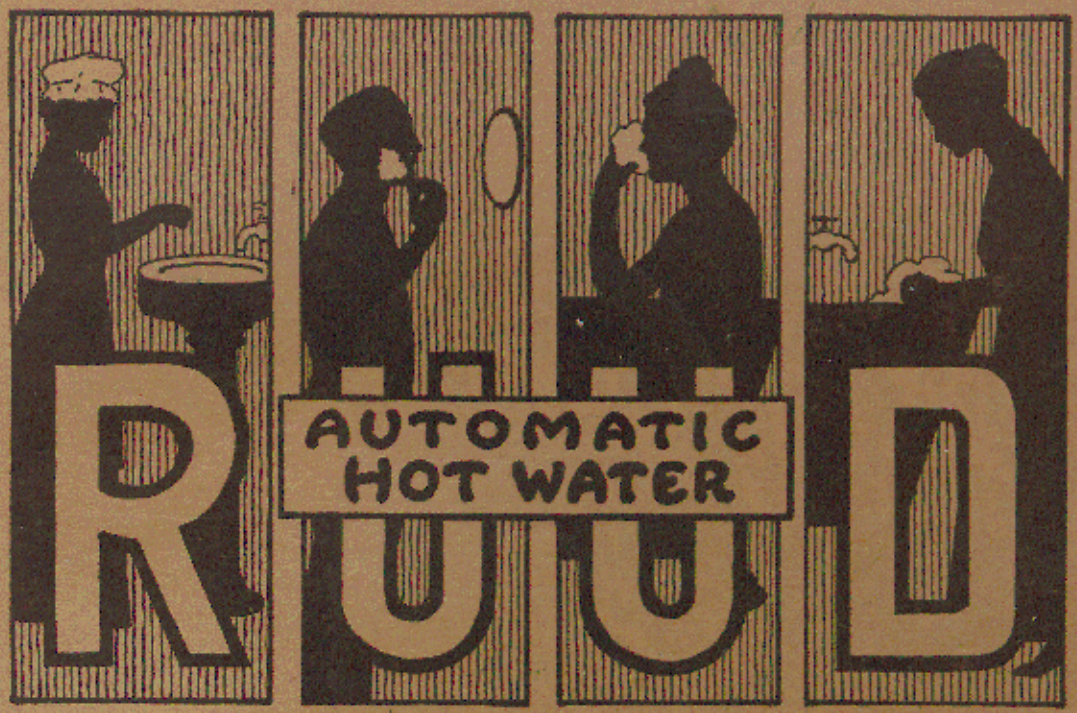
VOL. XXX. No. 1 APRIL, 1916 25 CENTS

THE CRAFTSMAN

Our Building Number

The New American Farmhouse.
A Good Word for the House of Wood.
What the South is Doing in the Way of Building.
Old Shutters for New Houses.
"Dwelling Houses Full of Pleasantness."

THE CRAFTSMAN BUILDING-NEW YORK CITY



Your Ruud Water Heater

is in the basement. You never go near it. It might as well be located at the Gas Works for all the trouble it causes.

It is simply a connecting link between your gas pipe and water pipe. It translates these two public services into a public necessity—Hot Water Service.

When you turn a faucet in any part of the house, the flow of water automatically turns on a full flow of gas, which ignites from the pilot light which is *always* kept burning. Instantly the water in the copper coils is heated to the boiling point and kept there, no matter how much water is used. When the water is turned off the gas is turned off. If the water gets too hot, the heat closes the gas valve.

These two methods of turning on and off the gas can never fail nor get out of order. A Ruud Water Heater will last a lifetime.

"Wonderful," you say, "but it must burn a lot of gas."

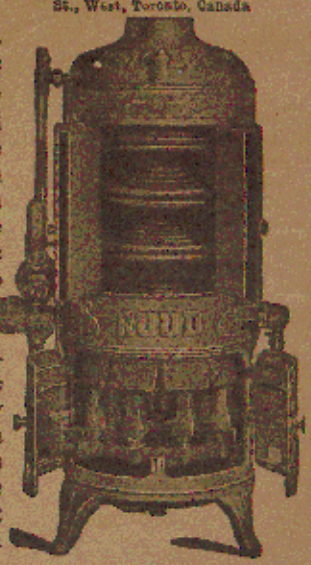
It Does Not Burn a Lot of Gas

If, by old-fashioned methods of heating, you keep water at the boiling point night and day, you can effect an actual saving by installing a Ruud, using manufactured gas. On natural gas the saving is still greater.

On the other hand, if your water is never more than lukewarm, if you have to use cold water in the morning, if you have to give up hot baths on wash day, if there is no hot water at night in case of sudden illness, why then the Ruud would mean a slight increase in your gas bills. An attempt has been made to lower the first cost of some heaters by using too light materials and abandoning a positive and absolutely dependable control of the gas. You save only $15 or $25 on such a heater, but it burns more gas, and you are pretty sure to throw it out altogether. Such a heater is not safe and has no place in a home.

Send for descriptive catalog and prices, stating size of your house.

Ruud Manufacturing Co.
Dept. D Pittsburgh, Pa.
Canadian Address: 371 Adelaide St., West, Toronto, Canada



THE CRAFTSMAN

PUBLISHED MONTHLY BY THE CRAFTSMAN PUBLISHING CO.
THIRTY-EIGHTH AND THIRTY-NINTH STREETS, NEW YORK CITY
GUSTAV STICKLEY, Editor MARY FANTON ROBERTS, Managing Editor
ELOISE ROORBACH, Garden Editor

VOLUME XXX NUMBER 1

Contents for April, 1916

ENTRANCE TO THE HOME OF MRS. JAMES M. TOWNSEND, MILL NECK, L. I. . . . . *Frontispiece*

THE ARCHITECTURAL LEAGUE IN THE GUISE OF A MAGICIAN . 3
Illustrated

BRINGING THE ARCH TO AMERICAN ARCHITECTURE: The Value of Its Use in House and Garden Walls 14
Illustrated

WAYSIDE FLOWERS: Their Love Stories and a Few Scientific Facts
Illustrated *By Martha Bunting* 23

A WORD FOR THE HOUSE OF WOOD: Its Romance, Beauty and Picturesqueness, Likewise Economy 34
Illustrated

THE HOME OF THE FUTURE: What Will Be the Contribution of the South in the Development of American Architecture: Number Three
Illustrated *By C. A. Ziegler* 41

PLANNING FOR BEAUTY AND COMFORT IN THE NEW AMERICAN FARMHOUSE 53
Illustrated

"DWELLING HOUSES FULL OF PLEASANTNESS" Beginning to Fill Our Land 64
Illustrated

SPRINGTIME AND TULIP BORDERS . . . . *By Helen Wilson* 78
Illustrated

ST. AUSTELL HALL, THE HOME OF JOHN GRIBBEL AT WYNCOTE, PENNSYLVANIA . . . . . *By Martha Bunting* 84
Illustrated

THE ORIOLE: A Poem . . . . . *By Edward Wilbur Mason* 90

VARIETIES OF COLONIAL ARCHITECTURE
By Harold Donaldson Eberlein 91

AMONG THE CRAFTSMEN

A Picturesque Craftsman House on a Unique Site 95
Illustrated

Community Farming Proves Profitable . . . *By Albert Marple* 98

Craftsman Design for Oregon Bungalow: Interesting Plan for a Side Hill . 101
Illustrated

A Real Doll House 103
Illustrated

Old Shutters for New Houses 104
Illustrated

Rail Fence is Supplanted by Concrete Wall . . . *By Albert Marple* 109
Illustrated

Early American Craftsmen . . . . . *By Walter A. Dyer* 116
Illustrated

Book Reviews 120

All manuscripts sent to THE CRAFTSMAN for consideration must be accompanied by return postage. A stamped addressed envelope is the most satisfactory plan.

All changes of address should reach us on or before the twenty-fifth of the second month preceding the date of publication. For example, to change an address for June, word should be sent to us by April twenty-fifth. Subscribers should not fail to give their old address when requesting a change of address.

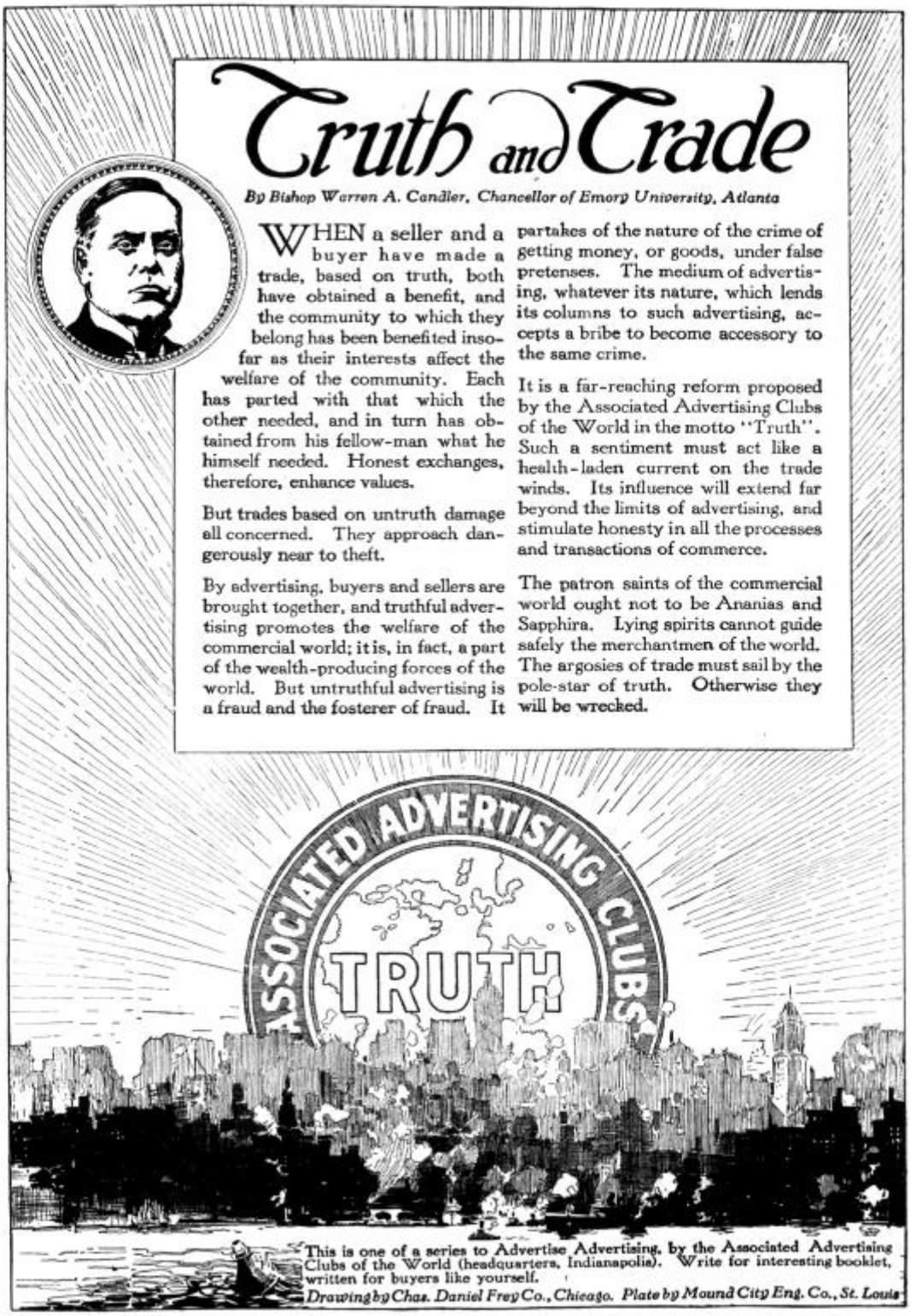
Back numbers 35 cents each. Issues previous to 1912, 50 cents each.

Canadian postage 50 cents extra. Foreign postage $1.20 extra.

New York Office:
6 East 39th St

25 CENTS A COPY: $3.00 A YEAR

 Entered as second-class matter at the New York Post Office, New York Entered as second-class matter at the Post Office Department, Canada


Truth and Trade
By Bishop Warren A. Candler, Chancellor of Emory University, Atlanta
WHEN a seller and a buyer have made a trade, based on truth, both have obtained a benefit, and the community to which they belong has been benefited insofar as their interests affect the welfare of the community. Each has parted with that which the other needed, and in turn has obtained from his fellow-man what he himself needed. Honest exchanges, therefore, enhance values.
But trades based on untruth damage all concerned. They approach dangerously near to theft.
By advertising, buyers and sellers are brought together, and truthful advertising promotes the welfare of the commercial world; it is, in fact, a part of the wealth-producing forces of the world. But untruthful advertising is a fraud and the fosterer of fraud. It partakes of the nature of the crime of getting money, or goods, under false pretenses. The medium of advertising, whatever its nature, which lends its columns to such advertising, accepts a bribe to become accessory to the same crime.
It is a far-reaching reform proposed by the Associated Advertising Clubs of the World in the motto "Truth". Such a sentiment must act like a health-laden current on the trade winds. Its influence will extend far beyond the limits of advertising, and stimulate honesty in all the processes and transactions of commerce.
The patron saints of the commercial world ought not to be Ananias and Sapphira. Lying spirits cannot guide safely the merchantmen of the world. The argosies of trade must sail by the pole-star of truth. Otherwise they will be wrecked.
ASSOCIATED ADVERTISING CLUBS
TRUTH
This is one of a series to Advertise Advertising, by the Associated Advertising Clubs of the World (headquarters, Indianapolis). Write for interesting booklet, written for buyers like yourself.
Drawing by Chas. Daniel Frey Co., Chicago. Plate by Mound City Eng. Co., St. Louis

THE CRAFTSMAN DIRECTORY FOR BUYERS

A Classified Index to Advertisements in this Issue

ARTISTS' AND CRAFTSMEN'S MATERIALS AND EQUIPMENTS

Belcher & Loomis 16a
Hall, W. A. (Art Leathers) 30a
Herpers Bros. 35a

BIRD HOUSES, BATHS, ETC.

Dodson, Joseph H. 14a
Garden Unique, The 16a
Put-Together Handicraft Shop, The 30a
Sharonware Workshop 26a

BOOKS

The University of Chicago Press 34a

BUILDING MATERIALS

Arkansas Soft Pine Bureau 14a
Fisko & Company 21a
Hydraulic-Press Brick Co. 19a
Morgan Sash & Door Co. 12a
National Fireproofing Co. 27a
North Western Expanded Metal Co. 38a
White Pine 23a

BUNGALOW BOOKS

The Bungalowcraft Co. 16a
The Garden City Co. of California 14a

FIREPLACES

Colonial Fireplace Co 16a

FURNITURE

Come-Packt Furniture Co. 18a
Craftsman Furniture and Furnishings 22a, 32a
Limbert, Chas. P., & Co. ... Back Cover
Wolverine Mfg. Co. 16a

GARDEN FURNITURE, POTTERY, ETC.

Rookwood Pottery Co. 35a
Wheatley Pottery 34a

GARDENING—SEEDS—NURSERIES

Bobbink & Atkins 20a
Dreer, Henry A. 31a

HARDWARE

Burns & Bassick Co. 24a
Casement Hardware Co. 18a
Corbin, P. & F. 11a
Soss Invisible Hinge 31a
Stanley Works, The 14a

HEATING SYSTEMS

Kelsey Warm Air Generator 30a
Minneapolis Heat Regulator Co. 36a
Ruud Mfg. Co. ..... Second Cover

HOME FURNISHINGS

Du Pont Fabrikoid Co. 36a
Hartshorn Shade Rollers 26a
Hough Shade Co. 30a
McCray Refrigerator Co. 17a
Piedmont Red Cedar Chest Co 36a
Wilson, The J. G. Corp. 15a

JEWELRY, SILVERWARE, CHINA, ETC.

Tiffany & Co. 1a

LIGHTING FIXTURES

Jules Portable Lamp 31a

MISCELLANEOUS

Cresca Delicacies 16a
General Acoustic Co. 36a
Imperial Engraving Co. 34a
Le Page's Glue 16a

PAINTS, STAINS, VARNISHES, ETC.

Cabot, Samuel, Inc. 16a
Devoe Wood Stains 31a
Johnson's Wood Dye 34a
Lowe Bros. Co. 24a
O'Brien Varnish Co., The 25a
Pratt & Lambert, Inc. 37a
Wadsworth, Howland & Co 20a

PIANOS AND ORGANS

Marr & Colton Organ Co. 26a
Sohmer & Co. 33a

PLANS

De Luxe Bldg. Co. 34a
Jud Yoho 26a

PLUMBING FIXTURES

Standard Sanitary Mfg. Co. 2a
Trenton Potteries Co. 29a

PORTABLE HOUSES

Hodgson, E. F., Co. 34a

PUBLICATIONS

Countryside Handbooks 8a, 9a
Field Illustrated 10a
Harper's Weekly 7a
Vanity Fair 6a

REAL ESTATE

Miller, W. H 29a

ROOFING MATERIALS

Ludowici-Celadon Co 26a

RUGS

Whittall, M. J., Associates 13a

SCHOOLS

American School of Home Economics 14a
New York School of Fine and Applied Art 16a
Summer School Landscape Architecture 31a

SEWAGE DISPOSAL

Aten Sewage Disposal System 36a

TRAVEL AND HOTELS

Hotel Puritan 24a

WALL COVERINGS

Fabrikona 12a
Sanitas 35a

VANITY FAIR

The most successful of all the new magazines

Don't Be a Social Back Number—

If you are out of step with the whirling progress of our time; if you are removed from its magnetic influences; if, despite your youth, you are becoming an old fogey, or an old maid, or an old bachelor, or an old bore; if your *joie de vivre* is dying at the roots—then you must read Vanity Fair, and presto! you will be nimble-witted and agile-minded again—the joy of the picnic—the life of the grill-room—sunshine in the home.

If you want to be in the social and artistic swim, tear off the coupon in the lower left hand corner of this page—and mail it

Six months of Vanity Fair will enable you to ignite a dinner party at fifty yards

Don't settle down comfortably in the ooze. The world is moving, moving on all eight cylinders—some folks are even moving on twelve—and you might just as well move along with them. Don't stall yourself on life's highroad and be satisfied to take everybody else's dust. Hop up and take a little joy ride on the red and yellow band-wagon—Vanity Fair's band-wagon.

Every Issue of Vanity Fair Contains:

THE STAGE: First-night and behind-the-scenes views of the newest plays—with portraits.

THE OPERA AND MUSIC: Stories and portraits of the new singers, composers, conductors and whatever is new about the old ones.

THE ARTS: Illustrated news and criticisms of pictures, architecture, books, sculpture.

HUMOR: The most original and amusing works of our young writers and artists.

PEOPLE: Striking and unusual portraits of celebrities who help make New York a brilliant, fascinating merry-go-round.

SPORTS: An illustrated panorama of golf, tennis, football, racing, polo and a dozen other outdoor and indoor sports.

ESSAYS AND REVIEWS: By intellectually stimulating essayists and critics.

PARIS AND LONDON: The latest diverting news from the European capitals.

DANCING: Outdoor dances, indoor dances, rhythmic dances, cosmic dances.

FASHIONS: From Paris, London and New York for all discriminating men and women.

DOGS AND MOTORS: Photographs of the best-bred dogs and the best-built motors, with descriptions and timely discussion of them.

SHOPPING: An index to the best shops, what they sell, and a shopping offer that is bound to interest alert men and women.

Try a Little Dollar Diplomacy!

You think nothing, in your poor deluded way—of paying $2.00 for a theatre ticket, or for a new book, but for only $1.00 you can secure six months of Vanity Fair, and with it more entertainment than you can derive from dozens of sex plays or a shelf full of problem novels.

Stop where you are! Tear off that coupon!

VANITY FAIR, 449 Fourth Avenue, New York City

Please enter my subscription to VANITY FAIR for six months beginning with the current issue, at the special $1 rate offered to readers of this magazine. Mail me the current issue at once. I enclose the $1 herewith (OR) I will remit $1 on receipt of your bill.

Name .....

Address .....

.....

Craft. 4-16

If you want your brain kept powdered and well groomed for six months, just tear off, fill in and mail the little coupon below

We Promise You, Solemnly that Vanity Fair is not just one more magazine, or even a new magazine of an old kind—but an ALTOGETHER NEW KIND OF MAGAZINE. It's an entertaining Magazine for Moderns.

We are not going to print any pretty girls' heads on its covers. We are going to spare you the agony of sex discussions. We shall publish no dreary serial stories. No diaries of travel. No hack articles on preparedness. No gloom. No problem stories. No articles on tariff, or irrigation, or railroad rates, or pure food, or any other statistical subject.

Condé Nast *Publisher*

Frank Crowninshield *Editor*

25 Cents a Copy
Three Dollars a Year

The Countryside Handbooks

25 cts. each, 6 for $1.25, postpaid

SIX HANDY VOLUMES—POCKET SIZE

These Handbooks are 4¼ x 6¼ inches; bound in flexible boards with three-color imprint, and printed from new plates

MAKING A FLOWER-GARDEN

This is a subject of interest to every man or woman living in the country, regardless of the amount of land at their disposal. This handbook contains 75 pages, fully illustrated, and has a complete planting table for flowers, including annuals, shrubs and perennials; also the garden month by month, showing the things one should do every month from January to December.

MAKING A VEGETABLE-GARDEN

This handbook is fully illustrated, and contains a planting table for vegetables. The chapters include "Planning and Planting," "A Vegetable Garden for a Small Family," "Nine Vegetables Every Man Ought to Grow," "The Late Started Garden"; also a chapter devoted to the garden month by month, and discusses the attention which should be given the vegetable-garden every month in the year, and contains valuable suggestions for the amateur gardener

HOTBEDS AND COLDFRAMES

A handbook of 75 pages, freely illustrated, and tells all one needs to know about making and caring for hotbeds and coldframes. This subject is now interesting thousands of people. The chapters include "Hotbeds and Coldframes All the Year Round," "The Construction of Hotbeds and Coldframes," "The Advantages of a Hotbed," "Giving the Garden an Early Start," "Two Practical Small Greenhouses," "Things to Grow in a Coldframe."

FIGHTING GARDEN PESTS

One of the most practical handbooks in this series dealing with a subject about which an amateur gardener knows very little. The instructions are given in the simplest language, and no one can make a mistake if the directions are carefully followed. This little handbook includes a table of insects and diseases, with methods of control, and also contains a final page of spraying memorandum for personal use, and complete spraying table.

PLANTING THE HOME GROUNDS

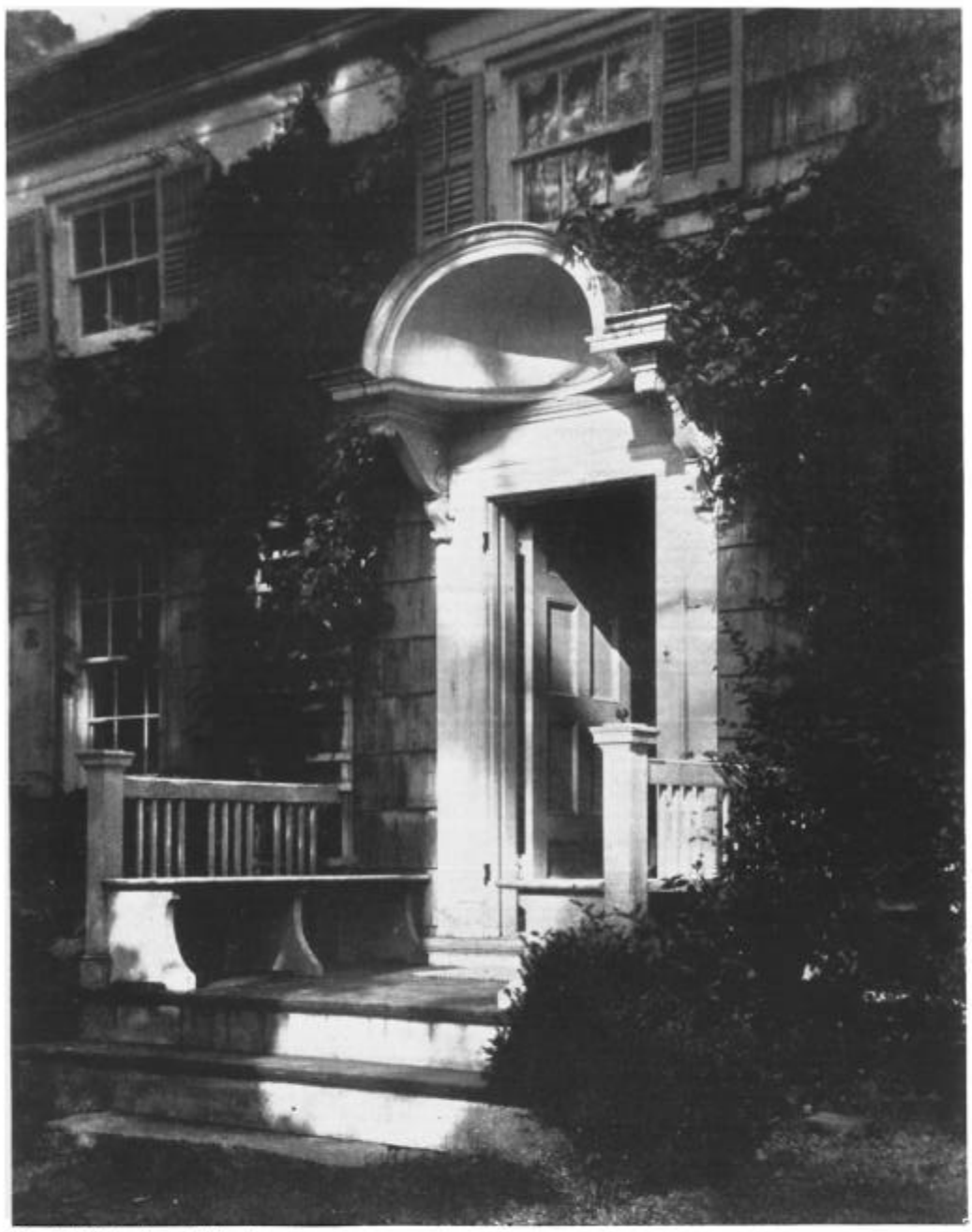
One of the most complete treatises on the subject, contained in a small compass, ever written Nothing like it has ever been published. As a guide for planting the home grounds, it is alone worth the price of the whole set. This handbook is uniform with the others, is fully illustrated, and covers the subject completely.

MAKING A BULB-GARDEN

A fully illustrated handbook, containing a planting-table, together with diagrams showing a combination of color so necessary in providing a beautiful display of flowering bulbs. The best bulbs to use are recommended, including tulips for display, exhibition hyacinths, and other varieties. A table of cultural requirements, as well as a planting table are also included.

These books will be forwarded on receipt of price by

THE SUBURBAN PRESS, 334 Fourth Avenue, New York City



Hewitt & Bottomley, Architects.

ENTRANCE TO THE HOME of Mrs. James M. Townsend, Mill Neck, L. I.: Beautiful example of a hospitable and gracious doorway.

THE CRAFTSMAN

PUBLISHED BY THE CRAFTSMAN PUBLISHING CO.

VOLUME XXX APRIL, 1916 NUMBER 1

THE ARCHITECTURAL LEAGUE IN THE GUISE OF A MAGICIAN

ONLY the fairies could lead one through banks of snow, by pools of slush, over icy pavement through a doorway glistening with icicles into a garden spot with green pools, shining under misty skies, with flowers bordering the pool and pale lilies resting on its surface and little bright fishes glimmering in and out of the pebbles.

A garden party in the heart of winter, in the heart of a big city, seen through an arcade of marble columns, with deep blue walls and classic trees, and the illusion of moonlight over vine-draped cloisters, over pathways bordered with pink blossoms, over fountains and statues and low marble benches—brought a mysterious atmosphere of romance to the beholder, and it seemed as though there should be nymphs and fauns peering into pools or hiding behind the trees with Fragonard ladies looking out of stately palace windows at the frolic.

This is not the way the chairman of the Press Committee described the garden party with which the Annual Exhibition of the Architectural League opened this season, but it is the way it impressed THE CRAFTSMAN the day of the *fête*—a stormy, bitter, New York day outside, with the wonderful atmosphere in the Vanderbilt Gallery of blue and gray, with the shining pool from an Italian garden and with fragrant flower borders and vines drooping from the arbors.

Mr. Harris said: "The Vanderbilt Gallery is being utilized for this exhibition as a formal garden with pools of water, fountains, statues, sun-dials, and arbors covered with climbing plants and flowering vines. On the opening night of the Garden Party, this garden will be used for a classic pageant in which will figure Greek dancers, with vestal Virgins tending the Divine Fire, symbolic of inspiration. The fire will burn upon an altar dedicated to the god of learning, art and poetry. The pageant will have a unique and singular character, inasmuch as the scene has been set in a secret garden in a modern building in New York. From the secret garden, through an arcade of marble columns, one will see depicted in vivid and life-like colors the familiar outlines of New York skyscrapers and the far-reaching

vistas of our waterfront. To increase the illusion of secret and magic charm, this garden will be framed by the dark sky of evening lighted only by pale moonlight."

After this pageant a supper was served and there was dancing and much merrymaking, much pleasure and happiness for the friends and the members of the Architectural League. Mr. Harris said that this lovely garden was "for the refreshment of the souls of workers, that it was meant to give inspiration." He believes that "with such bodies as the Architectural League the responsibility for inspiring the nation rests, that as a people we are just laying the foundation of, sense of and love of beauty which will some day glorify the structure of our nation, as the sense and love of liberty inspired its conception." He believes that "the artists of America not only must refresh their own souls at the altar of inspiration, but must help to cultivate such a sense of art in the people throughout the land that the spirit of beauty, the voice of Daphne, may penetrate through the hearts of our great merciless cities, so that the laborers in the street as well as the artists in the studio see the vision of her passing and feel the weight of pick and shovel lightened by the touch of her hand."

Panel, A. A. Weinman, sculptor.

THE CRAFTSMAN has not always exactly agreed with this point of view. It has felt that it is only the individual in or out of the organization that has the vision of beauty, and that it is the individual alone, free and untrammeled, who must inspire and freshen the spirit of the world. We have felt that the organization of vision was impossible, that each man could best go his own way, find beauty through his own insight and bring it before the world through his own effort; that in a way it was one of the greatnesses and one of the tragedies of the artist that he must blaze his own pathway and travel it alone, hewing down opposition as he went along, clearing the trail for others of less spiritual courage.

Of course THE CRAFTSMAN does not deprecate the lovely things the Architectural League did by way of celebration—the joy which must have gone into the making of the secret garden,

the delightful impulse which built the altar for inspiration and trained lovely maidens to discover and worship it. Anything that brightens the way of the dreamer must be good, but we have wondered if people could travel quite as swiftly on the narrow path of greatness if they move abreast, many of them side by side, as when each man follows his own impulse, breaking through underbrush, fording streams, scaling ravines, thinking only of the goal which he has set for himself; not as a man running a race or as one seeking to endow others; but as a fanatic, inspired, clear-visioned, unconscious of the world. We have felt always in THE CRAFTSMAN that the source of beauty welled forever up from the hearts of the people, through them it would flow out over the land into the small home, the palace, the museum, the temple, and we have wondered if it was possible ever to regulate inspiration, to divide it among the few and then to permit the common people a glimpse of it as deserving recompense for toil. It is hard to say in this day of spiritual and material confusion just which way the current of art is moving, whether from the people to the few or from the few to the people. It is equally hard to say just who shall build the altar and who shall scatter the flame. It may be that we must conserve art just as we are doing in our academies and museums and big associations. We certainly are developing much

McMillen fountain, Herbert Adams, sculptor.

that is very beautiful and vigorous and helpful through these mediums. But can *we ever carry anything back to the people?*

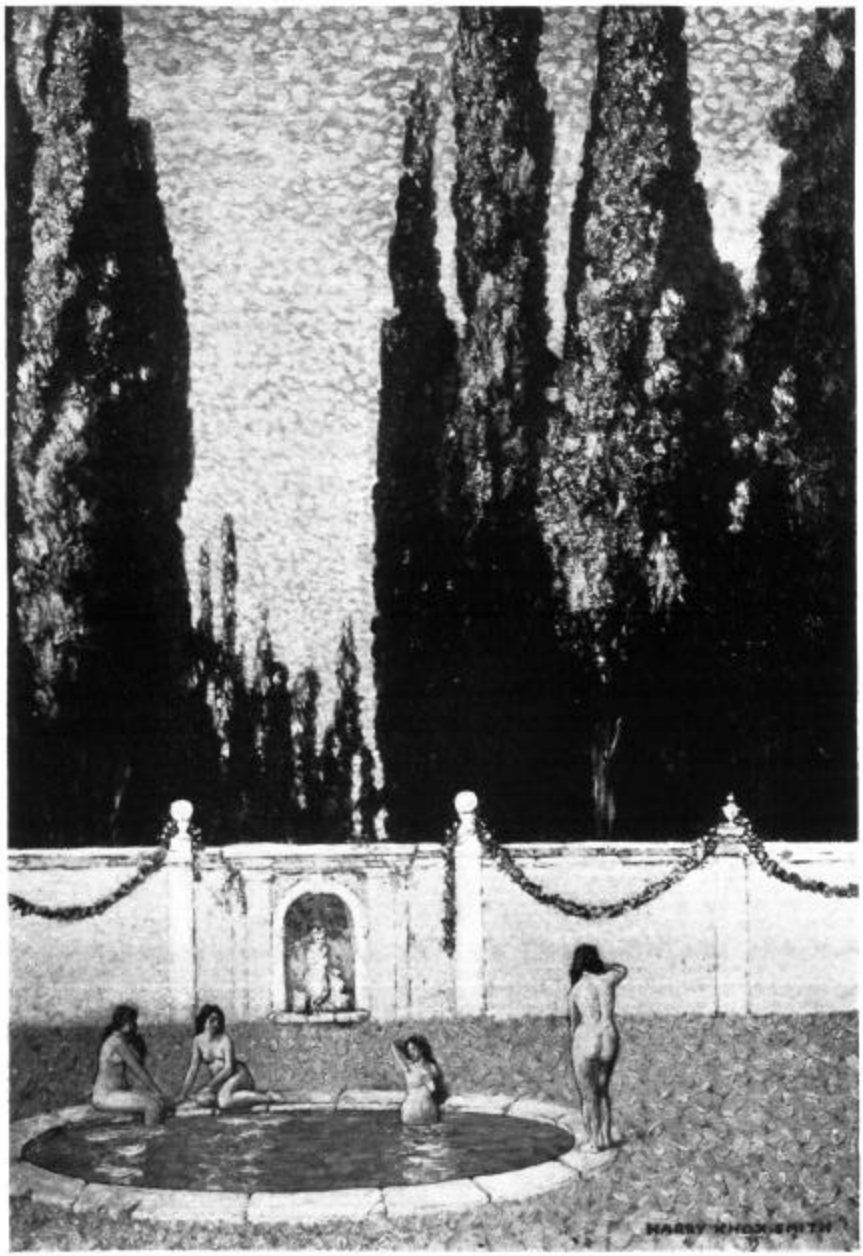
If we count them out, not as among those rare human beings who are listening to the current of life with ear close to the ground, if they have no source of individual inspiration, how can we arrest their attention, turn their eyes away from that splendid glittering goal of richness which we are preaching throughout this country as the final ideal of happiness and greatness—which we are preaching in the following words in our schools, in our homes and in our churches: "If you are well educated you can make money; if you are obedient you will learn how to secure wealth; if you are good the Lord will reward you with riches;" this is what we teach in those three great sources of instruction—the school, the home and the church; and if we continue to do this, perhaps we shall indeed need to turn to the few who are shut away from much of the tangle and sordidness of life, who seek only the little nook and the north light and the wall of the association to tell the world how well they dream and how beautiful is their secret thought.

Unless we prepare our people to love simplicity, to realize that beauty is not found in wealth any more than in sordidness, that it is something apart from both and is that divine thing known as a vision of truth, belonging to every human being, and unless in telling our people this we shall so arrange our civilization that they may really understand art and may have beauty as an ideal rather than gold, we cannot expect to turn to the mass of the world, the humble folk, for the true knowledge of what makes life worth while.

If we are going to destroy our people with false ideals, it is indeed most essential that we should build up walls somewhere to conserve ideals, that we should organize and protect the men who give their lives to seeking loveliness and also the association which does its best to present this loveliness. We may not destroy the people by setting before them one false goal for the race of life, and then ask from them music and poetry, rich painting and large, restful sculpture. If we have permitted our people to take the gold away from the river of life, to bring it to the surface, to worship it, to quarrel over it, to destroy each other for the sake of possessing it, if we in America give ourselves up generation after generation to repeating the story of the "Ring" as Wagner has told it in his Trilogy, how can we hope to keep the clear eye, the fine mind, the gentle heart that will gather up all truth, and bear it to those who are blind or ill or dull or heart-broken?

It is all very well to repeat that "we are not permanently a materialistic people, that we are going through a phase of luxury and en-

VIEW IN GARDEN of Mrs. J. Clifton Edgar, Greenwich, Conn.: Marian C. Coffin, landscape architect.



WALL DECORATION in the Knox House, Philadelphia, by Harry Knox Smith.

SKETCH of the flower garden on the estate of Dudley Olcott, Esq., Morristown, N. J.: Ferruccio Vitale, landscape architect.

GARDEN of George B. Montgomery, William Pitkin, landscape architect.

The tall line of poplars against the rounding background group of trees, the converging lines of the steps and the massed flower plantings show the perfection landscape gardening has reached in this country.

WROUGHT IRON WORK designed for the residence of Mrs. William McNair: H. Van Buren Magonigle, architect.

Samuel Yellin's work as a craftsman in wrought iron is well known to the Craftsman readers: This is the first opportunity we have had recently of showing the importance of such craft work as this in relation to architecture.

Both the window, which is a rich and delicate design, and the door at the right are planned and executed in the most genuine Mediæval spirit of craftsmanship: Mr. Yellin is an artist in his design, and a poet in his conception of designs to harmonize with so severe a metal as iron.

THESE PICTURES are reproduced from photographs of Mr. Yellin's work shown in the thirteenth annual exhibition of the Architectural League: They unquestionably were the most significant craft work exhibited and should be an inspiration to the American architect along the line of an ornamentation that is at once beautiful and practical.

joyment, that we are a reaction from Puritan and pioneer days, that we have worked too long in our shops and prayed too long in our churches for the health of our soul." But this is not true—we are not a reaction any longer; we are determinedly seeking a purely materialistic goal. We want to be the richest people in the world, we want to be the richest person in the richest nation in the world, and we do not know why we want to be rich and we do not know what we want to do with our money, and we do not relate money to beauty or to personal happiness or to natural progress or to artistic satisfaction; we just want the Rheingold in our own hands because we are greedy and self-centered and vain. And while we continue to quarrel over the possession of the gold, and so long as the Rhine Maidens cannot warn us or make us see the truth, perhaps Mr. Harris is right, and in any case we turn with enjoyment and interest and with a sense of realized inspiration to the walls of the Architectural League on the Thirty-first Annual Exhibition.

Through all the years of its excellent activities the League has never given us more pleasure than this year. The mural decorations are richer and more numerous than ever before, with a prize for Miss Violet Oakley, for her frieze to be placed in the Governor's reception room in the Capitol at Harrisburg. On the south wall of the same room is the huge mural painting for the Senate Chamber of the State Capitol at Delaware. This represents in brilliant color and decorative treatment the departure of the first Delaware troops from Dover to join the Continental Army under Washington.

In sharp contrast with the historic spirit which is today animating the decorators of so many of our great public buildings we find Robert Chanler's "Deep Sea Screen." This, to be sure, is intended for a private house; it has been painted for Mrs. Edward Harriman. It is a most whimsical and melodramatic conception of the depths of deep sea life, and through strange changing green and blue depths of water are fantastic forms of corals and sponges and unknown sea weeds. We are told that Mr. Chanler's remarkable screen is painted on a metallic leaf of silvery tone which gives it a curious iridescence. Nearby, Mr. Henry Reuterdahl has exhibited some most unusual effects of color inlay on wood. This is not his own work but that of an English artist, A. J. Rowley. A very curious and ingenious work in quite the new spirit of decoration is the battik fabric by Bertram Hartmann. The inspiration of this most unusual expression in decorative work comes to us from Java, from India, from other Oriental countries. Mr. Hartmann has somehow contrived to hold the quality of the simplicity of the ancient battik work and yet has infused into his subjects the most eccentric animation of the futurist impulse today.

THE ARCHITECTURAL LEAGUE AS A MIRACLE WORKER

The exhibition of sculpture is unusually large. There are not only beautiful figures for fountains, for the edges of woods, for mammoth parks, but also sun-dials for little gardens and benches for public squares. Mr. Edward F. Sanford presents what he calls arcleacistic groups for the Case Mausoleum in Virginia. Janet Scudder and Lawrence White exhibit a glazed terra-cotta wall fountain with a bronze statuette, full of beauty and humanity as Janet Scudder bronze always is. Robert Aitken's bronze sun-dial, Pan, makes a beautiful note in the formal garden of the Vanderbilt Gallery. He also exhibits a small garden fountain.

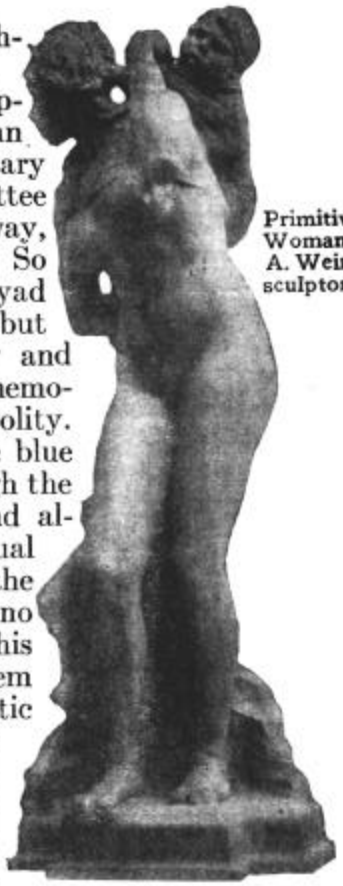
Anna Hyatt's working model for the Joan of Arc monument for Riverside Drive is shown. It is unfortunately too small to give one the sense of heroic beauty which is promised for the large figure. To the writer personally it seemed a little stiff, more a question of armor than a spiritual fire, and the horse seems so tremendously out of proportion to the little figure. It is hard to say just what is the difficulty. Possibly we have lost the Joan of Arc spirit in our Rheingold enthusiasm and we feel that the mammoth horse and the glittering uniform are greater than the valiant little maid of France; possibly she herself would feel out of the picture on Riverside Drive, where people will look at her with idle curiosity, knowing nothing of her splendor, wondering a little as to her being in armor, but caring very little about either.

"Libris:" A. Weinert, sculptor.

We seem just now to be running to monumental statuary, whether we have suddenly acquired a greater appreciation of the dead statesmen or of the living artists one cannot say. In this exhibition we see a monument to Wendell Phillips; a Straus Memorial Fountain; a monument to General Greene; and strangely and quite unexpectedly, a vigorous monument by Karl Bitter to Labor; a monument to the American Pioneer, done with spirit and beauty by Solon Borglum; a monument to Abundance, which seems closer to our national spirit, and a splendidly heroic Vicksburg monument by Herbert Adams, who takes the sculpture prize at the League this season. There is also a monument to the Scottish Rite Temple and panels by Weinman for a mausoleum in the Woodlawn Cemetery; figures for a Civil War Memorial and a John Hay monument by James Earles Fraser, not forgetting Victor Brenner's group for the Schenley monu-

ment at Pittsburgh; all of which is a little astonishing and a little depressing.

We seem to have so little beautiful public sculpture just for the sake of beauty. Before we can adorn our roadways and our parks it seems necessary to get in a funereal spirit and to organize a committee to commemorate someone; is all very well in a way, too, but not, as one would say, the whole thing. So we approach with pleasure E. F. Sanford's Hamadryad garden piece. We do not quite understand it, but it seems to have strength and vigor and gaiety and tenderness in it, and we cannot conceive of its commemorating anything in the world except cheerful frivolity.



Primitive Woman: A. Weinert, sculptor.

It is really the Architectural Room (with the blue atmospheric walls of the garden taken down, though the lovely pool remains) that most interested us, and although there is less domestic architecture than usual displayed in the Vanderbilt Gallery, we feel the greatest interest in what is shown. There is no question but what the architects of the homes of this country are beginning to take seriously the problem of home making in America. Every phase of domestic architecture is being studied and developed with inspiration, enthusiasm and skill; even the city house is being studied in relation to the modern city street and to the individual city. The question of the development of the country landscape, of the types of house that belong to the rocky hillside, to the seashore, to the village street, to the flat land of prairie and plateau, all in turn are receiving the consideration of the most intelligent of American architects, men who are interested in America, proud of the opportunities which this country affords, and delighted to be a part of the development of an architecture that is essentially modern and essentially suited to just this kind of country. Along with the development of the country house, the village and the city house, the cathedral, the city shop, the railway station, the country store, we find beautiful examples of metal work, especially the doors and window executed by Samuel Yellin for the residence of Mrs. William McNair; H. Van Buren Magonigle, architect. THE CRAFTSMAN readers are already familiar with Mr. Yellin's work; but there seems no limit to the variety of his designs or to the beauty of his execution.

The use of the arch is interestingly set forth in the estate which

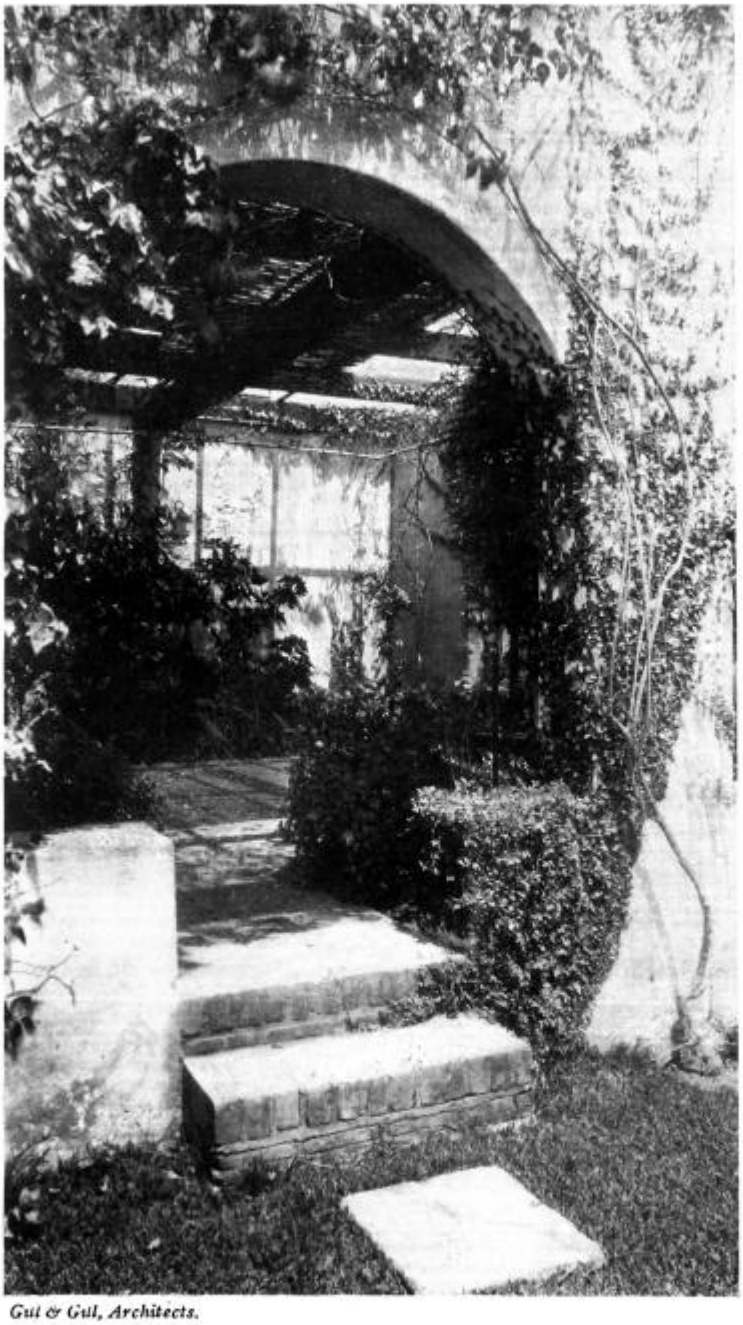
(*Continued on page 100*)

BRINGING THE ARCH TO AMERICAN ARCHITECTURE: THE VALUE OF ITS USE IN HOUSE AND GARDEN WALLS

"THE Romanesque arch is beautiful as an abstract line. Its type is always before us in that of the apparent vault of heaven and horizon of the earth. The cylindrical pillar is always beautiful, for God has so molded the stem of every tree that it is pleasant to the eyes. The pointed arch is beautiful; it is the termination of every leaf that shakes in summer wind and its most fortunate associations are directly borrowed from the trefoiled grass of the field or from the stars of its flowers."

Thus speaks Ruskin in praise of the arch, that superb architectural feature that ever since the beginning of art and building has been known and valued. Though its beauty is supreme in form, in proportion, in welded grace of the straight line and circle, in its contrast of light and shade, it was first valued as a constructural power. The ancient Egyptians used the round arch in engineering problems long before they adapted it to temple designs. The same is true of the early Greeks, who might have been expected to recognize its beauty before discovering its strength. The pointed, semi-circular, and various other types of arches, were used by the ancient Babylonians and Assyrians in their temples and palaces. The Pelasgic and Etruscan people of old Italy used the arch for gates and doorways as well as for bridges. The arcade, so history reports, was first used at Diocletian's palace in Spalato. The semi-circular arch was almost the only form used by the early Christians, but the Persians and Mohammedans, in the sixth and seventh centuries, introduced a characteristic variety of other forms such as the pointed, horseshoe, ovoid and stilted. The Mohammedans adopted the pointed form, and from them doubtless came the suggestion of it as a basis for Gothic construction. Under Gothic handling this flexible form developed a great number of sub-forms and by-forms. The Renaissance returned to the round arch. An arch is named from its intrados outline or from the numbers of its curves, as horseshoe, elliptical, multifoil, triangular, trefoil, Tudor, surbased or truncated.

Broadly speaking, there have never been but two principles of construction: the "post and lintel," used by the Greeks, and the "arch" together with the "post and lintel," used by the Romans. The typical span element of Greek architecture was the lintel, and of the Roman the semi-circular arch. The disadvantage of the former is that it cannot be used in interiors of great size without breaking them up by supports on which to rest the roof. The arch as a span element is more complex than the lintel, yet can be used when noth-



Gut & Gut, Architects.

THE ARCH is appreciated to the full when sun and moonlight emphasize its grace by contrasting force of light and shade: Because it is the symbol of the heavens that curve above the earth and of the rainbow of light and promise it is especially fitting for use in home building: When formed as an entrance, as may be seen in the house above, it is like a silently spoken benediction.

THE "DEPRESSED ARCH" as shown at the left forms a rarely beautiful frame for a window seen from the street, and from within it is like a romantic bit of the Old World.

Lavender, purple and white flowers are massed at the base of this arch, exquisite vines break and soften the outer lines, and the little creeper traces a dainty arabesque of green beneath it.

THE ARCHED WINDOW in the upper picture is from the house designed for Mrs. George T. Fulford, of San Diego, by Gill and Gill, and is an interesting example of the decorative effect to be obtained by indenting.

The picture shown below was taken from the beautiful glass-covered out-of-door living room of the Darst residence, San Diego, designed by the same architects.

Gill & Gill, Architects.

ARCADE WALLS are delightful for out-of-door living rooms: One may be seen in the picture above.

Vines wander in and out as freely as they like, for architects well appreciate their impromptu grace, and the airy, shadowy silhouette they cast upon the smooth surface of concrete wall and tile floor.

SERVICE GATEWAYS when arched like the two shown on this page make the back of the house as attractive as the front.

The one at the right of concrete, almost covered with vines, leads through a narrow-pathed kitchen garden where flowers make showy splotches of color against the faintly pinkish white of the concrete house walls.

THE ARCHED OPENING in a brick wall topped by Spanish tile, overrun with vines, guarded by a wrought-iron gate, is the servants' entrance of a home at Coronado Beach, California: It is lovely enough for an entrance to any garden or to a nobleman's palace.

THIS ARCH, complemented by a straight narrow line of green as supplied by an Italian cypress or poplar planted near it, makes an architectural picture instantly understood and appreciated by every one: In the square of wall, curve of arch and straight line of tree are embodied three of the most powerful, decorative and practical building forces.

AN ARCH GIVING an impression of both delicacy and strength: The vines hover over it like an outspread wing giving to it a strangely exalted feeling: This is the entrance to the Lewis apartment cottages and gardens at Sierra Madre.

The Two Upper Photographs Show the Great Beauty of Irving Gill's Idea of Architecture.

THIS CONCRETE ARCADE makes a series of pictures for the pleasure of every passerby: In turn its gray surface frames white and green Madonna lilies, blue larkspur, tall hollyhocks: Roses are now climbing over it and at its base is the shiny-leaved rhus.

THE ARCH being a superb thing in itself, enhances the beauty of everything about it: It completes the vision and fulfills color by separating it from the distraction of surrounding objects: Nothing adds such power to garden vista pictures as an arch.

Cloister-like is this garden with its bell tower and flagged walk that can be seen through the slender elliptical arch: Its secluded and peaceful beauty is much enhanced by the stone arch frame.

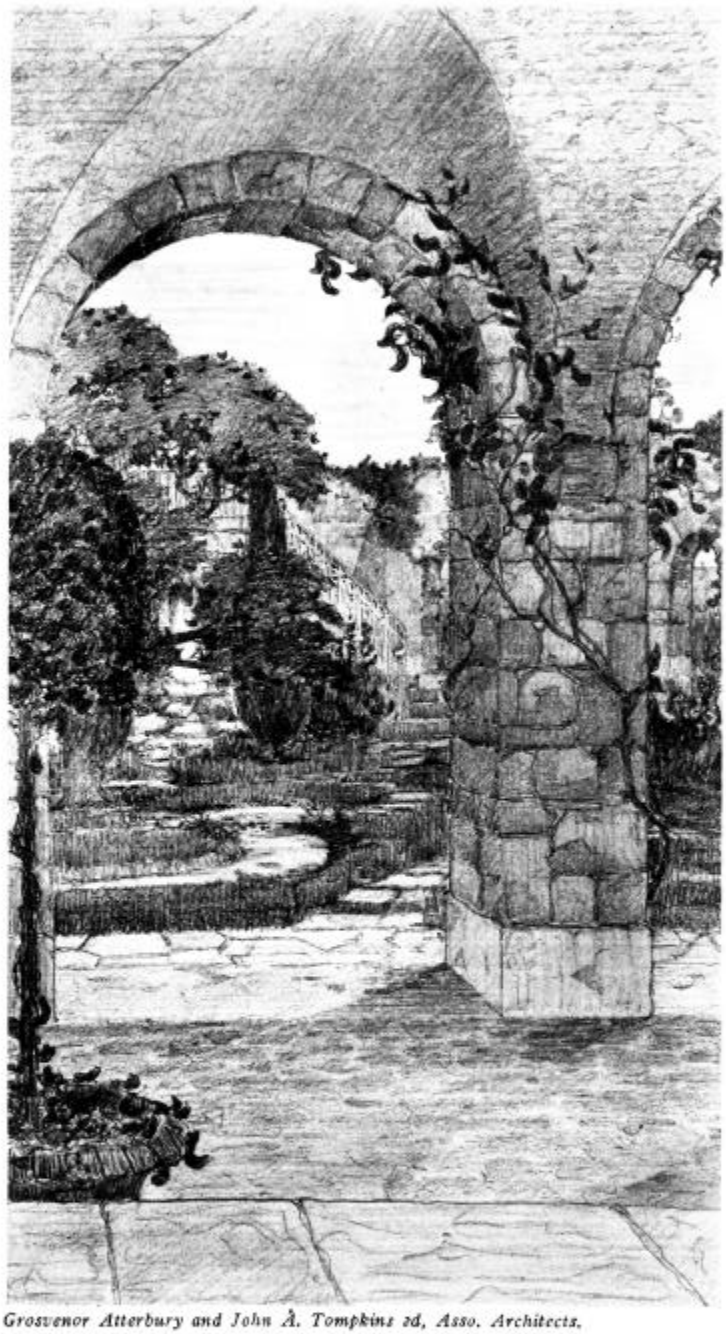
Grosvenor Atterbury, Architect.

Harrie T. Lindeberg, Architect.

THE STUDIO HOME of the artist, Arthur Keller, is at Fieldston, New York City: Its kitchen door shown above is of heavy timber and the roof curves soft as a wave over its finely balanced proportions.

By its side is a seat where those who serve may rest and enjoy the view of mountains and hills.

Stone excavated from the foundation was used in this arched doorway and in the walks, terraces and retaining walls so that the house looks as though in one piece with the ledge it is built upon.



Grosvenor Atterbury and John A. Tompkins ad, Asso. Architects.

REPETITION OF AN ARCH, as may be seen in this larger view of the Watch Hill House, creates a romantic atmosphere such as is felt in old cloister walks.

ing else would be possible. Arches built of brick, stone or any individual pieces tend to push apart. This tendency, called "thrust," gave rise to the saying "the arch never sleeps." This somehow gives us a responsive friendly feeling toward the arch as though it were a conscious, sentient thing. Certain it is, that it works picturesque miracles in the hands of a discriminating architect in a two-fold way—first it is a beautiful thing in itself, and secondly it attracts attention to the beauty of everything associated with it. Its touch is at all times truly magic, discovering, enhancing and creating charming qualities otherwise overlooked. It finishes the architect's picture as a frame the artist's, separating it from surrounding distractions so that it can be better seen and appreciated.

THE romantic beauty of the arch is valued to the full in the West, and out there it is used in many ways besides that of construction. It is made daintily to uphold a rose as it leans over a little garden path, or it is stretched over a great roadway when an impressive entrance is desired. It is seen in the windows, doors, gateways, fences and pergolas of little houses. There seems to be no limit to the delightful uses architects make of the arch in Western garden homes. We are showing a few that would be lovely anywhere on earth. One is as an entrance to an outdoor living room. It is puzzling to tell what is garden and what is a room or a porch or a patio, for vines with their roots in the garden venture within doors and hang their blossoms over reading table or couch. Roses planted in patios thrust out branches into the garden, that the sun may paint their blossoms with richer hue. Anything more lovely than this archway would be hard to find. Creepers trace over it a fair pattern of green, which the sun enhances with the dream charm of shadow. One side is made velvety with close folded leaves of the dainty *Ficus ripens*, the other is kept free for the striking beauty of contrast.

In the Darst residence the same arch may be seen from inside the patio or court framing the garden. By cutting an entrance through the arched wall a variation was attained that makes for much beauty. Above this picture is one showing an arch intended to form a shield for a window. Again we see a *Ficus ripens*, exquisitely tracing upon the white walls a pattern fairer than any possible to chisel or paint by the hand of man. It was a charming thought to bank that arch with lavender and white and purple flowers. Its delicate, unusual beauty and fragrance seem almost unearthly. Indented arches, pierced by windows, are not often seen, yet they are always attractive because of the contrast of square and curve. Such arches are better than awnings in sunny lands.

THE ARCH IN AMERICAN ARCHITECTURE

SERVICE gateways, when arched like the concrete and the brick ones, are fit for the palace of a prince. The butcher, the baker, the candle-stick maker surely must enjoy passing beneath the vine-covered arch shown in the upper picture and through the flowery kitchen garden or opening the iron gate in the ivy-bound brick wall capped with red tile. Vines climb up from the kitchen garden and leap over the wall to the street to greet the ivy springing up to meet it from the outside. On this page we see a different charm, brought about by a brick and by a concrete arch.

Effective contrasts to these arches of the West are the ones built of massive stone. The first is a true arch with a central key-stone. Beauty is always gained by contrast of rough stone and delicate flowers. When arranged so that the contrast is in the form of a frame for some fine bit of architecture or lovely view it is greatly enhanced. This stone arch, and the two on the following pages, designed by Grosvenor Atterbury, built at Watch Hill, Rhode Island, are peculiarly suited to seashore building, for they look enduring and substantial as though wind and wave could beat upon them without injury. The beauty of house and grounds is emphasized by the frame of these massive stone arches with their delicate mosaic of flowers.

A charming use of an arch is seen in the photograph of the kitchen door of the studio home of the artist Arthur Keller at Fieldston. How softly the roof swells over the door and the dormer window above it. How fine to see the convenient seat, where those who minister to the comfort of the home may rest and enjoy the beauty of the surrounding trees and the view of distant hills. This door of heavy timbers in its frame of rough stone is perfect in proportion and design.

On the last page are three other examples of beautiful uses to which the arch has been applied in California—one as an entrance to a house, the next as a gateway, and the other as an arcade wall about a garden. Tall Madonna lilies look through the arches of this unusual garden wall, their fairness enhanced by its smooth gray stone. Creepers will soon be tracing graceful patterns over the concrete face that now looks so bare, and roses will billow across the top of the gateway.

WAYSIDE FLOWERS: THEIR LOVE STORIES AND A FEW SCIENTIFIC FACTS: BY MARTHA BUNTING

ANY of the loveliest wayside flowers are dismissed from æsthetic consideration, as weeds; but John Burroughs tells us "one is tempted to say that the most human plants are the weeds." Some day in June a wild rose is espied blooming by the roadside fence, along the woodland path, or glowing in almost impenetrable swamps; and one feels with Richard Jefferies this "is a gift, not a discovery or anything earned—a gift of love and happiness. With ripening grasses the rose comes, and the rose is summer; till then it is spring."

Aside from the æsthetic joy a feeling of awe comes to us when we contemplate the age to which a rose plant may attain, for climbing the wall of the old Cathedral of Hildesheim in Germany is a rose vine for which the age of more than one thousand years is claimed. Possibly the very bush which guards our woodland path today may have stood there when Indians lurked in the woods, or some Colonial maiden may have plucked its posies or stooped to inhale its fragrance.

Flora, the Roman goddess of flowers, overwhelmed with grief over the death of her favorite nymph, supplicated Jove to transform the beloved into a flower which would surpass in beauty all those hitherto created; in answer the rose was born. In Hindu mythology an interesting legend states that the gods Vishnu and Brahma held a discussion as to the relative merits of the Lotus and the Rose. Brahma supported the claim of the Lotus and Vishnu that of the Rose. Finally, it was agreed that Brahma should accompany Vishnu to his palace and behold the wonderful flower of which the latter spoke. Brahma in silent wonder feasted upon the beauty and perfume of the magnificent white rose in the palace garden and then willingly ceded first place to it in the Kingdom of Flowers, and the right of Vishnu to be known as chief god of the Trinity, this being the reward claimed by either god as the result of the decision in favor of the flower supported by him. As the gods in worshipful attitude stood before the marvelous bud, gradually the petals opened and forth stepped Laksmi, a maiden of radiant beauty, saying she had been sent as a bride for Vishnu in recognition of his loyalty to the Rose.

A survival of an Old World custom is found in the crowning of the Rose Queen at Salency, in France. The maiden upon whom this honor is conferred must be regarded as "the most amiable, modest and dutiful in the village." This ceremony has endured since the fifth century and is attended with considerable festivity, followed by the carving of the names of the "Rosières" upon the chapel of St. Medard.

WAYSIDE FLOWERS

"The book of the unlettered" is the picturesque title given to the string of beads which has become a necklace of prayer in many religions. This necklace among the Christians is called a Rosary, from the early custom of either stringing roses together, or of pressing the leaves into a round mold and then forming these rose beads into a chain.

BUSHES of the black elderberry form hedges along the roadside, edge the copses and frequent the banks of streams. The flattened umbrella-like clusters of small cream white flowers rest like flecks of foam upon the dense green foliage, every passing zephyr sends out a dainty aroma from the flowers, so that with Richard Jefferies we say, "What is so sweet as wild flower air?" In the days of our forefathers elder flower wine was found in every well-stocked household, which fact is noted in the old ballad of "The Laird of Cockpen," who goes a-courting Mistress Jean when she was so busily engaged in making elder flower wine that with impatience she asks, "What brings the Laird at sic a busy time?" John Evelyn says, "If the medicinal value of the leaves, bark, etc., were thoroughly known, I cannot tell what our countryman could ail for which he might not fetch a remedy from every hedge whether from sickness or wound."

Dr. Prior tells us that the name elder is derived from the Saxon word *oeld*, a fire or to kindle, which seems reasonable for the pith found in the center of the stems soon disappears, leaving them hollow and thus suitable for blowing up a fire, as the bamboo is used in the tropics. Other writers state that the name had its origin in *Holder* and *Hulda* of the Northern mythology, the mother of elves. In former times it was generally believed by the peasants that an elder mother dwelt in this bush, who would avenge any injury inflicted upon her treasure, and in the parts of the country holding to tradition it has been said that German peasants even in these later days have been observed kneeling in prayer before the elder tree previous to cutting it down, if they were ordered to do so by their masters.

ON a summer's day, bordering the cart road or small trickling stream of the meadow, may be found the water hemlock. The umbrella-like clusters of delicate white flowers resemble those of the more common Queen Anne's lace or wild carrot, but a careful observation reveals the fact that the flowers are more fragile and of a more greenish white, while the stem is tinged with a reddish purple and the leaves are larger and differently cut. This plant belongs to the same family as the Queen Anne's lace and illustrates an interesting

SUMAC BUSHES, whose leaves turn red in the fall, fringe the dusty roads, as may be seen at the right, with fernlike beauty.

"O WORLD as God has made it!
All is beauty."
—*Browning.*

WATER HEMLOCK, with an umbrella-like cluster of delicate white flowers resembling those of Queen Anne's lace, is quite common beside New England's pasture lanes.

"A LIGHT of laughing flowers along the grass is spread."
—*Shelley.*

"FIRST OF ALL THE ROSE;
because its breath
Is rich beyond the rest; and when
it dies
It doth bequeath a charm to sweet-
en death."

—*Barry Cornwall.*

"THOUGH RICH THE SPOT
With every flower this earth has got,
What is it to the nightingale
If there his darling rose is not?"

—*Moore.*

"AND BECAUSE the breath of flowers is far sweeter in the air (where it comes and goes, like the warbling of music) than in the hand, therefore nothing is more fit for that delight than to know what be the flowers and plants that do best perfume the air."

—*Bacon.*

When driving or motoring through our country lanes at night the pictures of tree forms against the sky, a glint of moonlight on water, perfume of invisible flowers provide as delicious a pleasure as any of the marvels seen by day.

AZURED CHICORY at the foot of a rock or old Joe Pyeweed growing through a rail fence make pictures of wild beauty hard to improve upon by garden experts.

The old country has long appreciated the beauty of our wild flowers, and though few people realize it, thousands of bulbs and packages of seed cross the Atlantic yearly that foreigners may have meagerly what we have in abundance.

"I, COUNTRY BORN AND BRED, know where to find,
Some blooms that make the season suit the mind."

—*Lowell.*

A LILY POOL protected from the fervor of the sun by curtain of trailing willow leaves gives beauty to the country roadside.

ELDER BLOSSOMS in early days were supposed to possess magic powers: He who was anointed with the green juice of its inner bark could see witches: We see in it the spirit of beauty.

"HERE AT
my feet
what wonders pass—
What endless active life is here!
What blowing daisies, fragrant grass—
An air-stirred forest fresh and clear."

—*Matthew Arnold.*

"SWEET BY THE ROADSIDES, sweet by rills,
Sweet in the meadows, sweet on hills,
Sweet in its white, sweet in its red—
Oh, half its sweet cannot be said."

—*Helen Hunt.*

example of close resemblance mingled with decided individual characteristics. This plant is sometimes called cowbane, because when eaten by cattle it has disastrous results. Many parts of the plant are poisonous and it is said that children sometimes collect the seeds and eat them, causing serious illness and possible death. Either from this plant or from a nearly related one called the poison hemlock the draught was made which poisoned Socrates.

Loitering by the roadside near human habitations is a pretty pink flushed flower which belongs to the same family as the carnation of our greenhouses. Botanically this plant is called *Saponaria officinalis*, but commonly "Bouncing Bet" or "Gill Run by the Street." The scientific name bears testimony to an often related property of the plant. Thus Gerarde writes in his "Herbal": "The leaves yield out of themselves a certain juice when they are bruised which scoureth almost as well as sope." This plant used to be sought for its curative powers; John Parkinson, Herbarist to Queen Anne, writes: "The country people in divers places doe use to bruise the leaves of sopewort, and lay it to their fingers, hands and legges when they are cut to heal them up."

The yarrow with its whitish flower clusters, grayish green feathery leaves and aromatic odor, is a pleasant ornament of the roadside during the summer months. Many a passerby sees little difference between this plant and Queen Anne's lace, but Nature reveals her secrets to her student lovers so that we find this plant far removed in relationship from the wild carrot, but a near relative to the daisy, the golden rod, the dandelion, etc., which to the casual observer might seem unlikely. Each so-called flower is a tiny cluster of miniature tubular florets, at first a delicate corn color, later becoming brownish, surrounded by scattered green.

The botanical name of *Achillea Millefolium* is very ancient, since Pliny writes that "Achilles, a scholar of Chiron, the centaur, who was learned in the healing art, used it to cure the wounds of his soldiers." Its medicinal value was recognized by Dioscorides and Galen, those great physicians of ancient times, and Gerarde in his "Herbal," published in fifteen eighty-three, states "most men say that the leaves chewed and especially green are a remedie for tooth ache." Until recently and probably still in many country districts a tea was concocted of the leaves and used as a tonic, while tradition states that this beverage was employed by the early Colonists of the United States in place of the imported tea after the Boston Tea Party.

The yarrow holds an important place in the folk-lore of plants, being credited with the power to dispell melancholy and to aid a

maiden in the divination of the name of her husband. The inquisitive one takes an ounce of yarrow, sews it up in a piece of flannel, places it under her pillow and then repeats:

"Thou pretty herb of Venus tree,
Thy true name it is Yarrow;
Now who my bosom friend must be,
Pray tell thou me to-morrow."

Then after she has fallen asleep the lucky man will appear to her in a dream.

ONE of the loveliest roadside flowers is the wild carrot, more picturesquely known as Queen Anne's lace and bird's nest. The origin of the name, Queen Anne's lace, I have been unable to trace, but the bird's nest is indicated by the form the flower assumes during the ripening of the seeds.

The flower cluster appears in the form of many miniature umbrellas so massed as to form one of larger size. At the apex of the umbrella is an abortive flower of a mulberry tint which some botanists claim is a lure for the visiting insects. An account of the garden carrot is found in that old book "Paradisi in Sole and Paradisus Terrestris," written by John Parkinson and dedicated to Queen Anne by "Your Majesty's Loyall Subject, Servant and Herbarist:" "The carrot has many winged leaves rising from the head of the roots, which are cut and divided into many parts, of a deep green colour, some whereof in Autumne will turne to be of a fine red purple the beauties whereof allureth many gentlewomen oftentimes to gather the leaves, and to sticke them in their hats or heads or pin them on their arms instead of feathers." Since so much admiration was bestowed upon the leaves of the carrot by the ladies of Queen Anne's court, possibly at that time the floral cluster received the name of Queen Anne's lace.

Reveling in dry soil, often lodged in the chinks of rocks, is found the great mullein. Its scientific name is *Verbascum Thapsus*, and it is thought to have been a native of the island of Thapsus, but like other emigrants it early discovered that the American soil was so much to its taste that it is said the English first observing it here called it the "American velvet plant."

The dense felt of hairs on the leaves serves to prevent too rapid evaporation, thus allowing it to thrive in a sandy or a rocky environment. Rising from the rosette of leaves is a long spike upon which close-set, yellow flowers bloom, creeping from the base to the tip like a flame up a torch. Early in the summer it is not unusual to find a plant perched high upon a rockery with a blackened taper still

erect, the flame gone out, a specter of the previous year's bloom, for this plant only lifts its torch on high in alternate years.

John Parkinson in his great work "Theatrum Botanicum," dedicated to King George, the husband of Queen Anne, writes that "the mullin served as a weeke to put into lamps to burne," and again that "the elder age used the stalks dipped in suet to burne, whether at Funeralls or otherwise." This plant is sometimes called hag taper, not a witch's taper, for *hag* is derived from the Anglo Saxon *hege* or *hage*, a hedge, while taper may be traced to its form, as according to Lyte, "the whole top with its pleasant yellow floures sheweth like a candell or taper cunningly wrought." There is considerable discussion as to the origin of mullein, Lyte writing *mulleyne* or rather *wolleyn* or *wulleyn*, the latter derived from High Dutch, referring to its woolly aspect. Others say it is derived from the French *moleine*, relating to a disease of cattle for which it was claimed as a remedy. Dr. Beach cites a long list of remedies concocted from this plant, and Peter Kalm in his "Travels" says that "the Swedes tie the leaves around their feet and arms when they have the ague."

MANY a country road presents a picturesque appearance when bordered by tall smooth-stemmed sumach bushes. The large feather-like leaves are massed in green columns in the stillness of torrid summer afternoon, but a passing zephyr puts them all a-flutter, exposing the silvery shimmer of their under surface. In the early summer the shrub is a symphony in greens with its cone-like clusters of emerald flowers topping the olive-leaved branches. These evanescent flowers are succeeded by numerous downy reddish colored fruits and late in the summer the leaves turn a brilliant red. Some of the sumachs are poisonous, but not the smooth-stemmed and the staghorn species; instead, in Dr. Beach's book, they are accorded marked curative power.

Late in the summer the Joe Pye weed may be found rearing his head high above the other plants, in the overgrown meadows, or clustering against the fences; the feathery masses of old-rose-tinted flowers imparting an æsthetic tone to the landscape, blending with the verdant background of trees or with the azure blue of the heavens. This giant among flowering plants is named after Joe Pye, an Indian medicine man of old New England, who concocted a bitter tea from its leaves, with which he performed some marvelous typhoid fever cures.

The azured chicory lingers by many a wayside in the summer days, expanding its beautiful floral heads for a few hours in the morning,

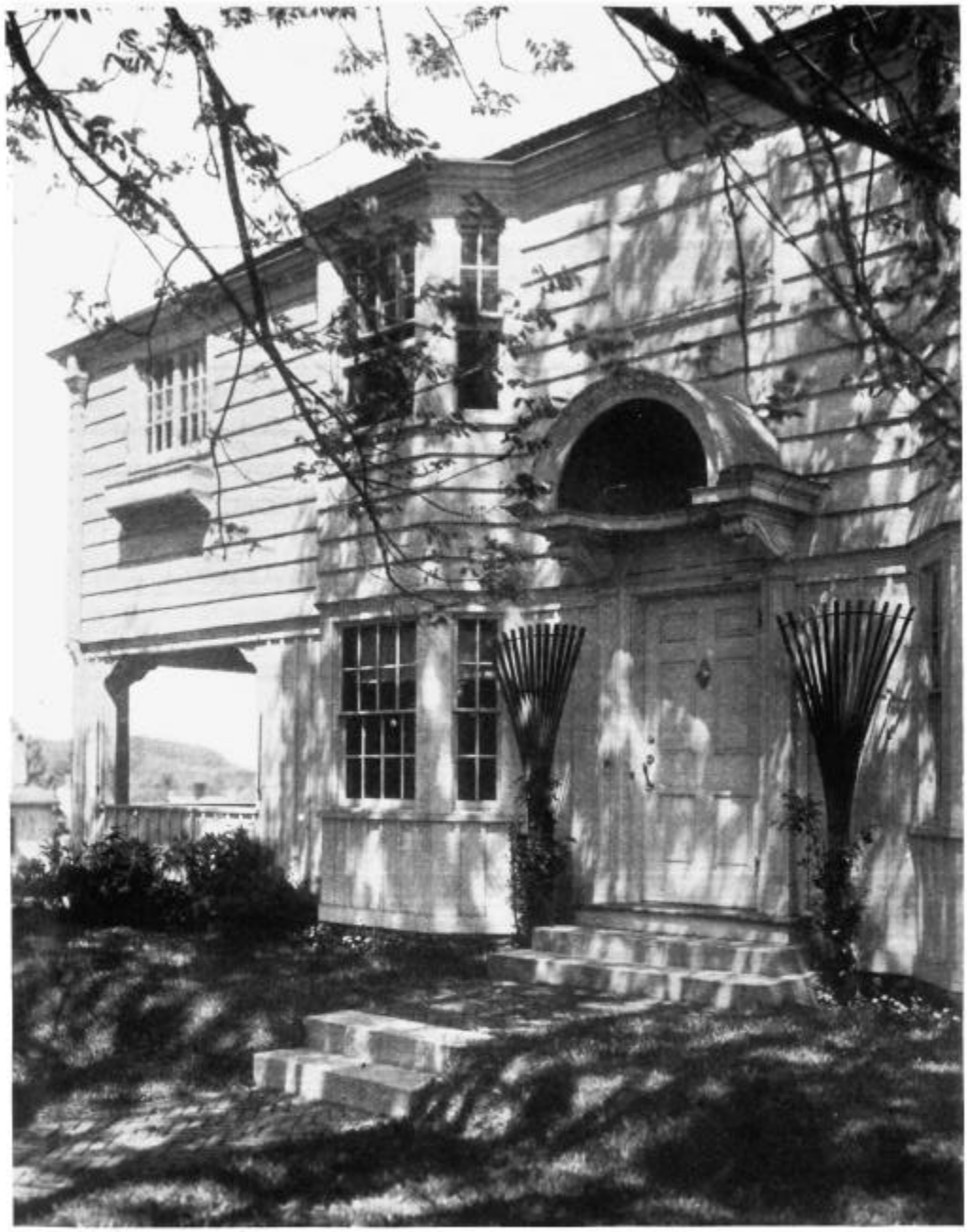
(*Continued on page 114*)

A WORD OF THE HOUSE OF WOOD: ITS ROMANCE, BEAUTY AND PICTURESQUENESS, LIKEWISE ECONOMY

THE first thought of the Pilgrims after they had landed upon new shores was of a house. It was desire for a home that gave them courage to venture across unknown seas, and the hope of it strengthened their hearts during the long uncertain voyage. These first Americans naturally looked to the straight shafts of the pine trees that everywhere stood about them in noble ranks, felled and cut them into timbers for the "roof tree, broad and wide," that was to give them shelter in the New World. Some of these first houses, despite the fact that they were never protected from the disintegrating action of rain and sun by well-made paint, as are the houses of today, are still standing, testifying to the strength, vigor and endurance that is in trees. It is the most natural thing in the world to build a house from material nearest at hand, for people of the forest to make houses of wood, those of the sea to pile up stone and those of the plains to form the earth into brick. Old houses are veritable documents, records of the thought, need, initiative, adaptability, refinement and development of people.

America's first homes and first villages were made of wood, because of the need to build quickly with as little expenditure of time and labor as possible. There was no time to quarry stone or bake brick. So a great part of the romance and tradition of our country hovers around houses of wood. Much of New England's beauty is due to the picturesque, weather-beaten houses resting beneath noble, overhanging elms, that have grown old together with the trees, gracefully outstanding the storms for almost three centuries. We love these old places linked so inseparably with our history, and quite naturally we strive to keep their beauty and pleasant family association fresh in our memory, by building modern houses after their lines. They were full of dignified simplicity and the best of them cannot well be improved upon.

Builders have been accumulating more definite information about wood than formerly, as to its advantages and limitations, its strength, durability, resistance to decay and the individual characteristics of the different trees. The present policy of presenting reliable engineering data on timber construction as is furnished for other building material has uncovered much valuable information. There is no mistaking the fact that wooden houses have the advantage of compact homey beauty, low cost and few constructional problems. The greatest thing against them has been their danger from fire; but fire-resistent paint and fire-retardent preparations are silencing this fear.



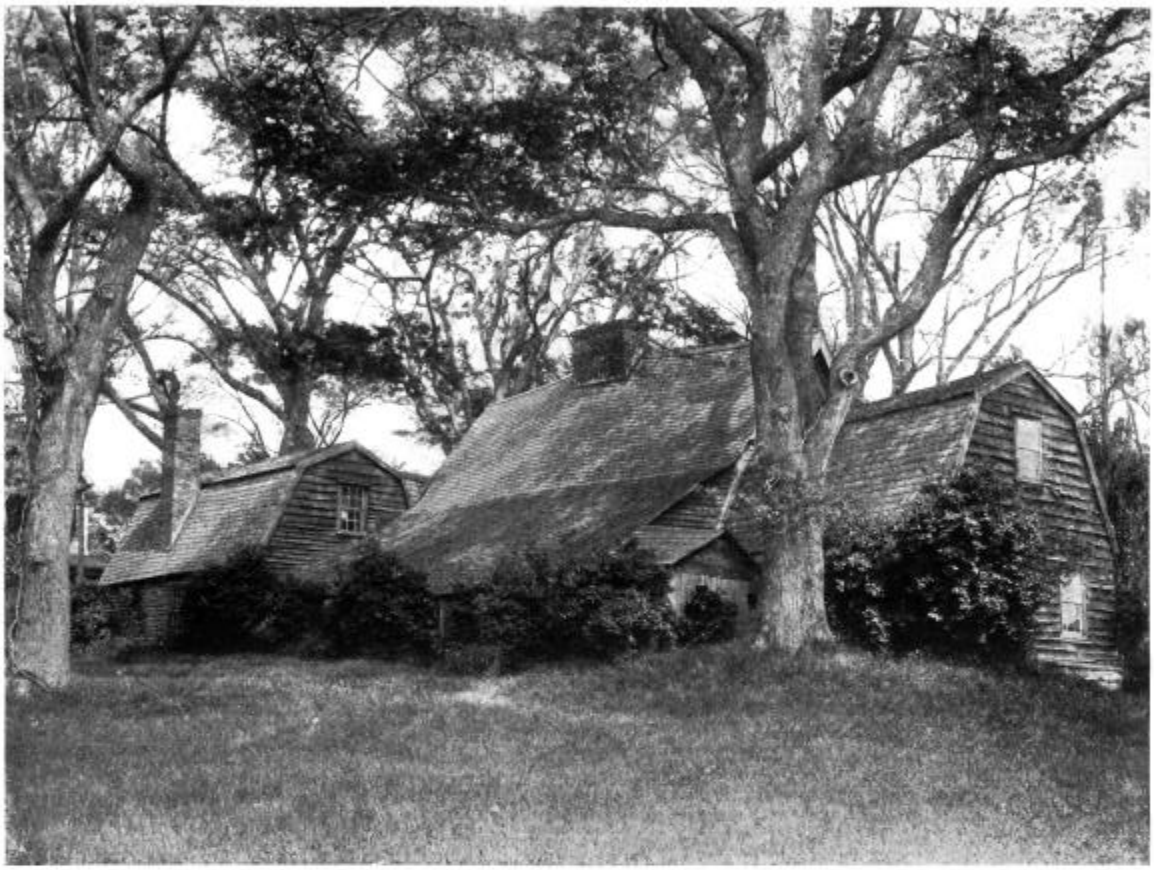
For the pictures of historical, romantic and picturesque interest which illustrate this article we are indebted to the White Pine Bureau.

DIGNIFIED, SIMPLE AND CHARMING is this doorway of the home of C. S. McLean, Danbury, Connecticut, designed by Parker Morse Hooper: It shows how homelike a modern house of wood can be made and at a very moderate cost.

A VERY OLD unpainted wooden house remodeled to suit the needs of the present generation without losing its rich, fine lines.

This house is a well known Massachusetts landmark and has stood beside an obscure cross roads and watched many generations of people come, grow old and pass on their way.

COLONIAL COTTAGES of such breadth and simplicity as this one on the Tracy Dow estate, Rhinebeck, N. Y., the work of Albro & Lindeberg, speak well for the charm of wooden houses.



FOR NEARLY THREE CENTURIES this old house has stood beneath those noble trees at Dedham, Massachusetts: It is now the home of the eighth grandson of the builder, Jonathan Fairbanks: Its preservation is remarkable considering it has never been protected from the weather by paint: Such picturesque houses are New England's historical assets.

THE UPPER HOUSE is a fine type of old New England farmhouse, while the lower one built for Chauncey Olcott at Saratoga, New York, has been but recently designed and erected by Charles Barton Keen: Both illustrate the friendliness of wooden houses.

A WORD FOR THE HOUSE OF WOOD

Structural timbers are now treated against decay as steel is painted to prevent rust and concrete coated to prevent abrasion and to make it water-proof. Wooden houses are easily altered and so seem able to keep pace with increasing family, styles and ideals of comfort, as though they were people changing their minds as the years go on.

White pine is one of the oldest woods valued for exterior use, because of its wonderful weather-resisting qualities. It does not shrink and swell or warp and twist out of place. It is light, strong and easily worked. Pattern and cabinet makers like it because of its close grain, freedom from objectionable acids and oils. Box makers like it because it does not split and has no odor. Pine forests are abundant all over the country, so its accessibility is much in its favor. Creosoted wood blocks of Southern yellow pine laid on concrete foundations make one of the finest, most durable and economical of floors where traffic is heavy and constant.

Cypress was the wood most in favor with the early settlers in the South. Shingles split with mallet and frow or shaved with draw knives soon became the popular roofing material. The splitting of cypress was parallel with the rings of natural growth, while white pine was done perpendicularly to the rings. A roof of this wood at Greenwich, Connecticut, in sixteen hundred and forty served well for two hundred and fifty years without repair. It is recorded that cypress headboards in old cemeteries are well preserved, with letters plainly discerned, while marble and sandstone ones beside them have crumbled past deciphering. Cypress is much used as interior trim of houses for it contains little resin and thus provides an excellent surface for paint. It is also easily finished in natural color or stain Door and window frames, wainscoting, panels, inside blinds, grilles, etc., made of cypress are popular, for there is little shrinking or warping.

Red gum is extensively used in fine furniture, interior trim, stairways, etc., and though often finished to imitate walnut, cherry, mahogany and Circassian walnut, is more beautiful and effective when left in its natural exquisite color. The heart wood of red gum is also known as satin-walnut and hazelwood. The unselected or sap gum is often called hazel pine. Red gum is used plain or quarter-sawed and as veneer. The difficulties of seasoning, which formerly prevented its wide utilization, have now been overcome by an exact knowledge of kiln-drying and seasoning obtained after much experimentation. Red gum, because it is odorless and has so closely interlocked a grain that it is almost impossible to force any substance in it, is particularly desirable for interior use in hospitals. It takes a white enamel easily as it is without resinous matter. Paint sets on

it with a hard and brilliant finish, unpainted furniture made of it is particularly refined, being soft and greenish gray in color, which is eminently suited to the delicacy of construction generally used.

The pioneers quickly found use for beech in mill wheels because it lasted so well in water. Its strength and stiffness are taken advantage of for making handles of heavy forge hammers and in bellows of blacksmiths' shops. Refrigerators, kitchen sinks, tables, butchers' blocks, butter tubs, churns, ice-cream freezers, etc., in fact, nearly everything where strength and toughness and persistent hardness is needed, is made of beech. Under friction it wears smooth, another great advantage. It is used extensively in office furniture and its unyielding stiffness and non-shrinking qualities give it value in filing cabinets, paneling, marquetry, etc. The finest of high grade furniture is made of beech, for it is light, strong, durable, beautiful of color and yields itself to any finish desired.

Birch is used in much the same way as beech, for it is heavy, dense, of good milling qualities and lends itself to stains, fillers and finishers. It is said to have been the first employed in imitation mahogany.

Maple makes excellent flooring, for it is fine grained, uniform in texture, does not loosen layers or make splinters under constant use, is non-porous, so absorbs very little moisture, and provides firm anchorage for furniture that must be screwed to the floor, such as school desks, machinery, etc. Maple is largely used in the manufacture of furniture, for the wood, especially the forms known as bird's eye, curly or wavy, is very beautiful. Being almost white it is often used for the bottoms of drawers and partitions between compartments in desks and filing cabinets. It can be stained a pleasant green-gray by an application of copperas water.

Redwood in the West is extensively used for house construction, interior finish and for furniture. Its color is rich and varied, the grain showy and the burl exquisite. Laurel grows all along the Pacific Coast. Its evergreen foliage and strong camphoric pungent odor make it conspicuous. In hardness it is midway between the oaks and the iron barks and when subjected to friction it wears smooth and does not splinter. It is invaluable for ship building and all marine work.

Mahogany is a wood that corresponds to sterling in silver. When first introduced in America it was known as baywood and came from Honduras. The so-called Spanish mahogany came originally from the south of Hayti. Much of the present supply comes from the West Indies, Central America and Africa. The Cuba and San Do-

(*Continued on page 115*)

Stone house designed for Harry T. Saunders, Esq., Germantown, Pa.

THE HOME OF THE FUTURE: NUMBER THREE: WHAT WILL BE THE CONTRIBUTION OF THE SOUTH IN THE DEVELOPMENT OF AMERICAN ARCHITECTURE: BY C. A. ZIEGLER

"Yield thou not to adversity, but press on the more bravely."—*Virgil.*

ROM the previous articles written for this series by men who have taken so large a part in the development of art in America, it is obvious that great strides have been made during the past decade or two; particularly in architecture as expressed in home building. The record of this development has been faithfully kept by the magazines of the country, and the skeptic has but to glance over the illustrations published in these periodicals during the past twenty-five years to be convinced of a steady progress toward a brilliant future for American domestic architecture.

Those who have preceded me in this symposium have had the advantage of referring to achievements already accomplished, whereas in treating of the development of house building in the South it is necessary to assume a more or less prophetic rôle—but who would not prefer to dream of the golden possibilities of the future, unalloyed by the failures and disappointments of the past?

Mr. Goodhue in his splendid introduction to the series says: "I feel that America has always been too rich. It would do her good to be poor through at least one generation, poor and anxious; with

the need of tremendous effort." I find that art critics both at home and abroad have often expressed this thought, but in a more unkindly mood, and it is certainly applicable to our latter days, although not to the days when our forefathers hewed a home out of the wilderness and left us as a heritage a concrete expression of the first true art sense which this country achieved.

As I grasped in Mr. Goodhue's article the principle of producing truer and simpler art through adversity, I felt at once that in the subject allotted to me there was ample opportunity to test the efficacy of this theory.

The South received as its birthright from the early Colonial days no less a portion than the North, nay even more; for the beauty of its architecture and the refinement of its people are proverbial; but in that spirit born only of noble natures, the South sacrificed its wealth in the struggle for a principle. She has had her generation of poverty and has experienced the need for tremendous effort, but from the captains of industry we learn that the South has again entered the lists; we read of the wealth of her crops, of the cattle upon a thousand hills, and the power in her water courses; her financiers take their place beside the great strategists of modern enterprise, and those of artistic temperament who analyze the spirit of each new aspiration emanating from the South still hope to find unfolding from the grime of the struggle the fair form of Pallas Athena.

Viollet le Duc in his "Discourses on Architecture" has said that "Art is the measure of civilization." This statement has been quarreled with by many, but those who have eyes that see and ears that hear, comprehend that the highest aspirations of mankind have been handed down to posterity through the medium of art.

Will the South sell her birthright for "a mess of pottage," or remaining true to her best traditions, will she carry on to a new expression that sense of refinement which we find in her early buildings? No one questions her traditions. In the early days, architectural knowledge was a part of every gentleman's education—a fact which accounts for much of the charm and dignity of the stately old dwelling houses that are still commandingly influencing the Quaker City of today. Every man designed his own home after his own ideal or after the memory of his old home and then obtained the aid of master builders and workmen to help him carry out his desire. Those men founding a home in the new land built for the future, built from materials at hand in the most substantial, impressive, representative way they knew how, so all unaware they made an architectural as well as political history. Since it is almost impossible to dig a foundation in the region about Philadelphia without striking a bed of stone, the

All the houses illustrating this article were designed by Duhring, Okie & Ziegler.

THIS HOUSE, BUILT FOR HARRY T. SAUNDERS, ESQ., at Germantown, represents the highest attainment of beautiful, dignified home building: It perfectly preserves local tradition, though modern sun porches, conservatory wings and sleeping balconies are in evidence.

TERRACE at the back of the Harry T. Saunders house showing in detail the effectiveness of the Germantown type of stone laying.

STONE, squared, dressed and laid in irregular, orderly courses, were used in this house. The balcony running across the face of the house suggests an out-of-door room such as is found in California and in the South.

HOUSE AT VILLA NOVA of ledge stone built in the manner generally known as Pennsylvanian.

The pointing mortar is brought well to the surface and finished with what is called a ridge.

The broad light mortar lines and the gray of the stone give pleasant contrast and relate the white of the woodwork with the main wall.

OUTDOOR SITTING ROOM of this same house, showing beauty of large brick floor used in connection with stone.

Willow or painted furniture of simple line and light enough of weight to be easily carried in and out of the house is always the most suitable for garden sitting rooms.

THE GATEWAY into the kitchen garden adds a delightful, suggestive note.

The walled garden suggests cozy, domestic comfort and the trellis lightness and airiness.

The house reminds one of the rambling homes of England built by different generations of men and continually growing in comfort and beauty.

STONE, the most enduring of all building material, if handled with broad, simple lines, cannot be surpassed for dignity: The stone of this house was given a coating of white mortar, an unusual method of treatment.

PICTURESQUE HOUSE AND GARAGE, of ledge stone with cream white stucco pointing raised to a ridge, standing on Westview Street, Germantown: With its hooded entrance and inviting seats it is indeed a charming picture of home beauty.

A STONE HOUSE, designed for Rufus W. Scott, continues and develops all that was best in the past Philadelphia architecture while meeting all the complicated requirements of the present.

excavated stones quite naturally were piled up to form the walls of their houses. These buildings made the warmest, most enduring, most suitable of houses, representative of the times, of the country and of the men who built them.

Though these early builders clung more or less to tradition of the Old World, they also were apt in making the most of new resources. Their stone houses were formed as much as possible along the lines dear to their memory, but because they were unaccustomed to the handling of ledge stone they had to experiment with it to find out the most effective manner of its use, and thus brought about an interesting variety. The stones used in those first houses, now so treasured in Philadelphia, were sometimes squared and dressed and laid in orderly courses, sometimes of rubble with no thought of symmetry, sometimes they were laid with little or no mortar showing, again it would be raked out to emphasize the position of each stone.

In a country so large as ours there must of necessity exist marked difference of temperament, because of dissimilar environment. This difference is very adequately expressed in the Colonial architecture of New England as compared with that of the Southern States.

Today in the prosperous cities of the South we find the municipal buildings, skyscrapers, etc., modeled largely after the urban architecture of the North, although because of better atmospheric conditions it is often much more effective. Atlanta would greatly surprise the Northerner who has not kept himself informed of the rapid development of the larger cities of the South. Its architecture, although possessing the same reactionary tendencies, the same illogical use of the "orders," made upon the writer a far pleasanter impression than the same type of work in the North.

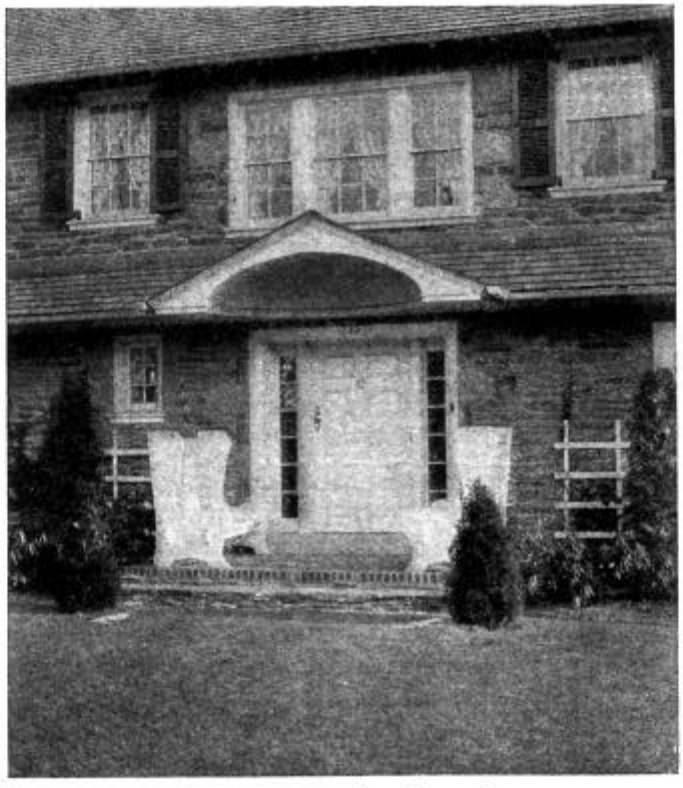
As commercial enterprise in the South has been largely influenced by Northern methods and capital, it is only natural that its business buildings should closely follow those of the North; but when we consider the home life of these two sections, we find a marked difference in ideals, which has always existed from the time when the Puritans landed in New England and the French and Spanish settled in the South.

Although we are living in an age that is seeking to develop an "intensive efficiency" that would have destroyed the art sense of even the "Golden Age," it is to be hoped that the individuality of the North, South and West may be developed in such a way as to find an expression in whatever contribution these widely separated sections may make to American Art. In order to qualify the above statement to meet the criticism of the so-called "practical man," I would say that no building, however ornate, which fails to fulfill its utilitarian

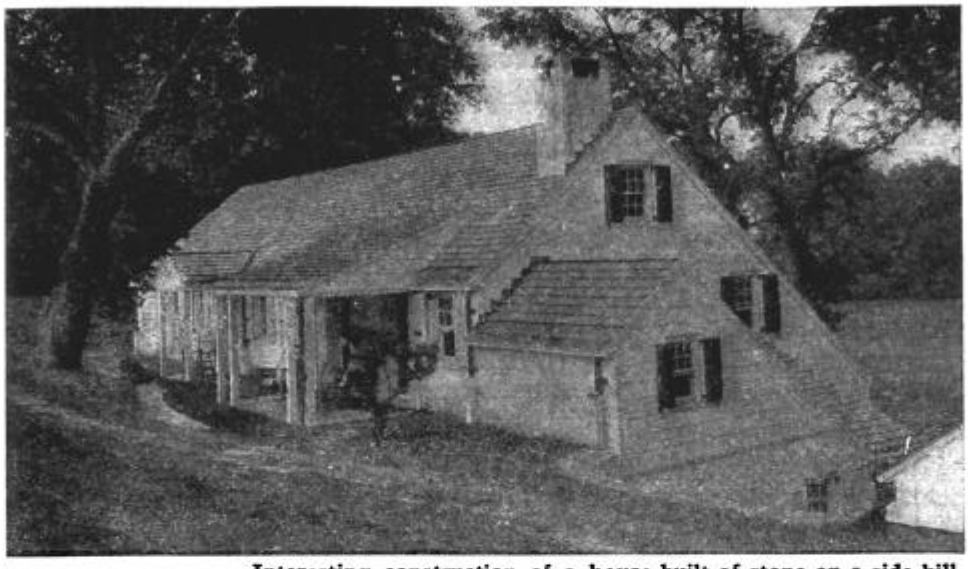
purpose can by any form of argument be considered good architecture.

Having considered the question of home building in the South from an abstract standpoint, it becomes necessary to offer some more concrete suggestions for the solution of the problem. The early homes of the South are well known to every student of architecture; such houses as Monticello, Mount Vernon, Westover, Shirley, etc., are comparable with the best houses of any period in this country. To follow slavishly these excellent examples would be very stupid, but to continue what was good in the past, developing it in the same spirit to meet the requirements of the present, avoiding the lure of over-elaboration and maintaining the fine proportioning of the masses and careful study of the refined detail that belongs so especially to the well-bred Southern Colonial style, offers possibilities worthy of the efforts of any architect in the country.

It is obvious that the craftsmanship known to the early days has entirely disappeared, and the architects who would compete with the house of that period must devise ways and means to produce equally interesting workmanship. In this mechanical age, when it is so easy to reproduce ornament that is perfectly satisfactory to the majority, the temptation is very strong to disguise the absence of craftsmanship with an overplus of cheap enrichment; which, of course, is diametrically opposed to the true principle of Colonial architecture. The self restraint necessary to treat moldings as simply as possible, to use ornament in a refined manner in order to bring out



Detail of doorway of the Westview Street house.



Interesting construction of a house built of stone on a side hill.

an "overtone" or accent a "chord" in the design, can be acquired only after long practice in handling the materials themselves, for I believe that Colonial architecture must be thought out in terms of material rather than upon the drafting board.

At the present time the firm of which I am a member is engaged in erecting a large Colonial house in Georgia. The lumber was all cut upon the plantation; the power being furnished by a wheel upon the creek. Heavy shingles were split by the laborers upon the place, and even the bricks are being burnt upon the property from the native clay. In twenty years of practice this is the only opportunity we have had to build after the old manner. With no elaborate facilities at hand to do the work in the usual highly finished fashion, we were of course very careful to design every part of the building with this in view, and already the effect of the simplicity is apparent in the building, and we are hoping for results far beyond those obtainable by the ordinary methods of building.

My experience in the South has made me very optimistic as to its future in domestic architecture. I believe it will avoid the pitfalls which have so often beset us in the North, and remaining true to its old traditions will again produce homes equal to the old plantation houses of a century or more ago.

The South has drawn upon the North for technical advice for such a long period, that it is difficult to treat of its modern architecture without taking into account the very considerable amount of work done in the South by Northern architects. Many of these men,

however, are descendants of Southern families who were obliged to come North to study architecture because of the lack of facilities in the South, and afterward found it expedient to remain in the North to practice their profession. It is interesting to note that, for the past ten years, a larger percentage of the young men who come from the South to study in our architectural schools go back to their native cities to practice, and the result of this is evident in the recent work being done there.

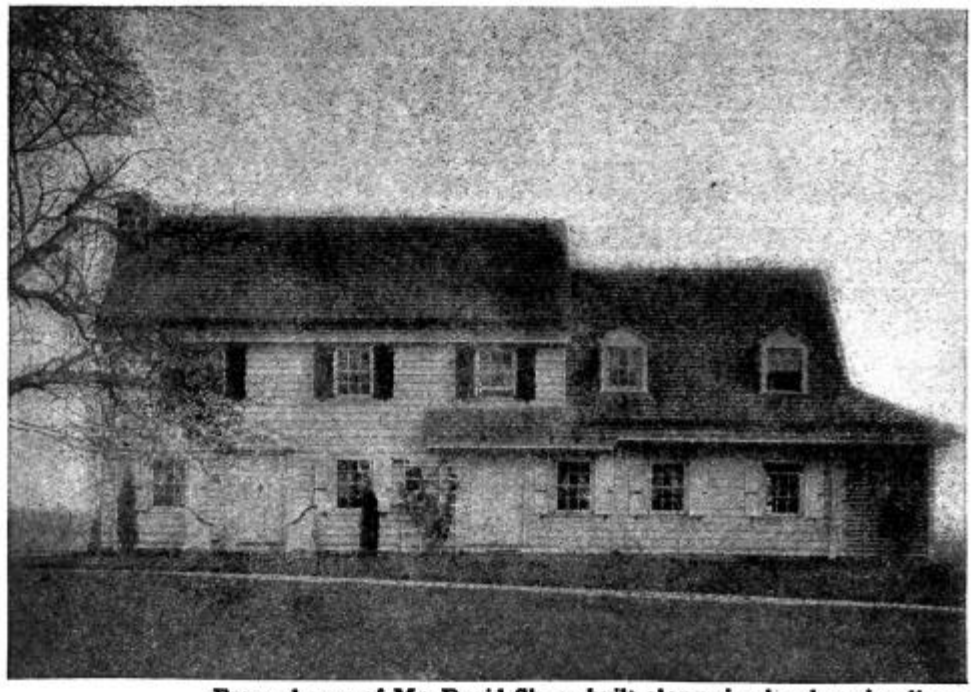
In Atlanta, the work of Mr. Edward Dougherty is noteworthy. His Druid Hill Golf Club House is a very interesting adaptation of the Dutch Colonial type, perhaps a little luxurious for that rather "homely" style, but nevertheless very interesting.

The houses of Mr. Walter Downing, of Atlanta, also possess an artistic quality that is appealing, especially in his simpler work.

The influence of the Ecole des Beaux Arts is evident in the houses of Hentz & Reid, and it is certainly most appropriate that this influence should be felt in a section that was at one time so largely French in sentiment.

The domestic work in Maryland and Virginia is largely done by the offices in Baltimore, Washington and Philadelphia, and the houses

(*Continued on page 112*)



Frame house of Mr. David Sharp built along simple, charming lines.

PLANNING FOR BEAUTY AND COMFORT IN THE NEW AMERICAN FARMHOUSE

"The sweetest word which men have learned in the pastures of the wilderness is 'fold.'"—Ruskin.

HE strength of a nation, as has often been said, lies in the number of its homes and in the fertility of its acres. We have been in danger of losing our national stronghold—beautiful homes—through the abandoning of farms for the apartment life of cities; but hearts with childhood's memories of country homes engraved upon them cannot long be content in cramped tenement or hotel quarters. There comes an unconquerable longing for the color of open skies, for flower-sweet air, shade of trees, music of rushing waters that sooner or later calls people back from the wilderness of city streets to a "fold" of their own snuggled safely among everlasting hills. City life is pleasant enough and often very necessary, but when we plan a home it is always out in the country.

Of late years there has grown so sympathetic an understanding between city and country people, the distances from one to another have been so annihilated by motors and trolleys, educational opportunities have developed so admirably in the country and the city people's hunger for the broader spaces of out of doors has so increased, that the line between the two is steadily diminishing, to the immense pleasure and profit of both. The very latest city improvements of lighting, plumbing, and heating, the most recent labor-saving devices are being installed in the farmhouses, and the yards about them made lovely with tastefully arranged flowers so that the farm people have equal advantages with the city as far as personal comforts are concerned. City people contemplating with envy the lovely homes comfortably resting beneath noble trees, are also building houses and barns out in the country, forming them after their hearts' desire and neighboring with experienced farmers in the most contented, friendly, profitable kind of a way. Country houses built by city people are forming the most ideal types of home, homes with broad fields beside clear rivers, wherein everything can grow for the family's need.

Alfred Hopkins has been designing some farm buildings, where man and beasts are so ideally housed, each after his own need, that

a stranger might well be confused as to which roof sheltered master, servant or animal. He makes the dairy lovely as an English cottage by a hawthorn lane; pump house, stables, garage, engine house, gate lodges, wagon sheds, gardener's quarters are almost more interesting than the owner's own house. The planting surrounds, joins or separates the group buildings until the whole is one delightful picture of creature comfort and home beauty. Not a detail, from kitchen, gate post, weather vane, dairy house or dog kennel, is slighted in favor of another. In this way the farm buildings are harmonious and like a little village under the management of one country squire.

Some idea of the completeness and balanced charm of his work may be gained from a study of the accompanying photographs of a few of his group farm buildings. Although his work is notable in every line of architecture, he has done nothing more thoroughly complete, original and satisfactory than these farm buildings. The first two are on the estate of George S. Brewster, Brookfield, L. I. How simple, direct, convenient and practical the straight road leading to the wide stable door, designed with as fine and pure a beauty as though it were for the master's doorway or the village church! How fine the relationship of the two helpers' cottages, the placing of the woodsheds and the open passageway touching the main house. It is a picture of compact, convenient, commodious farm orderliness and comfort. All the buildings are made of that excellent material, hand-split cypress shingles, so that the general effect is pleasantly substantial. The kindly thought for the birds may be noted in the cotes upon the roof.

Four photographs show some of the farm buildings of F. L. Stetson, Sterlington, N. Y. The first two are of the coachman's cottage and one cannot but think that there would be no difficulty in obtaining the best of coachmen upon this estate—that vine-clad cottage would tempt almost anyone to apply for the position. Of field stone and heavy timbers, provided with fireplace, balconies and porches, it certainly is a charming thing to look upon. The pergola entrance to the cow barn is enough to make a city dweller envious of those placid creatures who are permitted to browse pleasantly all day in flowery fields after spending the night upon sweet hay spread for them in that

The weather vanes in this article were designed by Alfred Hopkins for use on some of his group farm buildings.

vine-wreathed, pergola-ornamented home. The huge silo tells of winter care and provident thought. The gate lodge, so substantially a part of the gently sloping hill, furnishes an object lesson in well placed and handled stone work.

Mr. Hopkins' design for the farm buildings of C. W. Brokaw's estate at Glen Cove, L. I., shows his invariable fine thought for beauty as well as practicality. The coachman's cottage, with its wide restful veranda banked with flowers and graced with vines, and the side view of the pretty dairy placed so conveniently near, is most charming. The entrance to the dairy, with its slender picket railing, high fence and arched gable, can be seen to better advantage in the second photograph on the same page. Again we see all the magical properties a few vines, flowers and a bit of lawn possess. Without their presence the full beauty of this dairy building would not be seen. The long building on the next page with the many windows and latticed arches is but the poultry house and not a homestead as one might suppose. Upon the same page with it is the wagon shed and tool room on the same estate. Mr. Hopkins' genius for finish is seen in the trellis and window boxes of the tool house and in the dovecote upon the roof. He loses no chance offered in shape of roof, window or angle of house to introduce some attractive decorative feature or suitable planting.

Upon the estate of James Speyer, Ossining, N. Y., is another beautifully designed group of half-timber and white stucco farm service buildings. This entire colony of buildings, edging the well-kept green, overrun with vines and shaded by great trees, is exceptionally attractive. The roof lines are extremely interesting and blend into one another most picturesquely.

Before the dairy, part of the Mortimer Schiff property at Oyster Bay, L. I., is a beautiful rose and shrub garden. The picture suggests fragrance, cleanliness and perfect facilities for butter making, both picturesque and practical. The cream stucco used in its construction creates an atmosphere of neatness and makes a pleasing background for the green cedars and bright flowers. The vexatious servant problem would be in a fair way toward solution if all those upon whose help we depend were shown as considerate thought for their pleasure as this delightful environment, and opportunity for satisfactory work, as its plan and equipment indicate.

Scattered through the text of this article are some of the weather vanes of his designing. The weather vane under his treatment is as

individual as a hand-made knocker or great hinges on the front door. Each weather vane was made especially for the barn or stable it graces and has some bearing upon the life or main interest of the farm. Racing, haying or dairy interests are foretold in the weather vane. There is a sense of humor in them that makes one think the labor on the farm is a game instead of a drudgery.

These buildings, representative of what is being accomplished in modern farm architecture, show how beauty can go hand in hand with practicality, under the right management. That chicken houses, bull pens, pumping plants and cow sheds can be as finely proportioned as any other building is proved by a glance at the pictures. There is certainly no need nor excuse for unsightly working buildings. We have seen in New England, farm houses with windows placed high in the wall, so that by no possibility could the drudge-wife lose a minute of time by glancing out of them. We have also noticed farms with large barns by the front gate, and small houses at their rear, so that the barn in all its disorderly unattractiveness was the only thing to be seen from the house windows. If by chance the wives had time to sit on their front porches with their sewing, they had nothing but the stables to look at, for the old farmers seemed possessed of a diabolical cleverness in their ability to blot out views with wagon sheds and of smothering all beauty. How great the contrast today! The farmer's wife would receive inspiration by looking at the shapely barns banked by gardens that now replace the unkempt buildings of the past. Kitchens are the brightest rooms of the house, and work is no longer body killing and mind dulling, for the houses are built conveniently and installed with every labor-saving device.

Though farm buildings by their isolation are not in as great a peril from fire as city houses, yet every precaution is now being taken to make those in the country absolutely fireproof by building them of fire-retardent wood, stone, concrete, tile, brick or some such material, and by installing individual fire control systems. The time is already at hand when the city people are looking to the country for beautiful, convenient home life, as relief from nerve racking drudgery, as the farmers once felt that life and pleasure could only be found by leaving their farms and going to the city.

City people are stronger for out-of-door living and surely could have no better or more profitable hobby than farming. Everyone is advised by everyone else to have a hobby, that they may be kept sane, healthy, happy and young. Country people are freshened and their lives broadened by their new city neighbors. So there is a unifying, broadening change taking place on both sides that is making for a more independent cultured people, and for a more beautiful

THE GROUP farm buildings used in illustrating this article were designed and constructed by Alfred Hopkins.

One advantage of country living is that the house can be spread out on the ground instead of piled up which gives an ample generous effect: These low rambling buildings are pleasant indeed.

FARMHOUSES, stable, coachman's and laborer's cottages and woodshed on the estate of George S. Brewster, Brookfield, L. I.

This group forms a picture of compact, convenient pleasant farm orderliness and comfort.

THE COACHMAN'S COTTAGE on the estate of F. L. Stetson, Sterlington, N. Y., is shown at the left: All the buildings of this group are of field stone and concrete and are fitted with the latest devices for practical farming..

This cottage with its vine-covered balconies, porches and fireplace has been as carefully designed with thought for beauty and comfort as though it were the manor house.

Whenever stone is gathered from the surrounding fields instead of being imported so that it looks alien, it reaches a dignity attained by no other material: It is almost impossible to pile stone into a hut, house or wall without creating beauty: Its color alone is a wonderful thing and if unquarried the varied contours bring about unconventional grace.

ANOTHER VIEW of the coachman's cottage showing winding path with a few native evergreens, shrubs and trees informally grouped about it.

There is never any danger of monotony in building of stone for it changes color and quickly becomes toned with its surroundings.

THE GATE LODGE of the F. L. Stetson farm resting so substantially a part of the hillside, is an object lesson in well placed and handled stone work: It looks as though it had grown there and might endure forever: This is the back view.

All the buildings on this farm are of stone which makes them absolutely fireproof.

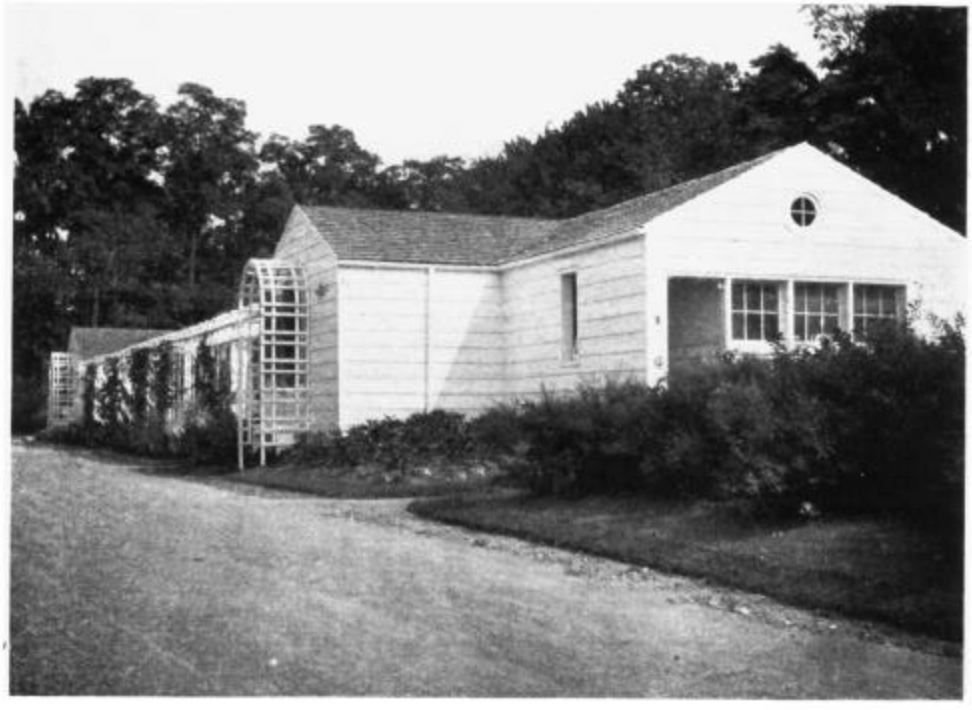
PERGOLA entrance to the cow barn on this same property might easily be mistaken for a summer cottage so admirably has it been designed.

The silo that suggests a tower is an addition to the picture: It suggests also that there must be great fields nearby whose greenness is here conserved for winter use.

COACHMAN'S and farmer's cottage: One of the group buildings on the C. W. Brokaw estate at Glen Cove, L. I., showing the conveniently placed dairy at one end.

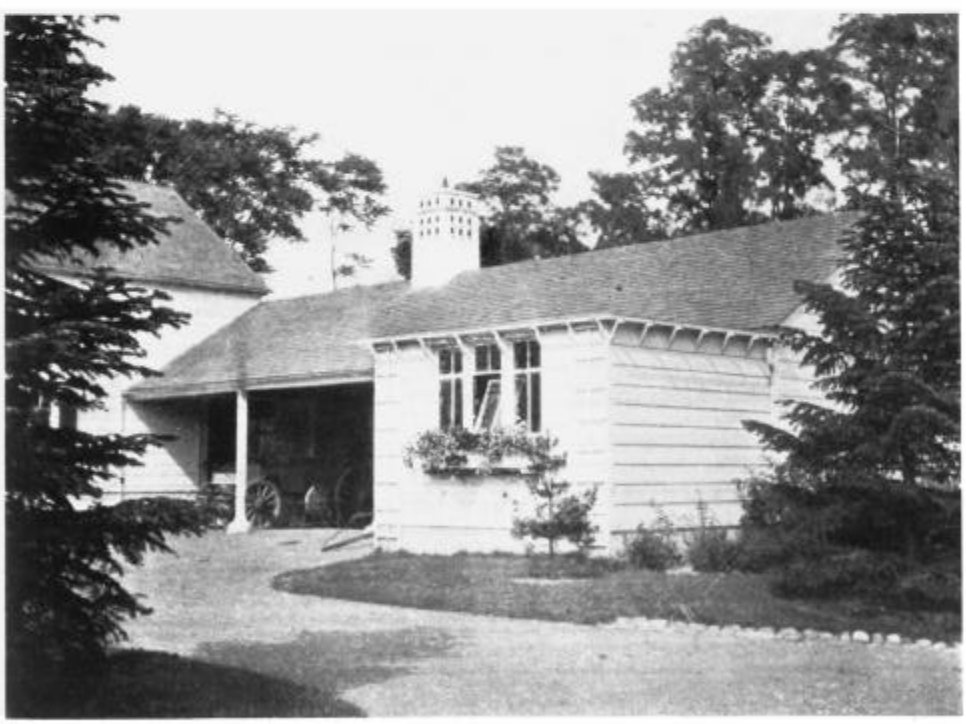
THE POULTRY HOUSE on this same farm with its latticed arches and large windows and low graceful lines shows the care for beauty as well as practical affairs that Mr. Hopkins gives to every detail.

The gardens of this estate connect all the buildings; even the poultry house has its own particular garden.



DAIRY ENTRANCE on the Brokaw estate showing the gracefully arched porch, slender railings, high picket fence and pleasing planting of flowers: All the buildings in this group are ship-lapped wood.

There would be little talk of young folks leaving the farm for the allurements of the city were the homes as beautiful as those shown on these pages and the working facilities as conveniently ordered.



WAGON SHED and tool house on the Brokaw farm: Care for the birds may be noticed in the cote upon the roof: Window box and trellis beside it show Mr. Hopkins loses no opportunity to introduce features which will add to decorative charm.

Window-boxes seem more beautiful in such a position than on the front of a home because they are so thoroughly unexpected and out of the ordinary.

GROUP OF HALF-TIMBER and white stucco farm service buildings on the estate of James Speyer, Ossining, N. Y.

DAIRY on the Mortimer Schiff property at Oyster Bay, L. I., with the beautiful rose and shrub garden before it.

country. Roads bordered with flowers and well-kept houses and barns and gardens are forming like a net strung with jewels all over the country, a net that snares prosperity as well as beauty.

The Government, seeing the trend of general interest and importance, is establishing telegraphic crop reports that will be to country interests what weather reports are to sailors, giving fair warning of values, over-stocked conditions and prices, so that the farmer will get a just price for his produce.

Emerson says: "That each should in his house abide, therefore is the world so wide." We were not intended to be piled up like bricks in a wall, but each to have a home worthy the name, to have more intimate knowledge of our inheritance, the earth, and better appreciation of its beauty and usefulness. Everything would be easier if we had more such charming, satisfactory houses to live in as these designed by Mr. Hopkins. The more we look at them the better we like them and wonder why we have been so long content with but a meager outlook on life, with narrow interests, with badly formed dwellings and inconvenient housekeeping arrangements. These houses make the beholder wonder at the blinding spell of the city, wonder why everyone does not build a bit of a house out where trees grow, turn over the sod and plant a garden. The country is so gracious and generous, so responsive to our overtures of friendship. For one seed given it we reap a thousandfold, for a little affection, a constantly changing panorama of beauty, and a full measure pressed down and running over of happiness.

The greatest advances made in architecture, aside from the cities' skyscrapers, have been in country houses, not just country houses where rich people spend the summer, but houses so splendidly made, so beautiful and homey looking that, passed on from generation to generation, they will at all times be a valuable part of our personal and national possession.

The word "home" always conjures up a house in the country, with fine old trees and gardens full of flowers about it, with picturesque well-filled barns, grassy lanes, cows grazing in meadows hard by, scent of new-mown hay, glowing skies, cellars stored with fruits and vegetables, walks in quiet evening time—a place where we may work to the utmost of our powers, accomplishing something that is really worth while without the cruel drudgery that is altogether unnecessary. The farmhouses shown here satisfy all man's physical and mental need of comfort and beauty in a way that brings little to be desired. People are asking for better farmhouse homes, so architects are becoming more interested in them and certainly have done much toward creating perfect things of their kind.

Terra cotta tile and cream stucco house with a mottled purplish tile roof. Figure A.

"DWELLING HOUSES FULL OF PLEASANTNESS" BEGINNING TO FILL OUR LAND

"Ah, to build, to build. That's the noblest art of all the arts."—*Michaelangelo.*

WHEN fire came down from heaven in a bolt of light as a gift to man from the gods, it was guarded as his most precious possession, and because it had the celestial qualities of light and warmth and beauty men ceased their aimless wanderings and built homes about it. These first homes were virtually altars for the protection of something sacred and we who build nowadays must not depart from that same ideal. The home, large or small, must be built with reverence, built to stand against the rush of storms, built to express a beauty befitting the housing of a precious thing. It should be, as Ruskin says, as rich and full of pleasantness as may be, within and without, built to express man's consciousness of beauty, his character, his occupation, and partly his history, so that it may bear record of all material things that he has loved and ruled over and set the stamp of himself upon, the sign of his honor, gladness, suffering, built so that respect may be shown it, that it might be honored and loved by his children and children's children. "I say that if men lived like men indeed, their houses would be temples," he says, "temples which we should hardly dare to injure, and in which it would make us holy to be permitted to live; and there must be

a strange dissolution of natural affection, a strange unthankfulness for all that homes have given and parents taught, a strange consciousness that we have been unfaithful to our father's honor, or that our own lives are not such as would make our dwellings sacred to our children, when each man would fain build to himself, and build for the little revolution of his own life only."

New houses built to last, to express individuality, that honor the community are now to be found all over the country, instead of the inconsequent, thoughtlessly constructed, aimless or imitation structures of but a few years ago. Everywhere are to be found little and great houses by the wayside, so lovely, so obviously places of affection, so all that homes ought to be, both for family and community, that they prove the growth of a more universal knowledge of permanent construction and of good taste. A home is the very finest thing in the world, and into the making of it should go the very finest thoughts of both the owner and his associate, the architect, for the pleasure, honor and glory of both are at stake.

Our beautiful country seems to have been formed with the thought of the countless little homes that would eventually be resting in the folds of its hills, in the dunes of its seashore, in its mountains, valleys and plains. They seem ever inviting man to build his home therein, and he should place it there as naturally as a bird's nest rests among

Pleasant home of hand-split random width shingles painted white. Figure B.

the trees and branches, so that it should be an addition to the beauty of the country instead of a blot.

THAT men are building suitably and charmingly, in accord with the differing localities, is proved by a study of the homes illustrating this article. They are all the work of the architects Caretto and Forster. These men have created little houses and country mansions, by seashore or within groves, perfect of their kind, varied as the needs and character of the men and women who call them home. The first one of dark Colonial brick, designed for Alfred D. Childs, Englewood, New Jersey, a pure type of the Southern Colonial, fits perfectly into the stately grove of trees. It seems a very type of the trees themselves, gracious, sturdy, dignified, a refuge for man as the trees for birds. It basks in the sun contentedly, a striking example of architectural skill. The rich dark brick walls are crowned with a slate roof in modulated greens and purples. There is a brick terrace all about the house and a servants' wing at the north. At the south is a sun porch, which serves also as a living room. All the exposed woodwork is white, with the exception of the second story shutters, which are green. A great hall runs through the house, like in the best of the old American houses of this type. The wide road sweeping in a graceful curve beneath the fine trees, the classic doorway with simple planting about it, huge chimneys and dormer windows contribute toward an unusually distinguished picture of home architecture.

Quite its opposite in style, but equal in beauty, is the one next shown, a Tudor building upon the crest of a hill overlooking the Croton Valley. Nearly all of the material of this house is genuinely old, having been removed from an old English castle. The rest of it was treated to correspond with the soft mellow tone. The bargeboards of the gable, belt courses and brackets were elaborately and beautifully carved many years ago and well weathered by England's suns and storms. The brick and the mottled tile of the roof, all over three hundred years of age, were transported from the land of fine castles.

It is a pity that the beauty of the lead leader-heads cannot be seen, for they are rare indeed. The round valleys, lead hips and window frames, carved balcony rails, heavy timbers, in fact, almost every feature of this house, is a masterpiece of English workmanship, yet the art of its assembling makes it look eminently suitable and at home in its American setting. Ivy now covers the stone walls and helps convey the impression of long standing and use not often seen in a newly constructed building. In the detail looking along the ter-

The houses illustrating this article were designed by Caretto & Forster.

COLONIAL BRICK HOME designed for Alfred D. Childs at Englewood, N. J.: A type of gracious, sturdy, dignified, Southern Colonial architecture.

At the north is a large servants' wing: A great hall runs through the house like in the best of old American houses of this type.

A TUDOR HOUSE belonging to Arthur S. Vernay, Ossining, N. Y., the material of which was mainly brought over from England: The barge boards at the gable, belt courses and brackets were taken from an old English castle as were the lead leader heads, balcony timbers and windows: All exposed timbers which were not old were stained to correspond with them.

Though the terrace and stone wall are new they have been laid so tastefully that the effect of the whole house is as though it had been standing for many generations.

THE BEAUTY OF THE CARVED BRACKETS may be noticed in the photograph at the left: The gables pitch forward a trifle, a most unusual feature.

THE HALL of Mr. Vernay's house at Ossining: The oak balcony and exposed timbers were brought over from England. At the right of the fireplace is an ancient carved chest: The yew top table is a genuine Jacobean.

IN THE LIVING ROOM shown below may be noted some fine old paneling, wainscoting, an old chest and a Jacobean table.

TWO INTERESTING EXAMPLES OF HALF-TIMBER CONSTRUCTION: The upper one is at Great Neck, L. I., and the lower is the home of Walter J. Vreeland at Greenwold, L. I.

OF STUCCO AND GRAY CYPRESS is the home of Dr. Frederick A. Staunton on the dunes of East Hampton, L. I.: This house shown above is a delightful example of seashore architecture: The planting is entirely of native shrubs and cedar trees.

DUTCH COLONIAL HOUSE in the woods with a pale silver gray roof: Though long and low in line like the house above, it is lighter in color because of its situation in a shadowy grove.

ROMANTIC SUMMER HOME built at Tokeneke, Connecticut, upon a narrow ledge: The large tower that runs through the center of the house was cut out of the solid rock.

THIS HOUSE WAS FITTED INTO THE CHINKS and crevices of the rocky ledge until it looks a part of it: Since the ledge was but sixteen feet wide the engineering difficulties of construction were unusual.

race, shown on the same page, the beauty of the carved brackets and belt courses can be seen to better advantage. It may be noticed that the gables pitch forward a trifle, a most interesting feature. The lead sash and glass panes, in fact, the whole window, was brought over from England. The stone-flagged terrace that runs all around the house, the walls which rise from it as one piece and the great wall, have all been laid with the utmost care to aid in creating the feeling of ancient dignity.

WITHIN, the house is like a museum in so far as its finish and furniture is concerned, though it has none of the unnatural cold atmosphere prevailing in such places. The hall is unlike anything of its kind in America, for it is substantially English. The oak balcony, one beam of which weighed twelve hundred pounds, was brought over bodily from England, as were all the exposed timbers; balcony rails are ancient Gothic carvings of the early fifteenth century; the yew-top table, a genuine Jacobean; the andirons, once used in a great castle, are of a type not often seen nowadays, for upon one end is a wheel for turning the meats that was operated by a dog; at one side of the fireplace is an ancient carved chest, at the other a Gothic woodbox. In the living room of this same house, shown on the same page, may be noted some ancient paneling and wainscoting, an old chest and a Jacobean table. The andirons in this room are also very old. There is a wide board flooring (ten inch), stained to tone in with the old wainscoting. The ceiling is from an old Elizabethan design. The house is the summer home of Arthur S. Vernay, Ossining, New York.

On page seventy may be seen two interesting examples of half timber houses. The first one, at Great Neck, Long Island, is stucco with adzed timbers, dark Colonial brick chimney, mottled shingle roof. There are cuts in the roof to let in light, copper leaders and gutters; the porch floors, terraced walks and coping are the same dark brick as the chimneys.

The second house is on much the same lines, with the exception of its shingle roof, which carries out the effect of English thatching. It is of adzed timbers with dark brick up to the second story. The entrance and long roof line are most unusual. Black hardware was used throughout, and the many casement windows let in abundance of light. This home is the property of Walter J. Vreeland at Greenwold, Great Neck, Long Island. Beautifully situated among trees, it is a fine illustration of good design and suitable placing.

How different, and yet equally charming and fitted to its environment, is the house of Dr. Frederick L. Staunton, on the dunes of East

Hampton, Long Island. Of white stucco, and wide, dark-gray cypress boards, with a natural planting of local cedars, bayberry and other shrubs, it is a delightful example of seashore architecture. Large front windows overlooking the ocean, and wide casement windows in the dining room, provide full views of land and sea. Windows are provided with solid board shutters, so that the house may be securely closed in the winter time. The roof treatment is most unusual, giving distinction to the house.

Long, low, broad lines as seen in this house upon the dunes, have been developed with equal grace among trees, as may be seen in the white house in the grove, on the same page. Though the house in the woods is Dutch Colonial and has a silver-gray roof, it hugs the ground as though it were an integral part of it, as does the house by the sea. The contrast of treatment in color is interesting; for one standing in the glare of the sea is dark of tone, and the one in the twilight of the woods is light. This beautiful house, of purest lines, with its frame of slender white birch, is like a story-book house.

Distinguished in every way is the house built upon a rock at Tokeneke, Connecticut, shown on page seventy-two. This romantic summer castle was constructed under difficulties, for the natural space upon which it should rest was but sixteen feet wide, so a large tower was devised in the center of the house, running through the four floors. This house, and each floor of it, is entered through this tower, which was cut in the solid rock. The house was fitted into the chinks and crevices of the rocky ledge until it looks a part of it. Of the same boulder-gray tones, of similar material (concrete), it seems fairly growing there like some of the fortresses seen in the Old World.

Dark Colonial clinker brick was used for first floor and clapboards with nine inch exposure for the second. Figure C.

House of random width split shingles stained white; silver gray shingles upon the roof: Shutters white on first floor and green on second. Figure D.

THE pen and ink drawings are full of pleasant variety and hold many suggestions of interest for prospective builders, showing the great versatility of the architects, Caretto and Forster. Figure A is a terra cotta tile and cream stucco with mottled purplish tile roof. The porch to the south is just off the living room, so it is practically a summer extension of that room. At the northeast is a porch often used as a dining room. The trellis and flower-box treatment of the porch is most attractive. Flower-boxes also border the top of the balcony. The house has a simple charm, quite English in feeling.

The next sketch, Figure B, is of a most remarkable house built at Hastings-on-the-Hudson. It has four bedrooms, a living, dining and sitting room, is made of hand-split, random-width shingles, stained white. The chimney is of red brick, painted white with black band around the top. The shutters are bluish green, the garden gate white; across the front is a sleeping porch. This charming house, with its graceful roof-line and pleasant home feeling, was built at the astonishingly low price of five thousand dollars.

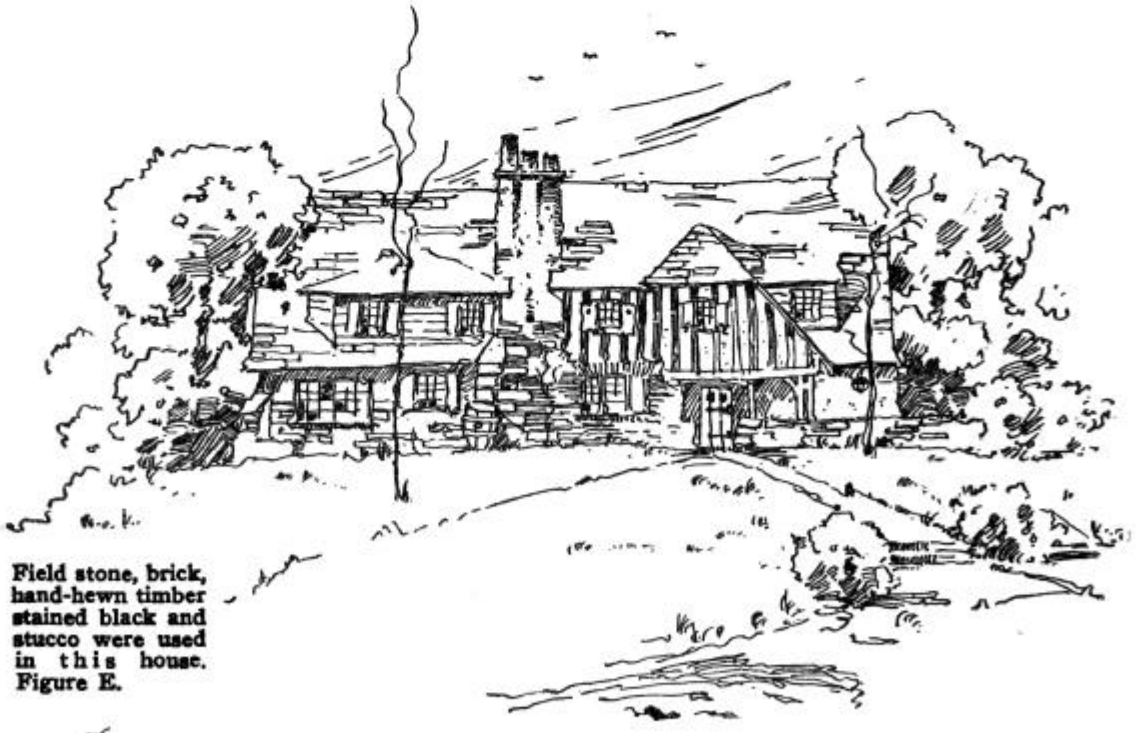
The more elaborate house shown in Figure C is of dark Colonial clinker brick up to the second floor, which is of clapboards with a

nine-inch exposure. The roof is of mottled purple, heavy stone slabs. The very best material has gone into the making of this house. Brass pipes throughout, solid porcelain fixtures, vacuum cleaners installed, etc. In the rear is the servants' wing over the kitchen and a separate garage. The panel shutters are fitted with hand-made "S" hooks.

Random-width split shingles, stained white, were used in Figure D. The roof is of silver-gray shingles, shutters white on first floor, green on second, leaders are round and white. Through the center of the house is a large brick chimney, stained white where exposed. White lattice on porch and at side of house gives a charming, decorative effect; so also do the white seats at the entrance. Stepping-stone walks complete the pleasant picture of home comfort.

Field stone, brick, hand-hewn timber stained black and stucco were used in Figure E, which is set on a hill at Hartsdale, New York, fifteen hundred feet above the road. The combination of material is most happy, for it makes an unusually rich color effect. Heavy wrought iron hinges at the door carry out the beautiful effect.

The last house, Figure F, quite similar in style, is of two different types of shingles, red and white, stained the same, with the idea of fading out to a shaded natural appearance. The first floor shutters are white, and the second stained a wonderful rich blue, to tone in



Field stone, brick, hand-hewn timber stained black and stucco were used in this house. Figure E.

Red and white shingles stained the same were used on the roof with the idea of fading out to a natural appearance. Figure F.

with the blackish timber used. The lattice at the sides is dark like the timber. Upon the heavy door are long, iron strap hinges.

"I know there are those who may appreciate the work of the scholar period," says Mr. M. H. Baillie Scott, "with its symmetrical façades, its superficial refinements, and its coldly correct and severe apartments. Or, again, there are others who regard the whole application of artistic ideals to the house as something of a nuisance, who would have the artist keep in his proper field as a painter of pictures, and who look upon the house as a purely utilitarian affair. . . .

"Mere conveniences, much as I appreciate them, would not fulfill my demands, and the strict and bounded formality of scholarly architecture leaves me cold and dissatisfied. Give me rather the house of romance. I would have as its main apartment a hall or house place of ample floor space, broad and low. Great oak beams should span it, and great oak boards compose its floor. At one end, a deep and wide angle with one of those open chimneys in which one can see the blue smoke from the wood fire swirling upward would please me better than any narrow modern grate with its petty art.

"The few furnishings would be of the easy home-made kind which used to be made by the old English craftsman. The house should, indeed, breathe out those happy influences which go with this home-made kind of work, without a hint of the glib and shallow dexterities of the factory or the products of the modern trade art. And above all, I would have nothing too fine or dainty for its uses, and should refuse to be intimidated by the silent tyranny of artistic furnishings. This hall must be of such a homely kind that my dog may enter there without rebuke."

SPRINGTIME AND TULIP BORDERS: BY HELEN WILSON

"As then the tulip for her morning sup of heavenly vintage from the soil looks up,
Do you devoutly do the like, till Heav'n to Earth invert you—like an empty cup."

O sang Omar Khayyam in the eleventh century in far away Naishapur. Evidently tulips were quite familiar to him, although he speaks more frequently of roses. We know that tulips grew in Turkey and farther east many centuries ago. They must surely have been loved and cultivated, but we have no definite knowledge of their history until fifteen fifty-four, when they were introduced into Western Europe. In sixteen fourteen engravings of striped tulips appeared in a book called "Hortus Floridus." The tulip mania was at its height in Holland from sixteen thirty-four to sixteen thirty-seven. In sixteen fifty-four came "Le Floriste François," first of the charming tribe of garden books. The author, Chesnee Monsterane, treats the tulip from a horticultural standpoint, primarily; but is most quaintly enthusiastic in his praise of its beauty. In seventeen seventy-six in England they were having "tulip shews." The peaceful invader from the East had come to stay.

Even the most unpretentious garden in these days boasts a spring border, or a corner devoted to a few spring bulbs, and of these, tulips are usually in the majority. It pains me to add that "Keiserkroon, showy red and yellow," beloved of florists, frequently comprises that "majority." In spite of the wave of interest in gardens that is sweeping over the country, we in the New World are still woefully lacking in an appreciation of color harmonies among flowers. This is particularly evident in April, when "pie beds" of red and yellow tulips greet our eyes, with perhaps a border of wretchedly unhappy-looking blue hyacinths to make the picture complete. We still do these things, especially in public parks, in spite of the good advice of landscape gardeners, and the hundreds of beautifully colored bulbs advertised every fall in our nurserymen's catalogues.

Since tulips are the most popular of the spring bulbs, let us consider them, keeping in mind that from early April until the last of May we can have a glorious procession of them if we wish. They are the easiest things in the world to grow. For the early kinds, make a hole four inches deep with a little sand in the bottom, put the bulb down with the pointed tip up (I have known people to head them for China), press the soil *firmly* around them—and that is all. The later varieties must have a hole six inches deep and all of them are better for a light protection in the winter. If planted among perennials they will live for years, but near shrubs their life is short.

Tulips may be divided into three classes according to time of

bloom—very early, early and late. There are numerous varieties in these divisions, but for the average gardener a few well-chosen kinds are best. The early carpeting plants that bloom with the tulips seem to have caught some of their hardiness and seldom fail. They pave the way for endless color schemes, and as they may be easily raised from seed, quantities may be had for a song.

THIS April when you sow your annuals, think of next April and buy one quarter ounce of *Arabis Alpina* and start it in your seed bed. *Myosotis robusta grandiflora*, *Myosotis palustris* and *Myosotis dissitiflora* are three reliable forget-me-nots that will bloom with May tulips, although I only use the first variety—*robusta grandiflora*. *Alyssum saxatile* will fill the garden with gold in April. *Iberis sempervirens* will be a sheet of white a year after it is sown, in May forming the loveliest background for the tall late tulips and making a mat of evergreen foliage after its flowers are gone.

Violas "Giant White" and "Mauve Queen" bloom from May until frost if cut back in midsummer. Plants of pansies, English daisies and primroses may be bought for very little in the spring and put in the bulb beds then, if care is used. They may also be raised from seed if you have a big seed bed, but if space must be considered, are less expensive to buy than some of the carpeting plants mentioned above. Phlox *divaricata*, a wonderful lavender, *aubretia*, and phlox *subulata* are all possible to raise from seed, but I advise plants if needed only in small quantities, as they are sometimes difficult to start.

Picotee tulips scattered in the grass.

In the fall, put in the bulb beds among the tulips, roots of *Mertensia virginica*, blue flowers and pink buds, and some bleeding heart, *dicentra spectabilis*. Their attractive foliage gives much needed green as well as a charming bit of color.

Below are some spring color schemes that have proved most

successful in my garden. They bloom near Philadelphia from the first week in April until the last week of May, due of course to the fact that the three classes of tulips are used, the *very early* Duc Von Tholls, the early cottage maid and goldfinch; and the May blooming cottage garden and Darwins.

Tulip Duc Von Tholl pink and the low-growing phlox *subulata alba* will come the very first of all. Blue and white single hyacinths with them will make a veritable Botticelli garden of soft pale colors.

The cottage maid tulip comes next, one of the sweetest that grows. It is white-edged pink and it blooms most happily near *Arabis Alpina* with its masses of snowy flowers and gray green foliage.

Goldfinch also blooms with *Arabis* and is the gladdest yellow of the spring. It reaches up to the April sun for weeks, growing taller than the cottage maid and having a delightful fragrance. Some of the early brown primroses are lovely with it, or grape hyacinths for a note of blue.

THE glories of the spring garden are the late tulips, the Darwin and cottage garden kinds. They fill in the weeks before the iris blooms, and their beauty makes them invaluable in an ever blooming garden. Picotees are lovely and inexpensive, being an old variety and as yet unsurpassed. They open cream color with a pink edge and change gradually to a deep pink tulip with a white heart. Plant old-fashioned bleeding heart near them, hardy pink daisies (pyrethrum hybridum) and by all means forget-me-nots, *Myosotis robusta grandiflora.* As an accent use a few pride of Harlem tulips, which are a solid deep rose, and serve to bring out the lighter edging of the picotees.

Tulip Inglescombe pink is a soft salmon color, very tall with a heavy flower. It blooms with hardy candytuft, *iberis sempervirens*, and for a bit of Dresden coloring add a few roots of Mertensia Virginica; its clear soft blue will match the spring skies.

A gorgeous aid to color schemes in May is the wood hyacinth, *scilla campanulata.* It comes in white, blue, and a rather cloudy pink, and may be used in countless effective ways.

A charming tulip is Parenian yellow, tall, pale, lily-shaped, and perfect with the cool lavender of phlox divaricata. A few bronze-colored Darwin tulips called "Sultan," or the soft violet of Rev. Ewbank of the same family and a drift of *iberis sempervirens* makes, I think, the loveliest picture of all.

I won't tell you any more color combinations, it is so much more fun to find them out for yourself. Only a word to the wise; think of the May flowering shrubs, spirea and azaleas, and the gray green leaves and early blooms of some of the German iris. Find a tulip to

PICOTEES which open cream color with a pink edge and change gradually to a deep pink with a white heart; Pride of Haarlem tulips which are deep rose, old-fashioned bleeding hearts, hardy pink daisies, blue forget-me-nots and the delicate narcissus are seen above while they were blooming in the second week of May: This color combination is one of the finest of the spring border possibilities.

THE EARLY TULIPS shown at the right are goldfinch: Arabis has been planted with them and the combination is the epitome of spring gladness.

A fibrous loam is the most satisfactory for tulip planting: Good drainage also is a necessity: Tulips should be placed from an inch to four inches or more below the surface according to the size of tulip: Broadly speaking each bulb should be covered by one and one-half times its own depth by soil.

INGLESCOMBE PINK TULIPS, forget-me-nots and candytuft, were massed together in the late May border shown at the left: One of the many charming combinations possible to have in spring gardens.

Simple color combinations such as this one are much more charming than elaborate beds.

BOTTICELLI GARDENS like the one above are made by planting all the bulbs in small groups instead of stiff rows: Only single flowers and those of delicate color are suitable.

go with violas, and in that search may you find the very best treasure of all, the spring garden fever!

BOTTICELLI borders are growing in popularity in England, where many people are having tiny Mediæval gardens built on lines of those painted by the early Florentines—Fra Angelico, Fra Lippo Lippi and Botticelli. These new sweet "gardens enclosed" are small, of course, as were the original ones in Italy, which were within the protecting walls of castle or monastery. Space being valuable, every inch of the precious ground was used for some growing thing.

There is an old monastery in Assisi where each monk has his own little house and back of it a tiny walled garden twelve or fifteen feet square; a path just wide enough for the "brown brother" to kneel on as he works, divides it in half. On the wall grow fruit and roses, showing years of painstaking care in their carefully trained branches; and in the borders along the path grow healing herbs and flowers for the altar. The monastery was founded in the fifteenth century, and judging from the age of its buildings and occupants, nothing new has come within its walls since. For this reason we may safely consider it an excellent guide for a modern "garden enclosed," or if that is impossible at least some ideas may be borrowed from it.

First of all, we must have a sheltering background, either wall or hedge, and next the flowers must be planted close together in groups—never in straight lines or "colonies." In a general way, the tall bulbs may be kept back against the wall, edging the border with low-growing things, such as snowdrops, eight or ten tulips (always single). A dozen daffodils and two dozen crocuses would be about the quantity used in groups of their sort. A bed where perennials grow later in the season may be used, and, thanks to the idea of growing small things in small groups, many charming little bulbs may be grown that are usually left out of the regular spring borders for lack of space or beside the larger flowering things. If red is kept out of the border in March and April, and only allowed in May, when the daffodils and other bright yellow flowers have gone, there will be no discords, for the pinks and blues, yellows and white of the early bulbs all blend perfectly.

A border twenty feet by five along a wall might be planted with groups of early and late single tulips, Princess Wilhelmina and Clara Butt; Narcissus poeticus, yellow sweet-scented campernelle jonquils, Golden Spur or Emperor daffodils, Anthericum or St. Bruno's lily, single poppy anemones, well protected, and blue and white scilla campanulata. Bring a few groups of the tall growing bulbs to the

(*Continued on page 115*)

ST. AUSTELL HALL, THE HOME OF JOHN GRIBBEL AT WYNCOTE, PENNSYLVANIA: BY MARTHA BUNTING

ALL book lovers who were interested in the purchase of the Glen Riddell manuscripts of Burns by John Gribbel, and in his subsequent return of them to Scotland as a perpetual gift, are sure to be interested also in the house and grounds of this man who has exhibited a love for literature of such an unselfish nature. The estate of John Gribbel comprises about forty acres, and is located on Church Road at Wyncote, Pennsylvania; it is known as St. Austell Hall, so called from the name of his mother's home in St. Austell, southern England on the Channel; and the plan of the house and grounds suggests that of an English estate.

The architecture of the house and grounds is so truly complementary that harmony is the keynote through St. Austell Hall. The grounds are planned to suggest outdoor rooms connected by walks or open-air halls. Some of these areas, as in the front of the house, and again toward the rear, are velvety green expanses with no effect of spotting, the shrubbery being grouped into borders, and carefully selected as to color, habit and height. The tall, white hydrangea, the scarlet sage and the blue ageratum frequently appear, harmonizing with the tints used in the house. In this "borderland," trees are also grouped, and beneath, carved stone benches are placed, inviting one to linger. The grounds throughout inspire one to remain and watch the growth of flowers and shrubs, or seek rest beneath overhanging trees and arbors, to enjoy the silence broken only by the notes of birds that have chosen the trees or the bird houses as their homes.

The formal garden is very closely linked to the house and may be approached by a flight of steps from the terrace at the side of the house or through the gateways of the green-covered wall. A greater privacy is gained by the hedge of privet which borders the terrace in front of the dwelling and continues around this garden, reaching a height of at least nine or ten feet, pierced at intervals by oval windows as well as topped by finials that recall the *motif* of the limestone trimmings on the roof. This hedge is designed to take the place of the yew hedges used in English gardens. Since it would take about fifty years for the yew to reach such a height, the California privet was selected.

Paths of crushed stone lead through this garden, in which are beds of interesting design; each plat, according to its size and shape, contains one or more low-growing conifers about which flowers are bordered; these being planted and replaced according to their bloom-

ENTRANCE TO THE ROSE GARDEN of St. Austell Hall showing the archway with its pink rambler roses on one side and its crimson relative on the other.

ST. AUSTELL HALL, the estate of John Gribbel, is shown above with a broad highway leading to it and below is the stepping-stone path bordered by rhododendrons, palms and tall trees.

THE ROSE GARDEN above and the formal garden below at St. Austell Hall: The stone lanterns once stood in the garden of the great temple at Pekin, China.

THE CATALPA WALK, three hundred feet in length, and the rhododendron path of the John Gribbel home: This path is a branch of the stepping-stone path leading to the rose garden.

ing periods. By the placing of these evergreen bushes of varying tints, the addition of garden furniture, of stone bird-baths, a replica of a Pekin garden lantern and other objects of art, the garden becomes an attractive open-air room throughout the year.

Another enclosed garden is the one devoted to roses, which may be reached from the formal garden through hedge gateways and the crossing of a rose-bordered path. In the center stands a Chinese lantern that formerly adorned the garden of the Great Temple in Pekin. During the Boxer Rebellion it was removed and found its way into the hands of a dealer and thence to this beautiful environment of roses.

The walks at St. Austell Hall are very attractive and form an important feature of the garden architecture. The house may be approached by the driveway or through a wrought-iron gate which opens into a path made of stepping stones and bordered on either side by masses of rhododendron and lofty trees. In the summer, palms and flowering plants are also found in this border, imparting a tropical atmosphere which is both unique and beautiful. A garden seat along this path is placed out of sight of the house, the quietude only broken by the twittering of birds and the singing of the wind, an ideal place for repose on a summer day.

ANOTHER path of beauty, yet totally different from the one just described, leads north from the formal garden, and is bordered by a privet hedge; on the left are the rose and fruit gardens and on the right a row of catalpa trees, alternating with which are handsome urns—the entire series forming a portion of the border that encloses the grassy pleasance located north of the house. Exactly opposite the west side of each urn is planted a Dorothy Perkins rose, which is trained to an upright position until the bowl is reached, then is separated and one half festooned into each tree bordering the urn; since the vertical part of the vine is obscured from the path by the hedge and from the green pleasance by the base of the urns, these roses have the unique appearance of being planted in the urns.

At the termination of the path is a rustic archway, draped with Dorothy Perkins roses, which encloses a turnstile; from here the eye may rove over an informal garden and to the hills beyond, or in another direction observe the superintendent's artistic house, and the garage, with the hot and cold houses for plants in the distance. Turning to the left we pass through a long rustic arbor mantled in grapevines and come out through another Dorothy Perkins enshrouded arch upon a grassy walk.

THE ORIOLE

This path rises gently toward the south until it runs along a terrace which passes the border of the fruit, rose and formal gardens. From the latter, it may be entered by a flight of lion-guarded steps ascending from the central path which leads from the house through the formal garden. The grassy walk is three hundred feet long and is bordered by a hedge and a row of catalpa trees (twenty on one side and eighteen on the other); it is designed to impart here the atmosphere of the "long walks" in English gardens, which are generally bordered by oak, sycamore and linden trees. This path is a place of endless joy, whether we watch the play of sunbeams upon the trees and the varying shadows which they cast across the velvety green turf, or, facing north, view the fertile fields and distant hills, or to the south, let our eyes travel to the carved stone bench and table effectively backed with arbor vitæ, and on to the more distant towering trees. The grounds of St. Austell are truly a place of habitation, in the planning of which the need of exercise, meditation and rest has been duly considered.

THE ORIOLE

WHAT flame-struck riot in the orchard trees!
What fragrant tumult in their blossoms white!
What madcap play, wild as the prankish breeze!
What stir and rustle of exultant flight!

What sudden outbursts of impassioned song!
What headlong floods of raptured melody!
What thund'rous peals of gladness clear and strong!
What lyric lightning of unshadowed glee!

O hail thou glad triumphant oriole!
O hail thou laureate of queenly spring!
The soul of April's bubbling in thy soul,
The fire of April's burning on thy wing!

EDWARD WILBUR MASON.

VARIETIES OF COLONIAL ARCHITECTURE: BY HAROLD DONALDSON EBERLEIN

From "The Architecture of Colonial America."

RCHITECTURE is crystallized history. Not only does it represent the life of the past in visible and enduring form, but it also represents one of the most agreeable sides of man's creative activity. Furthermore, if we read a little between the lines, the buildings of former days tell us what manner of men and women lived in them. Indeed, some ancient structures are so invested with the lingering personality of their erstwhile occupants that it is well nigh impossible to dissociate the two. . . .

"What can be more convincing than an early New England kitchen in whose broad fireplace still hang the cranes and trammels and where all the full complement of culinary paraphernalia incident to the art of open-fire cookery has been preserved? The fashion of the oven attests the method of baking bread. A mere glance at these things brings up a faithful and vivid picture of an important aspect of domestic life. Or, turning to another page in this book of the past we read another tale in the glazed lookout cupolas—'captains' walks' they were called—atop the splendid mansions of portly and prosperous mien in the old seaport towns. Thither the merchant princes and shipowners of a bygone day were wont to repair and scan the offing for the sails of their returning argosies, laden with East Indian riches or cruder wares from Jamaica or Barbadoes.

"The old Dutch houses of the Hudson River towns reflect a wholly different mode of life. The living rooms, in many instances, were all on the ground floor and the low, dark, unwindowed attics proclaim the custom of laying up therein bountiful stores of grain and other products of their fruitful farms. In the same region the manors and other great houses bespeak a fashion of life that cannot be surpassed for picturesque interest in the annals of Colonial America.

"The spacious country houses in the neighborhood of Philadelphia, with their stately box gardens and ample grounds, tell of the leisurely affluence and open hospitality of their builders, whose style of life often rivalled in elegance, and sometimes surpassed, that of the country gentry in England. In the city houses there were the same unmistakable evidences of the courtly social life that ruled in the metropolis of the Colonies. Round about the city and throughout the Province of Philadelphia were substantial stone and brick farmhouses that fully attested the prosperity of the yeoman class and also indicated some striking peculiarities in their habits and customs.

"Going still farther to the South, we read in the noble houses that graced the broad manorial estates of Virginia and Maryland of a

mode of existence socially resplendent at times and almost patriarchal in character, which had not its like elsewhere.

"So it goes. One might multiply instances indefinitely to show how architecture was a faithful mirror of contemporary life and manners and how the public buildings of the day represented the classic elegance of taste then prevalent that found expression in a thousand other ways. We shall also learn why it was that New England, with all its ready abundance of stone, preferred to rear structures of combustible wood while Pennsylvania, Delaware, Maryland and Virginia, with all their vast and varied wealth of timber, chose to build of brick or stone, often at the cost of great inconvenience and expense. . . .

THE Dutch Colonial house, sixteen hundred and thirteen to eighteen hundred and twenty, is at once a mystery and a paradox. It is a mystery because it seems to defy the law of physics about two bodies occupying the same space at the same time. It is a paradox because, despite its apparent simplicity, it is most complex in its texture and varied in its modes and expression.

"To the Dutch Colonial house may probably be attributed the origin of that essentially American institution, the porch, or at least one form of the porch as we now have it. 'The porch has been evolved and developed in response to a distinct and manifest need in our mode of life imposed by climatic conditions. It falls in with our habits bred of love of outdoors; our seasons invite, nay even, at times, compel its use. True, the porch has its prototype in certain architectural features found in England and on the Continent (especially in some of the Southern countries), but, as we now have it, it is a peculiarly national affair, and its evolution has been due to American ingenuity in an effort to meet the demands of local requirements. The earliest American houses, from New England to the Southern Colonies, faithful to prevailing precedent and tradition, had no porches—porches, that is, as we ordinarily understand the term. It was only as our domestic architecture developed along lines marked out and prompted by peculiarly American conditions and needs that precedents were forsaken, adaptations made, and porches appeared, at first in a rudimentary and tentative form and then finally, after the lapse of years, reached the full fruition of their growth in the form familiar to us. That growth varied widely in the course it followed, according to the several sections of the country and consequent diverse requirements and preferences, but one form at least may be traced to the growth of plans in the houses of the Dutch Colonial type. This growth started with the projecting eaves at the

front which, eventually, were carried out long enough to make a porch roof and supported at their edge by pillars or columns. An excellent example of this may be seen in the piazza of the Manor House at Croton-on-Hudson, where the flaring slope of the roof is thus carried out and forms a porch covering. The same process may be traced in some of the later Dutch houses of New Jersey and Long Island.

"Almost synchronously with the development of the porch as a distinct feature, we find a tendency to carry the walls a trifle higher and pierce them with a row of small, low windows above the porch roof and immediately below the line of the eaves which have now become distinct, the porch roof being cut off and made an independent member. These low windows, which were usually on a line a few inches above the floor inside, have been rather facetiously called 'lie-on-your-stomach windows.' . . .

THE Colonial houses of New England are of singular interest because they fill a gap in our architectural history, a gap regarded for a long time as embarrassing and awkward to bridge over. They are also peculiarly interesting because they are so full of surprises that open up with increasing frequency to repay diligent investigation on the part of the architectural student, the historian or the antiquary. They are still further interesting because they supply us with important and ample material for comparative study.

"The gap alluded to is the apparent hiatus in the connection between domestic architectural precedents and tradition in old England, on the one hand, and Colonial manifestations, as popularly conceived until very recently, on the other. In order to avoid an undue extent of introductory explanation, it will be assumed that the reader is reasonably familiar with the general characteristics of outward appearance displayed by seventeenth-century English houses and knows something of the structural methods employed in their erection. To appreciate fully and understand the spirit and peculiarities of the earliest Colonial architecture of New England, we must seek, in the course of our examination of the subject, to find a fundamental and close correspondence between it and the architecture of old England, no matter how far the visible traces of that intimate relationship may have been obscured by subsequent alterations and additions to the original houses whose fabric affords our basis of comparison.

"While pursuing our quest for evidences of architectural descent or consanguinity, we should keep constantly in mind three things. Indeed, we *must* keep these three facts before us to understand not

only the early phases of architecture but many other aspects of seventeenth-century New England life as well. First of all, the men who built the early New England houses and the men who lived in them were Englishmen, and, as Englishmen, they were naturally disposed by temperament to be strongly conservative and to cling tenaciously to precedent and tradition, particularly in a matter of such vital importance as the fashioning of houses. They were, in short, proving the truth of Edward Eggleston's dictum that 'men can with difficulty originate, even in a new hemisphere.' In the second place, all their training in craftsmanship was English, and it was but reasonable that they should continue to work in a new land with the same tools and to fashion their materials in precisely the same manner as they had been wont to do in the land of their birth. It was but natural, too, that they should perpetuate the technicalities of the trades they had learned in old England in the training they gave their apprentices. This identity and continuity of craft traditions may be clearly seen in the furniture of early New England, which is exactly the same as contemporary furniture in England in contour, joinery, and the technique and pattern of the carving. Identity and continuity of craft characteristics may also be traced in the turning of baluster spindles, in the chamfering of beams, in the framing of house timbers and in a dozen other ways. . . .

THE Georgian houses of Pennsylvania, seventeen hundred and twenty to eighteen hundred and five, West and South Jersey and Delaware hold the attention of the observer and stimulate his imagination with compelling force as do few other architectural remains in the territories embraced within the boundaries of the original Colonies. Architect and painter, antiquarian and historian, poet and fictionary, the student and the dilettante dabbler—all alike come under the potent spell of these stately old dwellings and all alike find something therein to absorb their interest. When the Georgian period began—we may set its beginning about seventeen hundred and twenty—the affairs of the provincial governments had long since passed the experimental stage. In Pennsylvania, the Jerseys and Delaware, a consistent domestic thrift, along with the fertility of the soil and the habitual industry of the people, had accumulated a substantial volume of public and private wealth. Ripe conditions readily begot the temptation to build more ambitiously and means were not lacking to gratify the inclination to spend. From the beginning of the Georgian period onward, houses were planned and built with an air of amplitude and assured permanence that bespoke a comfortable consciousness of firmly established and easy affluence which justified the builders in planning broadly both for their own day and the future.

A PICTURESQUE CRAFTSMAN HOUSE ON A UNIQUE SITE

HILKREST, Menomonie, Wisconsin, our home, may be truly said to be an exposition of what can be done to use and beautify a sand bank. Over three hundred loads of sand were removed from a knoll before building operations were even started. Craftsman plan No. 85 on page 44 of "More Craftsman Homes" was used with some modifications, and a happier combination of plan and site would be difficult to discover. The south frontage; the two porches overlooking Lake Menomin; the hooded entrance door, facing the rustic bridge across the ravine; the rear door, opening directly into the truck garden, and the shaded rear lawn, with its numerous places for hammocks, while being directly accessible to the driveway; the dining room with its view over the lake from the west windows—these and many similar points combine to make the spot one for the most pleasant living.

Preparing the Site.

The site is one which had long been considered almost worthless for a residence. The large knoll of sand, the general sandy nature of the soil, its distance of four blocks from the business section of the city being increased to seven by the large ravine between it and the street leading to the center of the city, seemed to make a combination which put it outside consideration. On this account it was secured for a very reasonable sum. A rustic foot bridge was built across the ravine. By throwing it open for public use and giving space for a public trail up the bank and along the east side of the lot, assistance was secured from some of the residents of Lakeview, the residence section of the city in which Hilkrest is located.

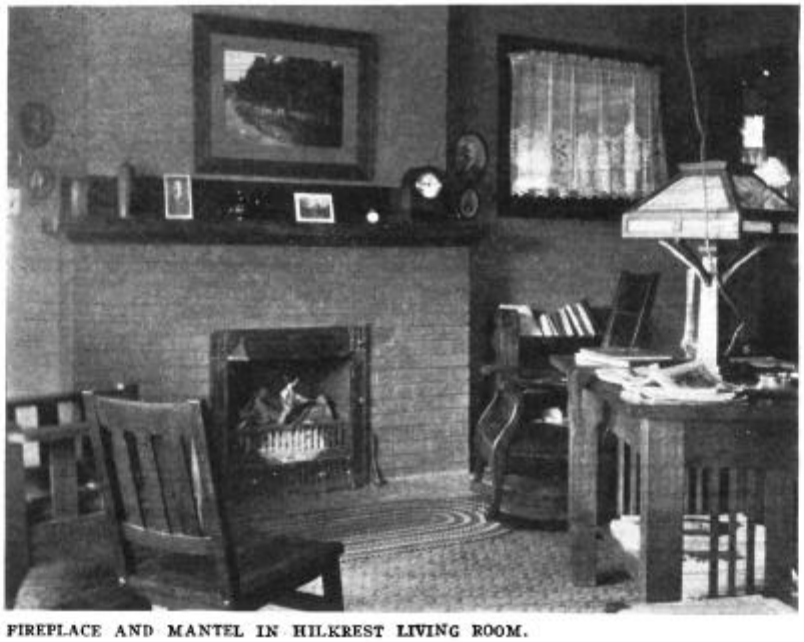
The bridge, reached from the house by concrete steps shown in the photo, makes the walking distance to the business section but the four blocks. The ravine is well wooded, and being the property of the Improvement Association will always remain as it is, part of a natural park. The filling in of a section of the Lakeview Park being in progress at the time, the sandy knoll was disposed of without cost in the form of three hundred loads of filling. By judicious disposal of the top soil, only the sand being given for the filling, and by saving the top soil from the excava-

FRONT VIEW OF THE HILKREST HOUSE AND PART OF RUSTIC BRIDGE.

CORNER OF GARDEN AND PERGOLA ARCH FOR CINDER TRAIL, EAST OF GARDEN.

tion for the cellar, a good start was made toward lawns, garden, etc.

The lot is an acre in extent, has a frontage on the lake of 157 feet, and has 24 Norway pines, besides many burr oaks and jack pines. On the shores of Lake Menomin, within five minutes' walk by the trail around on the bank, is the boat house of the Improvement Association, where anything from a large motor boat to a canoe can be secured at very reasonable rates for trips on the lake or up the Red Cedar River. At the bottom of the slope to the lake, reached by several easy trails, there is a running spring of the best drinking water to be found in the vicinity. The quality of this water is attested by the fact that since the spring has been housed and provided with proper crocks and spout the people come from blocks around, from across the lake, and from up the river to get the water.



FIREPLACE AND MANTEL IN HILKREST LIVING ROOM.

Lovely, Wild Planting.

The planting plan has but begun. There were on the crest of the lake bank, sand cherries and red elders in goodly quantities. To these have been added hydrangeas, honeysuckles, spirea, and purple barberries placed where they tend to help the house fit "into"


ALL'S
WELL
CORBIN
LOCKS

RUSTIC FOOT BRIDGE OVER THE RAVINE THAT SHORTENED THE DISTANCE TO THE CENTER OF THE CITY.

instead of "onto" the surroundings. Some apple trees in the rear of the house provide for the future generations and elms will be set out where they seem to be needed. Each shrub when set out receives a liberal portion of rich, well fertilized soil. Along the crest of the hill, on the western border of the lawn, a strip about 20 feet wide was cleared of all rubbish, and wild things were allowed to grow there naturally. Here in their season bloom pasque flowers, violets, columbine, wild roses, bluebells, meadow sweet, golden rod, and purple asters. Three wren houses and a martin house have been kept free from the sparrows through the use of a sparrow trap, 140 sparrows being the record for two months to date.

The garden, 45 by 50 feet, is surrounded by bittersweet on the north, ampelopsis on the east, sweet peas, field poppies, and mignonette flanked by hydrangeas on the south, and a hedge of red dahlias on the west. The public cinder trail runs along east of the garden under the little semi-pergola arch which was built by the next door neighbor. The arch will soon be covered with bitter sweet and trumpet vine. From the garden, five plantings of radishes, three of corn, two of lettuce, beans and onions,

THE DINING ROOM LOOKING THROUGH THE LIVING ROOM IN THE HILKREST HOUSE.

and one of chard, carrots, beets, cucumbers, cabbages and cauliflower have kept the family well supplied and provided much for the neighbors. The driveway and lawn in front of the garden and east of the house are incomplete. A field-stone edged, curving, clay and cinder driveway, flanked with lawn and with plantings of shrubs between the stones and lawn is being worked out at present.

FROM CRAFTSMAN PLANS.

The house, with the modifications made in the original plan, has proven very satisfactory. Careful search has failed to reveal to date an inch of waste space or an instance of bad arrangement. The woodwork downstairs is of brown oak, except the kitchen. The latter and the upstairs are in natural birch. The house is finished on the outside with narrow siding, mitered at the corners instead of cement. The gables and roof are covered with dark brown shingles, the body of the house painted cream and the trim light brown. In the downstairs front entry a coat cabinet was built in between the stairs and front wall under the window. The porches were screened and provided with sash windows which drop into pockets when not in use. A grade door was put in for entrance into the cellar way. A window seat was substituted for the sideboard in the dining room on account of the view over the lake. The buffet is on the opposite side of the room. Several changes in the kitchen such as placing the sink on the inside wall and building in a refrigerator room and kitchen closet between the pantry and outside wall made it more convenient for doing one's own housework. The sewing room upstairs was extended over the stair well four feet, allowing space for a large built-in work-table, and saving heat in the well. From the east wall (house has south frontage) of the larger rear bedroom three feet were taken for an enclosed stairway to the attic, opening into the hall. This provided space under it for a closet for the smaller bedroom. The basement is light, and besides the usual furnace room, bins, store rooms, etc., has a very well-lighted and dust-proof laundry, a place for photographic work and a shop for carpentry. The height of the foundation necessitated the enclosing of the front steps, which upon completion was found to add to the whole general effect as well as improve the steps.

The sleeping porch has windows similar to the lower porch, being lowered from the top; it is swept with the breeze from across the lake, laden with the odor of the pines. No matter what the thermometer reads, it is always cool under the "hammock trees." The pleasure in the use of the house has more than repaid for the unceasing vigilance which was necessary to get a "Craftsman" effect in its construction. Workmen in this section had had little experience with the interior woodwork of Craftsman type, and even after the woodwork came from the factory it was hard to keep them from cutting into it to make it conform to their notions. Many of our finest pieces of furniture were made by my son, who is an instructor in the manual arts. My husband is a good amateur photographer and some of our best pictures are enlargements from negatives made by him. In the photograph of the fireplace the picture over the mantel is one of them—a flock of sheep grazing along by a country roadway with an old-fashioned rail fence separating it from the woods.

COMMUNITY FARMING PROVES PROFITABLE: BY ALBERT MARPLE

THE building shown in the illustration accompanying this story is, with the exception of the windows, doors, floor, roof, and a few minor parts, made entirely of cobblestones and concrete. And while this structure is unique, the story surrounding it is still more unusual.

This cobblestone structure is the "community center" of the most novel farm settlement in Southern California. It is the place where the people of this settlement or town gather after the work of the day is over to discuss the business of the community or to spend an hour or so in spinning yarns, playing games, or something of the sort. For this town this hall is the church, the dance hall, the social center, and the business office.

But here's the story:

Several years ago a number of families, living in a large city, banded together and undertook, under the direction of a capable manager, to start a farming community of their own. They had formerly been farmers in the east, and the "call of the farm" had finally secured upper hand. After looking

IT'S YOUR SEASON
SPRING!

You who feel the call of Mother Earth—who yearn for your own yard and door-step; you who would get into your old "duds" and plant roses, digging into the fragrant soil with your bare hands—you who are weary of apartments, hotels and rent receipts.

BUILD NOW
WITH
ARKANSAS SOFT PINE

It is a reliable wood.

Let us help you. Homebuilder's book, samples, reliable advice—all free to those really interested. Address Dept. C.

We have a dealer in your town. Be sure to ask him for Trade Marked Arkansas Soft Pine

Arkansas Soft Pine Bureau
Little Rock, Arkansas

Satin-like — ARKANSAS SOFT PINE TRADE MARK — Interior Trim

Bird Houses at Mr. Stanton's Home, St. Joe, Mich. On left a "home-made" Martin House which stood three years without attracting birds; on right a Dodson Martin House which brought the Martins the first week it was up. Bluebird House in center. When you put up *Dodson* Houses you get song birds to live with you.

If You Want Birds, Put Up Dodson Bird Houses

Any Jack-Carpenter can make a box and call it a bird house. But he can't win birds with it. For nearly 20 years I have worked for American song birds. I studied and worked for several years to get my first two bird houses just right. There are thousands of genuine Dodson Bird Houses up *and occupied* in America today.

It is not just a house you want; it is song birds. Get Dodson Houses. Send for the free book which tells how to win birds. This book illustrates the 20 styles of Dodson Bird Houses, Shelters, etc., and tells how to win and care for Wrens, Bluebirds, Martins, Flickers, Chickadees, etc.

Dodson Sparrow Trap catching thousands all over U. S. No other trap like this. Double Funnel and automatic drop combined. Price, $6.

Nature Neighbors is the best set of books about birds ever published. Free folder and picture of bird in natural colors.

JOSEPH H. DODSON, 708 S. Harrison Ave., Kankakee, Ill.

Mr. Dodson is a Director of the Illinois Audubon Society, the American Audubon Association, Life Member of the Missouri and Michigan Audubon Societies, a Member of the National Audubon Society, the Massachusetts Audubon Society, the American Bird Banding Association, and the American Ornithologists' Union.

CALIFORNIA
GARDEN CITY HOMES
A BOOK FOR THE HOME BUILDER

DISTINCTIVE, ECONOMICAL BUNGALOWS, TWO STORY HOUSES, COSTING FROM $1,000 to $10,000; EXTERIOR & INTERIOR VIEWS, 1st & 2nd FLOOR PLANS; ESTIMATES OF COST.
PRICE ONE DOLLAR POST PAID
THE GARDEN CITY COMPANY OF CALIFORNIA
BOOK DEPT. EXCHANGE BLDG. LOS ANGELES, CALIF.

Equip Your New Garage with Stanley Garage Hardware

Complete "Trim" for Garage with Double Doors

Write for Descriptive Circular "S"

THE STANLEY WORKS
New Britain, Conn.

HOME-MAKING
THE NEW PROFESSION

—a 100-page illus. hand-book, FREE. Home-study *Domestic Science* courses; Health, Food, House Planning, Management, etc. For home-makers, teachers, dietitians, matrons, etc. Bulletins: "Free Hand Cooking," 10c.; "Food Values," 10c.; "Five-Cent Meals," 10c.; "The Up-to-Date Home, Household Appliances," 15c.

Am. School of Home Economics, 504 W. 69th Street, Chicago, Ill.

PROFIT IN COMMUNITY FARMING

THIS COMMUNITY BUILDING WAS MADE FROM STONES REMOVED IN CLEARING THE LAND.

extensively for a site for their town they decided upon a section in a beautiful, almost uninhabited valley, twenty miles from the nearest large city and five miles from a railroad. This ground was literally covered with stones, and for this reason the owner wanted to sell cheap, so, with an idea up their sleeves, these town-builders bought the ground. The land was cut up into from one-half to three acre pieces, and taken by the promoters, each of whom proceeded at once to collect the stones from his land and pile them on the front end of the piece. Just at this point the "idea" presented itself. These piles of stones were converted in a very short time into so many pretty little cobblestone houses, the entire cost of which to the owner was for the concrete which held them together, the framework absolutely necessary and the labor, practically all of which he contributed himself. With the homes finished the gardens were planted, the town hall constructed, all hands taking part, the community store and post office built, and other business attended to.

The plan of operating this community is interesting, also. The community store is in reality, a stock company. Stock at $100 per share was sold, the cash derived from which sale was used to stock the store. The goods are sold at a fair price, and at the close of the year the profit made by the store is divided up among the stockholders. The residents, however, who own no stock do not have any returns at the close of the year and therefore pay the straight regular rate for their food. The disposing of the product of this town is also a "community affair." The community wagons and autos call at the various ranches once or twice a day, as the season demands, and take up the produce that is ready, in return for which the rancher receives tickets bearing the required number of points. At the close of the week the farmers meet and each receives in cash a return equivalent to the number of points he has in his possession. This method permits the farmer to put all of his time on his farm, instead of spending hours each day in "going to market."

In this community every rancher knows his neighbor and every other fellow's neighbor. These community business methods naturally have the effect of bringing the people closer together, thereby increasing the "community spirit." "Booze" of all kinds has been barred from this town forever, and the "booze fighter" is warned to stay away. Taken all in all a happier community than this would be hard to find—one does not exist. So content are these folks that they are willing to "live and die" in that beautiful little valley. When people organize, unite their strength and all pull together they form a power similar to electricity. As the old saying is, "In union there is strength."

THE ARCHITECTURAL LEAGUE IN THE GUISE OF A MAGICIAN

(*Continued from page 13.*)

Grosvenor Atterbury and John A. Tompkins, II, have developed for Mrs. W. R. Thompson, Watch Hill, Rhode Island. The arch is not only introduced in the foundation of the house, but in the entrance, through the stone walls, affording interesting architectural opportunity as well as beautiful vistas from roadway and garden. One of the most interesting modern houses developed on a large scale is the residence of Herbert Coppell, designed by Bertram Goodhue in Pasadena, California. The use of the arch is again shown in this delightful residence.

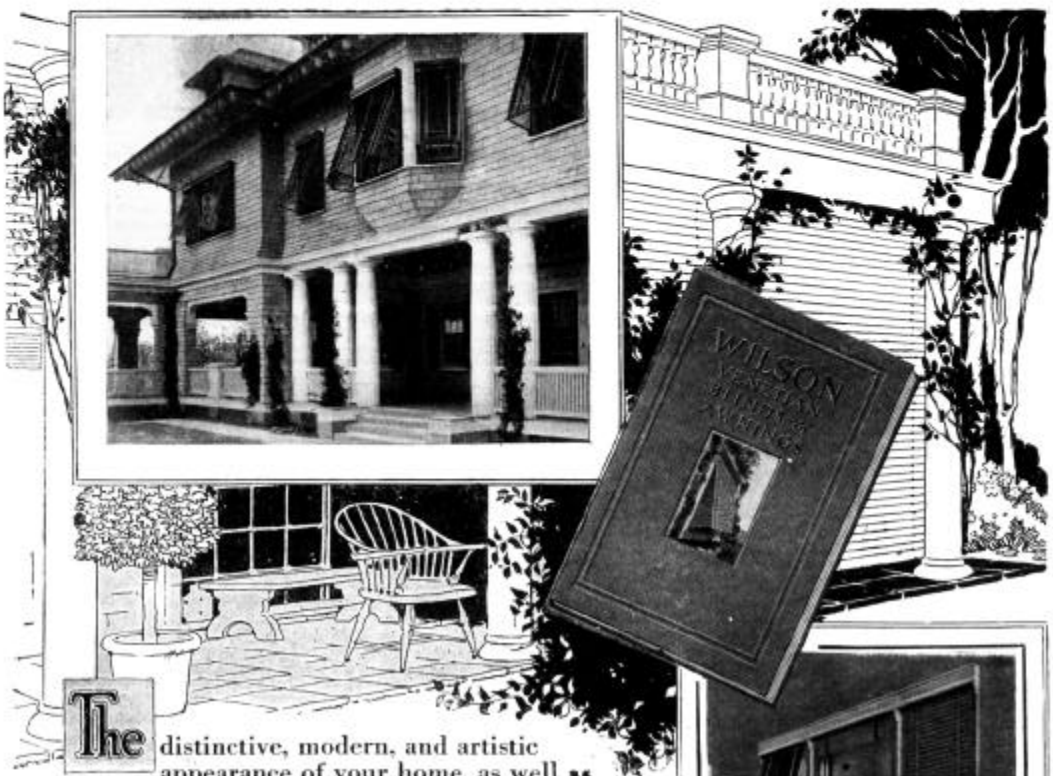
THE CRAFTSMAN has had the good fortune to secure the privilege of presenting a variety of examples of the domestic architecture shown at the Architectural League, but so varied and rich is the material that it is not possible to include it in this general article on the League.

A fine phase of the exhibition this year is the work of the landscape gardeners of America. The development of the American estate in connection with the beauty of the American home has progressed so rapidly in the last few years that it has become an important art and known as architectural gardening. And the man who develops the garden into an appropriate surrounding to the house is being accorded the title of landscape architect rather than the landscape gardener. There is really so much of architectural construction on one of the large estates that this type of "gardener" must be a consummate artist as well as an accomplished architect, for the garden walls, the pergolas, the pools, the paths, the sun-dials, all so link up with the house, so a part of the final harmony, that this phase of the work can no longer be considered secondary to the actual designing of the home itself.

Among the interesting work of the garden architects of this exhibition was that of Ferruccio Vitale at Great Barrington; William Pitkin, Jr., in the home of George Montgomery, Buffalo; Miss Caroline Geiger in the water garden of "The Monastery," Huntington, L. I.; Marian Coffin in her work in the garden of Mrs. Edgar, Greenwich, Connecticut, and again Vitale's work in the garden at Cherry Croft, Morristown. These of course are only a few of the many who are specializing on the creating of gardens for the widely diversified estates of this country.

One of the newer developments at the Architectural League was the painting of mural decorations for homes. We have said so often in the magazine that it has become trite, that it seemed to us the great value of painting in the future was to decorate interiors; not only public buildings, but homes, which was the original purpose of painting. That we are not alone in this point of view we realize in studying the decorations for private dwellings at the exhibition, for instance, the mantel for the house of C. W. Armour, Kansas City; the panels, in tempera, presenting the industrial arts of the Fifteenth Century and designed for the office of Henry D. Sharpe; the wall painting for the house of Oliver G. Jennings, Esq., by Hugo Ballin, and so on, to an extent that seems most significant to those who feel that painting should have a longer life and a more enduring position than may be granted it in a gilt frame on a museum wall or on an easel in a private dwelling.

Of the large buildings probably the most interesting design shown was the sketch for Grace Church, Chicago, Bertram Goodhue, architect. It is difficult to say just why this building seems suited to an ideal of ecclesiastic architecture in Chicago, because until Mr. Goodhue made the sketch we probably would not have thought there was such an ideal, but this splendid towering building of vast proportion cutting up into the sky, somehow seems to idealize force, and to make it for the moment very beautiful. And for the moment also it takes us quite away from the sordid side of the great city's civilization! If Mr. Goodhue knows Chicago well, he has gone to the city as a poet; if he has drawn this sketch without an intimate knowledge of this enormous shadow of the Middle West, it is almost as though he intended a bit of architectural preachment. But Mr. Goodhue has also a sense of humor, so this may not be possible. In any case the sketch fills us with wonder and delight and gratitude. Mr. Goodhue is one of the artists who help us to understand Mr Harris, and to believe that the studio can help the people, at least until such a time as the people can pour back inspiration into the studio.



The distinctive, modern, and artistic appearance of your home, as well as its health and comfort, will be increased by the use of

WILSON
VENETIAN AWNINGS AND BLINDS

Insure maximum Summer coolness; are quickly and easily adjusted to meet every desire for light and shade and air; permanently attractive and far superior to the old-fashioned fabric awnings and shades which fray and fade in rain and sun, flop in the wind, collect dust, prevent free circulation of air, have no control over light, and do not keep out the heat.

Ask your Architect. Wilson Venetian Awnings and Blinds have been specified for the most notable homes of the country for more than 40 years.

A porch or piazza equipped with Wilson Venetian Blinds may be converted into an ideal sleeping room at night.

Write today for illustrated and descriptive booklet, "Wilson Venetian Awnings and Blinds."—Address nearest office.

THE J. G. WILSON CORP.
8 West 40th Street **New York**

Branches in *New Orleans*, American Sheet Metal Works and J. T. Mann & Co.; *Pittsburgh*, H. H. Charles; *Denver*, Colorado Bldrs. Supply Company; *Philadelphia*, L. H. Myrick; *Seattle*, S. W. R. Dally and Galbraith-Bacon & Co.; *Spokane*, S. W. R. Dally; *Chicago*, H. B. Dodge & Co.; *Oklahoma City*, S. H. Hanson; *Minneapolis*, Johnson-Jackson & Corning Co.; *Buffalo*, Roger Emmons; *Montreal*, Stineon, Reeb Bldrs. Supply Co.; *San Francisco* and *Los Angeles*, U. S. Metal Products Co.; *Atlanta*, J. M. Van Harlingen; *Boston*, E. A. Baker; *Norfolk*, J.G. Wilson Corp.

WILSON
"Something for Every Building"

Hygienic Wardrobes
Rolling Partitions
Swing Sliding Doors and Shutters
Round House Doors
Corrugated Steel Rolling Doors
Automatic Rolling Doors

Write for booklet covering the Wilson Product in which you are interested.

HOME OF F. E. WATSON, ASHLAND, OREGON, ADAPTED FROM CRAFTSMAN PLANS.

OREGON BUNGALOW FROM CRAFTSMAN IDEAS: INTERESTING PLAN FOR A SIDE HILL

To the Publisher, THE CRAFTSMAN,

DEAR SIR:

As our home owed its inspiration almost entirely to THE CRAFTSMAN, we have thought you might be interested in the views, floor plan and description of our six-room bungalow in Ashland, Oregon.

This house is a bungalow within and a story and a half cottage without; that is, our living rooms are all on one floor, but we have, in addition, a large and well lighted attic and basement.

Our building site is unique, being on the shoulder of a rather steeply sloping hillside. This location presented practical difficulties, but has proved to have also practical advantages, the basement being well lighted and airy; and the first floor, the living part of the house, being raised above the ground on the sloping side to the height of an ordinary second story.

Exterior No. 1 shows the deep concrete basement on the "down" side, with door and windows; also, the pergola and the balcony above which opens from the dining room and affords opportunity for *al fresco* eating. Exterior No. 2 shows the house from the "upper" side and gives an idea of the lay of the land. Exterior No. 3 shows the stone entrance-porch more in detail and gives a glimpse of the superb surrounding scenery. The exterior is of rough-siding, stained gray, with shingle gables stained brown and shingle roof stained tile-red. The front porch, basement walls and retaining wall are all of gray concrete; and both

A CORNER OF MR. WATSON'S HOUSE SHOWING SIMPLE PORCH.

OREGON BUNGALOW FROM CRAFTSMAN IDEAS

THIS HOUSE IS OF ROUGH SIDING STAINED GRAY WITH SHINGLED GABLE STAINED BROWN.

porch and wall have red brick copings. The chimneys, of gray stone, are also capped with red brick. The windows throughout, with the exception of those in the dining room, are small-paned casements, opening inward.

The interior finish is of fir, with wood bands in living room and den. Woodwork in these rooms is stained "weathered oak"; in other rooms, painted enamel white. The floors in living room, den and corridor are of maple, and we were very fortunate in the use of vinegar and iron rust stain, giving the wood the beautiful silver gray tones without destroying the grain.

The attic is floored, but not otherwise finished. It would make three, good-sized sleeping rooms of fair height. The basement is full size, divided into fuel and furnace rooms, laundry, etc.

This house is thoroughly well built, "double construction," throughout; and is equipped with best plumbing, furnace, hot water heater, gas range, Craftsman front-door hardware and electric light fixtures; and is wired both for lighting and heating. The dining room is equipped with a wall bed and has drop windows around two sides, which, with the glass door opening on the balcony, make it an ideal emergency bedroom. The den connects with the kitchen, and it can be used as a breakfast room at any time when the wall bed in dining room is in use.

We feel that we have solved our problem satisfactorily, having secured in 32 by 42 feet a completely equipped dwelling with three sleeping apartments, pretty living rooms of adequate size, a convenient and well-fitted kitchen, and a commodious bathroom with best standard porcelain fittings.

This bungalow was planned for and is adapted to the use of a small family; but the full attic and basement give opportunity for considerable expansion. It may be of interest to add that this house was built completely (exclusive of architect's fees), equipped as described, for $3,100.

Yours,

F. E. WATSON.

THIS letter has given THE CRAFTSMAN a great deal of pleasure and considerable satisfaction, for Mr. Watson has done exactly what we are always hoping may be done with our house plans. He has taken from the many plans published the suggestion that pleased him most, that seemed to him representative of all he desired and then adapted it to his individual need. Like a carpenter with a box of tools before him, he selected the one needed for his particular work and with it created a most charming home. With no thought of mechanical copying he has made a home individual to himself, the ideal thing to do. It is virtually his idea, for he used THE CRAFTSMAN suggestion simply as a mechanical aid.

A REAL DOLL HOUSE

MR. A. W. PATTON, the managing editor of The Evening Wisconsin, for some years past has been interested, as a "hobby," in the making of some very attractive doll houses, many of which he has given away to little friends. This particular miniature bungalow was built by him for his "three-year-old," whose fondness for dolls and toys has turned the basement in Mr. Patton's home into a workshop.

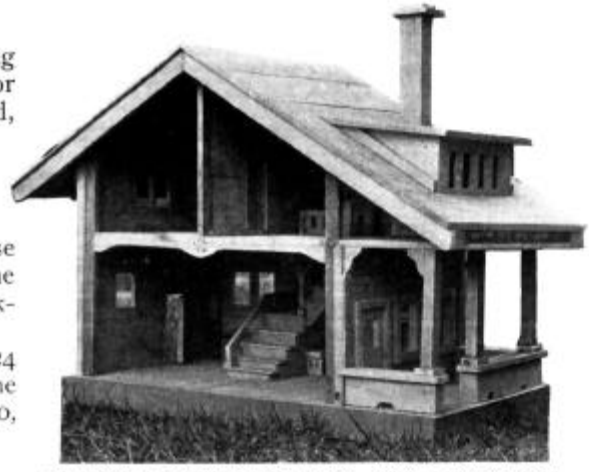
The doll house is 18 by 36 inches and 24 inches from the ground to the peak of the roof. It was built at a total cost of $1.60,

EXTERIOR VIEW OF THE DOLL HOUSE MADE BY MR. PATTON.

not including the labor, of course. Four inch basewood, 3/8 of an inch thick, was used for the floors, walls, ceiling and roof, with a foundation of 1 by 4 white pine and pine parting strips in the uprights and other framework.

There is a bathroom and bedroom on the second floor, and the first floor is one large room with ample space for the tiny doll dining room and kitchen sets and library furniture. Beneath the front windows is a long seat and another between the staircase and the fireplace. A closet beneath the stairway gives room to hang the dollies' clothes.

The doors are hung on small brass hinges, and on the rear wall, near the door, is a small opening with a receptacle for the "milk bottles." The illustrations shown



INTERIOR VIEW SHOWING WALL CONSTRUCTION AND PORCH DETAIL.

here are from photographs taken before the house was painted and papered.

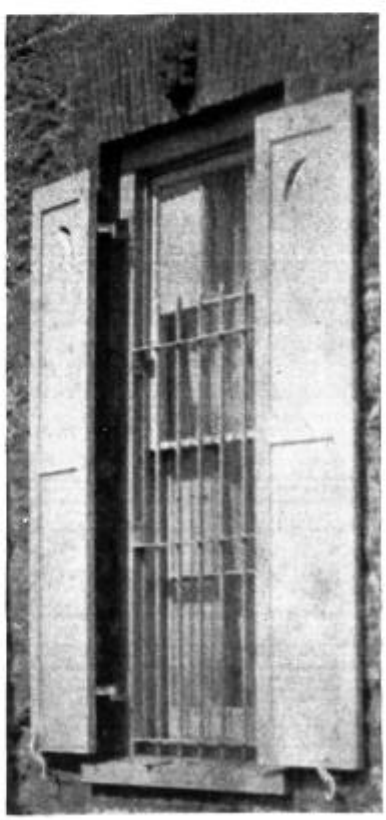
Since things visible always fall far short of the vision that prompted them, it is good to make in miniature the house planned on paper. A drawing leaves so much to the imagination that mistakes are not always noticed. They would be obvious, however, the moment they were made in the form of a model. Real doll houses would be of great help to the maker as well as give pleasure to the child.

Model making as a profession is proving profitable, for so many people are unable to imagine how their prospective homes would look by studying the architects' drawings. After such little models have served their purpose they make charming and instructive playthings for the children.

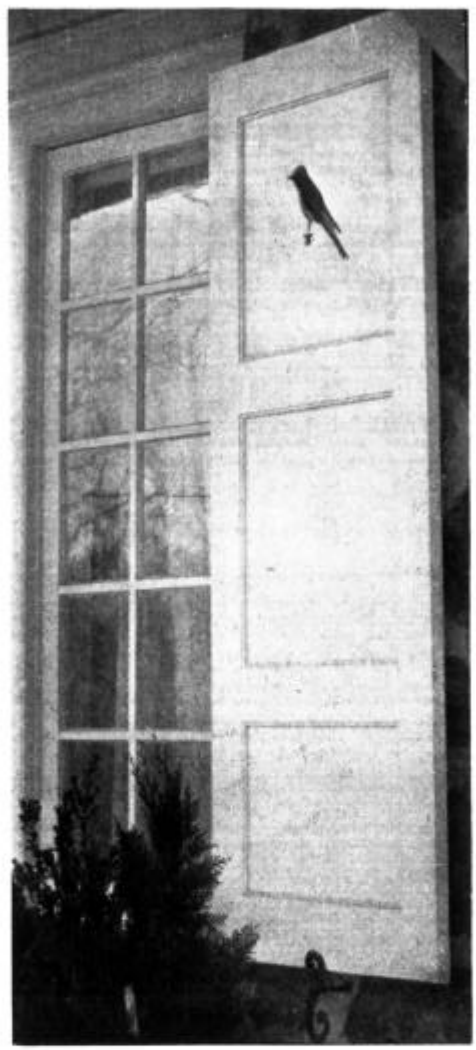
INTERIOR VIEW SHOWING FIREPLACE AND STAIRWAY OF THE DOLL HOUSE.

OLD SHUTTERS FOR NEW HOUSES

WHEN grizzly bears and tawny panthers in the early American days grew overcurious about those strange beings, the Colonists, and hungered for a taste of the fragrant good things brewing in their kitchens, they scratched and tore with heavy, sharp claws at windows and doors much as they would dig for honey in a hollow tree. Indians often enjoyed the pleasant game of letting an arrow fly through the window just to announce their general disapproval of the new shape of wigwam and its intruding maker. So solid shutters firmly bound with iron and fastened with great oak stanchions were contrived and put in place almost before the roof was on. That these shutters would ever come to be an ornamental device of twentieth century home building never entered their minds. They were a life-saving necessity and strength was their chief requisite. However, there was something decorative about those first rude blinds, something that has attracted the attention of modern architects to them as a feature of value in present-day house making.



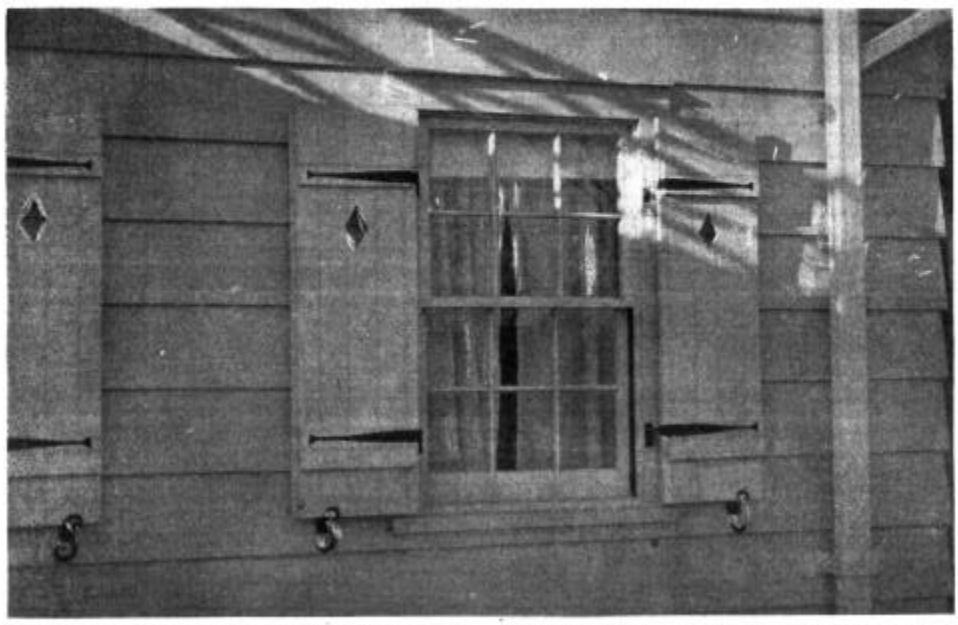
SHUTTERS FROM THE VAN CORTLANDT MANSION IN NEW YORK: A GOOD EXAMPLE OF THE OLD TYPE.



SHUTTER RECENTLY DESIGNED BY MR. BAUM FOR USE IN MODERN HOUSES: IT IS SHOWN AT THE RIGHT.

It has been our custom to close cottages out in the country that are not used in the winter and city houses that are deserted during the summer, by the rudest kind of shutters. The wooden coverings that announce to thieves that the rich owners have cast the dust and the heat of the city behind them and gone to the Continent, leaving their house rather poorly guarded, are inexcusably ugly. They give the city a gloomy, deserted feeling, as though it was a place abandoned for some terrible reason. It is depressing for those who must remain in the city all summer to see the familiar, beautiful avenues made unsightly by those hideous wooden coverings. They make a

OLD SHUTTERS FOR NEW HOUSES



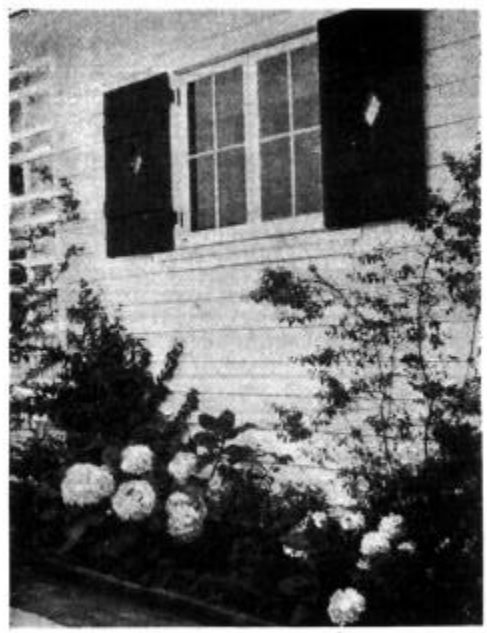
SHUTTERS FROM THE SKILLMAN HOUSE ON THE OLD ALBANY POST ROAD, WITH COPIES OF THE ORIGINAL HAND-WROUGHT HINGES.

city look as though it were preparing for a siege or was going backward to the old blockade days.

There is really no reason at all why shutters should not be ornamental as well as invulnerabe to the clever thief and destroying dust. Strength can be obtained by shapely paneling as well as by tongued and grooved commonplaceness. The books tell us that Christians early discovered that a crescent embroidered on curtains or cut out on screens was a great protection from their Moslem enemies, for they would never dare to fire upon this symbol of their religion. Varied indeed have been the devices cut out in American shutters since the first practical augur holes of the Colonists to the present-day conventionalized flower, bird and tree designs.

Dwight J. Baum, a New York architect, who makes quite a feature of unusual blinds and shutters upon his houses designs each set with paneling or cut-outs to follow out the purpose of the house. He has made many drawings and photographs of blinds and shutters, some of noted historical old American houses and others of recent date. The blinds show considerable variation in the placing of slats, some have but a single panel, others are divided into two or three of equally spaced dimensions. The influence of the early work on the designs of today can be noticed by a glance at the pen and ink sketches and the photographs.

The first is a solid shutter with a popular crescent cut-out, a good example of which can be seen on the old Van Cortlandt mansion and on the Dyckman house in New York City. The second and the sixth photographs show their modern adaptation, designed by Mr. Baum. One has three solid panels with a bird cut-out and the other a



MODERN ADAPTATION OF OLD SHUTTERS WITH DIAMOND PLACED IN CENTER OF PANEL.

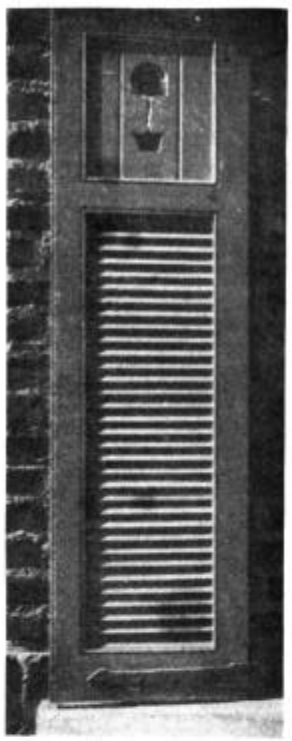
OLD SHUTTERS FOR NEW HOUSES

SHUTTERS DESIGNED BY ARTHUR W. REMICK AFTER A TYPE FAMILIAR TO OLD COLONIAL FARMHOUSES.

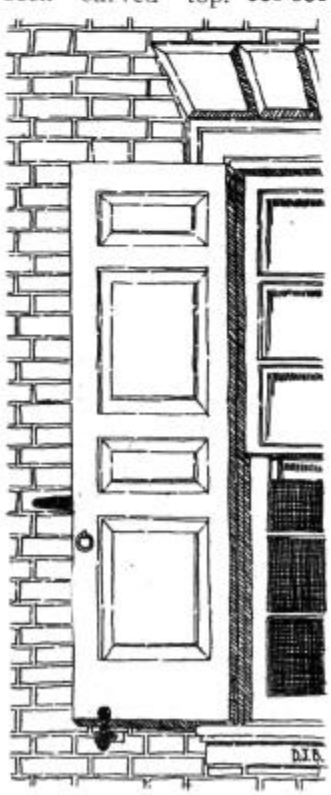
panel of fixed slats with small cut-out in the solid wood panel above—an extremely decorative result. The third is a photograph from the Skillman house on the Old Albany Post Road, New York City. The hinges are copies made by a local blacksmith of a pair found on another window of the same building. The fourth is a photograph of a newly made pair after the same idea, the diamond cut-out being placed in the center instead of in the upper half. They are also without the fine old iron strap hinges.

Those on the next page, Number five, are facsimiles of old Colonial farmhouse shutters designed by Arthur W. Remick. The upper ones have been modernized by introducing a panel of adjustable slats. Number six is a drawing from shutters on the Corbit house at Odessa, Delaware, built in 1772. These are unique in that the panels are of different widths and the centers raised. An unusual style illustrated in figure eight consists of six solid, equal sized panels. This drawing was made from the old Bilderbeck house at Salem, Mass.

Number nine was drawn from one on the Cook-Oliver house, also at Salem. This blind is on the front of the house and the exceptionally wide slats, only eleven to a panel, Mr. Baum believes to be due to the influence of McIntyre. The placing of the slats in grooves cut in the styles was done away with in favor of the slats fixed in raised board frames. Next to this drawing, Number ten, is a good example of the fixed slat lines of seventeen thirty-seven. The drawing was made from a house at Westover, Va. There are sixteen slats in each of the two lower divisions and nine in the upper. This shows a rarely seen curved top.



MODERN USE OF SLATS AND CUT-OUT SOLID PANEL.



FROM THE CORBIT HOUSE, ODESSA, DELAWARE, BUILT 1772: NO. 6.

At Newburyport, Mass., on the Bartlett house, built in 1812, was found the single panel of twenty-three slats illustrated in Number eleven—a most simple and effective design.

On the house of Egerton L. Winthrop, Jr., at Syosset, L. I., designed by Delano and Aldrich, is a three-quarter single panel of wood with narrow panels of blinds above

Craftsman Willow, Both Rich and Simple

WILLOW makes ideal porch or sun-parlor furniture because it is so light it may be easily moved about, and comes in all the bright decorative colors that make country homes so attractive.

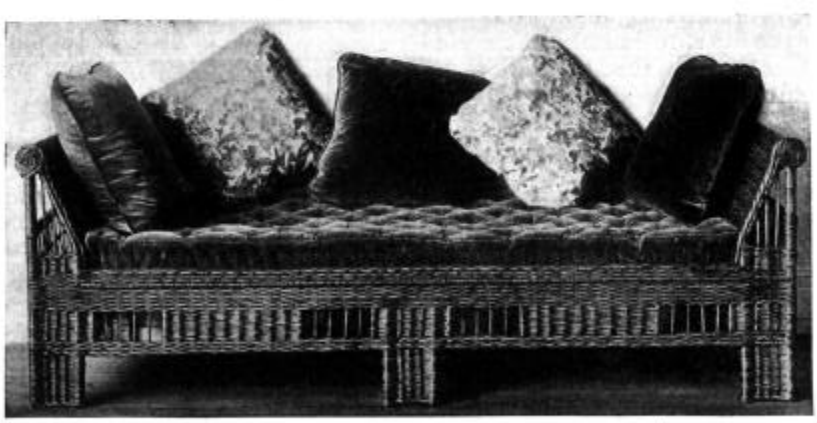
WILLOW TEA WAGON, **$22.50.**

WILLOW ARM CHAIR with Pocket, **$23.00.**

MUFFIN STAND, **$5.50.**

LENOX VASE, pale yellow, green, blue, **$7.00.**

The Best Summer Furniture



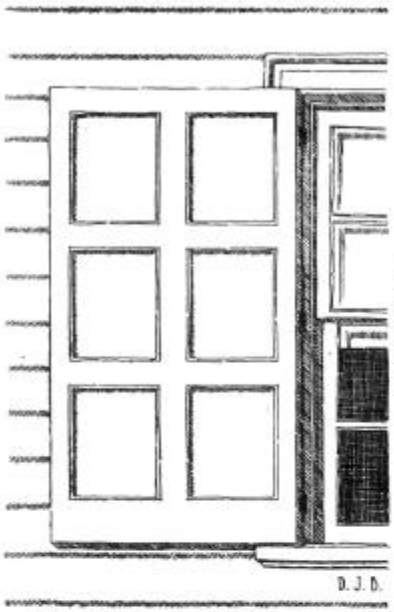
WILLOW SETTLE, 72 in. inside, 29 in. wide, **$62.00,** with Velour Mattress: Velour Cushions, all colors, **$6.00:** Chintz Cushions, **$2.50** up, according to Cretonne selected.

GUSTAV STICKLEY'S CRAFTSMAN SHOPS

On the Third and Fourth Floors of the Craftsman Building

6 EAST 39th STREET, NEW YORK CITY

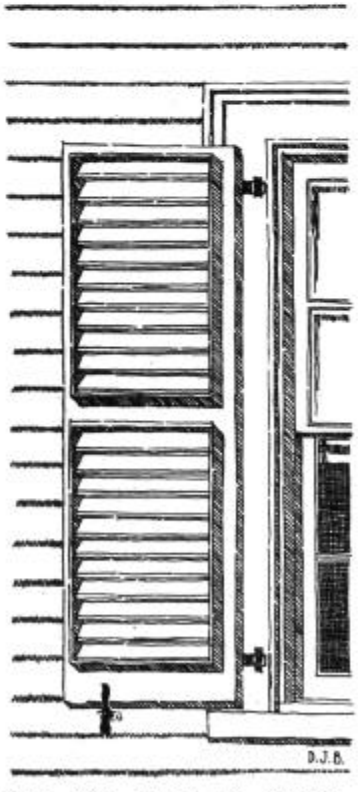
OLD SHUTTERS FOR NEW HOUSES



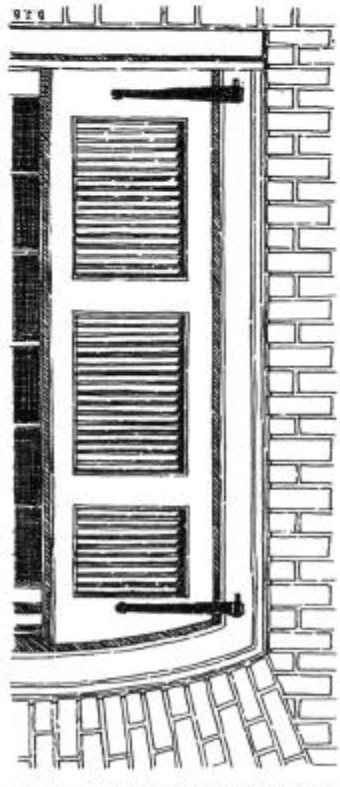
FROM DR. BILDERBECK'S HOUSE IN SALEM, MASS.: NO. 8.

which let in the light and air desired. They are very decorative, suggestive of Japanese method of paneling. F. Burrel Hoffman designed for Jonathan Godfrey a house at Fairfield, Conn., shutters which have just reversed this design. There is a long three-quarter panel of blinds and above a small, solid, pierced panel of conventional flower-pot and blossoms.

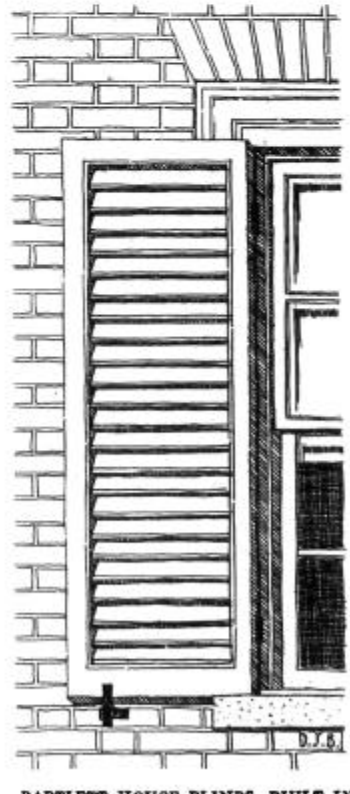
The early holdfasts, blindfasts, pulls, shutter bars and shutter lifts, as well as hinges, show the greatest ingenuity and variety. Some of these we are here illustrating. Also a few of the commoner cut-outs. The designs illustrated are either taken from genuinely old hardware or else are copies or close adaptations of them. In this same issue is an article, "Dwelling Houses Full of Pleasantness," in which are described a number of houses where the blinds have been made an especial feature and a special opportunity for introducing color. In nearly every case those on the first floor were a different color from those above. In one case the blinds were a rich, dark blue to harmonize with the copper richness of clinker brick building. In California we see these blinds often the same color as the roof. When painted verde green they make an excellent harmonizing



FROM OLD HOUSE IN SALEM, MASS., BUILT IN 1799: NO. 9.

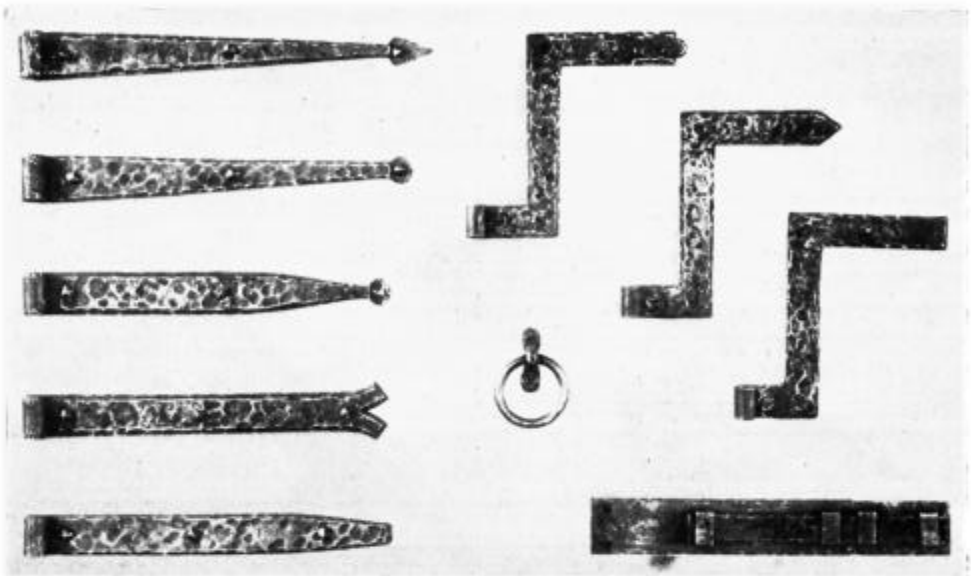


FROM A HOUSE IN WESTOVER, VA., BUILT IN 1737: NO. 10.



BARTLETT HOUSE BLINDS, BUILT IN 1812: NO. 11.

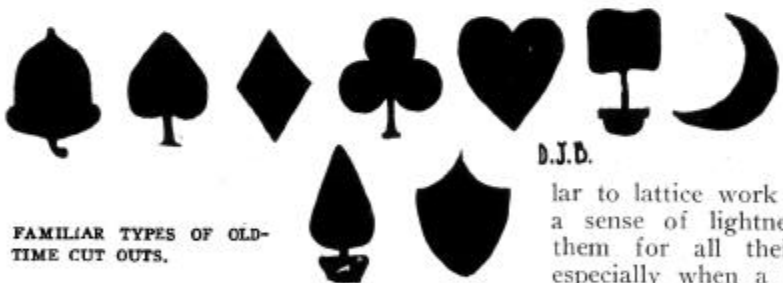
OLD SHUTTERS FOR NEW HOUSES



MODERN-HAND HAMMERED HINGES FASHIONED FROM OLD MODELS.

note between the roof and the garden. If our country and city houses were protected by blinds as beautifully designed as these of which we have been speaking instead of the old desolate ones, they would appear charmingly well cared for and be just as strongly protected.

Shutters and blinds give the architects a most reasonable excuse for introducing color as well as a legitimate opportunity for decoration. There is little excuse, fortunately, for garlands, volutes, cupids, plaster ribbons and machine-made ornaments generally, on our houses and very few people want them nowadays, for simplicity is the demand of the hour. Ornament applied just for the sake of ornament always fails of its purpose. It should be obtained by some structural necessity, by some obvious need such as a bit of carving on a gable or cornice of a column, a finely wrought door knocker and hinges, the sheltering hood over an entrance. For houses closed and unoccupied during part of the year shutters are a necessity. In some sections of the country they are needed to keep out the glare and heat of the sun, so architects have in them a perfectly normal outlet to their fancy for color and for a design that will add interest to their houses. There is something about blinds and shutters that brings to a house a grace similar to lattice work or trellises. There is a sense of lightness and airiness about them for all their substantial solidity, especially when a bird or a conventional flower or tree motif is used by flat stencilled color or by a cut out. When painted green they seem to draw the house into closer sympathy with the garden much as do green vines; when given color they brighten the whole appearance of the home as do the flowers of a garden. They give it besides a pleasant modern decorative note.



D.J.B.

FAMILIAR TYPES OF OLD-TIME CUT OUTS.

D.J.B.

HOLDFASTS DRAWN FROM HISTORIC AMERICAN HOUSES.

House of George McBride, Esq., Highland Park, Ill. *Robert F. Seyfarth, Architect, Chicago, Ill.*

BUY lumber as you buy other materials—for the specific purpose for which it is to be used. For the outside covering of a house no other wood gives such long and satisfactory service as

WHITE PINE

It does not shrink, swell, crack, twist, warp or rot; and once in place it "stays put," after years of exposure, even in the closest fitting mitres and in delicate mouldings and carvings. It takes paints and stains perfectly.

Investigation of the merits of White Pine will well repay anyone seeking a wise choice of building materials.

If your lumber dealer is unable to supply White Pine, we should appreciate the opportunity of being helpful to you in securing it.

Address, WHITE PINE BUREAU,
1416 Merchants Bank Building, St. Paul, Minn.

"White Pine in Home-Building" is beautifully illustrated and full of valuable information and suggestions on home-building. Send today for this booklet—free to all prospective home-builders.

"The Helen Speer Book of Children's White Pine Toys and Furniture"—a fascinating children's plan book, from which a child may build its own toys and toy furniture. Prepared by Helen Speer, the toy expert. If there are children in your home, sent free on request.

Representing
The Northern Pine Manufacturers' Association of Minnesota, Wisconsin and Michigan, and The Associated White Pine Manufacturers of Idaho

HOW TO MAKE YOUR CONCRETE WALL

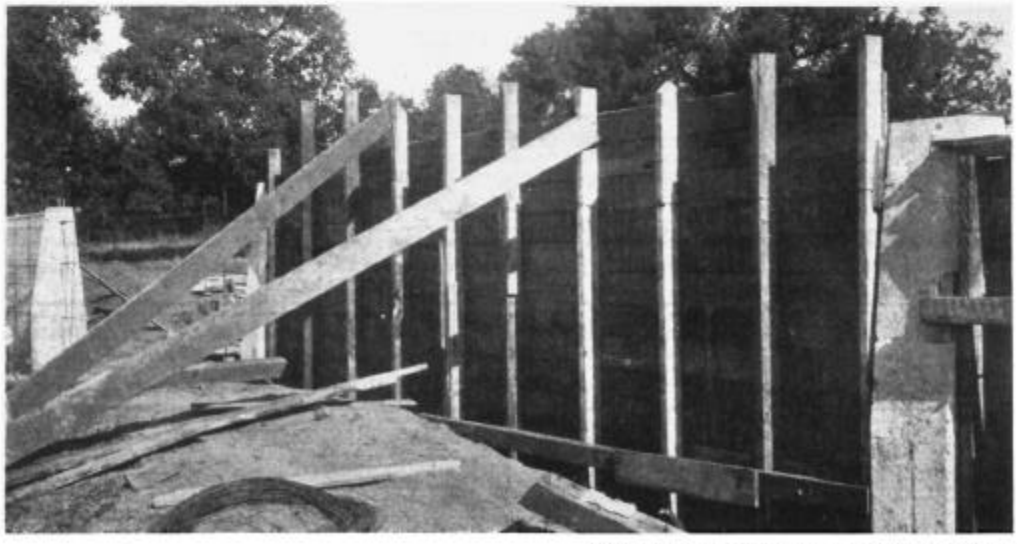
POSTS AND WIRES IN POSITION TO RECEIVE WALL SECTION.

RAIL FENCE IS SUPPLANTED BY CONCRETE WALL: BY ALBERT MARPLE

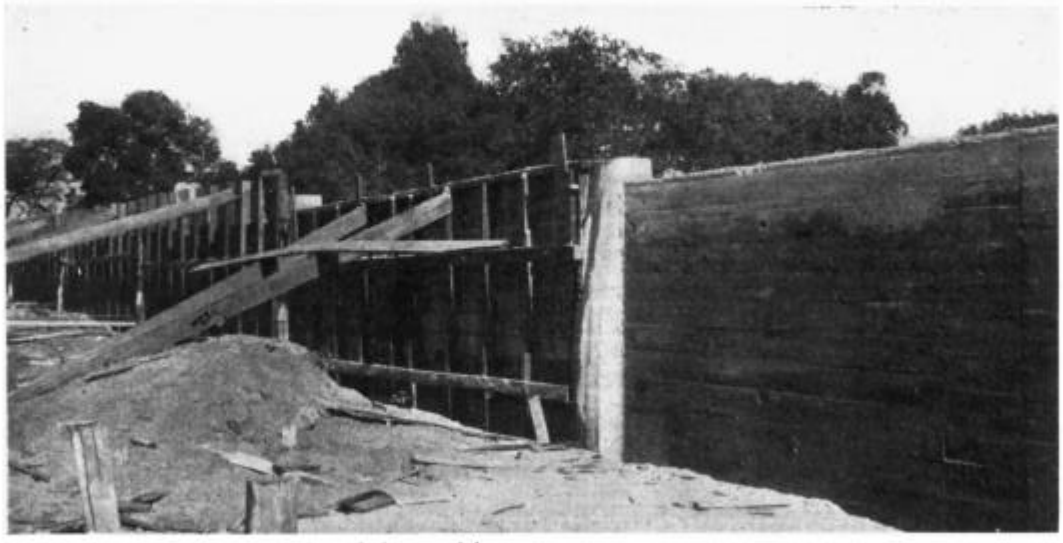
AT last the old rail fence for the suburban or country home place has given place to the modern concrete fence, or enclosure wall, as it may be termed. There is at least one resident in Southern California who believes that although the rail fence was good enough a number of years ago, it has seen its day, so far as the strictly modern country home place is concerned, and that the concrete fence is the up-to-date means of enclosing the private grounds.

The enclosure wall shown in the accompanying illustrations has been erected on a country place near Sierra Madre, California. It is more than 4,000 feet in length and is built in practically a square. From the surface of the ground it rises to a height of about eight feet. It has a base twelve inches in thickness, there being a gradual taper toward the top, at which point it is eight inches thick. The foundation upon which this wall stands is twelve inches thick and two feet in width.

The method of constructing this fence was unique. Prior to the construction of any of the wall sections, the posts, each eighteen inches in thickness at the base and eight inches at the top, were placed. During the process of placing these posts the



SECTION OF FORM READY TO RECEIVE CONCRETE.

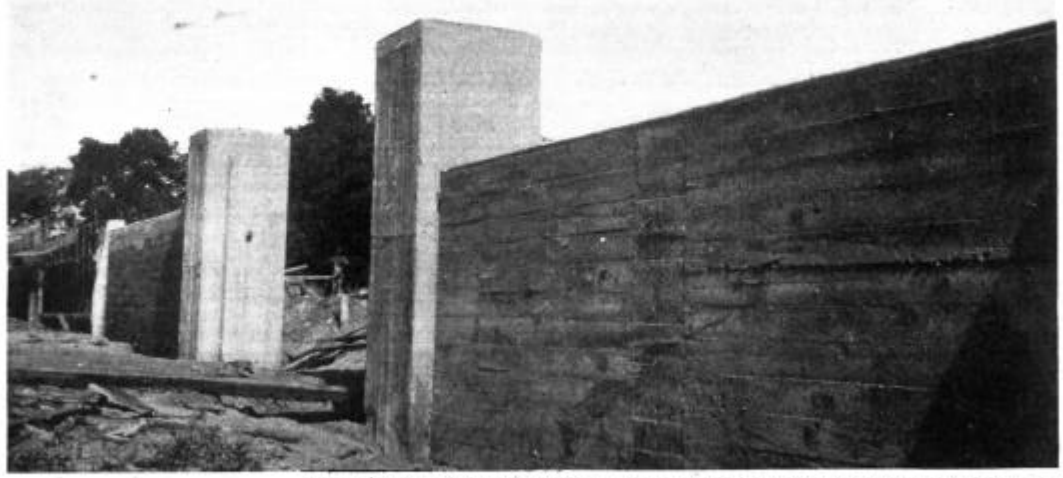


SEVERAL SECTIONS OF FORM IN PLACE.

reënforcing rods were placed in position. The erecting of these posts and the reënforcing work was effected just as soon as the foundation was sufficiently set to permit the work being done. These were erected entirely along one side, 1,000 feet, before the next step of the work was taken up.

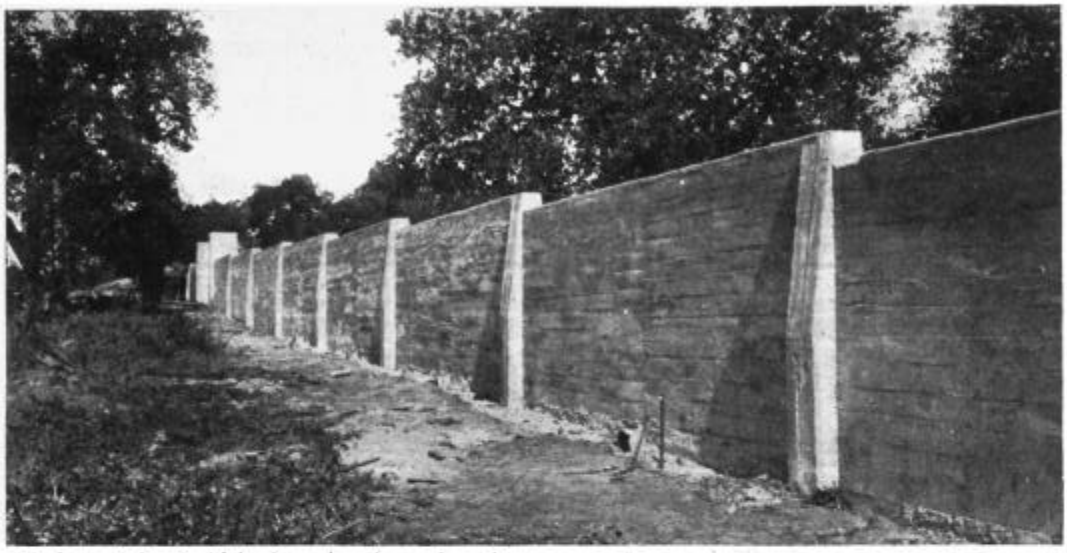
These posts were built exactly sixteen feet apart and the forms for the wall sections were made to fit between them. The very act of having these posts all the same distance apart eliminated the necessity of remaking the forms for each section of wall. When one section of wall was perfectly set the forms were removed and placed in the next waiting section. There were several ideas used in the construction of this fence which served to cut down the expense, one of the principal of these being the placing of the platform, upon which the concrete was mixed, about two feet lower than the tops of the forms. By this method, after the concrete was mixed it was simply a question of shoveling it into the forms.

A seven-to-one mixture was used in the construction of this wall, while in the base an eight-to-one mixture was employed. By a seven-to-one mixture is meant, one part of cement, three parts of sand and four parts of broken stone or screened gravel. In each section of this base five sacks of cement were used, while in the wall proper twelve sacks of cement were allowed for each section. For the wall three sacks were used at a time and dumped. This wall is



ONE OF THE GATEWAYS IN THE WALL SHOWING SECTION ALMOST FINISHED.

HOW TO MAKE YOUR CONCRETE WALL



FENCE FINISHED READY FOR FINAL COAT OF STUCCO.

reënforced by half-inch twisted steel rods, these being so arranged as to form a two-foot mesh. Something like 150 feet of this rod was used in each section of the wall. The intention is to give the wall a pretty stucco finish. One photo shows how a live oak tree was saved.

This wall is both ornamental and substantial and will doubtless prove popular throughout the country. While a little more expensive than other walls to erect, when once in place it is there to stay and the initial cost is the final expense.

The posts and the breaking by steps of the upper line give just the simple variety necessary to prevent monotony. The spread of the posts makes it look as though it were built to last forever, as though it were a dependable safeguard for something precious. Creepers can gain easy foothold on its rough surface for their climb up to the top of the wall; vines must be given a temporary aid of strings or wire supports; but when that concrete wall is covered by roses and other flowering vines, save for an occasional opening in the green mantel that permits the flat surface of the wall to appear, it will be a sight worth traveling many miles to see. The older it gets the more beautiful it will become and no one can imagine it ever being in need of repair.

SHOWING HOW A TREE WHICH WAS IN THE LINE OF THE FENCE WAS SAVED.

HARRY T. SAUNDERS' HOUSE AT GERMANTOWN, PA., AS SEEN THROUGH THE GROVE AT THE REAR.

THE HOME OF THE FUTURE: THE SOUTH AND AMERICAN ARCHITECTURE

(*Continued from page 52.*)

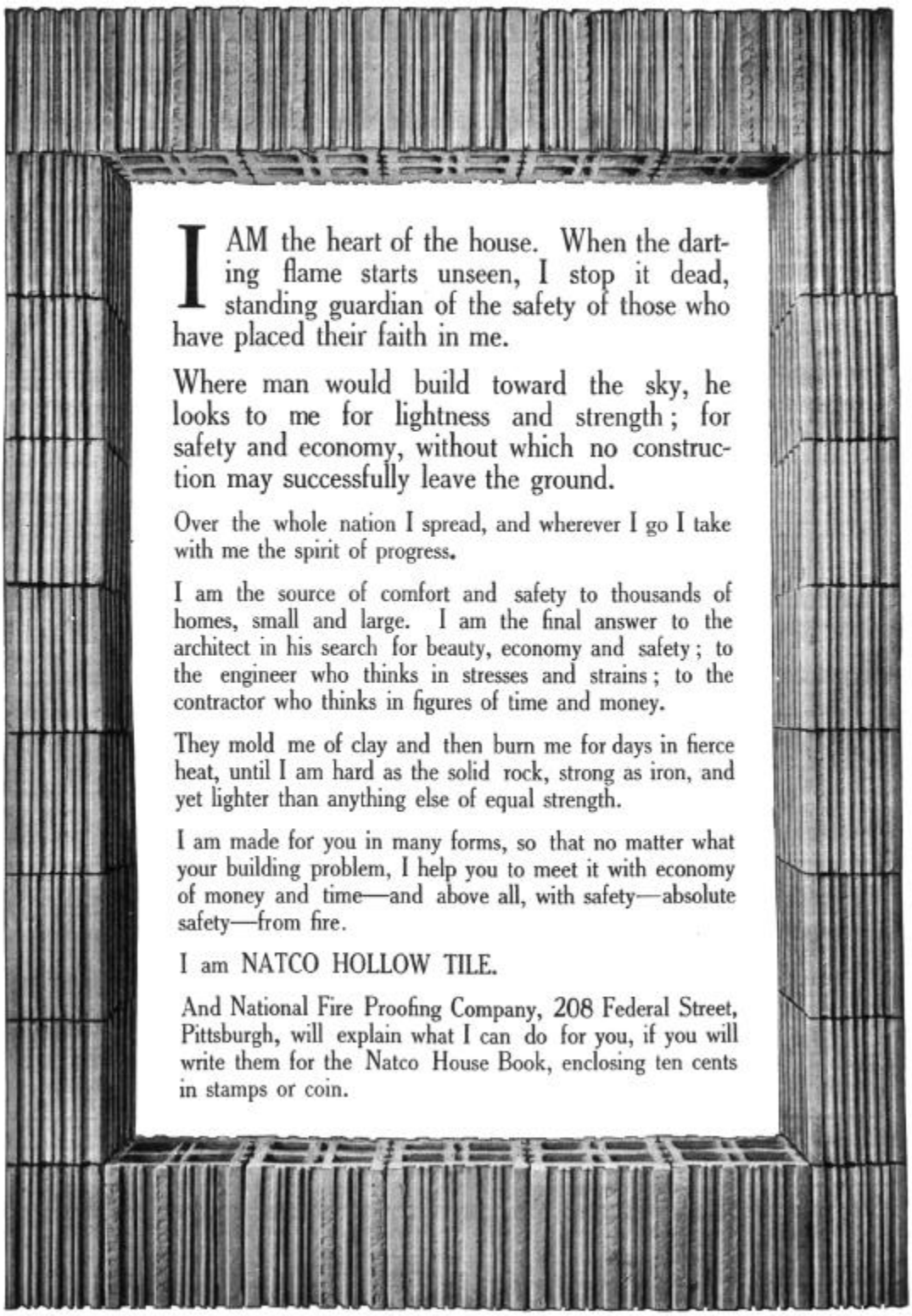
designed by Wyatt & Nolting and Charles Barton Keen always possess that charm for which these architects are noted.

The work of Albro & Lindeberg, in whatever locality we find it, always conveys that poetic inspiration which they express with such a facile touch in terms of building material. Their treatment of the masses, and the simplicity of their detailing, points the true direction toward which those who follow must strive, if home building in this country is to reach higher levels.

It is to be hoped that the section of the South long dominated by Spanish influence will develop some expression of that type along the simple lines used by Mr. Irving J. Gill in the West. Many of the so-called Spanish houses of the South have copied the crude detail of the Mexican church, which is not at all adaptable to the problem, whereas a quieter treatment of the style would be most appropriate in our Southern States.

In summing up, it is evident that the South will not be one whit behind the other sections of the country in its contribution toward the art of home building. They have not the great number of examples of the fearful and awful eighties which we possess in the North, from the influence of which we have only recently disentangled ourselves, and will therefore not have its depressing effect to overcome. Michaelangelo has said that "Architecture is frozen music," but we may render unceasing praise that the architecture of eighteen-twenty to eighteen-ninety never had an opportunity to thaw out. The South is prospering, but they have not gathered together the multiplicity of riches which change so materially the ideals of a people. Their requirements and environment are such as to offer the widest possible scope to the architect who is interested in the designing of homes.

The South has risen rapidly in commer-



I AM the heart of the house. When the darting flame starts unseen, I stop it dead, standing guardian of the safety of those who have placed their faith in me.

Where man would build toward the sky, he looks to me for lightness and strength; for safety and economy, without which no construction may successfully leave the ground.

Over the whole nation I spread, and wherever I go I take with me the spirit of progress.

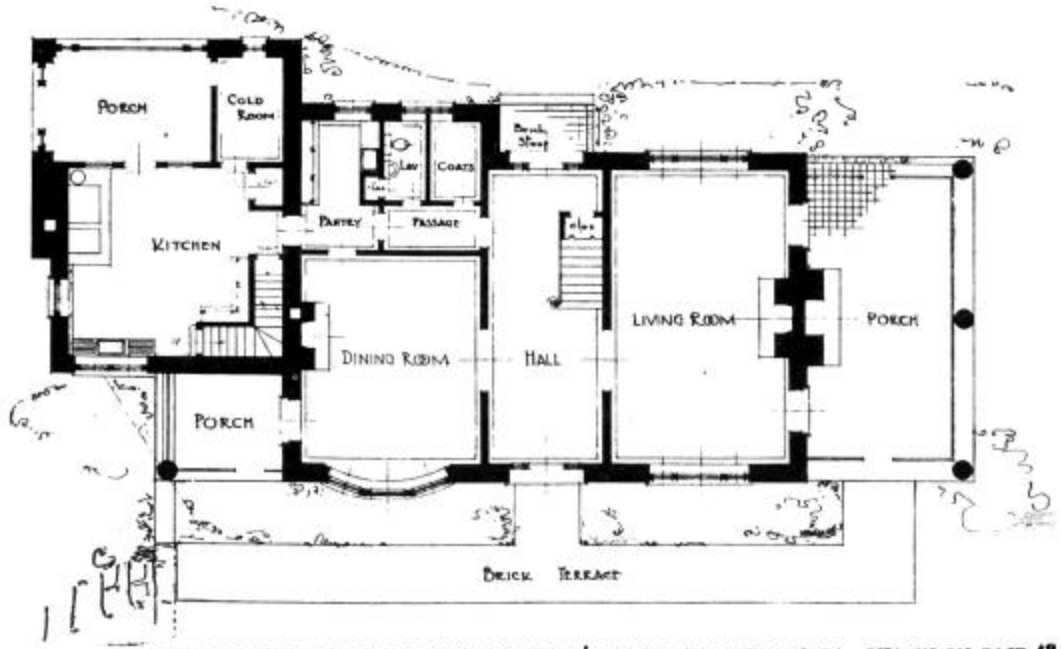
I am the source of comfort and safety to thousands of homes, small and large. I am the final answer to the architect in his search for beauty, economy and safety; to the engineer who thinks in stresses and strains; to the contractor who thinks in figures of time and money.

They mold me of clay and then burn me for days in fierce heat, until I am hard as the solid rock, strong as iron, and yet lighter than anything else of equal strength.

I am made for you in many forms, so that no matter what your building problem, I help you to meet it with economy of money and time—and above all, with safety—absolute safety—from fire.

I am NATCO HOLLOW TILE.

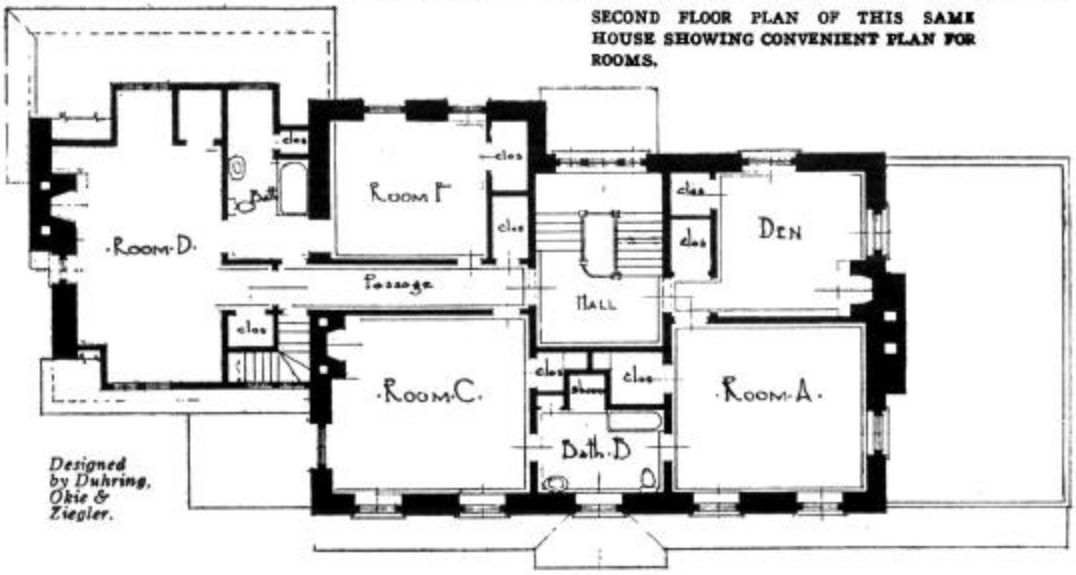
And National Fire Proofing Company, 208 Federal Street, Pittsburgh, will explain what I can do for you, if you will write them for the Natco House Book, enclosing ten cents in stamps or coin.



FIRST FLOOR PLAN OF THE HARRY T. SAUNDERS' HOUSE, GERMANTOWN, PA., SHOWN ON PAGE 43.

cial prosperity and naturally her cities have been much influenced by the demand for great shipping and manufacturing necessities. Green lanes have given place to warehouses, quiet streets arched by old trees, have disappeared to make way for the great, steadily flowing stream of traffic. Skyscrapers cast heavy shadows upon once sunny city commons, yet in spite of the many changes made necessary by social and business advancement, the best of the Georgian, the finest of the Colonial, continues to influence the domestic architecture of today. The traditions that form the fairest portion of a locality's riches are being kept, the family characteristics, as it were, are preserved, yet a beautiful growth and a normal development is apparent all through the South. The new is not crowding out the part that is best worth preserving. Change, of course, is taking place. A tree adds a new ring each year, puts on new leaves, extends new branches in the place of those torn away by storms or time; but with all its activity it preserves its own individuality. Such is the architecture of the South.

SECOND FLOOR PLAN OF THIS SAME HOUSE SHOWING CONVENIENT PLAN FOR ROOMS.



WAYSIDE FLOWERS

(*Continued from page 33*)

their delicacy unable to endure the fervid sun's rays. This so-called flower, like several already noted, is in reality a colony of miniature flowers like the white ray florets of the daisy. Its color of heaven's own blue and its sensitive nature appear well adapted to typify the old German legend of its origin: "A blue-eyed maiden, weary of watching for the promised return of her betrothed, at last sank exhausted by the wayside, and when the lover returned, naught remained at this spot but an unknown flower which had just sprung into being, and which the peasants christened *wegewarte* or waiter by the way."

After a roadside ramble under the fervor of the sun, happy is one who espies a sheltered lily pond. Tremulously the ivory-petaled, golden-hearted blossoms rest upon the breast of the water; their purity accentuated by the broad green leaves, their rare beauty well exemplifying the old German fable that they are nymphs who loving to bathe in the water quickly assume this disguise when the eyes of mortals gaze upon them.

The origin of the water lily is prettily told in an Indian legend which states that in the early days of America the Saranac Indians dwelt upon the rocky banks of the Lake of the Clustered Stars, now prosaically known as Tupper's Lake. The chief of the tribe, *Wayotah, Blazing Sun,* loved Oseetah, the Bird, a most attractive maid. Although his love was reciprocated by Oseetah, in deference to her parents' wishes that she wed another brave, she endeavored to check the ardent wooing of *Wayotah.* One day, when he followed her in a canoe across the lake and sought to embrace her, with one fleeting backward gaze revealing her affection, she lithely scaled a rocky promontory and flung herself into the water. *Wayotah* sprang into the lake but could find no trace of his beloved, and after a weary vigil he returned to the village. The following day a hunter came to the settlement and cried "Flowers are growing in the water." Jumping into their canoes, a number of Indians pushed out into the lake, and there by the jutting rocky headland was the crystal shell hidden under white and gold blossoms. Quickly they summoned the seer of the tribe, asking him to interpret the miracle. A moment's revery and then the answer came: "This bed of flowers is *Oseetah* changed in death to these forms of life. Her heart was as pure as these ivory petals; her love glowed like the burnished gold they encircle. Watch, and you will note that the flower unfolds in the warmth of the sun, and when it sets it will close its petals and sleep upon the bosom of the water."

Resting by this lily pond, it is pleasant to muse upon the love ways of German nymphs and Indian maidens. Every one is familiar with the poem in which the poet questions the water lily as to its origin. When the poet asks if it fell from some heavenly place, the lily replies: "White souls fall not, oh my poet; they rise from the lowliest place."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF "THE CRAFTSMAN," PUBLISHED MONTHLY AT NEW YORK, N. Y., FOR APRIL 1, 1916.

1. The names and addresses of the publisher, editor, managing editor and business managers are:

Name of Post-office address.
Publisher, Craftsman Publishing Co., 6 East 39th St., New York.
Editor, Gustav Stickley, Morris Plains, N. J.
Managing Editor, Mary Fanton Roberts, 142 East 18th St., New York.
Business Manager, Gustav Stickley, Morris Plains, N. J.

2. The names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock:

Gustav Stickley, The Craftsman, Inc., 6 East 39th St., New York City.
Gustav Stickley.....Morris Plains, N. J.
Fred A. Arwine, 6 East 39th St., New York City.
George H. Cruess....Morris Plains, N. J.

3. Known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities are: NONE.

FRED A. ARWINE, Treasurer of
THE CRAFTSMAN PUBLISHING CO.

Sworn to and subscribed before me this 24th day of March, 1916.

(Seal) ALFRED S. COLE.

Notary Public, Bronx County No. 19.
Bronx Register No. 619, New York County No. 54.
(My commission expires March 30, 1916.)

THE HOUSE OF WOOD

(*Continued from page 40.*)

mingo wood is preferred to the Honduras. The Cuban can be identified by the white chalk-like specks in its pores and because it is cold to the touch.

Broadly speaking, the soft woods are used for inside work and the hard for the outside, for it is more substantial. The soft wood essentially belongs inside, for it is friendlier in atmosphere, more sympathetic of color and lends itself easier to fine carving. There is an indescribable "something" about a room finished in unpainted wood, a refinement of tone and soft color achieved by no other material. Many of our native woods are so beautiful in grain, texture and color that no luster, paint, varnish or stain can improve them. Sometimes, however, a certain color scheme is wanted that nothing but paint can bring about. The various woods require different treatment. When pure white or ivory is desired, the wood, no matter what the kind, must be carefully prepared by priming, puttying, shellac and much sandpapering. For the best results well-worn brushes are far better than new ones and the very purest of paint is a necessity. A good white lead is used for the foundation generally and zinc white for the finish because of its ability to maintain its pure whiteness. So important is the matter of good paint that some painters insist upon mixing their own. There are, however, many reliable ready-mixed paints on the market that are absolutely dependable. White enamel is often used in a house from kitchen to attic because of its decorative beauty as well as cleanliness. Brocades and cretonnes, mahogany or oak furniture find their most effective complement in old-ivory finished woodwork. Kitchens are never more charming than when finished in white paint or enamel, for then every particle of dirt is quickly discovered and easily vanquished.

Wood treatment varies for the outside of the house. Coal tar is often used as a preventive. A good paint undoubtedly insures the life of wood, but care should be taken to apply it after the wood is thoroughly dry. Stains are also good for exterior walls, roof and shutters, and through them pleasing color can be advantageously added to a house. There are fine mortar colors also which can be applied after concrete and stucco walls are up or before, as wished. If the color of the finished stucco wall is not satisfactory it can easily be retinted with these new fast, mortar tints. Colored stain is sometimes applied to mortar joints to break up the monotonous masses of brick, stone or tile wall. Garden walls, walks, pavements, ceilings and walls of houses are often vastly improved in beauty by staining with some of the sun and water proof stains, but the subject of paint and stains for interior and exterior use in home building is too complicated, boundless and important to be justly handled in this article. So much depends upon quality of paint or stain, kind of wood, style of treatment, color harmony, wise balance in its use, that it would be impossible to cover it helpfully even in one separate article. There is so much to be said about the practical wood preserving quality of paint, stain and varnishes and more yet about their decorative work. We need more color in our architecture, but it must be introduced with judgment and good taste.

Whether wood is given a coat of paint, oil or left in its natural state, there is something extremely sympathetic and satisfying about it. Metals and plaster, though most excellent and invaluable materials, are cold and lifeless compared with it. Wood once stood out against storms and grew in stature as the years passed over it, but metals never seem to have had conscious life.

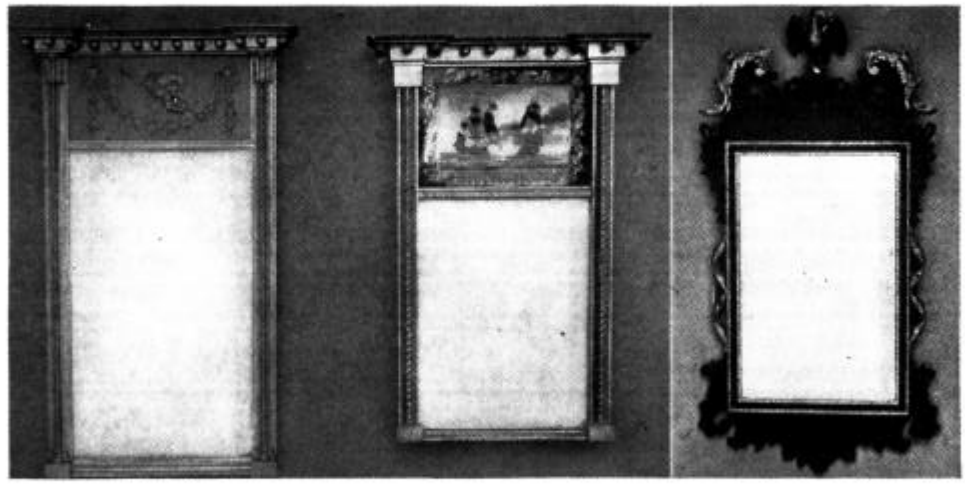
SPRINGTIME AND TULIP BORDERS

(*Continued from page 83.*)

edge of the border by the path to vary the line and plant between them larger groups of two or three dozen each, of "Muscari, heavenly blue" (grape hyacinth), Scilla Sibirica, Chionodoxa Luciliae (Glory of the Snow), snowdrops and their larger cousins, Leucojums vernum (Spring Snowflake), and by all means crocuses blue, yellow and white, and clumps of lily-of-the-valley.

Apples and apricots trained against the wall, and standard rose trees along the path, will add much to the quaint atmosphere of the "garden plot."

An adaptation of this kind of garden could be used as an entrance court to a house whose main gardens are back of the living rooms facing south. The walls and prim lines would give the dignified effect that is best around one's front door. White petunias or coral geraniums could fill the beds after the bulbs have bloomed and would give color until hard frost.



TYPES OF EARLY NINETEENTH CENTURY AMERICAN LOOKING GLASSES, BOLLES COLLECTION.

EARLY AMERICAN CRAFTSMEN: BY WALTER A. DYER

(From "Early American Craftsmen," Published by The Century Company.)

"AMONG the most precious of our American heritages of Colonial and post-Revolutionary times are the homes of our forefathers that have been preserved to us. They are precious not only because of their historical associations, but because in them still lives a spirit of honest and inspired craftsmanship as true if not as lofty as that whch entered into the building of the Cologne Cathedral or the Taj Mahal. We are constantly harking back to them in our attempts to develop an American style of domestic architecture, because there is something about them that has stood the test of time—something good and true and beautiful.

"What manner of men designed and builded these fine old mansions and farmsteads? Of Bulfinch we know, of La Trobe and Jefferson and a few others who were professional or amateur architects. But they were not the men who conceived the harmonious proportions and exquisite details of the homes of our forefathers. The domestic architects of that day were for the most part architects merely as part of the day's work; they were the builders and master carpenters, honest craftsmen all, and of them we know all too little.

"The master carpenters of a hundred-odd years ago combined the present professions of architect, contractor, builder, decorator, and artisan. They were workmen who lived with their tools and not in sumptuous city offices. Yet they honored their craft and exalted it. In Boston the guild which met in Carpenter's Hall was composed of men of intellect who were masters of their calling. Alas, their tribe has well nigh perished.

"The achievements of these men, especially as shown in the private houses of New England and the South, constitute our chief claim to a national and indigenous school of architecture. . . .

"In no single spot are more of these treasures of architectural craftsmanship to be found than

SOFA DESIGNED BY DUNCAN PHYFE, WITH CHARACTERISTIC CORNUCOPIA LEGS AND LYRE ARMS, HALSEY COLLECTION.

Willow That Is Permanent and Pliable

WILLOW SANDWICH BASKET (at left of table), 10 in. diameter **$1.25.**

WILLOW FURNITURE woven by hand like a basket has distinct and unusual individuality. There is always a variation of character in it that lifts it above mediocrity of factory-made articles. It may be stained or painted any color desired, so may be introduced into almost any room with delightful result.

THE SCRAP BASKETS at the left are **$3.00** each, the garden basket on the table, **$1.85.** The nest of card tables in oak is **$12.00,** in mahogany, **$15.00.**

Furniture for House and Porch

CHAIR, **$28.00,** in velour or chintz.

BOOK STAND, 33 in. high, 36 in. wide, **$16.00.**

SCRAP BASKET, 12 in. size, **$3.50.**

GUSTAV STICKLEY'S CRAFTSMAN SHOPS

On the Third and Fourth Floors of the Craftsman Building

6 EAST 39th STREET, NEW YORK CITY

at Salem, Massachusetts. Salem was a prosperous seaport. Her citizens from the early days of the eighteenth century amassed comfortable fortunes in the fisheries and the overseas trade, and they spent their money at home, building houses comparable in elegance and good taste with the best manor houses of Virginia. The doorways and interior woodwork particularly—the mantels, paneling and stairways—exhibit a remarkable feeling for classic detail and a restraint and care in workmanship seldom found elsewhere.

"This interior woodwork was almost invariably made of white pine, whch grew in abundance along the New England coast and which offered an excellent material for carving. It was nearly always well seasoned before its use and was kept protected by white paint; as a result it has resisted the effects of time to a remarkable extent. But the most noteworthy thing about it is the workmanship—the skill, ingenuity, and technical knowledge displayed in its application to specific needs. . . .

"The names of most of these artists in wood have been forgotten, but one stands out preëminent as master of them all—Samuel McIntire. It was he who impressed his personality most definitely on the architecture of Salem from 1782 to 1811. He designed nearly all of the best houses of that period. To him more than to any other is due the credit for our heritage of classic workmanship still to be seen in Salem.

"Samuel McIntire was born, lived, and died in Salem. He never went abroad, and, so far as we know, he learned all he knew from his books and from the shipbuilders and carpenters of his native town. All of his work was done in and near Salem. . .

"Any attempt to analyze McIntire's style too closely, and to pick out hall-marks for identification, is likely to lead one into deep water. He had his favorite motifs and design details, but they differ but slightly from those of other American craftsmen of the period who, like McIntire, felt the Adam influence, and there were some who did not scruple to copy him. But his workmanship so far surpassed that of his rivals that a careful study of contemporary work makes it not difficult to pick out the handicraft of the master. His proportions were always perfect, his details fine, and his balance between plain surfaces and decoration carefully studied. His finely modeled cornices, pilasters, wainscot borders, and lintels are never over-elaborate, never weak, and his applied ornament is always clean-cut, graceful, and chaste. It would be difficult to discover, in the Old World or the New, a more thoroughly satisfying expression of the wood-

BANJO CLOCKS: ONE DESIGNED BY SIMON WILLARD, OWNED BY MR. DWIGHT M. PROUTY, BOSTON; SECOND DESIGNED BY AARON WILLARD WITH THE PICTURE OF THE CONSTITUTION-GUERRIERE BATTLE.

AN ENAMELED GLASS TUMBLER DESIGNED BY BARON STIEGEL.

SILVER SAUCEPAN DESIGNED BY PAUL REVERE.

worker's art than the work of this master carpenter of Salem.

"So far as I have been able to discover there are not many more than one hundred pieces of genuine Duncan Phyfe furniture to be found in museums or private collections today. It is a great pity, for Americans ought to know more about the work of this New York cabinetmaker of a hundred years ago. Most of the books on furniture either fail to mention Phyfe or dismiss him with a few words as one of the many followers of Sheraton. He was much more than that, for, while he owed much to his English contemporary, he developed a style of his own—an American style, mark you—and the best of his work is equal to anything ever produced by Sheraton or Heppelwhite. I think I am not overestimating him. An examination of such pieces as are to be found in the collection of Mr. R. T. Haines Halsey, of New York, cannot fail to awaken an enthusiastic admiration for the exquisite feeling for line, color, and detail which animated the work of this post-Revolutionary craftsman.

"Fortunately, however, there are now signs of a Phyfe revival. Since the exhibits at the Metropolitan Museum of Art during the Hudson-Fulton Celebration in 1909, the name of Phyfe has become more or less familiar to people who never heard it before.

" 'Duncan Phyfe's chief merit lies in the carrying out and especially improving of the Sheraton style of settees, chairs, and tables in his best period. The work about 1820, although the workmanship was perfect, gradually degenerated in style, at first to the questionable American Empire, and after 1830 to the heavy and nondescript veneered style of the time when the cholera first appeared in New York. From 1833 to 1840 or 1845 the overdecorated and carved rosewood style set in which Phyfe himself called 'butcher furniture.' . . .

"It is recorded that Phyfe's business grew until he employed over a hundred journeymen cabinet-makers. Nevertheless, he undoubtedly went through a severe struggle before he succeeded. In fact, he was never so successful that he could afford to be independent; he was obliged to follow the tastes of the times, which accounts for the deplorable deterioration of his style after 1820. His ideals of craftsmanship, however, never permitted him to turn out poor construction or slipshod workmanship, so that he never made cheap furniture. Consequently, his market was limited to the well-to-do class, which was none too numerous in those post-Revolutionary days. . . .

"His tables are equally distinguished in design and workmanship. He made several types of dining tables, both extension and sectional, with the lyre frequently appearing in the pedestals. The same motif appears often on his smaller tables, but their more noticeable characteristic is the avoidance of straight lines in both tops and legs. The leaves are nearly always slightly rounded, with sometimes the clover-leaf pattern at the corners. The pedestals are often either crossed lyres or finely carved pillars, to which are attached three or four legs, curving gracefully outward in the characteristic concave sweep. Phyfe certainly never copied this curve from his Georgian predecessors. He seldom, if ever, made a table with four vertical legs at the corners until after 1830. . . .

"A hundred years ago there lived and worked in the State of Connecticut a little group of clockmakers who were destined to leave a distinct impress on the industrial history of their country. Through their native ingenuity they discovered how to make clocks inexpensively and so to place them in large numbers within the reach of our growing population.

"Austere, industrious, shrewd old Yankees were these clockmakers of Connecticut, for the most part self-made men, achieving success through the Puritan virtues of perseverance, long-headedness, and sobriety. Their work was excellent mechanically and by no means lacking in a certain quaint artistic charm. . . .

"In the eyes of the collector, beauty must always count largely, and in this the palm must be handed to the Willards. Their mahogany tall clocks and their banjo clocks are a delight to the connoisseur. Simon and Aaron Willard were true craftsmen.

"The Willards came of good New England stock. Major Simon Willard, an an-

cestor, was the founder of Concord, Massachusetts, and took a prominent part in King Philip's war. The clockmakers were the sons of Benjamin and Sarah Willard, who had twelve children. . . .

"While still in Grafton, Simon Willard improved the English clockjack, a mechanical device for turning a spit in roasting meat over an open fire, and in 1874 he was granted the exclusive privilege for five years (signed by John Hancock) of making and selling his clockjack in Massachusetts. . . .

"In 1801 he invented the improved timepiece which has come to be popularly known, because of its shape, as the banjo clock. It was an eight-day, non-striking, pendulum clock, smaller and more compact than the tall clock, and easily fastened to the wall. It won instant success. In 1802 he got it patented, his papers bearing the distinguished signatures of Thomas Jefferson, President; James Madison, Secretary of State, and Levi Lincoln, Attorney General. A few of these banjo clocks may have been made experimentally prior to 1801. . . .

"Romantic as is the half-legendary story of Baron Stiegel's career, the thing which has kept his memory green outside his own section of the country is the well deserved fame of his glassware. Fortunately, the output of his factory was so great that a moderate amount of it is still in existence, not only in Pennsylvania but in Boston, New York and elsewhere, and it is coming to be more and more highly prized by collectors.

"Glassmaking was one of the early industrial enterprises of the American Colonies, and Stiegel was by no means the first to engage in it. But to him remains the credit of having made the most notable and probably the first fine flint glass in America. His product included both utilitarian and art wares. For the table he made cream jugs, pitchers, sugar bowls, tumblers, wine glasses, large flip glasses, rummers with and without covers, salt cups, pepper cruets, dishes and plates, vinegar cruets, champagne glasses, mugs, finger bowls, other bowls, molasses jugs, caraffes, and egg glasses, all of better quality than any hitherto attempted in this country. These were made chiefly in four colors—white or clear glass, blue, purple and green, beside the enamel ware. The blues predominate and show a wonderful depth, variety, and clearness of coloring. They range from a light sapphire to the deepest shades, and exhibit undertones of green or purple when held to the light. At least four shades of green are to be found and occasionally pieces were made in olive or amethyst. Much of the clear ware is beautifully engraved, and some of Stiegel's 'cotton stem' wine glasses rival the famous examples from Bristol. There were also made a few flint glass articles flashed with a thin coating of white, and various two-colored pieces—blue and transparent, blue and opaque white, amethyst and transparent, etc. . . .

"Since Fourth Reader days we have known of the midnight ride of Paul Revere. As a patriot and a soldier he made a place for his name in American Revolutionary history. But the collector and the student of early American crafts finds him no less interesting as an engraver and as the designer and maker of some of the most exquisite old silverware that has come down to us from Revolutionary times.

"In the recently awakened enthusiasm for Americana, old silver naturally has its place, and in that department of craftsmanship the interest is strongly focused upon Revere, partly because of his character and exploits, partly because of the exquisite quality of his workmanship, and partly because there is so much of it, comparatively speaking, to be found in private and public collections.

"But Revere's activities did not stop even here. He was a goldsmith and an engraver and a publisher of historical and political cartoons. He was a manufacturer of gunpowder, church bells, and rolled paper. He even kept a hardware store in Boston, where he sold jewelry, picture frames, and false teeth. He was a high Mason and an industrial organizer, a Son of Liberty and a colonel in the army.

"Paul Revere was born in Boston, January 1, 1735 (December 21, 1734, old style), and lived in Boston all his life. He was the third of twelve children and was named after his father, a Frenchman, who was christened Apollos Revoire, but changed his name to Paul Revere after coming to America. . . .

"Paul Revere's silverware is distinguished by exquisite beauty of design and workmanship. His style was based upon that of the English silversmiths of the eighteenth century, known as the Georgian style, but he added thereto the touch of his own master hand and a superb feeling for grace of line and proportion. His work compares favorably with that of the best English silversmiths of the period."

BOOK REVIEWS

CITY PLANNING WITH SPECIAL REFERENCE TO THE PLANNING OF STREETS AND LOTS: BY CHARLES MULFORD ROBINSON

THIS book, a re-issue revised with much additional material of the work originally published under the title of "The Width and Arrangement of Streets," leaves little to be said on the subject of practical beautifying and arrangement of city streets.

Its chapters cover such matters as "The Standardizing of Streets," "Economic Defects and Social Deficiencies of Standardization," "The Width and Development of Main Traffic Streets," "The Platting of Minor Streets for Humble and High-Class Districts," "Lot Platting for Humble Homes and Factories."

The following quotation from the book gives a clue to its purpose: "Of the three town planning operations, those which have to do with the planning of new towns and with the scientific platting of new sections of existing towns, are so akin that they are usually grouped. Their purpose, as respects typical urban evils is preventive. Thus we have city planning's two main divisions: The remedial effort, in town replanning; and the preventive. Because of the many benefits expected from city planning, the demand for it has become far spread and vigorous. The belief is that in anticipatory work the proverbial ounce of prevention may be reasonably expected to be worth at least the pound of cure.

"The typical conditions which are to be corrected or forestalled by scientific planning include, specifically, those of streets filled with a traffic which they are unable to carry with safety and speed; are the housing of the poor amid surroundings injurious to moral, physical, and civic well-being; are the loss of opportunities for free and healthful recreation, on the part of adults as well as of children; are the lessening of industrial and commercial efficiency; the inconvenient location and the undignified crowding of public buildings; the higher cost of corrective as compared with preventive measures, and an economic waste resulting from instability in the character of neighborhoods. To do away with such conditions as these is the high purpose of the replanning of cities and towns, or of their careful planning at the start, and of a platting of their outlying sections which deals with those sections not as isolated units but as parts of a whole."

(Published by G. P. Putnam's Sons, New York and London. 70 illustrations. 330 pages. Price $2.)

THE ARCHITECTURE OF COLONIAL AMERICA: BY HAROLD DONALDSON EBERLEIN

"ARCHITECTURE is crystallized history"—so we are informed in the opening sentence of this book. It is a brief history and analysis of the architecture of Colonial America set forth in a manner that makes it of interest to general readers as well as to architects.

"But it is rather as a revelation of the social and domestic habits of our forbears that the story of architecture in Colonial America concerns us immediately at this point," says the author. "As a naturalist can reconstruct the likeness of some extinct animal from a handful of bones or tell the age and aspect of a sea creature that once tenanted a now empty shell, so can the architectural historian discover much concerning the quality and mode of life of those who dwelt aforetime in the houses that form his theme. The indisputable evidence is there in bricks and stone, in timber and mortar, for us to read if we will."

The author shows how the Dutch houses of the Hudson River towns with their living rooms on the ground floor and dark attics above reflect one mode of life and the spacious houses in the neighborhood of Philadelphia with their stately box gardens and ample grounds another, and the noble houses that graced the broad manorial estates of Virginia and Maryland still another. The historical side of early American architecture embracing social and technical relations, the author thinks, is of vast importance, one that will conduce to a more intelligent grasp of the situation. Without historical knowledge many architectural phrases will be inexplicable of character or origin. He cites the New England frame tradition in proof that history and architectural expression go hand in hand and declares both must be studied before a full comprehension of either can be reached.

The chapters cover the history of the Dutch Colonial type of 1613 to 1820, the Colonial architecture of New England and the South, the pre-Georgian architecture in the Middle Colonies, the Georgian in New York

and in the South, the post-Colonial period, and the classic revival, with a brief history of early American architects and their resources, the materials and textures used.

This book is extremely interesting just as reading matter besides being a valuable reference book for students of architecture of early American history. (Published by Little, Brown & Co., Boston, Mass. Illustrated. 274 pages. $2.50 net.)

ENGLISH ANCESTRAL HOMES OF NOTED AMERICANS: BY ANNE HOLLINGSWORTH WHARTON

EVERY historian and antiquarian will be interested in this pilgrimage in search of data on the English ancestral homes of the early Americans described in this book. They will be thrilled with the author at sight of Sulgrave Manor, the family home of the Washingtons. Above the shield in the gable of this manor house, said to have once borne the Washington arms, are still seen the royal arms with a lion and griffin or dragon and the initial "E. R."—Elizabeth Regina."

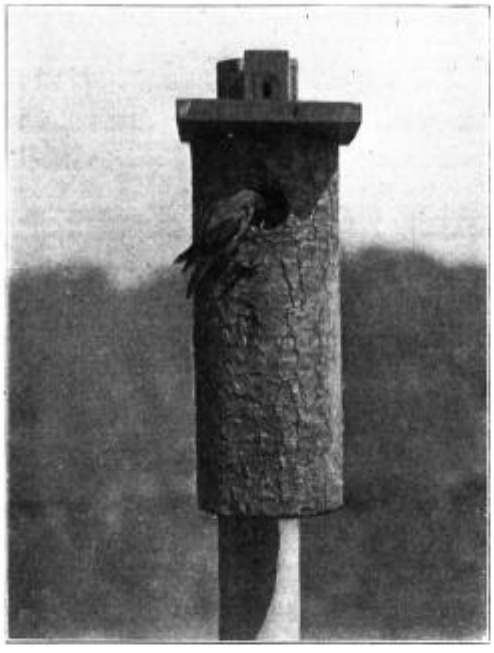
This old house and its neighborhood, its entrance hall with niche for holy water, dark oak beams and generous fireplace of the living room described in detail, is absorbing reading for patriotic Americans. In the same detailed, care taking way we see through the author's great powers of description the home of the Franklins, of the Penns, the house where William Bradford was born, the cells in the town hall, Boston, England, where the Pilgrim Fathers were confined; the house where William Penn was married, the church at Gravesend where Pocahontas is buried. The book is as accurately and charmingly written as the eight or ten other books on Colonial, English and Italian matters that have brought honor to the author's name. The thirty or more photographs are of great interest and help make the book a most valuable addition to those dealing with American research work. (Published by J. B. Lippincott Company, Philadelphia and London. Illustrated. 304 pages. Price $2 net.)

FLICKER AT NESTING BOX DESIGNED BY GREENWICH SOCIETY.

WREN BOX MADE BY GREENWICH BIRD PROTECTIVE SOCIETY.

HOW TO ATTRACT WILD BIRDS ABOUT THE HOME: BY NIEL MORROW LADD, PRESIDENT OF THE GREENWICH BIRD PROTECTIVE SOCIETY, INC.: WITH AN INTRODUCTION BY CHARLES D. LANIER

THIS small book, published by the Greenwich Bird Protective Society in the interest of bird life preservation, is packed full with just the information for which lovers of birds are hunting. It contains full description for making feeding tables, window shelves, lunch counters, food



BLUEBIRD FEEDING YOUNG.

houses, bluebird and flicker nesting boxes, with working drawings, diagrams, and pen and ink sketches showing how to tie up bushes, to provide good nesting places, how to prune roadside thickets, and to make cat guards for trees, cat and sparrow traps, etc.

There are also about forty photographs of such things as bird houses and feeding devices, proving beyond question that birds do use the boxes and food tables provided for them. There is one photograph of a robin nesting in a shelter made on purpose for her, one of a bluebird feeding her young hatched in a man-made nest, one of wrens nesting in a home-made box. Besides such interesting photographs there is a valuable list of trees and shrubs bearing fruits which attract birds to a garden, and the report of the Greenwich Bird Protective Society for the past year. This report holds many suggestions that other clubs might profit from, for it has done many things to stimulate interest that less experienced clubs might never think of doing. There are several inspiring reports by individual members and lists of birds observed.

The illustrations in this article, used by courtesy of the Greenwich Bird Protective Society, are from this book. Mr. Ladd, so widely known for his devotion to bird life, has much to offer in this book, and every one who has a garden or a bit of country land should be acquainted with what he has to say. We heartily recommend this book to the attention of all bird lovers. (Published by The Greenwich Bird Protective Society, Inc., Greenwich, Conn. 68 pages. 40 illustrations. Price 35 cents.)

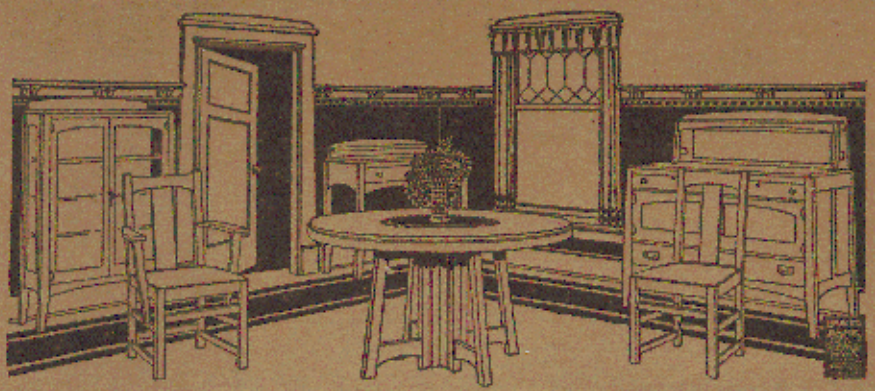
BOOKS RECEIVED

"PRIMARY HANDWORK," by Ella Victoria Dobbs, B.S., A.M., Assistant Professor of Manual Arts, University of Missouri. A charming little volume, the outgrowth of a teacher's long experience in the primary grades. It gives directions with illustrations on paper cutting, poster making, sand tables, etc., shows how to make house for the Three Bears, Cornstalk Log House, Flour Mill, etc. (Published by the Macmillan Company, New York. Illustrated. 124 pages. Proce $.75.)

TREE SWALLOW NESTING IN BERLEPSCH BOX PLACED ON POST.

"AUNT PHEBE, UNCLE TOM AND OTHERS," by Essie Collins Matthews. Character studies among the old slaves of the South, fifty years after. Illustrated from photographs made by the author in the cabins and on the plantations. (Published by the Champlin Press, Columbus, Ohio. 140 pages.)

BLUMENBERG PRESS, 214-218 WILLIAM STREET AND 18-20 ROSE STREET, NEW YORK.



LIMBERT'S HOLLAND-DUTCH ARTS & CRAFTS embraces furniture for every room in the home.

THE dignity of its simple outlines, the beauty of the warm toned fume finish which will not look shabby under the hardest usage, the sturdy character of the oak of which it is substantially constructed and the complete absence of any garish pretentiousness in its design all seem to exercise that restful influence so desirable in the home dining-room.

Our Style-Book and Supplement, both of which will be mailed gratis, upon request, illustrate many attractive suites for the dining-room as well as complete furnishings for the rest of the home.

CHARLES P. LIMBERT COMPANY

Grand Rapids, Mich. Holland, Mich.

Dept. 6