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*See Page 7.*

HEROIC BRONZE GROUP FOR THE NORTH CAROLINA  
WOMEN OF THE CONFEDERACY MONUMENT, ERECTED  
AT RALEIGH, N. C.: AUGUSTUS LUKEMAN, SCULPTOR.

# THE CRAFTSMAN

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MARY FANTON ROBERTS, Managing Editor

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Contents for April, 1914

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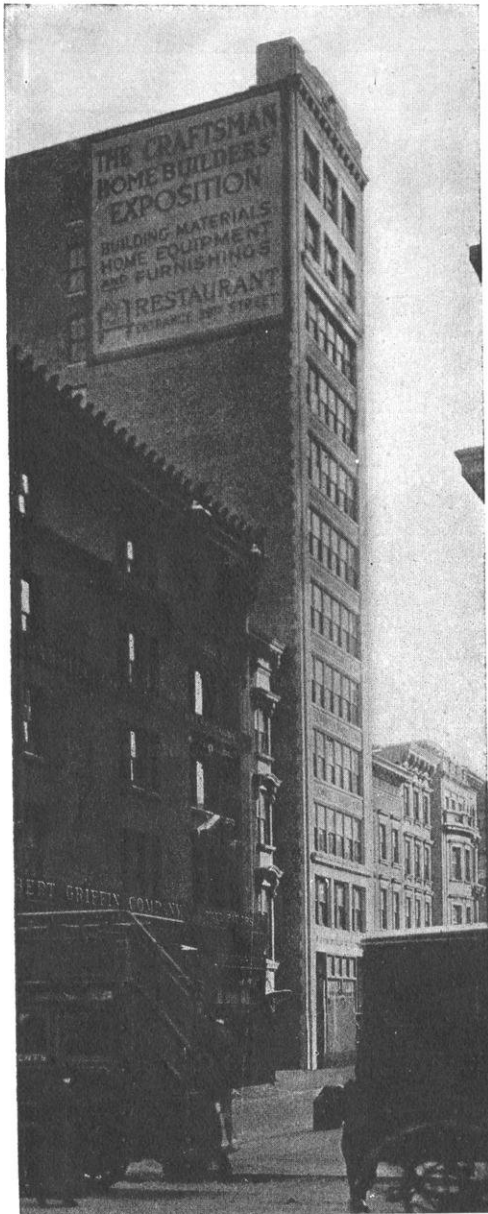
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View of The Craftsman Building,  
38th Street Entrance, from Fifth Avenue.

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 page 7a. 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 are given on building and decorating. The Craftsman Restaurant on the top floor caters to the comfort and refreshment of visitors to the Building and has already become known as one of the show-places of New York.

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THE  
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The display of furniture, rugs and draperies on the first four floors is full of inspiration for the home-lover who is seeking to furnish a home in good taste.

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# THE CRAFTSMAN



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VOLUME XXVI APRIL, 1914 NUMBER 1

## THE INTENSIVE CULTIVATION OF HUMANITY THROUGH WORK: BY WILL LEVINGTON COMFORT



ORK and life to me mean the same thing. Through work, in my case, a transfer of consciousness was finally made from animalism to a certain manhood. This is the most important transaction in the world. Our hereditary foes are those priests and formalists who continue to separate a man's work from his religion. A working idea of God comes to the man who has found his work. The splendid discovery follows that his work is the best expression of God.

All education that does not first aim to find the student's life-work for him is vain, often demoralizing; because, if the student's individual force is little developed, he sinks deeper into the herd, under the leveling of the classroom.

There are no men or women alive, of too deep visioning, or of too lustrous a humanity, for the task of showing boys and girls their work. No other art answers so beautifully. This is the intensive cultivation of the human spirit. This is world-parenthood, the divine profession.

I would have my country call upon every man who shows vision and fineness in any work to serve for an hour or two each day among the schools of his neighborhood, telling each child the mysteries of *his* daily task—and watching for his own among them.

All restlessness, all misery, all crime, are the result of the betrayal of one's inner life. One's work is not being done. You would not see the hordes rushing to pluck fruits from a wheel, nor this national madness for buying cheap and selling dear—if as a race we were lifted into our own work.

The value of each man is that he has no duplicate. The development of his intrinsic effectiveness on the constructive side is the one important thing for him to begin. A man is at his best when he is at his work; his soul breathes then, if it breathes at all. Of course, the lower the evolution of a man, the harder it is to find a task for him to distinguish; but here is the opportunity for all of us to be more eager and tender.

## INTENSIVE CULTIVATION OF HUMANITY

When I wrote to Washington asking how to plant asparagus, and found the answer; when I asked about field stones and had the output of the Smithsonian Institute turned over to me—my throat choked; something sang all around; the years I had hated, put on strange brightenings. I had written Home for guidance. Our national Father had answered. Full, eager and honest, the answer came—the work of specialists that had moved on silently for years. I saw the brotherhood of the race in that—for that can only come to be in a Fatherland.

So God, the Father, answers when we do our work well. His revelations rain down, according to our receptivity. All our struggle and training is toward this receptivity. We must master the body first; then the brain—after that, we receive. Thus, you see how work and religion are one; how all our years of training, in the thrall of perfecting our task, is but a mastering of body and brain; how it runs parallel to the austerities of the religionist who inflicts tortures upon his body to conquer it, and the terrors of concentration upon his brain to keep it silent, in order to hear the soul's voice.

**A**LL pure preparation for expression in the work we love integrates immortality. All the tests and temptations of the world are offered merely for us to master them. All evolution from the rock, through lichen, limpet, lizard, through the rising spines to manhood, and through man's living soul, to prophecy and divinity—is but perfection of our receptivity to the revelation of God. We refine to higher and higher vibrations, each revelation which we reach changing the world through our expression of it.

The roof of earth is the floor of heaven. The upper node of human receptivity touches the lower plane of spiritual revelation—and the result is a memorable human utterance. The orbit of the satellite has intersected the orbit of its primary. All dimensions of evolution are reached in this way: the highest plant becomes the lowest animal. The first resulting flashes of contact are only suggestions of the steady flame to come. The highest expressions of human genius in the past are but suggestions of that which is to be the steady consciousness of the world-men of the future.

I can hardly wait to tell you only of such things; they break out from this narrative of sordid affairs, from the slow grind of the years; yet it was this grinding that gave me surface to receive certain realizations; and it is the years that will en flesh them for other men, as no formal essay could do. I do not want to give you visions, rather blood and bone to move among men—the spirit shining through.



## INTENSIVE CULTIVATION OF HUMANITY

Give a man his work and you may watch at your leisure the clean-up of his morals and manners. Those who are best loved by the angels, receive not thrones, but a task. I would rather have the curse of Cain than the temperament to choose a work because it is easy.

Real work becomes easy only when the man has perfected his instrument, the body and brain; because this instrument is temporal, it has a height and limitation to reach. There is a year in which the sutures close. That man is a master who has fulfilled his possibilities, whether tile-trencher, stone-mason, writer or carpenter hammering periods with nails. Real manhood makes lowly gifts significant; the work of such a man softens and finishes him, renders him plastic to finer forces.

No good work is easy. The apprenticeship, the refinement of body and brain, is a novitiate for the higher life, the purer receptivity, and this is the time of strain and fatigue, with breaks here and there in the cohering line. According to the force of the spiritual drive on the instrument may be measured the suffering of the flesh to conform, and as well may be estimated, the final quality of the life attainment.

The achievement of mastery brings with it the best period of a human life. After the stress, the relaxation. In its very nature this relaxation is essential, for the pure receptivity can only come when the tensivity of the fight is done. If your horse is trained you do not need to picket him and watch lest he hang himself. Your body has learned obedience; you may forget it in the trance of work. Indeed, the body becomes automatic and healthy only when it permits you to forget it, for that is the nature of its servitude to the soul. Having mastered the brain, you may turn it free. All its equipment will come to call. . . . You lie in the desert, looking at the majestic stars, Polaris at your head, your arms stretched out to Vega and Capella, your eyes lost in the strong tender light of Arcturus—your animals at peace about you in clean pastures. They have earned their freedom because they have learned your voice.

. . . The best period of a man's life; days of safety and content; long hours in the pure trance of work; ambition has ceased to burn, doubt is ended, the finished forces turn *outward* in service. According to the measure of the giving is the replenishment in vitality. The pure trance of work, the different reservoirs of power opening so softly; the instrument in pure listening—long forenoons passing without a single instant of self-consciousness, desire, enviousness, without even awareness of the body!

## INTENSIVE CULTIVATION OF HUMANITY

**A** MAN must rise above the self to utter for the world, must rise above the brain, if he is to be the instrument of the forces which drive the world. In the same way that one's vanities and one's emotions throw out the purpose of a production, so does the brain with what it knows and what it hears and reads. The brain's uppermost thought is an obstruction that invariably breaks the line of the still higher instrumentation. The brain's business is to receive. This is the old law for the attainment of the higher life—the yielding, the submission of self; the Thy Will Be Done of matter to spirit.

This is a turning to the very source of life—as Mother Earth turns her fields to the sun.

Every law that makes for man's finer workmanship makes for his higher life. The mastery of self prepares man to make his answer to the world for his being. The man who has mastered himself is one with all. Castor and Pollux tell him immortal love stories; all is marvelous and lovely from the plant to the planet; because man is a lover when he has mastered himself. All the folded treasures and open highways of the mind; its multitude of experiences and unreckonable possessions—are given over to the creative and universal force—the same force that is lustrous in the lily, incandescent in the suns, memorable in human heroism, immortal in man's love for his fellowman.

This force alone holds the workman true through his task. He, first of all, feels the uplift; he, first of all, is cleansed by the power of the superb life-force passing through him. . . . This *is* rhythm; this *is* the cohering line; this is being the One. But there are no two instruments alike, since we have come up by different roads from the rock; and though we achieve the very sanctity of self-command, our inimitable hall-mark is wrought in the fabric of our task.

I would have been dead long since, and detestable in every detail before the passing, but for the blessedness of work. I have emerged from hideous dissipation—shaking, puerile, as ripe seemingly for the merciful bullet as the insect-tortured beast loose in the field to die. Again and again have I been so—yet by God's good plan—I have *found myself* once more here, at the machine, as now. I have felt my own body resume life, its wastes and poisons relaxing their death-hold, answering the movements which mean life. I have sensed the devils leaving my brain and prevented their return—through this godly guardian, work. Every utterance worth the making from this instrument has done more for me than it could possibly do for another. I love my work. As servant of it I am here, on my way, and all is well.

# THE MONUMENT TO THE WOMEN OF THE CONFEDERACY: BY MARGARET WIDDEMER

*(The Woman Speaks.)*

**T**HIS is the sword he swung  
On the day he died:  
These are the fields he won,  
While I prayed, his bride,  
“God, what is wrong or right?  
Keep him safe in fight!”

God keeps him safely still:  
Not his lot to mourn  
Over the ravaged lands  
And the fair South torn:  
Calm by his sunken grave  
Do the crossed flags wave.

Mine was the longer strife;  
When his wars were through,  
Son that he loved, to live  
As he died, for you;  
Still to tread on, nor yield  
On the stricken field.

Oh, by the long-drawn toil,  
By the cruel days  
When I bought this for you  
As the woman pays—  
Terror and work and tears,  
And the lonely years.

You, that were scarcely born  
When the gray troops trod  
Firm through the smiling land  
On their way to God,  
Yours is the sword today—  
Not to strike or slay!

Take the sword back to you,  
South my hands have made!  
Sword now and plowshare too,  
Power unafraid,  
Peace, strength my work has won  
For my land, my son!



# BLOSSOMING FRUIT TREES AS DECORATIVE FEATURES OF OUR LANDSCAPE: BY ALICE LOUNSBERRY



WHEN Nature blooms, her children smile, for her radiance reaches far and her beauty is undeniable. The lesson she sings is one of universal joy, a pæan of cheer to the human heart. Year after year, she repeats her miracle. The oldest, most weather-beaten tree renews in the springtime its youth, its blush becoming fair as that of the youngest maiden. Side by side it may

stand with a more perfect tree, but when the first tremor of spring passes over it, it thrills with the same eagerness to express itself as is shown by its young neighbor, vibrant from root to tip with throbbing fresh sap. This instinct to express, to bear and to mature is shown by the outpouring of blossoms, blossoms in myriads, blossoms by the thousands; for every plant that lives bears some sort of flower.

Among this world of blooming things, none is more beautiful than the fruit trees known to almost every country dweller. Children love the old apple tree when it sends out its pink and white, faintly sweet blossoms, growing in delicate clusters; and every observer of Nature notes its doings as a landmark in the year. It matters not in what section of the country it grows, whether by a homestead stately or plain; to the members of that home, it stands as an individual of recognized ways and habits, an old friend whispering in blossoms the promise of fruit.

“The world in blossom time

Is a world grown young again,  
With a maiden’s flush and a maiden’s smile  
And a song for the hearts of men.”

But although the season when the fruit trees appear on the landscape, like great bouquets, is hailed by all, few are aware of the subtle difference that exists between the blooms. The blossoms of the apple tree are white tipped with pink, deep red in the bud; those of the pear are pure white, delicate in texture and suggest, when they fall, a belated snow storm. Both of these trees blossom at the same time that the leaves unfold. Again the bloom of the peach is very pink, giving to the atmosphere a soft pastel-like glow, and the flowers of the cherry, in many varieties, are snow-white.

The blossoms of some fruit trees, such as the apple, are made up of five rounded petals, as delicately formed as those of a wild rose; but of other fruit trees, notably the quince, the petals are somewhat pointed, appearing angular in many positions. To watch the unfolding blossoms of the fruit trees is one of the season’s pleasures, appearing as they do one after another in a long fêtelike succession.

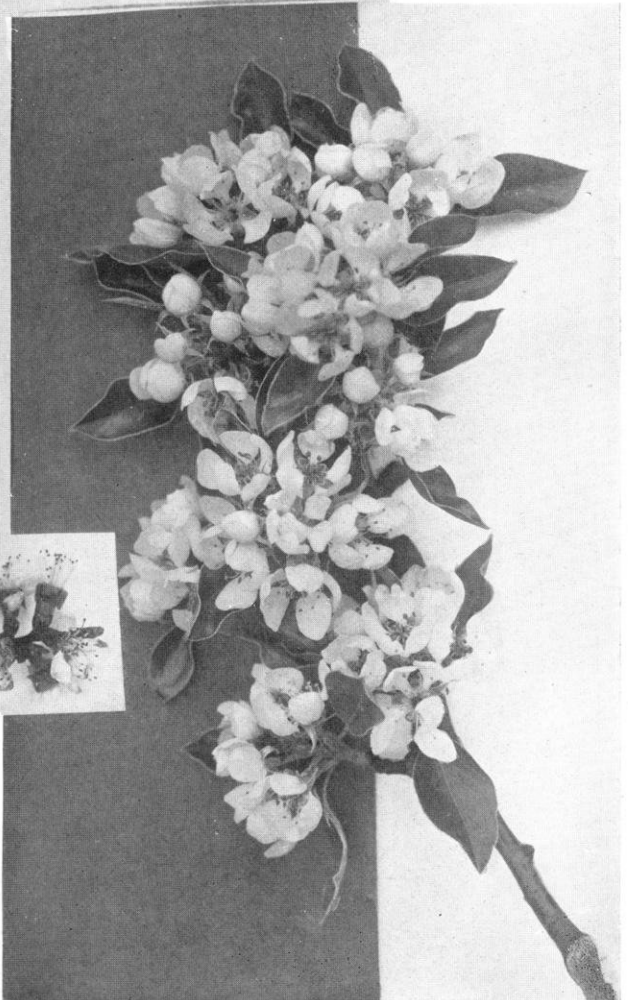


*Photograph by Nathan R. Graves.*

THE JAPANESE CRAB TREE, A RECENT INTRODUCTION INTO MANY AMERICAN GARDENS, WHERE ITS BLOOM IS RELIED ON FOR DECORATIVE EFFECT.

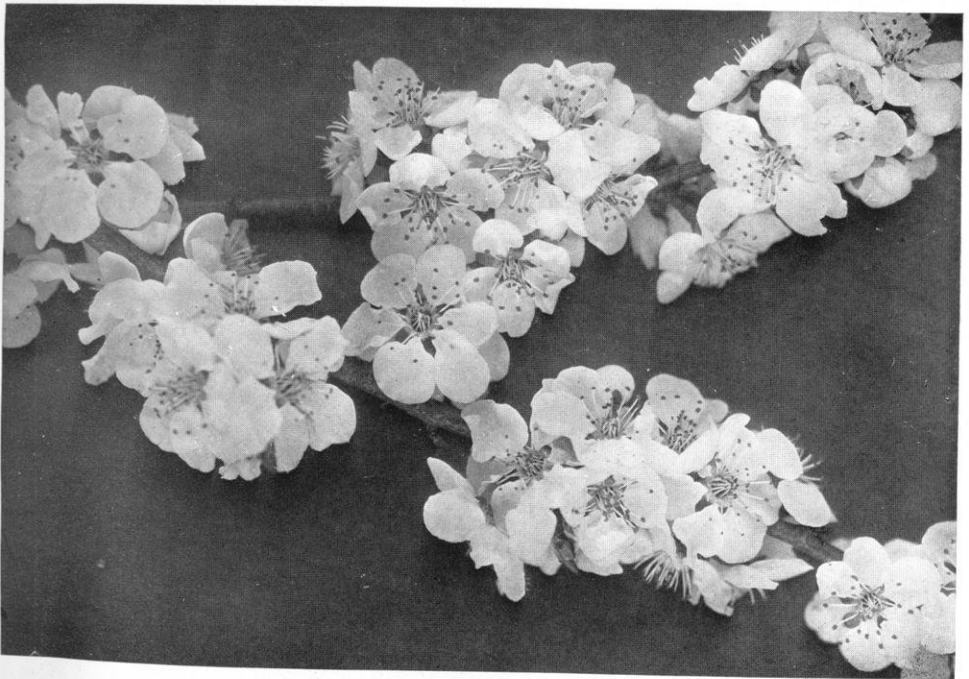


AT THE LEFT IS A BRANCH OF THE APRICOT IN FULL BLOOM, WHEN IT APPEARS AS AN EXQUISITE ADDITION TO NATURE'S GARDEN: THE SHADE WHICH ITS FOLIAGE OFFERS IS ALSO A PLEASANT CONTRIBUTION TO THE GARDEN'S CHARM.



PEAR BLOSSOMS WHICH UNFOLD AT THE SAME TIME AS THE LEAVES OF THE TREES AND WHICH ARE WITHOUT ANY HINT OF PINK, THEIR COLOR BEING A PURE, MORE IVORY WHITE THAN THAT OF ALMOST ANY OTHER FRUIT TREE BLOSSOMS, EFFECTIVE AS LAWN DECORATIONS OR FOR ORNAMENTING LONG AVENUES.

*Photographs by Nathan R. Graves.*



*Photographs by Nathan R. Graves.*

PEAR TREE BLOSSOMS NOTABLE FOR THEIR SIZE AND THE ABUNDANCE WITH WHICH THEY ARE PRODUCED ON A BRANCH ALREADY IN LEAF.

PLUM TREE BLOSSOMS COVERING THE TWIGS OF THE TREE AND OCCURRING SO EARLY THAT THE FOLIAGE HAS NOT YET BURST ITS SCALES: ONE OF THE MOST DECORATIVE OF FRUIT FLOWERS.

*Photographs  
by Nathan  
R. Graves.*



THE FLOWERING CHERRY WHICH IS AN INSTANCE OF A FRUIT TREE THAT HAS BEEN MORE CULTIVATED FOR ITS BLOOM THAN FOR ITS FRUIT: THE BLOSSOMS HAVE MANY PETALS AND HAVE THEREFORE LOST THE ETHEREAL CHARM THAT IS SO CLOSELY ASSOCIATED WITH TREE BLOOM: BUT TAKEN EN MASSE THIS BLOOM FORMS AN ELECTRIFYING SIGHT IN EARLY SPRING WHEN OPALESCENT TINTS HAVE REPLACED THE MORE MONOTONOUS COLORS OF WINTER.

QUINCE TREE BLOSSOMS SHOWING A DAINTESS OF OUTLINE AND TEXTURE IDENTICAL WITH THAT OF A FEW OF THE EARLY WILD FLOWERS: THE BEAUTY OF THIS BLOOM AS WELL AS THE PRACTICAL WORTH OF THE FRUIT IT FORETELLS IS A STRONG ARGUMENT IN FAVOR OF THE REINTRODUCTION OF QUINCE TREES INTO THE HOME GARDEN.





## “THE WORLD IN BLOSSOM TIME”

Taking into consideration the possibilities of fruit blossoms for decorative purposes, it would seem that in America we do not avail ourselves of all the beauty from this source within our reach. In Japan, peach blossoms are the inspiration of one of the great annual carnivals. This is because the Japanese, finding an ideal of beauty typified in the peach blossom, plant the trees with the thought of their bloom and the decorative effects that can be gained with it. In this country, on the contrary, a fruit tree is planted, in the greater number of cases, simply because of its fruit, although it is happily true that the rounded out thought of combining blossom loveliness with profitable fruit bearing is at present put into effect by an increasing number of people.

**I**N the old gardens of England, vegetables and fruit trees made up the planting; and in such wise were they laid out that these gardens had a restful charm that time has but accentuated. As civilization advanced, and riches increased, such plants as irises and narcissi began to be imported from Africa and southern France, and it was then that the great John Parkinson felt the necessity of imploring the English people not to be carried away with the vain beauty of flowers producing no profitable fruit. “Forget not,” he said, “that the vegetable is good for the body as well as for the soul, while the plant that bears only a flower is good for naught else but to pamper the vanity of the foolish and idle.”

Further, John Parkinson cautioned, most strenuously, against the use of frivolous plants bearing mere flowers in the garden, and urged that they should be kept in borders and far-away places whenever their introduction was deemed necessary.

Since his day, gardens and grounds have come to consider beauty, and beauty alone, to a lavish extent undreamed of in former times. Plants and shrubs have been imported from Japan, in such quantities, and have taken with such avidity to the climate of the New World, that in many gardens of America, the native plants now represent the rarities. The wildest extravagances are found in the planting of our gardens.

In view of this extreme, reached by much planting in this country, the time seems ripe for the selection of various fruit trees, beautiful in bloom, and beautiful in fruit, and which, in the garden, stand for the useful as well as the purely decorative.

None will deny the loveliness of the cherry tree bloom and the marvelous effect that it has on the landscape, yet as ornamental trees, the cherries are seldom planted in America, and their situations are not chosen with thought of decorative results. In Europe, how-

## “THE WORLD IN BLOSSOM TIME”

ever, they are regarded by many as unsurpassed for avenue trees, being generally free from pests and growing symmetrically. Splendid roads are there maintained entirely through the sale of the fruit gathered from cherry trees planted along their sides; and in blossom time visitors travel far to refresh themselves with the inspiration afforded by these avenues roofed with flowers.

In America, the cherry will grow wherever the apple succeeds. For the home grounds no fruit tree is more advantageous. In the early season it gives a glow of bloom to localities often lacking in flowers, and its later fruit makes it infinitely more profitable to the home-builder than the ornamental shrubs so generally planted.

**I**N the early days of American garden-making, the quince tree held a prominent place. It did not grow over large, and the housewife delighted in its fruit for the making of preserves. Then insects attacked it, and without seeking a cure it was widely replaced by the flowering shrubs beginning to increase in favor. Today, the quince tree, unless grown commercially, is seldom seen, yet its bloom is very lovely, and about the boundaries of a flower or vegetable garden it is one of the most pleasing trees. Its care is better understood than formerly, when, through lack of proper pruning, it became weakened in its growth and fell a prey to insects and disease. It is now usually trimmed back each year to a low-headed, standard form, somewhat the same as that of a peach tree. Treated in this way, it develops symmetrically and has real ornamental value besides a very practical worth.

American gardens have gained greatly by the introduction of dwarf fruit trees, with their combined decoration and usefulness. Their bloom is equally beautiful, more ethereal in quality than that of many flowering shrubs, and after it is passed there is still the prospect of the fruit offering another period of beauty.

The dwarf pear is grown on a quince root. Its body is stocky and it remains ever a dwarf, coming into bloom and bearing much sooner than when left to develop naturally.

Dwarf apples and dwarf cherry trees have equal advantages as ornamental shrubs wherever in the garden strong accents are required, for when in bloom, they appear like great snowballs upheld to a height nearly approaching that of the garden visitors.

Many of the newer gardens, especially those planted on the lines of old Colonial ones, have a little place set apart for the introduction of dwarf fruit trees. It has been found that they are as satisfactory as ornamental deciduous shrubs and that their shapes, through pruning, can be as well controlled.

## “THE WORLD IN BLOSSOM TIME”

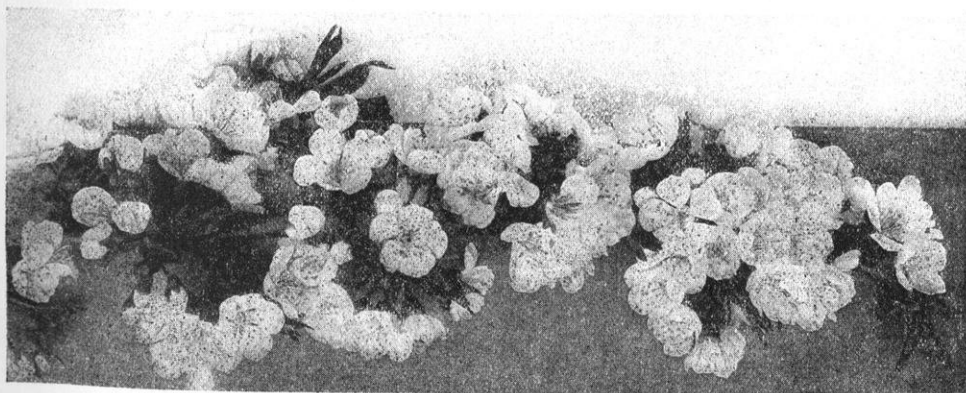
The dwarf apples, grafted on Paradise stock, never attain a large size, and three years after their planting they are so covered with blossoms that a good crop of fruit is foretold. These trees, besides, are so fine in outline that they can be used to offset even formal types of planting. Five or six feet apart is a sufficient distance to set them; a fact which, alone, makes them possible in many places where the ordinary apple tree would be entirely out of place.

**A**PRICOT blossoms are likewise lovely, appearing early in the season. Their fruit ripens after cherries and before that of either peach or plum trees. Moreover, the apricot trees are distinctive in foliage, which is broad, almost circular in outline, and thus capable of producing a more dense, compact shade than can ever be expected from an ornamental shrub.

Then there are plum trees, of which many varieties exist, also hybrids suitable to every locality in the Union. They are attractive in bloom and less exacting in their habits than most other fruit trees. They will grow in backyards, often under adverse conditions, although responding eagerly to proper care. No trees are better in the remote corners of the garden than varieties of plums.

The great eagerness displayed by Americans today for abundance and bloom in their gardens has resulted more or less in a wild medley of color, and flowers so crowded together that the individuality of the plant is completely lost. Mass effects are sought which, without doubt, arouse a certain thrilling wonder, claiming at once the attention.

The move, therefore, toward planting fruit trees for blossom effect, as well as for their fruit, can well be regarded as a step toward correcting much that is useless in the flower garden, and in leading to the consideration of combined beauty and use.





# THE LINCOLN MEMORIAL: THE MAN AND THE MONUMENT



WHAT should a great man's monument mean to the world? Is a statue possessing photographic resemblance enough? Must we associate a prophet with his times by the cut of his marble coat? Shall we render immortal a detail of fashion and imagine that we have depicted the soul of a hero?

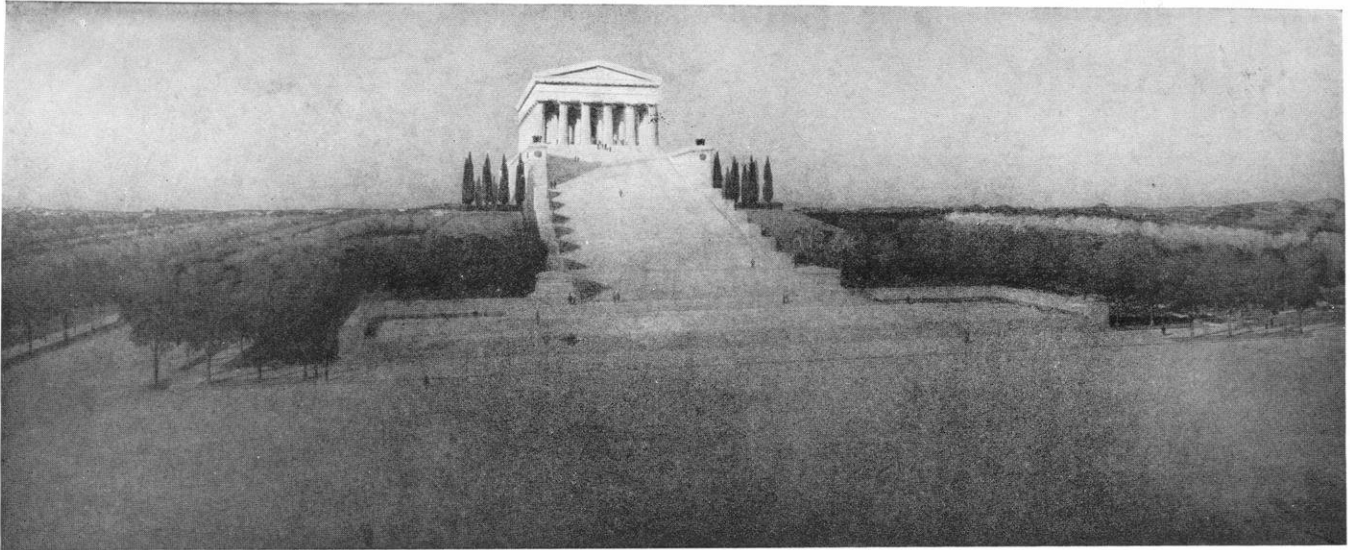
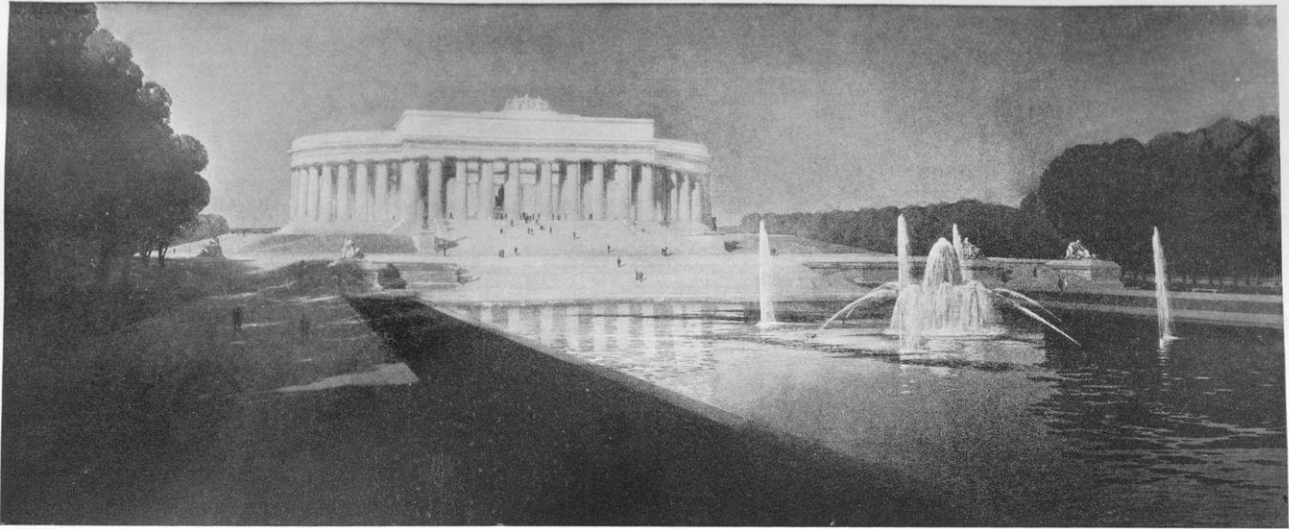
In all ages and countries monuments to great men have been subjected to most depressing and uninspiring influences. Often they are born in a moment of exaltation from which a nation swiftly reacts, or a tribute to real achievement is drowned in a slough of sentimentality. And worse than all, America—perhaps other nations too—has in late years all too often made her monument a memento of a political administration rather than a halo to catch the light of glorious deeds. Public art is indeed lost when it is doled out as patronage from the saloon and the lobby.

To avoid the meaningless memorial, posterity has sometimes sought to hold the memory of great deeds by creating opportunity for other and repeated good works, and thus a man's effort for humanity is made immortal in schools and hospitals, parks and playgrounds, in museums, in music homes; or individuals whose existence have been enriched in contemplating the life of some great humanitarian have renewed his gifts to the world in tributes of poetry, song, story and sculpture.

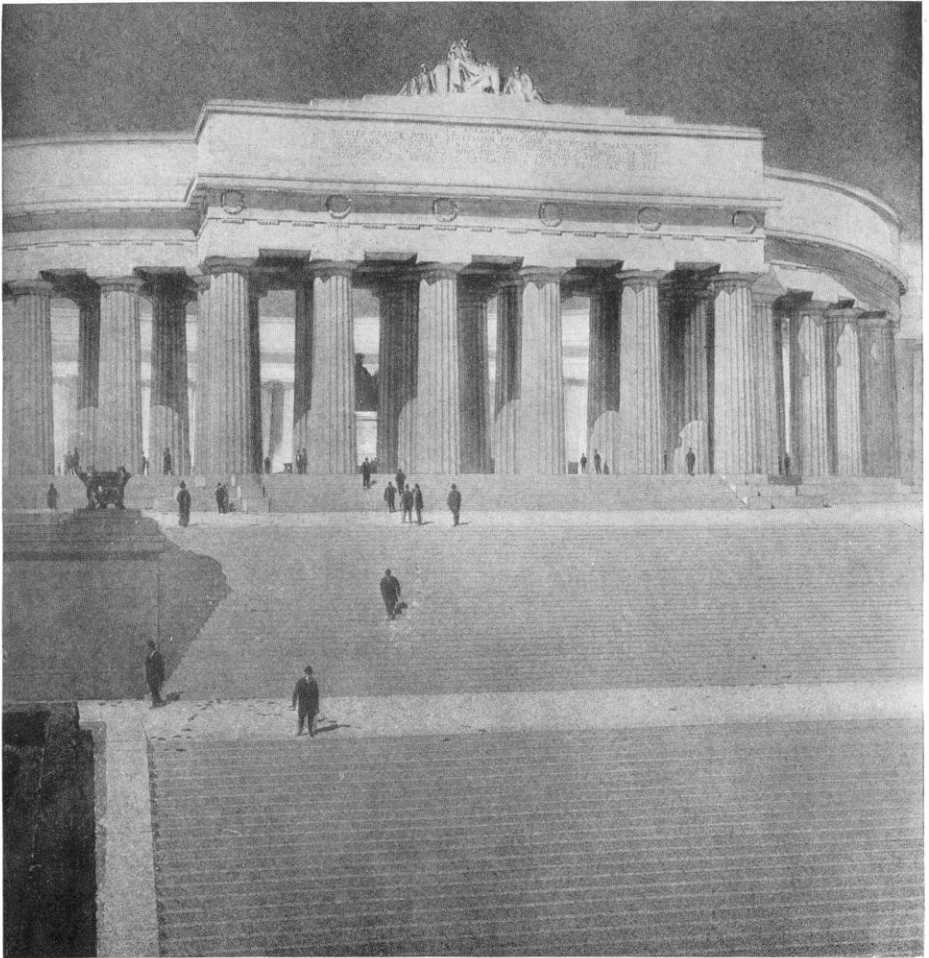
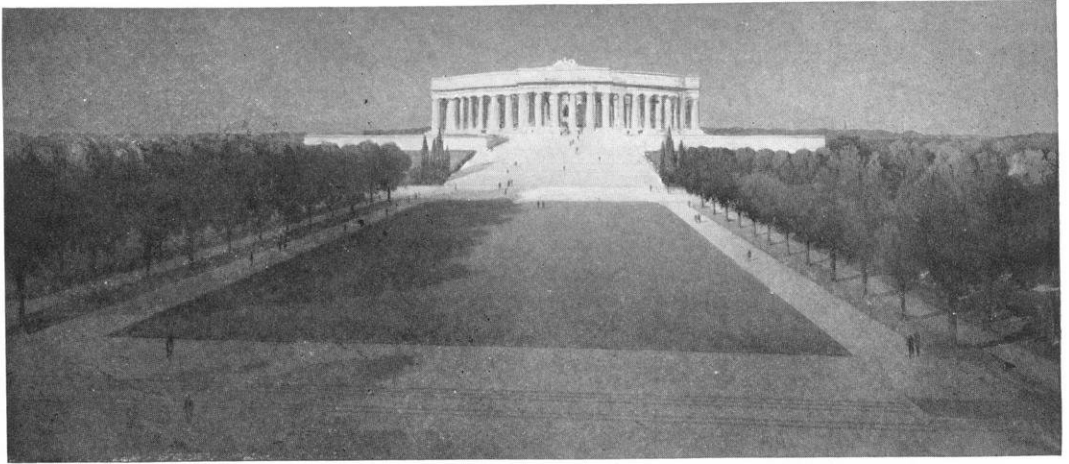
Since the beginning of the world, greatness has held the power to thrill and stimulate those who have recognized it—this is a part of the hero's gift to the world—in fact, a greater part than his deeds if one reckons by spiritual achievement. But this response to a man's greatness is unconscious; it is his inevitable spiritual progeny, his rebirth, and does not take the place of the material public monument which the eager, loving heart of man yearns to establish as a symbol of his gratitude. Such a monument must consequently seek to render immortal in some permanent form the acts in a man's life that have lifted him up to the plane of heroism.

What can we do to infuse such a monument with the memory of a man's soul? How can we plan, build and carve until a mere structure thrills and inspires, recreating in the living the splendid impulses of the dead? And if we cannot design and produce such a structure, have we a right to attempt monuments to the men who have led our nation in her greatest battles for the right?

Today in Washington we are planning a memorial to our Greatest Citizen, to the man we think of with pride, tenderness, gladness, heart-break, who lifts our spirits to the sky, brings our knees to



TWO DESIGNS FOR THE LINCOLN MEMORIAL IN WASHINGTON, MADE BY JOHN RUSSELL POPE AT THE REQUEST OF PRESIDENT TAFT.



GENERAL VIEW AND DETAIL OF MR. POPE'S  
LINCOLN MEMORIAL DESIGN FOR THE  
SOLDIERS' HOME SITE IN WASHINGTON.

## THE MAN AND THE MONUMENT

the ground. The nation wants a concrete memorial to Lincoln. What shall it be? He has already received his full share of songs, poems, statues, stories. He is today the most revered of our best-beloved dead. But we want to say so again to the world. We want to crown some hilltop with our praise. We want a hymn in stone, dedicated to him, that will be as imperishable as the aftermath of his goodness.

Many suggestions have been made for this memorial, and not a few designs have been executed. The Art Commission of Washington, which was appointed in nineteen hundred and two to replan the whole city, included as a detail of its scheme the building of a monument to Lincoln. Mr. Henry Bacon was asked to undertake this commission, to make plans and designs to submit to the city. Later on President Taft specially appointed Mr. John Russell Pope also to draw up designs for different sites in Washington which had been suggested as most desirable for the monument.

Although from the beginning there has been very little hope of these dream-designs of Mr. Pope's materializing into permanent monuments, his work being done tentatively, as a suggestion for the Commission, nevertheless so whole-heartedly did this artist embrace his task, so splendidly has he poured out his rich imagination into designs that hold the real spirit of Lincoln for the world, and so supremely has he overcome the difficulty of materializing the memory of spirituality, that his group of sketches for the three different sites in Washington have already created a sensation. They are being exhibited in the Architectural League in New York at present, and will be shown in various cities in the United States later on. In the spring they will go to London and then to Paris. In fact, the architectural world has accepted Mr. Pope's monument to Lincoln, whether Washington does or not. It is no small tribute to the man, that mere drawings of a memorial which may never be built, which may never become a permanent tribute to the artist, have nevertheless reached and thrilled the artist world.

Mr. Pope has not only developed the actual structures with inspiration, beauty and power, but he has so placed the buildings in relation to the surrounding landscape that the very countryside seems to lead up to pillars of the temples. In the original drawings seen at the Architectural League, these remarkable buildings had almost the quality of life itself. They stirred the imagination and touched the spirit in a fashion which we have grown to expect only from the living thing.

Few testimonies to greatness have ever so widely touched two continents as this little group of rather simple color sketches, sug-



## APRIL

gesting to the world one man's love and admiration for Lincoln. It is not easy to say just wherein lies the overwhelming quality of Mr. Pope's work, for he has designed three different temples adapted to crown three important sites in Washington—the Potomac Park site, the Soldiers' Home site and the Wonder Hill site. The construction suggested in the drawings is quite different for each of these buildings. The approaches also vary, and yet the consciousness of some vast, splendid spiritual achievement is inevitable and ineffable in each design. They seem monuments to the sun or to the creation of the world rather than merely to the sublime goodness of one individual. But after all is not the purpose that would erect a monument to the sun exactly the impulse that would create such memorials as these to a man whose whole life was suffused with the golden quality of supreme devotion to the right?

THE CRAFTSMAN has not had an opportunity of seeing any other drawings for this memorial, so that in the praise given to Mr. Pope's work no invidious distinction is being made. We are only expressing frankly, as is always the pleasure of this magazine, our appreciation of one man's achievement. And whether these monuments are built or whether these fair dreams of architecture remain mere sketches, the artistic world is richer for Mr. Pope's conception, doubly richer because with all the love and reverence we have borne Lincoln in the past, we experience an added thrill in this testimonial to his greatness.

## APRIL

THE roofs are shining from the rain,  
The sparrows twitter as they fly,  
And with a windy April grace  
The vivid clouds go by.

Yet the backyards are bare and brown  
With only one unchanging tree—  
I could not be so sure of Spring  
Save that it sings in me.

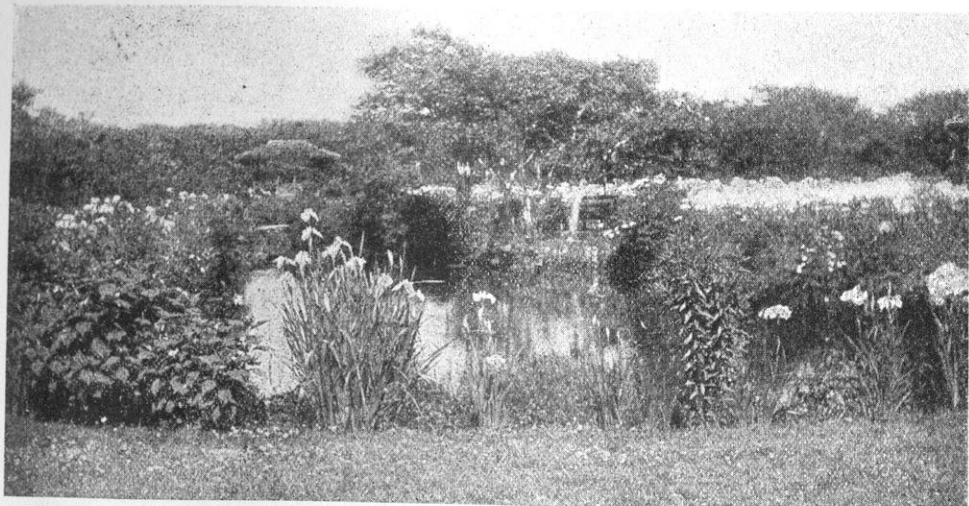
SARA TEASDALE.

## GARDEN-HOUSES: THEIR CONTRIBUTION TO THE PLEASURE OF OUTDOOR LIVING



TEA-HOUSE THAT GUARDS THE TERMINAL OF A DYKE IN AN IRIS GARDEN LARGER IN EXTENT THAN ANY OTHER IN AMERICA AND WHICH HAS BEEN EVOLVED OUT OF USELESS SWAMP LAND.

**I**T is hard for us to realize that it is probably not more than half a dozen years since an outdoor sleeping porch was looked upon as an eccentricity—something that people stopped to gaze at and that the owner felt a little proud and nervous about. With our outdoor sleeping porches for fresh living at night we extended life to outdoor living porches, to outdoor dining rooms, so that whenever



ANOTHER TEA-HOUSE IN THE SAME GARDEN FROM WHICH A LONG VISTA CAN BE HAD OF THE IRISES REFLECTING THEIR COLORS IN THE WATER AND CASTING OVER ALL A VIOLET RADIANCE.

## GARDEN-HOUSES

it was possible we were away from our four walls day and night. We were, in fact, getting back to the real meaning of a house and away from the "prison" architecture which had developed in America for some few decades.

We lived on our porches for a number of seasons before the richness of opportunity offered by our gardens really appealed to us, except perhaps in the extreme South and far West. But in the East a city garden has been an exception; we made nothing of our backyard area, and even in villages, gardens were planting spaces for vegetables and flowers, not living spots where people worked and played and rested.

But the garden feeling has at last come to us. We are building our houses so that the garden creeps up very closely to their walls. We are planning pergolas where we live and play and which connect our vegetable garden with the home entrance. And we have reached the point where we appreciate the summer-house or tea-house as an added opportunity for outdoor living—not merely an architectural ornament well placed in the landscape.

Our tea-houses are beginning to mean to us what they do to people in the Orient—a place where more secluded living is possible than the pergola affords, and also with sloping roof and rush curtains, a place where outdoor living can be had earlier and later in the season. Naturally we have come to the tea-house idea as we have to the pergola a little more slowly here in the East because our season for the possibility of outdoor living is shorter, and in our warmest weather our houses can be made fairly comfortable and cool. But the tendency today is to ignore the comforts of the pleasantest house in the summertime and to seek our daytime and twilight hours out in tea-houses on our hilltops, or resting in our pergolas, or in the early and morning hours tending our gardens. We have grown to understand that the full value of a garden is not the color or perfume or sustenance it gives us, but the opportunity for physical and spiritual development which it supplies. And so the most understanding of us are seeking all kinds of exercise in garden work, and rest from this in our outdoor living places.

**I**T is interesting to note that more and more the building of tea-houses is claiming the attention of some of our best architects, and that people of taste and discrimination are adding them to the beauty of their gardens and grounds. From the Japanese we may learn the lesson that the home grounds must have a definite center of interest. What could be better for this purpose than the tea-house suited to a location in structure and materials? Naturally this

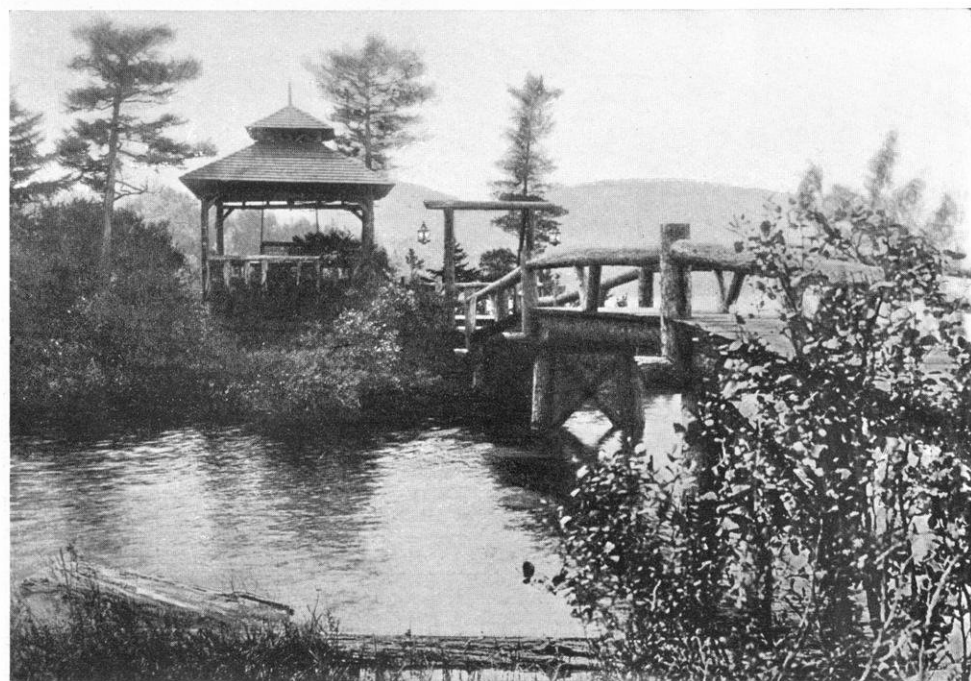


*Photographs by Jessie Tarbox Beals.*

OUT-OF-DOOR SHELTER OR OPEN ROOM SUBSTANTIALLY BUILT IN WHICH HEALTH AND REFRESHMENT CAN BE GAINED FROM FRAGRANT COOL AIR BLOWING IN OVER THE WATER.

RUSTIC SUMMER-HOUSE PLACED ON AN ELEVATION, WHICH AS A RESTING PLACE IS IN COMPLETE HARMONY WITH ITS SURROUNDINGS.





*Photographs by Jessie Tarbox Beals.*

OPEN GARDEN-HOUSE WITH ARTISTICALLY POINTED ROOF, SHIELDED FROM SUN AND WINDS BY VINES AND EXTERIOR PLANTING.

ANOTHER OPEN-AIR ROOM OF PICTURESQUE BEAUTY INTERESTINGLY LINKED WITH THE GRACEFUL ARCHITECTURE OF THE BRIDGE.

## GARDEN-HOUSES

little house must be so placed in the grounds that the utmost pleasure is derived from it. If a wide view of the landscape can be afforded, the building should be given a position of prominence. If it is to be used mainly as a rest room for the mistress of the house, where she sews or embroiders or teaches her children, a more secluded location is desirable. If it is to be wholly and essentially a tea-house, then it should be placed where one would inevitably come upon it in an afternoon walk through the rose garden or orchard, and not too far from the source of supplies in the kitchen. It should not be too much shut in or too open to unexpected winds.

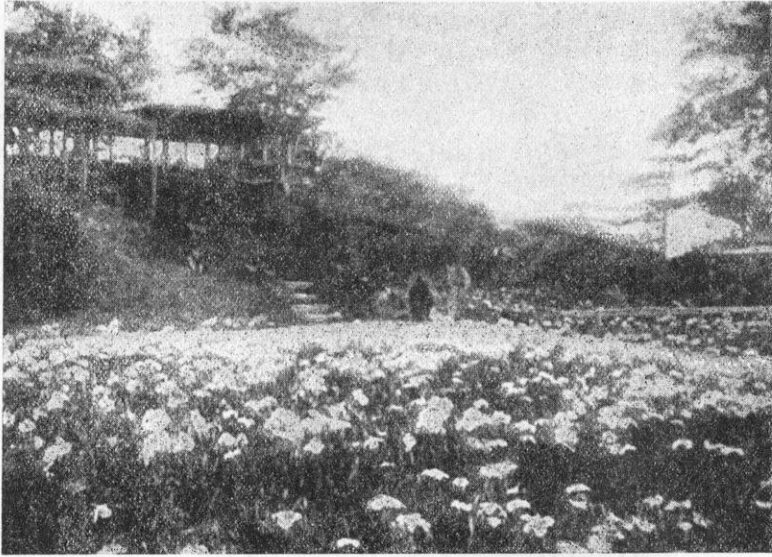
Naturally it should be in harmony with the garden about it and not too remote from the type of architecture employed in the house. Thus, the Italian villa would demand a tea-house along the lines of the architecture of a formal garden, one that would belong in the grounds of such a house. The simple little cottage of shingles or clapboards should build its tea-house of similar materials or of rustic branches. Also, in a simple garden, a tea-house suggesting a lattice construction is interesting and charming as a support for vines. Where a view is to be considered, naturally the lattice and vines would be out of place. Some of the newest tea-houses are built with pillars of brick supporting a roof somewhat in Japanese style, of oiled wood; or the entire structure may be of concrete where that material is used for the home, the lodge and the stable. In fact, there is no end to the variety of materials of which the tea-house may be developed, the only thing to bear in mind being the need of harmony in outline and materials, so that this little outdoor home may not seem to be an afterthought in the planning of the grounds. Of course, a tea-house exposed to the winds of winter must be built more substantially than the secluded little room in the heart of the garden.

The question of vines must naturally be taken into consideration with the planting of the rest of the grounds. It is a mistake, of course, to overplant a small building, the purpose of which is essentially to suggest out-of-doors and airiness. And yet wild rose vines or clematis or honeysuckle must add to the beauty and fragrance of such a retreat.

Sometimes the ideal situation for a tea-house may be near the water, where in the warmest weather the winds from lake or stream pass over it, carrying refreshment to those who have sought it for rest or quiet work. Such a tea-house must of necessity be constructed to withstand the depredations of winter or its joy will be short-lived.

The peculiar appropriateness of a garden tea-house is well illus-

## GARDEN-HOUSES



HORI-KIRI'S GARDEN IN TOKIO, JAPAN, AND ITS PAVILION-LIKE TEA-HOUSE, APPROACHED THROUGH A BED OF IRIS.

trated in an iris garden on Long Island, probably the most complete and beautiful planting of these flowers in this country. In character the garden is Japanese, following somewhat after the very celebrated one of Hori-kiri, in Tokio, which covers several acres of ground, not one of the miniature gardens that Americans mostly associate with the Land of the Rising Sun. This Long Island garden shows first of all a triumph over the elements; for the ground on which it was planted was originally a large stretch of waste swamp. Through it dykes were built and the water thereby turned into definite channels. The banks of the dykes were then planted exclusively to irises of the Japanese varieties thriving best with their feet in water. So generous has this planting been and so responsive the growth of the irises that during their season of bloom the gardeners who attend to them pick off about fifteen hundred dead blossoms each morning. But this garden, even glorious in its planting, would fail of its best were it not for the two tea-houses that guard the terminals of the dykes, forming points to walk to, places to rest in and view centers from which long, wonderful vistas can be gained over the stretches of planting.

These tea-houses are compactly and well built so that they can endure without injury the severe American winter, a point in which they differ from the tea-houses in Hori-kiri's garden, which are as open as possible, more like roofed-in pavilions.

Many of the tea-houses in the East here are most complete in their arrangements for comfort, even in some cases being provided with a chimney where logs burn and water can be heated, with a closet for tea things and where running water is found.

# GARDENING AS A BY-PRODUCT: BY WALTER A. DYER

"Cultivators of the earth are the most valuable citizens."—Thomas Jefferson.



**D**URING the severe snow storms which tied up the railroads for a day or two early last March, an extraordinary condition of affairs developed in the Long Island village in which I live. There was a temporary shortage of milk, eggs, vegetables and fruit, because communication with New York was cut off. This, mind you, in the center of a community whose business it is to produce these things.

In the summer time, if I sit up late, or am wakeful, I can hear in the night the sound of great wagons and motor trucks going by the house. If I look out, I see that they are laden with produce from the truck gardens of Long Island, bound for the early morning markets of Brooklyn. On all sides of us are to be seen these market gardens and truck farms, but their products all go to the city, to be shipped back again by the wholesale produce dealers to our local grocers and fruit stores.

Here is an absurd result of the high organization of the city and the lack of organization in the country. For a hundred miles or more around, the country pays tribute to the city. Our neighbors sell in bulk to the metropolitan markets, and if we would eat we must needs buy back from the city at a higher price.

A moment's reflection will show all this to be an economically unsound situation. I know that it obtains also in the vicinity of Boston and Philadelphia, and I believe that it holds true, in a modified degree, all over the country. And so long as our national life continues to revolve about our great cities, so long as we are organized according to a system of urban planets and satellites, this condition of affairs seems likely to continue.

Now there is just one way to beat this game, and that is to raise your own fruit and vegetables. Those of us who do this are not so entirely dependent on the city for our substance, and we are saved the galling realization that our dollar is buying only forty cents' worth of food. We are tending toward a more normal social system; we are reducing the high cost of living for ourselves, and are doing our small part toward reducing that of the nation.

We cannot all be farmers. Some of us must be doctors, store-keepers, barbers, dressmakers—or commuters. But that need not prevent us from being first-hand producers on a small scale—partners in the creation of fundamental national wealth. We can become leisure-hour farmers in the backyard or the vacant lot. We can make farming a by-product of our activities—an avocation.



## GARDENING AS A BY-PRODUCT

The benefits to be derived from the personal cultivation of the small parcel of land at the disposal of the average man are manifold. First, there is the actual saving in money—the reduction of the family's cost of living.

How far the individual may care to make a business proposition of his backyard farming is a matter of personal preference. It is doubtless true that most of us do not make our gardens pay in dollars and cents. I know that mine, builded as it is upon gravel and ashes, has cost me more than I have gotten out of it in money value. I have drawn my dividends rather in the form of health, pleasure, independence and the supreme satisfaction of eating vegetables fresh picked from my own garden, a joy that money cannot buy.

I mention this for fear some critic may call me a theorizer and demand my figures. As a matter of fact, the garden can be made to pay in cold cash. I know of a man in New York State who for years has supported himself and his family on three acres, employing intensive methods, with strawberries as a staple. There are many instances on record of smaller gardens or backyard farms that have paid in proportion. The experiences of several such gardeners are given in full by Mr. E. L. D. Seymour in his book, "Garden Profits."

**O**NE woman, on a plot fifty by thirty feet, working an average of ten minutes a day, raised enough vegetables to supply her table all summer, and carrots and parsley for winter. She estimated the value of these vegetables at twelve dollars and fifty-five cents, market prices. Her cash expenditure was one dollar for seeds.

A business man, whose hours for gardening were before eight in the morning and after five in the afternoon, supplied his family of four with fresh vegetables from a plot of five hundred and forty square feet. These vegetables he valued at fourteen dollars and fifty-two cents, and his cash outlay was one dollar and fifteen cents.

In a city backyard a garden was established on the most unpromising soil, measuring twenty-eight by twenty-eight feet. The first season was only moderately successful, but the second year nearly enough fresh vegetables were raised to supply a family varying from three to six members, from May to November, and with celery and squash in December. A few strawberries and currants were also raised, and a wealth of flowers. The salable products were worth thirty-three dollars and fifty-two cents.

One busy woman, on a plot forty-six by thirty feet, supplied her family all summer with fresh vegetables, and with parsnips and

## GARDENING AS A BY-PRODUCT

cucumber pickles in the winter, besides flowers. She was obliged to hire the heavy work done, and her expenditure was about ten dollars.

On a city backyard, twenty-five by twenty-five feet, two hundred and fifty pounds of tomatoes were grown, worth about fifty dollars.

One family, working one-tenth of an acre, raised a summer supply of vegetables and fifteen cans of rhubarb for winter, valued at fifty-one dollars and fifty-nine cents, with an expenditure of seven dollars and seventy-two cents.

A fourteen-year-old boy cultivated half an acre as a business proposition. He sold his vegetables for seventy-one dollars and fifty-two cents. His expenses were twenty-one dollars and seventy-eight cents for seed, fertilizer, etc., and his net profit forty-nine dollars and seventy-four cents.

Vegetables estimated at one hundred dollars' value were grown on a plot two hundred by seventy feet, of which ten dollars' worth were sold and the rest supplied a large family practically the whole year. Two other gardeners estimated one hundred dollars' worth grown on plats one hundred and twenty-five by seventy-five feet and one hundred by eighty feet respectively.

An unsightly backyard was cleared up and a ravine filled with ashes, top soil and manure. On this vegetables were grown as well as flower plants for spring sale. The gross income was one hundred and thirteen dollars and fifty cents; the outlay for seeds, three dollars and fifty cents.

Instances of this sort could be multiplied indefinitely. Conditions vary, of course, and with them the opportunities for profit. And a good deal depends on the skill and science of the gardener. Intensive cultivation and the studious feeding of the soil are desiderata. A garden plan should be carefully worked out according to some good garden manual, and the rules of the best authorities followed in planting. Conscientious cultivation and weeding during the summer and the following of an early crop with a later one are keys to success. Finally, the woman of the house can help materially by learning how to can peas, beans, etc., and so extend the garden's usefulness into the winter months.

Now all of these things can be accomplished, to a greater or less degree, by any intelligent man or woman who is not lazy. Gardening is a matter rather of application than of superior ability. But it is no undertaking for the fainthearted or the squeamish. Patience and optimism, with a kindly feeling for the good brown earth, are the true gardener's virtues. And for the happy folk who practise them the rewards are sure.

## GARDENING AS A BY-PRODUCT

**A**MONG the benefits of backyard farming may be mentioned its educative value both to adults and to children. Agriculture is a science worthy of the attention of the most advanced "high-brow" or the most hardened man of business. One cannot be truly cultured who knows nothing about the things that grow out of the earth, who has no knowledge of the oldest and most honorable profession in the world. A man may engage in the study of the soil all his life and never get at the bottom of it.

And think of the benefit to the children who grow up to become familiar with these things; their hands and minds trained in normal, wholesome ways. That child acquires self-confidence and self-mastery who is encouraged to carry his garden through from seed-time to harvest. To him is vouchsafed an early vision of the earth and its basic source of wealth. He is establishing the best possible source of good citizenship and future usefulness. Better keep a child out of school than deprive him of the education of gardening.

And as we grow older the backyard farm means even more to us. It knits the whole family together in a normal kinship of interest and actual profit. It forms the basis of the home, economically and socially. It makes the women who take part in it producers in partnership with their men folk. It glorifies the ideal of honest toil for all.

The man who gardens learns philosophy, patience. He has at his hand a constant relaxation for his leisure hours—an absorbing occupation; for no man can work in his garden whole-heartedly and dwell on business worries at the same time. Gardening is balm for fretted nerves, a health-bringing recreation, a lure to the fresh air and the out of doors.

I am unable to conceive of any occupation, in fact, in which health and utility and pleasure are so completely combined as in tilling the soil, and I am convinced that it has deep and far-reaching effects and always had. Fads, hatred, unrest, extravagances of all sorts are the outgrowth of the fevered, artificial and over-organized life of the cities; your yeoman has always been liberty-loving but conservative, for his roots strike deep into the land.

Thomas Jefferson said, "Those who labor in the earth are the chosen people of God." And again, "Cultivators of the earth are the most valuable citizens."

A similar vision appeared to Abraham Lincoln, writing in eighteen hundred and fifty-nine. "The old general rule," said he, "was that educated people did not perform manual labor. They managed to eat their bread, leaving the toil of producing it to the uneducated. This was not an insupportable evil to the working bees, so long as

## GARDENING AS A BY-PRODUCT

the class of drones remained very small. But now, especially in these free States, nearly all are educated—quite too nearly all to leave the labor of the uneducated in any wise adequate to the support of the whole. It follows from this that henceforth educated people must labor. Otherwise, education itself would become a positive and intolerable evil. No country can sustain in idleness more than a small percentage of its numbers. The great majority must labor at something productive. From these premises the problem springs, 'How can labor and education be most satisfactorily combined?' . . . No other human occupation opens so wide a field for the profitable and agreeable combination of labor with cultivated thought as agriculture."

I care not whether a man possesses a thousand acres or rents a thousand square feet; the principle is the same. If not a farmer by profession, let him become a little farmer by avocation. The profit will be both his and his children's and the nation's.

**A**S for the man who tills his little glebe there is the unending satisfaction of accomplishment. In his own garden he is a free being, independent of kings and of corporations. He is God's co-partner in making the earth to bring forth fruit. And when old age comes and he is compelled to retire from the activities of a lifetime, to leave his place in the ranks to be filled by a younger man, he is not one of those restless old misanthropes, shambling uselessly through his latter years. He has a worthy occupation for his old hands until his body is laid under the flowers that he loved.

But my mind reverts continually to the economic value of the backyard farm. Just suppose that one family in ten in the United States should start a new garden this spring. If these gardens averaged fifty by forty feet only, or approximately one-twentieth of an acre, that would mean the addition of some one hundred thousand cultivated and productive acres to our national resources. More than that, these acres would be above the average in productiveness, for they would be cultivated intensively. The high-cost-of-living bogie would come tumbling from his pedestal in a single season.

A further great benefit would be gained if our farmers were better gardeners. My neighbors in the Massachusetts hills, where I have my farm, are but indifferent gardeners. In our whole neighborhood there are but two gardens worthy of the name. Our nearest neighbors, with a large family and enough hands to make work light, buy canned goods all winter. Instead they might easily raise enough and to spare. If all such farmers would but consider their gardens as their greatest assets, the bogie would receive another jolt.



## THE OLD WHITTLER

A garden for every family, and every family in a garden—that is an ideal worth aiming at. How many national, economic and social ills might thus be cured! It would help to break up our city-ridden system. It would establish even our city-working families on the land. It would bring back the love of independence to a groping people. It would establish a sounder, healthier, more normal life for this fertile land of ours. It would make our communities more nearly self-sustaining and so tend toward a better community life.

This may sound like the rhapsody of a dreamer, or the hawking of a nostrum vendor. I believe that is because our ears have become deafened by the cries of socialistic agitators. In the last analysis, the happiness and prosperity of the nation, of mankind, can come only through the prosperity and happiness of its liberty-loving individuals, and of this our formula holds out the hope.

“Population must increase rapidly,” said Lincoln, “more rapidly than in former times, and ere long the most valuable of all arts will be the art of deriving a comfortable subsistence from the smallest area of soil. No community whose every member possesses this art can ever be the victim of oppression in any of its forms. Such a community will be alike independent of crowned kings, money kings, land kings.”

Thus spake the man with a vision.

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## THE OLD WHITTLER: A STORY: BY CHARLES HOWARD SHINN



WHEN I first knew him he was still quite hale and hearty, although past seventy-five years old. His name was Mabury, but every one called him “The Major,” so straight he stood, so keenly his gray eyes shone out on the world, so military was his trim white moustache, so clean his Sunday coat.

The Major, as he said, had once had a family. “Nobody ever had a better one,” but wife and daughters were lying side by side in a far-off urban cemetery, and one boy was forever lost sight of in some needless skirmish on savage frontiers. The other sons, who had families of their own, wrote now and then, and sent what they could spare to “keep the pot boiling on the hearth.”

So the old man lived alone, without the slightest sense of loneliness, in his little two-room cabin by a spring, under an oak tree on a Californian hillside. He kept everything “as neat as a pin,” both outside and inside, from the one rose-bush at the front gate to the

## THE OLD WHITTLER

corner of the woodshed where he put some milk (out of a can) for the yellow cat, and religiously washed the floor twice a week with soap and hot water. He earned a little money right along by mending the county road. He had a tiny garden, a few fruit trees, a row of bee-hives, and six tobacco plants every year, whose leaves he cured in his own way, for the replenishment of his corn-cob pipe.

When the Major was seventy-nine, he still felt able to put on his long "slickers" or oiled-cloth waterproofs, and work all day in the rain on the roads, changing water-channels, cutting brush and packing it into "wash-outs," building up rock-walls to keep soft places from sliding into the gulches. The four-horse stage came along about nine o'clock every morning on its way to the valley, came back late in the afternoon. He always stood up as straight as a ramrod, and waved his hat; everybody shouted, "Hullo, Major, old boy!"

Between times the Major whittled things out of manzanita. He went around the woods where the manzanita shrubs grow in great abundance and picked out pieces that he liked, testing and seasoning them. Then he whittled napkin rings, buttons, checkerboards, heads of cats, dogs and squirrels, paper-knives and a multitude of little articles for use or ornament. People wanted to buy them, but he always gave them away to his friends. "Long as I can swing an axe or lift a shovel on the road," he said, "I can buy my coffee an' flour an' bacon, an' there ain't no call for me to take money for my whittlings."

In the course of a year he used to make and give away not less than a hundred pieces of his carvings, but he never dignified them by that name. "Too fine for me," he once remarked. "I ain't an artist—nothing but an old knife an' sand-paper fellow."

He had a list of correspondents reaching across the country from Maine to Michigan, and from Michigan to Seattle—old-time friends, schoolmates, distant relatives, and his Christmas gifts were always of his loved red heart-wood manzanita.

**I**N his eightieth year rheumatism took hold good and hard; he limped visibly, and his eyesight failed. Thus, as it happened, he could no longer earn his two dollars for every day he toiled at his road-mending. Recognizing the fact, he promptly notified the road master to "put on someone else" and cheerfully retired from his useful public service. The community, with that unfailing instinct which lies somewhere dormant in even the quietest of neighborhoods, at once expressed its good will for the old road-mender. "Auntie Belle," whom every one knew and loved in all that mountain region, drove over with a wagon-load of her "young folks" and took

## THE OLD WHITTLER

possession of the Major's cabin one day, made a basket picnic there, celebrated his birthday, and filled up his pantry shelves, "just for fun." They tried hard to buy out his entire stock of manzanita curios, but the dignified Major would not have it so.

"Pleased to death to see all you young folks. Can't say no to them cakes an' pies an' chickens an' ham, but ye mustn't take away my fun in givin' something myself."

Then "Auntie Belle" sat down with him under the oak tree and asked questions so gently (as was her way) that she found out all about his finances. He was down on bed-rock. The two sons would send him "enough for his grub," and yet—there was one thing which hit deep. He had always been able to pay the bill from the cemetery for the care of the graves of his wife and daughters. It was twenty-five dollars a year. He must find some way to earn that himself, or he could not sleep nights.

"Auntie Belle" considered this, and suddenly she saw the way, so wise was she in methods of contrivance. "It will come out all right," she said. "Work along at the problem, Major, and I'll have it in mind too, and—we'll see!" The next week came a letter to the Major from the neighborhood storekeeper (whom "Auntie Belle" had interviewed on the way home) expressing his desire to have a showcase full of "manzanita carvings" all the time to sell to "campers, tourists and outsiders." He added: "Send up all you can; we will price them, charge you a commission and settle every three months." Meanwhile "Auntie Belle," the schoolteachers, the little home-missionary minister, the forest ranger, the village nurse and the freckle-faced girl who taught the Indians got together and told the storekeeper that he just had to make average sales of five dollars a month; any deficiency in that amount the bunch would "take out" in the Major's "splinters" and send them away as gifts.

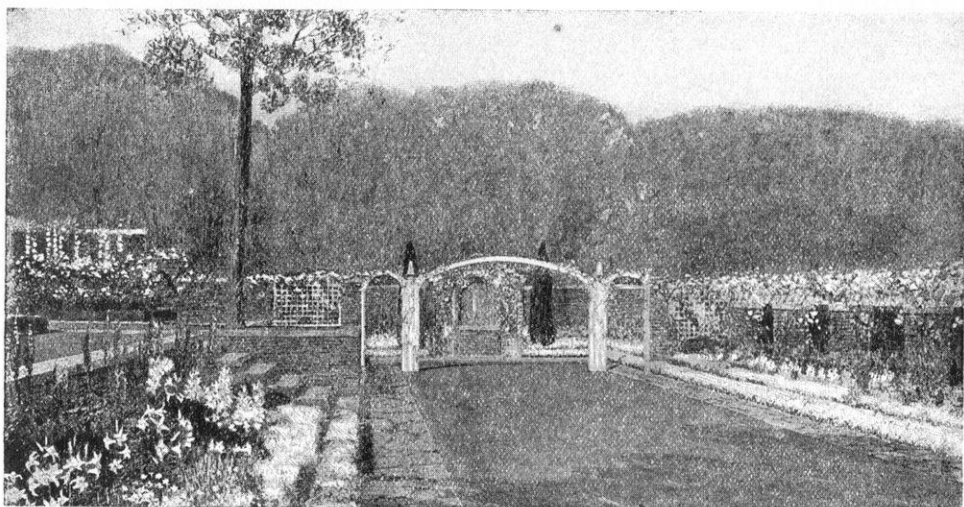
When I last heard of the old manzanita man he was still happily at work by his fireside, whittling for the store-keeper. He wore very powerful glasses, and the quality of his work was not quite up to his earlier standard. But, of course, nobody hinted this, and he still managed to have dozens of small carvings to give away every year to "Auntie Belle" and all the rest. She sent him winter apples from her mountain ranch, and he sent her the best of the quinces from his one tree. Once every year, too, his sons sent him the money for a visit, and going out in joy, with a new cigar in his soldierly mouth, the Major spent a fortnight playing with his grandchildren. Always, it is said, he went out to the cemetery and sat for hours by his wife's grave, not in sadness, but in a sort of silent happiness. Then he came home to his garden and cabin.

# DEVELOPMENT OF HOME-BUILDING IN AMERICA: ILLUSTRATED BY THE WORK OF THE ARCHITECTURAL LEAGUE FOR 1914



THE annual exhibition of the Architectural League, undoubtedly, so far as is possible, sums up fairly and consistently the architectural tendency of the times. When a large exhibition in New York presents the architectural and decorative point of view of practically every State in the Union, and every variety of worker, there can be no doubt that the ensemble is a frank, sincere expression of the housing conditions of America today. It was said, in the early days of the League, that all architectural roads led to Rome; that no matter what the country wanted, it got a re-hash of Roman architecture. Later the shadow of the Beaux-Arts slanted across the ocean and rested firmly upon every design for public buildings—and the Beaux-Arts men are still with us in these large matters, establishing a class distinction in architecture at once temporary and picturesque.

Happily for architectural progress in this country, the League this year, as for several years past, shows a care-free spirit so far as foreign influences are concerned. The younger thinking men, the architects, sculptors and mural painters are forcibly and fearlessly working out their individual salvation, and the exhibition is peculiarly interesting because of this. There seems to be but one actual influence dominating the work as a whole, namely, the tendency that



THE ORIGINAL SKETCH FOR MRS. BEN ALI HAGGIN'S GARDEN AT ONTEORA PARK, NEW YORK: DRAWN BY HAROLD CAPARN.



## DEVELOPMENT OF AMERICAN ARCHITECTURE

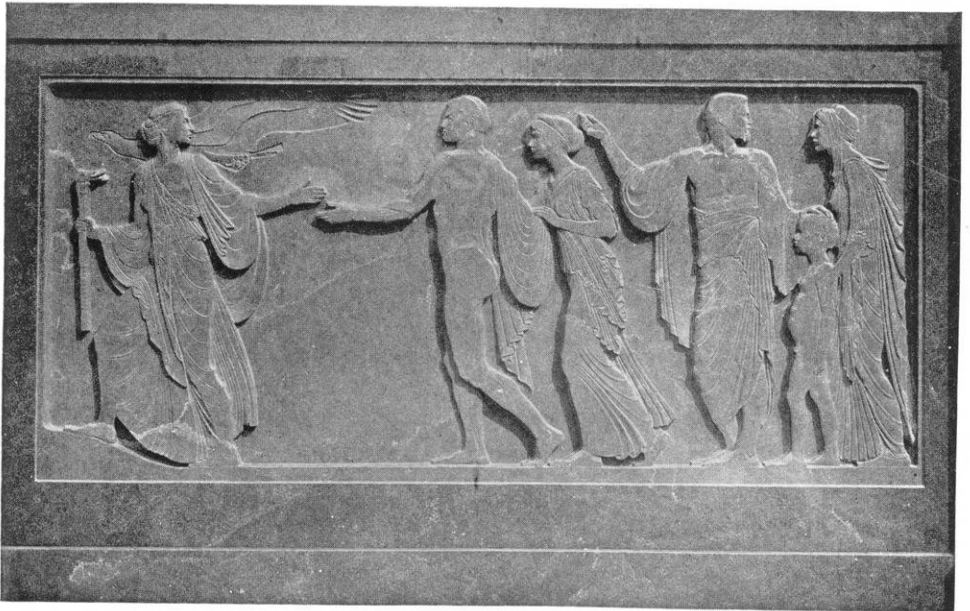
is generally sweeping out over our country, toward simpler living, coupled with an elimination of futile ornament in building and furnishing that adds greatly to comfort as well as beauty in our homes.

We are today, for the second time in America, reaching the homestead period. We had it back in the old Colonial days when we built substantially and beautifully. Then came the second generation of our foreign population and their spirit was expressed in elaborate and futile imitations of homes unsuited to American lives. More leisure has come to us, a more settled spirit of patriotism that breeds sympathy with all national achievement, and the time now seems ripe for the building of homes suited to the American spirit, substantial, comfortable, facing the servant problem frankly, realizing a growing interest in beauty, expressing too, the keynote of our civilization—individuality. And the very moment that a nation, or an individual for that matter, begins to face a problem, to develop it through difficulties, something very worth while is the result. Because we are demanding homes of the type that we want to live in, home-building has become the most absorbing topic of this generation. Whereas even a few years ago the difficulty was to keep the country boy and girl in any way attached to the land, the city holding the lure that unbalanced all youth; today the world is reacting back to home life, gardening, farming; you find boys who work in the city telling you frankly that they travel many miles a day rather than give up country life. You find young women planning from the day of their marriage to have a home of their own, built to their needs, furnished as they like it.

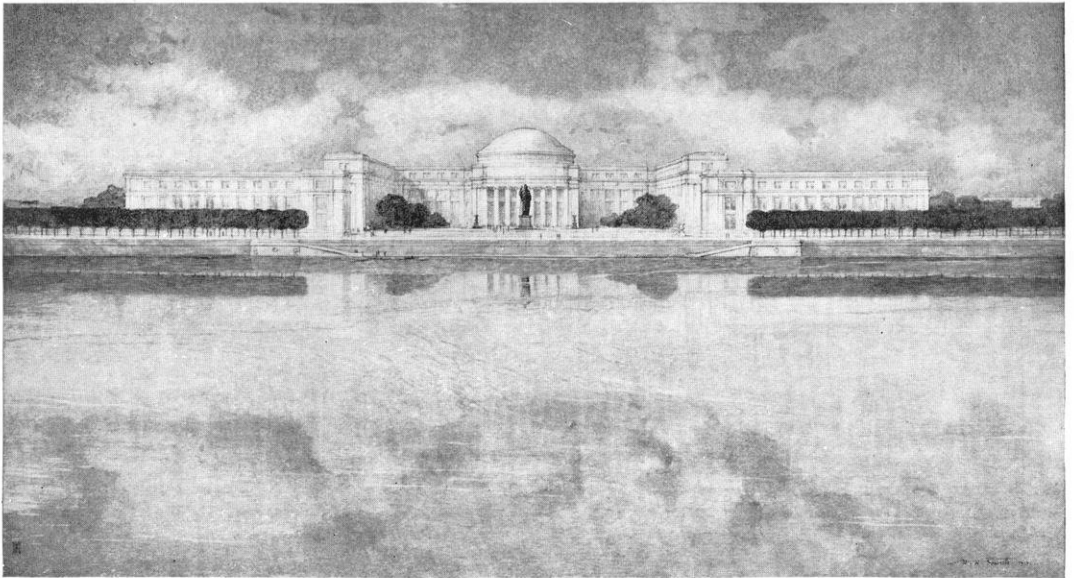
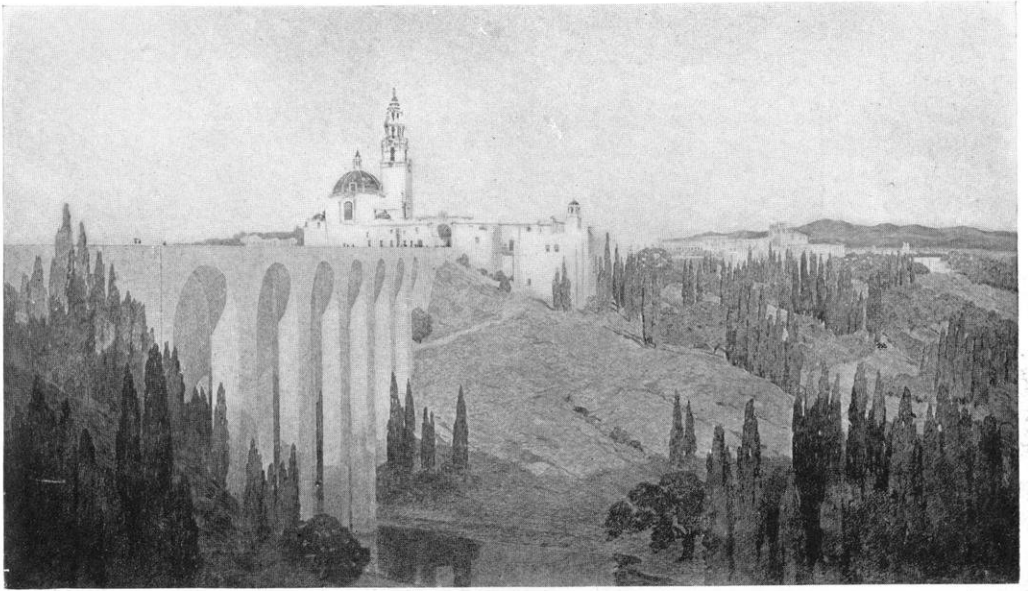
If you start building a home today you do not go to a library or try to remember suburban Europe in panoramic detail. You simply send for a capable architect, who is interested in your problems. He brings along a pencil and a pad, and together you go out on your "hillside" and there you study the site, you tell him the local building materials at your disposal and you explain to him the kind of a house you and your folks want to live in. There is just one point to be considered in this interview—how you can build the most substantial and attractive house for the money you can spend, a house in harmony with the way you feel about living, that will be a comfort to your family, a genuine legacy to your people.

**T**HIS is the spirit of home-building shown throughout the Architectural League for nineteen hundred and fourteen. Greece and Rome and Paris have undoubtedly drifted through the imagination of many of the exhibitors, and why not? Surely the best of each period of art becomes the parent of the succeeding one. And



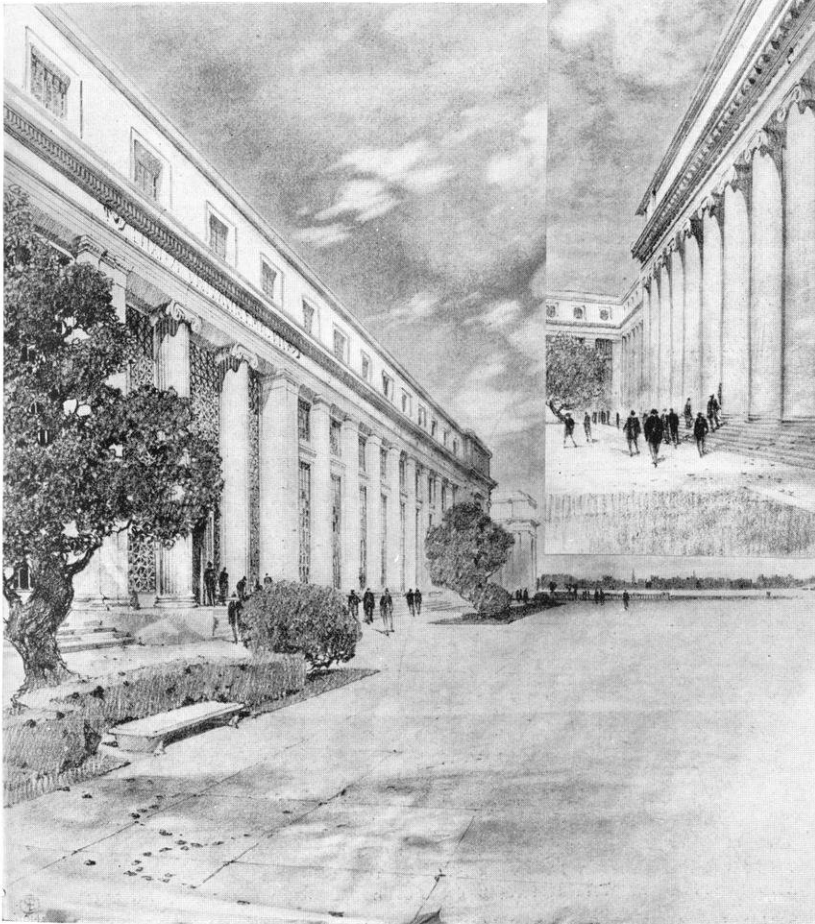


"LITTLE LADY OF THE SEA:" FOUNTAIN IN BRONZE BY JANET SCUDDER: THE WATER DRIPPING FROM THE MASSES OF SEA WEED HELD OVER THE HEAD OF THE BEAUTIFUL FIGURE FURNISHES A NEW AND INTERESTING MOTIF IN FOUNTAIN MAKING. ONE OF THE ALLEGORICAL PANELS BY KARL BITTER FOR THE CARL SCHURZ MONUMENT OF NEW YORK: A PRIZE WINNER AT THE ARCHITECTURAL LEAGUE THIS SEASON.

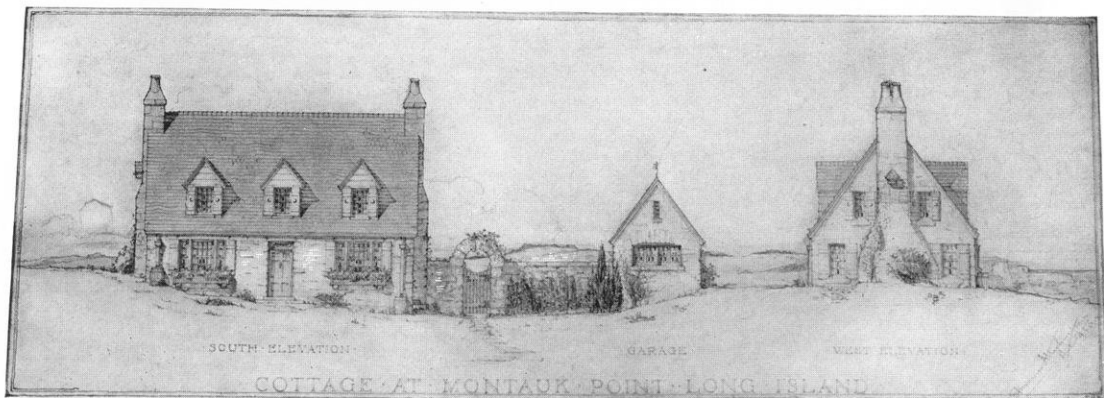
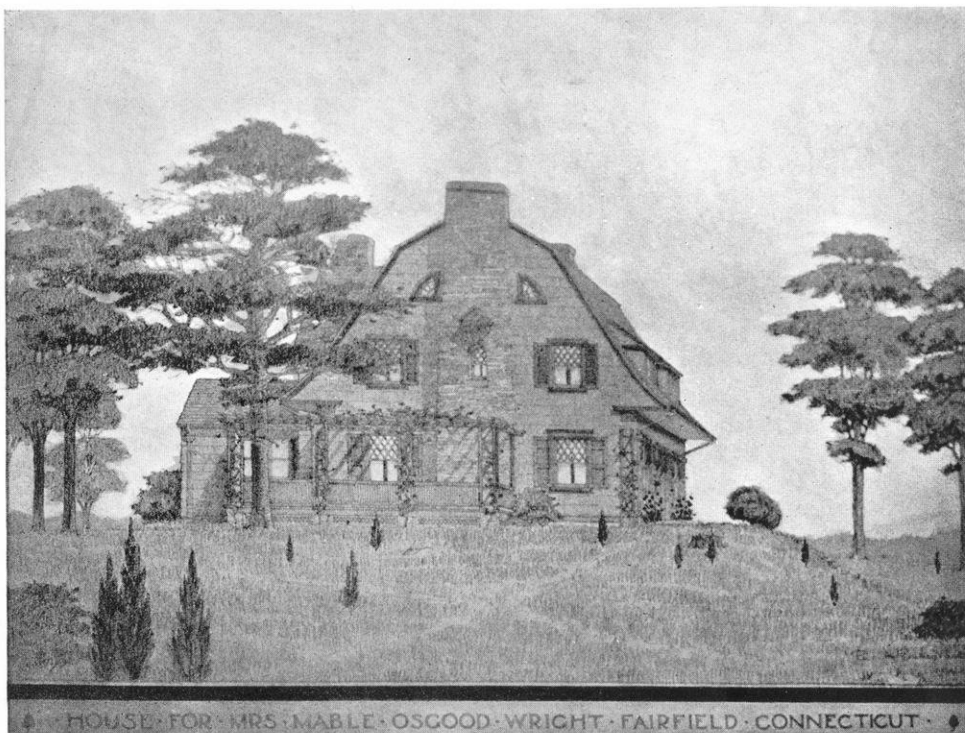


BUILDING FOR THE PANAMA-CALIFORNIA EXPOSITION: DESIGNED BY BERTRAM GROSVENOR GOODHUE WITH ACCOMPANYING BRIDGE DESIGNED BY FRANK P. ALLEN.  
FRONT PERSPECTIVE VIEW OF EDUCATIONAL BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, W. W. BOSWORTH, ARCHITECT: THE RELATION OF THE BUILDING TO THE LANDSCAPE AND ADJUSTMENT TO ITS SITE IS A SPLENDID ACHIEVEMENT IN ARCHITECTURAL EXPRESSION.

VIEW OF THE ENTRANCE PORTICO OF THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY: THE USE OF THE OLD GREEK COLUMNS SEEM JUSTIFIED IN THIS INSTANCE, AS THEY SUPPORT THE ROOF WITH DIGNITY AND CONSCIENTIOUSNESS, AND THE PORTICO THUS DEVELOPED PROVIDES AN ENTRANCE OF GREAT DISTINCTION FOR ONE OF THE MOST BEAUTIFUL BUILDINGS TODAY IN ALL NEW ENGLAND: IN THE MAIN THE CRAFTSMAN HAS NOT FAVORED REPRODUCTIONS OF GREEK ARCHITECTURE FOR OUR PUBLIC BUILDINGS, BUT MR. BOSWORTH HAS SELECTED A SITE THAT WOULD HAVE GRATIFIED A GREEK BUILDER AND PRESENTED A VERY USEFUL AND MODERN INSTITUTE IN A FINE CLASSIC SPIRIT.



AT THE LEFT IS THE MAIN COURT OF THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY: THE INTIMATE GLIMPSE OF THIS VERY DISTINGUISHED BUILDING IS GREEK IN EXPRESSION AND MODERN IN PURPOSE AND INTENTION: ITS SKYLINE IS ONE OF RARE BEAUTY.



A COUNTRY HOME IN FAIRFIELD, CONNECTICUT, ROGER H. BULLARD, ARCHITECT: WE ARE ESPECIALLY INTERESTED IN THE CHARMING AIR OF INTIMACY AND HOSPITALITY WHICH HAS BEEN DEVELOPED IN SO NEW A BUILDING.

STUDY FOR A COTTAGE AT MONTAUK POINT, L. I.: THREE VIEWS OF A SMALL STONE HOUSE WITH AN ESPECIALLY INTERESTING STONE WALL AND ARCH CONNECTING HOUSE WITH GARAGE: GROSVENOR ATTERBURY, ARCHITECT.



## DEVELOPMENT OF AMERICAN ARCHITECTURE

why should we resent the elegancies of the Beaux-Arts school because today we happen to be more domestic in our home ideals? We might still be floundering in Victorian morasses if Paris had not, a decade ago, sent young architectural students to our rescue bringing us models of houses and civic buildings of rare distinction.

Except the one powerful tendency of the age toward a realized simplicity, a fresh substantial democracy, each man who was hung on the walls of the Architectural League Exhibition more or less presented the result of his own struggles with the architectural problems of his particular generation and country. In the public buildings, the simplicity, strength and sincerity of the skyscraper architecture has become the dominating note. And this essentially modern and American style is influencing the building of our schools, our universities, our memorial buildings, our hospitals, libraries and civic institutions. Everywhere we find the growing impulse to build our great structures on simple substantial lines. If there are buttresses they are needed for support, if there are towers you find them with utilitarian interiors. The Gothic pinnacle, the elaborate carving of the Renaissance, the great fortifications of the Norman barons, the open spaces of the Greek temples, all of these phases of public architecture are more or less recognizable as of the past. The new spirit in our buildings is the new spirit of our nation; to build what we need, the way we need it, finding beauty in developing the essential out to lines of perfection. It was this spirit that brought to life the great Gothic cathedrals, the Egyptian temples, the cool white beauty of Greece—all the material expressions of race spirit.

No more superb example of this could be cited than the Panama-California Exposition building designed by Bertram Grosvenor Goodhue. In line and color, it essentially belongs to the exotic beauty of the California climate. It is manifestly the new architecture; but the impression is of California, not the East. It has a hint of the Moorish, is definitely a flowering out of tropical conditions and belongs to a country that demands richness and vividness in all that really expresses it—its buildings, its gardens, the spirit of its people.

We are sorry not to be able to show Trinity Tower, one of the new tall buildings in New York, Howells and Stokes, architects. It possesses that definitely modern American quality that the most recent and beautiful of these skyscrapers, beginning with the Woolworth Building, have shown, of strength and delicacy, a splendidly constructed tower with lacy edges like the tracery of bare winter trees. It is not Gothic any more than Bertram Goodhue's Panama Exposition is Moorish. It is the new beauty of the new architecture of America.



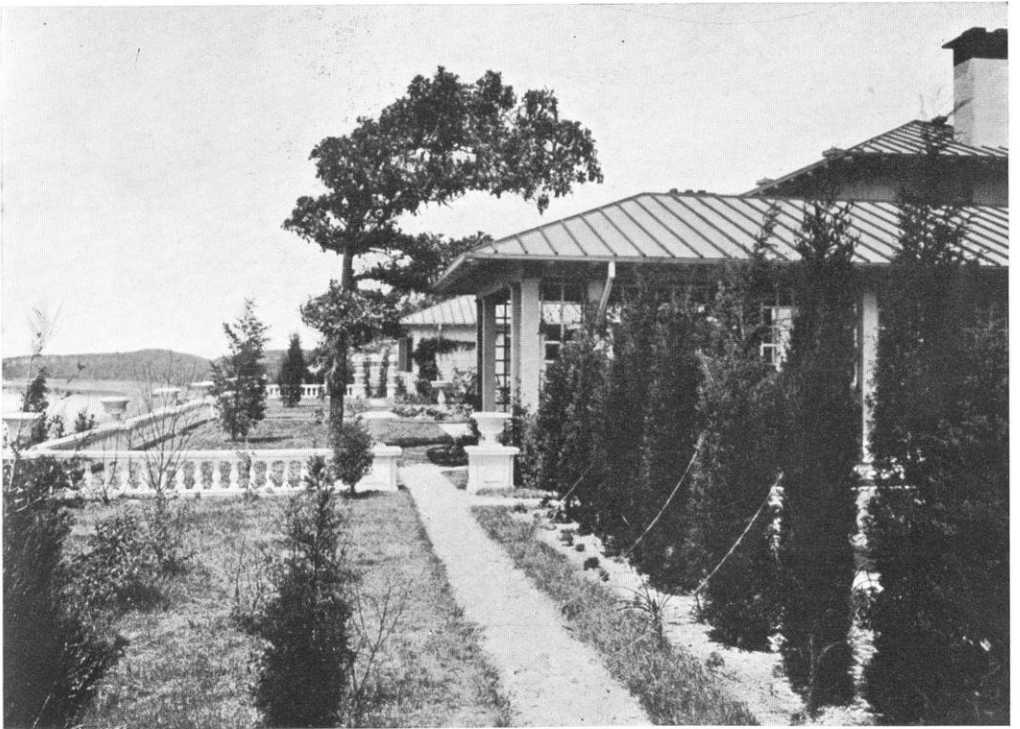
## DEVELOPMENT OF AMERICAN ARCHITECTURE

In the group of buildings for the new Massachusetts Institute of Technology, we feel the historical background more definitely than in either of the buildings just cited. Mr. Bosworth, the architect has evidently felt the charm of early European influence, for while the large, square substantial spreading wings of the great white building are essentially simple and modern, the circular dome of the center with its supporting pillars recall the Greek spirit more vividly than almost any recent architecture of this country, and yet the foreign impulse is only introduced so far as it is helpful and legitimate, and the placing of the buildings with the open country about, with the masses of green so near, with the chance of a perpetual outline against the blue sky, is the site that the Greeks might reasonably have sought for such a structure.

An extremely interesting public building, appropriate, modern, simple, is the library of Hawaii, Honolulu, designed by Henry D. Whitfield, a New York architect. The simplicity of the construction is suited to this land of quietness and remoteness from artificiality. The strong, plain columns bear the weight of the building with sureness, the light and shadows from the picturesque trees fall over the plain, beautifully proportioned surfaces, giving all necessary ornament.

Possibly no greater presentation of the beauty of the modern type of architecture, when seen in relation to harbor, sky and roof line, could be imagined than Mr. Reuterdahl's painting for Harold S. Vanderbilt's yacht *Vagrant*. We have already reproduced this picture in *THE CRAFTSMAN*, but we were impressed afresh with the imagination and force with which Mr. Reuterdahl has presented the romance of the new type of building in its most essential situation, the entrance to the city which has fostered it.

**W**E are showing, in our illustrations, some of the most interesting presentations of home-building to be found at the League, at least closest to our feeling of what the American home should be. Most significant is the house at Guilford, Roland Park, Baltimore; it was a pleasure for us to find that the architect was Mr. Grosvenor Atterbury, whose work has been a source of interest and inspiration to us. The use of stone in this beautiful home is singularly well managed, forcible, vigorous as stone architecture should be, and yet with lightness and charm gained by the small panes of the well-grouped windows, and the vines which form a lacy tracery over the stone work. The arched passageway under the house, the stone arches over the groups of windows on the first floor and the stone pillars supporting the porch over the arches, all

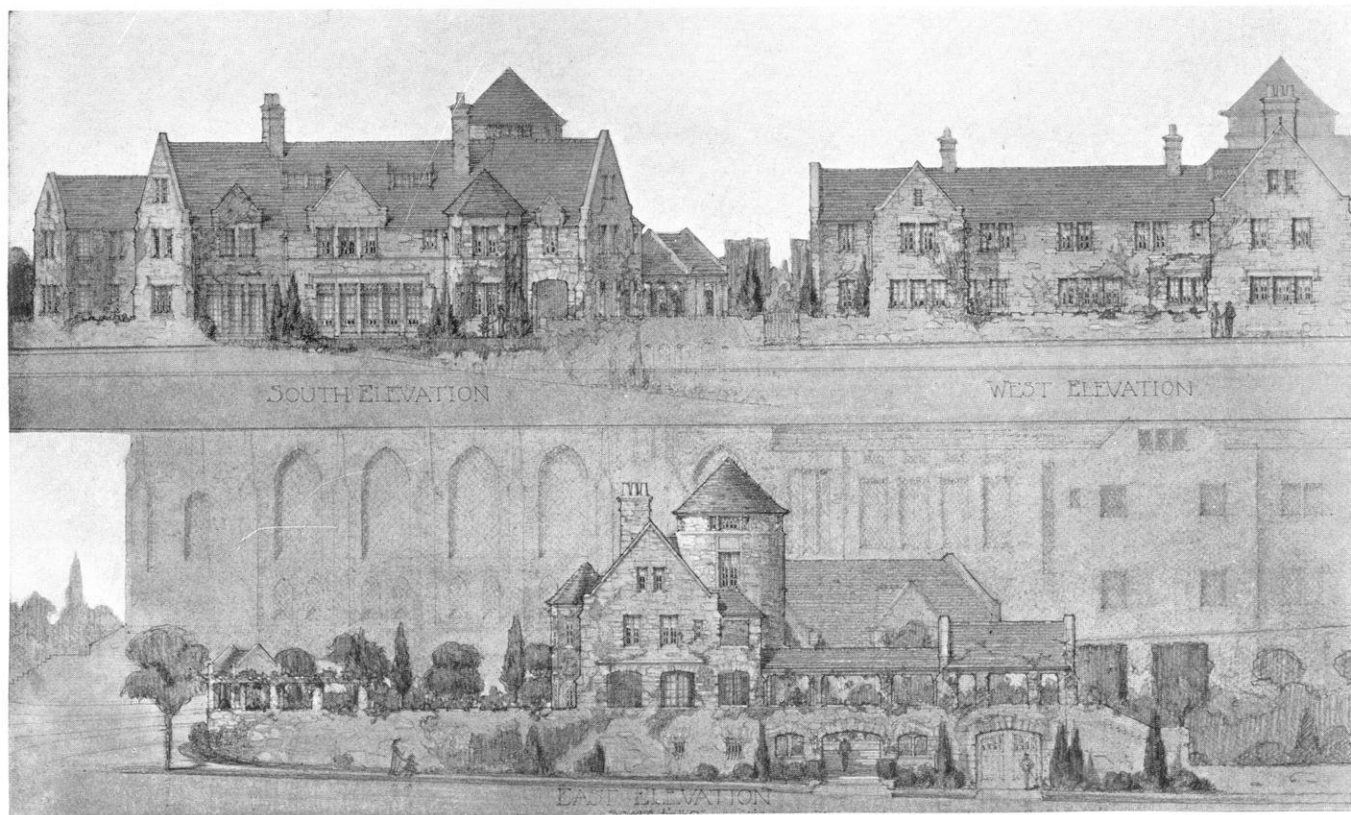


THE CHARMING COTTAGE HOME OF W. J. REED AT SCARSDALE, N. Y. : THIS DELIGHTFUL DEVELOPMENT OF THE SMALL COUNTRY HOUSE IS THE WORK OF EUGENE J. LANG.

THE TERRACE FACING THE WATERFRONT ON ONE SIDE OF THE HOUSE OF MR. PITTS DUFFIELD AT STONY BROOK, L. I. : A CHARMING STUDY IN GARDEN FREEDOM AND SECLUSION : MANN AND MACNEILLE, ARCHITECTS



THE WEST SIDE TENNIS CLUB AT FOREST HILLS GARDENS, L. I.: GROSVENOR  
ATTERBURY, ARCHITECT: SHOWING AN INTERESTING TREATMENT OF VINES.



STUDY FOR A HOUSE AT ROLAND PARK, BALTIMORE: AN UNUSUAL AND BEAUTIFUL USE OF STONE IN THE DEVELOPMENT OF A LARGE HOUSE, DEFINITELY AMERICAN IN ARCHITECTURAL TYPE: GROSVENOR ATTERBURY, ARCHITECT.



THE HOUSE OF DONALD SCOTT, ESQ., ON LONG ISLAND, THE BEAUTY OF WHICH DEPENDS UPON A RARE COMBINATION OF SIMPLICITY AND DISTINCTION : MURPHY AND DANA, ARCHITECTS.



## DEVELOPMENT OF AMERICAN ARCHITECTURE

present a substantial, graceful and not too elaborate use of this material. We do not recall a single stone house in this country possessing a greater variety of qualities which build the real home atmosphere than this production of Mr. Atterbury's. The West Side Tennis Club is also by Mr. Atterbury—an unusual and delightful construction of half timber and concrete. Here likewise we show a beautiful arrangement of windows and picturesque effect gained from the planting. The rare skill with which the roof lines are repeated, always without restlessness, gives a picturesque note to an otherwise simple structure.

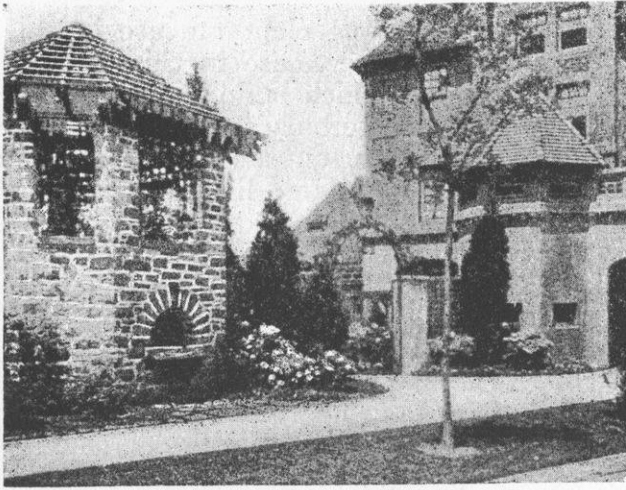
A delightful country house which both in design, construction and detail seems suited to the site and to the character of the owner as she has appeared in the world of achievement, is the lovely house at Fairfield, Connecticut, the work of Mr. Roger H. Bullard, architect. Even in the photograph, the home quality is charmingly established, and the roof, with its quaint outline, seems to spread out over the edge of the lower story with a certain protecting benevolent air. The wide stone chimney suggests ample fireplaces within, and the pergola, vine-draped, carries fragrance and cool green close to the windows. Altogether this was one of the most delightful of the simple home dwellings the Architectural League gathered together on its walls this year.

The cottage at Montauk Point, Long Island, among our illustrations, although small, employs stone somewhat as in Mr. Atterbury's Baltimore house. This is one of the most delightful of the smaller houses of the exhibit. Hence it seemed worth while to show both south and west elevation as well as the stone wall with arched gateway and picturesque garage.

A cottage of the essential rural type is the one owned by Mr. W. J. Reed, at Scarsdale. Mr. Eugene Lang, the architect, has certainly brought out, in this little clapboard dwelling, a sense of comfort, an opportunity for peace, delightful architectural treatment along lines hinting at the memory of earlier dwellings in this country, and yet quite new in its completeness and simplicity; the color note about the house, the green trees and lawn, the brick chimney and flowers, present an ideal of the modern simple rural cottage we have so long desired.

We are reproducing only a detail of Mr. Pitts Duffield's house designed by Mann and MacNielle. With its pine bordered terrace by the water, the picture suggests such a delightful garden living room that we culled it from among many charming pictures at the League as one that would gratify those of our readers who are so widely interested in schemes for outdoor living.

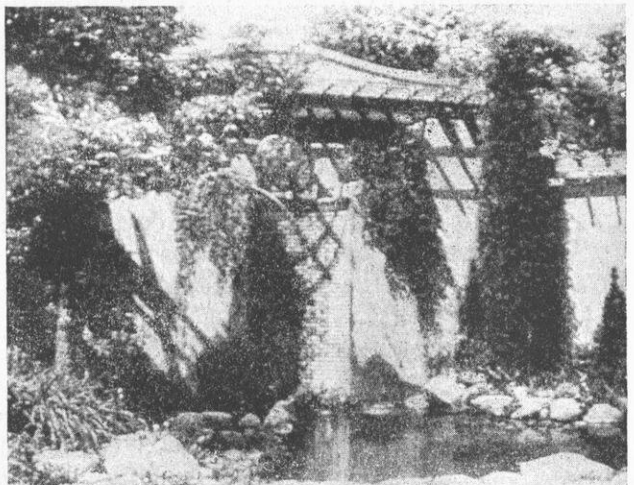
## DEVELOPMENT OF AMERICAN ARCHITECTURE



DETAIL OF THE INN GARDEN AT FOREST HILLS.

of this mountain garden is here delightfully suggested in the long stretch of green leading up to the shrine, in the stone arch, in the pergola, vine-draped at the side, in the beds of white lilies and blue larkspur, in the masses of green at the back, and the wide arching blue overhead. This closed-in gentle garden is one of such peace and beauty that it is difficult to speak of it with sufficient restraint. The color scheme is mainly white and cream, the repeated color of the sky, with pale roses clinging to the wall and Canterbury bells in every delicate hue ringing their early morning signal to the bees and the butterflies and other lovers of sweet sunrise brews. Mrs. Haggin is herself the "head gardener" and the fragrance and restful charm of this sheltered place carries, as every garden should, the spirit of its controlling influence.

A delightful dwelling suggesting faintly the early Dutch architecture of America is the house built by Murphy and Dana for Mr. Donald Scott on Lloyd Neck, Long Island. It is low and



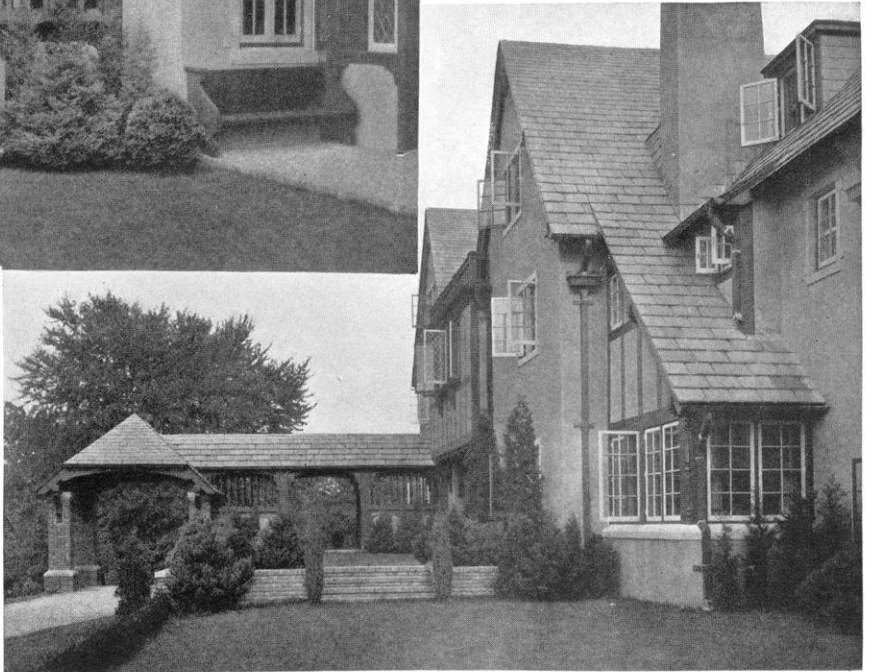
FOUNTAIN POOL IN THE TEA GARDEN AT FOREST HILLS.

**T**HE illustration on the first page of this article is one which we take especial pleasure in presenting. It is the original drawing by Mr. Harold Caparn for Mrs. Ben Ali Haggin's cloister garden at On-teora Park in the Catskills. Although the garden as it flourishes today is not an exact reproduction of this sketch, still the beauty

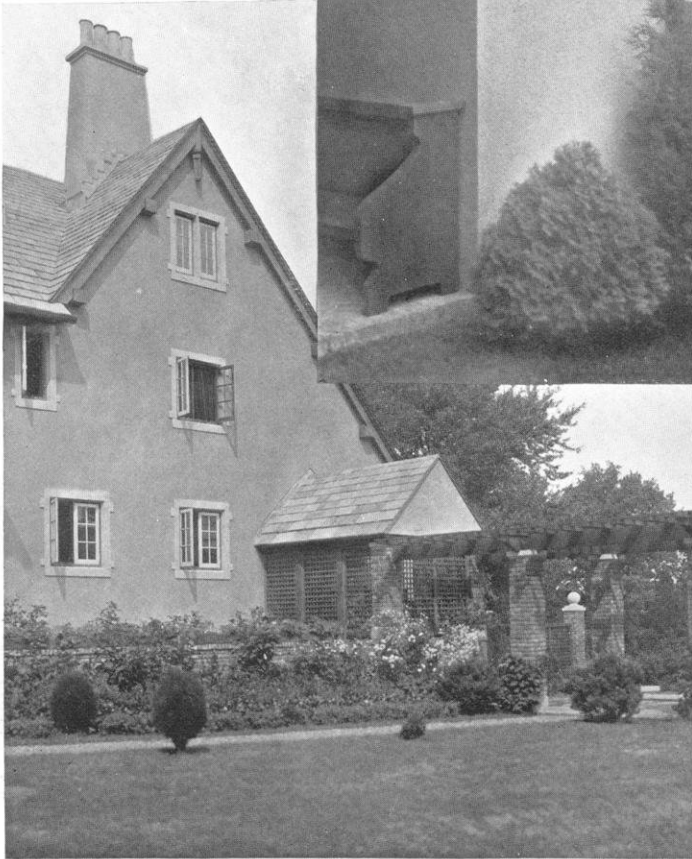


AT THE LEFT A DETAIL IS GIVEN OF THE GARDEN ENTRANCE TO THE HOUSE OF JOHN A. GARVER, ESQ., OYSTER BAY, L. I.: THE USE OF THE UNEVEN SLATE FOR THE ENTRANCE ROOF IS EXCEPTIONALLY INTERESTING AND THE FRAGRANT PLANTING AT THE SIDE ADDS TO THE PICTURESQUE CHARM: THE ENTIRE HOUSE IS OF CONCRETE WITH HALF TIMBER CONSTRUCTION AND PRESENTS AN EFFECT OF SIMPLICITY IN SPITE OF ITS ELABORATENESS: STEVENSON AND WHEELER ARE THE ARCHITECTS.

AT THE RIGHT IS A VIEW OF THE PRINCIPAL FAÇADE OF MR. GARVER'S HOUSE SHOWING THE CARRIAGE PORCH WITH CLOISTER ENTRANCE FROM THE GARDEN: THE PLANTING ABOUT THIS SIDE OF THE HOUSE IS ALL DONE WITH EVERGREENS AND THUS FURNISHES AN ALL-YEAR-ROUND BEAUTY: THE LINE OF THE ROOF IS ALSO INTERESTINGLY SHOWN IN THIS PICTURE.



AT THE RIGHT IS AN INTERESTING DETAIL OF THE RESIDENCE OF JOHN A. GARVER, ESQ., OYSTER BAY: IT NOT ONLY REVEALS THE BEAUTIFUL DETAILS OF THE STRUCTURE OF THE HOUSE, THE INTERESTING COMBINATION OF WOOD AND CONCRETE, BUT GIVES A DELIGHTFUL SUGGESTION OF THE RIGHT USE OF CARVING AS AN ORNAMENT FOR THE EXTERIOR OF THE HOUSE: THE PLANTING CLOSE TO THE FOUNDATION IS EXCEPTIONALLY GOOD: THE EVERGREENS ARE GROUPED SO THAT NOT ONLY DO THEY CONNECT THE HOUSE WITH THE GROUND BUT FORM A DECORATIVE FEATURE THROUGH THEIR HEIGHT AND OUTLINE.

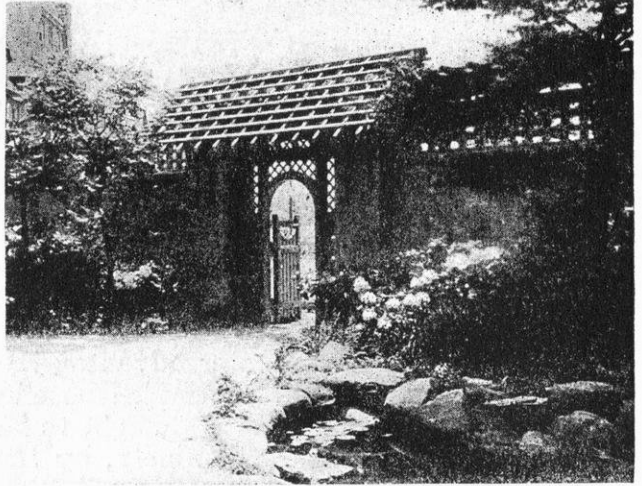


THE PICTURE AT THE LEFT GIVES AN INTIMATE GLIMPSE OF A DETAIL OF MR. GARVER'S GARDEN, SHOWING LATTICED ENTRANCE PORCH AT THE BACK OF THE HOUSE, THE PERGOLA LEADING TO IT AND THE BEAUTIFUL STONE WALLS WHICH SEEM AN EXTENSION OF THE PERGOLA AND YET FURNISH INTERESTING PLANTING CLOSE TO THE HOUSE AND A LOVELY COLOR SPOT AGAINST THE CONCRETE SURFACE.



## DEVELOPMENT OF AMERICAN ARCHITECTURE

rambling, spacious, away from its neighbors and yet so friendly in aspect as to suggest ample hospitality. The gambrel roof, the pergolas and protected entrances make it essentially American in type, and suggest a certain subtle combination of simplicity and lavishness that seem to belong to the modern spirit of rural life in this country.



GATEWAY TO THE INN GARDEN AT FOREST HILLS.

We take great pleasure in reproducing Janet Scudder's lovely fountain, "The Sea-Weed Girl," also Mr. Karl Bitter's frieze for the Carl Schurz memorial, both individual, significant and appropriate for their ultimate destinations.

Among the mural decorations, we are interested in the Crisp panels for the house of Mr. Seward Prosser, which is being built by Aymar Embury II. There is a delightful freshness and naïveté about these designs, the wide-eyed maidens, courting swains, filled decanters, quaint patterned dishes set to a perfect scale, good cheer indeed for any country house. There are "The Four Seasons" too, by a new man, Hartman, a man of imagination and promise whose panels are filled with mountainous landscapes, slender trees, nudes, rich greens and golden browns; high staccato notes of color, and the joy of living in all. In realizing the force of the more modern mural men who adjust their wall surfaces to expressions of real life presented with strong decorative feeling, we like to remember Brangwyn's paintings for the Cleveland Court House in which he selected the signing of the Magna Carta, and Everett Shinn's decorations for the Trenton City Hall for which he took the molders and the potters from the potteries for his themes.

It has been said by Mr. Reuterdaahl, who understands the feeling of art in these days, "that the melting pot which produces our vital throbbing life has no room for classicism either in its walls or on its walls, that a lusty people demand live things and that a great civic building should carry wall decorations of its own history or present life expressed in a manner that brings it home close to the heart of the people."



## WYCK HOUSE: AN EXAMPLE OF EARLY AMERICAN ARCHITECTURE, ACHIEVING GREAT DISTINCTION THROUGH PERFECTION OF PROPORTION



**I**N a day when America is generally accused of lack of sentiment and over-elaboration of her building ideals, the old Wyck House stands stoically as a reproof to many such criticisms. On Maine Street, in Germantown, Pennsylvania, it still shows its gable end to the street, an arrangement which, although once popular, has long since been superseded by other architectural customs supposedly of greater advantage.

No one knows just when "Wyck House" was built, although the part farthest from the street is thought to have been erected about the year sixteen hundred and ninety, by Hans Milan, and to have been added to at a later date. Originally the house was in two parts connected by a covered passageway, eliminated, however, in eighteen hundred and twenty-four, when the alteration was made which presented the continuous front seen today. But one of the first questions that the visitor asks, on viewing this chaste and dignified example of architecture, is the reason for its name, Wyck House or even "Wyck" as it is called by people from far and near. In relating the story, a bit of family history is necessary.

Hans Milan, who built the far end of the house, had a daughter, Margaret, who married Dirck Jansen; in time, their daughter married Caspar Wister, and again in time a daughter married Reuben Haines, dubbed, in a later day, "the elder." For when the property descended to a grandson, Reuben, "the younger," he called it "Wyck" after the estate of Sir Richard Haines in England, and so it has remained until this day. After the death of Reuben "the younger" in eighteen hundred and thirty-one, his widow spent a winter in New York City; but with the exception of this short time that she was away and one or two others of minor importance, the house has been occupied by those bearing the name of Haines since eighteen hundred and twenty. Its present occupant, Caspar Wister Haines, Esq., is of the opinion that it will be the home of a Haines for many years to come.

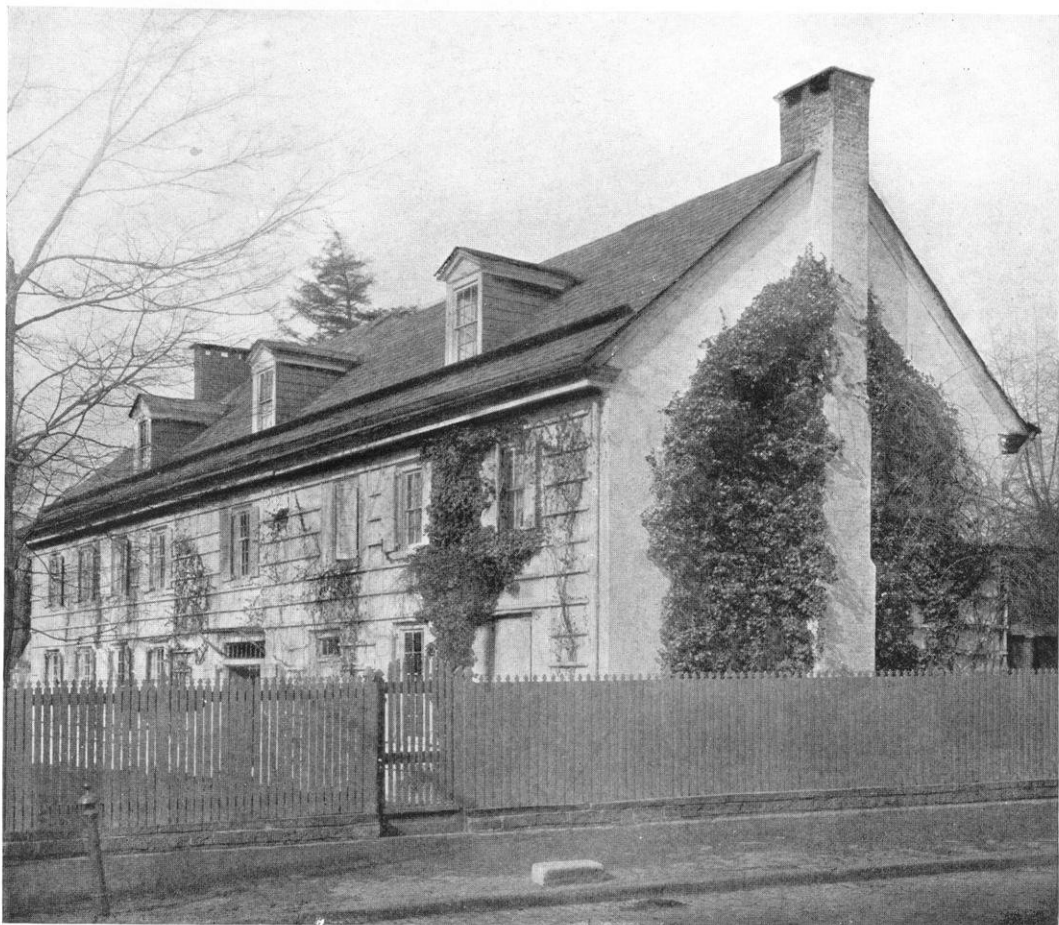
The direct line in which the house has descended is interesting in a country where no law of primogeniture exists, and adds greatly to the stability of its personality.

Nor is Wyck House without an aroma of service and historical romance. During the battle of Germantown, it stood steadfast as a work of nature, in the thick of the fight. And when night fell, the covered passageway between the two buildings, not then abolished,



*Photograph by Frank Cousins.*

THE GARDEN OF THE WYCK HOUSE CREEPS CLOSE TO THE WALLS, THE GREAT MAGNOLIA TREE OFFERING SHADE AND DECORATIVE BEAUTY.



*Photograph by Frank Cousins.*

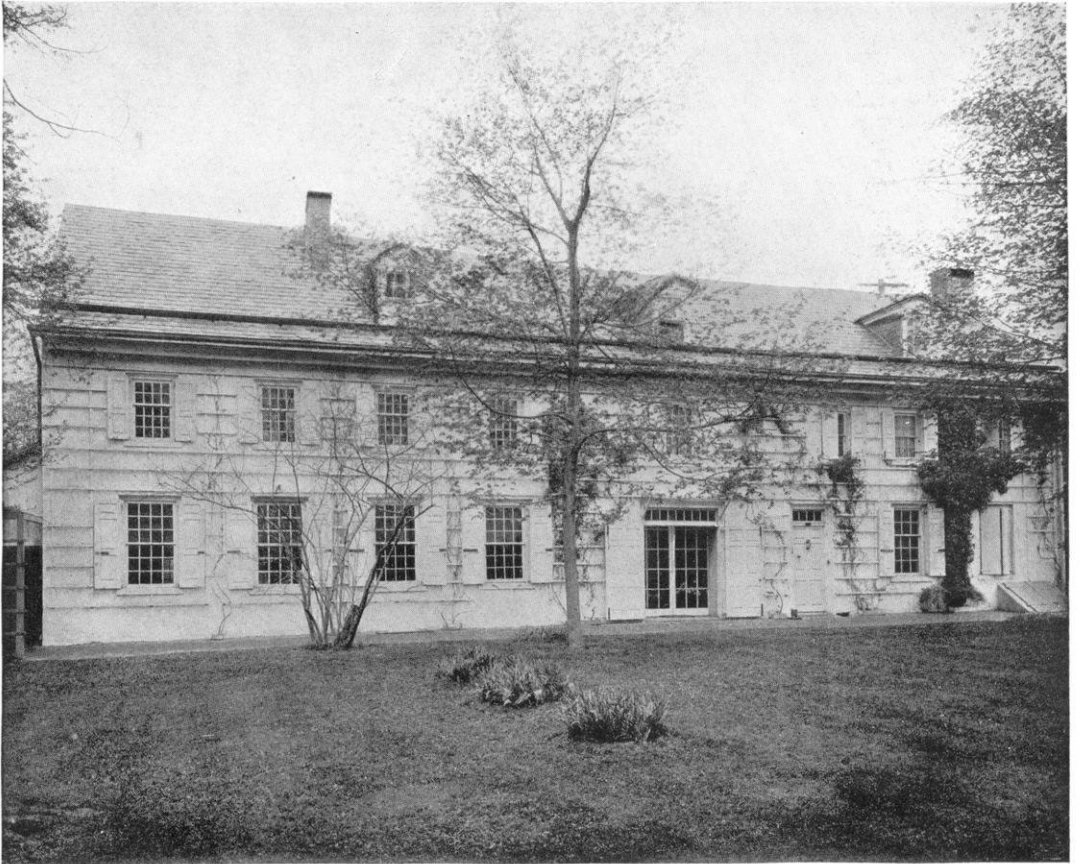
WYCK HOUSE AS IT STANDS ON MAINE STREET, GERMANTOWN, PENNSYLVANIA, WITH ITS GABLE END TO THE STREET AS WAS THE FASHION SEVERAL CENTURIES AGO: THE PAVEMENT AND FENCE BEING IN ACCORD WITH THE SEVERE STYLE OF THE ARCHITECTURE.

THE END OF WYCK HOUSE WHICH DATES FROM SIXTEEN HUNDRED AND NINETY AND WHICH WAS NOT ALTERED AT THE TIME THE COVERED PASSAGEWAY WAS ELIMINATED AND THE TWO OLD HOUSES TRANSFORMED INTO ONE: THE DECORATIVE BEAUTY OF THE TRELLIS AND VINES IS NOTICEABLE IN THIS VIEW: IT IS RARELY THAT ONE ENCOUNTERS AN EXAMPLE OF ARCHITECTURAL RE-MODELING IN WHICH THE ORIGINAL SPIRIT OF THE PLACE HAS BEEN SO SYMPATHETICALLY PRESERVED.



*Photographs by Frank Cousins.*

A DETAIL OF THE FRONT ELEVATION OF "WYCK" AND OF THE BRICK TERRACE WHICH OUTLINES IT LIKE A LONG VERANDA: THE EXQUISITE SIMPLICITY OF THE CONSTRUCTION AND THE FINE REGARD FOR PERFECTION ARE HERE REVEALED.



*Photograph by Frank Cousins.*

WYCK HOUSE, WHICH STANDS TODAY AS A NOBLE EXAMPLE OF FINE ARCHITECTURAL PROPORTION, FREE FROM USELESS ORNAMENTATION AND RICH IN PURITY OF OUTLINE THAT NEVER WEARIES ITS ONLOOKER, AND MAKES FOR PERMANENT BEAUTY.



## AN OLD HOUSE OF ROMANCE AND BEAUTY

was used as an operating room for the wounded. In the board floor of this passageway, which was not disturbed at the time of the alteration, are still to be seen the blood stains of those injured in the battle. They are shown with the same spirit of reminiscence that the great wassail bowl in the hall of Windsor Castle is urged upon the notice of every visitor to this, as Sir Walter Scott says, "Finest pile of stone now standing."

In eighteen hundred and twenty-five, a time also of grave anxiety to the new country, General Lafayette, paying his triumphant and gallant visit, was entertained by a reception given in his honor at Wyck House. Indeed so thrilling would be a recital of all the brilliant scenes, the domestic joys and sadnesses that have passed at "Wyck" that a stranger would perhaps pause to listen to them rather than give his attention to the building as a specimen of well executed architecture.

At the present time, it is especially interesting because it illustrated so many of the features that are happily again coming into favor. The low placing of the house on the ground, the brick terrace in front joined to a fine lawn is an arrangement bringing the house into close touch with the earth, the brick path besides acting as a veranda. When the large French window, that opens like a door, is thrown apart in summer the impression from the interior is that the lawn and its fine trees are an intimate part of the house itself.

The trellis arrangements are also noteworthy because of their exquisite simplicity, and the vines that grow upon them are not sufficiently heavy to hide the severe beauty of the windows or the manner of their setting. Their similarity and freedom from ornamentation give them poise and yet protect them from any feeling of monotony.

The knocker on the door and the foot scraper are both in perfect keeping with the style of the building. Within, the ceilings of Wyck House are low, and the rooms open into each other as if all were dominated by the same purpose of facilitating the life of the household. Neither gas nor electricity has entered here, lamps and candles providing the necessary light. The furniture is in keeping with its surroundings, a fact which cannot always be related of many new houses architecturally patterned after the old.

The rear of the house appears informal because of the planting which touches it closely. Dominated by a towering magnolia tree, a personality in itself, the garden stretches out from the house in somewhat the same spirit that a hand is given to a child, and connects it with the earth. Today this garden is classed as old-fashioned. And, indeed, there is no doubt that it was modeled after the gardens of England at about the same time that the house was first built. Its

## IN THE DAISY FIELD

paths are box-edged, and within the beds that they enclose, flowers, generous and fragrant, bloom season after season.

A specimen tree about the house is a Spanish chestnut, a seedling from one which George Washington planted for Judge Peters at Belmont, in Fairmount Park. These trees were then rare in this country, and the pleasure that was taken with so skilful a propagation can readily be imagined.

Altogether a visit to Wyck House is fruitful of the very elements of charm and romance that are so much to be desired in modern country houses.

In looking at the illustrations that are herein presented of this old house, it is impossible not to be impressed by its absolute lack of ornamentation, and the beauty to which it attains through a perfection of proportions. It makes the ornate quality of much that is modern in architecture seem not only unnecessary but jarring to the sensitive nature. Most forcibly it directs the mind to purity of line and dimension as the one thing necessary in structures of natural beauty and permanence.

## IN THE DAISY FIELD

**I**F all the daisies whispering  
Had voices and could really sing,  
What purring little silver words  
Their songs would have, like songs of birds!  
I think their whiteness would belong  
In such a very shining song,  
No other one could be as bright  
Unless what stars all sing at night.  
The dearest daisies that I see  
I am inviting home with me;  
But will they miss the meadow wind  
And all the daisies left behind?  
What if I get them home, and then  
They beg me for their field again?  
I thought of asking one or two  
Whether our garden wouldn't do,  
And whether homesick daisies can  
Grow little wings like Peter Pan!

GRACE HAZARD CONKLING.

# WHAT IS THE CHIPPENDALE STYLE? A STUDY OF THIS GREAT CABINETMAKER: BY JAMES THOMSON



WHAT is the Chippendale style? Most assuredly not that which a great many people who talk about it take it to be. For with a perversity as singular as it is unaccountable, a good many cultivated people have come to attach the name of Chippendale to pretty much everything in the way of furniture handed along to us from Colonial times. They, in thus doing, not only

work injustice to the memory of a number of talented eighteenth century English designers, but totally ignore the fact that there are many Colonial pieces that date a century or more farther back than the period in which Chippendale worked. Where the first settlers brought domestic furniture with them, it was of the Stuart period, such as we of today call Jacobean. While to the influence of the English eighteenth century furniture designers the charm of Colonial woodwork is undoubtedly due, Chippendale was the responsible agent for but a part.

Our Western furniture manufacturers, in today exploiting the period styles, undoubtedly are teaching the masses to more or less correctly differentiate the historic characteristics. Up to a time quite recent, Sheraton

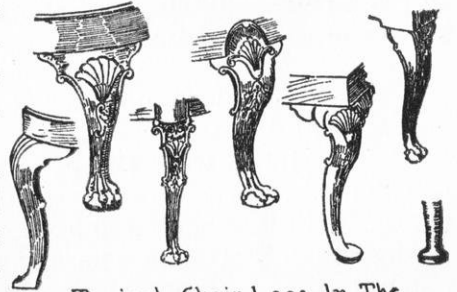


FIGURE TWO. Typical Chair Legs In The Queen Anne Style.

chairs, like that shown in Figure twelve, were almost invariably spoken of as Chippendale, both by the trade and public. The state of affairs at present is virtually as follows: Real Colonial furniture of the days of Winthrop and Washington is called Chippendale, the designation Colonial being reserved for the 'clumsy sham classic emanations sometimes dubbed "Empire," which did not, in any case, have inception before eighteen hundred and ten. The whole misapprehension, doubtless, in the first place, was due to the ignorance of dealers in the antique, who could not properly differentiate. They started on the wrong track, and it now is difficult to right matters.

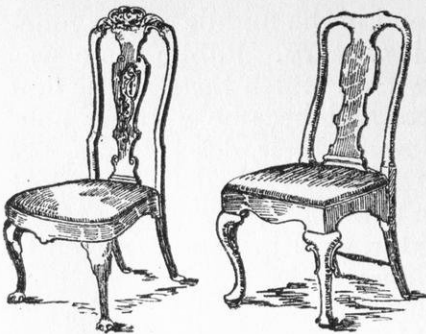


FIGURE ONE. QUEEN ANNE.

For a great many years, the cabi-

## CHIPPENDALE: A GREAT CABINETMAKER

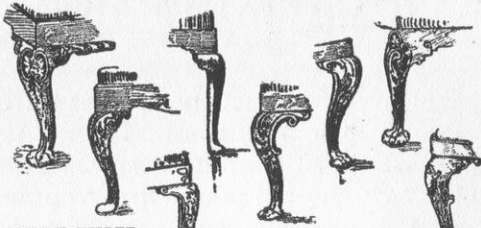
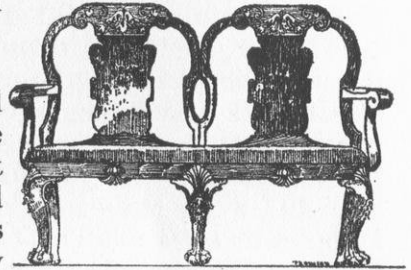


FIGURE THREE.

Chippendale Chair Legs Typical of His Earliest Period Showing Markedly The Queen Anne Influence.

In many a household of old New England stock when the aged had passed to their reward, and the young had full sway, fine old mahogany was hustled to the garret to make room for black walnut atrocities. Where a genuine Sheraton bureau was spared, it was at the expense of being shorn of its harmoniously beautiful handles of brass, while clumsy vine-leaf wooden pulls were substituted.

**W**HEN, after some seven hundred and fifty years of effort, the Moors were finally driven out of Granada, the conquerors whitewashed the beautifully decorated interior walls of the Alhambra. Time passed, and new generations came on the scene, knowing nothing of the beauties of coloring there concealed. Artists knew, because they could stake their lives on the fact that the Moors never could be satisfied with mere white as a mural decoration. In due time the whitewash was removed, and then was revealed the most beautiful decoration in red, blue, green and gold it has been the lot of human eye to behold. Much the same was it in New



QUEEN ANNE FIGURE FOUR.

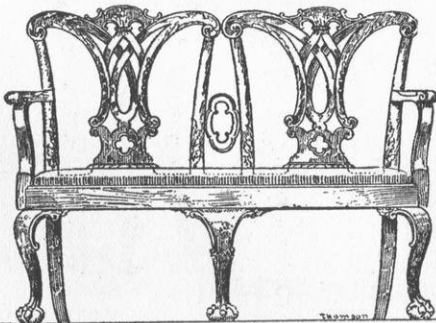


FIGURE FIVE. CHIPPENDALE.

network of Puritan times was generally unappreciated. Artists at no time lost taste for the old, but outside of the profession, it was reserved for but a few people of art impulse to see the good of the old in the presence of the new. To many of a newer generation, the fine old Hepplewhite sideboard or Sheraton bureau was anathema. England in the middle of the nineteenth century. Public taste was at low ebb. Such taste as the first settlers had become a thing non-existent in their descendants, because the latter had entirely lost touch with Europe. People, as they gained in wealth, were attracted to the showy and meretricious. Fine old furniture was disposed of when possible. When not possible, it was stored in attic or outhouse. Kicked



## CHIPPENDALE: A GREAT CABINETMAKER

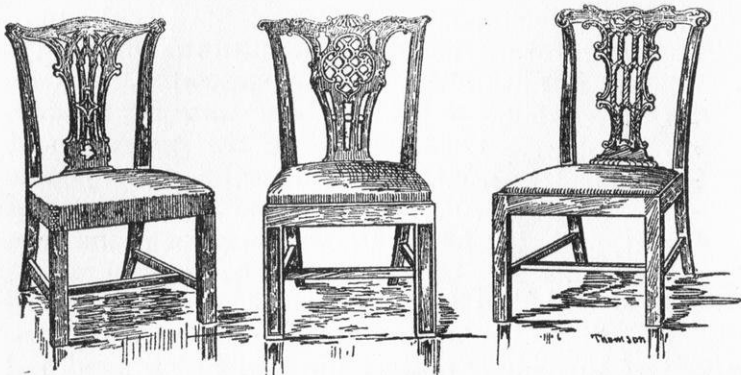


FIGURE SIX.

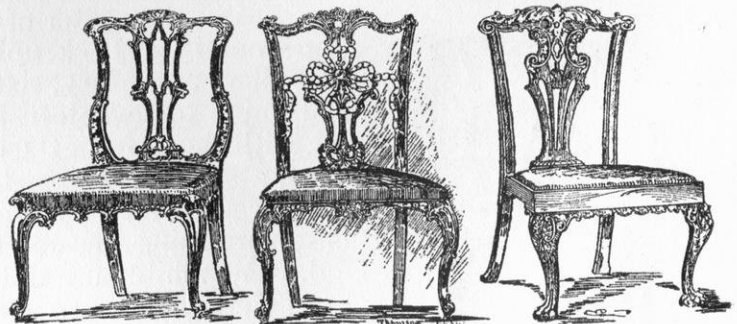
CHIPPENDALE.

from pillar to post, neglected in every way, its condition in process of time, of necessity, degenerating. Another generation despised it to a still greater degree than did the preceding one. At

this juncture, a tin pedler has been known to gain a good mahogany bureau or table in exchange for a pot or pan.

A sideboard reposed in the hen-house of an old farm for unnumbered years. In the eighties of the last century, when a revival of taste for old Colonial things began, a wealthy citizen of Boston had the article taken to the shop of a cabinetmaker, to the end that it might be put in order. Generations of hens had brooded in its closets. It was in the worst possible condition, but no parts were missing. Once the surface had been scraped, the front was found to be beautifully inlaid with rare and costly woods. The center was straight, while the end sections were concave, which put it in the Hepplewhite class. The body was mahogany of real San Domingo quality. The brasses unfortunately were missing. Fifty dollars put it in good order. In the end, the well-known Boston merchant, the gentleman referred to, had as beautiful an example after the Hepplewhite manner as one could wish for.

The sideboard, doubtless, in the first place had been sent to the barn. Having a wax finish, dirt, in process of time, accumulated on the surface to such extent as to obscure the marquetry. A new generation, having never known it in any other condition than it was, thought it a very useful article for the hen-house. In the hen-house, of course, it rapidly deteriorated and there you are. Thus does the



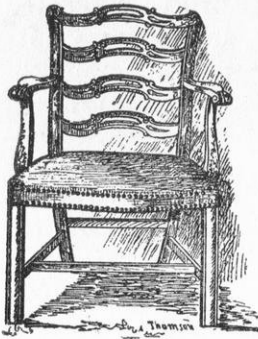
CHIPPENDALE.

FIGURE SEVEN.

## CHIPPENDALE: A GREAT CABINETMAKER

Chippendale?

FIGURE EIGHT.



shrewd collector sometimes pick up a valuable specimen for a trifle. In a certain Boston shop, dealing in antiquities, the lady proprietor shows a Chippendale sofa which she values at a thousand dollars. If it cost her more than five, I should be surprised. She values it so highly because of its rarity, claiming there is but one like it, and that in the Pendleton collection.

**T**HOMAS CHIPPENDALE published the "Gentleman's and Cabinetmakers' Directory" in seventeen hundred and fifty four.

Its influence doubtless was soon perceptible in the American Colony. Rich Southern planters and merchants of the East were wont to buy furniture in London. There is thus a possibility that some Chippendale chairs that have stood the ravages of time may have been made by Chippendale. It is more likely, however, that the bulk of the chairs of this type were made by Colonial craftsmen from designs culled from Chippendale's book. Further along, I explain more fully how Colonial craftsmen as the makers can be detected.

As William-and-Mary and Queen Anne influences were dominant when Chippendale was engaging the part of the industrious apprentice, a strong Hollandish appearance characterizes many of his best pieces. It is indeed difficult to disassociate some of his early sofas and chairs from the real Queen Anne. He employed the same box seat, the cabriole leg, and in the case of some of his sofas, the one thing to separate them from the Queen Anne classification is a Rococo shell ornament in the center of the molding running around the back upholstery.

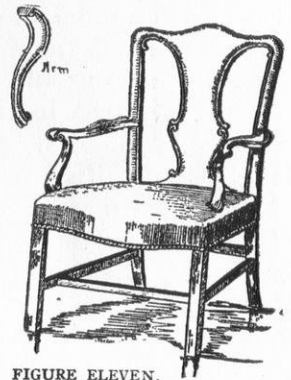
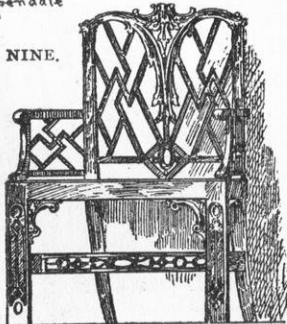


FIGURE ELEVEN.

Chippendale

FIGURE NINE.



William and Mary, sixteen hundred and eighty-nine to seventeen hundred and two, took with them, from the land of dams and dykes, a shipload of pot-bellied chinaware, bandy-legged chairs and high-boys. Dutch house furnishing became the rage in England, even architecture showing the influence of the Netherlands. A mixture of classical detail, and "go as you please" Dutch and

# CHIPPENDALE: A GREAT CABINETMAKER

William and Mary



Chippendale

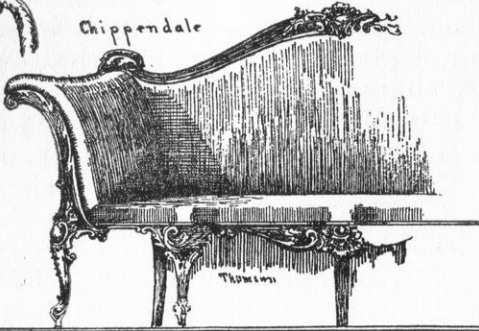
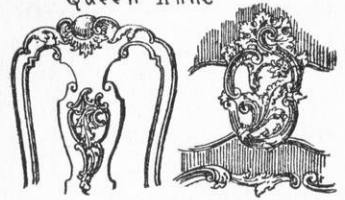


FIGURE TEN.

Queen Anne



Chippendale.

Flemish ornament, masqueraded under the appellation of "Free Classic." Of examples in this country, the Old State House in Boston, and Independence Hall, Philadelphia, may be cited.

The exuberant fancies of the Louis Quinze style in France could not but have influenced English cabinetwork. Chippendale could not well escape, hence many of his designs may be considered purely Parisian.

In Figure three, a characteristic Dutch chair is shown on the right, that on the left being a notable example of the Queen Anne period. Chairs after the manner of the Dutch example are plentiful in England, and I doubt not there are many in America.

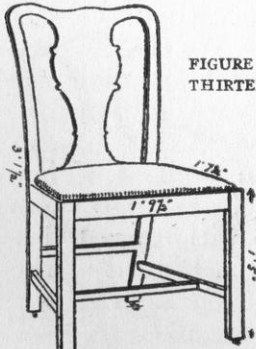


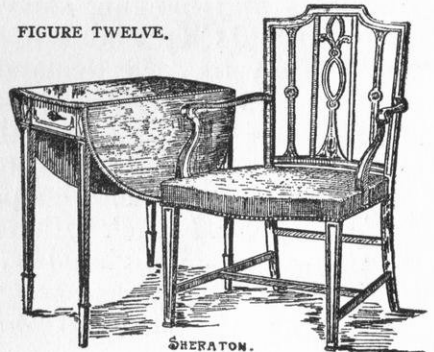
FIGURE THIRTEEN

Measurements for an armless Chippendale chair.

Figure four shows a fine William-and-Mary seat not unlikely of English make with which the Chippendale one delineated in Figure five may be interestingly compared. Here is shown the Queen Anne influence without any Louis the Fifteenth entanglements. Nothing can be more graceful than the interlacing of the back. Notice the slight S-curve of the back legs. A less artistic designer would have been satisfied to omit this feature. This subtlety of line like the *entasis* of a Greek column would be lost on aught but those sensitive to slight differences in form. The cabriole leg is employed here, but usually the plain straight block leg is to be found with this style of back.

Figure four shows a fine William-and-Mary seat not unlikely of English make with which

FIGURE TWELVE.



CHIPPENDALE.

Figure six shows three excellent ex-

## CHIPPENDALE: A GREAT CABINETMAKER

amples of what may be termed Chippendale's middle period. Struck with the interplay of curved line in the windows of a Gothic church, he many times succeeded in giving semblance to it in chair-backs. He was sensible enough not to attempt the ecclesiastication of general outlines. He was satisfied to fill in the back with tracery after ideas gleaned from the cathedral window. In these chairs, he breaks away from the cabriole leg, and contents himself with plain blocks. It seems a far cry from the elaborate back to the plain block leg, and not many designers would have dared to make the venture. Chippendale succeeded where doubtless others might have failed.

Figure seven exhibits three notable specimens in the designer's most ornate manner. He, for his purposes, here draws upon the French, but it is French with a difference. These chairs were carved to the last inch, back as well as front, and were of a consequence only for those with well-filled coffers.

Figure eight shows a design in regard to which authenticity has been questioned, for what reason I know not, other than the fact of departure from the usual Chippendale manner. We do not find him using the cross splat in published designs. If Chippendale did not design the chair, some individual of equal capacity was responsible. Here we have his free flowing treatment of lines.

Chairs with the horizontal splat were common in Holland. They reached England by medium of William and Mary. We had them in Colonial times here, and many in pretty shaky condition are today scattered through the farmhouses of New England. Pinned at the joints, though rickety enough, it is difficult to pull them apart.

**C**HIPPENDALE, at one period, took to Chinese ideas. He was much more successful in adaptation of these than Sir William Chambers, the original innovator. His combination of Chinese, with the style of the Regency and Rococo, is charming, albeit most expensive. The rage for blue chinaware was then in the ascendent. Cabinets and hanging shelves, to house such collections, were in demand, and Chippendale in his delightful pagoda-like creations more successfully met the demand than did any of his compeers. It is doubtful if any appreciable quantity of the master's Chinese-Louis-Quinze creations in Colonial times found lodgment in the young Colony unless it were in the South.

In Figure ten is shown a portion of a sofa that is decidedly French. It is, however, French with a difference, and the difference is involved in Chippendale individuality. It is Louis the Fifteenth seen through Chippendale temperament. He designed a great variety of articles in this graceful style all touched with the exuberant fancy of the



## CHIPPENDALE: A GREAT CABINETMAKER

Parisian designers of the day. It would require very elaborate Georgian-Queen-Anne environment to make harmonious place for such an article.

The William-and-Mary and Queen Anne chair-backs in Figure ten are submitted simply to show the source of some of the Chippendale embellishment in the shape of carving. The radiating design on the back of the scallop shell was a favorite decorative feature in Queen Anne cabinetwork. The acanthus leaf twisted or otherwise is quite common. The carving examples here submitted are from characteristic pieces. On such ornamentation, there is much of the irregularity, abandon and freedom to be found in Rococo, but with a difference. Examination of Hogarth's plates, and a study of chairs (especially as affecting backs), such as are shown in Figures five, six and seven, will disclose the source of a great deal of Chippendale inspiration. Given as generous a wealth of material upon which to draw, Hollandish, Flemish, French and Chinese, it required but the touch of adaptable genius which he had in more than customary measure, in order to work the wonder. Out of a ruck of mediocre performance, the product of Chippendale looms large. To evolve a style that has so well stood the test of years, a style that today appeals to cultivated taste, is distinction sufficient.

Chippendale undoubtedly employed the claw foot though it is a bit singular he does not exploit it in his book of seventeen hundred and fifty-four. His book was published in the last named year, but in my possession are plates dated seventeen hundred and sixty.

He does not, in any published design, show a chair in which is used the cabriole leg that utilizes the stretcher. To my way of thinking, all such chairs today to be found were made by American craftsmen. In the designer's published work, the manner of stretcher employed is such as are shown in Figures six, eight and nine, and never otherwise, at least so far as in my researches I have been able to discover.

All designs herein submitted are from English sources. The chairs and seats are in the master's best manner, and are such as have become, in process of time, generally associated with his name. Such chairs were expensive to build. Carved and rounded with the loving care of the true craftsman who is not pressed for time, in every way they fulfil requirements. Always was the back carved by rounding so that no flat surface showed at the sides of the rear legs. The back curves gradually rearward starting perpendicular at the seat. The face of the back was carefully carved in low relief, all sharp corners being softened. Such chairs were very comfortable, because the convexity of the face of the backs accorded with human requirements.

## CHIPPENDALE: A GREAT CABINETMAKER

**T**HERE is one merit in these characteristic Chippendale chairs that should be touched on. We may simplify the design by omitting all carving and still leave a pleasing result. One may even omit the perforation of the back, and the result be surprisingly effective. Many Colonial chairs based on Chippendale lines are thus to be found. In Figure eleven is shown such a chair, English in origin.

As the Chippendale chair was larger than common, I, in Figure thirteen, submit measurements of one taken from his book. This represents a box seat, the upholstering being nailed to a separate frame which drops into the box, the bottom resting on a ledge. From the ground to the top of the box should be sixteen to seventeen inches. Eighteen inches is the customary height from floor to stretched edge of upholstering. Chippendale never used casters.

In Figure twelve is shown the class of chair so many people take to be Chippendale. In the case of Sheraton and Hepplewhite, it is often difficult to differentiate, but Chippendale is so entirely different, no mistake is possible save such as is involved by confusing his work with imitating compeers. At least half a dozen makers were turning out articles after the Chippendale manner, Robert Manwaring, Ince and Mayhew, Lock and Copeland, to mention the chief of them. Chippendale always used carving and fretwork as ornament, never inlay or painting. Queen Anne, Louis Quatorze, Chinese and Louis Quinze styles form the quarry in which he dug.

"He scarcely used mahogany" is the assertion of one writer, as regards the Chippendale practice. Says R. Davis Benn in his interesting work on English furniture from the time of Queen Anne on, "I need hardly explain that Chippendale was among the first in this country (England) to employ, for the manufacture of furniture, Spanish mahogany of the finest figure and color procurable. In the course of time, the wood by natural process deepened in color and attained a beautiful richness of tone."

This sounds more reasonable, for as mahogany was much used in the time of Anne, it is not at all probable Chippendale, at a later period would be so foolish as to refuse to avail himself of it. In fact, he used it extensively,—otherwise whence come the many notable examples in this wood that may be traced to him, at present to be found on the other side of the Atlantic?

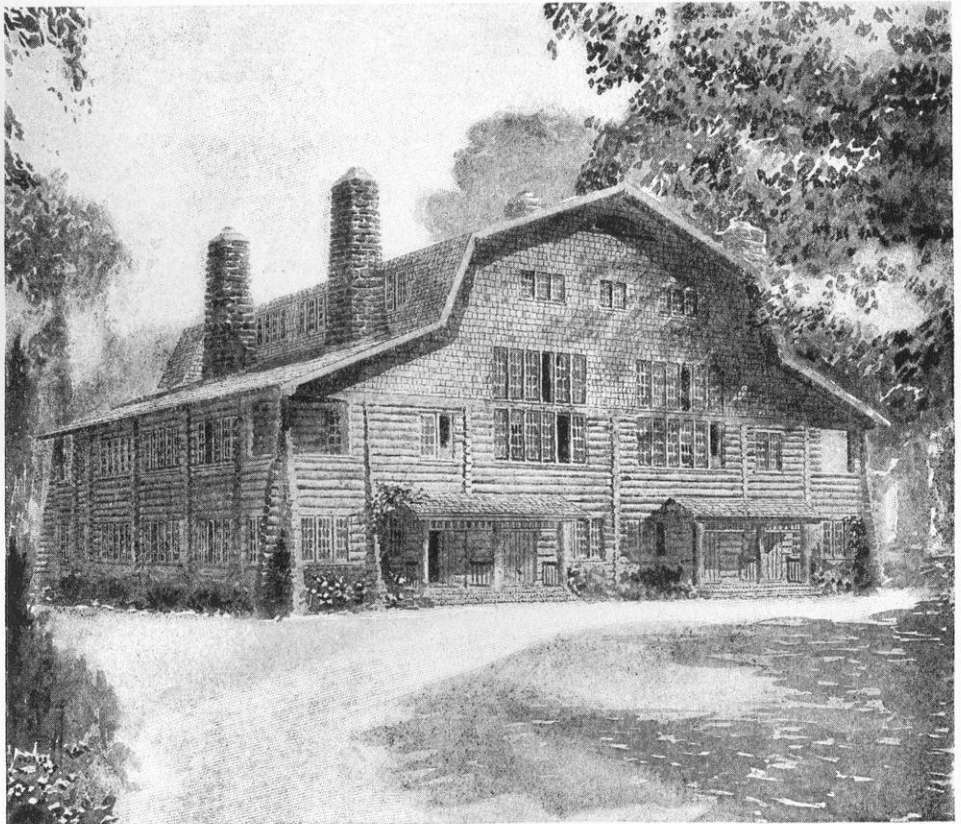
What was known as "Spanish" mahogany in England was, in the United States, called "San Domingo." The best of the wood was long ago cut, and not for a great many years have our dealers looked to that source for a supply. It was a wood rich in color, close in grain, of excellent figure, and heavy in weight, as even a small mahogany table of Colonial times will testify.

# AN OUTDOOR SCHOOL FOR BOYS, WHERE DEVELOPMENT IS GAINED FROM WORK AS WELL AS BOOKS: BY RAYMOND RIORDON



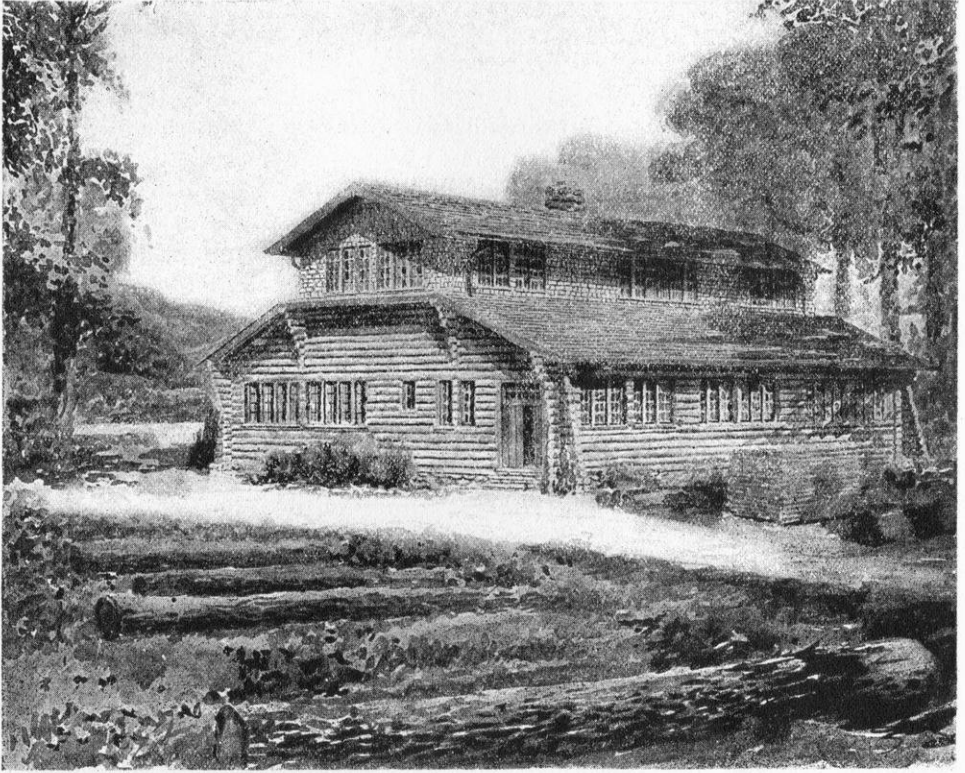
MAN gets his characteristics from two sources only—Heredity and Experience. The effects of the former upon the child are not important, for education can largely, if not entirely, counteract any tendency to undesirable traits transmitted to posterity. The teacher's difficulty in the education of children is to provide the means by which they can get the experience necessary for their proper development.

All are subject to influences—good and bad. We are immune from harmful influence only after experience has made us so; and experience that gives resisting stamina does its work during adolescence. Therefore, give the child natural environment during this period—the period when the phenomena of nature keep him swingiug



THE LOG SCHOOLROOM TO BE BUILT BY THE BOYS AT MR. RIORDON'S SCHOOL ON THE HUDSON.

## MANUAL WORK A PART OF EDUCATION



DESIGN FOR WORKSHOP AT RIORDON SCHOOL: TO BE BUILT BY THE BOYS.

into greatness or into void. Let the basis of his education be life itself instead of mere book learning. *Build his mind to examine, and his body to resist—then you will have done all you can for your child.*

Errors of childhood are well known; that heredity plays its part is understood; that good health is necessary to morality is undebatable; it is conceded, moreover, that the mind will remain flat and surrounded by a sea of darkness unless with all its possibilities dormant, its corners be discovered and developed by explorers for truth. And truth makes men. The parent today has no excuse for the failure of his progeny if he will seek for their adolescent training teachers who realize that the goal, however distant, of true education is perfect socialized living. Success in the education of children depends in large measure on three elements in the teacher: ideals, the ability closely to pursue them with intelligence and knowledge, and a tenacious sincerity capable of foreseeing difficulty undismayed by lack of apparent appreciative response. The blare of trumpet-sounding publicity; the catch device of a seemingly logical new idea in educa-



## MANUAL WORK A PART OF EDUCATION

tion; dependence on person rather than personality in the presentation of methods—all such soon become threadbare in the strong light of sincerity. The school should exist for the child, not the child for the school; but this is impossible to bring about unless the child be developed as an individual.

The only way to know the real is to experience it. Seventeen years' work, in public and private schools, dealing with every phase of the educational situation, from the strictly intellectual through the sociological, and at all times along lines of my own venturesomeness and initiative, has naturally brought me to very definite conclusions. While the work during all this time has been corrective in a general sense, it has been my aim to get results through the commingling of the intellectual with the subnormal—even the abnormal—thus using the values of contact as a seeding for a democracy. Such a plan I now believe to be proper for a public school, where the most varied and often extreme conditions must be met if a commonwealth is sincere. It is, however, wrong for a private school which should be corrective only on the one hand; on the other it must deal with the intellect and its natural human reflexes. In the first instance you do the thing for which the child is sent to you; in the other instance your big opportunity is to develop initiative and executive ability. In either case the manual development of the child is essentially the same, though in the past some mental or conduct phase was usually the dividing line between the academic and the industrial. The establishing of standards which are to prove of permanent value must be a part of the adolescent's training.

The seed for such standard, the opportunity for such growth and understanding must, necessarily, be sown in youth. And the place? A school where the big issue is the child, not the so-called educational success, or the commercial success, or the fame or name of the school. And in such a school? No one-man power should sap or suppress the individual. No hypnotism of cult or creed should fanaticize the daily life and hopes. No grind or drudgery should enervate the body physical, and make the coming of the morrow a curse; but rather the awakening with the thought of labor should bring to each morn a new joy; no frills of society, no sparring diplomacy, no power but ability, the greatest joy, work well done; no radical thoughts unfitting the children's minds to grasp the fairy tale of life and rhapsody of day-dreams; no repression of expression in body or mind; no foundering with food, no starvation through fads; just a plain, wholesome way of living, doing, learning and teaching is the school soil in which the child can develop its utmost possibility of beauty and utility.

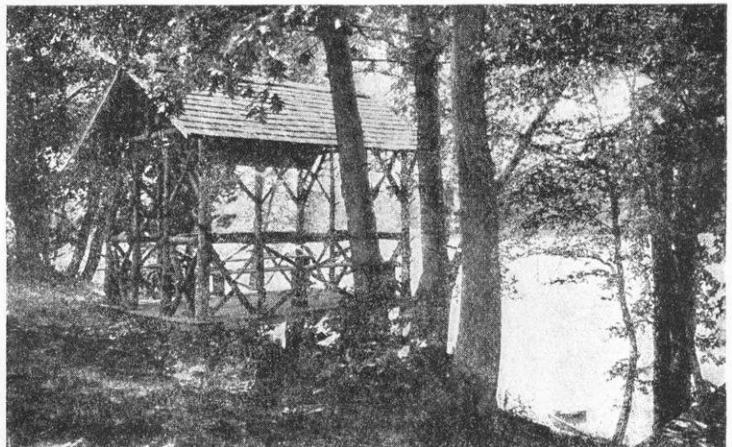
## MANUAL WORK A PART OF EDUCATION



CORNER OF THE NEW RIORDON SCHOOL GROUNDS.

To cut down a big tree, only to plant two others in its place; to haul coal to keep you warm; to cut ice for your needs; to build a house in which to live or work; to put out a fire that would destroy; or go in the middle of the night to rescue a team stuck in the mud; to plant a garden and care for it; to look for work, not evade it; to appreciate that there is no such thing as chance, but that everything has a cause; to aim at big things, realizing, however, each one's limit and giving credit—great credit—to those who find it hard to climb even a little way up; to nourish the body, thereby feeding the soul; to prevent, rather than wait for a fault that you may chastise; to love liberty and to demand it, at the same time bearing in mind that the opportunity to labor is the only true liberty—all these things characterize the education necessary if we would train in the interests of human betterment.

Such an education must progress backward—we must teach the boys to be as honest, as capable and as efficient as were their great-grandfathers. It is true the great-grandfather learned but to hitch the horse to the plow; our greatest task is to hitch the boy to his man-power.



A GARDEN HOUSE AT THE EDGE OF CHODIKEE LAKE.

## MANUAL WORK A PART OF EDUCATION

**T**HE Raymond Riordon School enters the field of educational ideals June of this year. Seven hundred feet above the Hudson, two hours and a half from New York, nestling on fertile acres of fruit and farm land, with a placid lake reflecting its beauties, the new school hopes to prove worthy of its ideals, worthy of its aim for a close kinship to Nature. On the site at the present time are eight bungalows, a large modern hotel with accommodations for one hundred and the various necessary auxiliaries for such an establishment. This entire outfit, three hundred acres of farm, pasture and woodland, also a prosperous five-hundred-acre fruit farm for demonstration, constitute the physical beginning of the School. Needless to say, there is no debt of any character.

Advising me and giving their personal interest to this permanent movement are old friends and men of prominence. These are mostly acquaintances of long standing, parents of boys I have taught, educators under whose direction I have worked.

Besides the advisory board we shall have from the very beginning the best available teachers.

Some of the older boys who have been through the mill with me and who are distinct products of the new education, will also assist in capacities most fitting their ability and talents. Several of them, however, will spend their summers or winters for some years to come in specializing at the universities. These young men are not the blasé youth of today, earmarked with the bored signs of dissipated adolescence. Muscularly strong, mentally alert, spiritually human, sensitive to the need of doing for others, they are withal just boys susceptible to a higher good.

The New York Central brings you to Poughkeepsie and from there across the Hudson to Highland by ferry, then a fifteen-minute auto spin takes you to Chodikee Lake on the slope to where the present buildings stand. Nestling back in the woods away from the main buildings yet open to both view and breeze, tents with modern, simple equipment will be erected. This camp will remain in session July and August. The routine will not be the pernicious idle or play routine of the usual boys' summer resort. We shall aim to provide healthy occupation in the garden, in the orchard, on the roads—doing any and all things that tend toward making the sweat of the brow fall plentifully for the benefit of the community at large. Incidentally, as in all healthy lives, play and clean sport will have their swing in due proportion. It has been thought beneficial to boys and parents to provide opportunity for both to be in the same vicinity, and, who knows, partake of the same busy-ness. A camp of

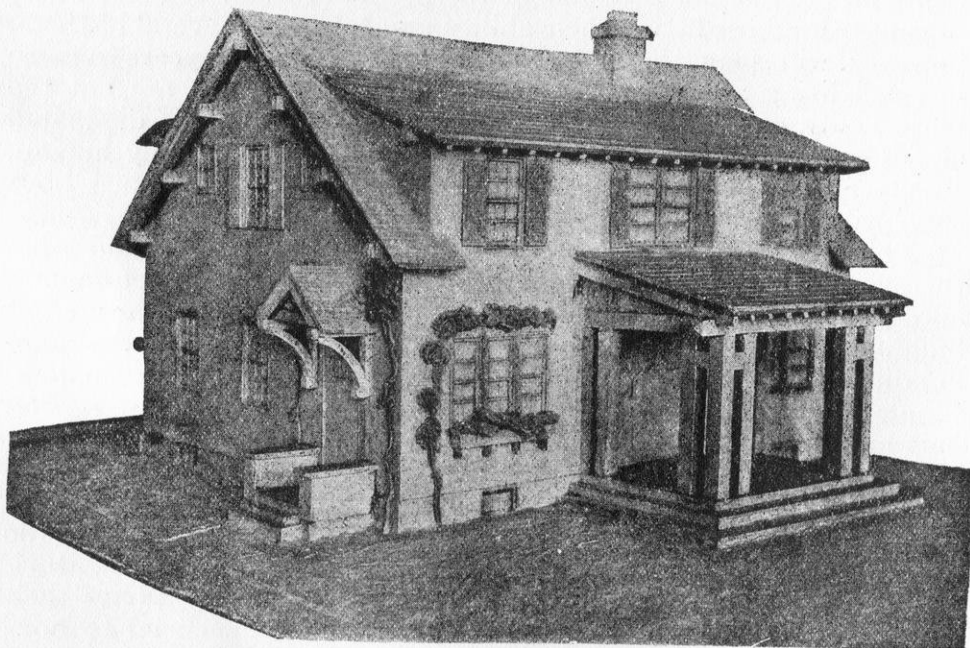
*(Continued on page 92)*

## A MODEL FARM HOME: MINNESOTA'S PRIZE RURAL ARCHITECTURE: BY M. I. FLAGG



THE importance of the farmer and his work, as a national asset, has always been recognized, and during the last few years many efforts have been made by individuals, as well as by the Government, to increase America's agricultural efficiency, and to bring greater comfort and happiness to the farmers and their families. But the question of farmhouse architecture—which naturally plays so intimate a part in the lives of rural people—seems, until recently, to have received but little attention. It is particularly interesting, therefore, to find that the eyes of farmers and architects, and in fact of the general public, have been turned during the last few weeks toward Minnesota, whose State Art Society has taken a unique and progressive step in this direction, and has devised a plan by which the farmers of Minnesota can have, at merely nominal expense, farmhouse designs draughted by architects of the best standing.

The Minnesota State Art Society may be described as a clearing house for the art interests of the State, and its efforts in meeting



PLASTER CAST OF MODEL FARMHOUSE WHICH WON THE FIRST PRIZE IN THE RECENT COMPETITION OF THE MINNESOTA STATE ART COMMISSION: THE DESIGN IS BY HEWITT AND BROWN, ARCHITECTS, MINNEAPOLIS.



## PRIZE RURAL ARCHITECTURE

practical as well as artistic problems, in demonstrating that art can be made a part of everyday life, and in furthering the welfare of the people in both city and rural districts, have resulted in the offering of prizes for the best plans for a "model farm home." Minnesota is the first State in the Union to institute this competition, but one certainly hopes that others will follow the example, for through this method a wealth of useful material has been accumulated which is being made available for the direct benefit of the farmer.



ARCHITECT'S DRAWINGS OF THE MINNESOTA PRIZE FARMHOUSE.

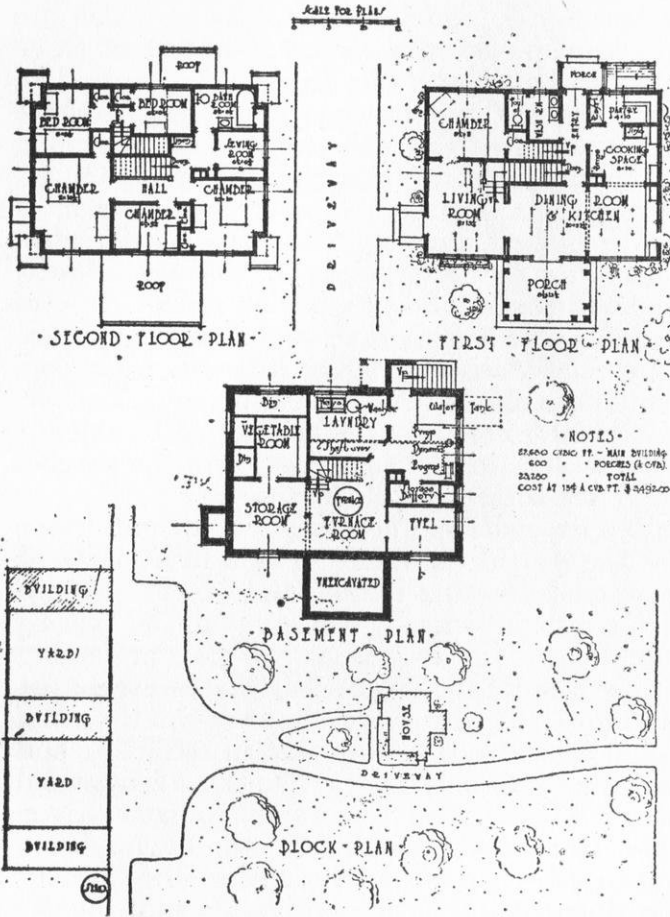
The Committee who instituted the competition felt that the modern farmer often spends time and money in fostering his agricultural pursuits, building good barns for the cattle, installing farm machinery; yet he is apt to overlook the fact that proper housing conditions will conserve the greatest resource on his farm—the human factor—and will add, not only to the health and efficiency, but also to the comfort and happiness of his family and help. The object of the Committee, therefore, was to encourage the farmer to provide for his people the necessities and comforts, the labor-saving devices and modern conveniences that one finds in the homes of town or city.

The designs submitted in the competition were to cost about thirty-five hundred dollars, for the jury felt that this would result in an average house from which suggestions might be gained by farmers, and the plans of which could be reduced or enlarged according to conditions in various parts of the State.

# PRIZE RURAL ARCHITECTURE

Another stipulation was, that the plans should provide for a wash-room downstairs for the farm hands, since in most farm-houses they come in, usually with muddy or dusty boots, and wash at the kitchen sink just before meal-time when the housewife is busy there. It was also suggested that a separate stairway should be built leading from the farm hands' wash-room to their bedrooms, thus giving privacy to both the family and the help.

The competition provided for six cash prizes, amounting in all to



FLOOR AND BLOCK PLANS OF MINNESOTA PRIZE FARMHOUSE.

five hundred dollars, the sum having been contributed from various persons and organizations who were interested in the idea of beautifying and making more comfortable the farmer's home. When all the results were submitted, the designs were passed upon and awards made by a jury composed of Mr. L. E. Potter, a farmer, of Springfield, Minnesota; Mrs. Margaret J. Blair, head of the Domestic Art and Science Department of the Agricultural School of the University of Minnesota; and Mr. George Chapman, an architect of Minneapolis.

The first prize drawings, which, according to the judgment of the jury came nearest to representing a model farmhouse at the required cost, were submitted by Hewitt & Brown, Architects, of Minneapolis. Five other prizes were awarded, and it is especially significant to note that of the six prize-winners two were women.

## PRIZE RURAL ARCHITECTURE

**T**HE prize model farmhouse, sketches and plans of which are reproduced here, provides for ten rooms at a cost of three thousand, five hundred dollars. The location is assumed to be on a knoll, near a country road, partly wooded and near to other farm buildings. There is a basement under the entire house providing space for heating, water supply, lighting apparatus and storage room. On the first floor are living room, bedroom, dining room, kitchen or dining room and kitchen combined, a pantry with space for refrigerator, a washroom and closet for the farm help. On the second floor, there are five bedrooms, bathroom and small sewing room. Two of the bedrooms for the use of the farm help are separate from the others, being approached by a special stairway leading from the washroom on the first floor. The methods of heating and lighting, and the character of the plumbing, are determined by the limit of cost, which is figured on a basis of fifteen cents to the cubic foot, with the porches reckoned at one-fourth of the total cubage.

The basement is built with walls and floor of concrete, and frame construction is used for the rest of the house—metal lath plastered on the outside. An economical feature is the employment of stock lengths of lumber, which is provided for by centering all the bearing partitions above one another. The roof is of shingles, preferably stained, and brown stain is used for the exterior woodwork except the blinds which are painted green. The interior walls are plastered, sand finished and tinted; oak or birch woodwork is used in the living and dining rooms, and spruce, pine or fir in the rest. The house is intended to be lighted by electricity, to be supplied from a small dynamo driven by a gasoline engine and from a storage battery, the engine being connected with shafting to drive pump, air compressor and laundry machinery. The engine, dynamo and battery are not included in the cost of the house. Provision is made for a warm-air furnace, giving both heat and ventilation, and concentrated plumbing is used with a home-made septic tank for sewage disposal.

In order that the information gathered from this competition may be disseminated among the people of the State, the Art Commission has had made full-sized working drawings and details of the first prize design and also a replica plaster model of the original drawing. The replica is sold for fifty cents, and the working drawings and specifications for three and a half dollars, to anyone living within the State. Outside Minnesota, people are required to pay five dollars for the working drawings, although the replica remains the same price. Both this model and thirty plans for model village houses are circulating now throughout Minnesota, visiting farmers' institutes, agricultural stations, high schools, clubs and societies.

# AN EDUCATION IN HOME-BUILDING: THE NEED AND THE OPPORTUNITY OF STUDYING THIS ART IN AMERICA



HO of us ever heard of a man taking a course of study in home-building before he started to plan his own home? We expect to give years of our lives to studying almost every question, but we start building a house for ourselves and our families with no more preparation than we would make for a walk in the country or an afternoon's shopping. The fact is we expect someone else to know how to build our houses for us, just as we expect someone else to cook our food and make our clothes and write our books and compose our music. In other words, we turn over the most vital intimate phases of our lives to the professional workers who are bound in our present civilization.

## OUR MACHINE-MADE LIVES.

And although we may find life a little easier by diverting so much work away from our own brain and hands, we should stop and realize that we are losing the chance of our own development at the same time. We are getting to lead machine-made lives. This is essentially true in this most important matter of building a home. We not only do not know the kind of home we want, but very few of us know the sort of materials to put in a home for any special locality, the way a home ought to be built in order to be permanent and beautiful or how to get the best possible results from the money we put into a house. Of course, we do not expect nowadays to do everything for ourselves.

It is inevitable in the development of this kind of a civilization that people should desire the help of experts along certain lines of work. It is perfectly reasonable that we should conform in a measure to the civilization in which we live, but what is essential to every man is to shield his own personality from destruction by guarding his life from the too great intrusion of the professional worker. A man must know something about his own house, about the design and the building of it. A woman must study the question of clothes, and so far as possible plan and make them for herself. We should realize what we are eating, how it is cooked, whether it is good for us. In other words, we cannot achieve the best for the individual and the race if we live on other people's efforts, and we cannot possibly know what we really are without experimenting with our own life and developing it through work. If we have nothing in the world to do with our clothes, our home, our food, our personal tastes,



## THE HOME-MADE HOUSE

what are we, who are we? We never have realized our own individuality and no one has ever really known us.

We have let ourselves stupidly in this present generation take a superior air toward the farmer, the countryman, when, as a matter of fact, he is almost the only person left today who has a separate personality and an individual point of view. The farmer has very little small talk and he does not look like all the other people you know. Not because they are finer, but because he is more interesting. The tendency of this age is toward herding, and it is a very terrible tendency. It is the thing that makes the sweatshop possible, and that destroys personality, that eventually could destroy art, literature, poetry, music.

### ARE WE LOSING THE ROMANCE OF HOME-BUILDING?

Possibly the greatest ill of our times is the fact that we are turning over our homes almost exclusively to the professional builder. We are losing the romance of home-making. What a thing the nesting impulse has been through all the ages, the most deep-seated instinct of all races and times! About our huts and cabins, our tents and igloos, our cottages and palaces, the history of the races of the world has been written. And the word that is best loved in the language of every nation is home, for when a man's home is born out of his heart and developed through his labor and perfected through his sense of beauty, it is the very cornerstone of his life. Today we let this wonderful romance slip away from us, for there is only one way in which a man may preserve his own individuality and that is by building about it the walls of his home. He cannot develop his house according to another man's taste and keep his own nature with definite outlines. And yet more and more we are building houses on the ready-made plan and more and more the soul is going out of our architecture and consequently out of our lives.

Here in America we do the best ready-made work of any people in the world except the Germans, and we have been so smart and clever about it that we have fooled ourselves into thinking that the ready-to-wear life was good enough for us. If you go about suburban towns anywhere through the eastern part of the United States you are impressed with the horror of the sameness of all these homes. The houses of one State might belong to any other State or to any man in the State. Mainly they have been built to sell. It is an actual fact that we speculate with our homes in this country. We build the poorest kind of a home to sell for something beyond its value to the man who has sacrificed his home-making instincts. Everywhere through our suburbs and even out in our wide country

## THE HOME-MADE HOUSE

lanes you feel that something is wrong, that our houses are smart and well kept and soulless; and worse than all, you feel that ten years from now another kind of soulless architecture may take the place of this, and that there will be another vogue and people will build to it, and beauty and happiness will be the last consideration.

### YOU CAN BUY A HOUSE, BUT NOT A HOME.

The truth lies right here, that there are some things in the world that you cannot buy. There are good things that can only be created by the person desiring them. It is not enough to have walls to live within; to have an actual home which expresses your own life, you have got to contribute your own thought, your own effort to it. And the great result of this is not the house itself, but the development that you gain through your work; as a matter of fact it is seldom the material result of anything that counts, it is the spiritual result which is most significant, and the spiritual result of work done in the right spirit is character. And this is why in every issue of *THE CRAFTSMAN Magazine* we are making a tremendous effort to awaken people to the fact that the only thing that matters in the world is their own development through mental and physical effort.

It is only through such personal experiences that we shall be able to infuse into our modern home-making something of the enthusiasm and passion for beauty that our forefathers must have known before our architecture became a medium for commercial exploitation. And when our suburbs and countryside are dotted with simple, garden-circled homes that men and women have planned out of their own minds and hearts, built with their own earnings, made comfortable and lovely through the work of their own hands, then will develop a type of domestic architecture truly expressive of the ideals and lives of the people and contributing to the happiness and welfare of the nation.

There is so much that is vital in this matter of the building of a home; it is so closely allied to the most intimate and wonderful of human experiences, so irrevocably bound up with both individual and family growth, that one cannot help feeling that those who go through life without at some period or other achieving this primitive but important undertaking, have missed one of the most subtle and far-reaching opportunities for personal happiness, usefulness and self-expression that the world can hold.

It is doubtless the necessity for shelter met adequately that invests with such charm and dignity even the simplest types of primitive homes. And perhaps that is one reason why we feel so

*(Continued on page 107.)*

## OUTDOOR LIFE THE YEAR ROUND: PLANNING THE HOME FOR IT.



“IVE more out of doors” is a prescription that has an attractive sound for most of us—in the summer time. When the lawn and shrubbery are green, and the garden is in bloom, and twittering bird life peoples the shade trees, and the veranda is cool and inviting, the most indolent of us heeds the call into the open.

But when the flowers and birds are gone, and the garden is brown and lifeless, or white with snow, and the chill winds of winter sweep across the veranda and whistle down the chimneys, then a steam radiator, an open fire, and four snug walls tempt most of us beyond our powers of resistance. We believe in sunshine and fresh air theoretically, but after the novelty of the first snow storm has worn off, and bundling up for a winter walk or ride has become a bit of a bore, we decide that it is better to be comfortable than hygienic.

Human nature being what it is, it behooves architects to take cognizance of it. It is not enough to build a veranda and a sleeping porch and a broad front door and say, “Here is the way to the out-of-doors. Take it or leave it; it’s up to you.” No, there is an inertia in human nature which we must reckon with, and the homemaker who reads his task aright will build a lure for hearth-loving feet.

In summer, the veranda is undoubtedly the doctor’s greatest ally. Though dew be on the grass, though the sunshine be over-ardent, the fussiest old granny need have no fear on a broad, well-protected piazza with rugs upon it. But when winter comes, and the piazza is chilly and cheerless, we take down the mosquito screens, roll up the rugs, and retire within like a woodchuck. We spend money in building a portion of the house which we know will be utterly useless at least six months in the year. Not only useless, but worse than useless, for a covered veranda acts as a great, stationary awning, shutting out warmth and light and sunshine from the downstairs living rooms during the months when sunshine is needed most.

The absurdity of most verandas has appealed to a great many thrifty Americans, and we have begun to make use of our piazzas in the winter time. The cost of glass and sash for enclosing the veranda in winter is a small price for an entirely new room added to the house, and when it is done we are delighted to discover that it is the pleasantest room we have.

*(Continued on page 97.)*

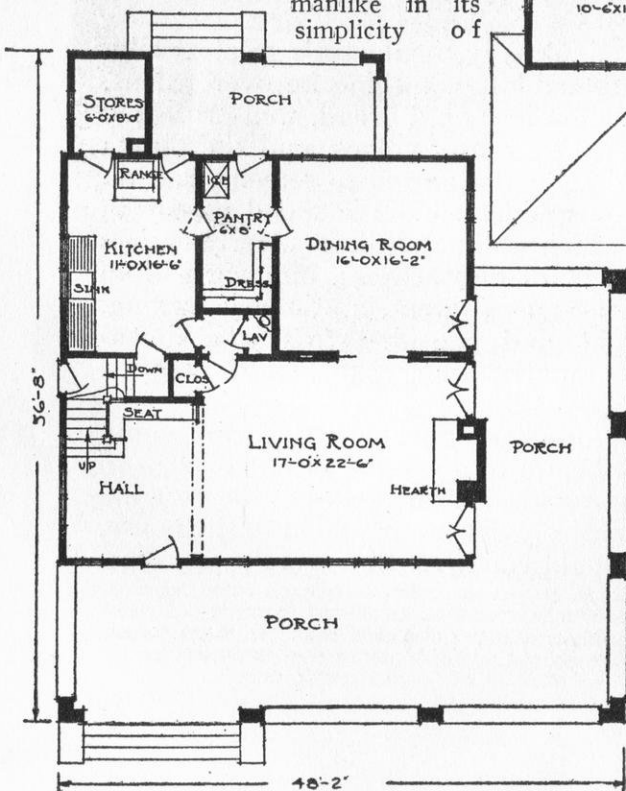
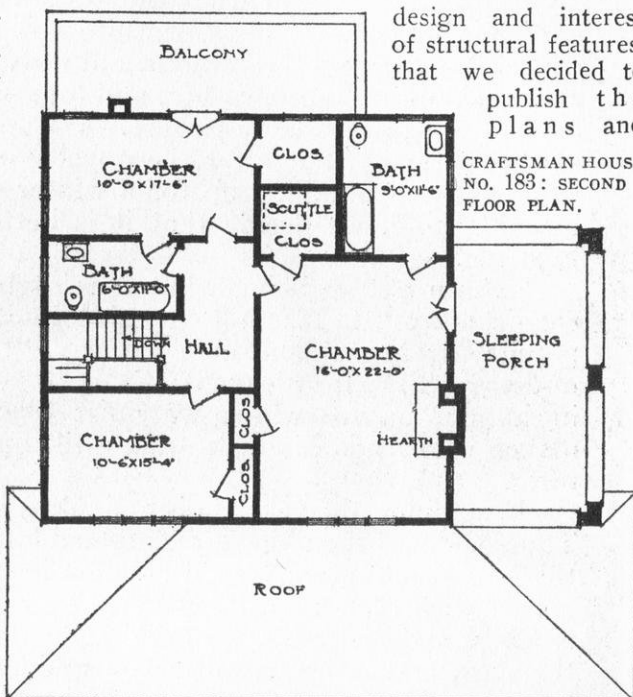


## FOUR UNIQUE CRAFTSMAN HOMES EMBODYING MANY MODERN COMFORTS

**A**MONG the plans which we have been preparing during the last month are two that will be built in California and one that is intended for a Texas site. And in each case the arrangement of the interior is so expressive of the owner's individual conception, and so practical in its originality and charm, and the exterior so thoroughly Craftsmanlike in its simplicity of

design and interest of structural features, that we decided to publish the plans and

CRAFTSMAN HOUSE NO. 183: SECOND FLOOR PLAN.



perspective sketches as a part of the regular series of houses in the magazine. In this way all our readers will have the opportunity of studying these houses, and those who expect to build and wish to avail themselves of the plans may obtain the complete working drawings as well as the specifications through our Architectural Department.

The first of the four Craftsman houses presented here, No. 183, was specially planned for a site in Beaumont, Texas, the drawings having been prepared from preliminary sketches sent us by the prospective builder, who had a pretty clear idea of the sort of arrangement desired, and suggested practical features of the layout and general equipment. Stucco on metal lath with

CRAFTSMAN HOUSE NO. 183: FIRST FLOOR PLAN.





*Gustav Stickley, Architect.*

CRAFTSMAN HOUSE NO. 183, DESIGNED FOR A HOME-BUILDER IN BEAUMONT, TEXAS: THE CONSTRUCTION IS STUCCO ON METAL LATH WITH SHINGLED ROOF, AND THE ROOMY PORCHES AND BALCONIES BREAK UP THE EXTERIOR IN A VERY INTERESTING FASHION: WHILE THE PLANS COMPRISE ONLY SIX MAIN ROOMS, THE SHELTERED SPACES PROVIDED FOR OUTDOOR LIVING ADD CONSIDERABLY TO THE SIZE OF THE BUILDING AS WELL AS TO ITS ATTRACTIVENESS.



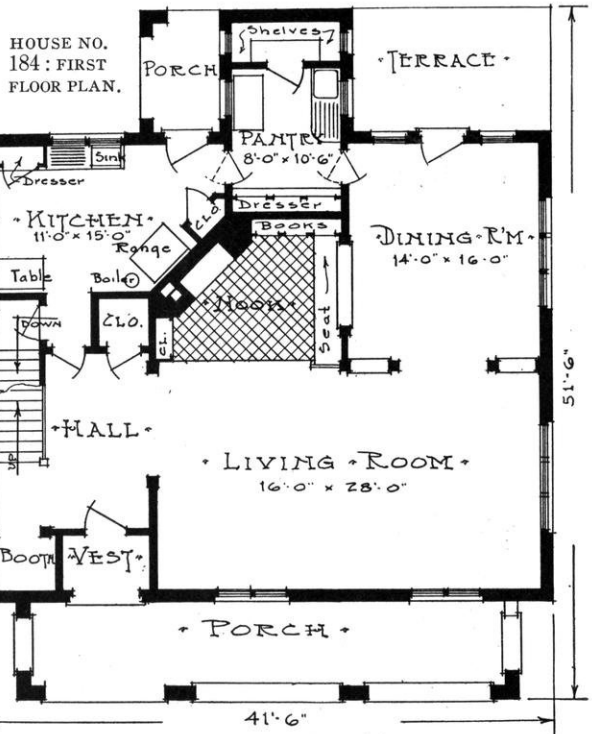
*Gustav Stickley, Architect.*

THIS EIGHT-ROOM CRAFTSMAN HOUSE, NO. 184, IS OF STUCCO ON HOLLOW TILE WITH SHINGLED ROOF, AND WITH ITS BIG LIVING PORCH, SHELTERED TERRACE AT THE REAR AND COMMODIOUS HOMELIKE INTERIOR MAKES AN UNUSUALLY COMFORTABLE SUBURBAN DWELLING.

# FOUR UNIQUE CRAFTSMAN HOMES

roof of shingles was selected for the construction, and there is plenty of provision for outdoor life, the roomy porches and balconies breaking up the exterior of the building in a very interesting manner. First there is a wide front living porch, part of which is sheltered by a projecting roof and part recessed in the main building beneath the sleeping porch. The stucco parapet not only gives a certain amount of privacy, but makes the porch an integral part of the whole construction, adding to the apparent size of the building. At the same time, of course, it allows the space to be readily screened in summer or glazed in winter if the owner wishes—a fact that also applies to the sleeping porch overhead.

As the front door is so well sheltered by the projecting roof, no vestibule has been provided, the door opening into a hall which is practically a part of the living room, for the only division indicated is the ceiling beam shown by dotted lines. A seat built into the angle of the staircase gives a note of welcome to the hall, and behind it is a handy closet for coats. At the opposite end of the room is the fireplace flanked by double glass doors



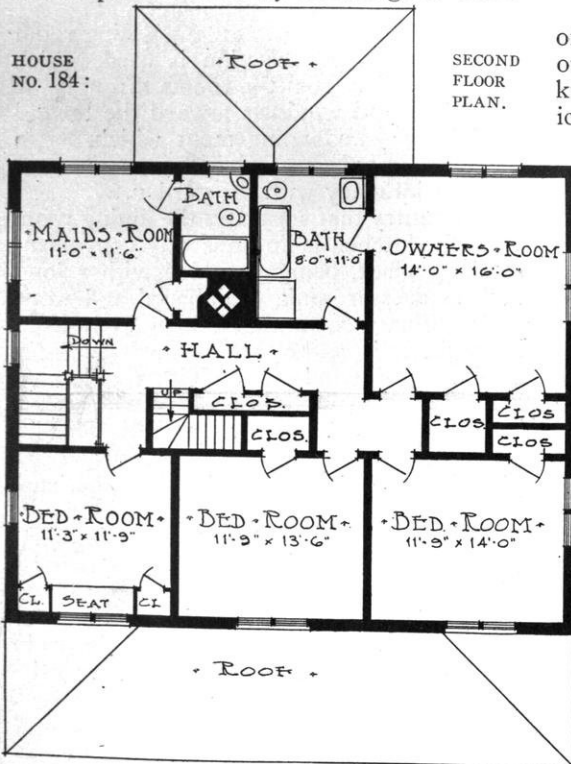
that link the interior with the porch, and similar doors open from the dining room.

This room is separated from the front of the house by sliding doors, and shut off from the cooking odors of the kitchen by a pass pantry, in which the ice-box and dresser are placed, and which communicates with the service porch at the rear. The kitchen is lighted by a group of three windows on the left, beneath which stands the sink with drainboard on either hand, and at the back is a large, light, storage closet. A door in the front leads to the cellar entrance, and if the owner preferred to have more ready access between the kitchen and the front hall another door might be placed where the seat is now indicated.

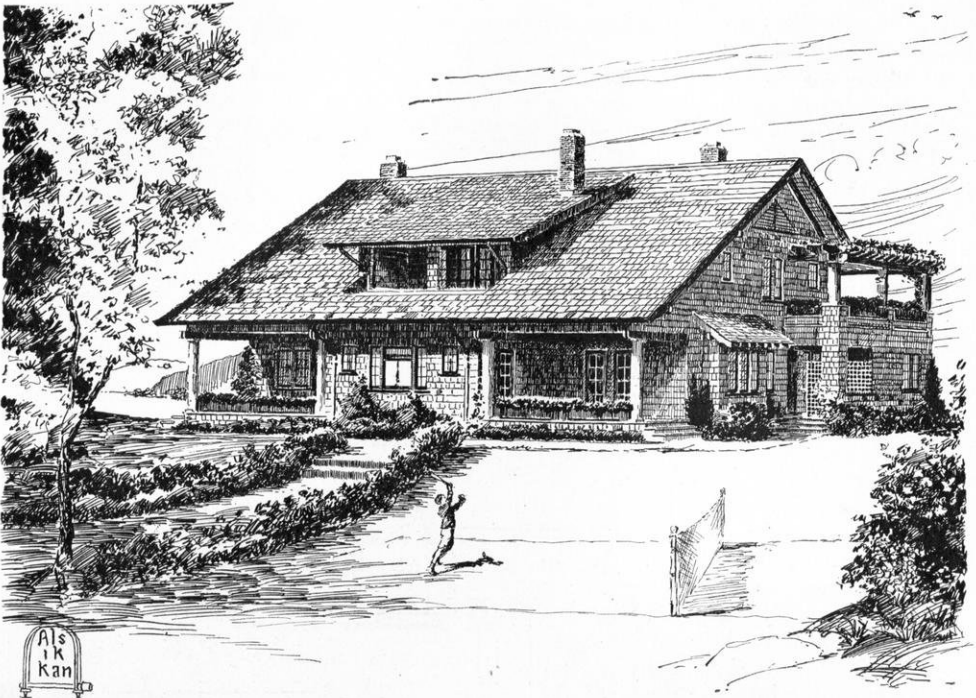
The second floor comprises the owner's bedroom, a large light place with open fireplace, private bath and two closets, in the larger of which are a ladder and scuttle to the attic. This room also communicates with the sheltered sleeping porch shown in the perspective drawing, while the smaller bedroom at the back of the house opens onto another balcony. A private bath accessible also from the front bedroom through the hall, is provided for the back bedroom.

HOUSE NO. 184:

SECOND FLOOR PLAN.



## FOUR UNIQUE CRAFTSMAN HOMES



CRAFTSMAN BUNGALOW NO. 185, SPECIALLY PLANNED FOR A FAMILY IN FRESNO, CALIFORNIA, BUT ADAPT-  
ABLE TO MANY DIFFERENT SITES: IN ADDITION TO THE TEN MAIN ROOMS THERE ARE SEVERAL PORCHES,  
BALCONIES AND A ROOF GARDEN: GUSTAV STICKLEY, ARCHITECT.

**T**HE second house, No. 184, is one of the regular magazine series, and would be suitable for practically any suburban, village or country site. The construction is stucco on hollow tile, with shingled roof. The plan will be most satisfactory if it faces the west, for this will insure the morning sunlight for the kitchen and dining room, with midday sun in the dining room and living room, while the long front porch will have both noon and afternoon sun.

This porch forms the entrance to the house and from it one steps into a square vestibule which can be further sheltered by a storm door in winter. At the rear of the open hall is a coat closet and a door to the kitchen, while on the left opposite the stairs is a small light alcove which will form a convenient telephone booth. Turning into the living room on the right one is greeted by a welcoming glimpse of the fireplace nook, with its floor of tile or composition flooring, built-in seat, bookcase and small closet. The arrangement of this inglenook is particularly fortunate, as it affords an opportunity for privacy and quiet about the hearth and at the same time can be enjoyed from the living room. A space above the partition at the back of the fireside seat also

adds to the openness of the nook and insures proper ventilation.

Between the living room and dining room post-and-panel construction is used, which permits a vista from the rooms through the glass door and windows toward the terrace at the rear—an arrangement which, as in the preceding house, gives one a pleasant sense of intimacy with the garden.

The pantry that separates the dining room from the kitchen is an unusually convenient working place, being provided with a long built-in dresser, sink, drainboard and work table with windows above them, and also a large shelved "cold closet" at the back lighted by small windows on either side and being provided with an ice-box which may be filled from the service porch. The irregular-shaped kitchen is likewise very complete in its equipment, with the range back to the living-room fireplace, a closet for pots and pans on one side, a work table, sink, drainboard and dresser. A door at the front of the kitchen leads to the small entry that communicates with the cellar stairs and with the front hall, and gives the maid ready access not only to the front door but to the upper floor.

The arrangement upstairs is simple and



# FOUR UNIQUE CRAFTSMAN HOMES

convenient, comprising the owner's bedroom and bathroom—which can also be reached from the hall—three bedrooms in front and the maid's room and bath at the head of the stairs. Plenty of closets are provided, and those in the front left-hand bedroom form a recess which suggests the building of a window seat as we have indicated on the plan. The attic is intended only for storage, and is lighted by windows in a dormer on either side.

**T**HE third house, No. 185, was planned for a family in Fresno, California. It is an adaptation, considerably enlarged, of a seven-room hillside bungalow which we first published in *THE CRAFTSMAN* for October, 1909, and which has proved one of our most popular designs. And while it retains many of the general characteristics of the design upon which it is based, the alterations and additions are so many and the result is so unique that we are sure it will furnish many practical suggestions to all who feel the appeal of this low-roofed, commodious and homelike type of dwelling.

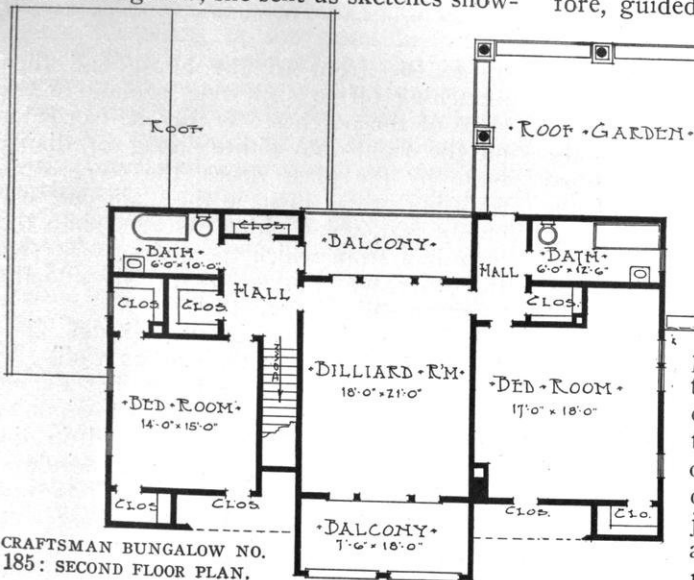
When the owner first wrote us in regard to this bungalow, she sent us sketches show-



CRAFTSMAN BUNGALOW NO. 185: FIRST FLOOR PLAN.

ing what changes she desired to make in the original layout, and described in detail the various new features she wished to include. Evidently the general planning and construction of our houses—their big living rooms, open fireplaces, plentiful porches and sleeping balconies—had claimed this home-builder's attention, for she emphasized in her letter that she wanted "a typical Craftsman house." From her suggestions, therefore, guided by our own architectural experience, the present plans were devised.

The house is of frame construction throughout, both walls and roof being covered with shingles, but the design would lend itself quite as effectively to some form of cement construction if one preferred. The layout of the interior has resulted in an unusually picturesque building. From the perspective drawing one can get a good impression of the homelike and decorative quality of the recessed porches on each side of the front projection, the sunken balcony above with its overhanging roof, the bay window of the



CRAFTSMAN BUNGALOW NO. 185: SECOND FLOOR PLAN.

## FOUR UNIQUE CRAFTSMAN HOMES



THE CLAPBOARD AND SHINGLE HOUSE PICTURED HERE (NO. 186) WAS PLANNED FOR A CLIENT IN FRENCH GULCH, CALIFORNIA, WHO DESIRED A TYPICAL CRAFTSMAN HOUSE: THE EIGHT ROOMS, PORCHES AND BALCONIES ARE SO ARRANGED AS TO TAKE THE FULLEST ADVANTAGE OF LIGHT, AIR, SUNSHINE AND PLEASANT VIEWS: CUSTAV STICKLEY, ARCHITECT.

dining room on the right, the latticed service porch behind it and the pergola-topped roof garden overhead.

Nor are these the only attractions of the exterior, for a glance at the first and second floor plans will show that the rear of the building is just as charming as the front. The sheltered loggia with its central circular flower-bed and flower-boxes on each side of the steps that lead down to the garden; the sleeping porch on the left with its gable roof; the smaller recessed balcony on the second story, and the big roof garden which extends at the rear as well as at the side—these break up with pleasant variations the contour of the building, and help to give it that rambling, bungalow appearance that link it so happily with the garden and is so suggestive of the home comforts within.

We have shown the garden path leading

up to the front of the house and then branching off to each side, around to the steps of the porches. While one can enter on the right into either living or dining room by the glass doors, the owner will probably prefer to have the main entrance on the left, using either the door into the little hall from which the stairs ascend, or the other door that opens directly into the living room.

This room is exceptionally light and airy, for in addition to the glass doors leading to the front porches there is another double glass door to the back loggia, with windows above the built-in bookcases, and in the front wall there are full-length windows above the seat as well as a small one over the bookshelves on each side. These windows are worth noting, for they form a decorative group seen both from without

# FOUR UNIQUE CRAFTSMAN HOMES

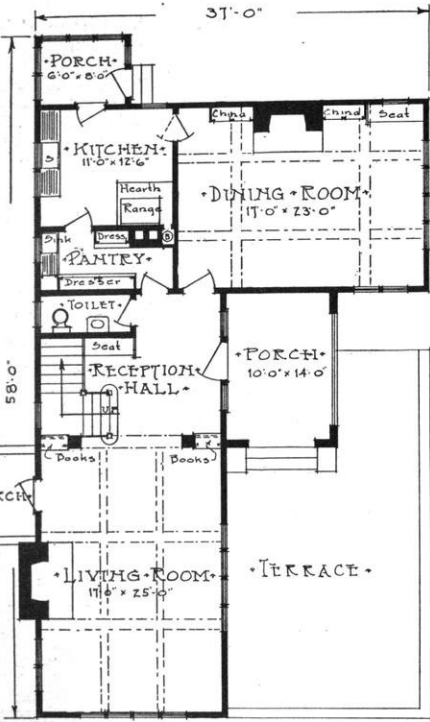
and the storeroom. The kitchen itself has windows overlooking the porch as well as one facing the loggia which insures light at the sink. From a small passage at the rear open the laundry, the maid's bedroom and bath.

On the opposite side of the plan are two bedrooms, a bathroom which includes a shower and foot-bath, and a sleeping porch which can be reached from both the back room and the loggia and which is surrounded by a parapet so that it may be screened or glazed according to the season. Indoors plenty of closet space is provided and the front bedroom is made attractive by an open fireplace.

This unusual plan, it will be observed, is especially practical in that it allows for a generous amount of fresh air and cross-ventilation, every room having windows in two walls.

Upstairs one finds a small hall provided with two large shelved closets, and opening out onto the recessed balcony at the rear. On the left is a bathroom and in the front a bedroom with three closets, one of them beneath the sloping roof—an arrangement which amply compensates for the absence of an attic.

A good-sized billiard room opening onto both balconies runs through the center of the plan, and on the other side is another bedroom and bath and



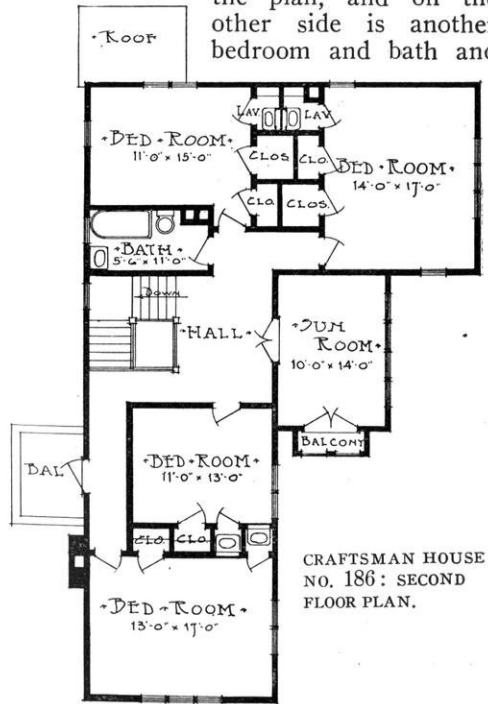
CRAFTSMAN HOUSE NO. 186: FIRST FLOOR PLAN.

and within, and the use of a large square pane in the center with a transom above and small panes in the long narrow sash and high windows on either side, adds to the variety.

These built-in furnishings at each end of the room and the open fireplace in the center give the place an inviting atmosphere. The small closet beside the chimney may be used for coats, or the closet beneath the stairs may be employed for this purpose, leaving the one next to the chimney as a handy storage place for logs for the fire.

The arrangement of the whole first floor will prove very convenient, for while this living room extends from front to back and gives a long garden vista through the bungalow, it also serves to divide the dining, service and maid's quarters on the right from the bedrooms and sleeping porch on the other hand.

The dining room boasts a long window-seat built into the bay, and the doors onto the porch bring it into close touch with the garden. The space between the kitchen and dining room is filled by a pantry with dressers on each side and a large storeroom lighted by a small window in the outside wall. In order to give light to the pantry another window is provided between this



CRAFTSMAN HOUSE NO. 186: SECOND FLOOR PLAN.

## FOUR UNIQUE CRAFTSMAN HOMES

a hallway leading to the roof garden. The latter, with its pergola covering, its flower-boxes and canvas floor, will prove a delightful semi-sheltered spot for outdoor living, where every welcome summer breeze will be captured and where wide views of the surrounding landscape can be seen.

**T**HE fourth house, No. 186, is entirely different from its predecessors in both arrangement and design, but the relation of the rooms is equally interesting and the interior affords many opportunities for artistic effects in the woodwork and wall spaces as well as grouping of furnishings. The house was planned for a client in French Gulch, California, who, like the first one referred to, wrote us that he wanted a typical Craftsman home and sent us preliminary sketches and specifications giving a general idea of what he desired. The house, he explained, must be suitable for long, hot, dry summers, and it was to be built on a steep hillside, facing south, with the back against the hill. In making the perspective sketch for the magazine, however, as the majority of suburban lots are fairly flat, we have shown it on level ground, for which it is equally adapted.

The walls are covered with clapboards and the room is shingled, as this was the construction which the owner had decided to use; but if the plans are selected by other home-builders who happen to prefer a fire-proof form of construction, brick or concrete with roof of tile or composition shingles may be employed with good results.

In order to afford plenty of light and cross-ventilation for all the rooms as well as to take advantage of the view, the house is built in the form of an "L," and in the angle is the porch that shelters the entrance, with the sunroom overhead. From this porch the door leads into the reception hall which separates the dining room and kitchen from the living room. A small lavatory is provided beneath the stairs, and in the opposite angle a seat is built.

Post-and-panel construction divides the living room from the reception hall, and we have indicated low bookshelves to be built in on each side of the opening. The front room is unusually light, for it has window groups on three sides and a door opening onto a small porch at the side which connects it with the garden. A fireplace is provided in this room as well as in the dining room, which occupies the other wing of the

"L," and on each side of the latter chimney-piece are china closets with a built-in seat in one corner. If ceiling beams are used here and in the living room, as indicated by dotted lines on the plan, the effect, in combination with the rest of the woodwork, will prove very attractive.

In this instance the owner preferred to have the kitchen open directly into the dining room, and to place the pantry on the other side, as this arrangement allows the kitchen to have windows on two sides and also permits one to pass from the kitchen to the screened or glassed service porch which leads to the garden; but, as in most of our plans, such details of the arrangement may be adjusted to meet the preferences of various people.

Four bedrooms and a sunroom comprise the upper floor, and a practical feature of each room is the wash basin provided in a little alcove formed between the closet and the wall. The sunroom which, with its windows, balcony and flower-boxes adds an attractive note to the exterior, is reached through glass doors from the upper hall. Above the porch on the left another small balcony is built.

Altogether, these houses, while essentially Craftsman in plan, represent a wide variety in both construction and interior arrangement, and perhaps the most significant thing about them is their adaptation to the needs of their respective owners, whose enthusiasm for the undertaking and careful forethought as to the many details proved such a valuable factor in our working out of the designs.

### PROFIT FROM WORN-OUT LAND

**A**CCORDING to a recent bulletin issued by the U. S. Department of Agriculture on behalf of the Forest Service, farmers and other land-owners in Delaware, Maryland and Virginia can put their worn-out or poorly drained land to profitable use by growing loblolly pine. This tree is easily the leading kind for commercial timber on the coastal plain of these three States, because of the ease with which it reproduces itself and forms pure, well stocked stands. Its rapid growth, the wide range of sites on which it will grow, the many uses to which its wood is adapted, the comparative cheapness of logging and milling and the good prices the lumber brings, all combine to make the cultivation of this pine a source of assured income.



## HOUSE OF INDIVIDUALITY AND CHARM

### RED GUM: A NATIVE WOOD OF BEAUTY AND DISTINCTION WHICH IS COMING INTO ITS OWN

"The stone which the builders reject is become the headstone of the corner."

**H**ITHERTO we have often gone away from home to buy wood with which to trim our houses, and with which to fashion furniture. We have felt, somehow, that San Domingo mahogany and Caucasian walnut must be finer and more desirable than any native wood, however beautiful. Little by little, however, we are finding that our native woods are equal, if not superior, to many that come from overseas. For example, architects and builders have discovered that for interior trim red gum, with its delicate grain, rich warm coloring and tractability in working, is worthy to rank among more famous woods. Cabinetmakers of taste and discrimination are using it for special furniture with the same skill and affectionate care formerly lavished only upon mahogany and other aristocrats of the timber world. And the fact that red gum is still low in price is no reflection on its artistic value in their eyes. A reproduction can give only a hint of what this wood is like, but the one used here sug-

### AN OHIO HOME OF INDIVIDUALITY AND CHARM

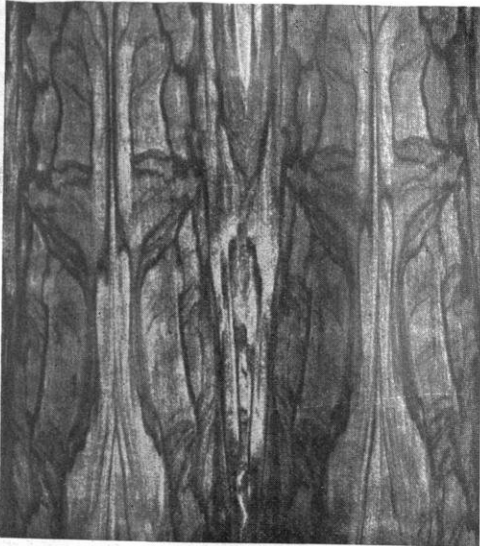


BRICK AND PLASTER HOUSE BUILT FOR MR. H. C. SNYDER, OF DAYTON, OHIO: HARRY CONWAY GRIFFITH, ARCHITECT.

**"I**T seems strange," says Mr. Griffith, the architect of the house illustrated here, "that most people who intend to build a home usually want it to be like some other already built. They do not seem to realize that a house which suits one location will not prove practical elsewhere, and likewise that a plan adapted to the needs of one family will not meet those of another, even though it may include the same number of people. For the requirements of different sites always vary more or less, and there is even wider dissimilarity between the ideals, tastes and needs of various families."

As Mr. Griffith feels so keenly the need of individuality in home-making, it is only natural that a house of which he is the architect should be especially practical and homelike. And certainly these two qualities are embodied in the residence that he has planned for Mr. H. C. Snyder—as a glance at the floor plans and photographs will show.

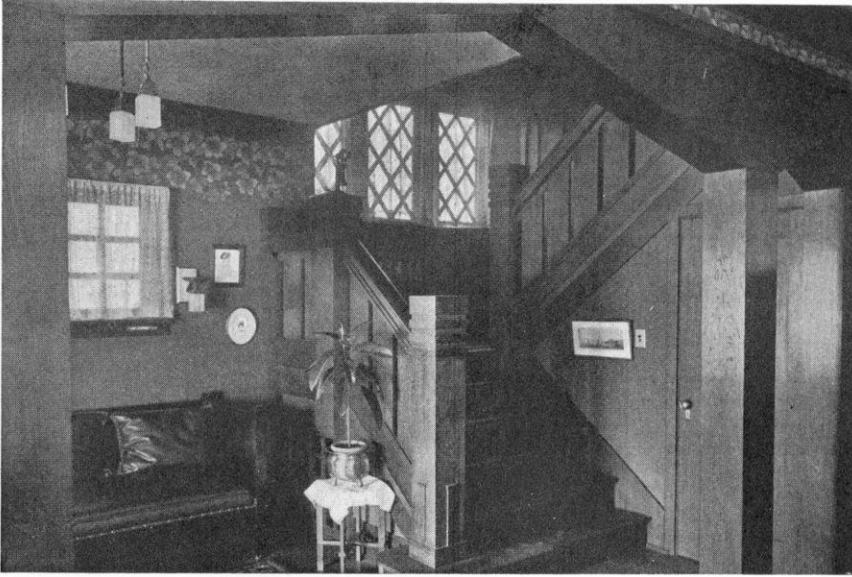
While the exterior of the house is extremely simple and dignified it has a certain decorative interest in both materials and design. The stone foundation, the brick pillars and parapet of the porch, the brick walls, the plaster and timber of the second story and the slate roof with its plastered dormer give a pleasing variety of texture, and will no doubt prove much more attrac-



RED GUM: A NATIVE WOOD OF BEAUTY.

gests somewhat of its quiet warm tone and interesting marking. And whether plain or inlaid with holly and ebony, red gum adds a note of real distinction to an interior.

## HOUSE OF INDIVIDUALITY AND CHARM



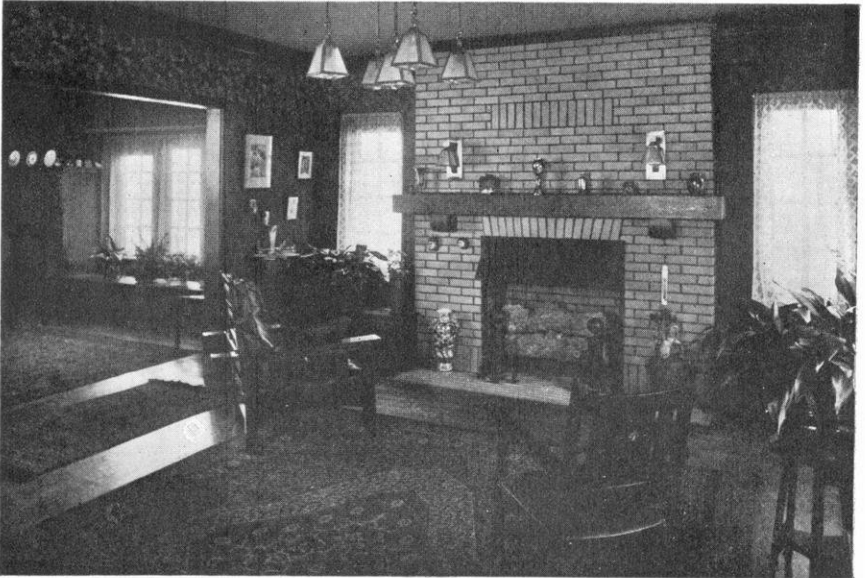
HALL AND STAIRCASE IN THE HOME OF MR. H. C. SNYDER: AN EXAMPLE OF STURDY AND DECORATIVE CONSTRUCTION.

tive when the building is a few years older, after the action of weathering has softened the surfaces and the planting of vines and shrubs has blended the house and its grounds into closer harmony. The bay window on the left, with its outward-swinging, latticed casements, and the small square panes used in most of the other windows add a touch of decoration to the walls, and the wide eaves of porch roof, main roof and dormer give the place a sheltered air.

Although it was necessary to build the house facing north, the open arrangement of the interior combined with the plentiful windows insure plentiful light and sunshine indoors. The living room was planned across the front with a wide group of four windows to

take advantage of a woodland view, and additional light is admitted to this big room by the east windows in the hall, the south windows in the dining room and the two west windows in the living room itself. The spacious porch is so arranged, it will be noticed, that it does not shut off any light from the interior.

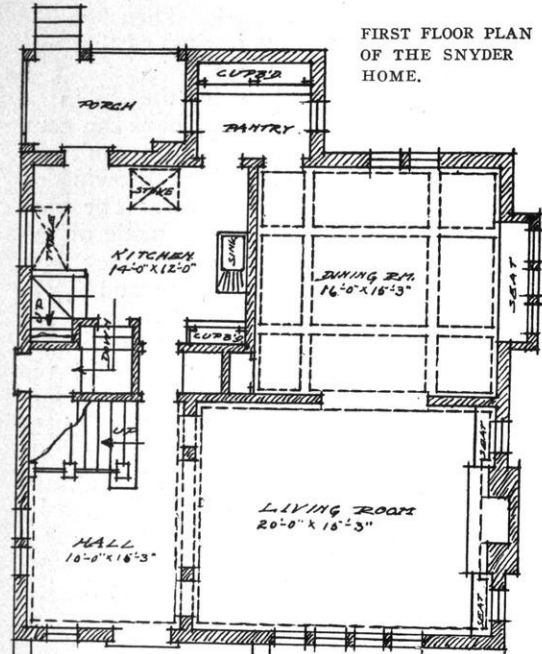
The staircase with its balusters of wide oak slats, the great brick fireplace with its wrought iron hood, and seat on each side, the bay window of the dining room with its built-in seat—these are all interesting features of the lower floor and contribute to the homelike atmosphere of the rooms. As indicated by the accompanying photographs, a great deal of the interest of living and dining room and hall is due to the wood-



CORNER OF LIVING ROOM IN THE SNYDER HOME, SHOWING BRICK FIREPLACE, WINDOW-SEATS AND SIMPLE FURNISHINGS.

# HOUSE OF INDIVIDUALITY AND CHARM

FIRST FLOOR PLAN OF THE SNYDER HOME.



work, which is simple and sturdy in construction and finished in a way that brings out the natural beauty of the grain. The design of the staircase is especially striking, for although it is solidly

built and in keeping with the rest of the house, the wood has been used in a decorative way that lends dignity and emphasis to this important feature. As the illustration denotes, an attractive touch is given by the diamond-paned casements on the landing which light the bend of the stairs and give a note of graceful decoration that contrasts pleasantly with the plainer lines of the woodwork. The flowered frieze above the plain walls likewise adds to the artistic effect of the whole, brightening the rooms while leaving an unobtrusive background below for the pictures.

The furniture, it will be seen, is also in harmony with the woodwork, being of simple, solid design, and the plentiful introduction of ferns at the windows and elsewhere enhances the charm of the interior.

The rest of the first floor plan is worth studying, for the arrangement of kitchen, pantry and service porch, as well as back

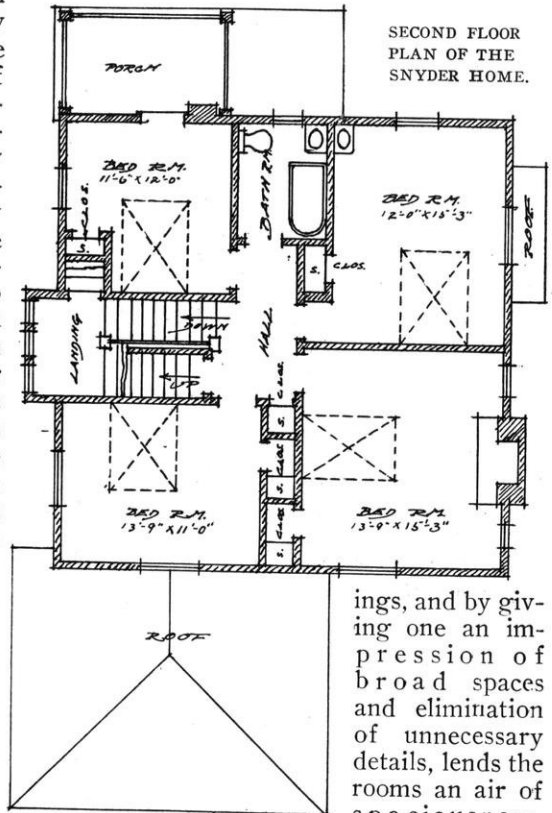
stairs and cellar stairs, is especially practical, and has evidently been planned with careful thought for convenience and comfort, as well as economy of construction.

On the second floor there are four corner bedrooms with windows on two sides that afford thorough ventilation. Each room has a fair-sized closet with shelves, and there is a linen closet in the hall and a medicine cabinet with plate-glass mirror in the bathroom. In one bedroom there is also an extra lavatory, always a great convenience in a house containing only one bathroom.

Owing to the construction of the roof, a large attic is provided, and this can be partitioned off into several rooms if it should ever be desirable.

Altogether, this well built house, though unpretentious, embodies in its quiet way the essentials of a comfortable home, and as one can guess from a study of the interior views on the preceding page, a great deal of this homelike quality is the result of the very simple way in which the woodwork of trim and structural features has been handled. Moreover, this simplicity affords a restful background for the furnish-

SECOND FLOOR PLAN OF THE SNYDER HOME.

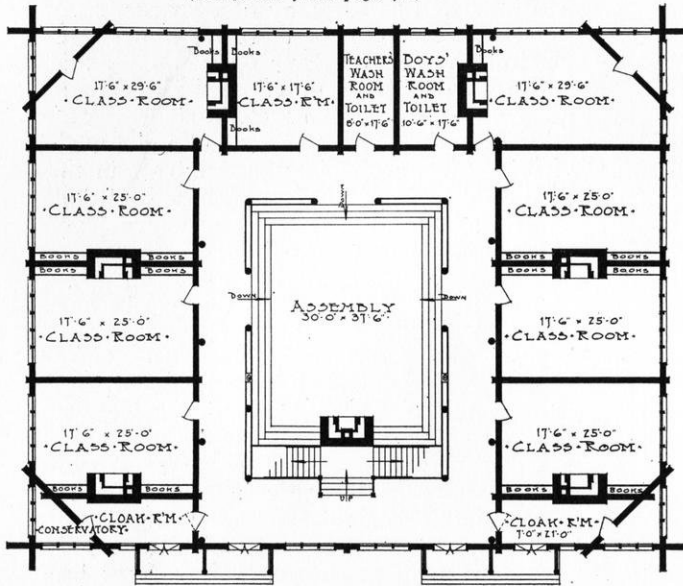


ings, and by giving one an impression of broad spaces and elimination of unnecessary details, lends the rooms an air of spaciousness.

AN OUTDOOR SCHOOL FOR BOYS, (ETC.)

(Continued from page 71.)

the roof must be their work. Then I rather think they will have the instinct of that lost word—home.



FIRST FLOOR PLAN FOR THE BIG SCHOOLROOM.

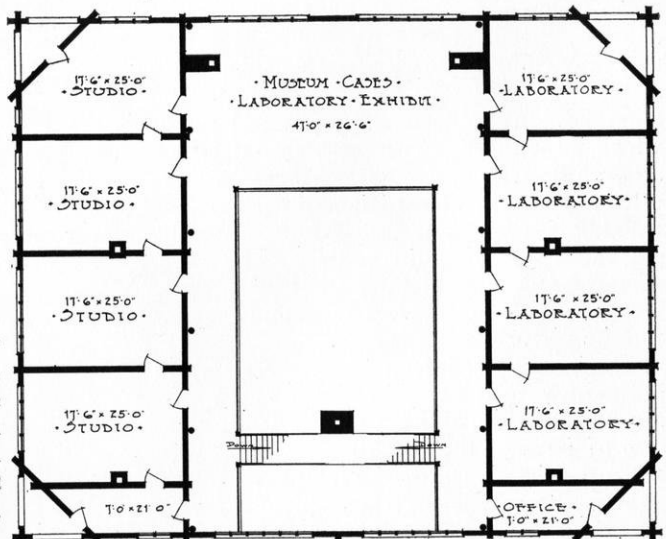
industry, not idleness, where activities are based on a sense of human betterment, that is the ideal.

During the summer it is planned to begin the building of the schoolhouse, the shop, the boys' homes. In making the plans for these buildings the thought of industry covering a long period was uppermost. The schoolhouse with its massive logs, its many fireplaces, its hand-hewn flagging in the unique assembly—all structural items in fact, have the thought of steady, slow, strong, muscular endeavor. Aside from the schoolhouse itself, perhaps the most interesting building feature will be the boys' cabins.

At the start the boys must endure the luxury of a steam-heated hotel; they must gaze on well-chosen but stereotyped wallpaper, sleep on brass beds and be surrounded with all the man-killing comforts of the present-day home. But in two years we hope to have each group of three boys living in their own "home-made house." A living room and dining room downstairs; a sleeping porch, dressing room and bath upstairs. Each bit from the foundation to

The kitchen in the cabin is planned so that the boys can cook their own meals. Now can't one see the good mothers throwing up their hands in horror. The boys won't enter into this mode of living all at once. After they have been taught food values and how to prepare food, then they may cook for themselves, their menus naturally being guided. The food supply will be drawn from the common storehouse and hungry will be the idler who has failed to help fill this store. Take this seriously, for it has been carefully considered, and we believe the more a man knows about his future home and its management the less extravagant he can make his wife and the more interesting will become his household.

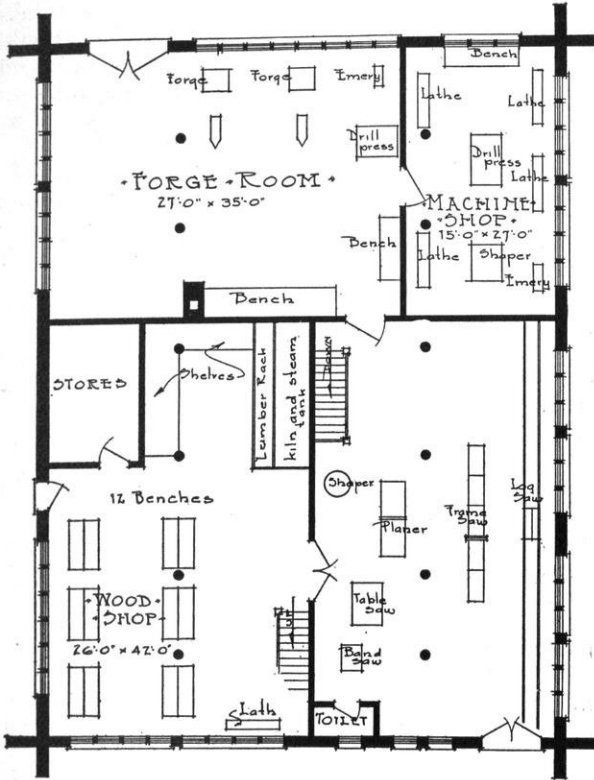
The only reasonable guarantee for adolescent health—and health is impossible with bad habits—is occupation. Play is rarely constructive occupation—it is at least a limited field of endeavor for us, it becomes almost a class field, for we are specialists in sport, every one of us. The occupation that means useful muscular activity with community values as a result neither sows nor incubates selfish germs. There is an appeal in real work—the building of what is



UPPER FLOOR PLAN OF LOG SCHOOLROOM.



# MANUAL WORK A PART OF EDUCATION



FLOOR PLAN OF WORKSHOP IN BOYS' SCHOOL.

big and strong and useful, that is entirely lacking in play. Hence this seemingly undue accent on activity; the weight placed by the new school on constant employment, when school-days are apparently for study and play.

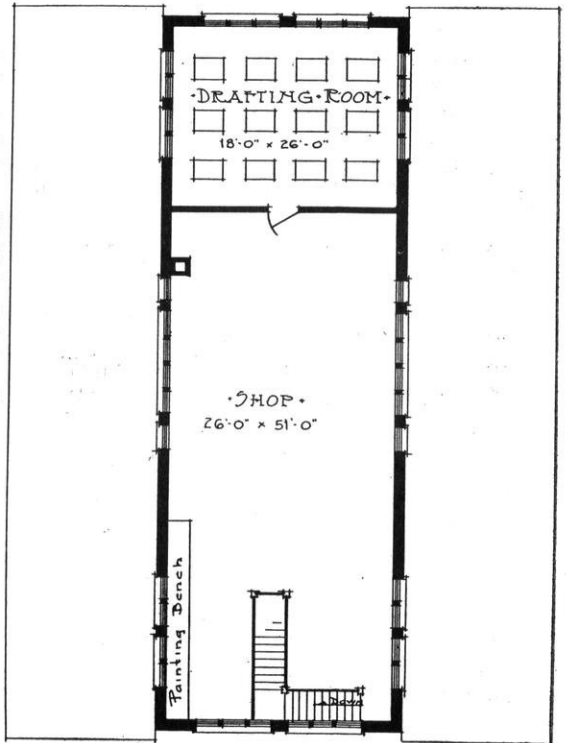
Parents pass by with appalling ignorance or indifference the faults of the adolescent; then we, as fathers, wonder why the boy can't keep up in his studies, why he lacks ginger and go, why glasses are needed, why headaches prevail. Just the littlest mite of clear thinking will find the cause—now the correction.

The only correction, or better the only preventive, is constructive activity. Constructive activity cannot be such without correlation of the intellectual, the academic, with the manual and the industrial. But tying them all together in the unit of greatest value, is the everlooming cry for human betterment. Do for the community—be introspective, but not about what am "I" receiving, but what "I" am giving. (And the new school offers this rare opportunity, at the same time giving boys preparation

for college in thorough academic instruction as well.)

A new feature of this school is providing everything in the way of clothing for the students. A regulation, but not uniform series of garments will be worn. The boy will be asked to report with only his ordinary everyday suit and, if he wishes, an evening suit. The parent will not only be relieved of much money waste, but the habit of useful dress can be inculcated. The boy at work cannot be a fop—we shan't aim to create the style and we certainly do not wish our boys to look like the front page of a fashion magazine. Cleanliness, utility, propriety—with this trinity for appearance we shall be satisfied.

Boys at any age above nine will be accepted. The Trades' Division of the school will not accept boys under fifteen. Later we hope to begin with the children of kindergarten age—will do so at once if such a need should develop immediately. There must be in big New York many children—babies of five—who should be taken from the city and its apartment life to the out-of-doors of the woods and fields. Here we can do



UPPER FLOOR OF LOG WORKSHOP.

## THE PULSE OF A SKYSCRAPER

justice to these little folk, and afford them an opportunity to grow into our scheme of wholesome, simple existence. That we should be able to have parents with us for any length of time in comfort, should be an inducement for parents to do the right thing for the little ones.

We want boys at this school who have daring enough to share the rather unusual hardship of doing something useful and without the thought of tangible personal return. We want boys who can meet us men and women on a plane of good fellowship, which will bring us eye to eye, alert and frank, friendly and critical—daring to doubt, but ready to obey. The dollar mark must not lend its illusion and deceit, nor shall society's superficialities strangle us.

Pennants, yells, posters, pipes, cigarettes, slang! Away with such idiocy—let us pioneer and get back to Americanism; let us get what the scholars have to offer us; let us search deeply into the sometimes hidden meaning of their ways; let us remember that they need not only our help for their studies and work, but also our sympathy and imaginative understanding for their more subtle spiritual needs.

Dreamer and worker—Lincoln; scholar and worker—Wilson; naturalist and worker—John Burroughs; politician and worker (what a rarity) John Purroy Mitchel. Do you get the idea of what we mean by Americans? And it was Gustav Stickley's friendly offer of coöperation when I presented the thought of the new school to him—he was the first to be approached—that gave further impetus and inspiration to what now has become a permanent reality.

### THE PULSE OF A SKYSCRAPER

**I**N some of the tall commercial buildings in lower New York, it is a matter of interest and amusement to the occupants of the top stories that ink will not stay in the wells of ordinary type, and the pendulums of the clocks sway so far over that they cannot come back without assistance—due to the pulsing or vibrating of the building. The old saw, therefore, of necessity being the mother of invention is here exemplified, as both clocks and inkwells have been devised to suit these conditions. Strangely enough, while inanimate things are so keenly sensitive to the pulsation of the structures, human beings declare that they feel it very little. However, were it

not for this movement, their safety would be greatly endangered. A skyscraper should give like the prow of a boat, that bends and sways with the gales instead of forming an unyielding bulk that wind could crash at will.

This curious phenomenon is interestingly described in the following paragraphs from *The Builders' Guide*:

"By day or night a modern city is never wholly at rest. A hundred disturbing factors are constantly setting up curious vibrations which travel in every direction. The tracing out of these vibrations and their accurate measurement is a new problem among builders which has a peculiar interest for the layman as well. This problem of feeling the pulse of buildings is not limited to great cities, but often arises in comparatively small towns throughout the country. Let a train rush past the foundations of a high building, or even a low one, or a powerful wind-storm beat against its walls, and the entire structure may vibrate like a giant tuning fork. Incidentally, the problem is so well understood that accidents from excessive vibration are practically unheard of. The cradle may rock, but it never falls.

"The measurement of the pulse-like vibrations is made much the same as that of an earthquake, and almost as accurately. The marvelously delicate instruments which are depended upon for these records trace curious pulsing lines, which show at a glance just how wide an arc the building swings through, and how regular is the recurrence of the movement.

"Public opinion is all wrong, or nearly so, as to the amplitude of the vibrations of buildings both large and small. . . . It is a surprise to many that the most violent vibrations are not felt in the extremely high buildings, as is commonly supposed, but in the comparatively low office buildings, and as a rule those of solid construction. A vibration of three-sixteenths of an inch is extremely violent, for a movement of one-hundredth of an inch is readily noticeable. As the records show, there is a peculiar method of rhythm in these movements, the building swaying back and forth through a given arc with the regularity of a pendulum."

This pulse of the skyscraper is only one of many instances in which we find the element of poetry closely woven into modern science.

## PLANNING FOR AIR AND SUNLIGHT



### AN INEXPENSIVE SUMMER BUNGALOW PLANNED FOR AIR AND SUNLIGHT

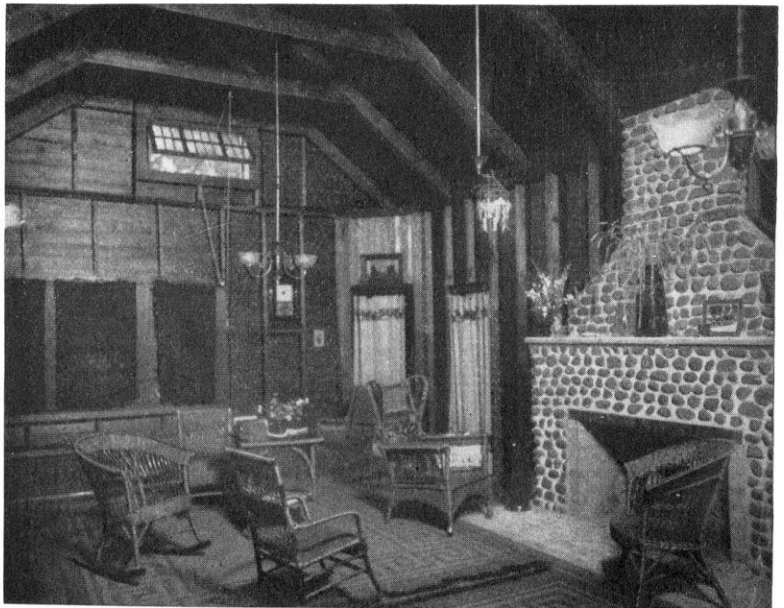
**S**UNSHINE, fresh air and cheerful views—these are surely three of the most essential and desirable things to be sought in the selection of a building site and the planning of a home. Yet it is comparatively seldom that these features are accorded the attention they deserve. There are many reasons for this, of course. Often the owner is restricted as to expense, as well as location and exposure of the building. He must conform the arrangement and construction of the house to the limitations of price and space, and make the best of existing conditions.

The builder of a country home or summer bungalow has more leeway, for as a rule he can afford to invest in a fair amount of ground and thus attain a wider scope for originality and interest of plan. Moreover, if the surroundings afford wide and pleasant views and airy, sunlit spaces around the home, the owner can probably so plan the layout as to avail himself of these advantages, and provide all his rooms with a generous supply of fresh air and sunshine,

SUMMER BUNGALOW BUILT FOR VICTOR S. WISE, OF LOGANSPORT, INDIANA: THE STONE FOUNDATION, ROOMY VERANDA AND QUAIN DORMERS ARE INTERESTING FEATURES OF THIS UNUSUAL LITTLE HOME.

with cheerful vistas on each and every side.

A rather unique little summer home developed along these lines is the one we are illustrating here. It was built by Mr. Victor S. Wise near Logansport, Indiana, and stands on the bank of a small river where it commands a beautiful view of the surrounding countryside. Rough cobblestone was used for the foundation, siding for the walls and shingles for the roof, and while there is very little attempt at architectural decoration, the variety of materials, the construction of the entrance and the dormer roof give a certain interest to the exterior.



LIVING ROOM IN MR. WISE'S BUNGALOW: THE COBBLESTONE FIREPLACE AND SEALED-IN WALLS AND CEILING GIVE AN ATMOSPHERE COOL AND SANITARY.

## PLANNING FOR AIR AND SUNLIGHT

In planning this bungalow, special attention was given to the exposure of the rooms, and a form of layout was devised which would insure plenty of light, cross-ventilation, sunshine and pleasant views, and at the same time, of course, would provide a practical and comparatively inexpensive design.

The central feature of the place is the living room, which is a big, simply furnished apartment with open fireplace and windows on three sides overlooking the encircling veranda. The rest of the rooms are arranged in two oblique wings—on the one hand four bedrooms and a bathroom with a linen closet in the opposite angle, and on the other hand the kitchen and maid's room. This allows every room to have windows in two sides, so that the whole bungalow may be filled with fresh air, and every summer breeze, no matter what its direction, will find its way through the interior.

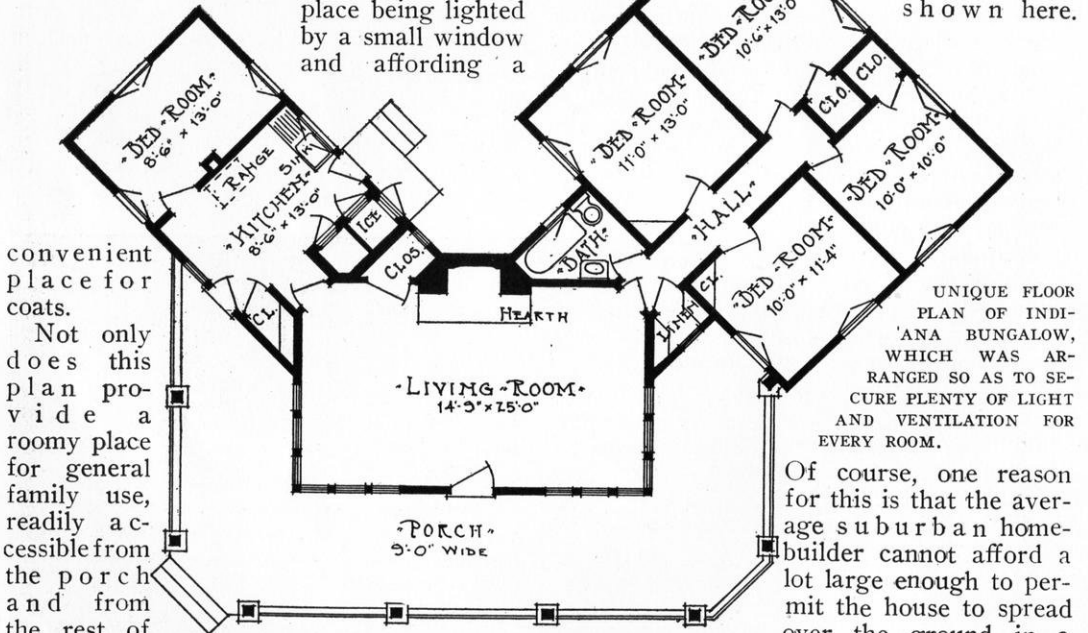
Plenty of closets are provided between the bedrooms and in the angles formed by the irregular walls, the one beside the fireplace being lighted by a small window and affording a

the living room next to the kitchen, and the finishing of the inside walls—would probably make an admirable all-year dwelling for small families of simple tastes and modest incomes, and with the planting of a garden might prove a really picturesque home.

Perhaps one of the most remarkable points about this bungalow is the fact that it was built at a cost of only \$1,410. And certainly the result shows that by the exercise of ingenuity and care in the planning and construction of a house, it is possible to attain real originality and comfort with a minimum expenditure.

We have grown accustomed, most of us—whether we are laymen or professional architects—to houses more or less uniform in plan, square or oblong rectangles, broken only by a projecting porch, a bay window or two and a kitchen extension; so that we are apt to forget the delightful possibilities

that lie within an irregular-shaped contour such as the one shown here.



convenient place for coats.

Not only does this plan provide a roomy place for general family use, readily accessible from the porch and from the rest of the bungalow, but it also insures privacy for the bedrooms and service quarters. And so practical is the design that it should prove rich in suggestions for those who are expecting to build permanent as well as summer homes in the suburbs or country. The same general type of building, with slight modifications—such, for instance, as the addition of a dining room on the left of

UNIQUE FLOOR PLAN OF INDIANA BUNGALOW, WHICH WAS ARRANGED SO AS TO SECURE PLENTY OF LIGHT AND VENTILATION FOR EVERY ROOM.

Of course, one reason for this is that the average suburban home-builder cannot afford a lot large enough to permit the house to spread over the ground in a pleasant, rambling fashion, and another reason is that a building of a very irregular plan naturally entails greater expense in construction, both as to walls and roofing. But if the builder whose bungalow is pictured here was able to keep the cost at so reasonable a figure, it seems likely that even in an all-year dwelling one might manage, by careful economy, to employ this type of plan.



## OUTDOOR LIFE THE YEAR ROUND

*(Continued from page 79.)*

We begin to desert the dark, inner rooms, and to live more and more in the cheerful sun parlor. Gradually the sight and feeling of sunshine, and the sense of nearness to the out-of-doors, become necessary to us. The chains of inertia become weakened and broken, and before we know it we have donned coat or sweater, taken the short step from veranda to front walk, and renewed our kinship with the fresh air and the open.

Of course the purpose of all this is defeated if the winter veranda is not made attractive. When the porch boxes are gay with geraniums and the clematis is in bloom, there is little need for anything but a chair to sit on, but in winter no one is going to be attracted from a comfortable library out into a bare, barnlike apartment with the chill of grandmother's spare room in it.

In the first place we must have heat—radiator, stove, or fireplace—for in spite of the sunshine-inviting windows there are days in winter when an unheated room is chillier and more comfortless than outdoors. Then there must be rugs, comfortable and appropriate furniture, and lights for the evening—all of which adds a new item to our problems of house-building and furnishing that calls for careful consideration.

In planning the house, it is well to keep in mind the problem of fitting the veranda with screens in summer and sash in winter. The need for openings of convenient size and shape indicates a porch with pillars not too far apart, and a solid parapet not so high as to cut off the view of garden or landscape from any one sitting in a porch chair or settle.

Whether the porch or balcony is to be used for general living purposes, dining or sleeping, it should be arranged preferably in close touch with the garden, and at least partly sheltered from the street or from view of neighboring houses, so that quiet and privacy will be assured. If the house is on a street where there is a good deal of traffic, it is advisable to have only a small porch or hood to shelter the front entrance, and to arrange the main and larger living porch at the rear. This is especially desirable on a much traveled suburban or country road in this day of swift, dust-raising automobiles.

The relation of the porch or balcony to the rest of the house is naturally important. When used as an outdoor living room it may be reached either from the living room itself or from the hall, while a porch intended as an open-air dining place should be easily accessible from dining room, kitchen or pass pantry—whichever will be most convenient for the housewife or maid. If there is only one sleeping balcony it is generally most useful when made to open from the upstairs hall, although it may be advisable sometimes to have doors opening onto it from one or more of the bedrooms.

The exposure of a porch or balcony is likewise a vital matter, for although one expects to find there shade from too ardent summer heat, it is not wise to choose a north wall or an angle where the sun seldom penetrates. And while one looks for shelter from the winds that blow up from a stormy quarter, it does not do to shut out the little breeze that is so welcome on a July or August day. South or southwest, therefore, is the safest exposure for the living or dining porch, except in the far southern or southwestern States, where it may be better to have it face the setting rather than the noonday sun. Sleeping balconies should also avoid a northern or eastern outlook, these being the directions from which storm and wind usually come; or northwestern, where the prevailing winds are from that direction.

In locating the porch or balcony with relation to the interior of the house, the home-builder should avoid as much as possible the darkening of the rooms within. This usually requires a careful manipulation of the plan, and can generally be accomplished by planning the room from which the porch projects with windows on two sides, and using glass doors onto the porch so as to admit a maximum of light. Another point to remember is that it is never well to recess a large porch directly under an upstairs bedroom, for the floor of the latter will be apt to be cold.

The size of an outdoor living place will depend on the space available, the amount that can be expended on the construction, and the size of the family; but in any case it is a good plan to make the width at least eight feet, so as to accommodate with comfort whatever outdoor furniture may be needed.

The materials of which the porch is constructed will be governed by the construc-

## OUTDOOR LIFE THE YEAR ROUND

tion and style of the house itself, and even if the porch is added after the house is built, the same general architectural scheme should be carried out, so that the addition will appear an integral part of the whole structure and not seem to be merely "stuck on." For instance, if the house is built on a field-stone foundation, this may be used for the base, pillars and parapet of the porch, and the parapet capped perhaps with a coping of cement if this is used for the window sills. If the house is of brick, this may be used in the porch, combined possibly with cement or wooden pillars. For a summer bungalow of logs or shingles, or a rustic home in the woods, a veranda of equally simple and informal style will be in keeping.

The construction of the base of the piazza is a determining factor in its success—a point that is especially forcible when one recalls the average cheap suburban house, semi-detached or in a row, in which the floor of the porch is several steps above the garden level and the dust-catching space beneath is screened by latticework which, rather than being decorative, adds to the flimsy appearance of the structure, and makes it seem an afterthought, something nailed or glued onto the house. This defect can be easily avoided by using the earth that is excavated for the cellar as a base for the porch, and covering it with a floor of cement. Not only is this economical but it gives to the construction that air of permanence, solidity and unity with the house which adds so much to the dignity and beauty of a building.

There are many other materials, of course, that can be used for the floor of an outdoor living room—wood, composition flooring, brick or tile. Tile and concrete have the advantage of being very easily washed down or cleaned with a hose, but on the other hand they are not so warm as the less stonelike floorings. An interesting combination is the use of concrete bordered with decorative bands of rough brick, Welsh quarries or other form of tile that will introduce variety of color as well as texture into the surface. For a balcony one of the most practical forms of flooring is canvas stretched over the rough painted floor while still wet, and given a couple of coats to make it waterproof.

The roof of the porch may be sealed with matchboarding painted or varnished, or the beams may be left exposed, dressed

and stained or painted some color that harmonizes with the general scheme. The latter seems preferable, as it is more in accordance with the informal and semi-outdoor nature of the place. The ceiling should be pale in color so as to reflect as much light as possible into the room behind it, and when the beams are exposed the most satisfactory plan is to paint or stain them a different color from the boards between, to avoid an effect of monotony. Light green and brown are always an interesting combination. For all the porch trim, including the floor, it is well to choose fairly pale tones that will not show dust too obviously, and for this purpose gray proves very serviceable. But whatever color is chosen, it should be in harmony with the door and window trim of the rest of the exterior.

If awnings are necessary they should be chosen in keeping with the color scheme of the exterior, and if the latticework is used against one side of the porch to afford greater shade or privacy, it should be painted white or the color of the porch pillars and trim. Bamboo shades are another form of convenient and inexpensive shelter from sun and wind as well as from the view of passersby, and look well with practically any type of construction.

While the roof garden is a practical and charming form of outdoor architecture that has recently been claiming widespread attention, it is naturally more applicable to houses built on narrow city or suburban lots where the available garden area is reduced to a minimum and the owner is therefore glad to take advantage of the space afforded by his roof. In such closely built-up sections this airy spot is all the more welcome, and when partly sheltered by an awning or pergola, protected by a railing or wall, and made attractive with potted shrubs, flower-boxes, vines and comfortable furnishings, it will prove a veritable haven of refuge during the summer months. In one of the houses shown in this issue of *THE CRAFTSMAN*, on page 84, a simple and serviceable form of roof garden is shown. There is considerable scope for individuality in the selection of the furnishings for such outdoor dwelling places—the rugs, the sturdy chairs and settles, the hanging seats and handy tea or sewing tables, as well as the lighting fixtures that are so indispensable to evening comfort and beauty. And it may be noted in passing

## INCREASING AMERICA'S MEAT SUPPLY

that two features seldom found on a living porch but which would add immensely to its convenience are a magazine rack and a wall fountain or faucet—the latter a detail which would find frequent appreciation on warm days and would save one the trouble of going indoors for a glass of water. A little drinking bowl for the birds could be provided too, to coax them into closer friendship with their human neighbors.

While the construction and exposure of a porch or sunroom are primarily important matters, the general comfort and attractiveness are determined by the furnishings and fittings. And as modern manufacturers and craftsmen have devoted much attention to these during the last few years, the home-maker has a wide field of choice. For example, one can find composition floorings, readily washable with a hose, firm yet soft to the tread, in tones of soft, dull green, terra cotta and other interesting shades, plain or marked off in squares and edged by geometric borders. The modern porch rugs, too, are practical and artistic, of grass, bullock's wool, and still newer ones of cocoa-fiber which wears exceptionally well and comes in many different harmonious colors, bordered or plain.

Porch furniture is made today in numerous designs and materials—flexible willow, half-rustic hickory, plain painted wood and even concrete of simple, decorative patterns. For those who wish to coax the birds into closer friendship, a bird-house and a bird bath or fountain placed on or near the porch will add to its friendly charm.

The problem of outdoor lighting is one that is attracting more attention than formerly, for people are coming to want their verandas made cheerful and light enough to read in the summer evenings. Lamps of all kinds, for table, wall and ceiling, have been devised, of such materials and design as will be in keeping with the other outdoor furnishings, and among the most satisfactory of these are lamps of wicker, lined with silk, and fitted with reflectors that throw the electric light upon the ceiling, whence it is cast down with a soft, restful glow.

## INCREASING AMERICA'S MEAT SUPPLY

**I**N a recent address before the National Woolgrowers' Association at Salt Lake City, Albert F. Potter, Associate Forester of the U. S. Forest Service, pointed out that the question of America's meat

supply is involved in the methods of grazing used on the National Forests.

Before range control by the Forest Service was put into effect, Mr. Potter explained, the feed belonged to the man who got his stock on the land first. Under such a system, might made right, and the only thought was to get what feed there was while it lasted. This condition led to serious controversy, and out of it grew the range wars which often resulted in loss of life and property. Under the present control, right prevails, and had nothing else been accomplished, Mr. Potter says, the removal of this one evil alone would have made the work worth while. But in addition to this, the systematic use of the ranges has stopped loss of forage, and the feed formerly wasted has been putting the stock in better condition.

Through the experiments of the Government in artificially reseeding the grazing areas to cultivated grasses, the forage crop has been increased, in some instances as much as 400 per cent. Mr. Potter maintains, however, that this method is both slow and expensive, and that the great part of the range lands must be improved by protection and natural reseeding for the next twenty years at least. Investigations, he adds, have established beyond a doubt that natural reseeding can be accomplished best by a rotation system of grazing based upon the simple principle that grazing aids in scattering and planting the seed after the seed has been given an opportunity to mature.

Mr. Potter also calls attention to the new open system of handling sheep, which is simply quieter herding during the day and bedding the sheep wherever night overtakes them. This is contrasted with the old plan of herding sheep close by the use of dogs, and returning them each night to a fixed bed ground. The old plan, of course, rendered certain areas absolutely bare, and the going from and returning to the bed grounds trampled a great deal of forage. It is estimated that an increase of 10 to 25 per cent. has been added to the carrying capacity of the ranges, and that 5 pounds weight has been added per lamb, because the animals have not been harassed by herding or forced to trail long distances morning and night. On 5,000,000 lambs this means 25,000,000 pounds added to the sheepmen's salable product and to the country's meat supply.



## PICTURESQUE GARDEN FURNITURE

### DURABLE FURNITURE BOTH NECESSARY AND DECORATIVE IN THE WELL-PLANNED GARDEN

(Illustrations furnished by North Shore Ferneries Co.)

**T**HE wave of out-of-door interest and sentiment that has swept America during the last few years has in no way been more evident than in the improvement made in the furnishings of out-of-door places. Garden furniture is of as much importance today as that which is placed on a veranda, even more so in many instances, for as the warm days of summer draw near, the tendency becomes pronounced to leave the shelter of the porch and to live in the absolute open. In consequence contrivances fostering shade, such as arbors, pergolas and covered seats become necessary; summer houses, tables, chairs and settees are devices which add to the comfort of the individual. In connection with garden furniture the cry has also gone forth for beauty, beauty of the sort that is born of appropriateness.

Rustic furniture, woody and fragrant, has the longest association with American gardens, probably because it early represented a type that could be made by the in-



ROSE ARBOR OR TRELLIS SEAT, A WELL EXECUTED SKELETON FOR A FRAGRANT BOWER OF BLOOM AND A PLACE OF SWEET REPOSE.



ROSE ARCH THAT CAN BE USED AS WELL FOR ANY VINES PRODUCING A PLEASING QUALITY OF SHADE.

genious members of the family. In many places its suitability is still without question. The garden of naturalistic quality without definite plan or architectural layout calls usually for furniture closely akin in appearance to the wild conceptions of Nature.

The best representations of rustic furniture today are indeed very handsome. They are constructed on severe and accurate lines and are much more comfortable than in former years. The early pieces of rustic furniture were too rough to be pleasing to the touch or of any particular advantage to the clothes. They held the garden visitor for a short space.

A marked improvement, however, in the best furniture of this type is now noticeable in the seats made of planed wood and stained some desirable color. The bark of the wood is also handled so that it no longer shows an exaggeration of roughness. Much of the modern rustic furniture is exceedingly well built and blends unostentatiously into the landscape, also with houses of stone or shingles and invariably



## PICTURESQUE GARDEN FURNITURE

with informal gardens. This style of furniture is most often stained either light brown or forest green, which helps to harmonize it with the general coloring of the open. A good example of a rustic seat, long, curved and skilfully constructed, when set in front of a group of hemlock or other evergreen trees becomes at once a landscape feature, one which gives delight to the eye.

The rustic summer-house and the rustic Beverly, a seat covered with a pointed roof and cedar bark, are thought by many to be more peculiarly adapted to certain places out of doors than is noticeable with other styles of garden furniture.

The so-called Old English garden furniture has attained to a degree of popularity hitherto unaccorded to any other type. It strikes the happy medium between that which is rustic and that which is classical. In line it is simple and artistic besides comfortable and very durable. The greater part of it is made of cypress, a wood called everlasting. This style of furniture is painted, sometimes pure white, again deep cream, moss green or brown. Under a grove of trees, a table, settle and a number of chairs look well when painted a pale bluish green. To give accent, however, to



A SET OF RUSTIC FURNITURE WITH SEATS STAINED GREEN, THE WHOLE ARRANGEMENT SHOWING CLOSE HARMONY WITH THE OUT-OF-DOOR LOCATION.

a distant point in a garden a semicircular bench appears best when pure white. No objection can be made to these light colors on the plea of practicability, for they are readily kept clean by washing, and their surfaces are prepared to counteract all evil effects of the weather.

The arches and arbor seats are extremely charming in this style of furniture. Primarily they give to a garden diversity of height and lift it up in certain places, thus depriving it of any monotonous flatness. Exquisite views and glimpses of landscape can be controlled by the use of these devices, which act at the same time as frameworks for flower-laden vines.

To the usefulness of the arbor seat there is no limit. It gives, in offering an opportunity for repose, a human element to its surroundings; it guards the entrance to a path or serves equally well as a termination to one. As arbor and seat combined it provides a vista along paths perhaps outlined with flowers and which stretch far into distances that claim the imagination.

There is something old-fashioned and really friendly about these arbor seats, especially when painted white and covered with



A CURVED SEAT OF PLEASING LINES AND PROPORTIONS AND ESPECIALLY ADAPTED TO THE NOOK OF REPOSE ON THE EDGE OF A WOODED LAWN.

## PICTURESQUE GARDEN FURNITURE



SEAT AND TABLE ADAPTABLE FOR EITHER LAWN OR GARDEN AND PLEASANTLY SUGGESTING A CUP OF TEA IN THE AFTERNOON OR A QUIET HOUR FOR WORK.

rose climbers, honeysuckles, clematis or other of the well beloved vines. One likes to sit beneath them and to accept their shelter and romantic influences.

When an arbor seat or arch is not desired for an entrance to a garden there are still the posts in Old English style that stand as landmarks to principal walks. They have much dignity. Among the most artistic of these posts are several styles reproduced from works by McIntyre, a famous New England architect.

All gardens, homelike lawns, groves and out-of-door places in general require some such furnishing touches to give them an air of habitation as well as to provide actual comfort. The tables, chairs and benches which make living in a garden possible should be harmonious, in fact made after the same pattern. It does not look well, especially in a small garden, to have a wicker chair in one place, a rustic arbor in another, and a bench and table of Old English design as central features. Better by far is it to have all these furnishings alike. Naturally this idea does not apply when the garden furniture is antique, classic marble, now so rare and costly, however, that it gains entrance to very few gardens in democratic America.

Seats of rustic furniture can be purchased that seem to express the last word in appropriateness for informal grounds

and gardens. For those more formal the Old English style can be secured in every kind of piece from the boxes to hold cypress and bay trees to the arbors, trellises, seats and tables that make a garden livable.

Trellises, which are a much more recent device than the columned pergolas of the Greeks, hold in many young gardens a position of prominence. This is because the majority of planting grounds in America are small and require to be separated from the property of others or even to be partitioned off from drying grounds, garages and the like on the home estate. In design the Old English trellises are very charm-

ing. Vines grow on them well and cast plentiful shadows, a fact which invariably accentuates the cool pleasing atmosphere of the garden. Trellises besides are now very extensively used as screens. The most elaborate ones can be shipped by their makers in sections so that there is no difficulty in obtaining them ready to set up and



A PLAIN SEAT IN "OLD ENGLISH" STYLE SERVICEABLE IN MANY PLACES ABOUT THE HOME GROUNDS OR FOR THE PORCH.

so they can be used in a short space of time.

All garden furniture should be bought of a reliable firm which has conscientiously studied the subject from an artistic point of view as well as from the standpoint of careful construction. The pieces should not be bought for a season, but to form features of interest necessary to the style and permanency of the garden. By so doing the open country immediately surrounding the house is drawn nearer to the earth.

## THE STORY OF THE "WIND-EYE"

On large estates it is at present a strong desire to have somewhere a covered walk, modeled slightly after the "rambles" that were at one time so general a feature of English landscape architecture. Such walks are best when planned through ground having some naturalistic beauty, such as that which borders a strip of seashore or, again, through woods providing the opportunity for long vistas. One of the most notable of such walks is that of the Empress Eugénie, at Cap Martin in France, a walk of considerable extent and which no one would care to tread to its terminals were it not for the many comfortable seats and



LAWN SEAT AND CHAIR ATTRACTIVE WHEN PAINTED MOSS GREEN AND SET BEFORE A GROUP OF TREES.

benches offering throughout the length of the way the opportunity for repose and reflection.

## THE STORY OF THE "WIND-EYE"

**A**S Max Eastman has so delightfully reminded us in his recent book, poetry is a primitive art, "the language both of children who do not understand the general names of things, and savages who have not decided upon those names." That is why we find, when we trace our words back through the maze of history, that most of them sprang like blossoms from the fresh imaginative minds of a simple and impressionable people. And while serving the practical purpose of identification, such words still held, till usage gradually dulled their edges, the flavor of poetic beauty and symbolism. Thus if we are inquisitive enough to scratch beneath the surface of the word "window" and decipher its antiquity, we find that it came to us from Iceland, where the natives, who probably knew the thing only in the most primitive form, christened it aptly *vindauga* or "wind-eye."

But even more interesting than its etymology is the history of the window itself. Few architectural features have passed through more varied stages or gathered to themselves more romantic and artistic glory in their long career. Nothing could be simpler than the window in its earliest form, for those in the ancient Egyptian Hall of Columns at Karnak were merely openings filled with vertical slabs of masonry,

and other temples of the Nile country were lighted in the same way. In ordinary Egyptian houses, windows were pierced in the wall on the second story front and on the inner court.

It was thought at one time that there were no windows in Greek temples, but it is known now that they were in use even in prehistoric times. They consisted, however, of simple rectangular openings, sometimes smaller at the top, and with a frame of either stone or wood.

The Romans made even more extensive use of windows, in increased variety of form and richness of decoration. While small and plain openings, with shutters, sufficed for private houses, in the temples they were often quite elaborate—as seems to have been the case all through architecture, the greatest craftsmanship and keenest joy in decoration going always into the buildings that symbolized the religion of a race.

In the Orient, as far back as the world can remember, windows have opened not upon the street but upon an interior court, and have been provided as a rule with lattices or jalousies of stone and alabaster tracery to shut out the sun's too piercing rays.

The more architecture developed, the greater in number, importance and beauty the windows grew, especially in buildings of worship. In the churches of the early Christian, Mohammedan and Byzantine eras, they were an ornamental as well as

## THE STORY OF THE "WIND-EYE"

practical feature. One of the most notable examples of the last named style is the church of Santa Sophia at Constantinople, the windows of which were large and struck one of the most characteristic notes of the whole edifice.

Then came the Romanesque, with its round-headed apertures, endless in the variety of their carved moldings and enrichment and receding arches which reached such elaboration in southern France and southern Italy. Shafts and columns occurred, too, in the Romanesque, and occasionally a circular rose window.

It was in the Gothic, however, that this "opening in the wall" attained its supreme magnificence, and in fact often dominated the entire structure, forming the nucleus of most of the decoration and the basis of much of the structural design. Pointed and circular windows were built with wonderful tracery dividing them into several narrow lights, and it was at this period that stained glass came into such wide usage. When framed in lead and assembled so as to form huge figured compositions, this glass formed a new branch of mural painting, adding to the "frozen music" of Gothic architecture the warmth and rich emotional quality of color, and bathing the "dim religious light" of great cathedrals in mellow rainbow hues.

After the fifteenth century, Gothic construction was discontinued, and when the wave of Renaissance art swept over Europe the delicate tracery of the older windows was forgotten, the art of stained glass declined and clear glass was used almost exclusively. Architects turned their attention to the adornment and framing of the square or arched openings which were gradually enriched with elaborate carved ornament. But as the years passed, windows grew somewhat simpler, and today, both in America and in Europe, the general tendency is toward the plainer forms, in which beauty is sought in carefully balanced proportions, interesting groups and lines rather than in a multiplication of detail.

Closely interwoven with the history of the window is that of glass. The word comes, probably, from an old Teutonic root *gla* or *glo*, meaning "shining," and suggesting our words "glow" and "glare." And it is interesting—to many of us even surprising—to discover that the use of this material was far commoner in early times than we have been wont to imagine. The Phœnicians, so runs the legend, discovered

it when making a fire upon the sand, but it is doubtful if such a means would create heat sufficient to result in the making of glass. Be that as it may, specimens are known to have existed in Egypt as far back as 3300 B. C., and are described as "generally opaque, rarely transparent and always colored."

Many different substitutes for glass have been devised by the early nations—mica, alabaster, shells and horn, the latter having been used in the second century. The Chinese employ a thin stuff varnished with fine lac, polished oyster shells and thin plates of horn, while in Japan the custom still remains of closing window openings with screens of rice paper.

It was the early Romans, probably, who introduced into England the art of glass-making, for wherever they settled glass vessels and fragments have been found, and the remains of a Roman glass factory of considerable extent were discovered near the Manchester Ship Canal at Warrington. But evidently the Britons did not take very readily to this form of craftsmanship, for in 675, we read, "Benedict Biscop, abbot of Wearmouth, was obliged to obtain glass-workers from France, and in 758 Cuthbert, abbot of Jarrow, appealed to the bishop of Mainz to send him artisans to manufacture 'windows and vessels of glass, because the English were ignorant and helpless.'"

Glass began to be used in the windows of private houses in England as early as 1180, but not until the year 1350, it seems, was glass manufactured there to any great extent. As the centuries went by, however, and new methods were discovered, the industry grew in scope and importance, until the product reached the height of its beauty in the stained glass creations that sounded the high note of splendor in the cathedrals of the Old World.

A curious instance of the close relationship that always exists between the buildings of a country and its government, occurred during the year 1697, when the first window tax was levied in England. Its purpose was to defray the expenses and make up the deficiency arising from clipped and defaced coin in the recoining of silver during the reign of William III. "It was an assessed tax," says the historian, "on the rental value of the house, levied according to the number of windows and openings on houses having more than six windows and



## THE STORY OF THE "WIND-EYE"

worth more than five pounds per annum. Owing to the method of assessment, the tax fell with peculiar hardship on the middle classes, and to this day traces of the endeavors to lighten its burden may be seen in numerous bricked-up windows."

The way in which the glass was used, as well as the general style and purpose of a building, had much to do with the construction of the window itself. The plain rectangle, single or divided by a central pier, column or mullion; the window with rounded or pointed arch; the elaborate rose window, and the high, tracery-covered openings and stained-glass windows of a later period, and the simpler ones of today; the casement, double-hung, French window, bay and dormer—all these grew out of structural as well as artistic needs.

For the ordinary dwelling house, it would be difficult to find any type which gives greater charm to both inside and outside walls than the small-paned windows. These, says one writer, Hissey, in "Charm of the Road," with their many lattice panes, "seemed to add to the snugness of the olden chambers; for they gave one the feeling of inclosed space, whilst the modern plate glass window suggests to me a glassed void; so perfect is plate glass it might be solidified air."

As this author so evidently felt, the window has not only a decorative but an intimate, one might almost say a personal quality that makes it one of the most adaptable and lovable things in architecture. Who has not felt the hospitable nature of a wide-flung casement, and the even more inviting look of an open French window or glass door; the friendly dignity of a well placed group, the sturdy comfort of a seat-encircled bay, and the cosy air of a peeping cottage dormer? These "eyes of the house" seem to symbolize, in their quiet, simple way, the very spirit of the home.

As the window is such an important element in a building, from both a practical and a decorative point of view, the home-maker who wishes to take full advantage of its possibilities for beauty needs to consider carefully the size, style and grouping with relation to the exterior as well as to the inside rooms. These points were taken up in detail in an illustrated article published on page 391 of *THE CRAFTSMAN* for January. In this connection, however, it may be added that while the more windows there are, the lighter, sunnier and better ventilated

the house will be, one should guard against a too lavish use of them; for too many will make the place difficult to heat in winter, and from a structural standpoint will weaken the building both in actuality and in appearance, especially if they are grouped beneath a solid upper story.

It is also advisable to remember that while the casement window is both charming and serviceable in a south room, where its opening on hot summer days admits all possible air, it is better as a rule to use double-hung windows in cold north rooms, as this type permits ventilation at the top without danger of draught or of rain and snow blowing in. This also applies to bathrooms and kitchens where constant ventilation is desirable.

Those who are building a home will find it worth while, when they come to the designing of the windows, to study not only the many lovely forms which modern architects are using, but also the various new inventions for fitting screens or removable sash, for opening and closing casements, etc. Devices can be had, for instance, which when attached to an outward-swinging casement will enable one to open or close it at will and to lock it in any desired position by operating a handle within the room, thus saving one the trouble of reaching outside the window on a rainy or chilly day. The device is likewise so made that it operates from within during summer without disturbing the screen—an arrangement which every fly- and mosquito-hater will appreciate. Another ingenious fixture consists in a simple rod and gear by means of which one can swing an outside shutter open or closed without even lifting the sash.

In fact, as in every phase of architecture, modern science has come to the aid of the builder, adding to the beauty of a world-old art the efficiency of up-to-date invention. But however practical our windows become, there is no reason why they should lose in decorative charm. And indeed, judging from the artistic consideration which they are receiving at the hands of many of our best architects today, it seems likely that this feature will eventually become one of the most interesting and lovely elements in the building of American homes. It seems possible, too, that in devising practical and lovely windows for modern needs, we may evolve new beauties in this delightful art.

### MODERN MAGIC FOR THE HOME: THE COMFORT AND ECONOMY OF AN AUTOMATIC HOT WATER SUPPLY

“GETTING into hot water” may be a metaphorical term for all kinds of trouble and annoyance, but taken literally, from the standpoint of bathtub comfort, it means just the reverse. In fact, there are few things in a home that the housewife and her brood appreciate more than a constant supply of this useful and comfort-giving element. Its ready flow oils the wheels of domestic machinery, saves time, steps and labor, and is at every turn a source of endless satisfaction, whether for bathroom, laundry tubs or kitchen sink. On the other hand, the lack of a reliable hot water supply is one of the greatest material deprivations from which the mistress of the home can suffer, and every member of the family feels the bereavement in more or less acute form. They may have a passing pang of sympathy for the provisionless explorers on an arctic trip or the short-rationed soldiers in some distant warfare; but much more real and resentful is their pity for themselves when they want hot water and find nothing but cold.

We have all, at some time or other, waited frowningly while a kettle of water was heated on the gas stove or range to supply some impatient need. We all remember days when, the weather being fairly warm, the kitchen fire was allowed to go out, and instead of enjoying that nice hot bath we had anticipated we managed somehow to immerse ourselves in lukewarm or chilly water about five and a half inches deep. Or perhaps we are accustomed to a city apartment house, with a perpetual fire in the basement, a capacious boiler, an amiable janitor and a constant hot water supply all the year round. We visit a suburban or country home, and it is quite a shock to our luxury-loving nature if there is any scarcity of that simple, taken-for-granted supply. In fact, such an inconvenience seems to overbalance any beauties or delights that country life may offer. We feel a distinct sense of injury. After all, what's the use of being civilized if one can't get hot water when one wants it?

Fortunately, however, for suburban and country dwellers, this state of affairs is no longer a necessity, for the ingenuity of

modern inventive science has solved the problem and put hot water within reach of every householder who can afford the simple and economical equipment. By this new method one can have all the hot water desired, instantly, day or night, summer or winter, by—just turning the faucet.

This sounds almost too good to be true; but it isn't. We are familiar, of course, with hot water attachments that can be lighted whenever necessary and which in 15 minutes or so will furnish a fair supply. But an automatic device that may be regulated merely by a turn of the faucet—this is something new to most of us, and is sure to find a warm welcome in many homes.

This automatic geyser, as it is called, can be readily installed in the basement and connected with gas and water pipes already there. Inside the vertical boiler is a coil of pipes through which water circulates, heated by the powerful Bunsen burner below. The moment any hot water faucet is opened, the gas reinforces a small pilot light, and rushes to the big burners, which it immediately lights. At the same time, cold water is automatically pouring through the copper coils of the geyser, where it is heated as it flows, and from the opened faucet the hot water pours.

When the outpouring water reaches 150° F., the big burners shut off, saving gas, and the hot water keeps on flowing. When it falls below 140° F., the big burners start again and burn till the water again reaches 150° F., when they again shut off. This thermostatic control is accomplished under the law of the expansion and contraction of metals under heat and cold. When the faucet is turned off, the gas is automatically shut off at the burners, the pilot shrinks to a tiny spark again, and expense is over.

Meantime, you have had “what you want when you want it”—and what more can the most exacting person desire?

### A BILLION FOR BUILDING

IN 1912, according to figures gathered by the United States Geological Survey, 143 of the cities of the country having a population of 35,000 or more spent \$919,809,054 in building operations. The greatest amount was spent by New York City—\$163,519,362; Chicago came second, with \$83,175,900; Brooklyn third, \$40,537,784; Philadelphia fourth, \$36,392,405; and Los Angeles fifth, \$31,367,995.

# THE HOME-BUILDERS' EXHIBITION

## AN EDUCATION IN HOME BUILDING

(Continued from page 78.)

strongly the appeal of old-time structures in our own land—the log cabins and stockades of the early pioneers, the missions of the Spanish Fathers, the sturdy wooden houses that the New England settlers built.

We cannot help feeling, too, a sense of the honesty of this work, as though the very necessities of life demanded conscientious labor.

"In the elder days of art

Builders wrought with greatest care

Each minute and unseen part,

For the gods see everywhere."

One simple, white-painted, little farm cottage on Cape Cod, with its unmistakable evidences of loving care in the building, is worth more, architecturally, than a county full of wholesale and impersonal elegance.

Perhaps enough has been said to indicate the supreme importance of the enterprise of home-building. It is not a venture to be entered upon lightly. So much of the development of the race as well as the individual is at stake. It is a disheartening thing to live in the wrong home all one's life, and to realize that with enough personal thought and work, the *house* might have been a *home*. For many families the investment in a home can be made only once in a lifetime. It therefore behooves the home-builder to know what he wants before ground is broken. Few of us have

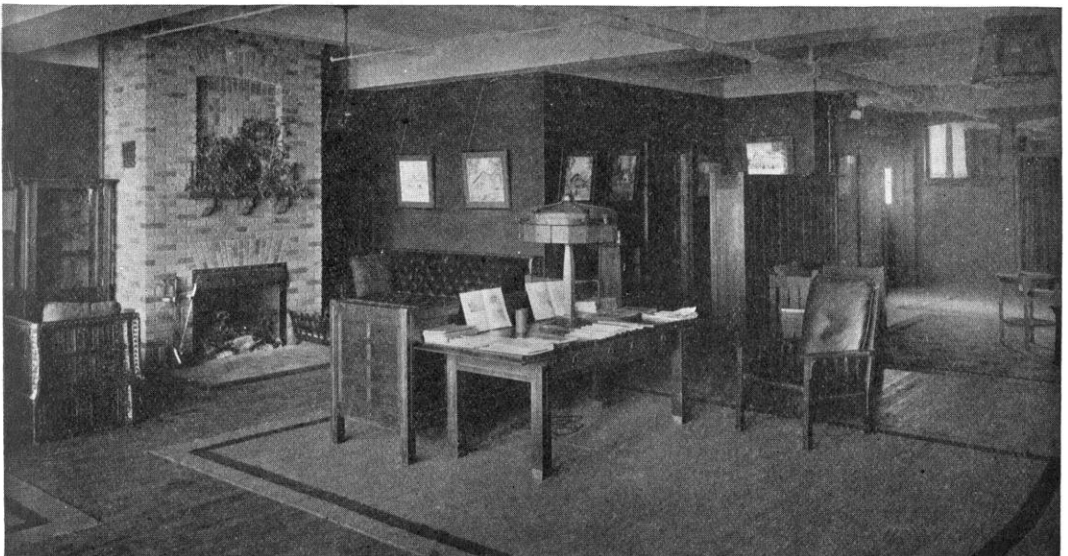
the time or the means for experiments in home-making.

CRAFTSMAN PERMANENT HOME-BUILDERS' EXPOSITION.

It is for this purpose that the Craftsman Permanent Homebuilders' Exposition has been established. Its basic idea is service to the prospective home-builder, the natural development of the Craftsman Architectural Service. Here the results of years of experimentation and practical experience of numerous inventors, designers, and manufacturers are gathered together under one roof and placed at the disposal of the man or woman who would build, remodel, or furnish a home. Here in condensed form may be found a recapitulation of the house-building experiences of others, at the service of those whose time and means are limited. Here is the surest, safest method of ascertaining what you want before you build. The exposition is so arranged as to give, with the least possible expenditure of time and effort, a comprehensive understanding of the problems of house building and furnishing, with a knowledge of the best materials offered for the use of the home-maker.

A SERVICE FOR THE HOME-LOVING PUBLIC.

Every floor of the new twelve-story Craftsman Building—running through an entire block, 38th to 39th Streets, a step from Fifth Avenue, in the modern shopping center of New York City—is devoted to the service of the home-loving, home-



TAPESTRY BRICK FIREPLACE IN ONE OF THE REST ROOMS OF THE CRAFTSMAN BUILDING.

# THE HOME-BUILDERS' EXHIBITION



THE WAY A PORTABLE HOUSE LOOKS SET DEEP IN THE WOODS: FROM THE EXHIBITION OF E. F. HODGSON CO.

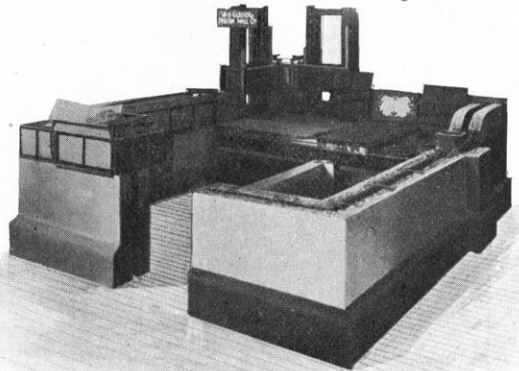
building public. The display of furniture, rugs, draperies, etc., in the salesrooms on the first four floors, is in itself full of inspiration and guidance for the one who would furnish a home in good taste. On the tenth floor THE CRAFTSMAN MAGAZINE offers the resources of its long-established architectural and service departments to those about to build or remodel a house. In the club-rooms on the eleventh floor is to be found a free reference library, and here, too, it is proposed to give free lectures on building and decorating. The architectural service is at the foundation of the whole big idea, and this has been brought up to a high degree of efficiency.

Realizing the value of many minds working in harmony on kindred problems, Mr. Stickley invited various manufacturers to exhibit and demonstrate their ideas and their wares in connection with the Craftsman Service, and so has been developed the Permanent Homebuilders' Exposition, which is in many respects the biggest, broadest, and most serviceable feature of the entire enterprise. These exhibits now occupy four floors of the building, and are grouped in logical, systematic order, an entire floor being devoted to each class of products—building materials on the eighth floor, home decoration on the seventh, home equipment on the sixth, and garden and grounds on the fifth. Visitors may go directly to any desired floor or special exhibit, or may go first to the general Service

Department on the tenth floor, where a guide will be assigned to take them through the exhibits and to give expert advice on building and furnishing problems. This will naturally prove of especial value to the prospective home-builder, for he will be able to have the various exhibits explained to him in a simple, practical and impartial fashion, and his guide will offer suggestions, if desired, as to the materials and methods likely to prove most suitable to his particular case. There are no admission fees or charges for this service.

## EIGHTH FLOOR: BUILDING MATERIALS AND SYSTEMS.

A brief review of the exhibits as now located will give the best possible idea of the comprehensiveness of the exposition.



A DETAIL OF THE CONSTRUCTION OF A VAN GUILDER HOLLOW WALL.



# THE HOME-BUILDERS' EXHIBITION

The eighth floor comprises exhibits of various building materials and systems. There are now to be found here the exhibits of Fiske & Co., the well known "Tapestry Brick"; of American Clay Products Co., showing Denison interlocking hollow tile; of Asbestolith Mfg. Co., fireproof flooring materials and floor coverings; Consolidated Expanded Metal Companies, metal lath for stucco construction H. W. Covert Co., mantels; H. W. Johns-Manville



A PORTABLE HOUSE SUITED TO ORCHARD OR MEADOW, FROM THE HOME-BUILDERS' EXHIBITION.

Co., asbestos stucco and asbestos shingles; the Standard Paint Co., Ruberoid and Kaloroid roofing; Wadsworth, Howland & Co., Bay State Brick and cement coating. A complete mantel and fireplace is on exhibit, constructed by the Colonial Fireplace Co., designers of fireplaces for any style of house, particularly Craftsman and Colonial, with specially designed grates and andirons, and patented head throat and damper.

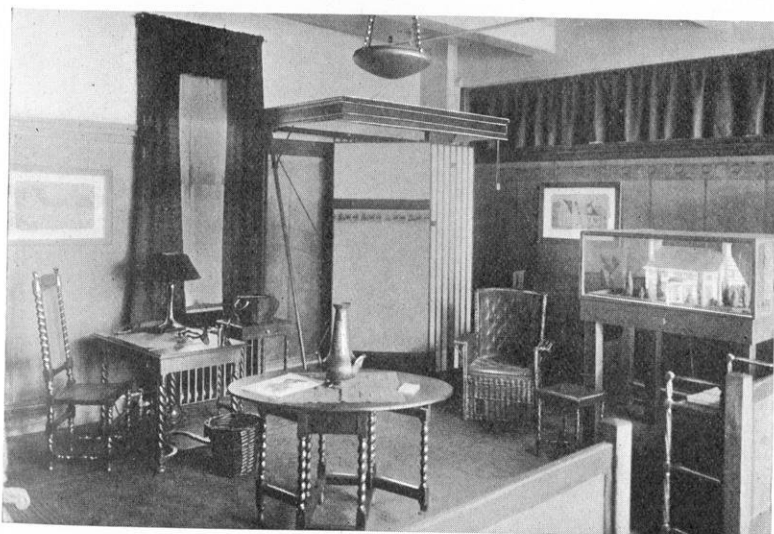
An unusually interesting exhibit on the eighth floor consists of model houses designed by Miss Mazie A. Barnes of Jersey

City. These are made from architects' drawings, for the service of architects, builders, contractors, real estate agents, and especially prospective home builders who find it difficult to visualize the finished house from the architect's drawings. An inspection of this exhibit is bound to offer valuable suggestions.

Another attractive exhibit on this floor is that of the Van Guilder Hollow Wall Co., who have a partially constructed house, showing the use of their adjustable metal forms for rapid concrete work and reinforced hollow-wall construction.

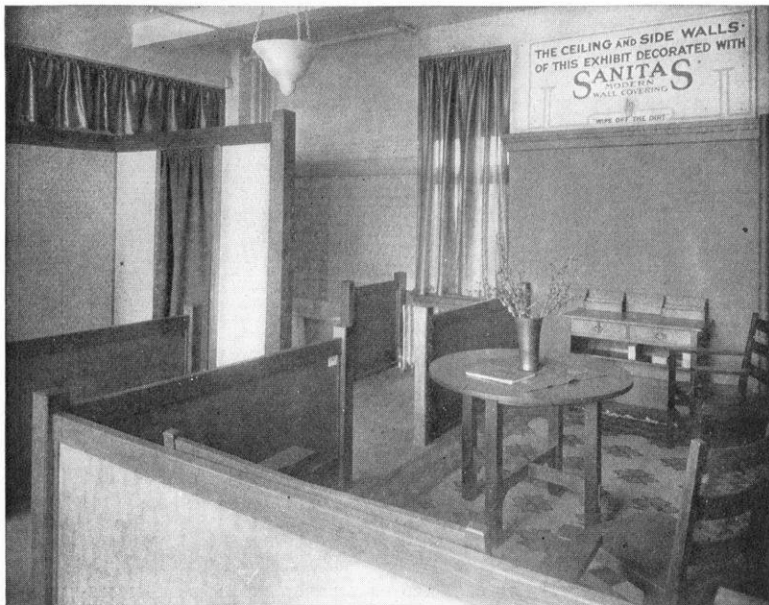
## SEVENTH FLOOR: HOME DECORATION AND FURNISHING.

On the seventh floor, devoted to home decoration and furnishing, are to be found the exhibits of the Atlas Paint Co., exterior and interior paints and finishes; the Brunswick-Balke-Collender Co., billiard and pool tables and billiard-room furnishings, shown in a model billiard-room; the Bridgeport Wood Finishing Co., paints and varnishes; Curtis



ROOM DECORATED WITH DUTCH BOYWHITE LEAD BY THE ART DEPARTMENT OF THE NATIONAL LEAD COMPANY: ONE OF THE EXHIBITS IN THE CRAFTSMAN BUILDING.

# THE HOME-BUILDERS' EXHIBITION



THE ROOMS WITH "SANITAS" COVERED WALLS AND FLOORS IN THE EXHIBITION OF THE STANDARD OIL CLOTH CO.

& Cameron, the Copley prints; the Child-Lore Libraries, juvenile books; Ernest Chase Dudley, original greeting cards; the Dreadnought Flooring Co.; the Forest Craft Guild, arts-and-crafts jewelry and gift novelties; Kimball & Chappell Co., brass beds shown in a model bedroom; the Macey Co., sectional bookcases shown in a model library; the Morgan Company, hardwood doors; the National Lead Co., "Dutch Boy" lead paint; Thos. Potter Sons Co., linoleum and oil cloth.

Miss Frances Duncan, of the Garden-craft Toy Co., has an exhibit that cannot fail to appeal to children and their parents. Cardboard houses, trees, shrubs, walls, flowers, etc., offer opportunities for innumerable combinations of arrangement, and an educational study that is at the same time fascinating play.

Two exhibits of rare artistic merit are those of Karl Kipp of the Tookay Shop, and the Heintz Art Metal

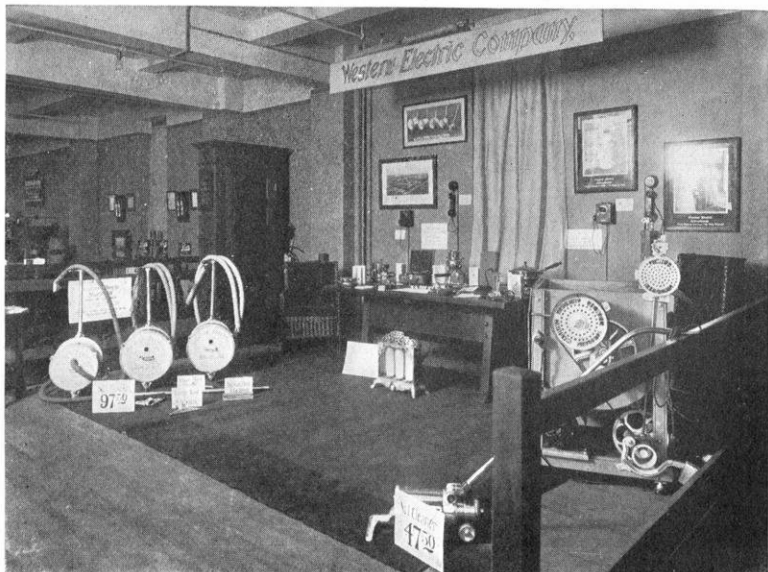
Shop. The former shows hand-wrought copper vases, lamps, desk sets, jewelry, etc., and the latter beautiful silver-on-bronze wares. A novelty to many will be the finely modeled chimneypieces in cement stone of Jacobson & Co., for all the world like sculptured marble. Garden furniture and all sorts of plastic interior and exterior decorations are made in the same material.

Two attractive model apartments are shown by the H. B. Wiggin's Sons Co. and the Standard Oil Cloth Co., the former decorated in Fab-Rik-O-

Na wall coverings, and the latter in the washable Sanitas. They are rich in suggestions for interior decoration. The model bedrooms, library, and billiard-room on this floor are decorated with Fab-Rik-O-Na.

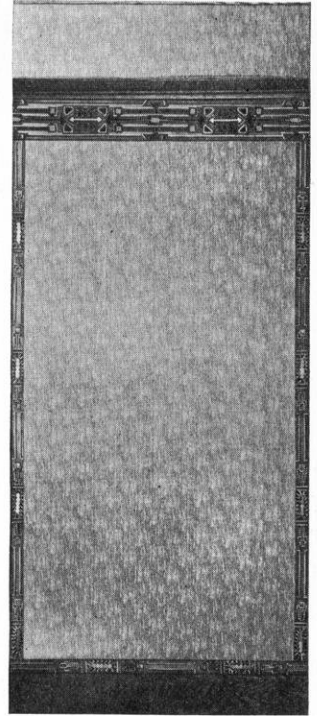
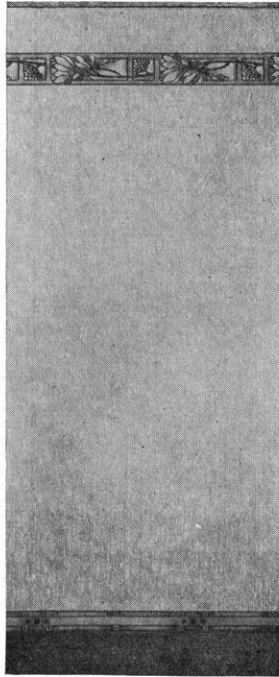
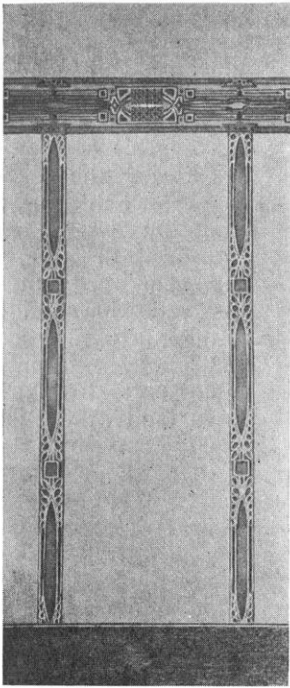
SIXTH FLOOR: PRACTICAL UTILITIES AND APPLIANCES FOR HOUSEHOLD EQUIPMENT.

On the sixth floor are various practical utilities and appliances for household equip-



DEVICES FOR HOME COMFORT SHOWN BY THE WESTERN ELECTRIC CO.

# THE HOME-BUILDER'S EXHIBITION



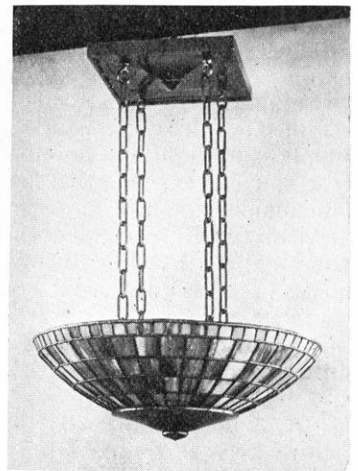
THREE FAB-RIK-O-NA WALL PANELS SELECTED FROM THE MANY DESIGNS OF WOVEN WALL COVERINGS MADE BY H. B. WIGGIN'S SONS CO.

ment. The Casement Hardware Co. shows ingenious fittings for casement windows; the Grand Rapids Refrigerator Co., the Leonard cleanable refrigerators; Ham-macher, Schlemmer & Co., carpenters' tools, home carpentry cabinets, cutlery; the Howard Dustless-Duster Co., the original dustless duster and its family; the Humphrey Co., automatic hot water heaters; Janes & Kirtland, kitchen ranges, kitchen cabinets, and all-metal kitchen furniture; Meilink Mfg. Co., built-in wall safes; the Pyrene Mfg. Co., fire extinguishers; the Prometheus Electric Co., electric plate warmers; the Richardson & Boynton Co., ranges, furnaces, and heaters; the Standard Sanitary Mfg. Co., bathroom equipment and plumbing fixtures; the Western Electric Co., electric heating devices, vacuum cleaners, electric washers, etc.

One of the most ingenious heating devices on the market is shown here—the gas radiator of the Rector Gas Lamp Co. It is fitted with a thermostat which, when set at the required temperature, turns off the gas before the room becomes too hot or an unnecessary amount of gas is burned. In this way each room may be heated separately in accordance with its particular require-

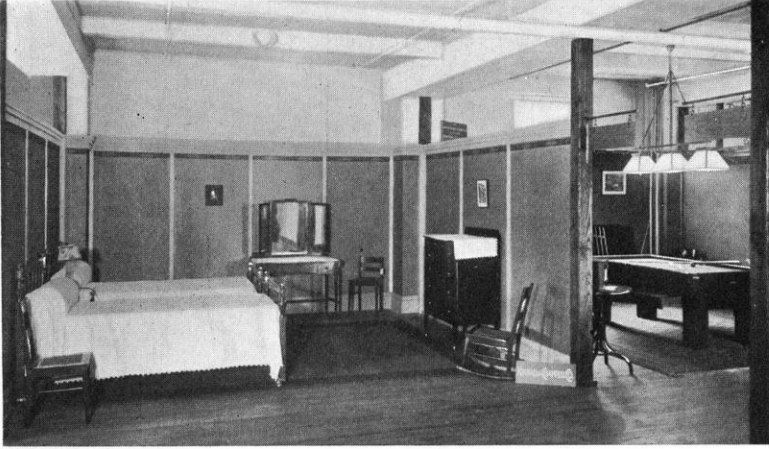
ments, and no heat is wasted. A vacuum fan draws away all unpleasant fumes and insures constant ventilation.

The Sanitarium Equipment Company shows the electric-light bath cabinets that have attracted so much attention at the Battle Creek Sanitarium. A special size is made for the home bathroom, which makes it possible to take a Turkish bath at home whenever wanted and at surprisingly low cost. This bath is recommended not only for invalids, but for all who desire to keep in a robust, disease-resistant condition. The doctrine



CEILING FIXTURE OF COPPER AND LEADED GLASS FOR INDIRECT LIGHTING, FROM THE EXHIBIT OF KARL KIPP.

# THE HOME-BUILDERS' EXHIBITION



KIMBALL & CHAPPELL CO. PRESENT IN THIS EXHIBIT A MODEL BEDROOM.

of general indirect lighting has been preached pretty consistently of late and is coming to be more and more generally accepted. An example of one form may be seen in the Craftsman Restaurant on the twelfth floor. One of the most extensive exhibits in the Exposition is that of the "Eye-Comfort Lighting Shop" (National X-Ray Reflector Co.) on the fifth floor. Here the principles and practice of indirect lighting are demonstrated in a graphic manner in a series of tasteful model rooms, and a number of attractive fixtures are shown. These include hanging bowls, both opaque and translucent, and portable electric lamps (the "Curtis Portable") in which direct and indirect lighting are combined.

FIFTH FLOOR: GARDENING AND OUTDOOR FURNISHINGS.

The rest of the fifth floor is devoted to outdoor features. Here may be found interesting groups of Bobbink & Atkins, nurserymen; Fairbanks, Morse & Co., water supply and lighting systems; Clifford B. Harmon & Co., suburban real estate; the Hartmann-Sanders Co., pergolas, sun-dials, garden furniture, and lock-joint wooden columns; the Lord & Burnham Co., greenhouses, coldframes and hotbeds, with a complete greenhouse erected on the floor; the North Shore Ferneries Co., garden furniture; Robert Anderson Pope, landscape architect.

An exhibit that will appeal to every nature lover is that of Joseph H. Dodson, maker of bird houses, shelters, food shelves, bath basins, etc. A wire sparrow trap is also shown.

Another group that cannot be passed by

is that of the E. F. Hodgson Co., manufacturers of portable houses. Portable houses and garages are no longer a novelty, but this company has raised the business to a higher plane by designs of real merit. Here is a fully equipped summer camp or seaside cottage, of two rooms and porch, with sink, cook stove, Franklin stove, and other unusual conveniences.

Children's play houses, dog kennels, and various poultry houses are also shown, and the same company makes larger cottages and garages.

It would be manifestly impossible to cover with absolute completeness all the allied interests of house and grounds, but the attempt has been made to secure exhibits that are representative, and thus make the entire exhibit suggestive and, as a whole, comprehensive. It is not intended to answer every question that may arise nor to show every thing that may be bought; but enough is shown to serve as a guide to the home-maker. Like all true education, this exposition seeks to impart method rather than complete knowledge—to show how knowledge may be obtained and to encourage the desire for it.

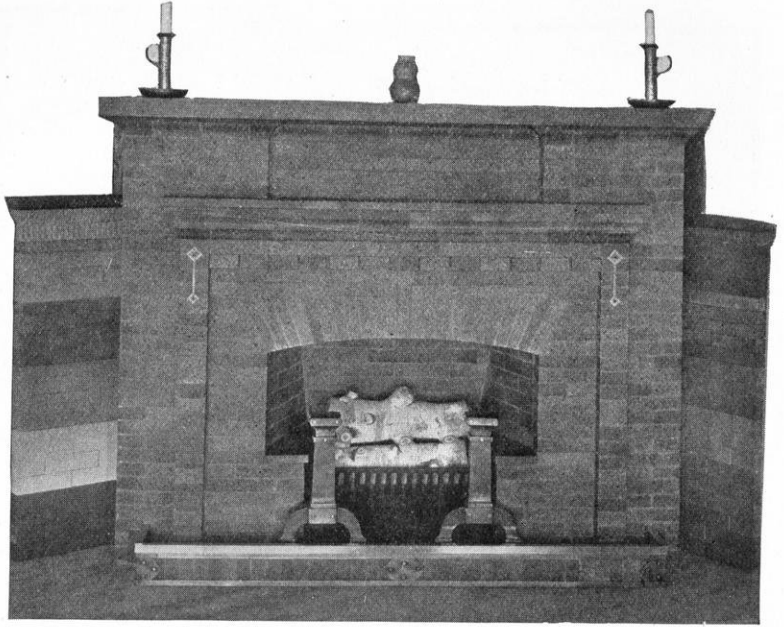
The exposition is not intended to settle matters for any one, for then it would be defeating the Craftsman ideal; it would be putting a premium on the ready-made. On the contrary, it is designed to stimulate the imagination and so to encourage individual expression. It is inspirational in its effects. It forcibly suggests how much that is fascinating is to be learned about this matter of house building. It tends to awaken dormant interest in the romance of building, to foster the human instinct for home-making. In this its originator confidently hopes that the Craftsman Permanent Homebuilders' Exposition will take its recognized place as one of the great educational institutions of the Metropolis.

And surely there are few educational fields that offer such wide variety of instruction or present subjects more practical and more picturesque. One realizes at



## THE HOME-BUILDERS' EXHIBITION

once, upon seeing such an exhibition, from what a world-wide area the art of home-building draws its materials. As Frank E. Wallis says, in his interesting book, "How to Know Architecture," "The intimate relation of architecture to trade is dramatically illustrated in your own act of building a house. The moment that science is called upon by you for the construction of your individual temple to the ideal of family, the trade of the world is enlisted in your service. Miners, quarrymen, lumbermen, sailors, artists and artisans of every sort, in the four corners of the earth, set to work to supply you with materials. The one item of the locks on your doors may involve almost an infinity of diverse interests and efforts. Every part of this huge machine is at your command. Not only does it place at your disposal all the modern products of all the markets of the world, but it ransacks the past for you, and the accumulated treasures of the ages



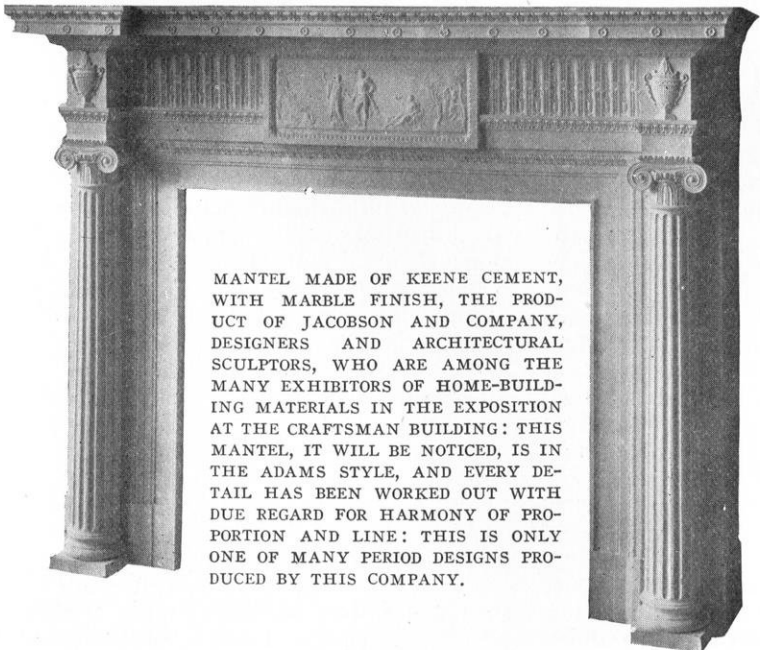
BRICK CHIMNEYPIECE AND METAL FIXTURES, THE EXHIBIT OF THE COLONIAL FIREPLACE COMPANY.

are your heritage. Thus it has been since earliest times. Trade has made possible the interchange of knowledge and experience, and so contributed to the development of style in architecture.

"The products that you assemble by way of the modern trade routes for the building of your house, and the ideals and accumu-

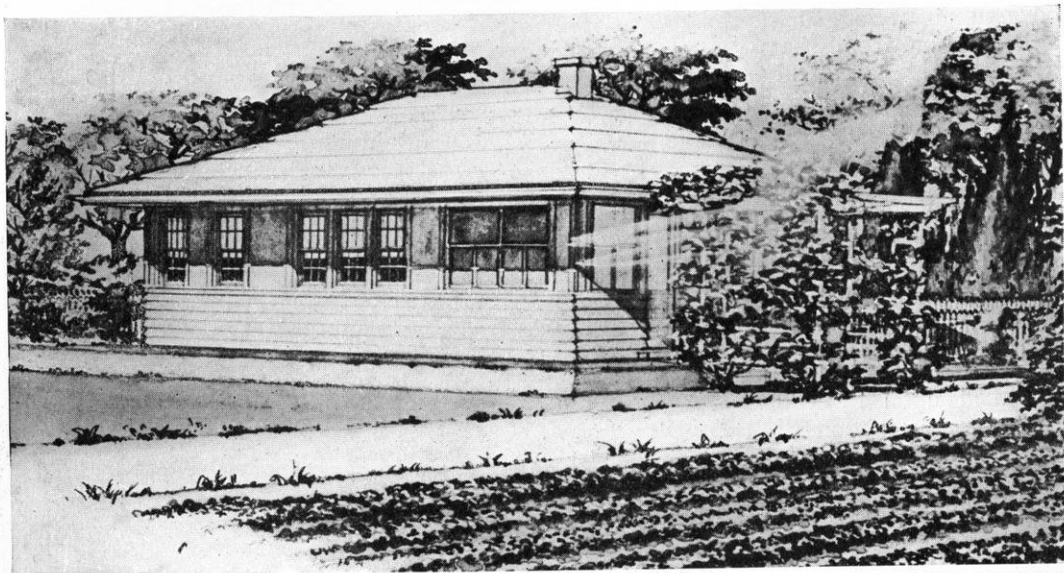
lated knowledge of yourself and your architect, will unite in a record by which the future historian will know you and your time perhaps better than you do yourself.

"So we can see broadly the part that trade plays in the life of the world, and particularly its great contribution to the development of human expression in architecture. . . . This has never been more vividly illustrated than in our own country today, when a great industrial era is leaving its amazing mark in an astonishing architectural outburst."



MANTEL MADE OF KEENE CEMENT, WITH MARBLE FINISH, THE PRODUCT OF JACOBSON AND COMPANY, DESIGNERS AND ARCHITECTURAL SCULPTORS, WHO ARE AMONG THE MANY EXHIBITORS OF HOME-BUILDING MATERIALS IN THE EXPOSITION AT THE CRAFTSMAN BUILDING: THIS MANTEL, IT WILL BE NOTICED, IS IN THE ADAMS STYLE, AND EVERY DETAIL HAS BEEN WORKED OUT WITH DUE REGARD FOR HARMONY OF PROPORTION AND LINE: THIS IS ONLY ONE OF MANY PERIOD DESIGNS PRODUCED BY THIS COMPANY.

# UNCLE SAM AS AN ARCHITECT



## UNCLE SAM AS AN ARCHITECT: DEPARTMENT OF AGRICULTURE PLANS A COMFORTABLE, INEXPENSIVE FARMHOUSE

**T**HE United States Department of Agriculture made public recently the first of a series of plans for farmhouses to be prepared by its specialists with a view to enabling farmers to construct inexpensive and better homes. For the Department believes, and rightly, that the farmhouse is the most important building on the farm, and money judiciously expended in its planning and construction is well invested. The plans in question, therefore, provide structures reasonable in cost and of good materials, and so arranged as to furnish opportunity for the utmost health, comfort and happiness for the family and the greatest possible convenience to the housewife in her work.

The plan of this first farmhouse, which we are reproducing here, shows a building that is suitable either for a tenant or for the owner himself if he has only a small family. The provision of proper tenant houses on farms, it is believed, is of increasing importance to farm management, because of the growing number of rented farms, and also on account of the demand of tenants for modern houses. There is a better understanding, too, of the influence of the home upon farm labor and field efficiency. The census report of 1910 shows

ELEVATION OF FIRST FARMHOUSE DESIGNED BY UNCLE SAM: ESTIMATED COST FROM \$800 TO \$1,000.

an increase during the last ten years of more than 324,000 rented farms. Many of the new tenants moved into good houses vacated by the owners, but many others are living in buildings wholly unsuited to their needs. The cost of these houses commonly is inconsistent with the value of the farms, and the lack of improvements in them too often is in striking contrast with the up-to-date character of the outbuildings, farming machinery and field equipment.

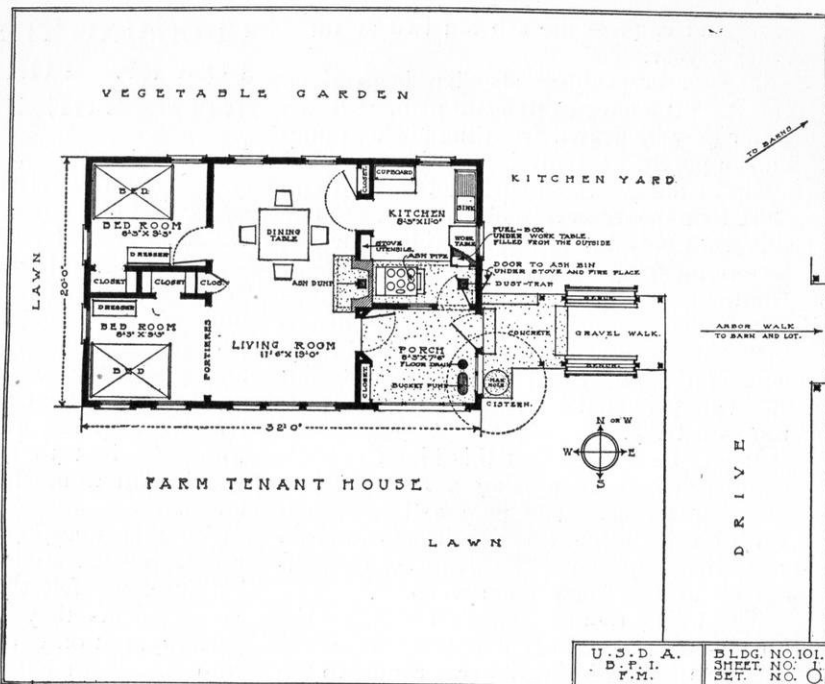
The important principles of planning, applicable to all buildings, which effect saving in construction and in the performance of indoor work, have been carefully considered in these plans. Endeavor has been made to provide good lines and pleasing proportions which are essential to genuine beauty in all structures, and are the result of skilful designing rather than of additional material and labor.

The perspective drawing and plan show a simple, four-cornered structure, with no projection save the eaves which overhang and protect the walls and window openings. The house is planned for the smallest dimensions and the most inexpensive arrangement consistent with the needs and convenience of a small family. It has but one chimney and one outside entrance.

At first glance this single door may seem inadequate; but a little study of the plan will reveal that another could not have been provided without sacrifice of interior space and convenience or increase in the size and

# UNCLE SAM AS AN ARCHITECT

cost of the building. With this entrance, however, nearest the barns and the highway approach, and treated with a simple, inexpensive pergola and benches which separate the lawn and the backyard, it should serve every purpose of a front door as well as kitchen door. In many ten- and twelve-room farmhouses with three or four outside doors, only one of them is much used, and that is either in or near the kitchen.



Notwithstanding the simplicity and the "playhouse" appearance of this little building, it provides more usable space for the daily activities of the family than many larger houses. It is more compact, comfortable, healthful and homelike than many farmhouses costing twice as much.

Very few residences of any size or cost, for instance, have a kitchen more pleasantly located, better lighted and ventilated, and more conveniently arranged than this little four-room house. It is brightened by the morning sun, cooled by the southern breezes, and shielded from the intense heat of summer afternoons. It commands a view of the garden, the play grounds, the barns, lawn, gate and highway, and opens onto a screened porch which, in summer, is the most livable nook in the house. Much of the kitchen work may be done there away from the heat and fumes of the stove, which, happily for the other rooms of the house, blow out through the north and east windows.

The stove is in a light place, and with the porch window closed it is out of the cross-draughts of air. Moreover, it is within six feet of the most distant fixture in the kitchen and but little farther from the dining table. All stove utensils are within reach, and the work table and fuel in the box beneath it are but two steps away.

BLOCK AND FLOOR PLAN FOR GOVERNMENT FARMHOUSE, WITH GARDEN ARRANGEMENT.

The ashes drop from the fire box of the stove through a short pipe to the ash bin under the concrete floor.

The walls of this under-floor bin are shown on the plan by dotted lines. The bin is under the stove and fireplace and extends to the outer foundation wall of the kitchen where the ashes and floor sweepings are removed by means of a long handled drag. If the building is raised on a front terrace the bin will be 26 inches deep with its floor at ground level. With a cellar under the kitchen, the bin need be extended only to the front end of the stove. It will be deep enough to hold a year's supply of ashes.

The fuel box, supporting the table top, occupies space which might otherwise be wasted. It is filled from the outside of the house and emptied from the inside through a small door over the concrete floor.

A trap or dump, like that in the fireplace, is provided for floor sweepings and possible dust from the door of the coal or wood-box. It is in the concrete floor, behind the kitchen door, near the fuel-box opening and over the ash bin.

The carrying of fuel and ashes is thus eliminated from the woman's work, provided the man or boy fills the coal or wood-box each week, or as often as may be neces-

## CHOOSING A SITE FOR THE HOME WITH A COMPASS

sary, and empties the ash bin two or three times a year.

The water problem also has been given careful attention in this little plan. Cistern water may be drawn from the bucket pump on the porch, or, if desired, from a pitcher pump at the sink. Hot water is heated and stored in the reservoir of the stove. The sink with only the drainpipe to be provided is too inexpensive and necessary to omit from any kitchen and space enough has been saved in this one to permit its installation in a convenient spot. A bathroom would, of course, add to the expense, but could be provided by rearranging the bedrooms a trifle.

It will be noticed that this kitchen excels many others in not being a thoroughfare to other rooms. The men and boys will wash on the porch, leave their hats and rain coats there, and enter the living room without disturbing the kitchen workers.

The living room is large enough for the longest dining table that harvest days will ever require, and with its two routes to the kitchen allows the housewife to feed in comfort a number of workmen. With triple windows on the south and two on the north, a screened porch on the east and two bedrooms on the west, one of them in the form of an alcove, the place makes a very pleasant dining and sitting room, and with a glowing fire in the hearth, it will be comfortable and cheerful all the winter.

The screened porch is as large as the plan will permit, and will be in demand for many purposes. Besides the usual kitchen work, the ironing and perhaps the clothes washing will be done there. A screen door locks up the house, and butter, meat and milk put on the porch to cool at night will thus be secure against dogs and cats. The porch will also be a useful place for dining, sleeping, playing and general living purposes, and its usefulness may be retained in winter by putting in porch sash and a solid door.

According to the estimate made by the Department of Agriculture, this little farmhouse should cost from \$800 to \$1,000, depending on local conditions—and surely this is a surprisingly modest sum for a dwelling embodying so much real convenience and home comfort. Of course there are certain metropolitan luxuries that this little farmhouse may lack. That is to be expected when one considers the extremely reasonable cost.

## CHOOSING THE SITE AND EXPOSURE FOR ONE'S HOME WITH THE HELP OF THE COMPASS

**A** SUBSCRIBER who is planning to build in a suburb of northern New Jersey, wrote to our architectural department asking our advice in regard to the location and planning of a home. He enclosed diagrams showing a number of different locations and plans for several different arrangements of first floor rooms, with the request that we help him to decide "which corner would be best to locate a house on, and which plan would be most suitable for the location."

As this question of the exposure of rooms is such an important one in home-building, we felt that these diagrams and the problems they presented were of importance, not only to the prospective builder who sent them but also to all our readers who are contemplating at some time or other the planning and locating of their own homes. For no matter how charming and convenient a house may be in the arrangement of its interior, it cannot be wholly successful unless each room has a fairly favorable exposure. And so we decided instead of answering our correspondent by letter, to present his sketches here in *THE CRAFTSMAN*, together with our opinion as to the most satisfactory location and plan.

After studying the diagrams we find that Plan A, placed on the upper left-hand corner lot in Location No. 1, facing West street, gives the best results. This means that the porch (which in all these plans is at the front) faces south, and can therefore be used as an open-air living room whenever the weather is warm enough and as a cheery, glassed-in sunroom in the winter, adding to the home comfort and making the fullest possible use of the space. Moreover, the living room will have, in addition to its windows on the southern porch, windows on both east and west to capture the morning and afternoon sunshine; while the dining room will have an eastern window making it a pleasant place for breakfast, and the kitchen—which one prefers as cool as possible in summer to counteract the heat of cooking—will have a northern window and another on the west to admit the late



# THE MODERN SERVANT—ELECTRICITY

afternoon sunshine. This arrangement also gives the dining room a view upon the street and keeps the kitchen in greater privacy, which most people prefer.

Of course, if the owner wishes to have the dining room nearer to the sheltered back garden, with the kitchen entrance upon the street, Plan A might be used on the right-hand top corner of Location No. 1, facing East street. This would perhaps be preferable if the housewife expected to spend much of her time in the kitchen and wished to have a view of North street.

Another fairly favorable position for Plan A would be in Location No. 2, on the right-hand lot, facing Southeast avenue, which would insure morning sun for the kitchen and dining room, with a pleasant exposure also for living room and front porch.

In Plan B the positions of dining room and kitchen are simply reversed, which is not so satisfactory, for it prevents one from giving the dining room the opportunity for morning sunlight without depriving the front porch of southern sun. However, if this plan is placed in Location 2, on the right hand lot, facing Southeast avenue, all the rooms will get a little sunshine and the porch will also be warm enough to make it available as a sun room in winter. If the plan is placed at the top of Location 2, facing Northeast avenue, the exposures of the various windows would be satisfactory, provided the owner did not mind his dining room being on the northwest. But if he could afford to buy a good-sized lot it would be more interesting to place Plan B on this corner facing direct south, with the front porch across the angle, for this would give more variety of outlook.

Plan C would probably be most satisfactory if placed on the lot just mentioned facing Northeast avenue, as this would give the dining and living rooms views of the streets, with the kitchen at the rear, and would bring morning sunshine into the kitchen and dining room, with noon and afternoon sun for the living room and porch. Either of the top corners in Location No. 1 would do for this plan provided the porch were on the south.

Plan D might be placed in Location No. 2 on the lower lot, with the porch facing Southwest avenue. The dining room and kitchen would then get the early sunshine, while the living room would be sunny morning, noon and afternoon. The porch,

however, would not be warm enough to use as a winter sun room in this location. If a southern exposure for the porch of this plan were desired, it might be built in Location No. 1 on either of the upper lots, or on the left-hand lot in Location No. 2, overlooking Southwest avenue.

The foregoing suggestions are of course only general, for a great deal depends upon the personal preference of the owner, as well as the exact nature of the location, direction of prevailing winds and other details. But aside from such modifications the main principles outlined here will be found worth remembering.

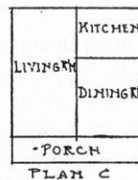
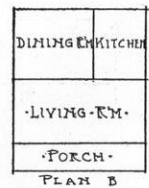
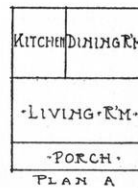
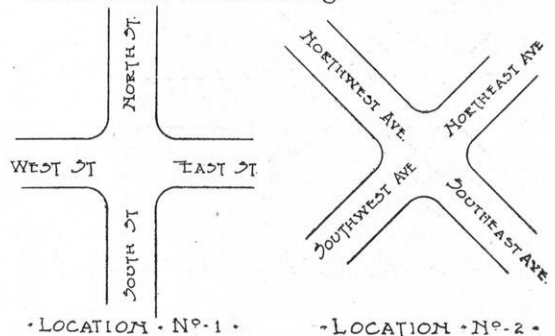


DIAGRAM SHOWING HOW A COMPASS CAN AID IN CHOOSING THE SITE OF A HOME.

## THE MODERN DOMESTIC SERVANT—ELECTRICITY

**T**HERE are few servants, nowadays, as obedient, as quick or as efficient as that adaptable and inexhaustible household help, electricity.

Thanks to our inventors and our enterprising electric companies, this wonder-working force has invaded with rapid strides the modern home. In city, suburbs, rural districts and on the farm it

## THE MODERN SERVANT—ELECTRICITY

is bringing to the busy housewife deliverance from backaching and foot-tiring labor, turning the commonest tasks into pleasures swiftly and skilfully performed. In fact, it is introducing into the home the same sort of orderliness, cleanliness and scientific management that have become the rule in the business world, so that the woman who can afford the comparatively low instalment cost of modern electrical devices has no longer any need to sacrifice herself on the altar of domestic drudgery.

It is interesting to note a few of the innumerable ways in which this "tamed light-

In summer the electric fan becomes practically a necessity for the housewife who would keep her home well cooled and ventilated by refreshing air currents, while in winter electricity may again be called to the aid of any chilly member of the family in the shape of a little foot warmer or a flexible warming pad that insures comfort for cold feet or hands, and is a source of much satisfaction in case of sickness.

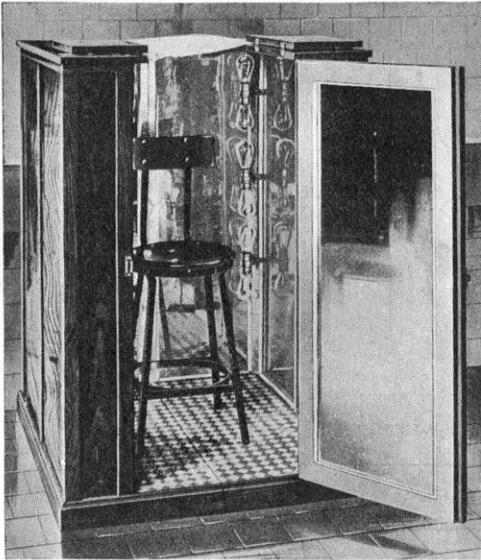
There are many small devices, too, which add to the convenience of the home equipment—the electric toaster, coffee percolator, tea kettle and chafing dish for the dining room and kitchen, and for the bedroom there is the hair dryer and curling iron, which may be had in electrical form.

The widespread use of the telephone during the last decade has brought the home into close contact with the office and store. The interphone for the farmer and his wife will quickly connect house and barn and thus save many steps and many moments for every one on the place.

Now that electricity is so frequently recommended by physicians as a cure for various ills, those who need electro-therapeutic treatment can save themselves considerable expense and troublesome visits by having on hand one of the little inexpensive electric medical batteries.

But perhaps one of the most interesting and invigorating of modern electrical equipments is the electric light bath which is coming to be considered by many an almost indispensable part of the modern bathroom. "Bottled sunlight" is the nickname given to this unique device—and when one beholds the neat cabinet with its mirror lining and its rows of shining electric bulbs ready to radiate their powerful, health-giving light and heat upon the body, one feels that the description is an apt one.

In regard to this modern version of the Turkish bath (which is on exhibition in the Craftsman Building, and is illustrated here), McIntosh, in his "Handbook of Medical Electricity," says: "One can say with truth that the therapeutic and hygienic value of the electric light bath can scarcely be over-estimated. It is a most admirable and effectual method of bringing into activity, and maintaining in operation, the natural forces by means of which all eliminative processes are achieved. Electric light bath is superior to hot air or vapor bath because it produces radiant heat." Thus does electricity run "the dynamo of human energy."



A CABINET ELECTRIC LIGHT BATH.

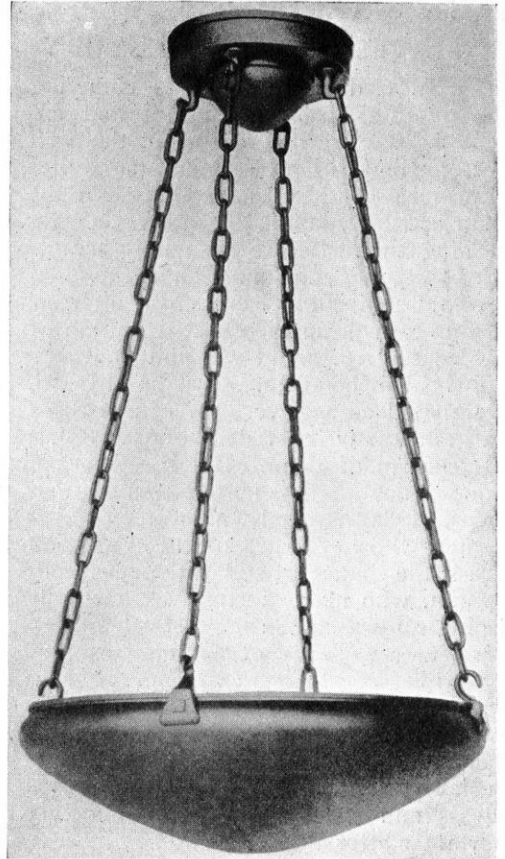
ning" has been harnessed to the chariot of domestic life. Aside from the many kinds of electric lighting fixtures, cookers and luminous radiators which are becoming more or less common in American households, there is the hygienic, dirt-devouring vacuum cleaner, which is so invaluable an aid to maid and mistress, and which can be had in small, light sizes suitable for a girl or woman to handle and particularly acceptable to those who do their own housework.

For the mother who makes her children's clothes and runs her own sewing machine, a small electric motor is a welcome addition to the equipment. Then there are the electric washing and wringing machines which eliminate the scrubbing, rubbing and wringing out that made the old-fashioned methods so tedious and tiring, and the electric iron which volunteers its assistance when the clothes are dry.

## INDIRECT LIGHTING: A LESSON FROM THE MOON

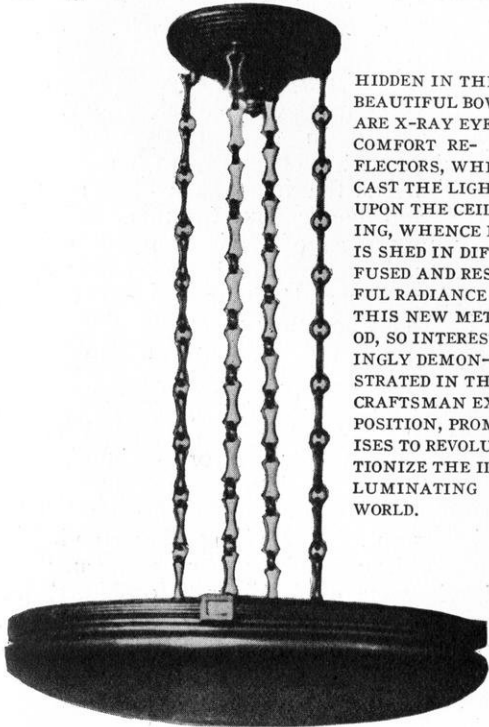
**I**NDIRECT lighting is really as old as the world, although its value has only recently begun to be appreciated and its principles practiced in the modern home. Even our savage forefathers were familiar with the "witchery of moonlight," the reflected glory of a hidden sun which shed such mellow radiance upon an otherwise "benighted" earth. Yet for centuries we have allowed our eyes to be dazzled and strained and worried by the glare of artificial illuminants—first oil, then gas and now electricity—until at last we are learning to treat our eyes more respectfully and to temper the nerve-irritating rays so that they reach us only in soft and kindly form.

At the same time we attain a high degree of efficiency, such as results from the type of lamp illustrated here. This new method, well named the "eye comfort," employs "a powerful and intense light from one or more tungsten lamps, thrown upward by silvered reflectors scientifically shaped and corrugated so as to reflect every ray upon the ceiling, from which the light is reflected downward equally throughout the room." And it naturally follows that the paler the ceiling is, the more light will be obtained.



A SHALLOW CEILING BOWL OF COMPONE, FINISHED IN IVORY, GOLD OR ANTIQUE METAL TONES: ONE OF THE MANY ARTISTIC FIXTURES FOR INDIRECT LIGHTING IN THE "EYE COMFORT LIGHTING SHOP" AT THE CRAFTSMAN HOME-BUILDERS' EXPOSITION.

HIDDEN IN THIS BEAUTIFUL BOWL ARE X-RAY EYE COMFORT REFLECTORS, WHICH CAST THE LIGHT UPON THE CEILING, WHENCE IT IS SHED IN DIFFUSED AND RESTFUL RADIANCE: THIS NEW METHOD, SO INTERESTINGLY DEMONSTRATED IN THE CRAFTSMAN EXPOSITION, PROMISES TO REVOLUTIONIZE THE ILLUMINATING WORLD.



The eye is shielded from the source of light by opaque bowls or shades, and in some cases the suspended ceiling fixture is provided with a transparent bowl beneath the reflectors and lights through which frosted bulbs diffuse a restful glow. In the standard and table lamps the reflectors cast the rays upon the ceiling at the same time subdued light is shed through the shade.

So grateful to tired eyes is this indirect lighting that one can only wonder why the idea was not conceived and materialized sooner. For a single hanging bowl of this luminous quality or a single shaded reading lamp will transform the simplest room into a place of tranquil charm, and when contrasted with the old-fashioned glaring methods of illumination it proves a veritable godsend. In fact, no one who has enjoyed its physical comfort and æsthetic beauty will ever again be content with the eye-torturing sight of an unprotected bulb.

ALS IK KAN

## THE SLAVES OF THIS CENTURY

“THE dress of today is emptying the husbands' purses and enslaving the minds of the vast majority of women,” so writes a subscriber to us in connection with the fashion articles running in THE CRAFTSMAN Magazine. Before absolutely accepting this sweeping condemnation of the fashions of the moment is has seemed interesting to us to look up the exact definition of the word slavery. And we find that the person held in bondage, moral or physical, is designated as a slave. Of course there are a great many other definitions given, a whole column of them. But if we accept this one as final there is no question but that the world today is filled with women slaves—women who never tire of the discussion of dress, the change of styles, the new modish whim, who make themselves mentally and physically weary in their effort to keep their sleeves as large or as small as they ought to be, their skirts as full or as scant as fashion dictates, and who judge their fellowwoman from the richness or scantiness of her attire. Acknowledging that there is such slavery as this in a century of so-called progress and freedom, it becomes a very important matter to investigate, to discuss, if possible to revolutionize a condition which breeds this bondage.

If we were to look out over the world and discover that half the women in it were wearing actual manacles on their wrists, how swiftly chivalrous mankind and the other fifty per cent. of the women would fly to the rescue of the enslaved portion! What battles would be fought by pen and sword! But this self-imposed fashion slavery, this bondage of a fascinating, ever-changing style—where is the prophet or the reformer fearless and powerful enough to lead the rebellion; what sword or pen has sharp enough point to prick this strange dominating trickery?

Ordinarily when we think of a rebellion we picture soldiers marching triumphantly away to sacrifice themselves, we hear the music born for the occasion, we see the vivid uniforms, our emotions are stirred, our hearts are fired. But the quieter reform where merely the ethics of a nation are at stake is far more difficult to launch. There are no brilliant troops, no songs to sing, no banners and tramping feet; there

is just the appeal to reason, and this is really not an age when people are thinking very hard for themselves, even the revolutionists use cant phrases and are hypnotized by fashions in anarchy. Yet probably in all the history of the civilized world there has never been a greater need for a real leader, for a big moralist to trample down tradition and cant and force the women of the world into line. Sooner or later there has got to be this battle for the real freedom of the race, the freedom that will only be born when the bondage of fashion is thrown off, when women insist upon wearing the clothes they need and want, when they decide for themselves the kind of clothes they will wear, when they refuse to accept anything else.

There is strange hypnotism about traditions. It is partly the fault of mothers; if only they would always explain to children, to begin with, *why* they tell them anything they would be so much more careful *what* they tell them, and in the second place, children would learn to think for themselves, instead of blindly accepting commands. We think, for instance, that the world has gone a long way beyond the fashions of 1860 or 1830 or 1700, that we are a much freer nation. But just where do we stand? It is not a question of condemning one fashion or accepting another; where do we actually stand in the matter of comfortable, sane, beautiful dressing for women? Do they follow fashion bell weathers any less eagerly; are they any more economical, any more surely beautiful in their instinct about clothes, does each woman say to herself, I must design just the dress that will be most beautiful and convenient for this coming summer, regardless of Paris or London or Vienna, or do women really wear winter wraps of chiffon and winter underwear of gauze? And when they accept fashions in clothes, do they think of their own ideals or of Paris eccentricities?

How much more interest do women today give to their homes and their friends than they did thirty or fifty or one hundred years ago; how much more significant is the family life of the nation? This is really very important. There is nothing so vital in the world, and there never has been, as the development of family relationship, the extension of this into big friendship between men and men, men and women and woman for woman. There are only so many hours in the day, and if 50 or 60 or even



## THE SLAVES OF THIS CENTURY

25 per cent. of a woman's time is taken up in a heedless rush after the last fashion, she can only have left on her hands a certain inadequate percentage of her existence to devote to the bigger, more important things in living, such as home-making, spiritual development, intimacy with her own family—if she is married the care of her children; if she is not, there are the other fine relationships in life, friends, lovers, the poor and the needy. The question of clothes—how unimportant it all seems compared with such big issues in life as these: the great realities that make for happiness and peace and progress.

In these articles about clothes I do not want to be misunderstood as thinking the matter of dress unimportant. If I did I should not be writing about it at all. Anything so intimate, so personal as the clothing of our bodies cannot be ignored in this present civilization, and also many of the greater issues are tied up in this—questions of comfort and beauty and morality. For all of life is thus intricately interwoven, and those things that may seem superficial are sometimes inextricably knotted with matters of spiritual and physical perfection. And in any case I do not wish to seem to be one of those who think the good things of life should be condemned for the sake of our souls. What I really seek is the right understanding of clothes, their place in the lives of the women today, I would like to encourage women to fight this condition of slavery which we know to exist.

A change of attitude toward fashions cannot come about to any extent from the outside. No one can present a permanent reform-dress to the women of the world or of any one country or of any age. The question is much bigger than this. It seems to me that it must be reached, as all these important reformations must be, through education, and not so much education in the school; it all comes back again as every true reform measure does, to the home. The mother is the only great reformer of any age or time. She has impressionable youth in her hands and no limit to the date of her instruction. Not only can she dress her children sensibly, but she can train them to understand why she does it, and to appreciate her wisdom.

There is also the mother of this generation to educate. Can she not be reached by lecture and sermon, by story and essay, through the drama if the stage is properly

used for the instruction of the public, through art if art fulfils its biggest purpose, through every measure in fact that will urge her and force her to listen to reason, to be wise with her children and to make her home the real university of this age and generation? It is not much use for women to attempt to improve life by organizations, it is the individual that counts in every movement—the individual man who is against war, the individual statesman who is for civic betterment, the individual painter who prefers the people to the institute, the individual mother who prefers beauty and comfort for her daughter. Eventually time masses the individual and reformation is in full tide.

Out of the hundreds of letters that have come in, in answer to my inquiry if women were interested in the series of articles on fashion, I have been especially pleased with letters that have been received from the older women. One wise woman of forty-five asks me to consider all sides of the question and to take up the matter in the biggest way, seeking to bring about a change of sentiment rather than condemning any one line of fashions. She tells me just what is good in the styles of the present and what she suffered from as a young woman, and then asks me to make an especial plea to the mothers not to condemn this or that fashion, but to educate their daughters to a higher morality. As I read her letter I hoped very much that she was the mother of a large family of daughters, for I could picture the good life they would lead and the good mothers and wives they would make.

In summing up this subject, what I gain from my own outlook on life, from the people I have talked to, from the letters that have come to me, is this, that dress reform in its highest sense must come about through the mothers of the country, in the homes of the country, by the help of the daughters of the country. And I make my plea to them for *the sake of the country*. A very interesting essay on this question has come in from an old subscriber to *THE CRAFTSMAN*, Marguerite Wilkinson. I am adding it to my own word as I feel that she is interested in all progressive movements and writes feelingly and sanely about them. Mrs. Wilkinson points out the fact that the question of morals is very much interwoven in the question of dress. Her statements are wise and clear, worth reading.

## RELATION OF CLOTHES TO THE BODY

### RELATION OF CLOTHES TO THE BODY

**C**LOTHING should serve to protect the body from cold and heat and criticism, to enhance the value of the wearer's personality in connection with his work and life, and to please—or at least not to offend the eyes of sweet-minded honest beholders.

Therefore the laws of ethics and the laws of aesthetics meet and have common cause in questions of dress. That which is really practical, comfortable, beautiful, cannot be immoral. That which is not practical, comfortable, beautiful, falls short, somehow, of the fulfillment of the moral law, even though the wearer be not altogether to blame.

Clothing that does not sufficiently protect the body from heat or cold or other inclemencies is unhealthy and for that reason immoral. To wear it is physical anarchy.

Clothing which hinders us in the accomplishment of our work—high heels for the shop girl, lace frills on the sleeves of the stenographer—a gown of woollen goods or silk on the cook or houseworker is at once immoral and unlovely, because it is unsuitable and denotes a mind and heart in rebellion against the task. In like manner the most luxurious garments of fashionable women are immoral oftentimes just because they declare values not actually present in the personality. Our clothing should never be allowed to hinder the expansion of our spirits in the life and opportunity that is theirs.

Clothing which offends the eye of the honest and sweet-minded beholder—the hat too large, or too rakish, the skirt too tight, the stocking or the lingerie too transparent, the silk too cheap or worse still—soiled—these things, seen daily on our streets, cheapen life by sickening the senses. The aim of the girls who wear such things is more obvious in its pathos than the hats—the desire to attract attention: the ideal is more transparently seen than the young, unprotected shoulders and ankles through their mockery of covering—it is to copy the rich at all costs—the rich “who are always right!” Here is the terrible tragedy of the weak, the ignorant, the woman baffled and thwarted in her normal craving for love and beauty, driven to this abnormal imitation of the foibles of the rich.

Clothes should be appropriate to the lives

we live—to the work we do. Our clothes should belong to us. We should be able to move freely and comfortably and gracefully in them, to do our work well in them, without hindrance or annoyance, to enjoy recreations in them—in those we have chosen for that purpose only—and at all times, to be ourselves, at our best in them.

In our present period of development women's clothing does not express the personality of the individual woman, despite all that the modistes say to the contrary. Women are still a prey to absurdities in fashion largely because their lives are lived in obedience to conventions and dress has been a conventional matter, to a large extent, since the beginning of time.

But when women have freedom in childhood and youth to seek out an individual work and develop themselves for it—when they no longer feel justified in making unlimited demands on the purse of husband or father just because he, in his pride, so strictly limits their activities—then this abnormal passion for dress will be done away, and it will be the desire of each woman to be comfortable and beautiful in her clothes and to choose those that are appropriate to her life and interests. Give a woman her own life, her own work, her own interests, her own burdens and responsibilities and she will gradually find her own proper clothing, to go with them—that which is essentially suitable.

It is not merely sentimentality and tender associations that lend beauty to the blue gingham of the trained nurse, that render most bewitching of all head dresses for a pretty girl, her spotless cap, or that make her ample immaculate apron attractive. Nor is it the costliness of them. It is the wholesome appropriateness of them—their suitability to the uses for which they were made—their essential simplicity and sincerity. Only a very pretty woman very well dressed can go into a hospital ward and court comparisons with the average nurse. And many a man, seeing that blue gingham in its austerity and its comfort flitting about the ward has wondered why his wife at home does not “tog herself out” in the same way to do her housework.

To shelter our bodies and to express our personalities, to make bright the lives of those who must look upon us—to sweeten and cleanse their ideals of womankind—for these ends, let us make clothes.

MARGUERITE WILKINSON.

