

... Faithfully yours  
Frederic Benson

# THE CRAFTSMAN

VOLUME VIII

JUNE · 1905

NUMBER 3

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PUBLISHED BY GUSTAV STICKLEY AT THE CRAFTSMAN BUILDING, SYRACUSE, NEW YORK

*Twenty-five Cents Single Copy : By the Year, Three Dollars*

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## JACOB A. RIIS, PRACTICAL PHILANTHROPIST: BY WALTER C. ARENSBERG



WHEN Jacob Riis was able, by saving and a little borrowing, to build a home a few years ago, he set up his rest in the country. He needed for himself the grass and the sunshine which he had fought the good fight to give to the poor of New York. His great work was now done—he had suppressed the infamous lodging rooms of the New York police stations, and torn down the tenement den of Mulberry Bend, the foulest slum of the East Side, a honeycomb of holes where, in all the years that he had hated and hacked at it, not a week had passed without a crime. Into Darkest New York he had poured the sunshine that washed and cleaned it with a river of light.

But the closing of the police lodging rooms, and the single park that now stands in place of the human hive of darkness that was the old Mulberry Bend are not the whole of his work. The gospel of parks for the slums which he preached still lives as the motive of those who are building others. Darkness is the strongest accomplice of sin. It forces crime as the light forces flowers, and it offers the criminal a hiding place. That is why, when Jacob Riis gave the poor who may never leave the city a spot where they still see something of the country, he taught the city how to save itself. This lesson which he forced on New York is his work, and his work is his own memorial.

Jacob Riis was never a man who could do his work of reform by giving money. He needed what he earned for his bread and butter, and he earned just enough for his needs by police reporting in the Mulberry Bend which he worked to save. Indeed, it was his profession even more than his poverty that made people wonder what reason he had to be doing good. At the dedication of the Jacob A. Riis House, a slum settlement named in his honor by the King's Daughters, Bishop Potter expressed this sentiment with something of the feeling of a man who can never quite understand why he has furnished reporters with so many columns of copy. He spoke of his surprise that a reporter should be a philanthropist. Perhaps he was accustomed to think of philanthropists always as millionaires.



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THE philanthropy of Mr. Riis can only be understood in the light of his profession. He worked without money and without price, for money and the price were tools that never happened to be included in his kit. But he made a tool of his reporting; he improvised a lever out of the power of the news column — a lever with which he tilted over tenements and ousted a corrupt police. He wrote what he saw, and he not only wrote it, but told it by word of mouth to the Mayor and men of influence interested in charity. And when his story seemed to have no effect—when he was set down as a reporter seeking a yellow “sensation,” and told that his talk about the corruption and crowding of the tenements and the police lodging rooms was fake, he found, almost by a miracle of chance, a new weapon for his war.

One morning, as he was scanning the paper at the breakfast table, he lighted on a four line dispatch from Germany announcing a method of taking pictures in the dark. It was the invention of the flashlight for photography. “Seeing is believing,” and here, he knew on the instant, was a way to make people see that he had spoken only the truth. Armed with a camera and a flashlight, he returned to the inveterate dens. He had to go accompanied by police for protection, for in those days the flashlight was fired from a pistol and when the poor folk heard the shot, they thought they were being murdered. But he got the pictures, and when he published them in the papers he proved to the world what the world had never believed—that the people living in the tenements were “better than the houses.” He proved that in the lodging-room of the Oak Street police station alone, six boys, not one of whom would come out unscathed, were herded with forty tramps and thieves. He proved that in two tenement rooms that should at most have held four or five sleepers, fifteen were crowded together, one of them a week-old baby. He proved, too, how the crowds slept in the tenements literally at “five cents a spot.” These and various other things he proved with his paper and his pictures, and the world began to believe at last.

A friend of Mr. Riis, who had reported for years with him in the Police Station in Mulberry Bend, summed him up the other day as an “enthusiast.” Perhaps it was his enthusiasm that made people believe him a journalistic Quixote attacking windmills. Perhaps it was his enthusiasm that made him believe, himself, when he saw



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how his attacks were telling for good, that reporting is "the noblest of all callings." Certainly, with his enthusiasm for the truth, he succeeded in making his own reporting very nearly what he thinks of the whole profession. One day when he returned to his desk in the office of the New York "Sun," he found the card of Theodore Roosevelt. He had "come to help," as he put it on the back of his card. Thereafter they helped each other. Roosevelt was then the President of the New York Police Board, and from that time on, night after night between midnight and sunrise, they prowled the slums together incognito, on tours of investigation that earned for the President the name of Haroun al Roosevelt. The result of these tours was an experience of the corruption of the police and of the inhumanity of the tenements that made the Lexow Investigating Committee such an engine of reform.

**T**HERE was always something personal in the hatred that Mr. Riis showed against the evil he fought. He was never a dreamer. He never wanted to do more than to accomplish something specific — to hit a hard blow. And though his work brought him in constant touch with the very corruption of humanity, he never lost faith that in the corruption some redeeming seed still lived. "Over against the tenement that we fight in our cities," he says in "The Making of an American," "ever rises in my mind the fields, the woods, God's open sky, as accuser and witness that his temple is being so defiled, man so dwarfed in body and soul." One unexpected spark of humanity he tells of finding one night in a notorious den for women tramps. Camped on the stone floor were a dozen old hags, rum-sodden and foul, and in their midst lay a young girl, with the look of innocence still on her face. She was weeping bitterly with shame of being in the place, and as he stooped to look at her, wondering how she ever came there, one of the hags misunderstood his purpose. Springing up like a tigress, she pushed him back.

"Not her," she cried, shaking her fist; "not her! It is all right with us. We are old and tough. But she is young, and don't you dare!"

It was just such incidents as this that gave him the heart to keep up the fight when the fight seemed hopeless. If he fought something specific, it was always something specific that set him on. Perhaps



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the most curiously dramatic of all was the story of the dog who saved his life, and then, the same night, lost its own in trying to protect its new master in a fight. His desire to revenge the death of that dog never left him for twenty-five years. "The whole battle with the slum," he said long after, "evolved out of the effort to clean one pig sty, and, as for my own share in it, to settle for one dead dog." But before we come to the story of the dog, we must see how Mr. Riis happened to come to New York.

**J**ACOB RIIS was born on the outskirts of the ancient town of Ribe, on the north sea coast of Denmark, in 1849; and it is characteristic that one of his recollections of early boyhood is connected with Rag Hall, which was what that Danish town had to offer in the way of a tenement. He was hardly twelve years old when the general untidiness of Rag Hall offended his sense of fitness, and when on the Christmas of that year he received a silver "mark," he hurried to the place and shared it with the poorest family there, on the one condition that they would tidy things up.

His father was a poor but well educated man who eked out his living by doing hack writing for the local paper. He was ambitious that his son should also be an educated man. But Jacob then had different ideas. He hated Latin, and when he announced, one day, that he was going to give up school and become a carpenter, he seemed to put an end to all his father's hopes. And little Jacob might still, a big Jacob, be planing and sawing and hammering, if he had not happened, very audaciously, to fall in love with the daughter of his employer. The little girl lived in the "Castle," and according to her parents and the village gossips, she was never born to be the wife of a carpenter. When Jacob learned the lesson of social distinctions, he came to America. He was determined to win the little girl, even if he had to win a fortune and make himself an American in the attempt.

When the young Dane landed in New York, his life became, for years, one of those hopeless Odysseys for food that have been the fate of thousands of other emigrants. First to western Pennsylvania as a mill worker, then to Buffalo in a medley of "parts," he drifted from place to place, unable anywhere to get the right start. When he heard at last that his old home country was preparing for war, there must have



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been something of all the loneliness of his new life that mingled with his determination to go home and fight. Such, at any rate, was his decision, and he succeeded in trudging as far homewards as New York.

In New York, however, he was stalled. Quite without money even for food, let alone enough for the passage, he was forced to pick up stray jobs in the fields near the city. One night he crawled, exhausted, into a wagon shed along the roadside near Mount Vernon. About the middle of the night he was wakened by a loud cry and the glare of a light in his face. It was the light of a carriage that had been driven into the shed where he had been sleeping, and he found himself lying under the horse's feet, unhurt. A man sprang from the carriage and leaned over him. When he found that no harm was done, he held out a piece of money.

"Go," he said, "and drink it up."

"Drink it up yourself," Riis answered angrily. "What do you take me for?"

The stranger looked at him in surprise, then shook him by the hand. "I believe you," he said; "yet you need it, or you would not sleep here. Now will you take it from me?"

And the hungry lad took the money.

**H**IS pride was always a part of him. All this time that he was starving, he carried letters of introduction to friends in the city who would have been happy to help him. But he wanted to go to them only as an equal, and to rid himself of the temptation to go in his weakness, he destroyed the letters.

It was only the same quality that came out in him a few days later, when he read in the New York "Sun" that a volunteer regiment was being sent out for the war from New York. Here seemed to be his chance, so he called at once on the editor, Mr. Dana, the man who, long years after, was to be his chief on the same paper. Dressed in top-boots and a ragged linen duster, he was ushered into the editorial presence, and demanded to be sent to the war. He had read about the regiment in the "Sun," and believed, accordingly, that the "Sun" would send him. Mr. Dana only smiled. But when the lad turned to go, the editor called him back.



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"Have you had your breakfast?" he asked kindly. The answer was obvious enough, and Mr. Dana pulled out a dollar.

"There," he said, "go and get your breakfast; and better give up the war."

"I came here to enlist, not to beg money for breakfast," the lad answered at last, and strode out of the office. And he went to a pawn broker's and pawned his top-boots for the price of a sandwich.

But the worst came a few days later, when, worn out by lack of food, he had grown too shabby to get work. A cold October rain had been storming all day, and when night came, he knew how hopeless it would be to try to find sleep in any of the doorways along the street where the police patrolled with their periodic "Get up there! Move on!" With nowhere to sleep, he was sitting on a bulwark down by the North River, forlorn and discouraged. As he watched the water, he slipped nearer to the edge of the bulwark and thought of the "inclusive sinecure" that he could find in it. "What if——?" he wondered.

**B**UT even in his temptation his help came. A wet and shivering body was pressed against his own, and he heard a whine. It was a little outcast black-and-tan who had nestled up against him as a companion in misery. He bent down and caressed the cur, and the cur licked his face in pure affection. That affection seemed the one bright spot in all his hard life. It was enough to give him heart to turn his back on the river.

Together they went at midnight, two homeless waifs, to the Church Street police station and asked for lodging. But the sergeant spied the dog under the boy's coat, and in spite of all pleading, the boy had to leave the dog outside. There, on the stoop, for the last time in its life, it curled up and waited for its new found friend.

In the lodging room inside the air was foul with a crowd of tramps. In the middle of the night he woke with a suspicion that something was wrong. Instinctively he felt for a little gold locket that he wore under his shirt. It was gone. When the boy went in tears with his complaint to the sergeant, he was called a thief himself for possessing such a thing as a gold locket. How else but by theft could a tramp of his condition get possession of anything valuable? The door keeper seized him, threw him out of the door, and followed after to kick him down the stoop.





AFTER TWENTY-FIVE YEARS. MR. RIIS AND HIS WIFE.  
FROM "THE MAKING OF AN AMERICAN"

*By courtesy of the Macmillan Company*



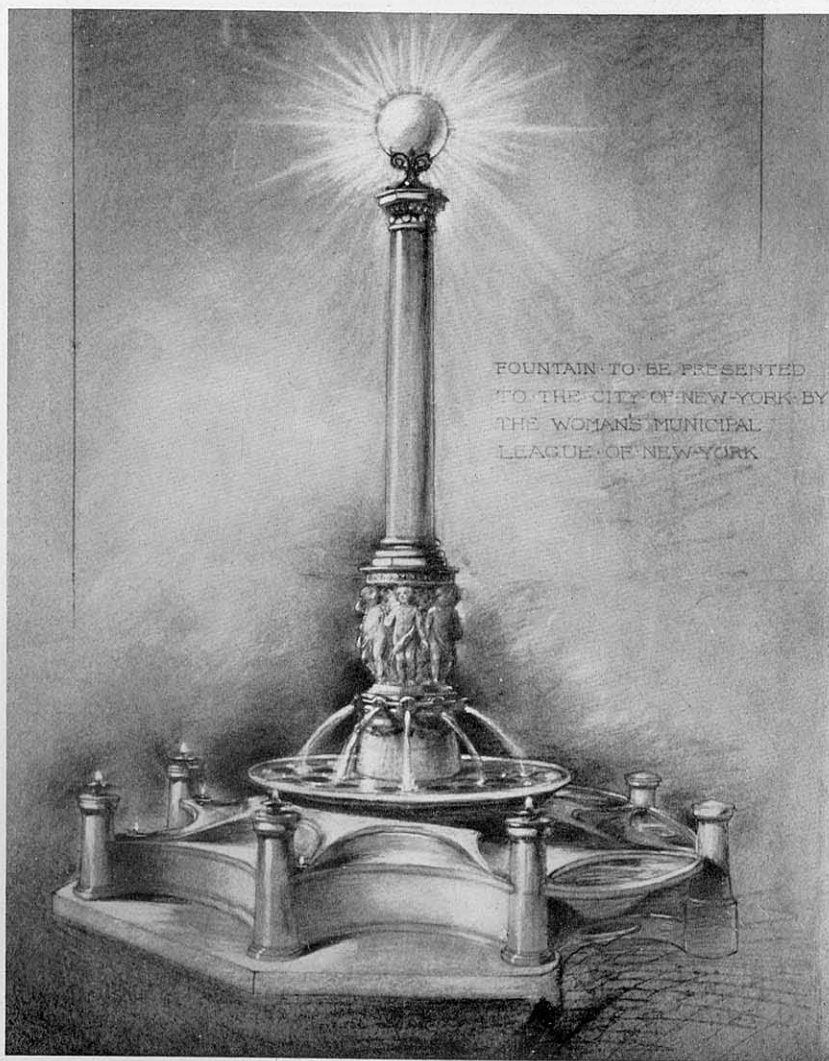
THE MULBERRY BEND AS IT WAS. FROM "THE MAKING OF AN AMERICAN"

*By courtesy of the Macmillan Company*



THE MULBERRY BEND PARK AS IT IS NOW, WITH SITE OF FOUNTAIN MARKED





FOUNTAIN TO BE PRESENTED  
TO THE CITY OF NEW-YORK BY  
THE WOMAN'S MUNICIPAL  
LEAGUE OF NEW-YORK

WOMEN'S MUNICIPAL LEAGUE FOUNTAIN, DESIGNED BY MR.  
CHARLES LAMB. TO BE ERECTED IN MULBERRY  
BEND PARK AS SOON AS THE NECESSARY  
SUBSCRIPTIONS ARE SECURED





MY LITTLE ONES GATHERING DAISIES FOR  
"THE POORS." FROM "THE MAKING  
OF AN AMERICAN"

*By courtesy of the Macmillan Company*



## JACOB RIIS

But when the little dog, who had never taken its eyes from the door, saw the scuffle it flew at the doorman and planted its teeth in his leg. With a howl of pain the doorman seized the brute and dashed out its brains on the stone steps.

The rage that rose in the heart of the outcast boy never left him. He stood on the street and stormed the windows of the police station with rocks till two policemen, afraid to arrest him, dragged him down the street to the ferry. Then and there he swore that he would avenge the death of his dog. "The outrage of that night," says Mr. Riis in the story of his life, "became, in the providence of God, the means of putting an end to one of the foulest abuses that ever disgraced a Christian city, and a mainspring in the battle with the slum as far as my share in it was concerned. My dog did not die unavenged."

THE revenge came twenty-five years later. One night—he was a man now with much of his good work done, and already known for his book on the slums, "How the Other Half Lives"—he was leading Roosevelt, then President of the Police Board, on one of their famous midnight prowls of inspecting the police and their lodging rooms. It was two in the morning when he led the way down the cellar steps to the lodging room of the Church Street station, the place where he had slept and been robbed. It seemed just as he had left it. Among the tramps sleeping on dirty planks were two young lads from the country. And as Roosevelt peered into the gloomy, squalid room, he told him of his own adventure there so many years before.

"Did they do that to you?" he asked.

For answer, Riis pointed to the sleeping lads. "I was like this one," he said.

Roosevelt clenched his fists and struck them together. "I will smash them to-morrow," he exclaimed.

Roosevelt had said it and the battle was won. The very next day he brought the matter up before the Police Board. One week later, on the recommendation of the chief of police, the order was issued to close the doors of the police lodging rooms forever. Meantime, temporary arrangements were made for the homeless on a barge on the East River. The homeless dog was avenged at last.



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But the way that led to this victory through twenty-five years was a long one, too long for us to go over in detail. The one thread that winds through all the diversity of these years, through all their ups and downs, their bad and growing good fortunes, was his newspaper work. He put his life into his stories of Mulberry Bend, for he knew, as no one else, how they would work together for good. But the entrance into his chosen profession was narrower, for him, than the eye of the needle. On one of his first attempts to squeeze through, he came to the office of a certain paper, fresh from the shipyard where he had been working.

The editor looked at the lad with his horny hands and his rough coat.

"What are you?" he asked.

"A carpenter."

The editor turned on his heel with a loud laugh, and shut the door in his face. "In that hour it was settled," says Mr. Riis, "that I was to be a reporter. I knew it as I went out into the street."

**G**RADUALLY he worked his way in. In the course of time he became the editor of a little paper in Brooklyn, and then, at last, he had money enough to return to his home in Denmark and bring back to his home in America the little girl who lived in the "Castle." When Mr. Riis married, his troubles were ending. After a while he left his Brooklyn paper for a place on the New York "Tribune," and then when he had worked himself weary for wages that were not enough for a living, the great change came. The change was such news that he couldn't wait till the end of the day—he telegraphed it home to his wife:—

"Got staff appointment. Police Headquarters. \$25 a week. Hurrah!"

The chance to be at Police Headquarters as a reporter was the chance, as he made use of it, to change for good both the police and the slums. For the press was his power, and the Police Headquarters was on Mulberry Bend, the most notorious slum of New York. It was here, to use a figure that he often used himself to his fellow workers, that he walked seven times around the walls of Jericho and blew his horn till the walls fell.

The great friendship of Mr. Riis' life has been his friendship for



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Theodore Roosevelt. It began in the time when Roosevelt "came to help," and as Mr. Riis says, "no man ever helped as he did. For two years we were brothers in Mulberry Street. When he left, I had seen its golden age." It was Mr. Riis, as the friend of Roosevelt, who wrote the life of the President. He wrote it honestly and enthusiastically, and through all political changes, the friendship that prompted the "life" has remained disinterested. When, through growing age he abandoned his police reporting, he remained a private citizen. It was Roosevelt who referred to him as the most useful citizen in New York.

THE result of all Mr. Riis' stirring was the Lexow Investigating Committee, the Citizens' Seventy, and a series of Tenement House Commissions and committee on child-labor, small parks, and civic reform that still carry out the spirit that he did so much to rouse. One sign of the improvement was the fact that the death rate of the living in New York came down from 26.32 per thousand in 1887 to 19.53 per thousand in 1897. In the Mott Street Barracks the infant death rate among the three hundred and fifty Italians they harbored had been three hundred and twenty-five per thousand. These barracks and the possibility of anything like them were destroyed when the Health Board destroyed sixteen of the worst rear tenements in the city. Ninety-four of these tenements in all were seized at the same time. In them there had been 956 deaths in four years—a rate of 62.9 while the average death rate for the whole city had been 24.63. Such were the results of the campaign.

"The 'isms'," says Mr. Riis in "The Making of an American," "have no place in a newspaper office, certainly not in Mulberry Street. I confess I was rather glad of it. I had no stomach for abstract discussions of abstract social wrongs; I wanted to write those of them that I could reach. I wanted to tear down the Mulberry Bend and let in the light so that we might the more readily make them out."

Yet when the Bend was torn down at last and the park that stood in its place was dedicated with holiday speeches, Mr. Riis was not invited to a seat among those who had worked. He stood and looked on like any one else in the crowd. It took the papers a long time to get over wondering why.

But a few years later the King of Denmark sent him a decoration



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of knighthood in recognition of the work that had been forgotten by the program committee at the dedication.

One of the things that Mr. Riis likes as well as another is a good story "on" himself. He seems to remember most of the blows that struck him in the day's work with about as much pleasure as the blows he landed himself on somebody else. Perhaps it is this zest for life in the making that gave him his courage. Certainly this is the spirit of fighting optimism that he expressed in a comment on the stories of his life. "To those," he says, "who have been asking if they are made-up stories, let me say here that they are not. And I am mighty glad that they are not. I would not have missed being in it all for anything."

**I** DREAMED a beautiful dream in my youth, and I awoke and found it true. My 'silver bride' they called her just now.

The frost is upon my head indeed; hers the winter has not touched with its softest breath. Her footfall is the lightest, her laugh the merriest in the house. The boys are all in love with their mother, the girls tyrannize and worship her together. Sometimes when she sings with the children I sit and listen, and with her voice there comes to me as an echo of the long past the words in her letter,—that blessed first letter in which she wrote down the text of all my after life: 'We will strive together for all that is noble and good.' So she saw her duty as a true American, and aye! she has kept the pledge."

*From "The Making of an American," by Jacob A. Riis.*

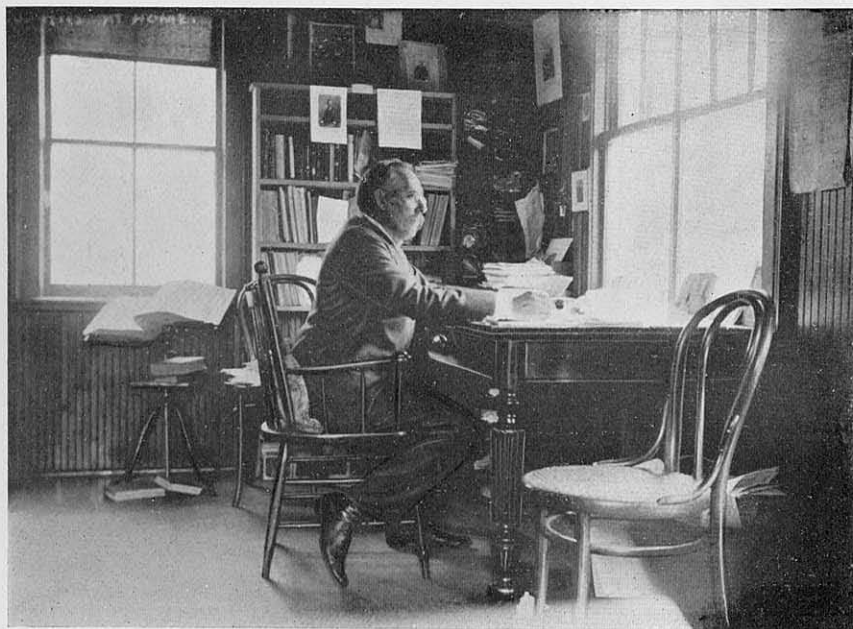
**T**HE world moves. The Bend is gone; the Barracks are gone; Mulberry Street itself as I knew it so long ago is gone.

The old days are gone. I myself am gone. A year ago I had warning that 'the night cometh when no man can work,' and Mulberry Street knew me no more. I am still a young man, not far past fifty, and I have much I would do yet. But what if it were ordered otherwise? I have been very happy. No man ever had so good a time. Should I not be content?"

*From "The Making of an American," by Jacob A. Riis.*



THE WORKSHOP BUILT BY MR. RIIS



MR. RIIS AT WORK IN HIS HOME





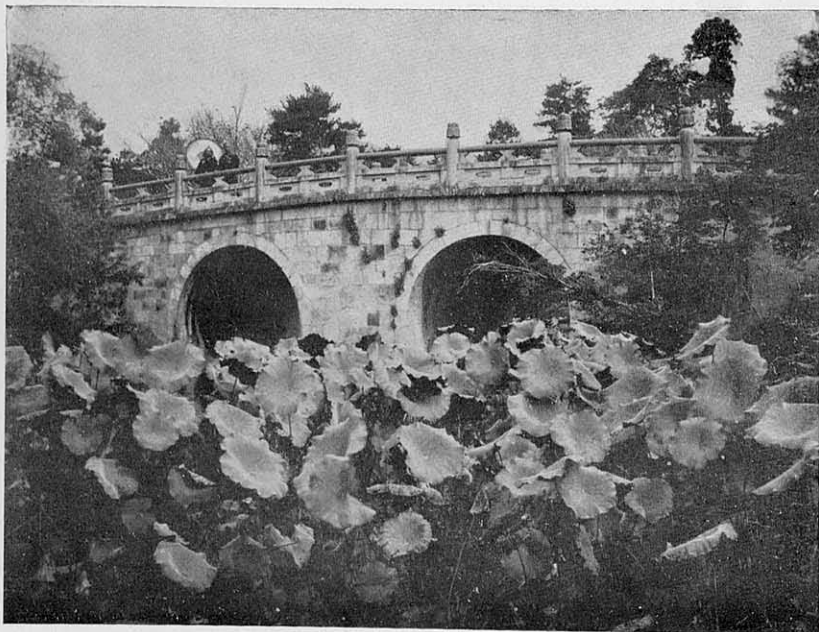
THE COPPER SHAFT ERECTED AS A MEMORIAL TO IYEYASU

*All the illustrations used in this article are by courtesy of Dr. William Elliot Griffis*





A PORTION OF THE TOMB OF IYEYASU AT NIKKO



SPECTACLE BRIDGE AND LOTUS GARDENS AT KIOTO





HORIJI, YAMATO, ONE OF THE OLDEST BUDDHIST TEMPLES IN JAPAN



SHINTO TEMPLE AT KAMAKURA, ERECTED A. D. 1063



# THE CRAFTSMAN'S LIFE AND LOT IN JAPAN.

BY WILLIAM ELLIOT GRIFFIS, D. D., L. H. D.  
PIONEER EDUCATOR IN JAPAN



WHEN, for humanity at large, the nodule of unknown Japan was knocked open by the diplomatic hammers of Commodore Perry and Townsend Harris, the sparkle of the crystals within surprised the world. Here were things of form, color, beauty, that had taken ages to grow. Such results could have been evolved only through centuries of steady operation.

When again, in 1894, the mighty bubble of great China's military reputation was pricked by the Mikado's bayonets, the world again wondered at the academic nicety of organization. Now, in 1905, when colossal Russia's craft and power by land and sea lie humbled before the whilom puny Japan, the world's breath is taken away. How was it done? asks the critic who thought he knew. Yet we who worked night and day, and shoulder to shoulder with the Japanese thirty-five years ago "to re-lay the foundations of the empire" are not and cannot be so surprised.

Three great elements of power make up the island nation's impact in war, and the same have made and will make her great in peace. Alas, that the world noted these less than the slaughter and the sinking! Each of these potencies is embodied in a class. The educated brain, the trained hand, the hardy and willing reserve of raw force rightly disciplined, are in the samurai, the craftsman, the peasant, respectively; or, in the nobles and gentry, the skilled workers, and the industrious sons of the soil.

Yet to all things there is a beginning. There was a time when there was no Japanese nation, but only unrelated tribes of various origin, not even so much as agglomerated in one state or commonwealth. The neat house of to-day was then but an Ainu, or aboriginal hut. Not until the sixth century did a unifying political system exist or were letters or writing known, and not till then did the Buddhist religion—nurse of Japanese art and mother of Japanese civilization—exert its beneficent power. From the sixth to the eleventh century the armies of the supreme Yamato tribe, with its chief, the Mikado, were busy in subduing all tribes to obedience. The missionaries of Buddhism brought all minds in subjection to the



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gentle spirit of lord Buddha (of Aryan birth), and then, and not till then, was there a Japanese nation—mixture of many peoples moulded and unified after one model. The Japanese and the English, both island peoples, and now in alliance, were born about the same time and are of the same age—young, full of energy, life and hope.

**Y**ET from the first, proofs of an overmastering love of beauty and dainty craftsmanship abound. Before there was history there was art. Dig up the pottery of Yamato (central Japan) and put its originals beside those of the Asian continent and one quickly notes the difference. The spell of beauty is over even the island shard. Oldest of all the legends and centuries before text or writing, is the variegated story, as rich in texture as gold brocade, of the Sun Goddess and her maidens weaving dainty fabrics; of her loom defiled by that scamp Susanoo, her younger brother; of her pouting and hiding in the cave; of the earth's gloom; of her enticement forth and illumination of all the universe again. But how? By the incitement of her curiosity, through the music of instruments with song and dancing as well as through mirrors and necklaces, jewels and pretty things. In a word, we have told us, in poetic myth the origin of the arts.

The Heaven Shiner or Sun Goddess retiring in the cave meant a world not only in eclipse but in anarchy and barbarism. How get her, the creatrix, forth and have light, joy, civilization? The answer is given in the union of the fine and the useful arts, poetry of sound and motion, with noblest prose of craft and skill. Religion is first. In a fire of cherry bark, a stag's horn is placed. The solution of the mystery and the programme of action is read in the cracks. The fowls of night and of day—the crowing cock and the black birds, for watch and notice of time, are duly set. Then bellows and furnace, with the melting of metals and the meeting of anvil and hammer, follow. The mirror, made and polished, is hung where first the beauty in the cave will see her own lovely reflection. Then, sistrum and drum, flute and harp awake to accompany the dancing. Fine clothes are not forgotten. The new loom excels the old. The God of Strong Hands stands ready to grip the gate stone at the cave's mouth, in front of which stands Uzumé, the laughing and dancing girl, whose mask now hangs ever in the Japanese home, even as this



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dramatized myth, "the comedy which makes the gods laugh" is played by strollers in every village.

Uzumé makes hand music with the sistrum, while the orchestra of gods and spectators watches the ruddy and rosy maid of quivering bosom, who soon loosens her dress, as she dances in the ballet, only to make the 8,000,000 "gods" burst into uproarious laughter. Consumed with curiosity, the Heaven Shiner peeps forth to see. What is that lovely form in the burnished mirror? Why do the gods laugh, instead of being silent in gloom? She peeps further, but cautiously. Then the strong handed Hercules of Nippon pulls away the stone. Presto! the universe is "white-faced" once more. Art and skill have made the world light again. Yesterday, necessity was the mother of invention. To-day, art and beauty are in Japan to stay for ages!

Craft rises into genuine art when compassion confronts traditional custom. Of old, when the chief lord of the clan died, retainer and servant must give up their lives in order to keep company with him. Such was archaic custom not alone in Nippon but also in many civilizations, notably that of the Romans and of our Scandinavian fathers. In Japan, the living were buried to their necks in the earth around the master's tomb. Besides hunger and cold, the wild beast and bird made tragedy after starvation. Against this horror, Nomi no Tsukuné, potter and artist, at command of the Mikado, made reform. In place of flesh and blood, he moulded clay in images of human form. Thus, instead of the groans of the dying, was the silent terra cotta. "Art had its birth in mercy." Yet not till the 17th century was the custom of *jun-shi* (dying with the master) wholly abolished.

WHAT was here and there a single strain in primitive mythology becomes a grand oratorio of harmony at the advent of Buddhism in 552 A. D. This Aryan faith entered Japan in its most luxuriant form, that of the Northern Vehicle, and its architecture—that encyclopedia of all arts—demanded pictures, carving, metal work, decoration and color, with abundance of gold. In its perfection, a Japanese Buddhist temple, notably of the Shin sect, embodies at once the continental history of the faith and an epitome of the evolution of native art and craftsmanship. In its "house and home"—edifice and surroundings—we see successful arboriculture,



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harmony of pond and lotus, living water in bath and fountain, sculpture in perfection of bronze, stone and wood, carpentry of the noblest sort and the blossom-work of the chisel and burin everywhere. Every art that ministers to the five senses and that can fill with awe the instincts of the soul, hallowing the thought, or purifying the life, is here. Neither Shinto—apotheosis of patriotism and ancestor-honor—with its severe austerity making an ever-silent protest against the floridity of the Aryan and imported cult—nor Confucianism, roofed by agnosticism and, with its order and a world-view of duty, forbidding the supernatural, can hold the brief for that artistic Japan, which art-loving Buddhism has held for fourteen centuries.

For those who in our day, with the incoming of the advancing and triumphing faith, Christianity, long for the preservation of all that is true, beautiful, and good in Japanese civilization, there is hope. Already the native Christian artist finds, in the eternal thoughts and emblems, chambers of imagery in the Hebrew prophets and in the beautiful picture-stories or parables of Jesus, a new and inspiring repertoire. We prophesy that a Bible illustrated by Japanese artists will be one of the happy surprises yet to come to the Hebrew and Christian world. It will be the gift of artistic Japan to humanity's all comprehending and mature civilization.

In Japan the artisan is an artist. "Within the Four Seas," it is hard to separate what is not always allied in so many other countries. In Dai Nippon the love of art has penetrated to all classes. Everything, from "the trifle of a moment to the triumph of all time," is stamped with the national genius. Even in our own country Christian prayer for Japan's opening to the gospel of Him who pointed out the beauty of the field lily as more than Solomon's began in Brookline, Massachusetts, around a dainty little basket which a sailor had brought in the hermit days of the nation when Nippon was bolted from all the world. If Commodore Perry "discovered a new nation," it was (after the English Sir Rutherford Alcock) the French, who cried "Eureka" at the greatest artistic find of the nineteenth century. They made known to us how deeply impenetrated with artistic instinct even the lowest classes in Japan were. No wonder that Kuroki's victorious soldiers, after the first battle in Manchuria in 1904, picked violets to send home. How characteristic the story of



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Admiral Togo's ordering from home soil a thousand decorated pots containing dwarf pine trees to cheer his men on blockade.

OVER thirty-five years ago, it was my rapturous experience to alight in the Japanese craftsman's world. I found it a wonderful storehouse and gallery. Having myself, in Philadelphia, mastered some of the mysteries of the working of metals—gold, silver, copper, iron, and learned a little of the nature of gems, precious stones, crystals, enamels, I revelled in what I saw. From childhood tools were my friends and I was delighted to see how they were used in a strange land, in the ateliers of the jeweler, wood carver, dyer, weaver, sword maker, bronze smith, crystal cutter, jade polisher; yes, and by the builder of house and temple, the artist in black and white and the painter on silk and porcelain. A visit first of seven weeks, and then a residence of three years in the wonderful city of Tokio, with leisurely stays in Osaka, Nikko, and Kioto, enabled me to see and enjoy the noblest triumphs of the art and craftsmanship of the canny islanders. Yet most of all, I think, I enjoyed for nearly a year the daily life of the interior city of Fukui, the feudal capital of Echizen, for here I saw in full operation that mediaeval state of society called feudalism. It was somewhat like living in the Nuremberg of five hundred years ago.

For, though the historians often forget it, there is in every fully developed feudal state of society (which latter is a real "stage of progress" in all civilizations), a pronounced and very influential industrialism. Feudalism teaches superbly, and in its noblest human and personal form, the great law of contract which binds society together, while its military and social necessities compel high respect to the craftsman. Cruel and oppressive to the masses, the feudal system no doubt is, but it is doubtful whether towards the hand workers it is more so than much of our concentrated corporate wealth—the so-called "benevolent feudalism" of to-day.

There would be no such success in war, such as the Japanese exhibit to-day, were it not for their long political training in feudalism, which nursed loyalty, chivalry and a host of virtues which ingrained the idea of faithfulness in service and contract, while developing craftsmanship, in certain forms at least, to its highest faculty. Ethically life had no value apart from duty. The shirk and coward



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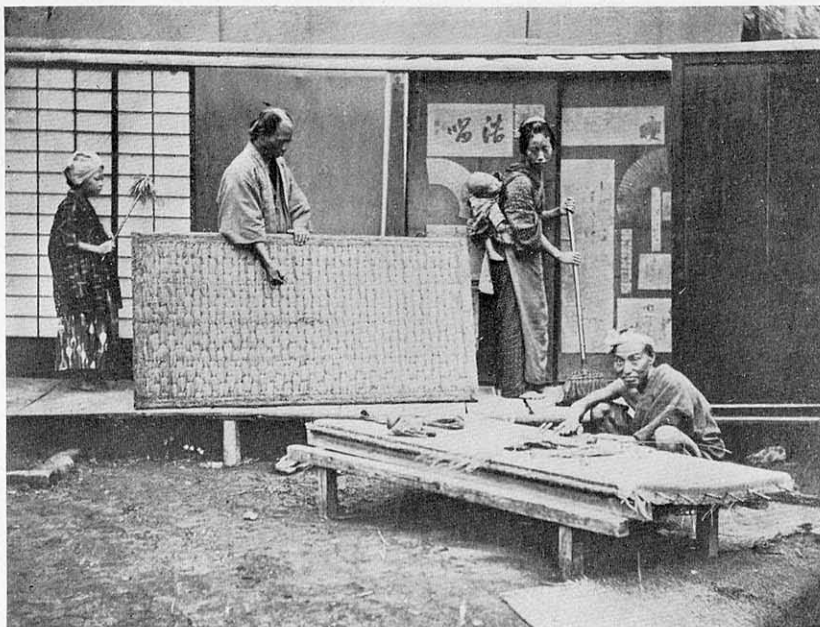
must "die in a dog's place," despised by all mankind. It was just because the trader, merchant, or money-maker, outside and below the class of gentry, was given to the idea that a bargain was spoil and trade a taking of prey, that the standard of mercantile integrity was so low, and the native merchant so untrustworthy. To-day, his barometer of character is rising in the new atmosphere of industrial and commercial Japan.

**F**AR higher and more honored than the money-maker was the craftsman who wrought in clay, wood, metal, pigments, fiber, and all plastic material. It is because a thousand years of skill and encouragement in craftsmanship lie behind them, that the twentieth century Japanese engineer, gunner, cannon maker, machinist, telegrapher, sapper and miner, artilleryman, and hydrographer surprise the world with an unparalleled series of victories on land and sea.

While interested in seeing the crystal cut, chipped, and polished to a flawless sphere, and in noticing the knack of the joiner, I confess to supreme interest in the triumph of the metal-worker, who with alloys of cunning tint and in novel shapes achieves such triumphs. I love to turn upside down the bronzes and read a true legend like that of "Goro Saburo—ninth generation of bronze-smiths in Kioto"—or, still more, to gaze at Kamakura on the world's noblest monument of artistic skill in bronze, now eight centuries old. It is forty-four feet high and exquisitely artistic in pose and serenity of countenance. It expresses the idea of Great Buddha—incarnation of the victories of spirit over flesh and of true illumination through knowledge.

Yet let no one suppose that art or wisdom died with the ancients. In our days artistry in bronze has in fresh resurrection taken on new forms. Witness the realistic statues, as of the Choshu hero-leaders in the sixties, now standing at Hagi; or the column in Tokio, on which General Omura, who introduced western military tactics in Japan, only to be later assassinated, lives again; or the unflattering effigies of Saigo—"the sword of the Revolution" of 1868, and of Yamato Daké—prehistoric hero and conqueror of aborigines, and finally the magnificent equestrian statues of Kusunoki, the unquailing loyal vassal of the Mikado, in full armor and guarding the gates of the imperial palace at the capital. All these attest the power of the mod-





MAKING FLOOR MATS OF RICE STRAW



DIPPING PAPER SHEETS FROM THE PULP VAT AND DRYING





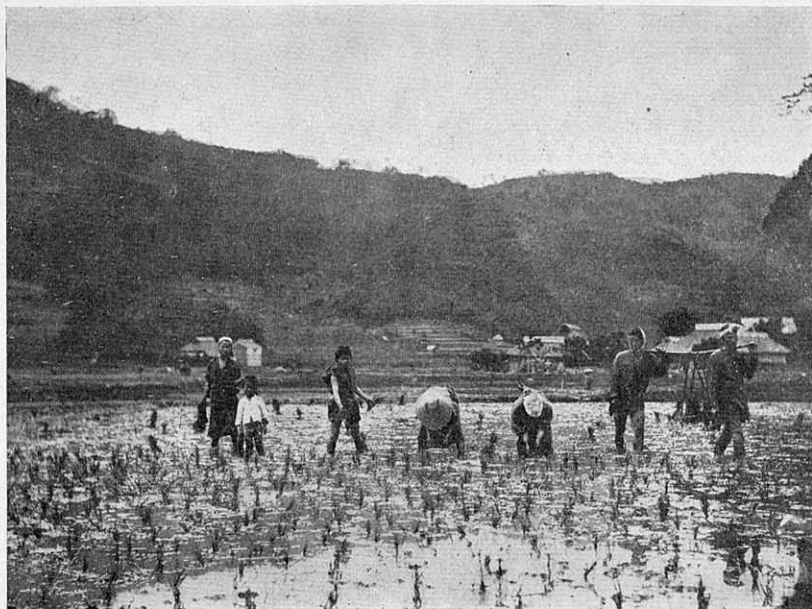
U. OKUMA, JAPAN'S FOREMOST WORKER  
IN METALS





THE GREAT BRONZE STATUE OF BUDDHA AT KAMAKURA,  
THIRTEENTH CENTURY WORK; THE SIX OR SEVEN  
CASTINGS ARE SHOWN IN THE LINES  
OF JOINTURE





TRANSPLANTING YOUNG RICE INTO THE MAIN FIELDS



A BOOKSHOP, WITH SAMURAI BUYING. ITINERANT PIPE-MENDER  
IN THE FOREGROUND



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ern master of metal work. Of the statue of Prince Arusugawa, which his successor, the Marquis Oyama, field-marshal of all the Mikado's armies, unveiled in Tokio, just before his departure for Manchuria, we may speak in terms of high praise. The sculptor is Mr. U. Okuma, to whose brain and hand have been safely intrusted more than one commission of highest importance in the art world of Japan.

Let no one think because the Japanese, shut off by false statecraft from the world, had no telegraphs or railways, that they were not already civilized and skilled in mastery of tools and material. Indeed they have known the mystery of working metals as long as our Teutonic fathers have. Every one of the useful arts producing pottery, ceramics, textiles, metallurgy, carpentry, architecture, porcelain, lacquer, was in something like perfection among them centuries ago. Many inventions and manifold applications of art are indigenous. The folding fan, many varieties of lacquer, the application of cloisonné enamel to porcelain are of native origin. Not a few American patentees have profited handsomely by what they saw and borrowed in Japan.

COMMODORE PERRY, himself one of the first of the modern scientific men of our navy, and the "fighting engineer," foremost in the application of steam to vessels of war, was more than diplomatist. Besides being "an educator of the navy," he was the modern Mercury of science to Japan, bringing her the winged cap and shoes by which, in bold flight, she has mounted quickly to the position of a world-power. Where at Yokohama to-day stands the American Union Church and U. S. Consulate, he laid in 1854 the first tiny model railway, stretched the first telegraphic wires, and presented the Japanese with models of locomotive engines, electric batteries, ploughs, sewing machines, agricultural implements, etc., of American invention. The Japanese usually improve on the models shown them. When the time came, in 1868, they invited out to their country expert men from many nations to "relay the foundations of the empire" in common school, technical and scientific education, in building five thousand miles of railway and in equipping Japan with new electric nerves of telegraphic wire. In this twen-



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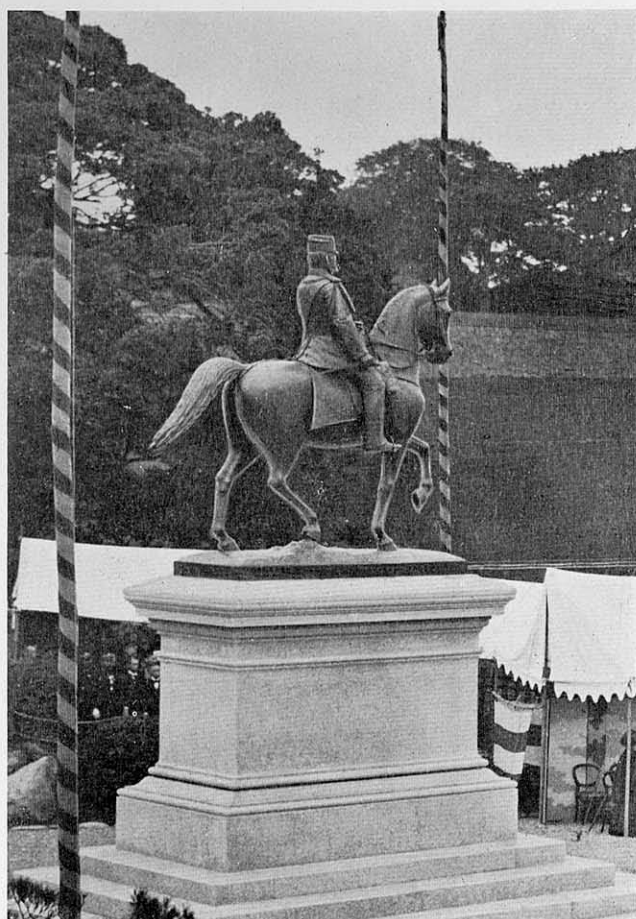
tieth century, Japan's pulses beat with those of the world, for in wave and air cables and wires thrill and flash the news.

From an agricultural, Japan has become a manufacturing country. It is as though a mollusc had been evolved into a vertebrated body with a new brain and limbs. Not the head only, but the hand also is trained. They have physically re-created their people, fighting against plague and pestilence and eliminating diseases. By improved diet and exercise, they have lengthened the legs and added to the individual weight of the fifty millions of human bodies in the Empire. To-day the higher technical schools, the weaving, rolling and other mills, with their improved modern machinery, the foundries, dry docks, and factories producing an amazing variety of products, show in the Japanese empire the change from cottage industries, as in England, in the days of the early Tudors, to the tremendous centralizations of capital in the manufacturing and commercial British nation. The two peoples now in political alliance, Japan and Great Britain, are alike in very many respects, but in none more than in the similar changes, "social and economic," which came upon "the right little, tight little" island in the sixteenth, and in the most hopeful of Asiatic nations in the nineteenth century.

Yet let no one imagine that individual initiative or original craftsmanship are to be abolished or even suffer serious loss in the new Japan; for, in these days of personal freedom, there are many who protect and revive the old and noble traditions of craftsmanship. Of the most hopeful of the seven hundred or more schools of handicrafts or professions now in the empire, that of the Higher Technological School in Tokio, under Mr. Tejima, is the leader.

LET me tell of my experiences in Fukui, when I needed to have a chemical laboratory equipped in modern style as well as bookcases, desks, etc., for my own house—which must be erected and furnished in the style usual in Philadelphia or Syracuse, for the daimio, or feudal baron, and his ministers wanted it to be an object lesson for the people. The diggers made holes in the ground and then rammed down stones, with a native pile-driver, to the chanting of the workmen led by a "cheer leader." They made a merry set of fellows. On this basis were set the upright timbers, comparatively light and elastic, on which rested the heavy tree trunk timbers





STATUE OF PRINCE ARUSUGAWA IN TOKIO





STATUE OF THE GODDESS OF MERCY, IN BRONZE



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of the roof frame. In the case of my house, the foundation was of stone, three feet high, and on this they reared the superstructure. A Japanese house is mainly floor and roof, without any walls of importance, the partitions being of latticed wood, covered with translucent white paper and sliding in grooves. The Japanese knew what he was about in making what is virtually a cradle in an ever rocking soil. His pagodas and temples, even the oldest at Nara, stand unharmed through many centuries, even though the earth's crust opens in fissures. To put the chief weight at the top, as does the twirler of a gold headed cane, is his idea. I always felt more safe in a Japanese than in a foreign built house. Nevertheless, although the modern builder erects very substantial buildings, when his material is brick or stone, and successfully so, it humbles the pride of the railway engineer, accustomed to American or European conditions, to look at his work after a big earthquake. He may see steel bridges kicked over into the river, railway tracks looking for miles like writhing serpents, and embankments and masonry in a general state of demoralization. The native craftsman learned early the elements conditioning his enterprises, and this knowledge is the key to his marvelous successes.

My carpenter in Fukui made profession of being in the thirty-third generation of his craft, and I was told that the temple records substantiated his claim. Nevertheless we must remember that "generation" in Japan means not necessarily a blood line, of father and son, but often a chain made of links of adoption—the master choosing his best apprentice, marrying him to his daughter, and giving him his family name. Did I want a book case? I had only to call in the cabinet-maker and give him measurements, with suggestions as to shelves, decoration, and color of lacquer. I go to his shop, which consists of one room. It is fragrant with the blood of the cut and wounded trees. Odors of *héyaki*, *hinoki*, and camphor wood are here. Are the tools of the sawyer, out there in his pit, of "the most primitive description?" Yes and no! Some may be. Others show decided evidences of thought and adaptation. Timber and bamboo yard reveal wonderful variety of grain, texture, color, and costliness. Among the riches of Japan are her timber forests. With her Formosa camphor monopoly, she has beaten the world with her smokeless Shimosé powder, which is capable of exploding a steel shell,



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not into twenty but into two thousand pieces. With wonderful insight, the native craftsman knows both the limitations and the possibilities of his material.

In a fortnight, borne on a thick bamboo burden pole with cross pieces at ends, by four laborers, my cabinet-maker delivers in my study room a handsomely red lacquered, brass-hinged book-case. Sound and solid, it stands for months and years. Then I promote him, as my own ambition expands. When Charles Dickens left an empty desk and chair at Gad's Hill, I summon my craftsman again and I show him the picture in the Illustrated London News. He never saw a desk like that in all his life. It has drawers, moldings, center incline, pigeon holes, etc. I have only to give him measurements and tell him when I want the work. In due time it is there, and I am proud of it and of him. On my shelves also I gather *nétsuké, inro* (the glory of ivory and gold lacquer set to the service of smokers and users of pills), fancy teapots, and all the array of taste, skill, personal equation and loving devotion of the toiler who loves his work.

True it is, my critical friend, that if (especially in these money making and "get rich quick" days) you order cheap stuff of unseasoned wood, you will get what pleases the eye for a week, and then—warping and bending makes one think swear words, as the once pretty stuff tumbles to pieces. "Oh! for one good solid kitchen chair of New England!" cried the Yankee professor in Tokio, as his Japanese seating apparatus, made on a "rush" order, left him on the floor. Yet here, as elsewhere, you "pay your money and take your choice." The best of Japanese woodwork lasts lives excelling a cat's in number.

I FOUND that labor was organized into guilds. That meant protection and mutual benefit. I saw that the Golden Rule was pretty well observed. In a feudal state of society, in which the sword ruled and the armed gentry were apt to be insolent, the lower classes were often oppressed. Nevertheless the craftsmen combined together to oppose brain and skill to brute force. Often they humbled pride and oppression and won their point through unity of purpose. Not lightly could even a proud, sword-wearing knight discharge an hostler, bully a gardener, or insult a skilled mechanic. Even the susceptibilities and privileges of the apprentice boy or



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household maid must be considered. Two things in the old Japan struck the keen observer of social forces. One was the free and easy terms on which in every day life the classes and the masses were co-workers. A man won respect according to his training and character. The armed gentry and men of privilege, so loftily apart on ceremonial occasions, hobnobbed with their social inferiors. Another was the rise and decided prominence of the *otoko-daté* (manly fellow) who by character and fair play, backed by tremendous courage and superb muscle, championed, within limits, the unarmed and weak against the two-sworded bullies. Even the farmers, when oppressed until flesh and blood could stand it no longer, rose in hostile array to burn and kill. With banners of matting, rudely inscribed with mottoes of redress, and with reaping hooks and spears made of sharpened bamboo hardened in the fire, they made their cruel masters hear their wrongs. The knights, with their double-handed swords, might scatter the rebel peasantry as chaff before the wind, and the ringleaders might be decapitated or crucified on the bamboo cross, but usually the petitioners won their point. Then the feudal baron was reprimanded by the Yedo Tycoon or even dishonored. In some cases he was forced to abdicate because of his bad government.

It was this very excellence of fine handiwork, this high sense of the importance of his craft that gave the most honored of all workmen—the armorer and the sword-maker,—their power. When life depended not merely on one's skill in fence and cut, but on the temper and toughness of his weapons, or on armor of proof, the owner of a sword or coat of mail would never willingly offend the craftsman of the forge and anvil. Volumes have been written by admiring foreign experts about the famous blades of Japan, and a voluminous native literature of poem, inscription, romance, legend, mythology, and history are extant in Japanese, about this "living soul of the samurai." Japan, in contradistinction to the countries in which heavy and clumsy blades abound, is "the Land Ruled by a Slender Sword." The ideal *katana* in body and spirit is a combination of toughness and keenness, iron and steel. The back and face are of finest iron, but the edge welded thereon is of finest tempered steel. Its tremendous sweep is like that of a Highlander's claymore, while its edge is that of a Sheffield razor. In the old days, it cut through



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ribbed helmet of iron and laced thicknesses of lacquer hard as jet. In 1877, for the first time, the new national army of peasant lads met in battle the Satsuma knights of hereditary skill accustomed to the sword from childhood. These gentlemen rebels, tying together two of the stiff floor mats, which made a light shield six inches thick, completely covering their persons and deadening a leaden ball, rushed into the rifle fire of the infantry. Then, at close quarters, dropping their cover, they swept awful swaths with their double-handed blades. Nine-tenths of the twenty thousand dead or wounded men who fought under the Mikado's flag in 1877, had either head or limbs cut off or suffered sword wounds. Only by hiring, at high rates of pay, famous swordsmen of other clans who had old scores to settle with their Satsuma rivals, were the knights so weakened they finally gave way before the new army. In the last battle, the Imperialists mowed down with the scythes of fire and lead the rebel survivors, without receiving themselves a single casualty.

**I**N one of the old craftsmen's ateliers the simple equipment of hammers, tiny anvil, grinding stones, water tubs, etc., showed what the hand could do when directed by the brain, even without costly machinery. In short, one cannot understand the secret of Japan's amazing power in the war with Russia, unless one realizes what a force, even in feudalism, skilled craftsmanship was. We have seen, in the article on the Marquis Ito, how powerful the Choshu clan became by honoring, both as a man of valor and as a citizen, the commoner who had either wit, or craft, or courage. The Choshu men first set store upon the skilled workmen who cast eight-inch cannon; made rifles after the American pattern. Deftly turning their former skill, tools, and equipment in western ways, to modern needs and uses, the Choshu bands were enabled to crush even the Yedo bureaucracy. In the reorganization of the national army and system of defense Choshu furnished the artillery, the quality of which has filled the military world with admiration.

Surveying the field of the craftsman's life and lot in Japan, we see a people, instinct with the love of beauty, and passionately devoted to art, finding daily joy in the results of the intelligently trained hand. Next to the Eternal Teacher, who, in mountain, wave, flower, and a vaulted sky that is ever glorious with wonders of star, cloud and



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changing color, gave the people of Nippon constant incentive, we must count Buddhism and feudalism as the nurses of Japanese art and craftsmanship. High thinking and plain living were inculcated both by the indigenous Shinto (the god path) and by Confucianism, which ever loves propriety and order. Hence, in a normal Japanese house, there is little display, but much of exquisite taste. The proofs of this are everywhere in home and garden, but quantity is in reserve; quality only is visible. The fireproof storehouse may be gorged with treasures, delighted in by men of taste, but they are taken out only when the appreciative visitor comes. As a rule *one* bronze, porcelain vase, bouquet of flowers is in sight. It seems vulgar to a true native of "the Princess Country" to set out in ostentatious parade all the pretty things he possesses.

In fact we Americans need a little of the Japanesque to tone down our tendency to over display. A garden, for example, in Nippon, is not an affair of stiff parterres or geometrical paths, but is a bit of nature in miniature. Rock, water, tree, evergreens, shrine, *torii* (sacred gateway) landscape- or moon-viewing chamber, combine to give the restfulness and inspiration of nature and to call up the images of the poets, romancers and teachers of truth.

Finally, while it must be confessed that many of the consummate flowers of art and skill now vanished, flourished best during feudal days in the atmosphere and nurture of the daimio's patronage, when time had no value, and money but little power—the master craftsman finding his reward in his work and the appreciation of his lord and the gentry—yet the outlook for the future in Japan is cheering. Commercialism, of course, holds sway and wilts many of the old traditions, but the love of art and beauty is so ingrained in the nation that the products both of originality and of noblest loyalty to the old models which are best, are sure of appreciation. Even the war proves this, for into the details of diet, hygiene, transportation, and ballistics, the Japanese have carried the same faithfulness in details and their ancient academic precision and nicety. The success of the sun flag and the triumphs of "the public school army of Japan" have come as much from the trained hand and head as from the valor of Oyama's charging battalions or the dash of Togo's destroyers and battleships. We utter our faith that, besides preserving her old ideals of art and handiwork, Japan is yet to influence the nations as profoundly by her art and craftsmanship as she has won their admiration by her strategy and tactics.



JOHN LA FARGE: WITH EXAMPLES OF HIS  
LATEST WORK IN THE STATE CAPITOL,  
MINN., AND THE JOHN HARVARD MEMO-  
RIAL, LONDON: BY FREDERICK STYMETZ  
LAMB



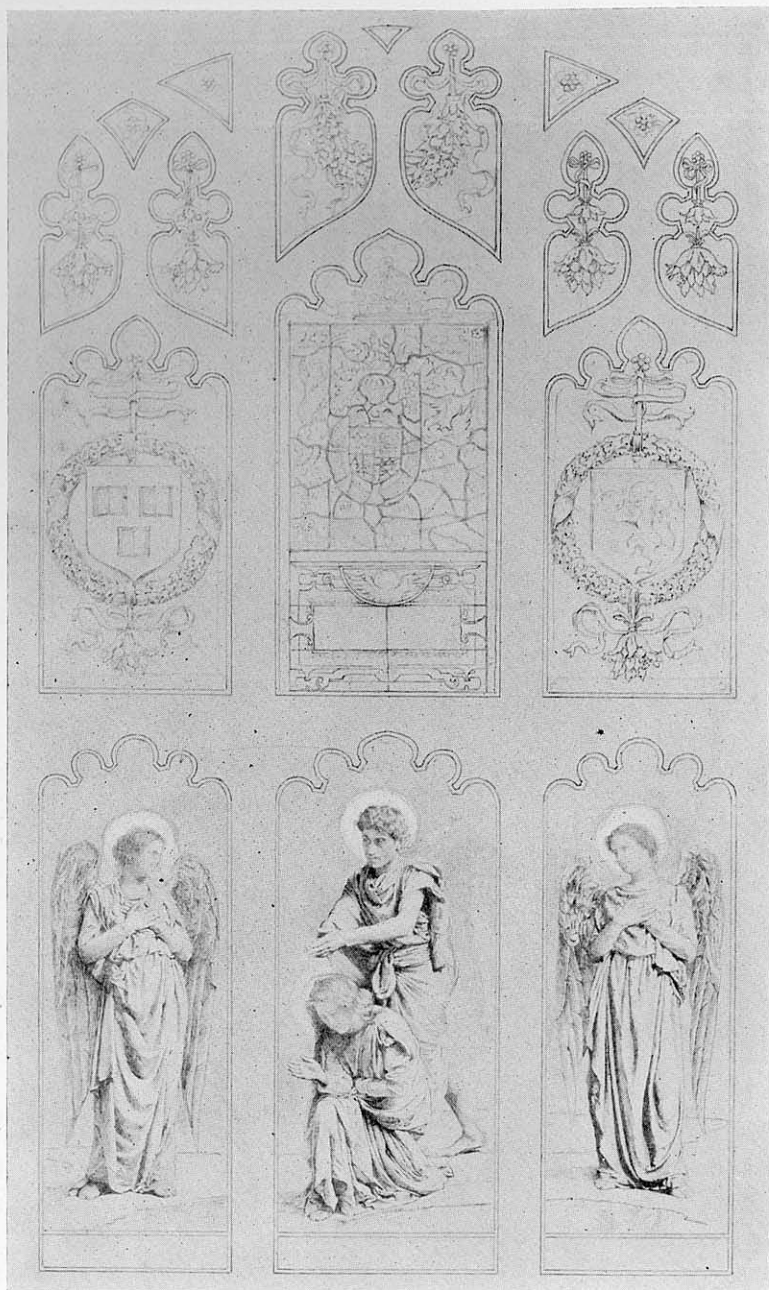
F America were forced to select a champion and upon his work rest her claim for artistic recognition, that champion would undoubtedly be John La Farge;—painter, author, craftsman, he stands to-day a typical expression of our complex American life. Drawing inspiration from all schools, but following none; appreciating the best of the past and the good of the present; sympathetic with modern realism, yet a thorough master of traditions, he has the unique honor of combining in his work and personality the best qualities of contemporaneous painting with the sure and accepted principles that have come down as an inheritance of the past.

It is given to few men to express in the work of a life time the development of a country, and yet the work of Mr. La Farge in etching, illustration, painting, mural decoration, glass or mosaic, would be—if brought together—the most representative, the most typical collection that our country has to offer to the world at large.

Writers speak of Mr. La Farge as being strongly influenced by the old masters, of his sympathy with the pre-Raphaelites, of his devotion to Japan and the art of the Orient; but a careful study of his work will show the inaccuracy of these statements. He speaks a universal language; his work resembles that of the great masters of the world only in being masterly, and, if placed side by side with the productions from which he is supposed to have drawn inspiration, will be found to be so personal as to silence even the most carping critic.

His work, like the work of every great man, stands alone; he has no pupils, for there are none capable of appreciating the sources of his strength. His work resembles that of other masters only in the quality of greatness; in all other phases it differs and is distinctly personal without being manneristic. He scorns the subterfuge of weaker minds; he has no pet colors or modern recipes; he does not rely upon his material, although never disparaging it. It matters not whether he handles black and white, water color, paint, or glass, the result





JOHN HARVARD MEMORIAL WINDOW, CHURCH OF  
ST. SAVIOUR, LONDON





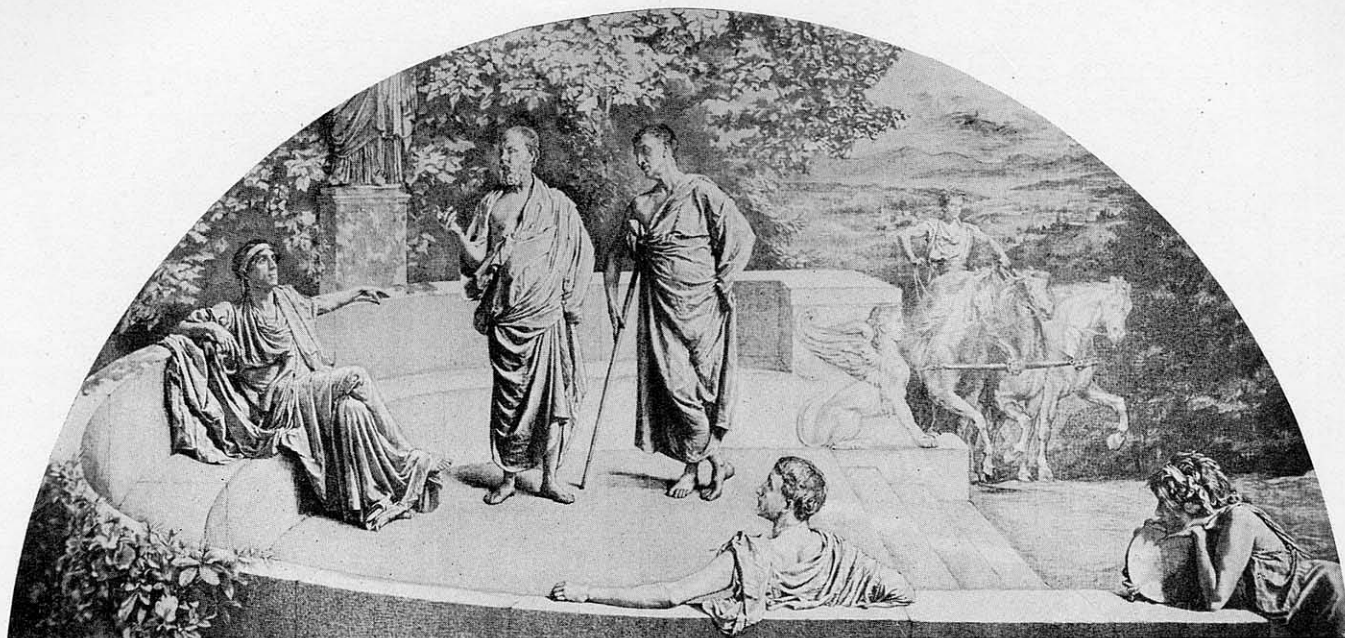
LUNETTE FOR STATE CAPITOL, MINN. "THE DIVINE AND MORAL LAW"  
MOSES, AARON AND JOSHUA ON MOUNT SINAI





LUNETTE FOR STATE CAPITOL, MINN. "THE RECORDING OF PRECEDENTS" CONFUCIUS AND HIS PUPILS COLLATING AND TRANSCRIBING DOCUMENTS





LUNETTE FOR STATE CAPITOL, MINN. "THE RELATION OF THE INDIVIDUAL TO THE STATE"  
A POLITICAL DISCUSSION BY SOCRATES AND HIS FRIENDS



## JOHN LA FARGE

is the same—all respond to his marvelous ability and in his hands become the medium of great expression.

WHILE a typical American, Mr. La Farge is of French extraction. It is pleasing to note that his earliest impressions were of New York in the olden days and that he had the privilege of touching that social life so full of quiet refinement and literary and artistic appreciation. The charm of the old colonial days had not passed away; books and valuable paintings were to be found in every home. Is it to be wondered that as a young man he was "disposed to try his hand at painting as a gracious accomplishment?" Everyone, in view of Mr. La Farge's later achievements, must be struck by the dry humor of his statement that, upon his application to Couture to become a pupil: "Couture was not pleased at my reasons for study and complained of there being too many amateurs. I pleaded my cause successfully, however, and remember arguing the value of the middleman who could explain and interpret new variations and expressions to a mere outside public." Think of him as a middleman!

It goes without saying that he studied and copied the drawings of the old masters in the Louvre. It also goes without saying that he was fascinated by Rembrandt's etchings and that he was interested in the skilful rendering of the then modern Parisians. He wandered to Munich and Dresden; he visited Manchester and felt keenly the influence of the pre-Raphaelite paintings; he was responsive to the power of Sir Joshua Reynolds and Gainsborough and drank in with eager interest the color charm of the early work of Millais, Rossetti and Ford Madox Brown.

It is more than interesting to record that as a young man he was free from that maudlin sentimentality which by so many is considered a necessary accessory to the artistic temperament. He studied law and pursued with unremitting energy his researches into poetry, mystic philosophy, travel, history and science. He was laying the foundation upon which all great art must rest, although at that time he took no heed of its ultimate form of expression.

He said, "No one has struggled more against his destiny than I; nor did I for many years fully acquiesce in being a painter, though I learned the methods and studied the problems of my art."



## JOHN LA FARGE

THE Colonial days had passed; America was awakening and the United States achieving a great commercial advance. Consciously or unconsciously Mr. La Farge felt this great turbulent force. It is true he writes, "Nature, the world of the eye, is always singing to the painter, the notes of the prism continue indefinitely and the painter or he who has his temperament sees in every movement in the world about him the absolute harmony which the other arts obtain by effort. This is why the record of nature is the painter's manner of expression." And yet even while making these statements, while painting flowers and depicting landscape, he was still responsive to the great forces then making themselves felt in this country. A mind like his could never rest content with the simple problems so fascinating to the average artist.

It fell to his lot to undertake the general decoration of Trinity Church, Boston, and this work marked a new era in American art; his description of his trials during its progress is characteristic and entertaining, but the completed work stands as an unanswerable answer to those who claim that the interest in decorative work in this country started with the Centennial Exposition. The completed decorations in Trinity Church, with all that their creator may say of their limitations and the difficulties under which they were accomplished, have placed decoration upon a plane which many have striven vainly for years to equal. In rapid succession Mr. La Farge produced those marvelous paintings for the chancel for St. Thomas' Church, New York City, the decoration for the Brick Church, the altar paintings for the Church of the Incarnation, and but a few years later produced that wonderful painting of the Ascension in the church of that name, which, from its very power, caused the doors to be unlocked and the church open at all hours to those who would enter and appreciate its marvelous beauty.

AND yet, individual as these paintings are, probably greater recognition has been given to his work in glass. In studying the decorative problem in its broader scope, Mr. La Farge was compelled to consider the window as an integral part of the general scheme. He had long felt that English glass, the best then produced, was inadequate; he recognized that the final result was obtained by a process of manufacture by which the design passed through many



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hands without retaining the impress of any one individuality. He recognized the greater strength of the light in this country; he felt the limitations of the material at his disposition. As Wagner reconstructed the opera, so he rebuilt the window.

He became a craftsman, he studied the minutest details until he had mastered all; he secured an assistant and trained him in his methods of selecting and cutting the material; he found still another willing to carry out the experiments he desired in the making of the raw material; he conceived the idea of using the commonplace opal as an aid to his more artistic creation. He used the lead as the draftsman uses the line; where colors were weak and poor, he reinforced by plating. Every obstacle had to give way to his insistence. The stone rejected of the builder, in his hands, became the corner stone, and from the chaos which existed when he commenced his studies in the art of glass, he drew forth a result which has challenged the admiration of craftsmen, artists and art lovers, throughout the Western World.

The window was no longer a mesh of meaningless lines on unrelated pieces of glass, it became a virile work, graceful in composition, palpitating in light and harmonious in color. It possessed the density of the painting with the richness of the window; it was a color scheme, suspended against the light by an interesting network of lines.

It is wrong to attribute the excellence of his work to the material, for no man is less dominated by his material, no man has more carefully avoided the eccentricities of glass. The merit of his work is due to a deeper perception. The vagaries and accidental qualities of modern glass have no place in his work. He early recognized that pretty drawings or elaborate cartoons were not the surest means of obtaining success; he subordinated every step in the progress of the work to the completed result. Colors to him were but as notes to be used in the creation of some great harmony. Simple combinations were equally fascinating and there are to-day hundreds of pieces of his so-called ornamental work which possess a quality in their design and color composition which have made them famous. His first efforts in glass were in a measure experimental, but soon window after window left his workshop, each showing the evidence of ever increasing ability, until now there are in this country a series of works which, if brought together, would compare favorably with anything



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that has been produced in the art world in contemporaneous times.

It is needless to refer to the Battle Window in Memorial Hall, Harvard College, or to remind the reader of that marvelous window the Watson Memorial in Trinity Church, Buffalo, which created such a sensation at the time it was exhibited in Paris in 1889. His work for the Vanderbilt houses, for the residence of Frederick L. Ames of Boston, the Ames Memorial at North Easton, Massachusetts; "the Ascension," a large circular window in Chicago, or the thousand and one windows which bear his name throughout the United States or in many of the countries of Europe—it matters not whether they are ornamental or figure compositions, it matters not whether they are large or small—all bear the impress of the master's hand, and mark a new era in the development of glass.

No less interesting are his relations with his workmen; no one has ever labored with him without coming under the spell of his charming personality; and with that simplicity which only comes with great minds he speaks in affectionate recognition of the aid which they have given him; and with equal generosity he credits them with more than their share in the success of the completed work. He says "in one's work here if nothing else had been accomplished, I, for one, should feel pleased that certain artisans have been trained, owing to the difficult requirements of this profession, to a point of capacity and interest in artistic work that makes them artists without their losing the character of the workman."

**H**E works with tireless energy, having just completed the Memorial Window placed to the memory of John Harvard in the Baptistry of St. John's Chapel, St. Saviour's Church, Southwark, London, England.

The window is a gift of Ambassador Joseph H. Choate, one of Harvard's alumni, to St. Saviour's Church, which is one of the oldest and most interesting in London, and a beautiful example of the early English style of architecture. As the only record that exists of John Harvard's connection with this parish is that of his baptism, the subject chosen for the window is the baptism of our Lord by St. John the Baptist. The figures of Our Lord and St. John fill the central light, and on either side, are attendant angels, who, according to tradition, stood ready to receive the Saviour's raiment.



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In the upper portion of the window, the center opening has a panel of old glass, a remnant belonging to the former window. The arms of Harvard are placed on the left, and the arms of Emanuel College, Cambridge, England, to which John Harvard belonged, are on the right. The inscription reads: "In memory of John Harvard, Founder of Harvard University in America. Baptized in this Church, November 29th, 1607."

This window is a most interesting specimen of Mr. La Farge's work and shows his versatility. He has even gone so far as to retain a portion of the old glass and has built the upper portion of his window around it. While the treatment has been modified in many ways to suit the requirements of the English climate, it still possesses those virile characteristics of American glass as Mr. La Farge has developed it.

He is now engaged upon one of the most important decorative commissions which have been given an American artist. Those who have seen the first of the series of four remarkable decorations which are being done for the State Capitol of Minnesota, at St. Paul, realize that in this undertaking Mr. La Farge is not only achieving a signal artistic success, but is creating works destined to become historic.

**T**WO of these lunettes are now finished in the cartoon. One, "The Recording of Precedents," shows Confucius and his pupils collating and transcribing documents in their favorite grove. In the other—"The Adjustment of Conflicting Interests," Count Raymond of Toulouse swears at the altar to observe the liberties of the city, in the presence of the Bishop, the representative of Religious Orders and Magistrates of the City. Another canvas is nearly completed. This is entitled "The Relation of the Individual to the State" and represents Socrates and his friends discussing the Republic as in Plato's account.

In the only one of these series which has as yet been exhibited to the public, "The Moral and Divine Law," which is now placed on the wall of the Supreme Court Room, "Moses is represented as receiving the law in the Mount. Joshua warns the people away. Aaron kneels in reverence and fear. Clouds and vapor cover parts of the scene. Fire comes out of the rocks and the wreaths of vapor crawl from out of the crevices."



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This painting is one of the most beautiful which has come from this artist's brush. Dramatic in composition, vigorous in drawing, resplendent in color, it seems more like the work of one of the masters of the renaissance than the work of a modern artist. The picture has that happy combination of realism and idealism of which Mr. La Farge is so enamoured. All the details show the minutest care, but yet no detail is permitted to in any way dominate the impressiveness of the composition as a whole. The studies for this picture were made by Mr. La Farge from personal observation in a volcano, and from photographs of the volcanic eruptions in the Caribbean Islands. Mr. La Farge says: "The subject has been treated in a realistic manner because of the other subjects requiring such treatment and to harmonize with them. There is no distinct archaeology aimed at, but the costumes and the types of character have been carried out in harmony with tradition."

These decorations for the New State Capitol of Minnesota at St. Paul, will, when completed, form one of the most noteworthy groups of mural decorations which America possesses. It is sadly true that a prophet hath no honor in his own country and that we may have to wait years before these works will receive proper recognition, then undoubtedly pilgrimages will be made for their study.

It is true that Mr. La Farge has received from France not only the grand gold medal, but the Legion of Honor. It is true that he is President of the Society of Mural Painters and President of the Society of American Artists, but it is also true that the recognition accorded him falls far short of the recognition which he should receive.

Many have surmised what might have been his fate had he lived in England or had he cast his lot with France. Titles and honors he would undoubtedly have received, but would his genius have been permitted to develop in the "more academic atmosphere of a European culture." Is it not perhaps better that he works under the stimulus of the cruder conditions of the newer country, is it not perhaps better that he pursues his experiments untrammelled by precedent in a land without traditions, and is it not perhaps fortunate for his country that he is producing works which in their very mastery and power must be lived up to, to be appreciated?





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# THE MODERN ARCHITECTURAL PROBLEM DISCUSSED FROM THE PROFESSIONAL POINT OF VIEW



THE discussion begun in the May number of *THE CRAFTSMAN* concerning the possibilities of a new architectural style that will meet the requirements of modern commercial and public buildings, has already received wide attention from the members of architectural leagues throughout the country, and promises to prove a fertile field for further discussion and comment in the profession.

*THE CRAFTSMAN* welcomes all argument of this important question, especially when it comes from such authoritative sources as Prof. A. D. F. Hamlin, Executive Head of the School of Architecture in Columbia University, whose able paper on the subject follows, with an illustration of the Broadway Tabernacle of New York.

In further application of the reference made in Mr. Frederick Lamb's article to the plans adopted by the Government for the proposed remodeling of the United States Military Academy at West Point, we print a communication from Mr. Bertram C. Goodhue, of the well-known architectural firm of Cram, Goodhue & Ferguson, which has the "new West Point" in charge, and also we present an illustration and description of the reconstructed buildings as seen from the river.

Other points of view that seem very pertinent to this discussion are presented by Mr. Louis H. Sullivan, of Chicago, and by Mr. Samuel Howe, of New York. Many other expressions of opinion have been received from artists and decorators throughout the country, but their arrival has been too late to admit of space being made for their publication in this issue of *THE CRAFTSMAN*.

**STYLE IN ARCHITECTURE. BY PROF. A. D. F. HAMLIN, EXECUTIVE HEAD OF THE SCHOOL OF ARCHITECTURE IN COLUMBIA UNIVERSITY.**

**S**TYLE in architecture, in the broadest sense, means expression. A building has "style" when it is expressive. An expressive building is one which has character; which reveals purpose in its design or manifests distinct qualities, artistic or intellectual, in its



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composition, proportions, structural make-up or decorative detail. An expressionless building is destitute of "style" in this broader meaning of the term, whatever name or label it may wear.

In a narrower sense the word "style" is applied to the characteristic ways of designing and building which have marked particular periods or communities. As circumstances, needs, traditions and tastes have differed, the kinds of buildings and the methods and processes of design and construction have differed in like manner. Each distinguishable way of designing and building has received a name, and collectively we call them the "historic styles."

Now in the development of each historic style we distinguish two main factors; one, the structural; the other, the aesthetic. The first is the scientific factor, the second the artistic. The visible form of the completed structure, its dress of arches, mouldings, columns and cornices, pinnacles and tracery, its distribution of voids and solids and its apparel of carving, inlay or color,—these are results, products of the two factors just named, under the particular influences of the climate, environment, civilization, taste and traditions of the particular time and people.

Thus in a true analysis of any historic style we must go back of its visible forms to its underlying principles. We shall find that there are three distinct principles of construction which have controlled the structural development of styles; that of the post-and-lintel or wall-and-beam; that of the arch and vault; and that of the truss. The Egyptians and Greeks made use exclusively of the first; the Gothic cathedral-builders of the second; the Romans of both; while our modern builders employ all three. We shall in like manner discover two fundamentally different aesthetic systems or principles of design running through the different styles. The first is that in which the designer seeks after certain predetermined combinations and effects of proportion, light and shade and decorative expression, and finds these particular combinations and effects so beautiful in themselves, that he seeks to reproduce them in, or apply them to, every building he designs. This principle always tends to develop traditions, and looks toward an ideal perfection of form, seeking to refine and perfect every feature of the design in conformity with this ideal. Obviously in such a process there is constant mutual adaptation of traditional forms to new requirements, and of the planning



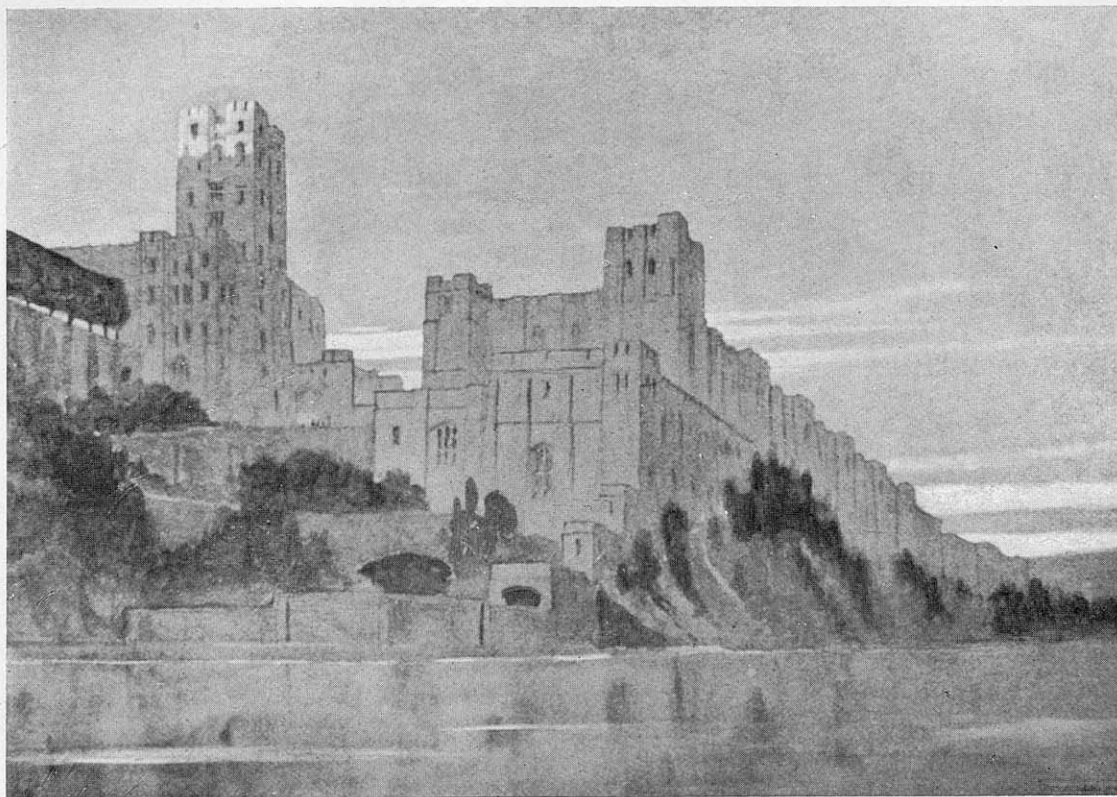


THE BROADWAY TABERNACLE



THE LIEUTENANTS' QUARTERS AT WEST POINT  
*By courtesy of The Century Company*





THE POWER HOUSE, RIDING HALL AND POST HEADQUARTERS  
TO BE ERECTED AT WEST POINT

*By courtesy of Cram, Goodhue & Ferguson*



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and arrangement which spring from new requirements, to the traditional forms. This is the principle which has dominated Egyptian, Greek, Roman and Renaissance architecture, and most modern design as well.

The other principle, which we may call the principle of logic as distinguished from the principle of idealism just described, starts out with the purely logical satisfaction of practical and structural requirements, and clothes the forms thus devised with such beauty of outline or decoration as the artistic sense of the designer is capable of imagining. It is a more scientific process than the first, but less certain in its results, because more dependent on the individual designer and on the conditions and requirements which he has to meet. In the hands of the mediaeval cathedral builders, working for a uniform, all-dominating institution, the Church, and in a period when the imagination was under a singular and constant stimulation of mingled faith and superstition, this system produced stupendous results, in which sublimity and beauty were wonderfully united. In the hands of the inartistic designers of a preëminently industrial age, from 1825 to 1875, the same principle produced the ugly bridges and hideous iron trusses which are still to be seen and are even yet too often produced, in public works of various kinds. The Crystal Palace at London is as frankly and truthfully expressive of its purpose and structure as Amiens cathedral, and much larger; but it is hardly as beautiful. Neither Scott Russell's great Rotunda in Vienna (1873), nor the interior of the Liberal Arts Building at Chicago (1893) was comparable in beauty with (let us say) Walsingham's Octagon in Ely Cathedral, though quite as frank and truthful in design and grander in scale. On the other hand the French, a people by nature artistic, have produced architectural ironwork marked by real elegance of line and charm of detail. The difference in quality springs from the difference in artistic genius, not from difference of fundamental principle.

If, now, we are asked to express an opinion with regard to the application of Gothic design to modern architecture, the answer must depend largely on what is meant by Gothic design. It would seem that in much of the current discussion and criticism it is the forms of Gothic architecture that are in mind, not its principles. But these forms were continually changing wherever Gothic architecture was a



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living art. The collegiate architecture of the English universities in the fifteenth century employed forms totally different from those of English fourteenth century churches, because the English builders of the fifteenth century still practiced according to the true principles of Gothic logic. In Italy, on the other hand, although Gothic forms were used, the principle of design always remained that of the classic ages, modified by new ideals developed in the tenth and eleventh centuries. The forms used were a mere fashion, a dress applied to buildings planned on traditional lines and built in traditional ways.

If, then, it is a question merely of using Gothic forms, fitting them as best we may to modern buildings, and planning these with the idea, from the outset, of using those forms, it is clear that we are, after all, proceeding not upon the Gothic but upon the classic principle. We are doing precisely what the Romans did when they adapted Greek forms to arched and vaulted structures, and designed these with the definite intention of using those forms. The result abundantly justified the procedure. It is a perfectly reasonable procedure, and particularly so where, as was the case with Roman architecture, and is usually the case with modern architecture, the prevalent and natural way to build is to erect a structural framework or core of durable but unsightly materials—concrete, rubble, or brick—which requires to be dressed in a more presentable outer vesture, whether of marble, cut stone, terra-cotta, plaster or wainscot. This is what the Creator has done in the design of the human body, concealing its unsightly interior mechanism and framework within the exquisitely beautiful outer covering of the skin.

Let us not imagine, then, that in using Gothic forms in and upon structures not at all Gothic in construction, we are reproducing the Gothic procedure. We are using, after all, the Roman method, but in buildings whose construction employs materials and combinations never used in Rome, and with forms developed in other lands and ages. The real question, therefore, between our use of Roman and Gothic forms, is a question of appropriateness, fitness, adaptability, and final artistic effect. From this point of view the answer may vary with each separate case. The new school buildings of New York City illustrate the fitness of the English collegiate forms to modern scholastic purposes, and it is this fitness, and the beauty of those buildings in which they have been used with artistic judgment and taste,



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by such masters as Mr. C. B. J. Snyder, George B. Post, Cope and Stewardson, C. C. Haight and others, that have commended these forms—this particular “style,” in the narrower sense—to so many designers of collegiate and scholastic buildings. But if this adoption is to have lasting results, there must be constant progress and adaptation and modification in the details; and it is a pertinent question, for instance, whether the close-set mullions and stone transoms of the English style should not speedily be exchanged for something better adapted to our use of large windows and broad lights.

The truly Gothic procedure is best illustrated in our modern practice in such office-buildings as have been designed by Mr. Sullivan and Mr. Burnham. These are undoubtedly the best examples of a real “Art Nouveau” applied to architecture to be found anywhere to-day. Yet there seems to be no good reason for excluding from buildings designed upon this principle such traditional forms and details as are applicable. We cannot ignore tradition. No age ever has done so. Traditions affected even Gothic architecture. In all styles the structural forms of one period have appeared in a later period as purely decorative features. Our age is the heir of all that have gone before, and whatever will make a structural design more beautiful may legitimately be employed. The “style” of the twentieth century will be recognized not by the use of any one set of details, nor any one type of plan or system of construction, but by certain broad and fundamental characteristics which will be recognized by our descendants whether we recognize them or not, and quite without reference to the historic labels that may be applied to their details.

Personally, I hail the revived use of forms borrowed from Gothic architecture because we have so many kinds of buildings to which they are artistically applicable, and they thus enlarge the resources of modern design. So also do I hail the emancipating influence of the so-called “Art Nouveau” (whereof Tiffany and Sullivan are the true first prophets), in spite of the architectural nightmares to which it has given rise in France, Germany and Belgium. So also do I hail the classic revival which, since 1893, has done so much to give dignity, breadth and nobility to public buildings and to public squares and thoroughfares. Eclecticism—a wise, reasonable, broad and artistic eclecticism—will mark the progress of artistic design in the twentieth century.



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### THE ROMANTICIST POINT OF VIEW. BY BERTRAM C. GOODHUE.

**M**R. LAMB'S carefully reasoned plea for the use of the Gothic style in the architecture of to-day is deserving of most thoughtful attention from us all. Not, however, because the condition we face is a new one; rather because it is as old as architecture itself, and as eternal, being rooted in the fundamental differences of the human mind. It is a greater question than that of mere style.

We are all divided, broadly speaking, into two categories: Conservative and Radical; Reactionary and Revolutionist; the Satisfied and the Unsatisfied—if you like, Classicist and Gothicist—though Romanticist seems to me a better, because a more exact, characterization than Gothicist in the present instance. It is not insistence upon style but rather the reverse, an innate impatience of trammelling and, we Romanticists think, quite unnecessary canons, that makes us long for new modes of expression.

Travel, the diffusion of knowledge, and photographs, chiefly the last, are not the altogether unmixed blessings they are commonly considered. To-day we all stand abashed before the greatness of the past, which lies like an open book before us. We think, except where fortunately confronted by some wholly novel constructive necessity, only in terms of what has been. Originality requires more courage and more effort than ever before, while what little there is of it, is, perforce, additionally handicapped by self-consciousness. The naïve is gone forever and, so far, we have nothing to take its place.

The true Romanticist welcomes steel or concrete construction as his brother of the twelfth century must have welcomed the counter-thrusting arch and flying buttress. To this extent he may well be called a Gothicist, even though his "*ave*" to the steel frame and reinforced girder is, to a certain extent, a "*vale*" to the pointed arch and pinnacle.

It is probable that we shall never again have a distinctive style, but what I hope and believe we shall some day possess is something akin to a style—so flexible that it can be made to meet every practical and construction need, so beautiful and complete as to harmonize the hitherto discordant notes of Art and Science, and to challenge



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comparison with the wonders of past ages, yet malleable enough to be moulded at the designer's will, as readily toward the calm perfection of the Parthenon as toward the majesty and restless mystery of Chartres.

### THE ARCHITECTURAL AWAKENING. BY SAMUEL HOWE.

I AM delighted to see the interesting article in the last issue of *THE CRAFTSMAN* by Frederick S. Lamb, of New York, on the "Modern Use of the Gothic," particularly to see it at this time, when so much attention is being given to the ever increasing difficulties of building in large cities. The renewed interest in the Gothic as an architectural element is one of the signs of the awakening of architects and public to the importance of this fascinating form of art as a solvent of modern building problems.

It is a significant fact that some architects remember the qualities of the Gothic at this time, and are endeavoring to embody those qualities in their work. The careful examination and analysis of the Gothic shows it to rest on the main principles of building, where the architect approaches the problem from the constructive rather than the æsthetic side. This is a constructive age. The world is said to move in a circle, and there is peculiar significance in its return to the Gothic. The world was never so old as it is to-day, so we have ancient as well as modern authority for this love of the Gothic and of the Romanesque from which it springs. The attack on the patience as well as the equipment of the architect was never so great as it is to-day; his struggles as business man and engineer never more exacting or uncompromising, and that he has accepted the Gothic as an expression of his personality is no small tribute to his knowledge and to his sanity.

Mr. Lamb has referred to the new *Times* Building in New York, where the architect has shown no little skill in the handling of a problem of singular difficulty. The University buildings of New York, Philadelphia, Princeton and Chicago, and the various churches throughout the country exhibit other characteristics; while to the arts and crafts movement Gothic promises to do still more.



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Students of architecture, be they professional or lay, will recall the methods of procedure adopted by the builders of the Middle Ages; they note the marvelous vigor displayed by their attack on difficulties, as well as the aroma of tenderness, the delicacy of sentiment, the sympathetic expression peculiarly acceptable to people of refinement, the rude, almost brute energy of the workman shown at every hand, and above all the rational poise as well as the superb handling both of mass and of detail. Nor are they blind to the selection of suitable ornament in proper places. Many buildings of the Middle Ages still defy the ravages of time and the elements, winning admiration, not alone for their intrinsic beauty, but for the strong common sense shown in their construction.

The architect has now to be engineer, business man and financier, or at least to know a great deal in each of these directions in order to hold the intelligent and exacting client for even a few minutes of serious conversation. And when required to design in turn the skyscraper, the loft building, the office building, the hotel, and the apartment house, he realizes the limitations of his knowledge. Remembering which, his awakening to the beauties of the Gothic is worth noting. That he should find time to study it is remarkable, when we consider the numerous subjects upon which he must be well informed. The enhanced value of land, requiring buildings of extreme height to guarantee sufficient financial returns for the investment; the engineering skill required in the knowledge of weights, bearings and thrusts in foundation, side wall and roof to offset the disturbance of equilibrium caused by rapidly moving elevators within, and by railroads without, the building; the difficulties presented by the problems of lighting, heating and the handling of large numbers of people in the given space; the perpetual disturbances known as labor troubles among the "building mechanics" of the present day; the too frequently unreliable condition of building material; the constant changes in methods of construction, driving steel and iron to the scrap heap by means of new inventions and adjustments; the increased danger of fire and the difficulty of combating fire at a high elevation, must all be taken into consideration and must all be reconciled with the fact that there are still some of us who to-day, even to-day, ask that the building shall be beautiful as well as useful and a maker of dollars.



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It surely requires no pen to call attention to the new cathedral church of St. John the Divine now slowly rising on the University Heights of New York City, and to the new buildings for the United States Military Academy at West Point, which will occupy a commanding site on the Hudson. Mr. Richard Upjohn, in Trinity Church and Chapel of New York, gave some notion of the value of the later period of English Gothic. Viewing these efforts that have already been made, it would seem that the time is approaching when the full majesty of the Gothic will be seen in this country.

I am not one of those who believe in belittling the claims of the modern Renaissance in an attempt to bolster up the modern Gothic, nor for one moment am I blind to the broad academic road of the Beaux Arts Society of France, which has been of such timely service in replanning cities, parks, schools and halls. Nor have I any quarrel with these gentlemen because they essay to enrich their work with the details of the architecture of classic Greece. They have been and are yet rendering most valuable assistance to the public.

In this love of Gothic the needs of the moment prompt us to look around for such men as M. E. Viollet-le-Duc of France, H. H. Richardson of America or E. W. Pugin of England, and to ask for men of equal strength and enthusiasm.

In spite of the prate of coöperation man remains very individual. The Gothic invites strong personalities; it encourages, it fosters, it wins them with its infinite charm. And yet I feel that so few of us know anything about it. What can we do? We can at least follow the advice given by Felix Adler in a recent lecture on ethics, and "reduce the number of ignorant people by one."

EDITOR'S NOTE.—Last month we reproduced a view of the new chapel at West Point as one of the illustrations to Mr. Lamb's article on the "Modern Use of Gothic," but, being an ecclesiastical structure, it hardly lent itself so well to the pointing of a moral as does the accompanying picture, which shows a building that is also part of the reconstruction of the United States Military Academy now in progress from designs by Messrs. Cram, Goodhue and Ferguson. This is a group of purely secular buildings from which it will be seen that the designers really practice what one member of the firm preaches in another page of this number of THE CRAFTSMAN.



# REPLY TO MR. FREDERICK STYMETZ LAMB ON "MODERN USE OF THE GOTHIC; THE POSSIBILITY OF NEW ARCHITECTURAL STYLE." BY LOUIS H. SULLIVAN



It is too evident that Mr. Lamb is making a special plea for Gothic *as* Gothic. In so doing he differs not a whit, in principle, from one who makes a plea for Classic *as* Classic. Psychologically the plea is the same in either case, in this, that it takes for granted we are to accept, as alive, objective results the subjective causes of which have gone beyond recall.

In either case the pleader persists in regarding historical architecture, not as the living thing it *was*, but as a fetish within his own mind.

The flaw in our current architectural reasoning (if reasoning it may be called) lies in the fact (curious enough, to the logical mind), of a persistence in refusing to discriminate between *was* and *is*; and this,—in open view of the clear truth that nature, which surrounds us with its life,—always thus discriminates with precision. Hence with each discussion comes merely an added and ever-futile attempt to detach an art from the civilization which gave it birth.

Mr. Lamb discriminates between the plasticity of the Gothic and the fixity of the Classic, as he sees them; but he fails to balance his statement by a recognition of the tranquillity of the Classic and the restlessness of the Gothic,—both considered in their original manifestations.

He perceives that the Classic art when applied to modern American conditions loses dignity and becomes increasingly restless, even to the point of torture, as the conditions become more and more *specifically* American;—that is to say less and less Greek or Roman. And yet he affects to believe that Gothic art by the magic of a name will have a different fate!

In other words he complacently suggests that Mediaeval thought is really more American than the thought of Greece or Rome—meanwhile completely ignoring the possible suitability of twentieth century thought for our twentieth century conditions and demands. In other words, Mr. Lamb would deliberately throw over his



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shoulder the wonderful riches of modern thought, in order that he may have dalliance with Gothic detail.

All such special pleadings are beside the mark, and do not in the least touch upon the real problem.

This real problem is practical and immediate, and concerns the actual thinking-power of an architect, when such thinking is put to the test of simple terms.

Our real, live, American problems concern neither the Classic nor the Gothic, they concern *us* here and now.

They concern our actual, present ability to see straight, think straight, and act straight.

All this talk about Classic, Gothic, Renaissance, etc., merely indicates *inverted* thinking, and has nothing to do with *our* case. Our case is the big urge of American life as well as its many lesser urges.

When once we realize this, that instant we will have discovered a prime fact, and all historical architecture will thereupon become a secondary fact in our thought; for our thought will then have crossed the threshold of artificial thinking and entered the life-domain of natural thinking.

The primal elements of architecture are the same to-day as ever they were since the dawn of things; namely, only three—pier, lintel and arch. All other forms are secondary, tertiary, quaternary, or further derivatives of these original and elemental three.

The architectures of the Egyptian, Assyrian and Greek, based on pier and lintel, reflect, each, in its way, the nature of the three civilizations.

The Egyptian pier and lintel were results of what the Egyptian thought; the Assyrian, of what the Assyrian thought; the Greek, of what the Greek thought. There came a time when a certain section of men had other thoughts, very specific in nature, and Gothic art arose in response to Mediaeval thought.

Now in the course of time there has arisen a new people, in a new land called America. A land that but a few short centuries ago lay sleeping and dreaming, silent and alone amid the waters upon the fair round surface of the earth. This people at first few, rugged, hardy, fearless, increased marvelously in numbers. So rapidly, thoughtlessly and loosely did they organize and prosper, that disintegration (as was inevitable) kept a gaining-pace within their minds



## REPLY TO MR. LAMB

and their social structure, and, hence, corruption steadily worked an ascendancy, until now, at the height of their prosperity, they have also reached appalling depths of moral degradation,—and virtue is found in hiding.

This condition of heart and mind explains the pathology of our American architecture. That architecture *is* what the American people *think*.

Corruption has gone so far, that it is time for a reaction. Not a trivial reaction from Classic to Gothic; but a fundamental reaction from irresponsibility to responsibility; from irrational to rational ideas; from confused to clear thinking. It is time for the nightmare of our feudalism to end, and for us to awaken to the reality of healthful life.

Nor need any man fear that an art of expression will fail him merely because he is honest and thinks simply. On the contrary, such art of expression will come to him inevitably and spontaneously, just because his thoughts are clear and natural.

Nor need any man assume that this means the extinction of intuition and imagination. On the contrary, simple thinking, simple fearlessness of truth awakens these greatest adjuncts of the power of reason, reveals their nature, their normal healthful use, and the fluency and power of the great Life from which they draw their sustenance,—and which is unitary.

To discuss architecture and ignore life is frivolous.

To discuss American architecture and its possibilities, while ignoring the repressive force of feudalism and expansive force of democracy, is sheer lunacy.

That the educative forces surrounding the architect have been and are unfortunate, is but too true.

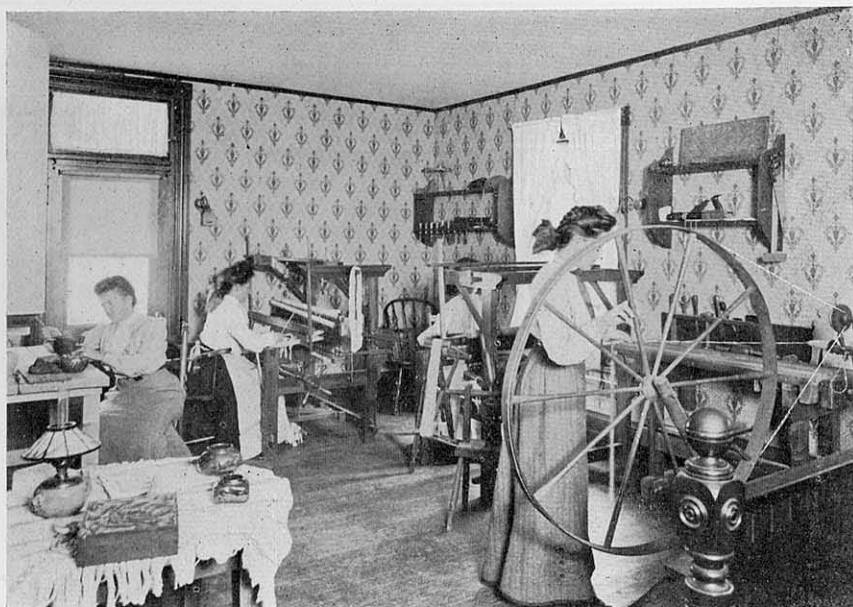
The net result has been to foster in the selfishness and egoism of the architect, the irresponsible notion that he need not think, and need not be a man; that the real, the spiritual interests of his people do not concern him.

Therefore is all special pleading for Classic, Gothic, or any other "ic" or "ance," irrelevant, immaterial, and inconsequential.

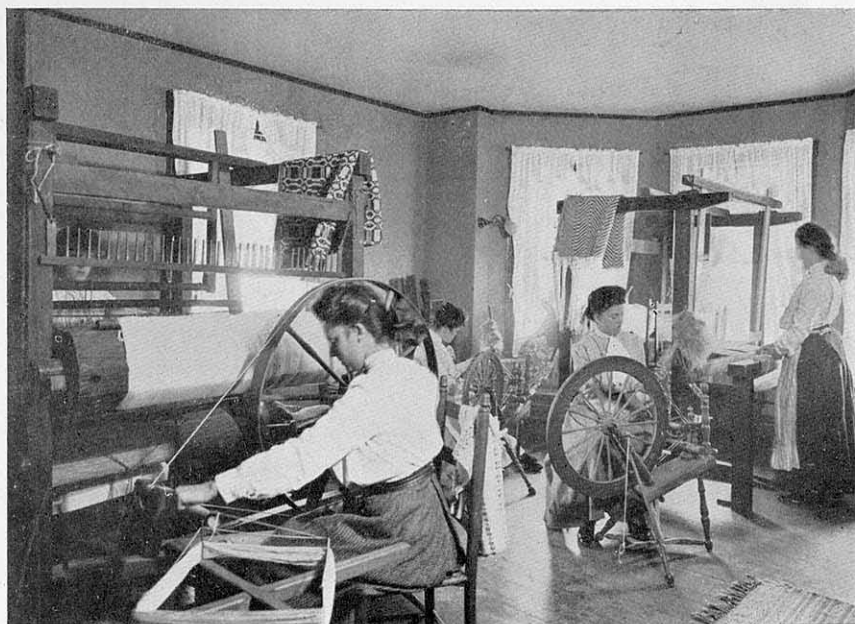
What is of consequence, is vital direct thinking stripped of all hypocrisy, pedantry and dilettantism.

Our need is for fresh air and a general mental sanitation.





ENTRANCE TO ARTS AND CRAFTS BUILDING AT MARBLEHEAD, MASS.



WEAVING ROOM IN ARTS AND CRAFTS BUILDING





RECEPTION ROOM IN ARTS AND CRAFTS BUILDING



POTTERY ROOM IN ARTS AND CRAFTS BUILDING



## WHERE WOMEN WORK AND REST. BY MARY H. NORTHEND



HANDICRAFT shop and a sanatorium retreat combined is the unique institution of a little Massachusetts town, which from an experiment of a few months ago has leaped to a pronounced success.

Upon a rocky promontory jutting into the harbor waters of picturesque old Marblehead stands the handsome building which was dedicated last June to this novel enterprise. It is ideally situated from both a scenic and a hygienic standpoint, with its spacious verandas open to the invigorating salt winds that sweep in from the sea and commanding views of surpassing loveliness for miles along Massachusetts Bay shores. Yet the fascination of its interior is such that the visitor for a time forgets the charm incidental to its site.

The idea of a suite of rooms equipped with handicraft facilities where women convalescing from nervous prostration might be agreeably employed a portion of each day, originated with a Marblehead physician who has made and is making nervous diseases a special study. A limited number of robust and vigorous young women of the town were to be admitted to the work of the institution in order to promote the growth of that tonic cheeriness so essential to the recovery of neurasthenic sufferers.

The delightful quarters of the Bay View Yacht Club, which had previously been remodeled for a summer dwelling, were available, and the promoters of the scheme bought them and proceeded to make such interior changes as would fit the rooms to their purpose. With such alterations completed, the building was ready for occupancy early in July. The technical management was given into the hands of Miss Luther, formerly in charge at the Hull House labor museum at Chicago.

It was at first deemed practicable to use a part of the building as a home for patients, but with the swift growth of the industrial interest, requiring unanticipated space, patients were soon given accommodations outside, and the shop itself was reserved for manual training and social gatherings.

The ground floor, which is divided into a series of connecting rooms, is utilized solely as a workshop. Here the weaving of rugs, clay modeling and wood carving occupy the attention of the workers



## WHERE WOMEN WORK AND REST

during the morning hours, which are set apart by the management, not only for employment, but for cheerful and healthful associations. Trained assistants are there to help the novice, who is always an interested learner. There is a certain fascination in watching the growth of beautiful articles beneath the hands, which appeals irresistibly to the average woman. For this reason it is often difficult to detect from among the eager, animated faces, just who are the patients, and who are the workers requiring no divertisement.

**T**HE weaving of the rugs on hand looms, which are practically noiseless, is a process which involves distinct concentration of attention. Denim in narrow strips, alternating with those of cotton cloth, are interwoven in such a manner as to give a charming effect. Soft greens and blues are the favorite colors. The process of dyeing with the indelible vegetable dyes is one which the management has not as yet entrusted to a pupil.

On a low chair in front of a fire-place sits a young girl busily engaged in spinning, for all the world like our grandmothers of old, and nearby stands a girl engaged in the weaving of a piece of linen which is to be made into a frock for summer wear. Another loom shows the warp of a dainty counterpane in herring bone stripes of indigo alternating with white. The cover, when completed, is made from three of these stripes and is ornamented with a long knotted fringe, which gives the effect of amplitude so dear to the souls of Colonial dames.

A cream white rug, besprinkled with conventionalized pale green fish, another of old blue with stripes of lighter shade, table scarfs of odd patterns, and many other interesting productions bespeak the use to which those old-time looms are put after having been rescued from their long years of idleness in dusty attics.

But the clay modeling department is perhaps the one which stands in highest favor, dainty vases, candlesticks, odd shaped pitchers, ink stands, and innumerable trifles of bric-a-brac spring up as if by magic from the deft fingers of chattering girls and women, intent upon their creations yet finding time for a gay jest or story. An exquisite bowl, ornamented with cuttle fish, another with an octopus trailing long feelers over the sea green surface; a lamp, ornamented with dragons, and a bon-bon dish covered with wild roses, are among the



## WHERE WOMEN WORK AND REST

articles which stand upon the table which shows the finished work. Busy with block and drill, a young woman is carving an ivy leaf design upon the lid of a box which Pandora might have been excused for opening, so beautiful is its shape and its dark satiny surface.

The lack of jarring sounds, all noisy branches of handicraft being excluded, gives a grateful sense of restfulness which is in keeping with the whole atmosphere of the place.

THE entrance of a physician and the withdrawal of some of the workers to the rest rooms, where muscles and brains may free themselves from all strain, draws attention to the upper floor, which is admirably designed and furnished for this purpose. Surrounding a large, square hall are several rooms, fitted with couches and reclining chairs, and overlooking the harbor waters, its four great windows admitting a flood of sunshine, is the sitting room. In a storm the scene is most exhilarating, as the spray dashes far up the cliffs and spends its fury upon the window panes, and the roar of wind mingles with that of water.

The floor of polished oak strewn with rich hued rugs, the solid Mission table covered with magazines of the hour, the artistic willow chairs, give the room a homelike air quite unusual in an institution. The walls, wainscoted in cartridge paper of deep sage green, have a narrow shelf at the base of a delicate frieze, which relieves the effect of excessive height and furnishes a place for displaying gay bits of raffia work which come from the hands of the pupils. These articles with others are sometimes offered for sale, and are eagerly sought by the wealthy summer residents along the North Shore, who have taken a lively interest in the enterprise. Some of them even drive up from their homes during the summer months to spend a few hours daily in learning the methods of manufacture of the articles produced by the institution's pupils.

Every Tuesday the house is thrown open to guests, tea is served, and the assistants take pleasure in answering all questions relative to the institution and its work.

Although this enterprise is now in its infancy, and doubtless many changes and improvements will suggest themselves with its growth, its immediate success would seem to indicate that it has met a need which may exist in many towns and cities throughout the country.



## SAVANNAH'S HISTORIC SACRILEGE



NEW objects are more interesting and attractive to the traveler in Europe than the ancient and historic buildings that have come down to our day. Pick up Baedeker, Murray, or any reliable guide, and it will be found that a large part of its pages are devoted to descriptions of ancient buildings, together with the people and scenes connected therewith. More interesting by far to most people than natural scenery are such buildings. This is evidenced by the fact that America possesses more wonderful and varied scenery than Europe, and yet thousands of cultured Americans visit the Old World ere they have done more than curiously glance at limited portions of the New. You remonstrate and ask them why, and the invariable answer is: The United States possesses so few places of historic interest compared with Europe.

This is true, and in the light of its truth is it not apparent that the highest wisdom, the broadest, truest patriotism demand of us that we scrupulously preserve every stone, brick, beam and tile of all of our buildings that can in any way legitimately be called historic?

Think of what Mount Vernon will mean to Americans a hundred years from now, or Faneuil Hall, or the Alámo at San Antonio, or the old Franciscan Mission buildings of California, Arizona and Texas. We received these ancient and historic buildings as sacred trusts from our predecessors. We had a right to them. Our early history was enshrined in them, and we should have lost much had they been destroyed before our time. Ruskin, in his "Seven Lamps of Architecture," eloquently depicts the educative value of all such buildings. They are memorials, reminders, educators of youth none the less potent because silent.

That some do not see or feel the power reposing in these historic structures does not relieve them from the responsibility of faithfully discharging the trust devolving upon them. And history clearly teaches that all civilized peoples regard the proper conservation of such buildings as objects of the national care. For, by and by, they become the possession, not only of the nation, but of the world. While the law gives "the world" no "legal" rights that the actual guardians of the properties are "legally" bound to respect, there is an unwritten law that has moral force and power demanding observance, that all nations sensitive to their honor will studiously guard, and preserve.





THE OLD EXCHANGE BUILDING, SAVANNAH, GA.





THE NEW CITY HALL, SAVANNAH, GA.

*Courtesy of Mr. H. W. Witcover*



## SAVANNAH'S HISTORIC SACRILEGE

ALL this protest has been but a prelude to the statement that one of America's municipalities has recently been guilty of this serious — though perfectly legal — misdemeanor. Possibly with the best intentions in the world the city of Savannah, Georgia, through its duly constituted officials, recently tore down its old City Hall to make way for a new and modern building. The old building was a century and six years old and was built largely through the efforts of Mayor William Stephens, who, August 18, 1715, gave notice that he would "propose a scheme for building an exchange in the city without expense to the citizens, and for public and private purposes, which will be not only useful, but ornamental."

His plan was a stock company, and the building was originally intended for a Merchants' Exchange. The city was one of the first stockholders and finally, in 1812, absorbed all the stock and became sole owner. Then the building was made the City Hall, though it retained its old name of "Exchange" until its demolition.

In architecture it was simple and artless in the sense that a sweet, beautiful and naturally-acting child is artless. It had "a quiet double row of pillars in front, a plain gable above, then a square clock tower and an arched belfry and steeple at the top." As has been well said, "it was an exhibit of the simple life of people who did not have to be told what the simple life was."

It is freely conceded that around it centered a great deal of the history of Savannah. Some claim that it has more historic memories than any other building in Georgia. *The Savannah Morning News* says: "In the infancy of the building the belles and beaux of the little city danced there, and at several times rooms were granted temporarily for school purposes. For many years it was the center of the social life of the community. The City Council leniently consented to its use for popular amusements. For many years the Custom House and postoffice were in the Exchange. The old Georgian office was in the building in the early '50s, and in it was probably the first printing press erected in Georgia. For years, too, a portion of the building was occupied by commercial houses. The Council chamber, or 'Long Room,' as it was popularly known, was utilized on public occasions for meetings, for the reception of distinguished visitors, and as a suitable place where the honored dead might lie in state. Aaron Burr, Presidents Monroe, Polk, Fillmore,



## SAVANNAH'S HISTORIC SACRILEGE

Arthur and McKinley, General Lafayette, Henry Clay, Daniel Webster, Jefferson Davis, Admiral Dewey, and other great men of the history of the republic there met and received Savannahians."

In the old Exchange steeple were a venerable city clock and fire-bell, the clock bearing the inscription: "Built by John Thwaites, Clerkenwell, London, 1803." From the Exchange balcony military reviews used to take place, and it was here that the gallant and tireless Sherman, after his "March to the Sea," stood and reviewed the Federal army.

**B**UT in their wisdom the "City Fathers" of Savannah have seen fit to destroy the old building and are substituting in its place a new and modern structure. One newspaper, in commenting on the difference, says that "in the methods of building the two structures, is seen the contrast between the caution and poverty of the early nineteenth century and the bold confidence and wealth of the twentieth century."

We think the comparison singularly infelicitous and unfortunate. To insure national stability it is essential that we return to the carefulness and simplicity of our forefathers. Bold confidence and wealth are not always safe guides to architecture. The greatest masters have not always reveled in bold confidence and wealth. These have often contributed largely to the debauchery of true art.

Yet we would not for one moment have our readers deem us indifferent to the claims either of convenience or of modern art. That the old Exchange was not suited for its modern uses was undoubtedly true. But could it not have been conserved, used as a museum, and thus handed down to posterity as one of its most precious historic heritages?

(The Editor of THE CRAFTSMAN begs to express his thanks to Mr. G. A. Gregory, managing editor of the *Savannah Morning News*, for the photographs which illustrate these comments, and for the facts upon which they are based, though he is in no way responsible for the criticisms therein contained.)



# A MONOGRAPH ON MONOGRAMS, WITH EXAMPLES BY THE AUTHOR. FREDERIC FLAGLER HELMER



FROM the fact that we each accept and cherish a name, made up of surname and Christian name, with perhaps a middle name as well, it is evident that every man, no matter how democratic he may be, has at heart the desire and in experience the need, which of old time prompted and maintained heraldic devices.

Heraldry was not affectation. It was grounded upon demands as practical as those which bring out commercial trademarks and registered signatures in the field of business competition to-day. It was fortunate indeed to have been developed by art in such a way as to have become a splendid system of decorative symbols, fit to have part in the romantic tournaments and pageants of a picturesque period, but it was nevertheless originated for the purpose of marking man from man and class from class, together with the aim of giving each a means of publishing his achievements; not, as now, through the newspaper and by the services of a press agent or advertising manager, but by being "decorated" at the hand of his liege or a royal college of heralds, and being allowed thereafter to "bear" signs indicative of his loyalty or merit.

The right to bear a coat of arms was granted by royal patent—which shows a similarity in fact as well as in term between a nobleman's title and a business trade name, while the blazon of a man's arms, that is, the description of the shield and crest as given him, was couched in terms of so peculiar and concise a phraseology, and at the same time with so much exactness, that it would be well if modern legal forms could be on some such system.

Heraldry was not a mere fad, as now, unfortunately, it has become to a great extent in this country where there is no supervision or restriction of a college of heralds. Its distinction is often assumed here without authority; its fashion is changed at mere whim, and the manner of wearing or displaying the arms or the crest is often proof of complete ignorance of heraldic custom.

But we still ardently desire to use the insignia of heraldry for two reasons; to have a personal mark which is dignified and distinctly one's own, and to have for use in marking one's possessions some symbol that is not only individual but decorative. Both of these wants



## A MONOGRAPH ON MONOGRAMS

heraldry supplied, and we have to mourn its decadence, just as we have to deeply regret the loss of many other beautiful and desirable customs and products of ancient times which for one reason and another modern life has not been able to keep.

Yet the desire for distinction or individualization is not lost. It is of human nature. And with the increasing numbers of men and women crowding upon the earth, with their more frequent goings and comings in all lands, and with the rising of the common people to the place of rulers, it would seem that the need of identification of the individual is even greater.

**N**OW, coats of arms have not been the only insignia which people have borne as individuals. There is the seal; there is indeed the name, at once indicative of family, and specifically personal. In fact the name is older than heraldic blazon, and to that we may consistently return when a dearth of kings puts coats of arms and crests out of practical possession.

The arms, some say, were a clever artistic substitute for the written name, which many of our illustrious ancestors did not deign to pen. Whether they could or not, is an impertinent matter, for with arms blazoned upon castle front and upon the walls within, upon banner and tapestry, upon armor and coat, there was little need of spelling the name with inglorious letters. Letters were for the scribes, a class by themselves who were engaged to copy books and prepare documents. They, indeed, might pen names, but the man of affairs, to give legality to any official paper, had to affix his seal, which spoke far more loudly and distinctly than could any quiet characters of ink.

The crest, anciently, was designed for identification in the field. From its elevated place upon the helmet it would catch the eye of any beholder. It would proclaim the knight to sentinels stationed across moats and in high turrets, or to friends and combatants in the thick of battle, where with vizard closed the warrior might be steering his way toward the enemy like a modern steel-clad man-of-war with crew below hatches and flag signals flying at the mast head.

But to-day we presumably can all write our names. We have discarded shields even in warfare; we have given the flag over to governments and institutions; we are now out of the habit of wearing



## A MONOGRAPH ON MONOGRAMS

crests on our head gear—that is, we of the sterner sex—and few of us, frankly, because of long mixing of nationalities and a carelessness in the culture of the genealogical tree, can tell where to look for an authentic crest or arms for ourselves, or even fix certainly upon any ancestor who had the distinction of employing a blacksmith as his tailor.

Kings who supply the credentials of knight and herald, are becoming fewer in number, so that the output of the heraldic business must of necessity fall behind the demands of increasing population. Particularly, we of the United States, by a deliberate action in 1776, cut ourselves off from all possible continuation of heraldic favors.

OUR names abbreviated to their first letters form initials. Initials, worked into a close group or a single character, become the monogram. If now under a republican form of government and holding theoretically that all men are created equal, we are forced to abandon the feudal scheme of heraldry and all things that go with it, we have still our names and their derivatives, the initials and the monogram.

The monogram is the democratic crest. In a certain sense, the entire name may be said to stand for a coat of arms, since it marks the family as well as the individual, but the monogram, like the heraldic crest, is something over and above the name or arms themselves, and is, or should be, a distinct personal mark, a simple device which instantly proclaims the one who owns it.

The monogram is essentially democratic. Simply founded, through the initials, upon a man's name, to which all the world must admit he has a right, it is developed, not by a college of royal heralds, but by the man himself or any designer he may choose. In one respect unlike the coat of arms, it does not declare that he has descended from any man more illustrious than himself, nor that he has ascended from any blood-spilling warrior of a less chivalrous "age of chivalry," but blazons the fact merely that he is one particular man, distinguished only by having fallen heir to a parental gift of certain alphabetical characters which are the first letters of his name. With a non-committal dignity, it admits, in harmony with the spirit of our day, that the man is no more than he makes himself. But if



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the initials express the man algebraically in letters of unknown value, it rests upon the monogram to rearrange the factors and so state the problem as to express something of the personal equation—the character of his taste, at least.

The monogram should be more than merely the closely assembled initials. It should be essentially a unit, like a short familiar word which may be recognized, not simply by spelling out its three or four letters each time it is seen, but by a peculiar shape or effect of its own. It should be a design, not a mere arbitrary combination of characters; and by applying art to this pretty triviality which we have used for marking stationery, silverware and a few other things, we may find a substitute for the departing crest or armorial charges, the extinction of which puts us to such a loss when we are designing objects that we would link by some symbol to the person who is to have and keep them.

It is fully possible that the monogram may be made a device quite as attractive in form as the conventional fleur-de-lis, Tudor rose, trefoil or quatrefoil, cross pattee, cross crosslet, the saltire, the "label," or many other heraldic "properties," and that each may be made essentially different from all other monograms even though certain initials may be common to many people. That the device is to be composed of letters need not halt the designer, for a recollection of the wonderful effects obtained in Arabic inscriptions will assure him as to possibilities, and a thought farther of the interesting forms of Japanese and Chinese characters will also give light on the task. Not that monograms must conform to Arabic, Japanese or Chinese patterns, but that such suggest by their excellent treatment that art is not fatally restricted when natural forms are denied it.

If the monogram is to take the place of the crest, it must be a simple, artistic and striking symbol. It must be original enough to bespeak one person alone, and to recall that person whenever it is seen. Whether or not it must plainly show the letters of which it is composed is a question on which opinions must differ.

Thus monograms may be classified as of two kinds, those which group or join together distinct letters and those which metamorphose the several letters into a single device. For the latter there is already the term cipher, for the former the term "grouped" may be given, yet if a monogram is a mark done with one writing, that is, if it is a



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single character, why preserve so jealously its components? It is possible to make ciphers with letters intact and easily traceable, but the designs thus created are not likely to be so unique nor their serviceability so great as when freedom is accorded the designer to produce a monogram by a transformation of the initials rather than by a combination of them.

The initials, however, must always be the basis of the design. This is an axiomatic principle of monogram making. Following this, as equally reasonable, is the warning that superfluous lines that may in any way suggest additional letters must not be introduced.

Popular judgment will uphold the dictum that the initial of the surname should dominate, if any letter is to have superior size or distinction in the design. The "middle" letter or letters of the name should be least important.

Crossings should be made if possible with well open angles, and three lines should hardly be allowed to pass through any one point. This is on the authority of practical designing. It seems from observation of monogram work that a portion of one letter may well be used at times to form part of another letter, but adjacent letters that do not combine should be clearly separated. Beyond these there may be other rules, but they will doubtless be of the individual's choosing and will be essential only to his own particular manner of working.

Monograms may be further classified, if there ever arises need of more analytical description, into subdivisions of "group" and cipher monograms. "Group" monograms for instance may be of "simple succession"—a mere conforming of initials one to another as they stand in order; or "rearranged but unfretted." The "interlaced or fretted" monogram is a common form of the "group" class. A monogram might be termed "joined" or "ligatured" when it is bound together by extensions of the letter terminals.

The cipher blends the forms of the letters, or connects them more intimately one with the others than in the "group." A monogram could hardly be called a "group" where it is a character in which the letters have become transformed in the making of the design, and, united, are





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very much subordinated to the pattern they combine to make. In a certain sense a monogram of this type may be called fretted, but it is not similar to other examples of "fretted," for no initial taken separately in such a design, or removed from it, would appear properly formed as an individual letter. Its interlacing has made it a part of an indivisible design. In other monograms we have "combining" or "double-duty" lines. These "combining" lines are common in cipher monograms, but many of these latter belong also to another and far more distinctive class,—that of the "single line."

The "single line" monograms are made under a somewhat different and much stricter interpretation of the term. It is assumed here that one line only is to be employed, that this is to be continuous, that it is to describe the letters one after another in their proper order, and that no circuitous sweeps or awkward retracings are to be made between letters, but that when one letter is finished the next must be begun apparently without hesitation. The result is that, beginning with the first stroke, the eye is led letter by letter through all the initials to the end, so that no mistake as to order can occur if once this clue is recognized.

The making of "single line" monograms becomes quite a puzzle in some cases. It is, nevertheless, a fascinating task, circumscribed though it may be by several restrictions in addition to those laid upon monograms in general, for to the designer it appeals as a sort of artistic exercise, like the writing of a fugue or canon in music, which gives satisfaction to the composer when he carries out in a pleasing manner something which was difficult from being so beset by rules.

Now these rules, which have been given in preceding paragraphs (excepting perhaps those applying to the use of the single line), may be taken as the basis of an art, or phase of art, which is worthy of fuller development. Monograms are obviously of various kinds, but some of the kinds have not been sufficiently used, while others have been misused. We have used them carelessly or flippantly in the marking of certain kinds of articles belonging to us, that is, we have let our monograms be designed for us without attention to the form, and allowed them to differ according to the engraver. In fact, we



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may have from half a dozen to a score of different designs even in one particular class of monograms, all probably overburdened with scrollwork of a very common sort, which have been ordered either by ourselves at various places or by friends who have given us gifts supposed to require marking.



True it may be well for one to have two or three monograms of distinctly individual classes to be used for different purposes and to be worked in different media, but it would be well not to have many different ones of a single class, as we do for instance upon silverware. A monogram may be made larger or smaller, without disturbing the character of its design, but these variations are not the differences that may be found usually in the marking of a set of forks purchased at one time, and the silver objects for the dressing table purchased at another, though both are in script and scrolls.



The monogram should be carefully made, of a striking pattern, a mark which one can feel is a credit to his taste, and that can be taken as a decorative *motif* in the ornamentation of all sorts of things. It was the decorative value and common use of heraldic devices which makes us regret so keenly the decadence of armorial art.

It is not only in the marking of silver table ware and stationery, dressing table utensils, umbrella handles, the backs of watches, matchesafes, fobs, lockets and such things, that the monogram should be employed. It would be well to take it more seriously. If in a practical manner we make use of the monogram in design, employing it in some such manner and to some such extent as the crest and armorial charges were used in days long gone, or indeed in the houses of some noblemen of foreign countries at the present time, we will find this little triviality becomes a thing of importance and usefulness, worthy of a consideration never before given it. The armorial insignia of a householder in former times appeared through his whole establishment. It was not only upon his banner, his shield and his tabard, but it might even be woven into his tapestries, tooled into his book covers, pressed into leather upholsteries, carved into newelposts, lintels and other woodwork, hammered into iron





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gates, railings and brackets, cut into stone on the face of his castle, upon the sun dial or on the posts of his balustrades. It might be a lion, or a spray of flowers, a dragon, a bird, a gauntlet, a dagger, a flame, a mermaid, a wyvern, anything under the sun or something not under the sun. But this crest (or perchance it would be a charge taken from the shield) might be found to occur over and over, treated delicately or boldly, made large or small, according to place and material, but with a vast amount of skill.

We mourn the loss of personal insignia in these days of renascent craftsmanship and renunciation of rococo and fuss. We desire appropriate *motifs* in design rather than anything purely conventional and common. We love to emphasize individuality, to make the house bespeak the householder and the furnishings of it carry out the idea of intimate possession. But armorials in these times appear almost an anachronism, and in this country have too much a smacking of pretense.

But as the monogram, the democratic crest, certainly heralds the man to whom it belongs, may we not institute a new heraldry—the heraldry of republics and free peoples, founded upon the initials of names, authorized by each man according to his choice, blazoned by any artist versed in its simple laws and able to create a decorative mark!

And this heraldry will not jar with present times and customs. Its development will provide richer designs for the purposes to which monograms now are applied. It will open new fields to the monogrammist and provide inspirations for the designer in household stuffs, furniture and personal belongings. It will serve to strengthen the personal note in home furnishing and to emphasize that individuality which we so much desire at present to have infused into things material as well as things intellectual.



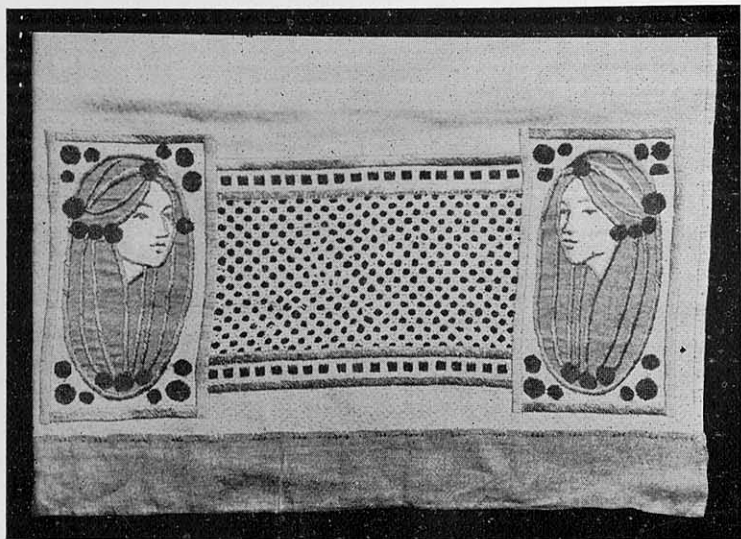
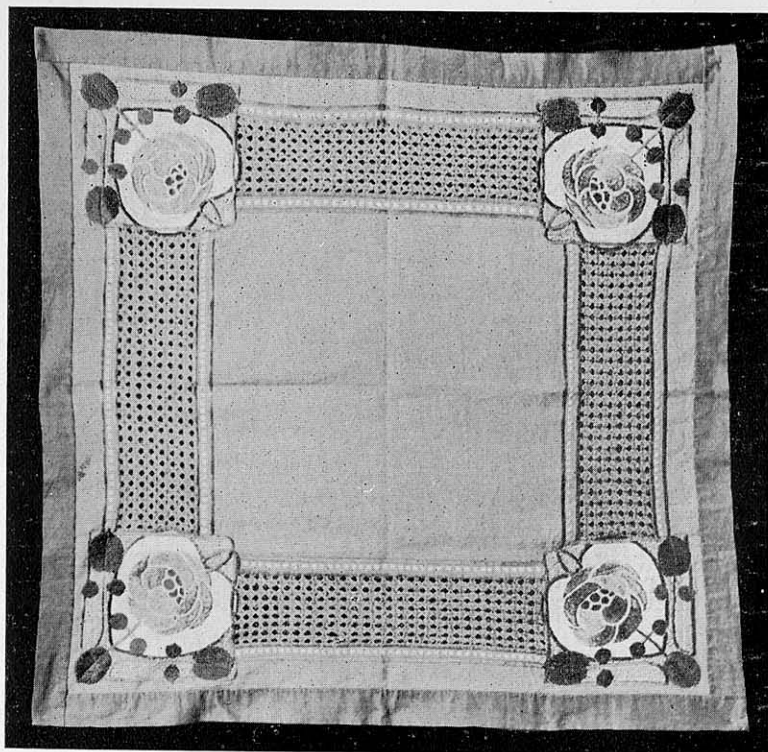


TABLE COVER DESIGNED AND WORKED BY MISS ANN MACBETH



TRAY CLOTH DESIGNED AND WORKED BY MISS ANN MACBETH



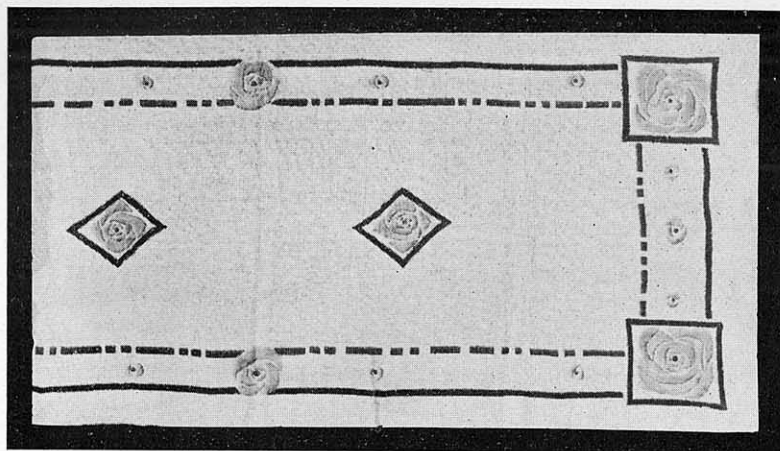


TABLE CENTER DESIGNED BY GEORGE R. RIGBY; WORKED BY MISS ADA HENK

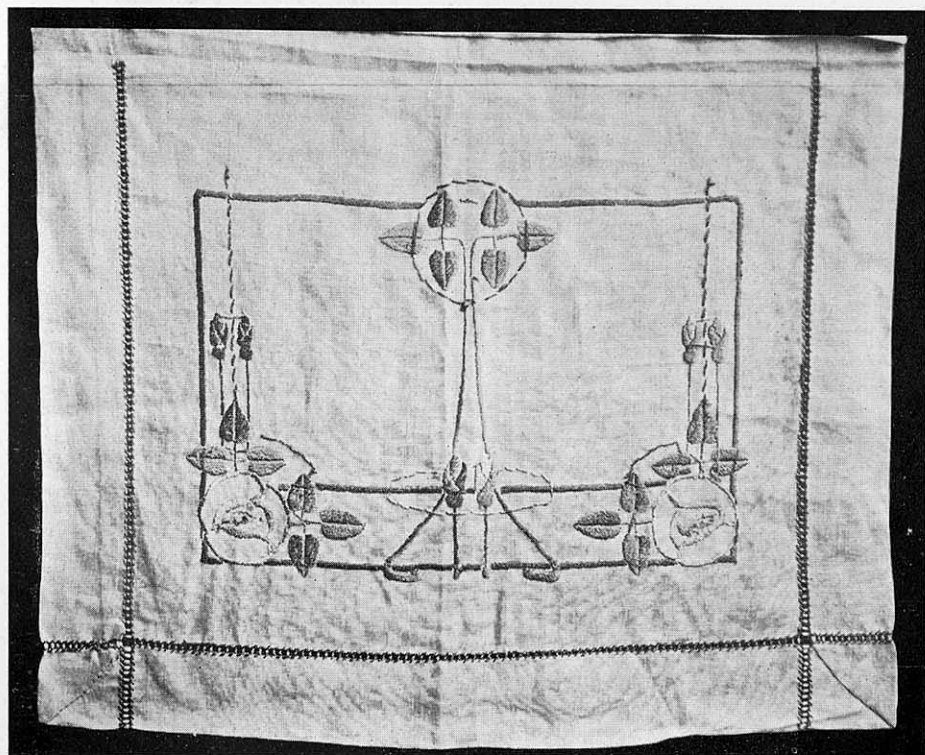
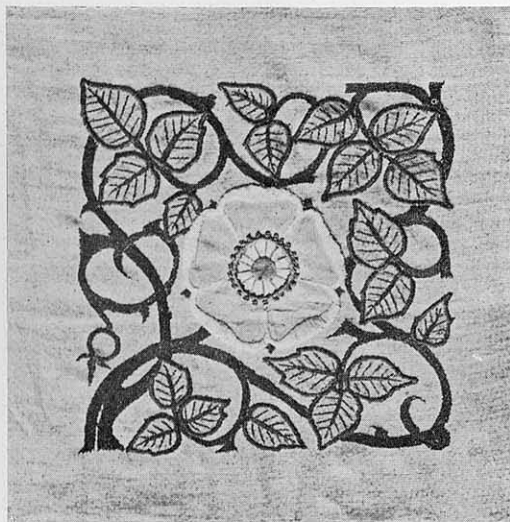
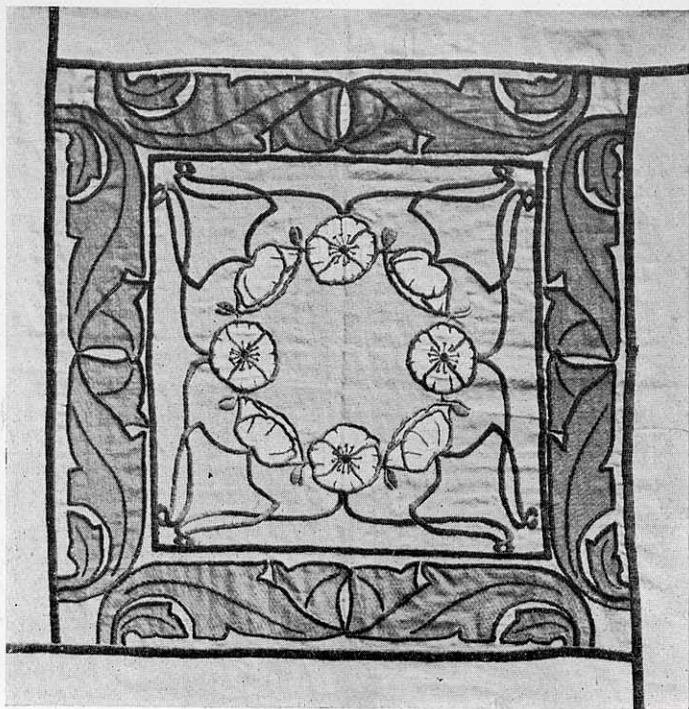


TABLE COVER DESIGNED AND WORKED BY MISS PHOEBE M'LEISH



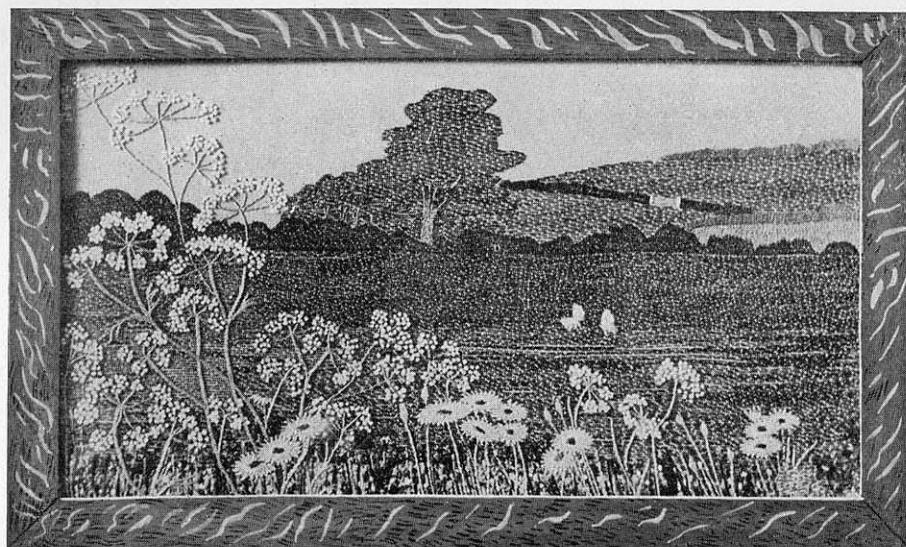


CUSHION COVER DESIGNED BY BARRY PARKER;  
WORKED BY MISS ADA HENK



CUSHION COVER DESIGNED AND WORKED BY MISS ADA HENK





"THE MEADOW," A PANEL DESIGNED BY E. C. YEATS AND WORKED BY LILY YEATS



ST. COLUMKILL AND ST. BRIDGET, TWO BANNERS DESIGNED BY G. J. B. YEATS AND  
WORKED BY LILY YEATS



# THE ART OF EMBROIDERY AND THE CLARION GUILD OF HANDICRAFT. BY STEWART DICK



It is always an interesting but often an insolvable question whether the artistic or the utilitarian form of any human activity first made its appearance. It is said with good grounds of truth that man adorned his naked body with patterns of colored earth long before he adopted the use of clothing for the warmth and comfort thereby obtained. But, granted the garments, there seems little doubt that the first use of the needle was entirely utilitarian, and consisted in the rude stitching which held together the primaeval robes of skins.

The art of embroidery is usually regarded as being of later date than the invention of weaving, and certainly in all cases where the art appears in a highly developed form this is so; but there can be little doubt that just as the Indian squaw of to-day decorates the moc-casins which she fashions out of soft dressed hide, with gay patterns embroidered in colored porcupine quills, so did our far away ancestors adorn their rough garments with some similar gaudy but simple decoration. For this love of bright color and simple contrasts pleasing to the eye, is one of the most pleasant associations of barbarism; its gradual diminution and threatened complete suppression one of the surest penalties of civilization. To retain the mental development of the man, with all the frank joy in the pleasures of the senses that belongs to the child and the savage, were truly to make the very most of life, to combine the advantages of youth and age; and this is the gospel preached by all the great writers on matters artistic.

Embroidery has always been preëminently the woman's art—the art of the home. When man hunted the wild deer over mountain and plain doubtless the woman dressed the skins and fashioned them into the necessary garments, and when we come to later times we still find the same division of labor; man goes forth to his labor until the evening, woman plies her needle at home.

Especially have the women of England been famed for their needlework. In the early and palmy days of the art there was no division between what is known as "plain sewing" and embroidery,—no sharp distinction between the useful and the ornamental. The craftswoman added spontaneously to her work the little touches which



## THE ART OF EMBROIDERY

gave it beauty and marked it as a labor of love. For in those days people had not our modern idea of the value of time, they did not know that time is money, and often let it pass in unprofitable pleasure!

**T**HE great glories of mediaeval embroidery are to be seen in the ecclesiastical pieces, where the dignity of the object justified any expense in the richness of the materials employed, and the piety of the worker afforded the highest stimulus to her skill. Three, six, or even ten years were sometimes spent on one such piece of work, and not only the nuns and inmates of the great religious houses so employed their leisure, but even the great ladies of the castle and the court.

But while these more gorgeous fabrics could only be wrought by the wealthy, yet there is little doubt that even in the abodes of the humble, the spirit of beauty guided the housewife's needle just as it did the mason's chisel or the carpenter's adze, and that ephemeral as the results of her industry necessarily were, they possessed the same sweet and homely beauty which marks all the work of the mediaeval craftsman.

The finest days of the old work were from the twelfth to the fourteenth centuries, before the purity of the Gothic style gave way to the richness and overloading of the later periods. Lower depths were touched in the frivolous inanities of the eighteenth century, but the culmination seemed to be reached in the dull ugliness of early Victorian days.

Of late years, however, matters have improved greatly. Our eyes have at least been opened to the forgotten beauties of bygone arts, we are glad to go humbly as learners seeking to recover at least some part of what we have lost, and there is dawning a brighter hope that we may yet be able to achieve some new and not unworthy development of our own.

Not that even in the worst times the art of embroidery has ever quite died out. Many of the samplers worked by our grandmothers have still the simple and old-fashioned beauty which tradition handed down to them, but the work had grown lifeless and cold; there was need of something to bring it into more direct contact with our modern life.



## THE ART OF EMBROIDERY

THE modern revival of the art of embroidery is of course but part of the great revival of the decorative arts which dates from about thirty years ago, and of which William Morris, poet, craftsman, and socialist, was the central figure. His daughter, May Morris, devoted herself especially to this department; her volume on *Decorative Needlework* is one of the best text books on the subject, and under her tuition many have learned to practice the craft.

But a new influence has arisen of a later date, of which it is hardly too much to say that it has given a new direction to the course of modern decorative art. Glasgow has furnished us with most interesting and striking development in painting since the days of the pre-Raphaelites and it was a happy combination of circumstances which placed at the head of the Glasgow School of Art Mr. Francis H. Newbery, one of their most individual painters. Under his direction the old stereotyped forms of teaching and practice were broken away from. To the study of the best models was added a searching scrutiny of nature, and a singularly bold and direct method of conventional representation; but although the simplicity and breadth of the expression might often appear almost mediaeval in feeling, the vision was essentially modern.

The spirit of Beardsley—at first a marvelous stimulant in its revelation of new methods of technique—for a time cast rather a baleful shadow over the work of the school, and ruined more than one budding reputation, but in the main the feeling pervading its work is strong, vigorous and healthy.

In embroidery almost more than in any other branch of decorative art are seen the fruits of this new departure.

Readers of the illustrated art magazines are familiar with the beautiful work of Mrs. Newbery, which came to us as such a delightful surprise some ten years or so ago, and already she is equaled, if not surpassed by her pupil, Miss Ann Macbeth, now also one of the teachers in the Glasgow School of Art. If one were asked to produce specimens of the best and most typically modern embroideries it is from the work of these two ladies that we should select our examples.

But though it would seem that all the salt of the earth has congregated in Glasgow, yet it is one of the compensating benefits of the



## THE ART OF EMBROIDERY

publicity of this age, that influences spread more easily and rapidly than of yore; that through the medium of the daily press and periodical journal, each new advance in science, literature or art is speedily the property of the whole civilized world. Our art teachers teach not only their own classes but the world at large; our students learn not only from their own special professors, but also, through the medium of the art magazine, from the best teachers all the world over. Indeed one of the chief difficulties of the student is to select; amid a number of influences to accept that which will best enable him to realize and follow out his own individuality.

**I**N the scheme of the Clarion Guild of Handicraft special prominence is given to embroidery for many reasons. The chief aim of the Guild being to bring beauty, by the work of their hands, into the lives and homes of those who form the great body of the nation—the “working classes”—an art which is so essentially an art of the home is recommended by its especial fitness for the purpose.

Then it is *par excellence* the woman's art. Every woman has some skill with the needle; almost every woman has a natural taste in the choice and arrangement of colors.

And, finally, it seems to be something particularly right and appropriate that the art which was of old the pastime of queens and court ladies, should to-day find a place in the family of the British workingman, beautifying his home, and adorning the costume of his wife and daughters.

And it was encouraging to note that at the recent exhibition in Manchester, many of the exhibits were not for sale, but were already personal property, only sent for exhibition. Here one saw a dainty little dress embroidered by a mother for her child; there an elaborate collar, an embroidered blouse and so on.

As a whole the work of the Guild showed much that was full of promise. Occasionally a little crudity was evident, but the work was on right lines, and the general tendency to avoid expensive materials and obtain the effects chiefly by tasteful contrasts of color showed a grasp of the true principles of the craft.

But the Guild has been fortunate in so far as, in addition to other channels of instruction, they have had the coöperation and assistance of so accomplished a teacher as Miss Ann Macbeth. Though not



## THE ART OF EMBROIDERY

an actual member of the Guild, she has not only exhibited at its exhibition, where her work was an object lesson to all craftswomen, but is giving invaluable help by furnishing the Secretary with simple designs for the use of the members, for it is in design that the embroiderer usually is at her weakest.

From the examples here reproduced it will be seen how well, in Miss Macbeth's work, breadth and dignity of treatment are combined with an extreme richness and variety. Especially in the table cover with a design in roses may be seen the perfection of modern embroidery. The simple arrangement of the masses, the beautiful contrast of straight line and curve, the delicate scheme of color, sweet and fresh and dainty as a Japanese print, the play of light over the varying textures of the materials; all combine in one delightful harmony. How much her work has affected that of her contemporaries may be judged from the other illustrations to this article.

**A**NOTHER artist who has come strongly under the influence of the Glasgow School is Miss Phoebe McLeish of Liverpool. Of her work we reproduce a charming traycloth with a design in green and purple which in several particulars shows decided originality. The frank use of a wide stitch is especially noticeable and gives a pleasing broken quality to the line, while the merely outlining of the large roses in color is simple and effective.

Another English craftswoman who showed delightful work was Miss Ada Henk of Stoke-upon-Trent. A very strong example was the table center designed by S. R. Rigby. The forms are here reduced to the utmost simplicity, but the variety obtained by the use of a broken line is wonderful. The colors used were old gold, blue, and dark green, forming a most effective harmony. An excellent piece of work, the cushion worked from the design of Barry Parker was hardly so successful in color, the red of the rose and the blue of the ground not forming a very happy contrast.

Among unattached members Miss Lily Yeats, of the Dun Ewer Industries near Dublin, works in a manner which is quite distinctive and original. As will be seen from the specimen here reproduced—"The Meadow"—the point of view is naturalistic; highly conventional, indeed, as all work done in the medium of embroidery must needs be, but naturalistic in the sense that the intention is not to pre-



## THE ART OF EMBROIDERY

sent an abstract harmony, but to reproduce a natural scene. The effect of the gold of the butter-cups on the green ground is rich and full of a vibrant quality which seems to give an open-air feeling, and the beautiful frieze of flowers in the foreground recalls the work of the old Japanese flower painters. Indeed, the panel, naturalistic and yet full of decorative feeling, seems to be more akin to the flower paintings of Korin and Solotsu and other Japanese masters, who loved to fill the large sixfold screens with similar subjects, than to the work of any of our home schools. A new development of any kind is always fruitful of opportunity, and here Miss Yeats seems to have opened up a field full of promise.

The only fault of these clever and original panels is that they are stretched flat and framed as if intended to hang on a wall and pass for paintings. Surely this is a mistake. Perhaps, however, they are merely so framed for exhibition purposes, and if so I do the artist an injustice. Certainly they should not be treated as paintings, a screen would afford a more legitimate occasion for their use, but they would look still better, unstretched, as a hanging, and the play of light and shade on the slightly varying surface would add still another beauty.

**I**N quite a different style are the ecclesiastical banners designed by J. B. Yeats and executed by Miss Lily Yeats for Loughrea Cathedral, which are decidedly but suitably archaic in treatment.

The London Guild is especially rich in embroiderers. Chief among these is Mrs. Mabel Cox, who, both as a designer and needlewoman, has done good work. The screen which was reproduced in the May number of *THE CRAFTSMAN* was designed by Mrs. Cox and executed by Miss Margaret Chadwick, and is an excellent piece of needlework, the introduction of the metal panel being particularly happy.

Next to the London Guild the Leeds Branch showed the most numerous exhibits, conspicuous among them being an embroidered panel worked by Miss E. Hunter from the design of Miss Ann Macbeth.

Two unattached members, the Misses Sturt, also deserve special mention for the excellence of their work. A panel with a rich design in roses recently exhibited by Miss Barbara Sturt at the Guild of Women Artists' Exhibition is particularly pleasing.



## When the Summer Comes

When the spring grows warm and sunny,  
When we feel all over funny,  
    As if we'd like to grow as flowers grow ;  
When we long to be as free  
As a squirrel, bird or bee,  
    Then there's something Pet and I have learned to know.

For we know the summer's coming  
When the bees begin their humming,  
    When the song-birds in the meadow sing all day ;  
When the frogs by lake and river  
Make the twilight shadows quiver,  
    All the voices tell us summer's on the way.

Then Pet and I go Maying,  
Where the fairy-folk are straying,  
    For arbutus that hides in leaves and grass ;  
Where the tiny bluets glisten,  
And the dainty violets listen  
    For our coming, and the fairies as they pass.

For her roses June is waiting,  
While the dear wild birds are mating ;  
    The blooming fields and hedges lend their cheer ;  
All the Summer voices sing,  
Every green and lovely thing  
    Is glad with us, when summer-time is here.

For we love the sunny hours, Pet and I ;  
All the fairy glens and bowers 'neath the sky.  
Every bud and bloom and blade,  
Every forest, field and glade,  
    With their furry, feathered friends, are friends of ours.

By Hannah Warner



## HOME TRAINING IN CABINET WORK. PRACTICAL TALKS ON STRUCTURAL WOOD WORKING. FOURTH OF THE SERIES



It had been determined to present in this fourth practical talk the subject of woods, their quality and texture, and how to stain and finish them so as to preserve and emphasize all their natural beauty. We have had a number of wood specimens prepared, and these were placed in the hands of our photographer so that he could picture them for our readers. But he has found the task rather more difficult than he supposed, owing to our insistence that the grain and texture of the wood shall be clearly shown. He promises success in later endeavors, hence we are compelled to defer our "wood talk" until the next issue.

While these are to be practical lessons in actual wood-working I deem it of the highest practical importance, even thus early in the series, to give a few suggestions on "Individualism in Design." It is well for the beginner to work from good models designed for him, and to do his work thoroughly and well. But it is equally good for him—and far more important in the end—that he begin to look around at the source of all inspiration, Nature, and think for himself to the end that he create his own designs. A copyist can never be a real artist, no matter what the field in which he works. He may have the greatest ability in the world to alter and change and combine, but if he seeks for his inspiration solely from what some one else has done, he is a copyist and not an artist. It is what we do ourselves, of our own impelling, that is of value to us.

In cabinet making I would suggest the fullest exercise of this free spirit. Think for yourself. Design to meet your own demands. Work out problems of your own. Don't do things in a certain way because other people do them, but because you have decided that that is the best possible way. If you can see a better way go ahead and try it.

Yet here it is essential that one most important principle be not overlooked. Remember this. Never do a thing unless something definite justifies it. Don't follow your own whims, any more than you follow those of other people. Do things because they need to be done. Let your design grow out of necessity. Many of the most strikingly artistic and beautiful things that have come down to us



## HOME TRAINING IN CABINET WORK

out of the past were made simply because the creators met each difficulty in a masterly way as it arose. In other words, they did nothing without a reason. So should you discipline yourself, that everything you do has a clear reason therefor in your own mind.

It must also be distinctly understood that the proper preparation for this freedom, both of the mind and in design and work, can only come to full fruition by compelling your hands to obey you in doing whatever you have undertaken. Do not think for one moment that you can do good individualistic work, until you have demonstrated that you can copy so that the sternest critic must commend what you have done. Bliss Carman never wrote a truer thing than when he said: "I have an idea that evil came on earth when the first man or woman said, 'That isn't the best I can do, but it is well enough.' In that sentence the primitive curse was pronounced, and until we banish it from the world again we shall be doomed to inefficiency, sickness and unhappiness. Thoroughness is an elemental virtue. In nature nothing is slighted, but the least and the greatest of tasks are performed with equal care, and diligence, and patience, and love, and intelligence. We are ineffectual because we are slovenly and lazy and content to have things half done; we are willing to sit down and give up before the thing is finished. Whereas we should never stop short of an utmost effort toward perfection, so long as there is a breath in our body."

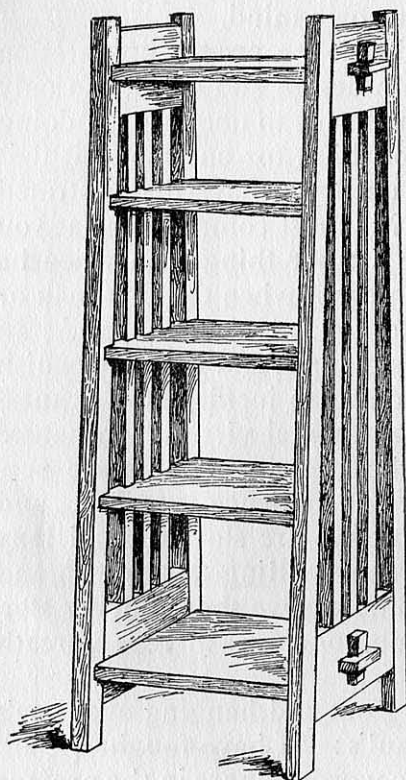
Now that is something worth writing out and hanging over one's work-bench. It is on a line with St. Paul's: "I have fought a good fight," or Robert Browning's emphatic words, where in the preface to his poems he says: "Having hitherto done my utmost in the art to which my life is a devotion, I cannot undertake to increase the effort."

And in spite of its commercialism, its hurry, its apparent disregard of true art, this individualism in art is what the world is looking for to-day. It needs the man who knows what is good, and who boldly declares it, and then stands by his declaration. This is *my* thought, *my* design, *my* work. As one writer has well said: "A blacksmith whistling at his forge may fashion a horseshoe after some fancy of his own and watch with delight the soft red iron take shape beneath his blows; when cold he finds that in some manner he has impressed his individuality upon his work, so that he could pick the shoe out of a thousand, even as he would know his own child among a million."



# HOME TRAINING IN CABINET WORK

## MAGAZINE CABINET



THIS is a useful piece in any living room where loose papers and magazines are apt to accumulate. The purpose in making it larger at the bottom is to attain greater symmetry and to give the idea of stability. A perfectly vertical stand would appear narrower at the bottom than at the top.

Put together the entire end first, then the shelves, the top and bottom ones, however, being last. Do not drive the keys in tenon holes hard enough to split the wood. Note that the three center shelves are slightly let in at full size into the posts and end up-rights.

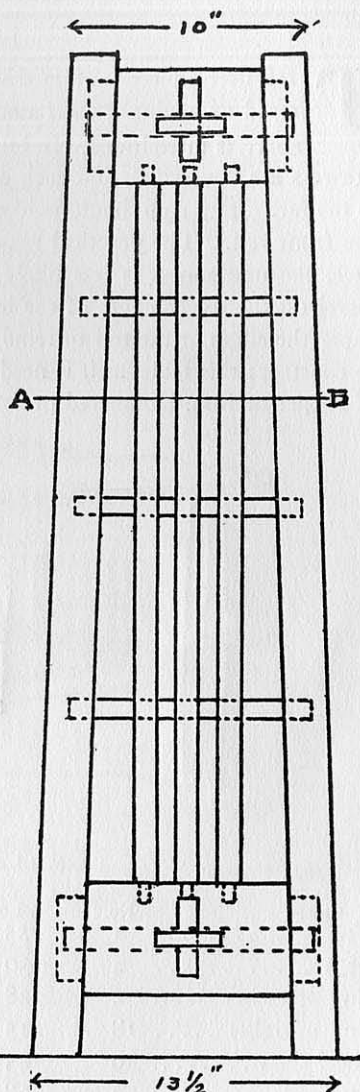
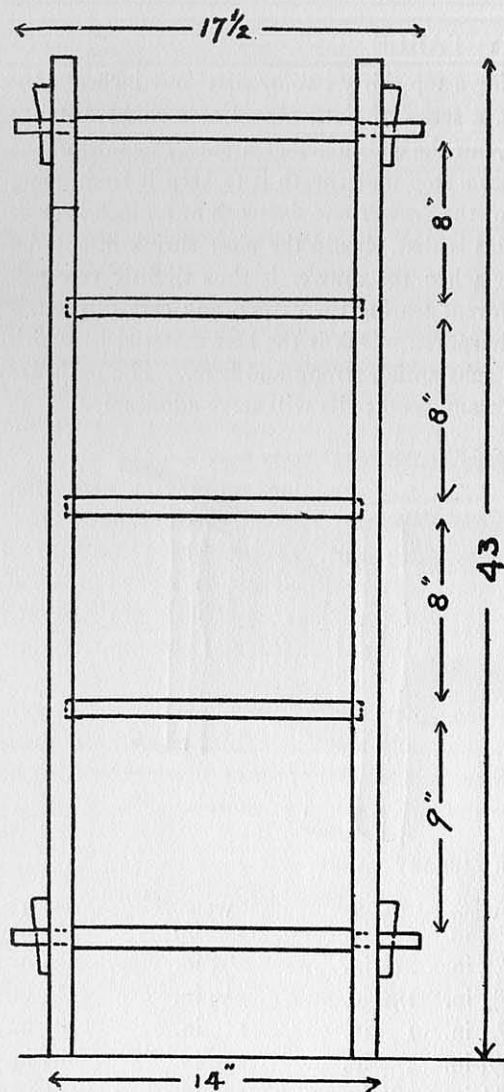
As such a stand may need to be moved, it is appropriate that it be made of soft wood if desirable. Whether of hard or soft wood it should be suitably colored.

### MILL BILL FOR MAGAZINE CABINET

Pieces	No.	Long	Rough Wide	Thick	Wide	FINISH Thick
Posts .....	4	44 in.	2½ in.	1⅜ in.	2 in.	1¼ in.
Top of end.....	2	9 in.	5¼ in.	1¼ in.	5 in.	1⅛ in.
Base of end.....	2	12 in.	5¼ in.	1¼ in.	5 in.	1⅛ in.
Top .....	1	19 in.	9¼ in.	1¼ in.	9 in.	1 in.
Bottom .....	1	19 in.	11¼ in.	1¼ in.	11 in.	1 in.
Shelves .....	3	14 in.	10¾ in.	1 in.	10½ in.	¾ in.
Keys .....	1	4 in.	5 in.	1 in.	pattern	¾ in.
End ballusters ....	6	48 in.	1⅛ in.	1⅛ in.	1 in.	1 in.

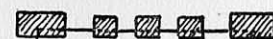


# HOME TRAINING IN CABINET WORK



DESIGN FOR A  
MAGAZINE CABINET

SCALE



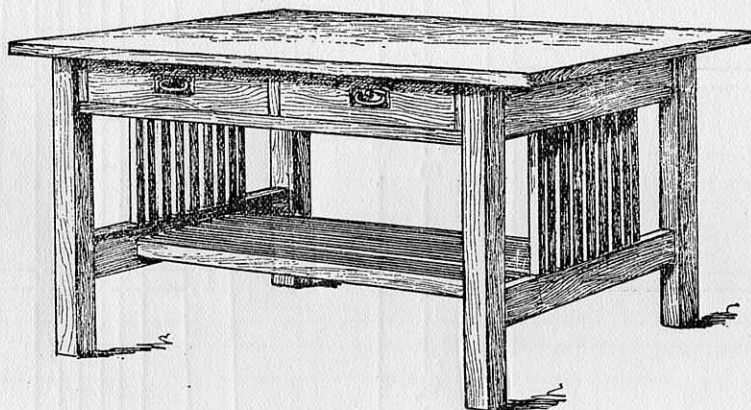
SECTION THRO' A-B



# HOME TRAINING IN CABINET WORK

## LIBRARY TABLE

THIS useful piece is of good size, having a top thirty-two by fifty-four inches. Instead of having a shelf underneath, a series of slats, placed at a slight distance apart, is introduced. In building it, put the ends together first. The sides of the drawers are dovetailed, and each drawer has a stop underneath it to keep it from going in too far. This stop should hold the face of the drawer one-sixteenth of an inch back of the front rail. The practical reason for this is that, should the piece shrink in any degree, the unevenness is less likely to show when the drawer is thus slightly recessed. Bevel off the lower edges of the legs to prevent tearing the carpet, and carefully sand-paper the edges of the top to remove the sharpness. Oak is the best material of which to construct this table, as it is needed to be substantial, strong and firm. The pulls are of copper or iron, hammered preferably, yet any good pulls will serve admirably.

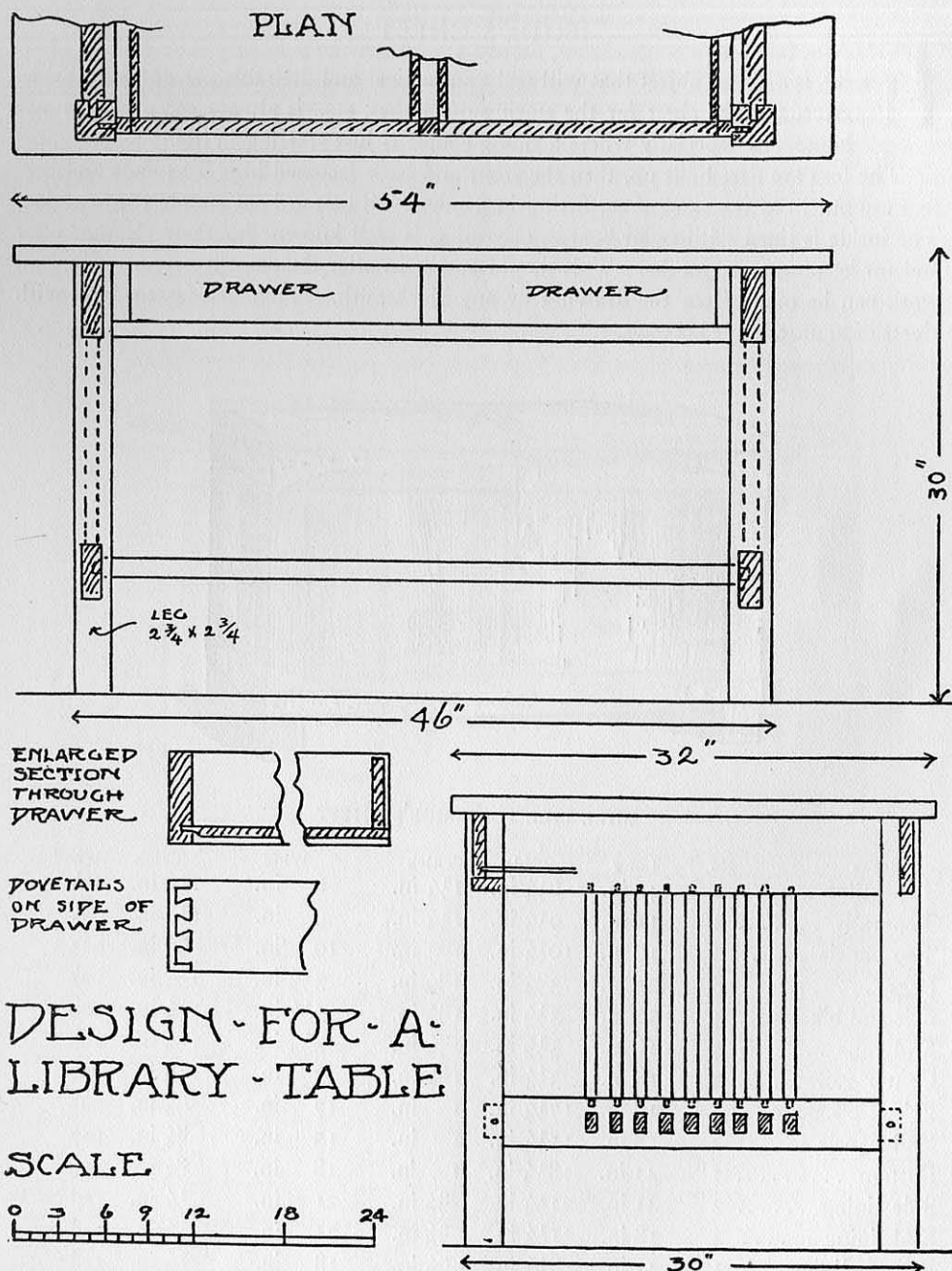


MILL BILL FOR LIBRARY TABLE

Pieces	No.	Long	Rough Wide	Thick	Wide	FINISH Thick
Top .....	1	55 in.	33 in.	1 1/4 in.	32 in.	1 1/8 in.
Legs .....	4	30 in.	2 7/8 in.	2 7/8 in.	2 3/4 in.	2 3/4 in.
End stretcher .....	2	28 in.	3 3/4 in.	1 3/8 in.	3 1/2 in.	1 1/4 in.
End uprights .....	18	15 in.	1 1/4 in.	1 in.	1 in.	3/4 in.
Shelf slats .....	9	45 in.	1 1/4 in.	1 in.	1 in.	3/4 in.
End rail .....	2	28 in.	5 1/4 in.	1 3/8 in.	5 in.	1 1/4 in.
Back rail .....	1	45 in.	5 1/4 in.	1 in.	5 in.	7/8 in.
Front rail .....	1	45 in.	2 3/4 in.	1 in.	2 1/2 in.	7/8 in.
Division rails .....	3	7 in.	1 1/2 in.	1 in.	1 1/4 in.	7/8 in.
Ledger rails .....	4	28 in.	1 1/2 in.	1 in.	1 1/4 in.	7/8 in.
Drawer fronts .....	2	19 in.	5 1/4 in.	1 in.	5 in.	7/8 in.
Drawer Backs .....	2	19 in.	5 1/4 in.	3/4 in.	5 in.	1/2 in.
Drawer sides .....	4	27 in.	5 1/4 in.	3/4 in.	5 in.	1/2 in.
Drawer bottoms ..	2	19 in.	27 1/2 in.	3/4 in.	27 in.	1/2 in.



# HOME TRAINING IN CABINET WORK



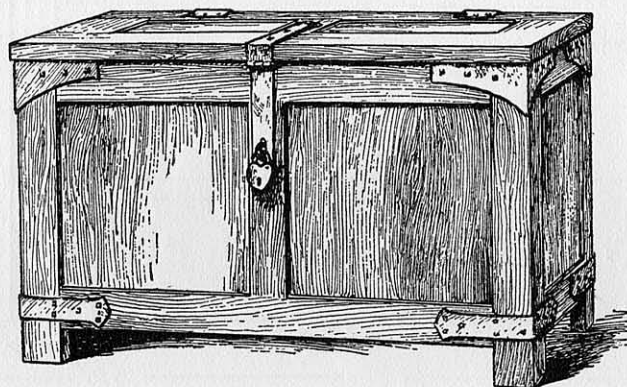


# HOME TRAINING IN CABINET WORK

## BRIDE'S CHEST

**H**ERE is a useful object that will make a practical and desirable present for a bride. A cedar lined chest for the storing of clothes, etc., is always acceptable in any house, and especially where a young couple is just starting in life.

The legs are first built up, then the front and back fastened in. The ends and bottom are put in at the same time, fitting in grooves. The top is of simple construction. The inside is lined with cedar boards, chosen, as is well known, for their pleasant odor and for keeping away moths. This should be put in after the chest is made. The iron work can be made from the drawing by any blacksmith. They are fastened on with rivets or square headed screws.

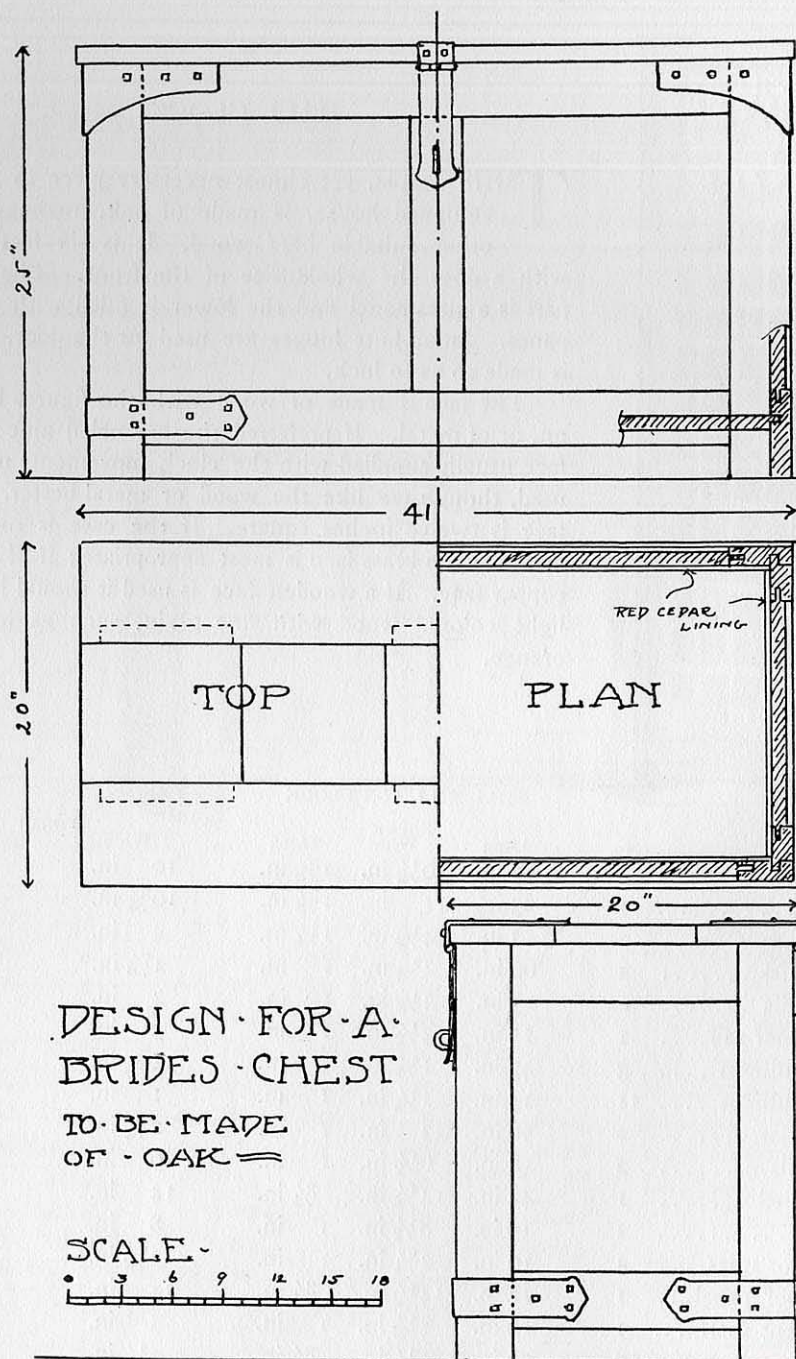


MILL BILL FOR BRIDE'S CHEST

Pieces	No.	ROUGH			FINISH		Wood
		Long	Wide	Thick	Wide	Thick	
Top stiles	2	42 in.	6 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	6 in.	1 $\frac{1}{8}$ in.	oak
Top rails	3	11 in.	9 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	9 in.	1 $\frac{1}{8}$ in.	oak
Top panels	2	10 in.	10 $\frac{1}{4}$ in.	1 in.	10 in.	$\frac{3}{4}$ in.	oak
Legs	8	25 in.	3 $\frac{3}{4}$ in.	1 $\frac{3}{8}$ in.	3 $\frac{1}{2}$ in.	1 $\frac{1}{4}$ in.	oak
Fr't and b'k rails..	4	36 in.	3 $\frac{1}{2}$ in.	1 $\frac{3}{8}$ in.	3 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	oak
End rails	4	16 in.	3 $\frac{1}{2}$ in.	1 $\frac{3}{8}$ in.	3 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	oak
Center rails	2	18 in.	3 $\frac{1}{4}$ in.	1 $\frac{3}{8}$ in.	3 in.	1 $\frac{1}{4}$ in.	oak
Fr't & b'k panels..	4	18 in.	17 $\frac{1}{4}$ in.	1 in.	17 in.	$\frac{3}{4}$ in.	oak
End panels	2	18 in.	15 $\frac{1}{4}$ in.	1 in.	15 in.	$\frac{3}{4}$ in.	oak
Bottom	1	41 in.	18 $\frac{1}{4}$ in.	1 in.	18 in.	$\frac{3}{4}$ in.	oak
Side lining	2	41 in.	21 $\frac{1}{4}$ in.	$\frac{3}{8}$ in.	21 in.	$\frac{1}{4}$ in.	red cedar
End lining	2	18 in.	21 $\frac{1}{4}$ in.	$\frac{3}{8}$ in.	21 in.	$\frac{1}{4}$ in.	red cedar
Bottom lining ...	1	41 in.	18 $\frac{1}{4}$ in.	$\frac{3}{8}$ in.	18 in.	$\frac{1}{4}$ in.	red cedar

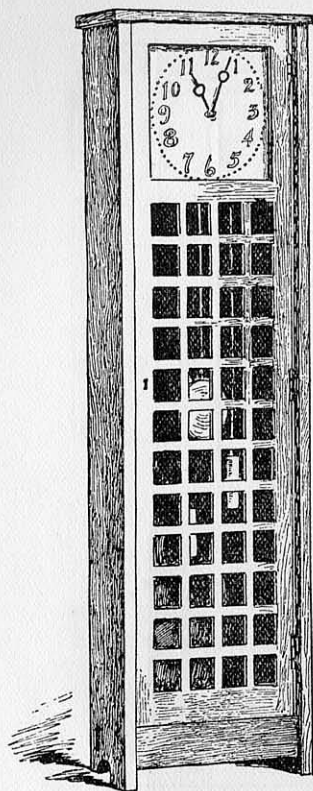


# HOME TRAINING IN CABINET WORK





# HOME TRAINING IN CABINET WORK



## HALL CLOCK

THIS simple, yet almost necessary piece in a well equipped house, is made of oak, mahogany or other suitable hard wood. It is six feet high, with a door the whole size of the front. The upper part is a glass panel and the lower is filled with square panes. Small butt hinges are used for the door, and it is made so as to lock.

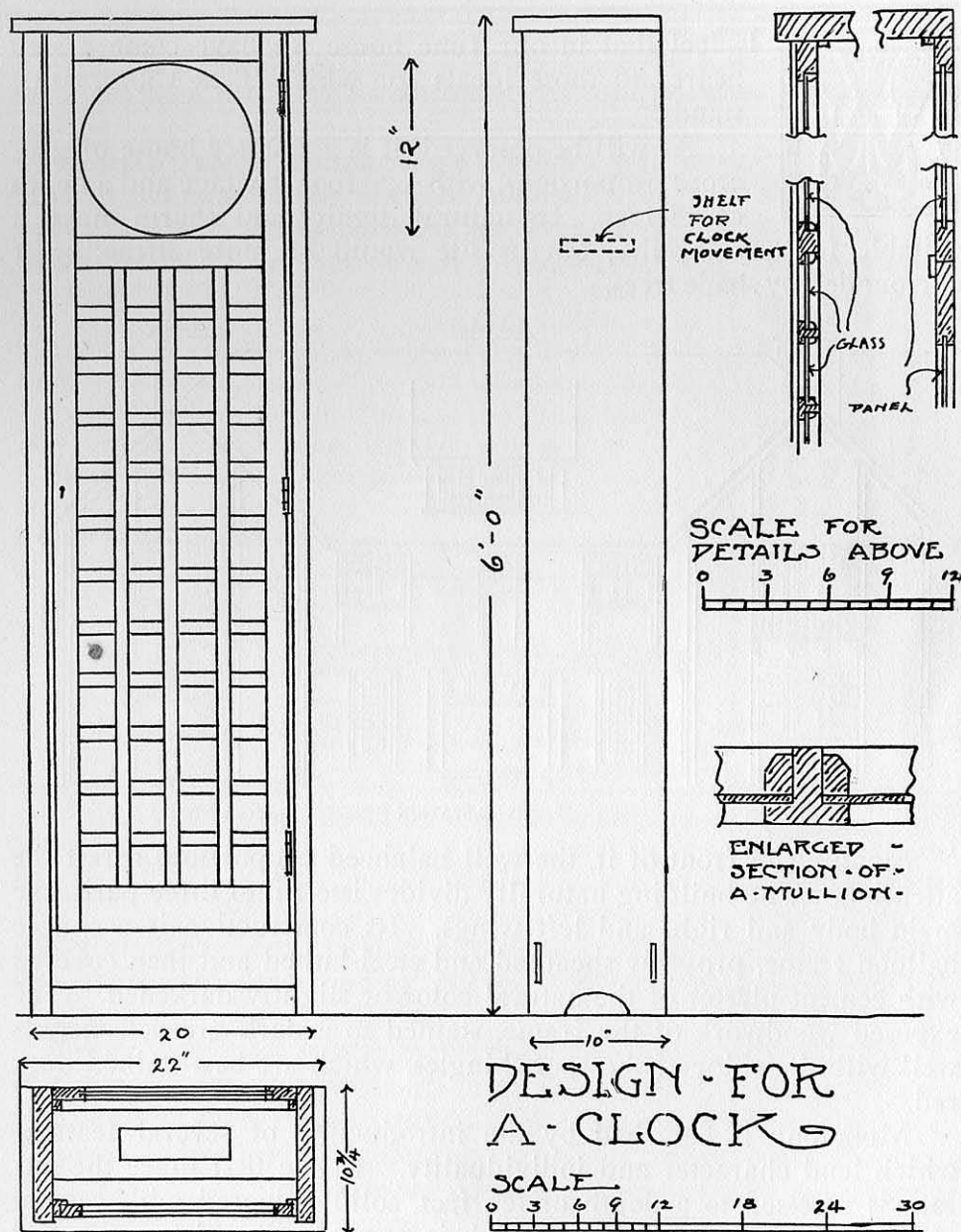
The face is made of wood with the figures burned on, or of metal. If preferred the enameled zinc or tin face usually supplied with the clock movements may be used, though we like the wood or metal better. The face is twelve inches square. If the case is made of mahogany, a brass face is most appropriate; if of oak, a copper face. If a wooden face is used it should be of a light colored wood with fine grain, such as holly or orange.

### MILL BILL FOR CLOCK

Pieces	No.	Long	ROUGH Wide	Thick	Wide	FINISH	Thick
Sides .....	2	72 in.	10 $\frac{1}{2}$ in.	1 $\frac{3}{8}$ in.	10 in.		1 $\frac{1}{4}$ in.
Top .....	1	23 in.	11 in.	1 $\frac{3}{8}$ in.	10 $\frac{3}{4}$ in.		1 $\frac{1}{4}$ in.
Bottom rails.....	2	23 in.	4 $\frac{1}{2}$ in.	1 $\frac{1}{4}$ in.	4 in.		1 in.
Door stiles .....	2	66 in.	2 $\frac{1}{8}$ in.	1 in.	1 $\frac{7}{8}$ in.		$\frac{7}{8}$ in.
Door rails .....	2	15 in.	2 $\frac{1}{2}$ in.	1 in.	2 in.		$\frac{7}{8}$ in.
Lower door rail....	1	15 in.	3 $\frac{1}{2}$ in.	1 in.	3 in.		$\frac{7}{8}$ in.
Door mullions ....	3	47 in.	1 $\frac{1}{4}$ in.	1 in.	1 in.		$\frac{7}{8}$ in.
Door mullions ....	11	15 in.	1 $\frac{1}{4}$ in.	1 in.	1 in.		$\frac{7}{8}$ in.
Back stiles .....	2	50 in.	3 in.	1 in.	2 $\frac{1}{2}$ in.		$\frac{3}{4}$ in.
Back rails .....	2	18 in.	6 $\frac{1}{2}$ in.	1 in.	6 in.		$\frac{3}{4}$ in.
Back panel .....	1	44 in.	14 $\frac{1}{2}$ in.	$\frac{3}{4}$ in.	14 in.		$\frac{1}{2}$ in.
Bottom .....	1	19 in.	8 $\frac{1}{2}$ in.	1 in.	8 in.		$\frac{7}{8}$ in.
Back door stiles....	4	19 in.	2 $\frac{3}{4}$ in.	1 in.	2 $\frac{1}{2}$ in.		$\frac{3}{4}$ in.
Back door panel...	1	14 in.	14 $\frac{1}{2}$ in.	$\frac{3}{4}$ in.	14 in.		$\frac{1}{2}$ in.
Movement shelf ...	1	19 in.	5 $\frac{1}{2}$ in.	1 in.	5 in.		$\frac{7}{8}$ in.
Stops .....	2	72 in.	1 $\frac{1}{2}$ in.	$\frac{3}{4}$ in.	1 $\frac{1}{4}$ in.		$\frac{1}{2}$ in.



# HOME TRAINING IN CABINET WORK





## CRAFTSMAN HOUSE: SERIES OF 1905, NUMBER VI.



E feel that in our June house we have come a step nearer to those ideals for which THE CRAFTSMAN stands.

As will be observed, it is a country house of generous proportions, with a 70 foot frontage and a depth of 58 feet. Its natural dignity and charm make it suitable for any locality, but its site would be more attractive if surrounded by shade trees.



FRONT ELEVATION

Standing in front of it, the well balanced proportions arrest the attention. The building naturally divides itself into three parts, the main body and right and left wings. Its construction is a simple balloon frame, properly sheathed and steel-lathed and then covered with cement plaster of the natural color or slightly darkened. The exposed woodwork of the frame, stained to a dark green, contrasts well with the color of the roof shingles, which are best stained dark red.

Monotony is banished by the introduction of several features which lend character and individuality. In the first place the terrace is recessed to a depth of ten feet, solidly floored with cement and covered with a pergola, which in summer should be wreathed with some delicate flowering vine. The shadows of the recess, the



## CRAFTSMAN HOUSE NUMBER SIX

flicker of sunlight through the vines, will afford changing pictures of suggestive beauty, as "it is not easy to create a decoration more beautiful than the play of sunlight or firelight on a white-washed wall."

Other attractive, because simple and natural, features, are the two Mission columns of the pergola, stained green, and the split field rubble used for the foundation of the terrace. These rocks should be carefully laid up in black mortar, slightly raked out. In the variety



SIDE ELEVATION

of coloring displayed in the split rocks, and the variation of their size, there is a never ending charm, if the eye once be trained to observe it.

Other important factors in the interest of the building are found in the balconies with their wrought iron railings; the generously overhanging eaves, frankly exposing the structural work; the broad dormer window with its sufficiency of lights; and the three chimneys of split rubble carried up to the comb and crowned with red chimney pots to harmonize with the red of the roof.

The windows are double hung sash, throughout, with small panes above and large below.



## CRAFTSMAN HOUSE NUMBER SIX

### THE GROUND PLAN

THE vestibule and entrance hall are in the right wing, with entrance from the terrace. Off from the latter is a small room, which may be used either as a reception room or the office of the house-master, where business may be transacted.

The living room is eighteen by thirty feet, and is symmetrical in all its appointments. A large red brick fireplace occupies the center of the rear hall, which, with its hand-wrought copper hood, strikes a quiet and delightful color note. Immediately opposite is a book case surmounted by a high window, and flanked on either side with French windows, through which egress may be had to the terrace. These windows are directly in line with those on the opposite side of the room. In summer time, with all the windows open, the roses and vines of the pergola will give a refreshing sense and touch of outdoors.

The dining room occupies the left wing. The entrance is open from the living room, and is flanked on either side with a partial partition, five feet high, and an open space above, up to the ceiling beams. This adds to the apparent size of the room, and the open spaces permit the introduction of well chosen flowering plants, an old copper vessel, or an attractive piece of pottery, any one of which would add a charming color note. The room is sixteen by eighteen feet with an alcove in front, ten by sixteen feet. It is large, airy and well-lighted, and is connected with a commodious and well-appointed kitchen. The kitchen has its own entry, and stairs leading to the upper rooms.

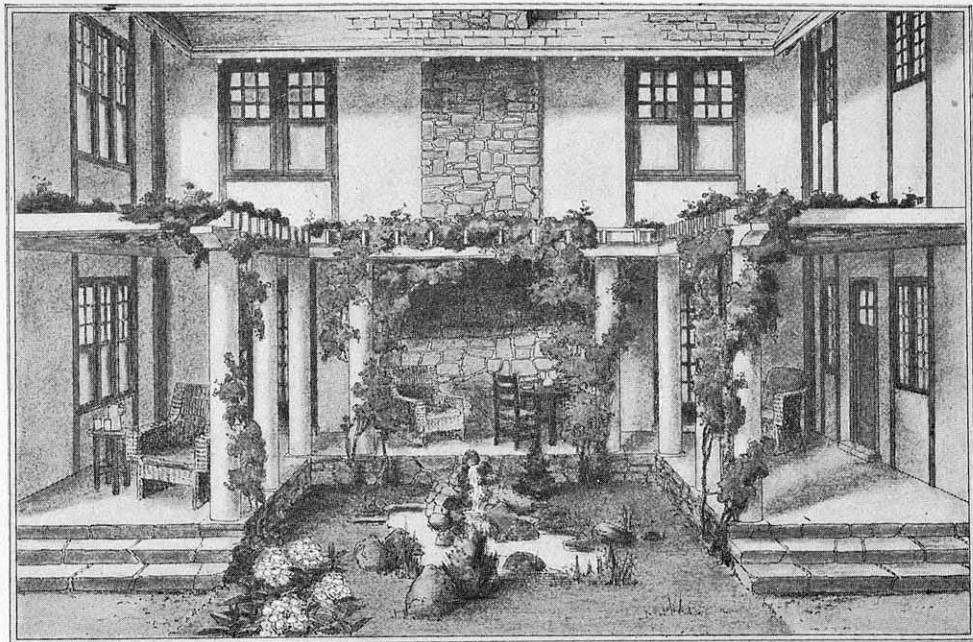
To return now to the right wing. Leading from the entrance hall is the billiard room, sixteen by twenty-two feet, with a wide-throated open fireplace. Connected with the billiard room is a large porch, which in winter time may be enclosed for a sun parlor, as its situation in the wing affords exposure on three sides. There is also a fireplace on this porch, backed up to the one in the billiard room, so that, should the family or its guests desire to sit outside at any time, a fire can be lit. In the evening such a fireplace gives the nearest approach to the camp fire of the woods that a dweller in the city can obtain, and nothing is more promotive of home feeling and good fellowship than to get around such a fire, and pop corn, roast chestnuts, sing or



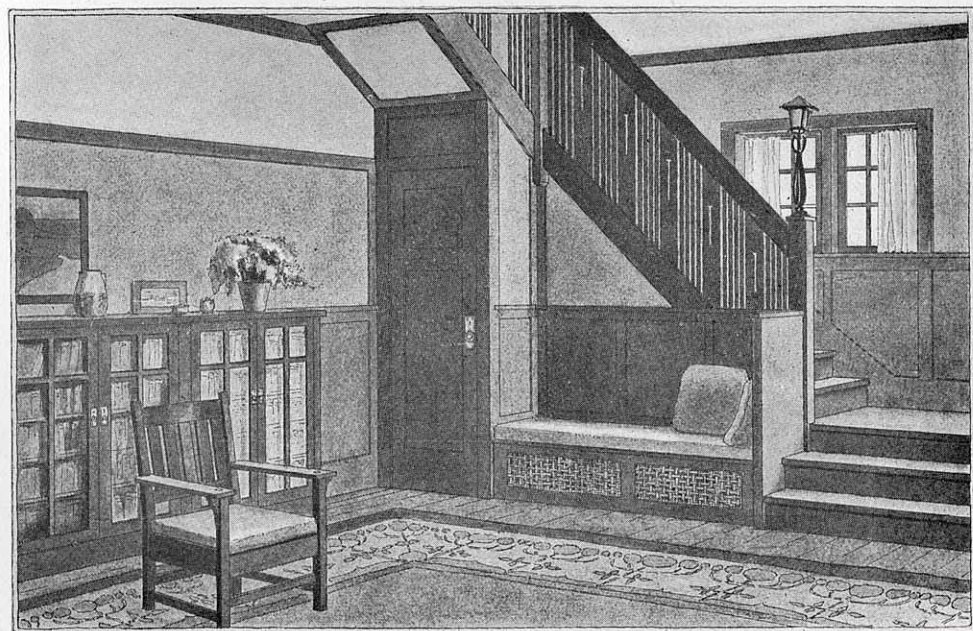


CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. EXTERIOR VIEW



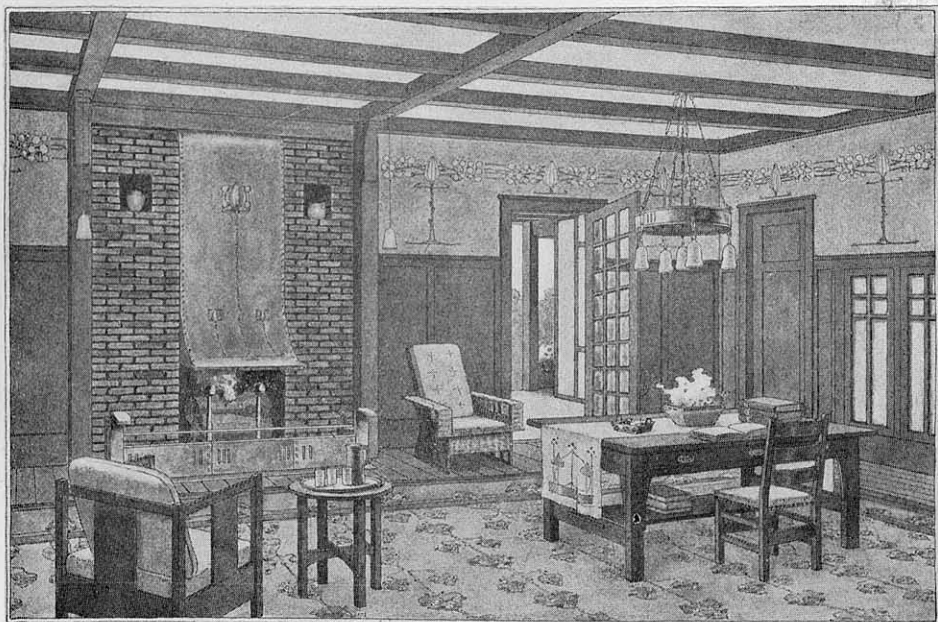


CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. COURT AND PERGOLA

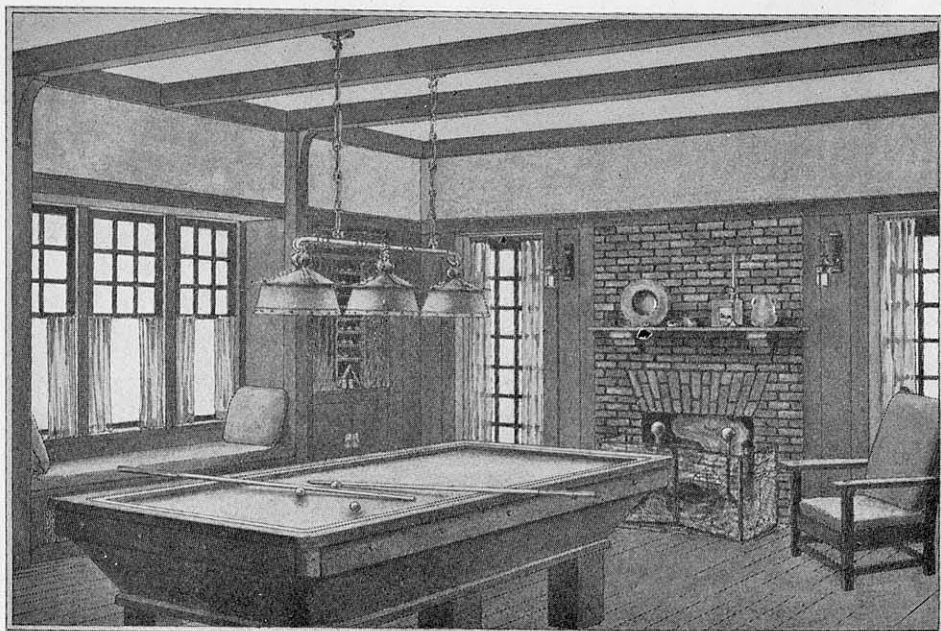


CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. THE HALL



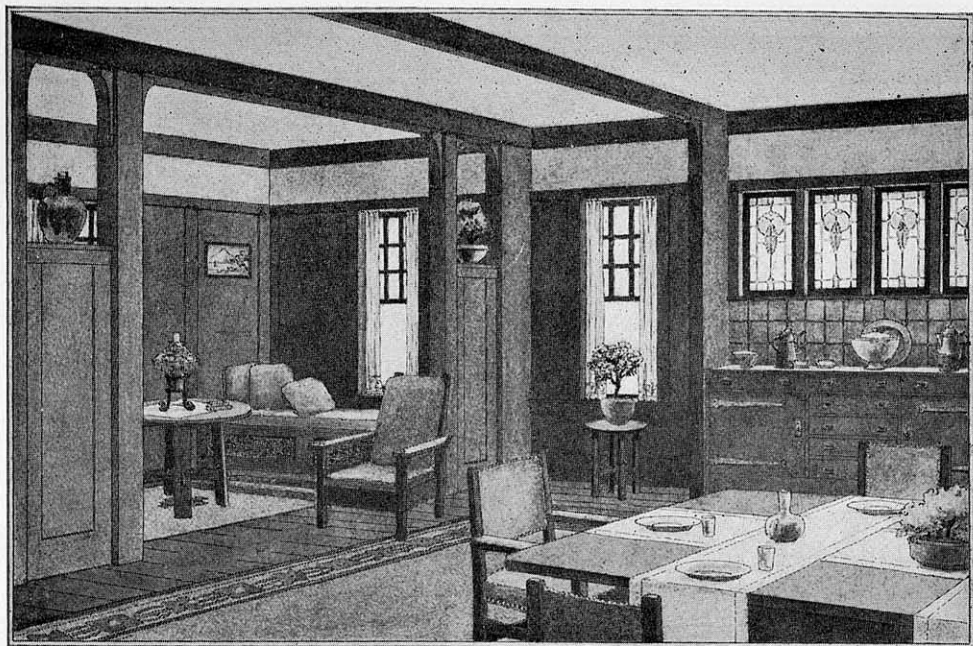


CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. THE LIVING ROOM

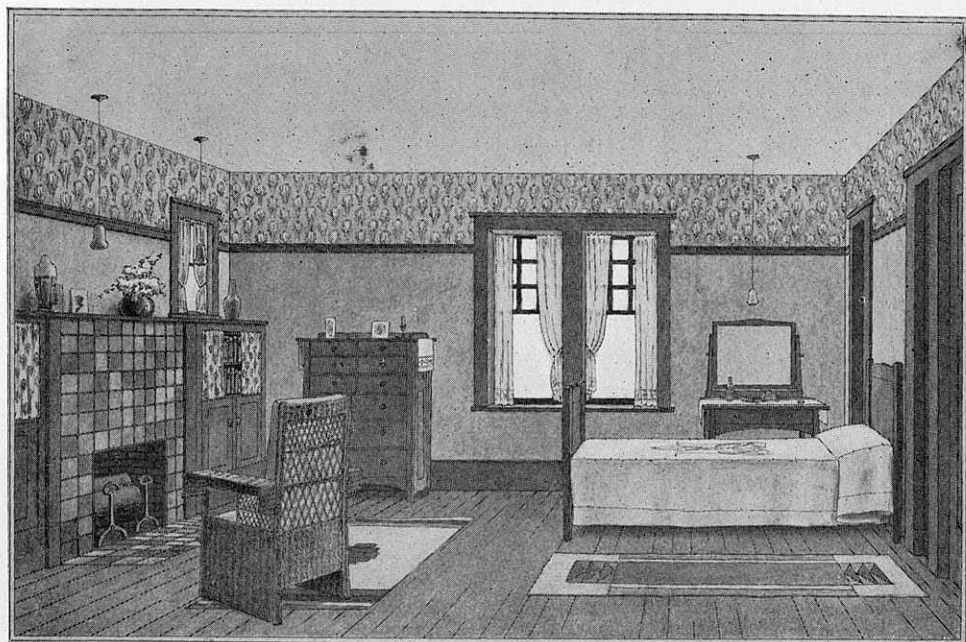


CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. THE BILLIARD ROOM





CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. THE DINING ROOM



CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. A BEDROOM



## CRAFTSMAN HOUSE NUMBER SIX

tell stories. THE CRAFTSMAN believes that in such apparently trivial matters lies much of the difference between a *home* and a mere dwelling.

One of the most attractive features of this house is at the rear. It consists of a court, or patio, enclosed on three sides, with a generous pergola, which, when covered with vines or roses in summer will be just the thing to allure the family to a meal out-of-doors. We Americans have not yet given ourselves the joy of as much out-door life as we might easily have, were we so minded. When out-door life can be added to our staid American customs, without exposing us to the gaze of the outside world, or adding extra labor to the servants of the household, it is a novelty highly to be desired. In this court these conditions are fully met. The place is practically as secluded as the dining room itself, and the steps to be taken from the kitchen to the court are fewer than those required to serve in the dining room. The court is built of split rubble with solid cement floor.

It will be remembered that the French windows in the front are in line with the windows that look out upon this court at the rear of the living room. The purpose of this will now be apparent. Those who are inside may look in either direction and obtain the joy of out-of-doors, or those on the front terrace or in the rear court may look through the living room beyond to the flowers and shrubbery of the opposite place, thus enlarging the sense of country nearness.

The second floor is well proportioned and divided, allowing five large rooms and a servant's room. The stairs enter an open hall, from which are two rooms and also a bathroom. A corridor connects the two wings, and from this doors open into the two large center bedrooms, which have a connecting bathroom. The left wing affords another bedroom with private bathroom and the servant's room, which also has its own bath.

In the third story is an additional and large room for servants' use, and abundant storage facilities.

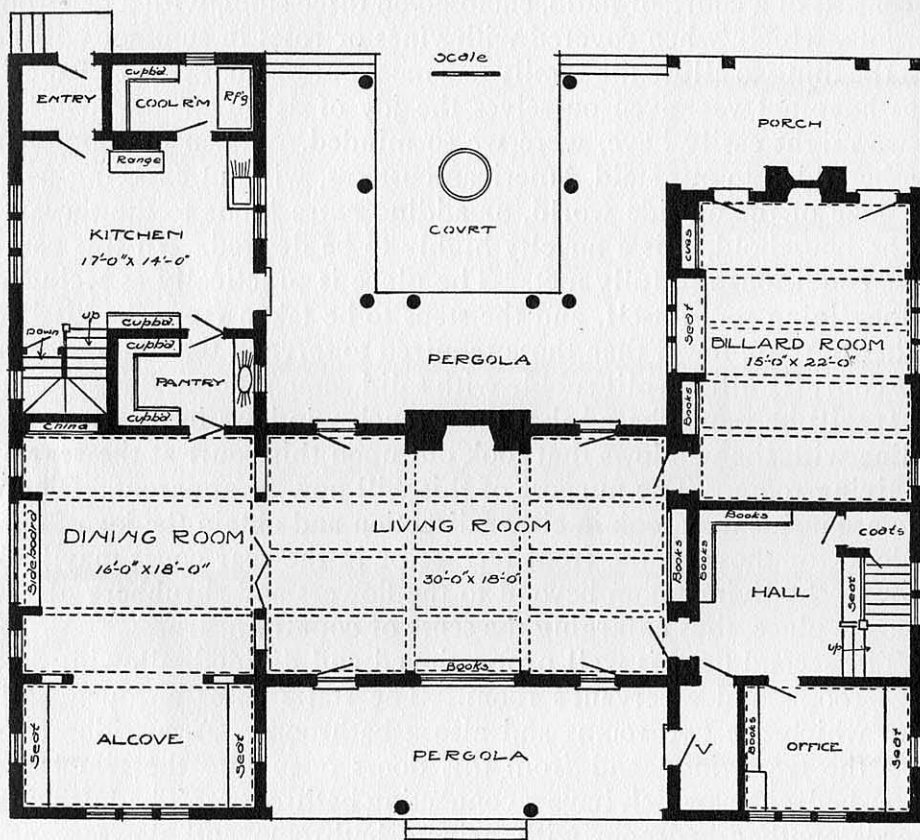
### THE INTERIOR

In the following descriptions of the rooms we have given in some detail harmonious color schemes and furnishings. These, however, are only suggestive. We do not lay them down as hard and fast



## CRAFTSMAN HOUSE NUMBER SIX

schemes to be rigidly followed. They will apply to other houses, or even single rooms, as well as to this house, and therefore are worthy of study and preservation. Entering the vestibule from the pergola covered terrace we immediately pass through into the hall.



CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. FIRST FLOOR PLANS

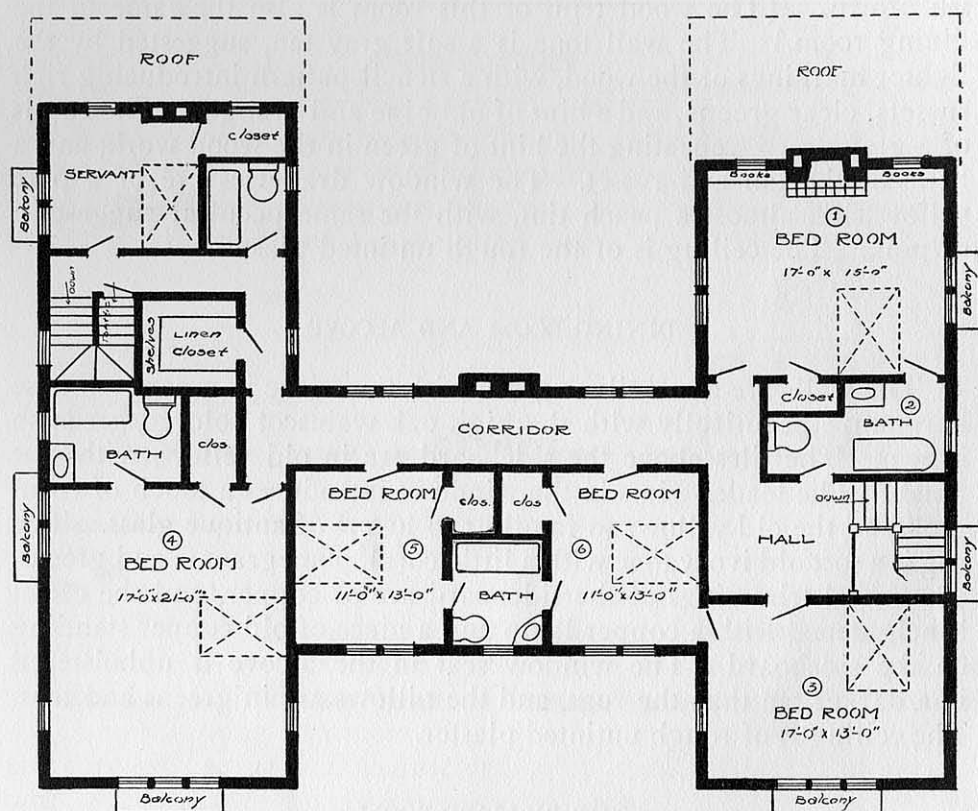
### THE HALL

The ceilings are beamed, and the walls wainscoted to the top of the book cases which occupy the left side and part of the rear. To the right is the stairway leading to the second story, and by its side is a large wide seat, followed by a closet for coats, hats, etc. The wood trim of the hall including the floor, and of the seat, is of white quartered oak, colored to a beautiful greenish brown. The walls



## CRAFTSMAN HOUSE NUMBER SIX

are in old gold. The curtains are of a clear gold color, and the center of the rug of a deep terra-cotta, with Indian yellows and browns completing the rest of the design.



CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER VI. SECOND FLOOR PLANS

### THE OFFICE

The walls of the office are in terra-cotta, with the canvas of the window seat an old Indian yellow of almost sepia tone. An India drugget rug covers the floor with tones of terra-cotta, black and Indian yellow, and the window hangings are of straw-colored linen. The wood trim is of the same greenish brown as that of the hall.



## CRAFTSMAN HOUSE NUMBER SIX

### LIVING ROOM

On entering the living room one is pleasantly impressed by the effect, in a large room, of the high wainscot of oak colored to a greenish brown. (The wood trim of this room is also the same in the dining room.) The wall tone is a soft gray tan, suggested by the lighter markings of the wood, with a stencil pattern introducing rich russets, clear greens, and a hint of old blue and orange. The rug is of a gray green, repeating the hint of green in the wood work, and a little of the tan and russet. The window draperies are of a pale yellow silk, almost a peach tint, with the same peculiar suggestion of pink. The ceiling is of the rough untinted plaster.

### DINING ROOM AND ALCOVE

The walls are a soft silver green with the frieze in cream. These harmonize beautifully with the high oak wainscot colored greenish brown. The tiles above the sideboard are in old yellow, with mat finish. The leaded glass in the windows introduces a touch of coral pink and the old yellows so familiar to lovers of antique glass. The rug is a soft old ivory tone with a little coral, pomegranate and greens. The metal trimmings of the sideboard are of copper, and the effect is heightened with a copper lamp and a piece of old copper standing on the sideboard. The window seat in the alcove is upholstered in a darker tan than the rugs, and the pillows are in greens and tans. The ceiling is of rough untinted plaster.

### THE BILLIARD ROOM

Here the high wooded wainscot is of chestnut, colored an exquisitely soft brown. The remaining wall space is of the plaster tinted in golden brown, or in burlap of the same tint. The window seat is upholstered in golden brown canvas, with pillows in soft green and corn colored canvas. The window draperies are of figured linen,—natural linen background, with poppy pattern in old pink and greens. The electric fixtures are of hammered iron and copper. The fireplace is of red bricks, with wooden shelf held by brick corbels. The fire dogs are of hammered iron.



# CRAFTSMAN HOUSE NUMBER SIX

## THE KITCHEN

All the wood work of the kitchen and pantry is of hard pine colored a light green.

## SECOND STORY

On this floor we have numbered the rooms for convenience in reference. The wood work of the hall and corridor is of white quartered oak, colored greenish brown, same as the hall and living room below, and the walls are tinted a deep cream.

### NO. 1, THE GUEST ROOM

The bedroom at the head of the stairs is suggested as being the most desirable for a guest room. The wood work is of ivory enamel, with the rest of the walls tinted a pale gray green with a pattern frieze above. The floor and doors are of this same green. This is a conventional arrangement of leaf forms and berries in tones of golden yellows, deeper greens and a touch of heliotrope. The ceiling is of cream. Pale yellow rag rugs are on the floor. The window curtains are of white Swiss. The tiles for the fireplace are in deep green, mat finish. All the fixtures are of brass.

The connecting bathroom (No. 2) which also has a separate hall entrance, is floored and wainscoted with white tiling. The wood work and doors are the same as in the bedroom.

### BEDROOM NO. 3

The wood work of this room is also of ivory enamel, with a silvery blue tint for the walls. The curtains are of figured linen, with cream ground and poppy *motif* in pink and greens similar to the one used in the billiard room below. The ceiling is white. The doors and floor of this room and also of No. 1 are of hard comb grained pine, colored delicate greenish gray. A shoe of the same color goes around



## CRAFTSMAN HOUSE NUMBER SIX

the baseboard, so that when the floor is being cleaned this protects the white. It is also convenient when the floors need to be waxed.

### BEDROOM NO. 4

This is the largest and most commodious of the bedrooms. Its doors and trim are of poplar, colored a grayish tint with the color of the wood showing through. Owing to the lighter color of this wood the finish produces a lighter effect than the pine. The walls are covered with quaint figured paper, white ground with a scattered flower pattern in faded yellows and gray greens. The ceiling is white, brought down to form a dado. The curtains are of sheer linen lawn, hemstitched in yellow. The floor is covered with Japanese matting in silver green. An added factor of comfort and pleasure in this room and No. 3 is found in the balcony, upon which potted plants may be placed, and where in the shade one may sit and read or sew.

### BEDROOMS 5 AND 6

The wood trim and doors of these rooms are of hard pine colored a golden-gray. The walls are papered in a two-toned paper; a shadowy yellow background with pattern in a somewhat deeper tone. The window curtains are of homespun with quaint cross-stitched pattern in yellow and sage green. The matting is of natural undyed grass. The bathroom is finished the same inside as the guest's bathroom.

### SERVANT'S BEDROOM

This room is finished in hard pine, colored to a nut-brown. The walls are the same cream as the hall, and the curtains are of pretty printed lawn, that may be easily laundered.

The approximate cost of this house is \$12,000.



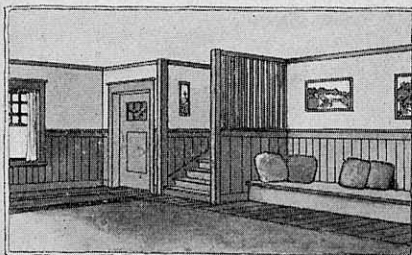
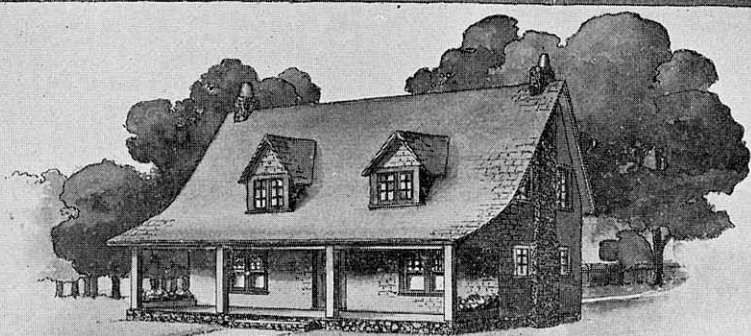


## A HILLSIDE BUNGALOW

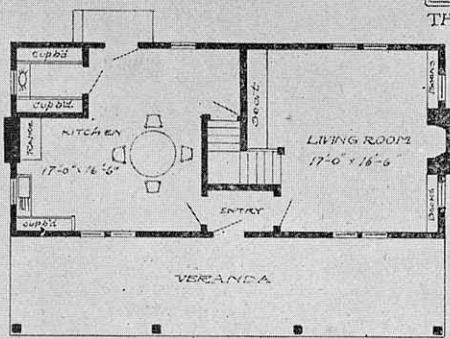


DWELLING planned for convenience, economy and adaptation to environment is located upon a hillside overlooking Paso Robles, California. The house is of the bungalow order, and is built of cedar shingles left in their natural tint, and of rough field stone laid in mortar, with the outside interstices raked out to give a dry-wall appearance. Everything is severely plain, the only touch of ornamentation being the Doric columns which support the porch ceiling. The low, widely projecting eaves give a very quaint effect, and the roomy porch, with its rounded portion open to the sky and commanding a view that extends for forty miles north, east and south, gives a delightful place in which to work or rest at all hours of the day, and at all times of the year, in that dry, even climate.

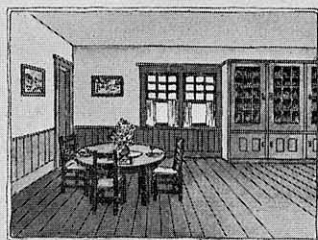




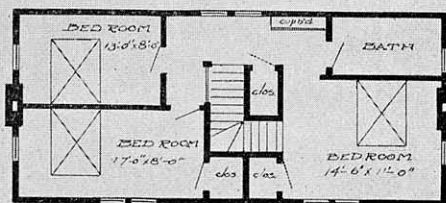
THE LIVING ROOM



FIRST FLOOR PLAN



THE KITCHEN



SECOND FLOOR PLAN

# A CRAFTSMAN COTTAGE

JUNE — 1905



## COTTAGE HOMES FOR THE WORKMAN. NUMBER V.



IN our June Cottage we present to our readers a design for a dwelling that shall be not only a living-place, but a home. It is a significant fact on the side of those who plead for a simpler mode of life, that, the more inexpensive and unpretentious the house, the keener and more personal is the interest felt in its planning, building and furnishing. Thousands may be expended on an elaborate "residence," and yet, after architects and decorators have done their work, the house may have no more of the warm humanity of home about it than a town hall. A few hundreds may be all that can be put into a little home by a man whose dollars are hardly earned and must be carefully spent, yet that small, plain house may show a structural beauty and individuality that is full of human interest and charm.

This cottage has only five rooms, as we hold that it is a mistake to try to compress within the limits of a small house as many rooms as would naturally belong to a larger and more elaborate dwelling. The fewer rooms there are, the less cost there is in furnishing and the less labor in household cares. If the space within even a small house be carefully divided so as to obtain the maximum of freedom and convenience,—which usually means the minimum of partitions,—housekeeping will be simplified to an astonishing degree. In fact, to do away with the unnecessary rooms in an ordinary home would be to go far toward solving the ever vexed "servant problem" which is one of the unnecessary complications of modern life.

Our forefathers were right in making the kitchen the chief room in a small home,—only it was not like the ordinary kitchen of to-day. Our mothers and grandmothers ruled happily in a big, homelike room that was the cosiest gathering-place for the family. Housewifely pride and care kept this room spotless and beautiful, for it was dining room, and often living room, as well as kitchen. All the family meals were served there, and it was a mark of the cordial welcome that means intimate friendship when a guest was invited into the kitchen. This is the kind of a kitchen we have planned for the Craftsman Cottage. It is large, well-lighted and well-appointed, with a hooded range to carry off all odors of cooking, plenty of cupboard room, and a convenient pantry. The woodwork may be of chestnut, cypress, hard pine, spruce, or any similar wood that is not



## COTTAGE HOMES FOR THE WORKMAN

too soft, and it may be stained a warm brown, or a light green or gray, according to location on the sunny or shady side of the house, and to the color scheme of the room as a whole.

The living room in this cottage is the same size as the kitchen, seventeen by sixteen feet, and it is planned to have the same general advantages of plenty of space, light and air. Here also, the care bestowed upon individual features in the structure of the room, together with the thought and study that should go to the selection of the wood that plays such an important part in it, and of the finish best adapted to bring out the beauty of that wood and to strike the keynote for the color scheme of the room, are the elements that alone can make it complete and satisfying without any adornment other than the necessary furnishings, odd nooks and niches that have a use, such as built-in book-cases, writing-desk, cabinet or seat; rugs, cushions and curtains that add just the right note of color, the few necessary pieces of simple, good furniture.

The stairway leads out of this living room to the second floor, which is divided into three bedrooms, a bathroom, a clothes closet for each room and a linen cupboard in the hall. The wood trim upstairs may be of any good and inexpensive wood, which may be stained gray or green according to taste and the color desired in the room. The floors throughout the house are of comb grained Carolina pine, and should be stained to match the wood trim of the rooms.

The exterior of the building shows no unnecessary lines. The cottage is thirty-nine feet long, twenty-seven feet deep, and has a veranda nine feet wide across the entire front. The roof has a good slope, and its surface is well relieved by the two dormer windows, and the red chimney pots which crown the rubble built chimneys at each end. The foundations also are of rubble-stone, split to show the varied coloring natural to the rocks. The entire exterior of the cottage is covered with shingles, and these, as well as the trim of the windows, doors, etc., should be stained in colors that harmonize with each other and with the landscape. At the ends of the veranda are spaces for flower-boxes. The windows throughout are double hung, with small square panes in the upper sash, except in the dormer windows, which both have the casement sash.

The cost of the cottage is estimated at about \$1,200.



## A CRAFTSMAN HOUSE MODIFIED TO MEET LOCAL CONDITIONS. BY J. G. H. LAMPADIUS



F a man of moderate means wishes to build in a large city, he is usually confronted by two problems—that of making both ends meet, and the small size of the average city lot. The latter condition is the more difficult to adapt to one's taste, ideas, and especially the matter of adequate lighting, and when therefore I took hold of the plans of THE CRAFTSMAN House Number IV., knowing that I had only a twenty-eight foot lot on which to build, I was at once confronted with these difficulties. However, adaptation to local conditions is always possible, and here is the result of one that I made to fit this case.

My lot being only twenty-eight by seventy-five feet, I found it necessary to cut down the dimensions of the house to twenty-one by thirty-two. I had therefore to abandon the idea of a seven-room house and to content myself with six rooms. By putting the house close to the east line I gained a six foot space on the west side, where I needed light for the living and dining rooms. Also, by putting it close to the street line, I gained room enough for a little garden in the rear. The outside of this "modified Craftsman House" is very simple in appearance, yet it has a homelike air about it, and visitors are always surprised at the unlooked for space which the ingenious arrangement of rooms makes possible within its walls.

As I wished to construct the house on the most economical plan possible (especially with regard to heating), I decided upon a hollow wall as the surest way to attain this end. I built the walls of concrete, the inner wall being five inches in thickness, and the outer four inches;—the two walls bound together by iron ties. I now have a house, the walls of which really represent two monoliths, and one very satisfactory result of this arrangement has been that three and a half tons of coal have kept the house comfortable all winter. A basement seven feet high underlies the whole building, and contains laundry conveniences, furnace, and space for a well-lighted workshop.

The front door leads into a small vestibule opening into the square living room, the dimensions of which are thirteen feet six inches by thirteen feet six inches, and from this room an open stairway leads to the upper floor. A paneled seat fills out the corner joining the stairway, the back of the seat being finished above with a small shelf, and both sides with arm-boards. Opposite the stairway is the fireplace,



## A CRAFTSMAN HOUSE MODIFIED

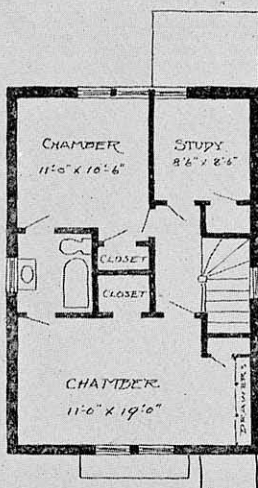
built of rough limestone, with a heavy oak board top. Above it, on either side, is a small window. The principal feature of the front of this room is a square bay window with a comfortable window seat. The wood trim here, as in the whole house, is on the simplest lines. Instead of the usual picture moulding, the side walls are finished with a six inch board, at the base of which is nailed a small strip of wood, one by one and a half inches, to serve as a support from which to hang any pictures or ornaments that may be desired. In the living room the woodwork is stained a warm brown, and the walls are tinted dark green, with the ceiling in cream-color.

A four-foot sliding door leads into the dining room, which measures ten feet six inches by thirteen feet six inches. Here a plate rack extends around the entire room, and the space below is divided by oak strips into panels. These are tinted a mellow cream. The ceiling is in the same color, and the space above the plate rack is in dull red. The wood trim in this room is of Flemish oak. The china closet and the glass door leading to the kitchen both show the picturesque effect of small panes. A buffet is built into the octagonal bay window, and one small window is placed above the plate rack on the west side of the room.

The kitchen is eight feet six inches by ten feet six inches, and contains a sink flanked on either side with large drain-boards. Two large windows give light and ventilation. The walls are painted white up to a height of five feet from the floor, and terra-cotta above. The woodwork is of varnished pine. The pantry adjoining is four feet by eight feet six inches in dimensions, and has the customary fittings. A door leads from this room to the basement.

The upper floor has three bedrooms and a bath. The front bedroom is somewhat irregular in shape, but, roughly, the dimensions are nineteen feet by eleven feet. The main feature in this room is a large stationary chest of drawers, which occupies all of the east side of the room not taken up by the closet. In this room the woodwork is stained olive green. The walls are tinted a light blue, and the ceiling cream. The bathroom is connected with both this room and the back room, and is treated in white and pink. The back bedroom has walls tinted pea green, with cream ceiling and brown woodwork. The third room shows the same green walls with the ceiling in light gray. The plaster in all the upper rooms is rough finished.

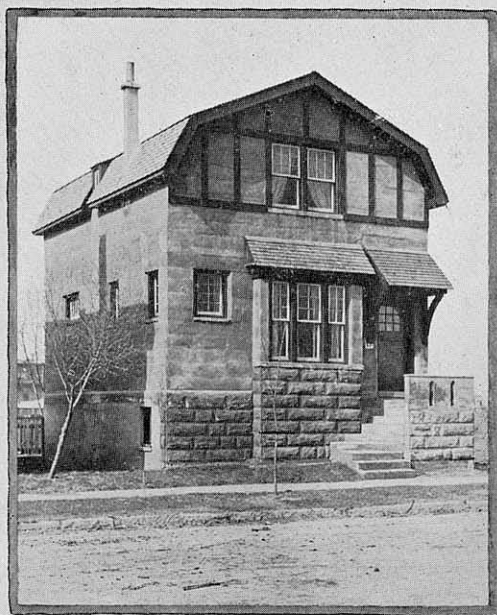




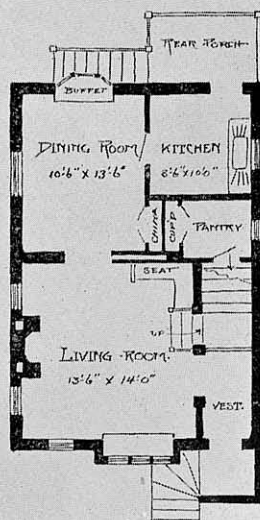
SECOND FLOOR



THE LIVING ROOM



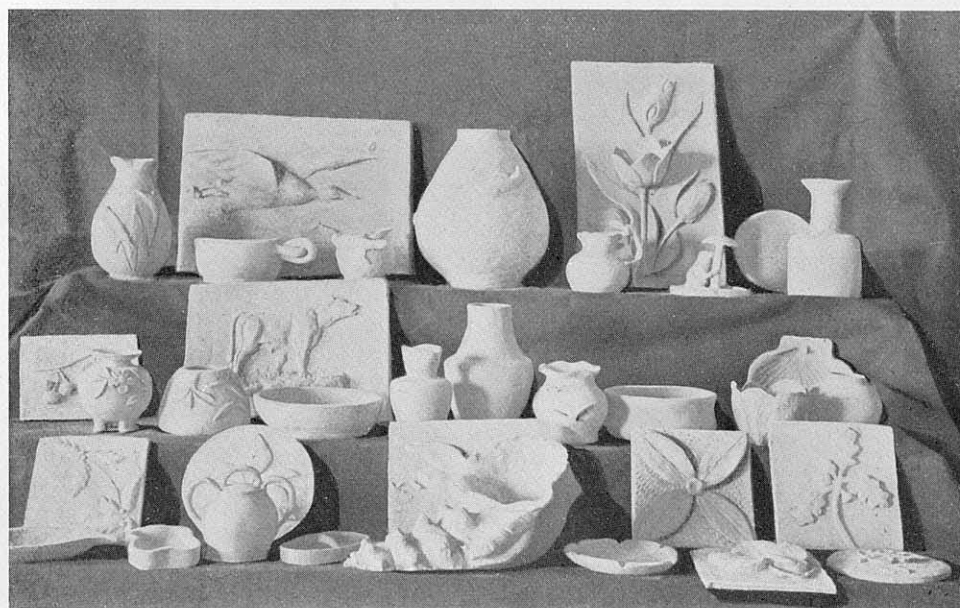
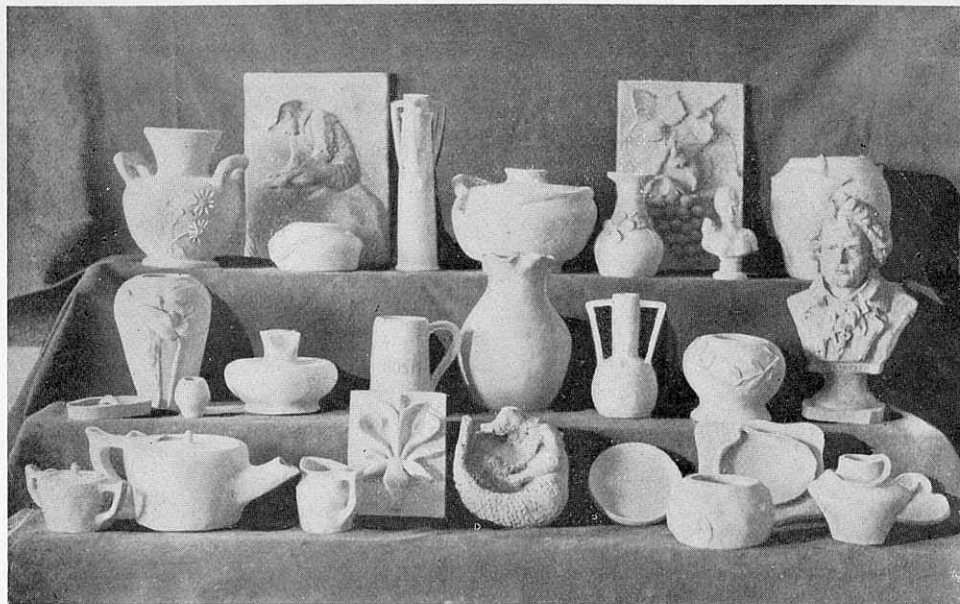
THE EXTERIOR



FIRST FLOOR

A COTTAGE BUILT BY  
MR. J. G. H. LAMPADUS  
CHICAGO - ILL.





POTTERY IN CLAY MADE BY PUPILS OF THE STATE  
NORMAL SCHOOL, COLO.

See Notes



## A CRAFTSMAN HOUSE MODIFIED

Throughout the whole house the plaster is put on the outer walls without lathing.

The color effect on the exterior of the house is very attractive. What appears in the cut to be rough stone is colored red and the remainder of the house has a grayish green tint. The woodwork on the outside is a dark brown, with the window frames in cream.

The cost of construction was as follows:

Cement work, including basement and walks.....	\$600 00
Mill work.....	300 00
Carpenter work.....	350 00
Plastering .....	150 00
Painting .....	100 00
Hardware .....	63 00
Furnace .....	75 00
(Only a small-sized furnace was needed on account of the special construction of the house).	
Lumber .....	225 00
Plumbing and Tinning.....	250 00
Excavating, etc.....	25 00
	<hr/>
	\$2,138 00

Outside of Chicago these prices could easily be reduced twenty per cent. The house is furnished throughout with Mission furniture, at very moderate cost, as it was ordered in the white and was stained to match the woodwork in the several rooms.

EDITOR'S NOTE.—The foregoing article was voluntarily contributed by one of the most enthusiastic readers of THE CRAFTSMAN, and we believe it will be of interest to other members of our Home Builders' Club, as it shows in what manner one plan of our Craftsman House Series has been adapted to meet the requirements of local conditions and the individual taste of the owner. This, we trust, will be one of a series of such papers, for it is a pleasure to us as well as profitable to our readers to know all the possibilities of the house plans which are theirs for the asking.



## NOTES

### NOTES

WE shall be pleased to publish each month under this head all duly authenticated notices of responsible Arts and Crafts Exhibitions, Artist's Exhibitions, Craftsman's Institutes, and the like, if sent in time to be an item of news. Address Editor of the Notes, THE CRAFTSMAN, Syracuse, N. Y.

In order to make Arts and Crafts workers familiar with the productions of other than their own societies, all such workers are invited to submit, for publication in THE CRAFTSMAN, photographs of any of their own work which is structural and artistic; each photograph to be accompanied by a full description of the object illustrated.

Subscribers of THE CRAFTSMAN are requested to report any change in address necessary for the summer months, or any change of residence, so that the necessary corrections may be made in its mailing lists on or before the fifth of each month.

Correspondence on the subject of Home Training in Cabinet Work is cordially welcomed and THE CRAFTSMAN will take pleasure in reproducing photographs of the work that may be sent from time to time. Mr. Stickley will be glad to give inquirers the benefit of his criticism and suggestion, and to take up any special subject by personal correspondence with those who need advice and encouragement in mastering the principles and details of structural designs and workmanship.

The State Normal School at Greeley, Colo., is doing excellent work along Craftsman lines. It starts out with the idea that the education of the hand is essential to the proper education of the mind. It endeavors to demonstrate the dignity of labor by doing the work. Practical example to the young child is worth more than much preachment.

Every prospective teacher who enters the Normal Department is required to give a suitable amount of time to a study of the manual arts, which include all the ordinary avocations. President Snyder evidently believes in individualism, for pupils in all grades are allowed to work out problems along the line of their own interests. We respectfully suggest, however, that it would not be a bad thing to read to teachers and pupils alike what we have written in the introduction to the Cabinet-work series of this issue. Individualistic work can only be well and properly done by the hand and mind trained and able to obey the individualism of someone else.

Elsewhere will be found illustrations of clay work done by the pupils. Some of it is excellent and shows decided ability. The pupils all have access to a fine museum of pottery representing work from upwards of twenty different countries. They also have for study about one hundred and fifty pieces of first class plaster work, representing the classic pieces of art.

One first class idea which cannot be commended too highly is that the pupils of the institution are all urged to undertake some part of the work in caring for the campus of forty acres, some twenty-five of which are under cultivation. If



## NOTES

every student, old or young, regardless of sex, would willingly do some of this necessary outdoor work we would be willing to prophesy that in a short space of time the standard of all of the indoor work accomplished would reach a higher standard than it has ever before attained.

"A Suggestion" that an American Institute of Coöperative Education be established is earnestly presented in a booklet wherein is briefly set forth an outline of the proposed line of action. The purpose of this movement, it is claimed, is to found an institute of learning on such a basis as will meet the demands of to-day for a strictly practical system of general, industrial and technical education placed within the reach of every boy and girl in America.

The Course of Study must be adapted to meet all the needs of the student; the needs peculiar to him as an individual endowed with peculiar tastes and talents and the right of choice; and the needs common to him as a member of the domestic, social, business and political world. It should contain as "elective studies" a practical course in all branches of general and technical instruction, including all trades, crafts and professions; and as "required studies" only such branches as are essential to the highest type of American citizenship.

Women's Clubs, Lecture Committees and others who desire a lecture—illustrated or otherwise—on the Craftsman movement, in any of its phases, or on The Founding and Adornment of the Ideal Home, can secure the services of George

Wharton James, of THE CRAFTSMAN editorial staff, on reasonable terms. It is the desire of THE CRAFTSMAN to help forward all high-purposed endeavor to simplify the problems of the home and to make life's burdens easier. Hence its arrangement with Mr. James, whose enthusiastic and helpful presentation of these subjects is well known. All correspondence on this subject should be addressed direct to THE CRAFTSMAN, Syracuse, N. Y.

Few new readers of THE CRAFTSMAN realize how widespread is the movement for a greater simplicity in home building and furnishing. Every month brings its additional list of interested subscribers—for no one subscriber to THE CRAFTSMAN who is not deeply interested in the movement for which it stands. And as the days pass by the earlier volumes of the magazine are growing more and more valuable. We keep a corps of binders busy doing little else than bind up the back numbers of THE CRAFTSMAN and the volumes are called for as fast as we can get them from the bindery. They are full of well written, thoughtful, instructive material that cannot be found elsewhere, and he is wise who makes up his full set while the earlier volumes are still to be had. They form a library in themselves of authoritative information on the Arts and Crafts movement in its wider sense, not to be gathered from any other source.

In its review of the Thirteenth Annual Exhibition of the New York Society of Ceramic Arts, held the last week in April, *The American Pottery Gazette* says:



## REVIEWS

"The most remarkable exhibit was that of Mrs. Adelaide Alsop-Robineau, of Syracuse, N. Y. In it was shown a collection of sixty-nine superb specimens of metallic glazes. There was not a poor piece in the entire group, either in form or color; the potting is excellent, while the knowledge of chemistry displayed by Mrs. Alsop-Robineau would do credit to the Royal factories of Berlin, Dresden or National Sevres. The examples of texture glazes, transmutation and opalescent glazes are excellent, while her display of crystalline glazes is most remarkable, and one that would do credit to any factory in the world. Among these latter were several exquisite pieces of cobalt blue crystallization, which should find a resting place in our Metropolitan Museum of Art."

## REVIEWS

OF late years the "red, red west" has been a field rather overworked by novelists in search of subjects to justify the impressionistic use, in vivid hues, of "local color." The cowboy of picturesque attire and infinite resourcefulness, with ready tongue and readier six-shooter, has become as familiar a figure to the "effete east" as the trolley-car conductor; the mining town as described by a popular magazine writer, "a mile long and eighteen inches wide, consisting of saloons, dance-halls, saloons, trading-posts, saloons, places to get licker, and saloons," is as well-known as the Bowery, and the typical western girl of contemporary fiction is as conventionally unconventional as the American girl in London.

But in "The Pioneer," Geraldine Bonner has given a picture of California life that could be given only by a Californian. It is a vivid glimpse into the early '70s, when the gold fever had died down to give place to the tidal wave of excitement over the Comstock silver. The scene shifts quickly from the Sacramento Valley to San Francisco in the first extravagant days of the bonanza kings; from lazy, golden hours in the Santa Clara country to the bewildering kaleidoscope of mining and speculating life in Virginia City. These varying phases are sketched in with a strong, sure touch, in a style that has all the vivid terseness of western speech. The people, men and women alike, are not exaggerated "types," but living human beings. Everybody who has been much in the west will read of them with the distinct pleasure of recognition. Although a love story, and a good one, "The Pioneer" is also a character study, both regional and personal, and a chapter of western history that is well worth the reading. ["The Pioneer," by Geraldine Bonner. The Bobbs-Merrill Company, Indianapolis; pages, 392.]

"Stirring and stimulating beyond comparison" is a terse and truthful characterization of the autobiography of Jacob A. Riis, entitled "The Making of an American." The book is not only a most fascinating record, from the viewpoint of a strong and direct personality, of a life full of noble endeavor along certain specified lines, but it is universal as an inspiring revelation of courage, nobility of spirit and tenacity of purpose, exemplified in the writer's long fight for decency in New



## REVIEWS

York, his great battle with and for the slums.

The book overflows with life and action. It is full of events, adventure and instruction, all strung on the golden thread of a charming love story. It is humanly truthful, strong, simple and convincing, and every reader of the biographical sketch of the author in this number of *THE CRAFTSMAN* should own the volume and follow up this story of how a friendless, uneducated boy, in spite of his foreign birth, has done more for the good of the City of New York than any other single individual in the huge metropolis.

*THE CRAFTSMAN* is indebted to the courtesy of The Macmillan Company for the privilege of reproducing the portrait and the interesting illustrations of Mulberry Bend as it was, Bottle Alley, "After Twenty-five Years," and the flower gatherers "For the Poors."

Charles Scribner's Sons announce an attractive list of publications which will be found elsewhere, all of which will be of special interest to art students in the broadest sense of the term.

The architectural profession will welcome the new and enlarged edition of "A History of Architecture"; on the comparative method by Bannister Fletcher and B. F. Fletcher. This edition contains two thousand illustrations, which include photographs, plans and architectural drawings. The peculiar excellence and convenience of this work, whether for reference or as a text book, is attested by the fact that it is now in its fifth edition.

"The Story of Art Throughout the Ages," by Salomon Reinach, includes in its three hundred pages a general history of art, broad in treatment, with discriminating discussion of doubtful points of detail, and much interesting criticism of individual artists. The volume contains six hundred illustrations, and is called by the *New York Evening Post* "A Little Masterpiece."

Among the other special announcements by Scribner's Sons, are *A History of Ancient Pottery*, by Henry B. Walters; *Library of Applied Arts*; *Dutch Pottery and Porcelain*, by W. P. Knowles; *Old English Furniture*, by Frederick Fenn and B. Wyllie; *English Embroidery*, by F. A. Kendrick; *An English Table Glass*, by Percy Bate.

Jack London is not the only socialistic novelist. One may say what he will about socialism, there is no denying that thousands of people to whom the term is unpleasant are turning towards a great humanitarian, altruistic movement that has for its object the social betterment of those who are worst off in this life. In "The Recording Angel" an avowed socialist draws vivid pictures of things as they are and as he thinks they should be. The plot deals with the steel trust and its fight with the labor unions. Some will call it overdrawn, and others will think it not quite strong enough. Anyway it is worth reading, if for nothing else to see the viewpoint of the other side. ["The Recording Angel," by Edwin Arnold Brenholtz, Chicago; Chas. H. Kerr and Company; cloth; 287 pages, \$1.00.]



# THE OPEN DOOR

**F**ROM both readers and patrons come cordial assurances to the Open Door that its mission, as a home message-bearer, is appreciated by the advertisers who are our patrons, as well as by the readers who are theirs.

The purpose of this department has been, and is, to bring these two factors into closer touch with each other by freely extending to them the courtesies of these pages for brief but intelligent descriptive articles that may serve to explain or to emphasize the formal announcements made in our advertising pages, and especially to give emphasis to all subjects related to the home and its equipment. The topics from month to month contain facts and suggestions of real value to the reader and intending purchaser, and when supplemented by the trade literature of these representative firms, the Open Door would seem to be doing good work in what may be called a campaign of education for the mutual advantage of all concerned. As we have frequently suggested, most of these trade publications may be had for the asking, and they generally afford what the late Horace Greeley used to describe as "mighty interestin' readin'."

❖ ❖

**THE TIFFANY BLUE BOOK** The Tiffany Blue Book for 1905 is a compact little volume of 490 pages, containing concise descriptions and the range of prices of the celebrated Tiffany wares—jewelry, silverware, watches, clocks, bronzes, porcelains and glass suitable for wedding presents or other gifts. This useful little publication is sent to intending purchasers without charge, upon application, and it greatly simplifies matters for people outside of New York who may wish to avail themselves of the exact information which makes it possible to shop satisfactorily by mail. Tiffany & Co. are preparing to remove to their new building, Fifth Avenue and 37th Street, but letters sent either to Union Square or the Fifth Avenue address will receive prompt attention.

❖ ❖

**WOOD PANELS READY FOR BUILDERS' USE** Architects, house builders and cabinet makers will be interested in the announcement, made in our business pages by the Allen Panel Company, Johnson City, Tennessee, of a new enterprise for the manufacture of "built up" wood panels for wainscoting, doors and ceilings, which can be shipped direct to house builders and cabinet makers ready for use. The company's mills are situated in the heart of the timber country, affording the best material without extra cost of handling. The panels are made of carefully selected figured wood and are "built up" of either three or five "ply" cross-banded, will not shrink, check or warp and can be made in any size and in any wood desired. The sketch accompanying the announcement shows the effectiveness gained by the use of broad panels in a wainscot, and the practical advantage and economy of having them ready for use will be appreciated by architects and builders.

Their beauty and dignity will be readily acknowledged as well as the further fact that so wide a panel can only be made lasting when built up in this way. Full information in regard to prices, etc., will be given upon application to the company direct.



## OPEN DOOR

**THE KELSEY WARM AIR GENERATOR** The Kelsey Heating Company, of Syracuse, N. Y., challenges attention to the subject of house heating by the following statement, which is certainly a frank and timely suggestion:

"How did your heater heat your house last winter? Is it to be the cheapest heater you can buy for next winter, or will you use your own judgment in selecting an apparatus that will assure you comfort and good, healthful, summer-like air in every part of the house? Suppose the first cost of a Kelsey Warm Air Generator is a little more than the ordinary globe stove furnaces weighing one-half or one-third as much, and with less than one-half its heating surfaces—it's worth a good deal more. A "Kelsey" cuts a big enough gash in the coal bills to pay that little difference in first cost over and over again. You needn't take our word for it, there's plenty of evidence from the users that the "Kelsey" is a powerful, economical, healthful and satisfactory heater. All we ask is that you investigate the matter. Send for booklet "What the Users Say."



**THE TRENT "DELLA ROBBIA" TILES** The illustration of the bathroom treated with the Trent Tile, which is given in our business pages, affords only a suggestion of the charming color effect produced by the use and blending of the new "Della Robbia" glazes.

Many decorators and builders have already abandoned the use of the white tile in bathrooms and in the case of the one shown in the announcement, no white or wood is used in the room.

The color scheme in the room is jade, old rose, and old ivory. The wainscoting is a delicate shade of jade finished by a moulding in a darker shade of jade; above the wainscoting the color is old ivory enriched by a modeled frieze, hand painted in tints of jade, light green and old rose. The ceiling cover is embossed and hand painted in same colors as the frieze; the ceiling is in old ivory with jade buttons. The floor is in ceramic mosaic in colors to harmonize with the walls. The decoration and color scheme was designed especially for this room by The Trent Tile Company, and Mr. Kurfiss says, that "It is a happy realization of the architect's desires."

The Trent Tile Company, of Trenton, N. J., the inventors and sole manufacturers of these "Della Robbia" tiles, issue an interesting booklet on the subject of tile decoration which is well worth sending for by all interested in this department of decorative art.



**SOME RARE ENGLISH FRIEZES** It is a veritable pleasure to present to our readers two such charming illustrations as those furnished us this month by The W. H. S. Lloyd Company. They are the work of English designers, and may be classed among the artists' most successful efforts. Wall papers in the past few years have claimed the attention of some of the best known of the European designers and Messrs. Lloyd & Company have gathered in their shops at 26 East Twenty-



## OPEN DOOR

second Street, New York City, a collection of patterns, both foreign and domestic, which will well merit a visit from the prospective home builder or the professional decorator. Both of the friezes shown are adaptations of simple landscape. Both, though widely different in composition and conception, have distinctive charm—the one picturing the vast wastes of desert land and the other alive and joyous with the new life of the coming springtime. Each recommends itself for living room or library, and while obtainable in most delightful color schemes may be had at short notice in any combination desired. In connection with the article in our Home Department on the treatment of wall surfaces, the choice of papers, etc., the illustrations referred to will be of timely interest.



**"SAFECRAFT" FURNITURE** When an individual or corporation embarks upon a business venture, the importance of protecting valuable books and papers from fire and thievery is considered, and a safe is purchased. The carelessness of these same persons to provide similar protection for valuables in their apartments or residences, may be charged to two causes. First, the typical iron or steel safe is an inartistic object, which by its awkward proportions would spoil the otherwise attractive features of a room. Second, a safe openly displayed in the home gives an unpleasant suggestion of the anticipation of loss, and implies dishonesty on the part of others.

Jewels, silver and gold ware, valuable papers, money, gifts of loved ones which are cherished because of their associations, lie unprotected in thousands of homes. The Herring-Hall-Marvin Safe Co., of New York, have designed a product to meet the growing demand for protection for valuables in the home. They have given to this product the name "Safecraft," which means high grade furniture containing latest improved Herring-Hall-Marvin safes.

In "Safecraft," both safes and furniture are built by the most skilled workmen procurable and of the best materials. The articles designed are pieces appropriate for various rooms of the house, or apartment, and they serve their normal purposes, and at the same time provide a hidden safe which is absolutely proof against fire, house burglars, or sneak thieves.

The usual method of keeping valuables in ordinary bureau drawers, or hiding them in nooks and out of the way corners, is a practice which is both dangerous and foolish. "Safecraft" does away with the necessity for all such makeshifts.

It frequently happens that in homes where an ordinary safe is found, many of the most valuable possessions are rarely kept in it, because of its inconvenience of access. When a woman removes her jewels, the natural and convenient place to put them is in the drawer of her bureau, or dressing table. It is as easy to put jewels into the drawers of our work table safe, as to put them in the ordinary bureau drawer. It is as easy to put the table silver into the wine cabinet safe, or chest, as into the ordinary sideboard. The writing desk, for example, affords a most convenient safe for valuable papers, money, or even jewels, silver and gold, as desired.



## OPEN DOOR

**IN LEATHEROLE TILE EFFECTS** A tile bathroom is a luxury not always within the reach of all who would desire it, and it is just this lack that Leatherole has come to fill. In the business pages of this issue will be found a very novel treatment of this most unique of all coverings that in appearance and effectiveness of service rivals any tile that may be used for like purpose. The pattern selected is a pretty arrangement of a lotus flower alternating with the plain undecorated square. This pattern may be had in white with the flower form slightly tinted in delft blue, yellow or green, as one might fancy. Absolutely impervious to water the whole wall surface may be instantly dried by a quick wiping with a towel and thus it recommends itself at once to the careful housekeeper. Many other interesting designs are shown in The Leatherole Company's catalogue or sample book, which will interest both home builders and decorators.



**A BOOK ABOUT TECO POTTERY** The Gates Potteries, of Chicago, invite art lovers to send for their illustrated book about "Teco Pottery," which shows a great variety of designs from one dollar upwards. The book is sent free on request. The Teco Pottery has won an enviable place among the world's art wares by its classic design, velvety and glossless glaze, the soft moss green and crystalline colors as well as the general richness of its tones. A handsome jardinière, the regular price of which is \$8.00, is illustrated in our business pages, and will be sent by express prepaid, if ordered direct, at the reduced price of \$5.00.



**ILLUSTRATED IRON WORK BULLETINS** The William Bayley Company, the successors of the Rogers Iron Company, Springfield, Ohio, issue a series of half a dozen or more interesting bulletins covering their specialties in hand-wrought work in metal, which at this season will be of special interest to owners of country estates. Their bulletin No. 46 illustrates many designs for lamp-posts and lamps for lanes and lawns, lanterns, lighting fixtures, brackets and railings, and other departments are enumerated by number in their announcement which will be found elsewhere in this issue.



**ROOFING TIN THAT IS MADE TO LAST** The reputation of the widely known firm of N. & G. Taylor Company, manufacturers of tin plate, Philadelphia, lends authority to any representation made by this firm. We quote, therefore, the following statement from a letter to THE CRAFTSMAN, which tells its own story frankly and fearlessly:

"We are making a roofing-tin which, as the trade say, stands "head and shoulders" above any other make of roofing-tin. The experience of more than fifty years has proven conclusively that good roofing-tin properly put on and given only reasonable attention, makes the most durable and satisfactory roof that can be secured at any cost. Our brand of tin costs a little more than other makes because it costs more to make. We are



## OPEN DOOR

endeavoring to impress upon property owners and house builders that it is the only brand made in the old-fashioned, hand-labor way—exactly the same as roofing-tin was made in the early days of the industry. The tin made then has lasted until the present day, and “Taylor Old Style” tin is giving satisfactory service in every part of this country after thirty and forty years’ wear—and even longer. We are setting forth the convincing facts in favor of “Taylor Old Style” tin, not only in our own interests, but in the interest of the tin plate industry in general, since the standard for tin plate of all kinds has fallen so greatly during the past decade through severe competition, and labor-saving quality—cheapening methods of manufacture. It is necessary to place the facts very strongly before the man who pays for the tin, to ensure the use of a good quality.”



**THE CRAFTSMAN WORKSHOPS CATALOGUES** The three catalogues recently issued by The Craftsman Workshops make quite an interesting library series, illustrating the various activities devoted to house furnishing, and are very complete in their several departments. Either of these new publications of Craftsman Furniture, Hand-wrought Metal Work or the Needlework Catalogue will be sent to any address upon receipt of ten cents in stamps. Our Home Leaflet, devoted to the special features of **THE CRAFTSMAN**, is sent free upon application.



**THE CRAFTSMAN WOOD FINISHES** The demand for The Craftsman Wood Finishes has grown so urgent that Mr. Stickley has been compelled to prepare the materials so that they can be used even by those unskilled in the art of wood finishing.

These materials are now put up ready for use in any quantity desired, with such complete instructions that, if carefully followed, even an amateur may obtain the same results as shown in The Craftsman Cabinet Work.

By their use the texture of the wood is preserved and its natural beauty fully developed. The soft, dull surface given by The Craftsman finish brings out in our common woods a friendliness and a woody quality which is so satisfying that no other decoration is needed.

These finishes may be had in almost any shade of brown, green or gray, and should form a part of the color scheme of the room.

For twenty-five cents in stamps or coin, ten selected samples of different woods and finishes will be sent, or the same number of samples finished in any color or kind of wood desired.

If you will state, as nearly as possible, the number of square feet of surface to be finished, a very close estimate of the quantity of material required and its cost, and also the probable cost of the work will be sent. Address Gustav Stickley, Craftsman Building, Syracuse, N. Y.



# OUR HOME DEPARTMENT

WERE we to base our conclusions upon the letters received by our Home Department since its initial appearance in the January number, we should be almost justified in the belief that there is little need for further exhortation on the subject of beauty as expressed in the home and its furnishings.

Our readers have been not only quick to catch the spirit of our teachings, but eager and anxious to test the worth of our precepts with practical experiment. The result has been gratifying to them as it has to us.

In this instance we have chosen as a topic for discussion the treatment of wall surfaces—this in response to a number of inquiries dealing with the problem in its more or less varied phases.

## THE TREATMENT OF WALL SURFACES

The walls of a room primarily considered serve but to enclose a certain allotted space and to provide as well a support for ceiling or roof as the case may be.

The problem of clothing these flat broad surfaces with interest rests first of all with the architect, and much of the after effect will depend on the skill he may show in what is technically known as "the division of surfaces." Under this head is included the placing of the doors, the grouping of the windows, and such arrangement of wainscot and moldings as shall impress one with a certain well defined relation between part and part.

It should be the further aim of the decorator, be he professional or amateur, so to treat these wall spaces that they shall create no sense of confinement or limitation but serve rather as an unconscious setting for whatever is to constitute the furnishings of the room in question.

Since it is true that the coloring of the walls strikes, as it were, the opening chord of the harmony, and that each tone introduced in carpet, hanging, or upholstery, should be such as shall have reference to this, it will be at once evident that a little care at the outset will prevent much confusion and uncertainty as the work of furnishing progresses.

Wall coverings there are in such variety that one need be governed only by personal preference or financial consideration. Whether the medium used be merely a tinted plaster or the finest of tapestries, the general laws governing their use will be found equally applicable. For purposes of illustration, we have chosen paper as a ground of compromise, since its well deserved popularity has made it by far the most universally accepted of all wall coverings.

To secure that effect of harmony and "oneness" in the house as a whole, it is imperative that from the very start one have a definite color plan in mind. This, while it necessarily involves the consideration of the individual rooms, should have to deal largely with the establishing of a relation between each room and its neighbor, so that in case of a series of rooms, one opening directly into the other, one may be conscious of a prevailing unity throughout.

Just what should govern one in the choice of this color scheme is a difficult matter to prescribe, since its successful handling depends so much on one's instinctive appreciation of what constitutes harmony and what discord.

Such a plan must, of course, take frank recognition of the location of the house, as this will at once determine whether the color effect should be light or dark, whether or not there is an abundance of sunlight or whether the colors chosen must



## OUR HOME DEPARTMENT

be such as shall add the necessary note of warmth and brightness.

As stated in an article on "Color in the House," appearing in the home department for March, it is always a good rule in house decoration to give preference to well tried effects and combinations. One must not forget, even while he should very properly aim to have his house a joy and pleasure to himself, that he owes something to his friends, and no personal preference or idiosyncrasies of taste should be allowed to overrule the established laws of good form in this connection.

Fads and whims, when one has to live with them day by day, become tiring and unsatisfactory, and a house furnished on this principle is almost invariably a disappointment in the end.

A wise selection of paper will be much simplified if one for no instant loses sight of the requirements of any particular room in the general life of the household.

The hall, for example, should afford a kindly welcome. In neither color nor design should the paper used be obtrusive enough to "strike" the visitor immediately upon entering. Some colorings are forbidding at first glance, and among these we may class the hard blue-greens, the magenta reds and the chalky blues with which we are, alas, already too familiar. A red paper in a hall may be very successfully placed, provided the hall is spacious, the wood work rich and dark, and the tone selected be one of a depth and warmth that is especially gracious in a home intended mainly for winter quarters. Other colors that suggest themselves as equally appropriate are soft tones of old gold, tans and greens.

The living room, most properly so called, should be a very embodiment of rest. For the main color effect, green is for this reason always the most desirable. Plain papers are most satisfactory in living rooms, in that they present no distractions

in design and thus afford the best setting for pictures, books, and the little things of homely interest that very naturally accumulate there.

If a figured paper is used, the two tone effects are the best solution of the problem. These are among the most beautiful of the English papers and will be found especially effective where the average figured paper would be quite inappropriate, and yet where the wall surfaces are broad enough to call for the special interest that a well chosen pattern will lend.

As regards the dining room there are a few limitations to be considered; the paper may be figured or plain, as may be desired, and so long as the coloring be bright and cheery, offering a pleasing background for the silver and china ware, one's own personal fancy may be given full play. Old golds, tones of pomegranate, and blue are all capable of great possibility in this connection.

As to ceiling papers, these should, except in the rarest cases, be unfigured, always lighter than the walls in tone and in quiet harmony with them. In a series of rooms it is often well to have the ceiling tone uniform throughout. Whatever the tint selected, it should be such as shall reflect the light and thus give an atmosphere otherwise lacking to the room.

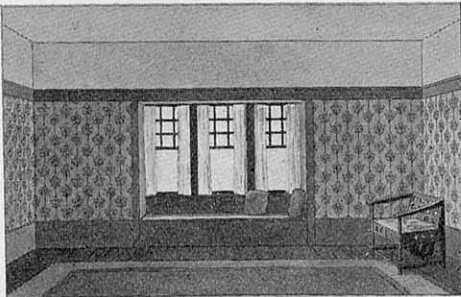
The papers for bedroom use offer such tempting patterns that these may be made quite a feature of the house. The flowered effects in soft pastel shades are daintiness itself, and have a freshness and brightness that is delightful. It is always a pleasure to the prospective owner to be consulted as to the choice of paper for his or her particular room. All of us have personal preferences and nowhere may they be more rightly exercised than in one's own apartment.

Generalizations, however helpful in their way, are oftentimes inadequate to meet the requirements of a special room,



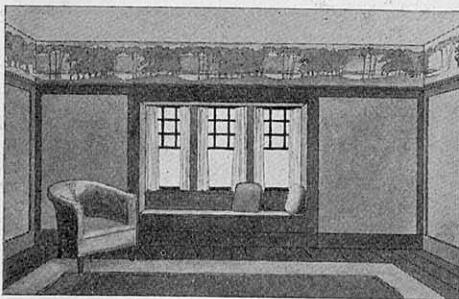
## OUR HOME DEPARTMENT

and it is with the view of setting forth some of the more usual problems and their solution that we have prepared the cuts which serve us as illustration.



LIVING ROOM NO. 1

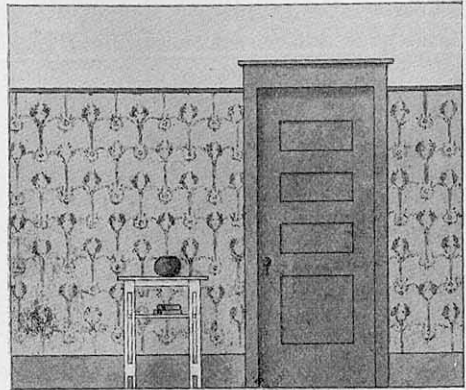
When the height of a room seems objectionable and it is desired to gain a low broad effect, such a treatment as shown in living room No. 1 will work wonders. This consists of bringing the ceiling tone down in canopy effect to a line and on a level with the window tops, so that the height of the wall to all appearances is materially lowered.



LIVING ROOM NO. 2

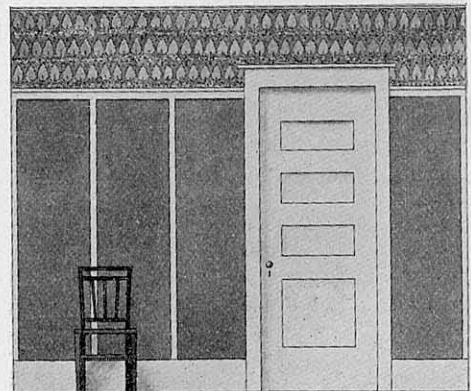
Living room No. 2 shows a very successful use of the frieze. Where the room is high enough to warrant it, a border in one of the pretty conventional *motifs* will be found a most charming feature of wall decoration. The landscapes seem to commend themselves particularly to use in living rooms, as there is something inviting and delightfully restful in the low broad lines of hills, and the groupings of quaint tree forms in flat silhouette against the sky. Such designs, mostly the work of English

artists, may be had of almost any dealer in choice papers and are obtainable at short notice in any color scheme desired.



BEDROOM NO. 1

Large rooms will be always more cozy and satisfying when their wall surface is varied, as shown in cut No. 1 of the bedroom series. Conversely the same proposition is true and flat tints will be found to lend quite a perceptible air of size to rooms otherwise small and cramped in their proportions.



BEDROOM NO. 2

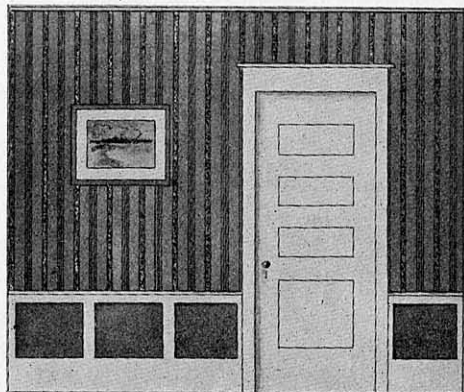
Bedroom No. 2 of the same series shows another more formal treatment of a bedroom wall. This might be prettily developed with white wood work, with the panels in grass cloth or burlaps as desired.

If a room seems oppressively low, a paper in striped effect will accomplish much toward creating an appearance of



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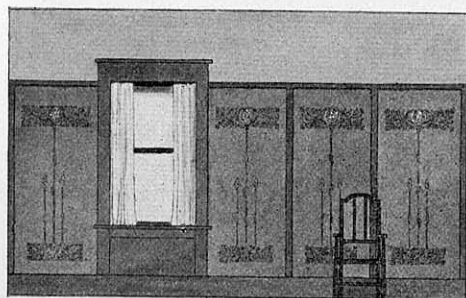
added height, and in such a case, no border should be used but the wall tint brought up to the ceiling line and finished with a narrow wood moulding as shown in cut of bedroom No. 3. Vertical lines may



BEDROOM NO. 3

also be used to advantage for a room that is long and narrow, as they tend to shorten the offending distance and bring the room in better proportion, the length with the width.

Our last cuts show each a very simple suggestion for a wall treatment in a dining room. The upright paneled effect,



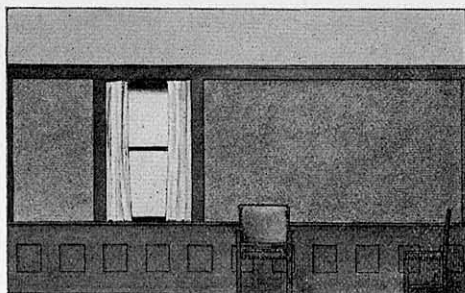
DINING ROOM NO. 1

accented by a stencilled pattern, has an air of dignity and refinement; while the treatment shown in cut No. 2 suggests a

cozy and more informal atmosphere. The first might be readily carried out in tinted plaster, burlaps, or a plain paper, while the second seems to call for the texture of burlaps or tapestry to bring out the richness of the wood work, which is always a pretty feature in a dining room.

If such points as we have noted herewith be carefully considered in their relation to any given room, the selection of the paper will be much simplified and the chance of disappointment in the finished effect be reduced to a minimum.

Discard at once, all papers with conspicuous ornament, shiny surfaces, glaring color contrast and most of all those with gilt or metallic lustre. The extravagant border effects designed "to go with" the wall papers may likewise more often



DINING ROOM NO. 2

than not be included in the category of those to be avoided. When a number of possible papers have been chosen, it is well to take a large sample of each and try it in the room in which it is to be hung. See that it goes well with the wood work—a most important consideration always—and likewise that it appears well in artificial as well as daylight.

A paper so chosen is one that will at once satisfy and take its place not as a thing to which one must become accustomed but as having always belonged there.



## OUR HOME DEPARTMENT

### REPLIES AND DISCUSSION

The letters for this month we find particularly full of interest and we have selected a variety which we feel will be full of suggestions to our readers.

The first comes all the way from Lincoln, Nebraska, and is full of enthusiasm for our Home Department and its helpful services.

"We have been subscribers," says the writer, "to your magazine, *THE CRAFTSMAN*, for a year or so, and can hardly see how we managed to get on without it heretofore; and all of your words in recent issues to prospective homebuilders call forth this letter. Our wish is to become members of the 'Homebuilders' Club' to which our subscription entitles us, I believe.

"Our house plans are already drawn and are in general much to our liking. However, they are not 'Craftsmanish.' What can we do to make them so without adding greatly to the expense? I am taking the liberty of sending them for your inspection. Our foundation is to be of gray frame faced artificial stone and the porch column supports and chimney of a beautiful brick made at Omaha. This brick is of a soft gray color with a suggestion of reddish brick in its makeup. That is as far as we have gone with our exterior color scheme.

"We have two lots in the middle of a block, rather high up from the street level, facing west. We wish to build on the north lot. There are no trees on the property now so we shall have to wait until another year for even a little foliage. As you will see by the plans, the porch is to be enclosed with siding. Can you suggest anything better? As to the interior we expect to have no hard wood. Will you tell in detail how to prepare the softer woods for the best results in stains, etc. I should like dark floors down stairs.

"And we want you to give us a color scheme for wood work and walls if you will be good enough.

The front hall we wish to furnish with your furniture and have now a costumer in the Baronial finish with black iron hooks. We are fortunate in possessing some heirlooms in the way of rosewood and mahogany drawing room furniture for our largest room. The plan says white enamel for the wood work in that room, but we are not satisfied so; yet we know nothing better.

"We have your dining room furniture, Baronial oak finish and copper handles. The chairs have the rush seats. This room will have south-east exposure, as you will see. The wood work would be pretty like the furniture.

"The library is to be furnished in weathered oak, your furniture, so the wood should match, I suppose. We have a rug which we will probably have to use in this room. It is a Navajo blanket, very heavy, in the bright red, bright green, and dark blue colors with a bit of orange and white in the border. This, as you will see, is a north room. I am afraid of the whole being most incongruous with the different colors and styles of furniture opening together as they do. If you should think best to use a stencilled border in any of these rooms, picturing trees, etc., how are we to get the stencil patterns? I could find nothing of the sort in this middle western city.

"I rather think I should like all of the bedrooms in white enamel. Will that be all right if antique mahogany in the south-west bedroom and wicker furniture are used? The south-west room (my room) I should like in blue. What shade do you suggest? The room back of it (a child's room) I want in some way to combine pink and blue.

"The small front west bedroom (for a



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guest) will probably have Flemish oak furniture, some that we have also. The other bedrooms (all to be used by members of the family) I have made no color plan for.

"It is my wish to abide by your advice, as far as possible, so in writing will you be good enough to tell me the kind of curtains and portieres to be used, as I hope to get these or the designs at least through you. I think I should like two pairs of portieres between the living room and the dining room.

"We are about to have our first home, after several years in rented flats, hotels and "on the road," and while we have not embraced the "simple life" to an astonishing degree, we are, nevertheless, anxious to have a simple artistic home. All you say will be of great interest and help, I am sure. May I ask for a speedy reply as the builders are waiting for instructions."

To which we replied thus:

"We are glad to advise you that your house plans have reached us safely and we trust that such suggestions as we make herewith will prove helpful and suggestive to you.

"In regard to the exterior of the house, we think the general effect good. The front is nicely proportioned but we think that we should have had the windows on the sides somewhat more uniform in size and arrangement. We mean by this that we should have considered more carefully the division of space which the broad ends of your house present and should have aimed to have the windows arranged so as to secure a more pleasing effect. As it now stands it is somewhat spotted and lacking in unity.

"We suggest that instead of the siding you have the entire surface shingled. The roof may be stained a soft forest green and the side walls a light brown or tan but without any hint of yellow. This will harmonize nicely with the brick of your

column supports and chimneys. The green of the roof can be repeated, with good effect, in the window frames, and we advise that the sash be painted white so as to give a strongly defined line and accent to the windows. You will find that these colors will receive a nice setting when your trees and shrubbery get far enough advanced to give some effective mass of color.

"Your interior shows a nice arrangement and one that promises possibilities in the matter of arrangement of furniture, portieres, window draperies, etc.

"We should have the wood work of the hall and library a soft brown and have the walls of both in a tone of rich old gold. This color may be carried out in tinted plaster, a burlaps, or paper. In the hall a simple wainscoting could be used to advantage. In the library the ceiling tone, which we should have of old ivory throughout the entire first floor, could be brought down to form a dado. The Navajo rug would be entirely appropriate in the library and we should have the window draperies a raw silk in a clear golden tint harmonizing with the greens and blues of the rug and carrying out a touch of orange in its border.

"The wood work of the living room we should stain a rich green rather dark and introduce on the walls a tan with a decided pink cast. This will at once bring out all the richness of the mahogany and rosewood of the furniture to be used in the room. The pink tone would be further accented by window draperies of figured linen with the ivory background and the decorative *motif* in an old pink.

"For portieres between the living room and hall, as well as between the living room and dining room, we think that you will find nothing more beautiful than raw silk, which is a fabric lately imported by us for this purpose. Such portieres may be left quite plain or will be very much enriched in effect by the addition of a



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broad band of velour in a harmonizing tone.

"In the dining room, we should have the woodwork a dark brown, repeating the finish of your furniture. Walls in a soft green will form a nice contrast with the other rooms just described and will be quite appropriate since this room has the south exposure. An effect of sunlight and a warm color will be given to the room by some sash curtains of corn-colored silk. We think in the living room it would be well to introduce a dado and this might be plaster or one of the beautiful English borders, showing a simple adaptation of a landscape *motif*.

"White enamel in the bedrooms will be dainty and effective and will be quite appropriate with the wicker furniture and the antique mahogany. If the effect seems a little cold, a small quantity of yellow mixed with the white will give an ivory cast which will be richer and less harsh.

"A soft blue, such as we have indicated in the samples which we are sending you, will be quite appropriate in the southwest room, and for the adjoining room which is to be a child's room we would select a flowered paper, simple in design and arrangement, which will introduce not only the blue but a touch of the pink which you desire. These colors may be again repeated in the portieres, window draperies and floor coverings. For this latter we know of nothing better than the woven rag rugs which can be made to match any tone of paper exactly.

"A soft yellow will be pretty and effective for the guest room and in the other bed rooms we should select the draperies with reference to the taste of the individuals.

"We believe, in this connection, that you will find the accompanying article on the selection of wall paper particularly helpful.

"Under separate cover, we have sent you a number of samples showing window draperies, tints for walls, and the raw silk for portieres.

"We shall also be glad to send you promptly the stains such as we have indicated in our color scheme. These we can send you in any quantity desired at the price quoted on same."

From Fort Hamilton, N. Y., comes the next and while the data given seems somewhat scant, we feel sure that our answer has proved a happy solution to some of the problems confronting the writer.

"As an old subscriber to *THE CRAFTSMAN*, I ask your personal suggestions for handling of:

"Living room: (parlor in house already built) white wood work; white marble mantel extending down around the fireplace; windows on each side of the fireplace, facing N. W. by W.; large window in middle, S. by S. W.; folding doors on E. by S. side, facing fireplace; folding doors on remaining side of room, leading into dining room. Dining room: white wood work. Library: white wood work; large marble mantel extending down around fireplace."

Our reply:

"It always gives us pleasure to hear from our readers and we very gladly give you such suggestions as we are able to make for the room you have mentioned in your communication to us under date of January 17th.

"For the living room, we think that you will find no color more appropriate for the walls than a soft rich green. This can be readily secured in a felt paper which will not only be appropriate with your white wood work but has a restful quality possessed by no other color, this being the most desirable feature of a living room. We suggest that you use as window draperies in this room the Basket Weave Linen or Lustre canvas finished with a line of



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hem-stitching, as indicated in the sample sent you under separate cover. All fire-place fittings and electric fixtures should be of copper.

"The dining room we should carry out in soft modified yellow tones. The ceiling of an ivory tone and the window draperies in figured linen with the cream-colored background. We should have the lighting from side fixtures in either brass or copper. Portieres between dining room and living room to be of green to harmonize with the color of the living room and introducing a bit of color to harmonize with the yellow tones of the dining room.

"For the color scheme of the library, we think that you will find a tan or snuff-brown the most appropriate coloring for walls. These can be considerably enriched and brightened by a touch of terra cotta tones, in old blues, or a bit of green in the window draperies, portieres or couch pillows. The fixtures in this room might be either of copper or wrought iron. The window draperies should be either linen or a soft Shanghai silk in old gold coloring.

"You have given us such a bare outline of your rooms that we have been unable to take the matter up in detail with you but if we can be of further service to you in any of the matters here mentioned, we shall be glad to do so or to give you any further help that you may have need of."

We quote the following for the reason that it brings out a very excellent point concerning the use of a plain floor covering to give an effect of more liberal proportions to the room in question.

"I enclose a sample of terry, or filler, with which a room 14 x 14 feet is covered, and ask you to send me samples of materials that I could use for portieres in an arch opening into this room, also of materials for curtains for windows. The room is of south-western exposure with

two windows facing south and one west. The arch on the east side of the room is six feet wide and seven high and opens into the hall.

"We will use the room for a music room and living room, the library being across the hall and, as it is papered in what is commonly called parlor paper, we wish to cover the walls in some more harmonious paper.

"Your magazine has been of the greatest help to us and our ambition now is to have as harmonious and homelike a home as you each month show in your magazine. This we well know we will not be able to do in our present home, but we want our surroundings to express harmony and that restfulness of simplicity rather than the unrest of a cheap imitation of luxury.

"We have used the plain green filler on the floor that the room may show its real proportions and not look so cramped and small as it now seems. Were we right in adopting such means and now may I ask what color and material on the wall would be most harmonious and restful. As we must limit ourselves a very great deal in all that we do, for we are counted among those of very moderate circumstances, I will have to ask you to bear this in mind when selecting samples for me.

Let me thank you for publishing such a magazine as *THE CRAFTSMAN* and I wish you a larger circulation than ever this year."

To this we replied:

"We think that you will find the Craftsman canvas particularly well adapted for this purpose and can furnish you almost the exact coloring of your filler in this material, as indicated in the samples which we are sending you. Your idea of using this filler on the floor is a good one. A plain surface not only lends dignity to the proportions of the room but carries out the simplicity and restfulness which you de-



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sire to have the furnishings and fittings of your home represent.

"A lighter shade of green might be very attractive as the wall covering for this room or you might find tans or soft browns more pleasing. As the rug is such a decided color, before selecting the wall covering, we would suggest that you have large samples sent to you and that you try them one by one in the room. This is the surest way of securing a color which will be satisfactory. For a living room plain paper will be found more restful, but since your rug is entirely plain and inconspicuous design, introducing greens or soft browns above mentioned would be appropriate."

Our last letter is from one of our constant readers and contains an interesting question concerning the furnishings of a boy's room, especially as regards the color scheme.

"If you have a catalogue with price of table scarfs, etc., I should be glad to have it. What color and description of scarf would you suggest for a Craftsman living room table, where the side walls are green and the panels in beamed ceiling are orange color. Oriental rugs on floor; fumed oak wood work.

"I wish that some time during the summer you would give in *THE CRAFTSMAN* a color scheme for a boy's room (a boy of twenty). It is a southeast room with an upstairs porch opening out of it. The furniture will be of mahogany."

Answer:

"For table scarf in the room which you describe we would select the ivory colored linen and introduce in the applique a green or bloom linen that would be harmonious with the paper. In the flosses it would be well to introduce some of the orange and warm Oriental colors of your rugs.

"We desire to thank you for your suggestion regarding a color scheme for a

boy's room. We shall be very glad at some future day to take this matter up in detail in our magazine. Meanwhile we offer a few suggestions which may be of help:

"Since the room has a southeast exposure, and is in all probability full of light and sunshine, we think that a soft gray-blue for the wall treatment would be beautiful, and we should then carry out the ceiling and frieze in a rich old ivory. The upholstery of the room could carry out the same note of color and the minor details of furnishings could introduce some touches of warmer color; there will be ample opportunity in window draperies and portieres, if such are used, and perhaps three or four comfortable pillows to add some corn color, deep terra cotta or soft old green in the general scheme. These will likewise be entirely in keeping with your furniture and will bring out all the richness of the mahogany."

### CORRESPONDENCE CORNER

Every mail brings to *THE CRAFTSMAN* some word of good cheer from our subscribers. We would gladly send a personal reply to each one of our well-wishers, but take occasion here in the friendly Correspondence Corner to make acknowledgement of their hearty support.

We have space to give a few extracts only from the many letters received since our last publication:

F. R. PETRIE, Library Department of West 56th St. Y. M. C. A., New York City: "You may be interested to know that in our library—exclusively a men's library—*THE CRAFTSMAN* is one of our most popular periodicals. We have an especially large 'artist constituency.'"

WHITNEY PALACHE, San Francisco, Cal.: "It is with pleasure that I enclose my check for renewal of subscription to *THE CRAFTSMAN*. I prize this magazine



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very highly and have in my possession, as you know, a complete set of the magazines in the handsomely bound volumes from your shop."

JAMES STURGIS PRAY, PRAY & GALLAGHER, Landscape Architects, Boston, Mass.: "THE CRAFTSMAN comes regularly to hand and is a great delight."

MRS. TOM E. PARMELE, Plattsmouth, Neb.: "Enclosed find check for my renewal subscription to your splendid magazine. I have each number of THE CRAFTSMAN since its birth, the first two volumes bound and the rest I am sending you by express to be bound like those I now have. This coming summer we expect to build the November, 1904, Craftsman House, the plans for which you have already sent me. I will send you some photographs of the location in a day or so and wish to ask your advice in several matters concerning the house."

GEORGIA L. STARR, Coldwater, Mich.: "I like THE CRAFTSMAN very much and do not wish to lose a single number. As I am thinking of building, the house plans are what interest me most."

MARTHA WOODLING, Greene, Iowa: "Every number of THE CRAFTSMAN has been of interest and deepening interest."

CHARLES W. BELL, Pasadena, Cal.: "I am sending you a new subscriber who is a fine carpenter and builder with Craftsman ideas in embryo which THE CRAFTSMAN will foster and enlarge. I am enjoying your series of Cabinet-making articles. Have a fine set of tools and enjoy using them."

MRS. J. P. LEDBETTER, President Arts and Crafts Club, Coleman, Texas: "You have made it easy I am sure to subscribe for your interesting magazine, but it is not so easy for me to thus impress my Club just now when spring dresses, hats and house furnishings are in demand. This country is a hard one upon women, who are something more than day laborers—no

help for the mother and housekeeper. THE CRAFTSMAN, when I lend it to my friends, is acknowledged by all to be very attractive and enjoyable. Your advertisements I find are first class too, for all of which receive my sincere appreciation."

MRS. HENRY L. SCHLOSSER, Englewood, N. J.: "There are a great many houses in process of construction in this section, but though some of them are very expensive, none of them are remarkable for beauty or adaptability to their situations. I hope I shall find among your plans one I can afford to build, that may prove what can be done with a simple house at moderate expense. I am sure you are doing a great work in raising the standard of house building, in setting forth the house that improves with age, instead of becoming hideous as soon as it ceases to be fashionable."

C. F. LAUBSCHER, Cleveland, Ohio: "I am particularly interested in house building and home making and am deriving new ideas with each succeeding number of THE CRAFTSMAN. Have omitted from this year's list nearly all the periodicals formerly received, retaining, however, THE CRAFTSMAN as the most worthy."

CHARLES A. SNOW, "Laurel Manse," Shelbourne Falls, Mass.: "I may say here that you have reason to be proud of the magazine. Its engravings, its make-up, size, margins, and indeed the general *tout ensemble* are most creditable to editor, printers, and all connected with it. The Home Cabinet series captured my subscription. I thought last year that the discontinuance of the cabinet making articles was a pity, and I am glad to see that they will be resumed during 1905. May success even beyond your hopes be yours."

FRANK P. WOOD, Bangor, Maine: "I have enjoyed your magazine very much and send my subscription for another year."