspicuous and correspond to his name. The female lacks the red shoulder, but can be easily recognized by her association with the male.

These birds seek the swamps when nesting and the photographer who wishes to secure some pictures of their nests must be prepared to do some wading. However, they are sociably inclined and in the nesting season if you find one nest in the swamp you will probably find plenty of material for photographs. They nest in the cattails, low bushes and swamp grass.

Another bird that should be a favorite with photographers is the yellow-warbler, commonly known as the wild canary. It builds its nest in low bushes, which is a great convenience to the photographer, who is sometimes hard put to photograph a nest in an almost inaccessible position. The yellow-bird's beautiful little nest is built of fine grasses, fiber, plant down and sometimes long hairs, and usually contains four or five blue-white eggs marked with brown.

In comparing the various nests of the same species it is interesting to note the difference in the skill used in the construction. Their work varies fully as much as



PICTURESQUE NEST OF THE MOURNING-DOVE.

OUR NEAREST NEIGHBORS

does the work of human builders. The yellow-warbler seems to be a common victim of the cowbird, which has the habit of the European cuckoo, which lays its eggs in the nests of other birds to be hatched and cared for by them. Should you notice a yellow-bird's nest that is unusually high you will probably find a cowbird's egg embedded in the bottom, the yellow-bird taking this method of getting rid of the egg of the intruder.

The king-bird, probably so named because of his fighting propensities, builds a nest quite easily discovered. The one shown was but a few feet up in the tree. This bird is a typical flycatcher, taking a conspicuous perch from which he darts after passing insects, usually returning to the same spot.

Flying low over the ground in search of



THE NURSERY OF A YELLOW-WARBLER.

Fisher has said that of one hundred and twenty-four stomachs examined only seven contained poultry or game-birds.

The catbird's nest is a rough, scrap-basket sort of a cradle, made of twigs, bits of paper and rags, but softly lined. This bird usually chooses a dense, scrubby bush in which to place its nest, which contains from three to five greenish-blue eggs. It derives its name from its catlike call when disturbed. Its song is not so well known, although it is a charming singer.

The wood pewee will be easily identified by its plaintive song of "pe-a-wee, pe-a-wee," which is more in evidence than the



GAY LITTLE BABY HEN-HAWKS.

mice and other food the marsh-hawk may be easily identified by the white patch on its rump. Unlike other birds of its family it builds its nest on the ground, little more than a bunch of grass scratched together. The eggs shown were found in some dead grass and weeds on the edge of a meadow. The four young birds were photographed in the same spot about a week later. They showed their predatory character by being ready to fight the intruder even at this early age. Around the nest were fragments of a chicken, showing that some poultry yard had suffered for their support, although



HARRIER HAWK'S NEST HIDDEN IN A MARSH.

OUR NEAREST NEIGHBORS



A CONSPICUOUS CRADLE FOR A KING-BIRD FAMILY.

bird itself. It is inconspicuously marked, of a generally brownish-olive color. The nest is built high up on the forking branch of a tree, and so skilfully blended in with its surroundings by means of lichens as to be hardly discernible. Both birds labor in the construction of the nest, contrary to the habits of most birds, where the female usually performs the work of nest-building without the help of her liege lord, unless the fact that he flutters around in the neighborhood doing a good deal of chattering but never carrying a straw, is of some assistance to her. However, it is a labor of love, and the art and skill which the female displays go to show that Nature intended her for the active home-builder for the family.

Among the birds traveling in flocks we find the cedar wax-wing. Silent except for a subdued whispering, they are peculiarly gentle, refined birds. Their plumage suggests a beautiful painting; their color is a grayish-brown on the back, shaded to yellowish underneath, with bright tips of red on the wings and of yellow on the tail, and all the colors exquisitely and smoothly blended, their conspicuous crest giving strong individuality.

Nearly every one knows the bluejay. His large size and brilliant blue plumage make him a noticeable and beautiful object, but beyond his beauty he has few good traits, his loud, harsh voice and thieving disposition giving him a deservedly bad reputa-

tion. The nest of the bluejay is usually high up in a tree, made of twigs and small branches, compactly built. Eggs pale olive green and brownish, thickly marked with brown spots.

The softly tinted mourning-dove, and its beautifully colored mate with its incessant call of "coo-o, coo-o," always select a beautiful spot for their nest, but the nest when they build it themselves, is anything but a good job, being nothing but a few loose sticks and twigs, scarcely firm enough for the two good-sized eggs. When the mother bird chooses an abandoned robin's nest the young birds have a more substantial home.

The picture which gave the writer the most strenuous work to obtain is the common hen-hawk nest containing two young birds. The bird built its nest high in the top of a tall tree, but after seeing the young birds I went home after a saw. It was then necessary to lower the birds to the ground in the camera case, and after sawing off the limb holding the nest it was taken down and the photograph made. This plan, however, is one that should not ordinarily be used; great care is necessary not to disturb the surroundings of a nest in any way,



BABY MARSH-HAWKS WAITING FOR BREAKFAST.

as sometimes even a slight displacement of things betrays the nest to some marauding hawk or owl.

Each day the bird student will make the acquaintance of some new bird. Some of them will soon become old friends, especially those nesting in the vicinity. Others will be seen for only a few days in the year as they pass through to regions further on. While many birds are easily identified by color and markings another large class will be so obscurely marked and of such dull



CEDAR WAX-WINGS' NEST IN AN OAK TREE.

colors that it will task even the experienced observer to name them. Some closely allied species have been confused by experienced naturalists, so that the student is called upon to exercise the keenest and closest observation. The study once entered upon, however, will be found very fascinating.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., OF "THE CRAFTSMAN," PUBLISHED MONTHLY AT NEW YORK, N. Y., REQUIRED BY THE ACT OF CONGRESS AUGUST 24, 1912.

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Barbara Wiles	Syracuse, N. Y.
Mildred Stickley	Morris Plains, N. J.

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Known bondholders, mortgagees and other security holders, holding 1% or more of total amount of bonds, mortgages or other securities: NONE.

Gustav Stickley, Editor.

Sworn to and subscribed before me this 28th day of March, 1914.

(Seal)

Fred A. Arwine,
Notary Public, No. 69,
New York County.
My commission expires
March 30th, 1916.

DESIGNING IN BRICKWORK

THOSE who are interested in home-building and who realize the possibilities for beauty—in texture, color and design—that lie in the use of modern brick, will find in many recently published volumes, pamphlets and articles a fund of helpful suggestions on this interesting subject, treated from both a practical and aesthetic angle. And not the least instructive of these is the booklet from which the illustrations used here are reproduced, and from the text of which we are glad to quote.

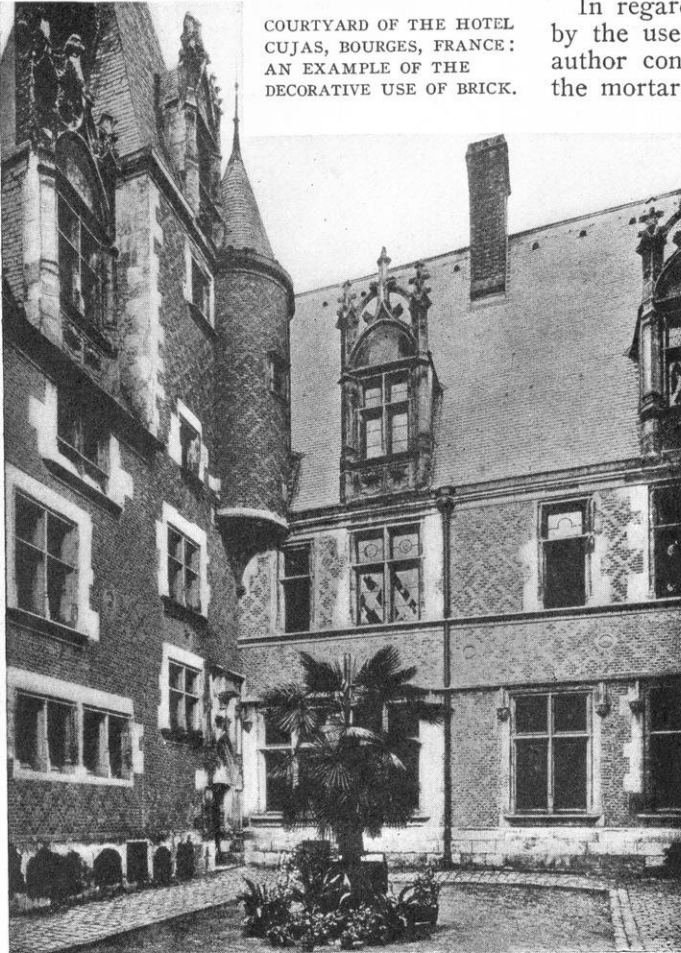
The work in question is entitled "Bonds and Mortars in the Wall of Brick: an Essay on Design in Patterns for Brickwork," and the pages are generously supplied with drawings that give the reader a clear idea of the various bonds, mortar joints and tapestry-like patterns that are being used in such charming ways in the brickwork of today. The fact, moreover, that the work is published by the Hydraulic-Press Brick Company, of St. Louis, Mo., lends it the weight of technical authority, and makes it a worth-while record of contemporaneous styles as well as a serviceable handbook for lay and professional builders.

In speaking of the use of mortar, the writer of this booklet notes some interesting and practical points. "The Greeks," he reminds us, "in their masonry construction erected their marble walls by rubbing the blocks together, after applying sand and water to the joint, until the desired planes were obtained. Thus laid, the large blocks of marble, which were of sufficient size and stability to retain their positions in the wall by gravity, made a perfect wall. With our small clay unit of brick, however, there is not sufficient weight to a unit to permit the Greek procedure. Hence mortar is used, and it fulfills the double function of providing for each individual brick a bed in which the irregularities of surface are overcome, and what is still more important, of surrounding each brick with a bonding material which eventually produces a monolithic structure.

"Mortar discharges two functions—the one structural, having to do with the nature and composition of the mortar as a bonding material; the other ornamental, affecting the appearance of the joint on the face of the wall, produced by its form, color and texture.

DESIGNING IN BRICKWORK

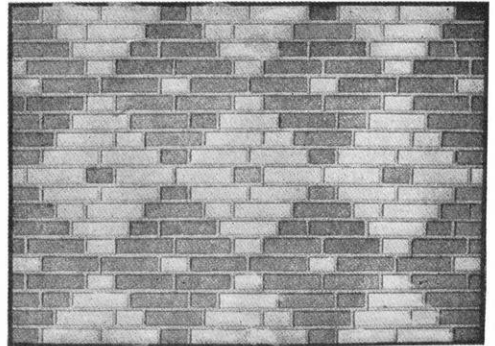
COURTYARD OF THE HOTEL
CUJAS, BOURGES, FRANCE:
AN EXAMPLE OF THE
DECORATIVE USE OF BRICK.



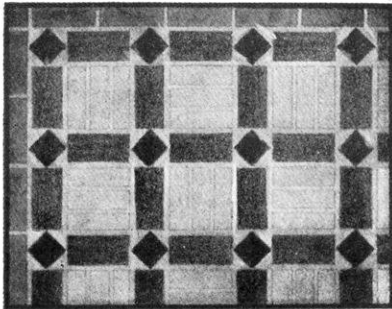
In regard to the artistic effects possible by the use of different mortar joints, the author continues, "The study of color in the mortar joint will often enable the designer to bring his entire wall surface into the harmony of color he is striving for. On the other hand, piers and openings may be featured, and architraves and quoins may be produced around an opening or at the angles of the building, by the simple expedient of using a flush joint at these places and a sunk joint on intermediate surfaces, or the reverse."

Summing up the matter, the writer emphasizes the fact that bonds and mortars do not concern merely the dull prosaic mechanics of cementing bricks together and building them into a strong wall; but, treated intelligently in connection with the textures and colors of the bricks themselves, they offer most artistic opportunities. Let the designer in brickwork but know what and where his building is to be—a modest or pretentious dwelling in town or country, a great block in the metropolis or a store in the village

"Viewing the matter from a structural standpoint, it is of fundamental importance to use a thoroughly sound, well tempered and well mixed mortar, neither too stiff nor too plastic. The proportions of the ingredients should be kept strictly uniform throughout any given job. The building ordinances of every large city dictate the legal composition of mortar to be used in that city."



SECTION OF BRICK WALL SHOWING AN EFFECTIVE HANDLING OF TONE AND DESIGN.



BASKET
PATTERN
IN BRICK-
WORK
THAT
WOULD BE
ESPECIAL-
LY SUIT-
ABLE FOR
THE FLOOR
OF A SUN-
ROOM OR
COURT.

street, a city hall, a school of learning or a temple of worship—and he has within his hands "the fine warp and woof of bonds offering their patterns, and of mortars showing their interlacing lines of color, with which to weave the fitting garments of habitation for man."

NOISELESS STEAM-HEATING SYSTEM

AT LAST—A NOISELESS STEAM-HEATING SYSTEM!

THOSE who are in the habit of smiling every Sunday over Hy Mayer's humorous page in the *New York Times* entitled "Impressions of the Passing Show," may recall a cartoon which appeared one chilly fall and which extracted a sympathetic chuckle from every dweller of an apartment house.

The drawing represented a scene in the basement, where the janitor was seated before a series of upright pipes resembling those of an organ. With a hammer in each hand, he was industriously tapping first one pipe, then another, in rapid succession. The sounds, of course, rose through the pipes up to the radiators in the various apartments above, and one's imagination could picture the joy of the happy but deluded tenants, who took this welcome melody to mean that the furnace at last was lighted, and their sufferings were about to cease!

While the thumpings and rumblings of a steam radiator fill the ears of shivering tenants with joyful anticipation of that long wanted heat, the sounds themselves are hardly of a musical nature. In fact, apart from their symbolic significance, they are decidedly unpleasant. When you are dozing quietly in your armchair over a soothing novel, you are awakened by this unkind disturber of the peace. At the hour when you are endeavoring to put the baby to sleep, the wretched thing tries its hand at a discordant lullaby which proves even more disastrous than your own. Or it sputters its way into the conversation just as you and your guests have reached the pleasant stage of coffee and cigarettes.

You want to choke it, but you can't. You give the handle a vindictive twist—and scald your fingers in a puff of steam; but the more you lose your temper, the more the miserable affair seems to chortle in its unholy glee. So you end by retreating in discomfort and trying to console yourself with the reflection that after all, it *does* keep you warm—sometimes.

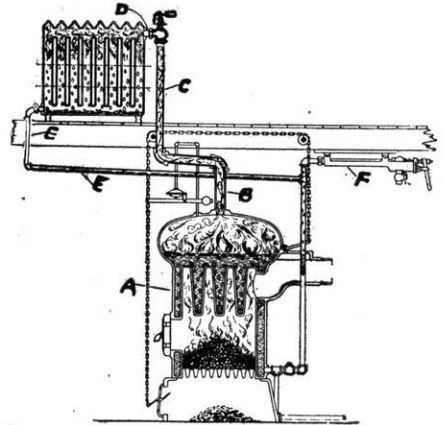
We have a steam radiator in our own family, and can therefore speak with feeling. Imagine our joy, however, when we learned that a *noiseless* steam heating system had at last been invented! Do you wonder that we hasten to carry the good news to others, and at the risk of seeming technical, to print this plain but comfort-

ing section of the new Silent One's anatomy?

Its *modus operandi* is quite simple, if one glances at the drawings and is not afraid of a few mechanical terms. The fire is started. The water in the boiler A absorbs heat. Vapor rises from the water into the main pipe B, through the branch pipe C and inlet D into the radiator. The air is forced ahead of the vapor through the radiator, pipe E and controller F from which it is ejected. But the vapor is prevented from escaping by the expansion of the brass tube of the controller under the action of the heat.

The system is now filled with hot vapor, and as the heat is transmitted to the air in the room, the vapor condenses, creating a vacuum inside the radiator which constantly sucks up more hot vapor from the boiler. When the fire is slackened, the vapor cools, contracts, and vacuum is created. And all this happens without friction and without noise.

Nor is this peaceful disposition the only virtue of the new system. It is temperate in its appetite for fuel, and does not eat one out of house and home. It responds with promptness and sympathy to one's requests for heat in zero weather, and is equally ready to moderate its energies when a rising mercury suggests. It asks for very little attention, and being of a modest and retiring nature is satisfied with fairly small radiators which do not dominate the entire room. In short, it is just the sort of radiator for which we have always longed, and we are much obliged to the inventor for thinking of it.



SECTION THROUGH NOISELESS "VAPOR-VACUUM" HEATING SYSTEM—OF INTEREST TO BUILDERS.

LINOLEUM: A PAGE FROM THE STORYBOOK OF MODERN INDUSTRY

MOST of us are so in the habit of taking for granted the things around us, that we seldom stop to wonder where they came from or how they reached us. We eat our breakfast grapefruit without a thought of the tropical sunshine that ripens it in Florida or Brazil, and read our morning paper oblivious to the globe-encircling, Mercury-footed swiftness underlying each dispatch and the giants of machinery that make possible its printing in such familiar form.

With the same indifference we tread the flagstones of our pavements, the marble floors of our public buildings, the polished wood, the rugs and carpets of our homes. And yet if we stop to think about it, we find that each one of these has a history as fascinating as the pages of a storybook—for those, at least, who have the imagination to see the romantic elements that lie behind the seemingly prosaic facts.

Take linoleum, for instance. Like many another product that bulks large in the world's industrial progress, it owes its invention to the quick-witted application of an accidental discovery, and some interesting details on this point as well as on the actual making of the material are given in "The Potter Page," to which we are indebted for the following facts.

The basis of linoleum is oxidized linseed oil, the oil being exposed to the air and absorbing oxygen, which gradually changes it from a liquid to a tough rubbery mass. Frederick Walton, the inventor of linoleum, standing beside a bench in his mill, chanced to pick up a piece of the "skin" that had formed on some paint which had been standing for several days. Absent-mindedly kneading and rolling this ball of skin between his fingers, he was suddenly struck by its tough, elastic consistency. Trained scientific reasoning quickly showed that oxidation alone could have produced this result. How to make use of it, was the question. Experiments followed, and the result was the invention of linoleum.

Burlap, linseed oil and cork, with pigments of various colors, are the raw materials of linoleum. Burlap is made from the jute plant, grown in India, and is woven chiefly in Dundee, Scotland, where some 30,000 people are employed in the industry.

The linseed oil is extracted from flaxseed, which comes mainly from North and South Dakota, Minnesota and Montana, the Argentine Republic, Canada, India, Russia and Siberia. Cork, the outer bark of an evergreen species of oak, grows all through the south of Europe, the north coast of Africa and in California, its commercial cultivation being chiefly centered in Spain and Portugal.

The converting of these raw materials into linoleum is a matter of several months' time, requiring skill gained only by long experience.

The cork bark is ground into an impalpable flourlike powder which mixes with the oxidized oil into a homogeneous cement. Another process is the coating of the back of the burlap which rests against the floor, with a layer of specially made paint. This makes it impervious to damp, dust and vermin, and bears an important part in the life of the linoleum on the floor.

In theory the oxidizing of linseed oil is very simple—merely the subjecting of the oil to the action of the atmosphere. In practice it is a delicate operation, involving special knowledge and equipment.

The first step is cooking the oil in huge pots. This drives off part of the moisture and thickens the oil. But the oxidizing proper is done by exposing the oil in thin layers to direct action by air. Up in a high building, some eighty feet from floor to ceiling, are hung long sheets of cambric or scrim. These sheets are then flooded day after day with boiled oil—each flooding trickling down, leaving a thin deposit of oil and imprisoning minute bubbles of air. This flooding continues for weeks, until the "skins" are about three-quarters of an inch thick, when they are cut down.

The dark rubbery skins are then cut up and put through chopping and mixing machines, together with the ground cork and the desired pigments. The mixing machines knead and cut and roll the materials together into "cement"—a stiff, tenacious mass, which is then ready to be applied to the burlap backing.

Three general types of linoleum are made: plain, printed and inlaid. In the plain, the compound is applied in one solid color to the backing, and is left without other decoration. In the printed, a decorative pattern in various colors is printed on the surface of the plain goods. In the inlaid, the decoration is formed by arranging

pieces of various colors in a predetermined pattern.

In making the plain linoleum, the compound is applied to the burlap by a calender or rolling machine. The linoleum is then "cured" by exposure to heated air for several weeks, and is ready for either the market or printing machine.

Linoleums are printed with a series of blocks—one for each color. The blocks are assembled in the printing machine, with devices for keeping them wet with liquid color. The machine has a long table on which the plain linoleum moves forward step by step, getting a new color at each step. After printing, the linoleum is again hung up in heated air, to set the colors, and is then ready for the market.

Oilcloths are printed in the same way as linoleums, but the burlap is prepared differently, being coated with paint specially made for toughness and elasticity. The curing is essentially the same as for linoleums and fully as important in the life of the oilcloth.

The blocks by which oilcloth and linoleum are printed are cut by a skilful, complicated process, each line and dot being worked out by hand.

In inlaid linoleums the colors run through to the burlap, and are permanent during the life of the goods. In making this type, the various-colored composition is fed into the inlaying machine in the form of sheets which have already been rolled out. Each color has its own dies, which punch out the pieces or "tesseræ" and press them onto the burlap.

From the inlaying machine the goods pass to the hydraulic press, where they are twice subjected to a pressure of 432,000 pounds to the square foot. This tremendous pressure effectually squeezes the stamped-out tiles and the burlap into a homogeneous sheet without seam or joint anywhere. After this the goods are drawn into one of the enormous heaters, and left there under a continuous temperature of 140 degrees Fahrenheit from four to five weeks until thoroughly cured.

The molded inlaid linoleum is produced somewhat differently, the composition being applied in a granular state through a series of screens. These screens are arranged to deposit the granules in blocks of different color, forming the pattern, which is then compacted to the burlap by tremendous pressure, and the linoleum is complete.

INCREASE OF HOME-BUILDING IN AMERICA

(Continued from page 203.)

the country, to understand the lay of the land, the varying color of the immediate landscape, the quality of the garden and naturally the style and color of the house itself. Also the way in which people want to live is of vital importance to the decorator or the home-maker. The profession of the people who are to live in the house to be furnished is most significant. The time is rapidly going by when people will consent to live in machine-made houses, houses furnished in haphazard fashion by any decorator or any housekeeper from any store. Even those of us who have thought little upon the subject have arrived at the conclusion that it is quite possible today to furnish a house beautifully even when the utmost economy and care are practiced.

First of all the question of permanence in furnishings should be studied. New yearly fads in furniture are no longer considered by the practical housewife. She decides upon furniture that she thinks suited to her family's life and purchases the style that is most beautiful and durable for her house and her life. She studies into the question of sun-proof fabrics for her windows, and rugs that will not stain easily and can be satisfactorily cleaned, of furniture finishes that cannot be easily marred, of woodwork that can be treated to make it fresh and beautiful every spring. More and more the woman who is furnishing her house and the decorator who is helping her, study together the question of what is sanitary as well as what is beautiful. Elaborate upholsteries, draperies that will not clean, curtains that will not wash, stuffy carpets that cannot be freshened through the season are all one by one being discarded from the really delightful beautiful home of the future. And the firms also are preparing wall coverings that are essentially sanitary, who are making a study of sanitary floor coverings, whose plumbing is the final exquisite thing in beautiful fixtures are all receiving greater and greater consideration from people interested in home-making.

One phase of making a house comfortable and attractive is receiving ever increasing attention and that is the question of right lighting. It is an extraordinary thing how many years we have accepted poorly lighted

CRAFTSMAN DEPARTMENT OF INTERIOR DECORATING

houses. In the first place our houses were all too dim for cheerful evening life. We reacted from that to the over brilliant lighting systems which were torturing to the eyes and the nerves of all who had to suffer them; today we are considering the separate lighting of each individual room, and when it is possible the eye-comfort of the people who are to live in the house is studied in the building fixtures that are put in when the house is being erected. We refuse to have light glaring in our eyes in front of us or overhead. More and more we want a diffused system of lighting about us or we want the concentrated light so arranged that our eyes are protected, and there are today lighting specialists who plan the scheme of lighting entire houses so that the utmost comfort can be achieved.

It is difficult to write of the interior decoration of the house of today without going far afield in the question of home-making, because everywhere we find an increasing interest in the developing of beautiful American homes and every artist who has thought of the home and every builder who loves the home is giving increasing attention to the perfection of home-making. Our own decorating department we are intending to place at the service of the subscribers of THE CRAFTSMAN Magazine. They may write to us and have their letters answered in the magazine or if a stamped enclosed envelope is sent to us we shall be only too glad to give as much advice as is possible in a single letter. Of course in addition to this very practical service to our subscribers we are planning a department large enough to take orders for not only the furnishing and fittings of special rooms, offices, libraries, dens, country club living and porch rooms, but for planning the decoration and furnishing of the entire interior of houses and public buildings. We feel that with our furniture shops at Eastwood, our band of metal workers, the development of our fireplace furnaces, our fabric department, our rug department, we are really in a position to undertake the complete outfitting of homes in a more practical, beautiful and economical way than perhaps any one other decorator of the present time.

Not only are we fully equipped along the lines of Craftsman furniture and furnishings, but we are so situated in New York that we are in touch with all the interesting developments in interior decoration all over

the world. We are in constant communication with the makers of rugs in Ireland, Scotland and India; the newest fabric designs from Vienna and Hungary are at our disposal, we seek linens in new weaves and wonderful designs and colors from Belgium, Scotland and Ireland. Whatever is practicable, beautiful and reasonable for the modern American home we are in a position to produce for the people who come to us for help in the matter of fitting up their homes. In our Craftsman Building we are not only showing on five floors every kind of building materials that are worth while, but we are having from time to time special exhibitions of furniture not our own, all the new and beautiful American potteries, of baskets, ceramics, indeed every detail of home-making to the fittings of the dining-room table, the bed and the dresser.

In our decorating room we intend not only to show samples of materials, but to have on hand a stock of beautiful fabrics and various sorts of decorative conveniences.

In the matter of advice to our subscribers there is no limit to the interest that this department will take in any letters that come to us on the question of home-making and home furnishing. And as I have already said, we are in a position to aid people not only from our own resources but from the accumulated stock of beauty of the world.

Today, especially, this statement is significant, for during the last year or two the arts and industries of almost every civilized country have experienced a reawakening, a new enthusiasm for subtlety and brilliancy of color, a better understanding of beauty in texture and design.

We shall be only too happy to send out catalogues or any literature from this department to our subscribers on application, but naturally we would prefer to have people call and see our work and talk over any matters in which they may be interested with Mrs. Cutting, who will have charge of the department. Her headquarters will be found at the Thirty-eighth Street end of the fourth floor of The Craftsman Building, where any one interested in interior decoration will find rooms fitted up in original styles, also an interesting variety of furniture, which will be shown to the best advantage so far as background, draperies and rugs are concerned. All inquiries in regard to the fitting of homes or the purchasing of fabrics and rugs should be addressed to Mrs. Cutting, The Craftsman Building, 6 East 39th Street.

RELATION OF DANCING TO A COMMERCIAL AGE

ALS IK KAN

THE RELATION OF DANCING TO A COMMERCIAL AGE

WE are becoming an over-commercialized age, we are thinking only of business success, business efficiency; we boast that we are 100 per cent. efficient, while we are only zero emotionally. And the worst of it is we are not seeking to do business and to succeed in business because that is a good thing or because the business itself is worth establishing and of value to the race, but solely to be great business men and rich. We are getting together elaborate business machinery—telephones, typewriting machines, dictographs, counting machines. For every detail of business there has been some machine developed that would add to human power of productivity and that would produce in a given amount of time more money—not more money to be used beautifully and happily or in developing the welfare of the race, but just more money to spend, with scarcely any object in spending it.

What would have become of us, if this had gone on indefinitely? We were getting more and more machine-made not only in our effort to make money-getting easier but in commercializing all the arts. We have been putting our music (the great means of liberating the soul) into a tin can; our drama (the great opportunity for reforming the world) through moving machines; we are rapidly approaching a point where our books will not be read, but rung out of an instrument. And as the presentation of all these things will be accomplished without the slightest effort on our part, we shall in turn cease to create them, to grow through developing them, even cease to enjoy them.

Then suddenly in the midst of this money-getting, machine-made age we throw all our caution to the wind; we give up some of our business hours, we forget the fact that we must be rich to-morrow morning and begin to dance. We not only dance in the evening, but in the afternoon and in the morning. We are told that it is shocking and disastrous and immoral. And the commercial side of life says this will ruin business, our young people are not sitting in front of their machines all the while. We hear sermons against dancing and lec-

tures against it, but the craze grows and the sound of music is all over the land and young people are forgetting that they ought to think only of money and are looking at each other again and the old people are mourning that youth is past, and they too are dancing.

It is all very remarkable and would seem miraculous if one did not stop to think that after all Nature is very logical and very wise. And while she did not control the commercial age for a long time, but let it resolve itself into an enormous machine, using human energy to produce money, she has now suddenly in the most wilful humorous fashion brought about this wonderful reaction toward gaiety. And in spite of all the maxims in American copybooks and all the books on efficiency and all the machines to amuse us or to make us work we are dancing as though there were few other purposes in life. Perhaps too much, because all reactions swing too far before they strike a reasonable balance; but still from the reaction undoubtedly much will be gained that pure commercial activity was rapidly destroying. It is not as though merely the idle, thoughtless or vicious were dancing; perhaps they are, it may do them good. But what is really happening is that very young people are dancing and that middle-aged and elderly people are getting together evenings and practicing difficult steps and becoming more graceful, more interested in life and more cheerful.

It was a reaction that had to come in some form. Nature might have supplied several ways of freshening up this commercial age, but she chose dancing and dancing will continue until we have reacted sufficiently far back into gaiety and mirth and joyousness to satisfy her sense of race balance. Nature always provides her own remedy for her own difficulties. Man is frequently astonished at what she considers a remedy, but in the course of generations we discover that she makes no mistakes. It is not that Nature has objected to business activity in this nation. That too was essential.

Our early days in America were spent in finding the land for our homes and building our homes, in acquiring a government, in other words we were a nation in the processes of making itself. Then it was necessary for us to support ourselves and we became too interested in this. We found many ways of supporting ourselves more showily than any people who had ever

RELATION OF DANCING TO A COMMERCIAL AGE

lived, and more easily. Suddenly Nature said, "Enough of this, we are thinking of nothing but money, we are not gaining the right amount of good in earning our living, we are not working for the benefit of the race, the means of gaining a livelihood has been perverted." We have really ceased to understand the value of work; we labor in order to be idle, and when we have labored so long that we have the time and the money to be idle we have forgotten how to be joyous. It is impossible to live our lives forgetting that we have emotions, ignoring the wonderful thing called romance until we come to maturity and then suddenly reach out our hands for it. If men were to go through life using only one arm, never lifting the other, at middle age the unused arm would be atrophied and useless. It is just the same with our emotions. If we live only for gain, not for romance and joy and cheer then when we have enough money we find our emotions atrophied and withered. And whether we will or no Nature does not intend that we shall become an unemotional people. She knows better than we do that if once our capacity for emotion dies, our ability to create and enjoy art vanishes also, our interest in and understanding of romance will pass away with art and that life will suddenly be left without memories, without imagination. It is a serious matter for us to go on training our young men only to seek wealth, to get rich quick, our young girls only to find some easy, dexterous way to capture the young man with money; for such youth as this must bring old age without capacity for joy, age that is desolate and unproductive.

That the dance today has been able to take such a tremendous hold on the public is a matter of profound psychological interest. It is not because the dance is bad or because the dance appeals to evil instincts. Nothing with solely an evil impulse has ever in the world captured and held a nation. When an entire people are swept off their feet with interest in some overwhelming new joy it is because there is need for that expression, it is because Nature has willed the people to live through this reaction in order to strike a balance. Today our young people are largely without mental and spiritual occupation. They have needed just what the dance has brought them, otherwise they would not have accepted it. A nation adequately occupied, profoundly interested has never

accepted a fad of the moment. If in this generation we had been a people absorbed in our homes, our gardens, the development and instruction of our children, the progress of art, we should have had but little time for such a craze as the present dance has created. But on the other hand, we were a nation grown weary in its mad haste to become rich, a nation of young people almost devoid of romance, of homes without hearthstones and the fact that we have responded to the gaiety of the dance today has meant that we needed it and that it came to idle feet and frequently to empty hearts. No amusement could ever capture a nation sincerely interested in its own development, but it can absorb a melancholy commercial people and bring about a greater spirit of comradeship among those who have grown sad with their successes.

Of one thing we may be sure—that we shall have a nation in better physical condition from this dancing, we shall see about us more graceful young people with better appetites, more supple old people, less stoutness and possibly a greater enjoyment of music. I am not sure but what it will effect beneficially the question of dress. I can see plainly that it is not easy for people to dance overweighted with clothes or in fussy heavy garments, that on the other hand, after dancing warm comfortable wraps are essential, so that possibly our young people will begin to devise the sort of clothes which they like, which are suited to this merry-making and we shall not only have better bodies to clothe, but greater wisdom in clothing them.

In any case we have profoundly needed in America a greater spirit of fraternity. We not only had ceased to play cheerfully, but practically to play at all, we were overwhelmed with the burden of money. We had youth without romance, maturity without achievement and age without memories, our young people no longer thrilled in the moonlight, our old people no longer sat by the fireside. As Mr. Coningsby Dawson has recently most convincingly said in the *New York Sun*: "Young people seem afraid of romance and old people seek it vainly because they are afraid of death." We seemed as a nation to be in the midst of spiritual tragedy, and young or old we looked at each other with dull eyes, brightening only at the clink of gold. If this spirit of dancing has come upon us to lessen our greed, to freshen our interest in

BOOK REVIEWS

each other, to bring "old men and maidens, young men and children together," then let us accept from it what we can, let us help Nature to strike the balance which she is seeking.

I have been interested here at THE CRAFTSMAN in watching our little evening parties and in studying just what the dance has meant in this one environment, and I find in a single evening on our clubroom floor where we dance, bankers and painters and sculptors, business men and editors, art students and young men from their daily employment, schoolgirls and even children all dancing side by side; the elderly men largely with their elderly wives, looking younger and happier than I remember them a few years ago, lighter on their feet, chatting cheerfully between the dances, interested in what the young folks are doing, and the young folks in turn with the comradeship for their elders that has not been found in this country for a generation past.

I do not mean that perhaps there is not too much dancing, that there may be those who are not dancing in the most beautiful way, that some of the dancing may not interfere with employment that could reasonably be expected to take precedence. These details I am not considering for the moment; Nature has not considered them. I am only interested in watching this wonderful reaction of Nature's today by which she is struggling to save the nation from the atrophy of over-commercialization. I am keenly interested to see her effort to save comradeship for the older people, a fresh spirit for the mature and romance for the young. And in this widespread and profoundly necessary effort, although I may not actively coöperate, I feel myself possessing a never-ending interest.

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DOWN AMONG MEN: BY WILL LEVINGTON COMFORT

THE CRAFTSMAN has become very much interested in the stories of Mr. Will Levington Comfort not merely *as stories*, although as pure fiction, in which romance is handled with fearlessness, beauty and passion, they rank among the greatest of the day; but as a philosopher we feel that he has presented in all his works the point of view of a man who sees life very sanely, intensely, yet scientifically, who is at once an artist, a trav-

eler, a lover, and greatest of all a friend of humanity.

We have had the pleasure of presenting several of Mr. Comfort's so-called essays in the magazine. They are not really essays in the usual expression of the word at all; they are really talks abounding with life, full of feeling, keen with love of the world, profoundly sympathetic, with tenderness for the old and young, with eagerness for joy, written by a man accepting sorrow as an elemental and necessary phase of development. One of the essays relates very closely to Mr. Comfort's book "Down Among Men." This book is one of the strongest because one of the most sympathetic. There is modern warfare in it, the triumph of physical endurance, wonderful idealism of womanhood, but above all the reiterated purpose of service down among men. And *John Morning*, the hero, found it necessary in order to understand men and to be of service for them, on one hand to live and work among them and on the other hand to have his quiet hours of thought and silence in his little cabin built on the "lifted corner of a broad meadow." It is a story of tremendous heroism on both the part of the man and the woman, a story that it seems to us no other man but Mr. Comfort could have made seem real, because at the end the woman is sacrificed to the man's greater development, and yet reading and loving the book you do not resent this sacrifice any more than the woman herself did. (Published by George H. Doran Company, New York. 287 pages. Price, \$1.25 net.)

THE PRINCIPLES OF GREEK ART: BY PERCY GARDNER

THIS book is an enlargement of Mr. Gardner's "A Grammar of Greek Art," a volume which while widely read was somewhat misunderstood owing to the limitations of its title. For the "Principles of Greek Art" several of the chapters were rewritten, revised or corrected, and others were added along with twenty-five entirely new illustrations. These, as all others in the book, were not chosen merely that they might provide a pictorial text, but because they might illustrate some essential Hellenic principle.

Mr. Gardner writes with the ardent desire of one strong in the belief that a lower plane of civilization will be apt to follow should the modern educational curriculum abolish Greek studies; and that the debt

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which moderns owe to the artistic and psychological principles incorporated by the Greeks in their art is one that cannot be forgotten without disastrous results.

"The principles of Greek art and Greek literature," Mr. Gardner states, "the Greek drama and the Greek temple are built on lines embodying equally the æsthetic ideas of the race. Had ancient art been less misunderstood and held less apart from the lives of moderns there would not be so many poorly trained artists as at present nor would so many find it necessary to go to Paris and to Rome to study." (Published by the Macmillan Company, New York. Illustrated. 352 pages. Price, \$2.25.)

SUCCESS WITH HENS: BY ROBERT JOOS

TO keep hens and to have success with them are not always synonymous experiences, although according to Mr. Joos there is no reason why they should not be inseparably linked in the chicken run. But to plunge into the industry of chicken raising without due preparation, thinking thereby to "pay off a mortgage," or save money for a trip to Europe, is simply to map out the road to disappointment. In order to raise poultry successfully, work and good judgment are necessary, also patience and ambition and above all a store of accurate information concerning up-to-date methods. Much capital is not necessary, for a run can be started on a small scale capable of expansion.

These and many others are points that Mr. Joos brings to the attention of his readers; directions concerning the hatching and brooding of chickens; incubation; feeding and housing; cleanliness; increasing the egg supply; the cure of disease; and the marketing of eggs and fowls are among other phases of the industry exhaustively set forth in this volume. The text of the book is simple to follow, practical and recommends the methods pursued by the most successful poultry raisers of the country. (Published by Forbes & Company, Chicago. 234 pages. Price, \$1.00.)

THE LABYRINTH: BY PAUL HERVIEU

THE publishers, in presenting this neat little volume containing a translation of Paul Hervieu's "Le Dédale," have shown not only a desire to make its author more generally known to Americans: but

have chosen for the doing its author's masterpiece. "The Labyrinth," besides a thesis play, is a throbbing, emotional drama written in a nervous, highstrung timbre which makes it forcibly realistic. Its characters, as proclaimed by the title, become involved in a hopeless labyrinth, the result of conflicting adherence to the Roman Catholic attitude toward divorce and that of the French law. This condition of things, ever a present one among the French people, is boldly attacked by Hervieu, himself a lawyer who has striven to right many unjust aspects of the law.

Of "The Labyrinth" August Brisson has said "that never before has the stoic firmness of Mr. Hervieu's characters been lavished with such breadth of force." But then it is well known that the greatest critics, as well as the French people have been unanimous in their laudations of this play.

The present translation has flexibility and literary value and the book contains a critical introduction and survey of Mr. Hervieu's work. (Published by B. W. Huebsch, New York. 172 pages. Price, \$1.00.)

ESSAYS ON ART: BY JOHN BURNET, F.R.S.

THE publishers of the present volume after the original of Burnet's famous "Art Essays," out of print for many years, announce that it is a reprint for the special benefit of students and art lovers in general and that a primary object in its publication has been to place its valuable information within the reach of all those of moderate means.

The book is indeed a treatise on art and consists of three distinct parts: Essays on the Education of the Eye, being of importance to those who would achieve in any form of drawing, painting, art, photography; Practical Hints on Composition, comprising almost every phase of the subject, although given in limited space; and Practical Hints on Light and Shade, without an understanding of which no artist can proceed very far. These essays are illustrated by examples from the great masters, and the opinions of the best authors on the subject have been generously quoted wherever it is found that they can be utilized to strengthen the text. As a book containing concise and reliable knowledge, "Essays on Art" should prove of inestimable service. (Published by Frank V. Chambers, Phila-

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delphia. Illustrated. 100 pages. Price, \$1.00.)

SANCTUARY: A BIRD MASQUE: BY PERCY MACKAYE

THE "Bird Masque" is the first expression of a poetical play with behind it a great reform purpose. It seeks through the medium of the theater to draw Nature, specialized in this instance by bird life, nearer to the hearts and sympathies of all men. The technique of the work possesses the lyric beauty natural to Mr. Mackaye in touching the spiritual side of life, and behind each utterance lies, as has been said, the humanitarian purpose of protecting wild birds.

For those who have not been able to see the dramatization of the "Masque," as well as for those who would have it more indelibly impressed on their minds the "Sanctuary" is bound to make a strong appeal. (Published by Frederick A. Stokes Company, New York. Illustrated in color. 71 pages. Price, \$1.00 net.)

RENAISSANCE AND MODERN ART: BY WILLIAM H. GOODYEAR, M.A.

A BOOK on "Renaissance and Modern Art" must always have a vital interest, since it treats primarily of a period in history which gave birth to modern civilization and which in the broadest sense has not yet lost its influence. This particular book forms one of the "Standard Library" of the publishers. The information it contains is such as is necessary for the student or beginner. It makes note of other books on the subject by way of suggestions in reading, adding thereby greatly to the value of the text.

In make-up the volume is small, neat and convenient to handle. (Published by the Macmillan Company, New York and London. Fully illustrated. 221 pages. Price 50 cents net.)

THE HOUSE IN GOOD TASTE: BY ELSIE DE WOLFE

IN the preface of her book entitled "The House in Good Taste" Miss de Wolfe says: "I know of nothing more significant than the awakening of men and women throughout our country to the desire to improve their houses. Call it what you will—awakening, development, American Renaissance—it is a most startling and promising condition of affairs."

On this subject Miss de Wolfe is in a position to speak with authority, since in the profession of interior decorator she has made a greater success than almost any other woman. Her taste is of a specialized sort and has its own vogue. Furthermore it is a taste that encompasses the possibilities of small town apartments, simple suburban houses, as well as the palaces of the ultra-luxurious.

Simplicity in decoration, appropriateness and freedom from overcrowding are the motifs of this book. Also the thought is prominent that any house can be in good taste provided the desire is in the mind of its owner.

In make-up Miss de Wolfe's book is particularly attractive, the numerous photographs showing interiors of many of the most notable rooms in the country. They, like the text, are rich in suggestions for all those interested in house decoration. (Published by The Century Company, New York. Illustrated. Pages 322. Price \$2.50 net.)

CONSTRUCTIVE TEXT-BOOK OF PRACTICAL MATHEMATICS: BY HORACE WILMER MARSH

VOLUME one, part two, of this book treats of technical algebra. Of its aim the author relates: "It is to make the student proficient in the fundamental algebraic processes and in their application to the numerous computations in technical industries." The advancement of ideals is besides accentuated in this volume: knowledge is replaced by development; executive ability by theory; freedom by illustration; competition, marks, prizes, by love for the subject.

In connection with practical mathematics Mr. Marsh is well known and has treated his subject with authority. Naturally the book will find its best service in schools and colleges and in evening and apprentice classes. (Published by John Wiley & Sons, New York and London. 428 pages. Price, \$2.00.)

ARCHITECTURE AND THE ALLIED ARTS: BY ALFRED N. BROOKS

BOOKS on "Architecture and the Allied Arts" are, it may be argued from the many that have recently been published, increasing greatly in popularity. The present volume, while in no sense of

the word a text-book, should prove for all students and lay readers on the subject a most helpful and illuminating guide. It supplies facts, even the essentials of what is known about Greek, Roman, Byzantine, Romanesque and Gothic architecture, doing so besides in a non-technical and informal way which affords pleasure as well as an insight into much well-arranged knowledge.

As Professor of Fine Arts in the University of Indiana, Mr. Brooks writes with authority and with an earnestness adding greatly to the natural charm of the subject. The many illustrations of renowned sculptures and details of architecture present with the text a volume harmonious and striking in appearance. (Published by Bobbs, Merrill Company, Indianapolis. Fully illustrated. 257 pages. Price, \$3.50.)

**MODERN TECHNICAL DRAWING:
BY GEORGE ELLIS**

A MORE useful or practical book or one more easy to follow than the present volume entitled "Modern Technical Drawing" has rarely been issued on this subject. In fact, the part of the book which deals with the "setting out" of work, that is the planning and description of work for the use of the artisan in the shop is treated with a comprehension not hitherto attempted. The numerous examples throughout the book and the many illustrations should also aid many to study carefully and to reach a certain degree of proficiency even without further assistance from outside instruction.

Technical Drawing, Draughtsmen's Work, Drawing Instruments, Orthographic, Isometric and Oblique Projection, Practical Perspective, Free-hand Drawing, Practical Geometry and Workshop Drawings are the titles of the chapters herein respectively treated. (Published by D. Van Nostrand Company, New York. Illustrated. 200 pages. Price, \$2.00.)

**PERSONAL RECOLLECTIONS OF
VINCENT VAN GOGH: BY ELIZABETH
DU QUESNE VAN GOGH**

TO have passed in review before the mental vision the striking facts and incidents of any life is interesting, essentially so when a life is so strangely apart and individual as that of Vincent Van Gogh. By means of this volume of personal recollections one gains an insight

into the striving, big spirit of this man able to conceive works of great individuality and yet which in his day were not comprehensible to ordinary minds.

Van Gogh must ever be known as a unique colorist. He used the impressionist idea of broken color to give light effect and did what had then never been done before, drew in color, producing through this means both light and form.

He did not, however, live to carry to completion the conceptions which he held most passionately. In his day few had the wish to look along the path that he blazed into the future of art. But as is so often the tragedy of genius, his followers of today are eager to crane their necks backward and to pick up every incident of his life and his methods of work. Along this path the present volume is an inestimable guide. (Published by Houghton, Mifflin & Company, Boston and New York. Illustrated. 58 pages. Price, \$1.75 net.)

**GENERAL WILLIAM BOOTH EN-
TERS INTO HEAVEN AND OTHER
POEMS: BY NICHOLAS VACHEL
LINDSAY**

THE poems of Nicholas Vachel Lindsay grouped in this volume are for the most part new to American readers. Their range of subject is wide, many being unusually spontaneous in their appeal for beauty and truth. With the desire furthermore for the return of poetry into the life of everyday, these poems, even those not exactly uniform in excellence, should be warmly welcomed by all who feel an interest in the advancement of this art. (Published by Mitchell Kennerley, New York. 119 pages. Price, \$1.25 net.)

**THE CUBIES: BY MARY MILLS
LYALL AND EARL HARVEY LYALL**

"THE CUBIES" is an amusing little book of verses and color illustrations composed in the spirit of humorous satire and fun to which much of this so-called reformation movement in art has been subjected. The people depicted throughout these pages are, it is to be supposed, somewhat of a reversion to primitive types, even of Cubies; and the text of the book is arranged after the manner of primers in which children learn their alphabet. (Published by G. P. Putnam's Sons, New York. Illustrated in color. 60 pages. Price, \$1.00 net.)

