VOL. XXVII. No. 4 JANUARY, 1915 25 CENTS

THE CRAFTSMAN

"The lyf so short, the craft so long to lerne"

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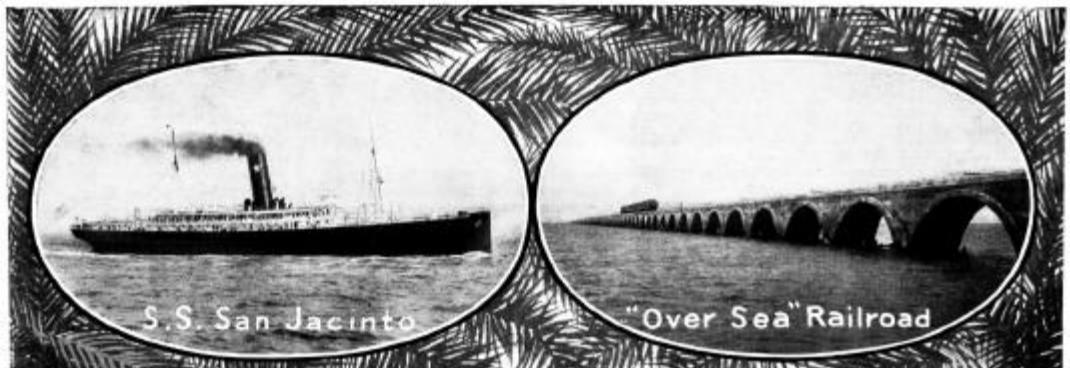

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GUSTAV STICKLEY, Editor — MARY FANTON ROBERTS, Managing Editor

VOLUME XXVII — NUMBER 4

Contents for January, 1915

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 March, word should be sent to us by January twenty-fifth. Subscribers should not fail to give their old address when requesting a change of address.

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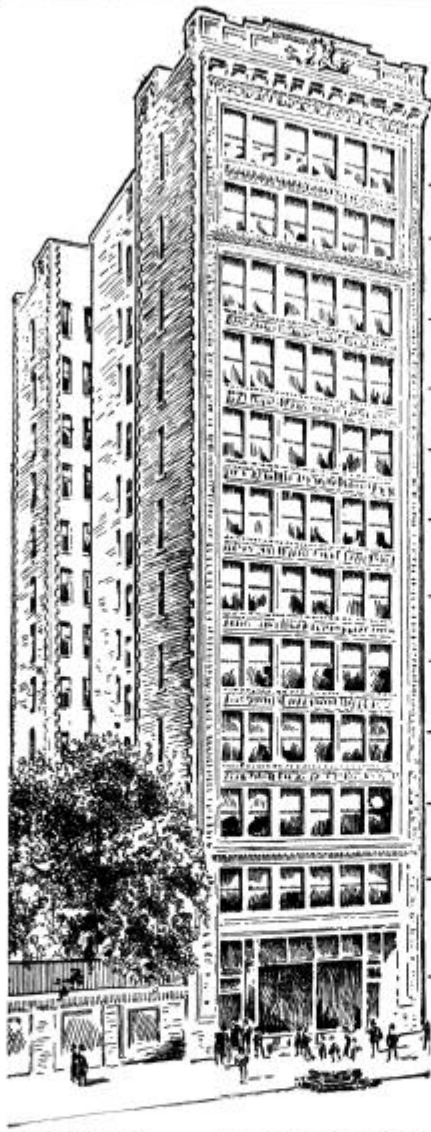
"An Educational Centre for the Homebuilder and Homelover."



—THE CRAFTSMAN RESTAURANT

—THE CRAFTSMAN CLUB-ROOMS
LIBRARY AND LECTURE HALL

—THE CRAFTSMAN MAGAZINE
ARCHITECTURAL AND SERVICE DEPTS.

—CRAFTSMAN WORKSHOPS

—*Building Materials*

—*Home Decoration*
Model Rooms

—*Home Equipment*

—*Garden and Grounds*

THE CRAFTSMAN PERMANENT HOMEBUILDERS' EXPOSITION

—RUGS—INTERIOR DECORATING

—DRAPERIES AND HOUSE FURNISHINGS

—GENERAL FURNITURE DISPLAY

—CRAFTSMAN FURNITURE DISPLAY

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

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

Arrangement of Exhibits in The Craftsman Permanent Homebuilders' Exposition

THE exhibits in the Craftsman Permanent Homebuilders' Exposition, occupying four floors of the new Craftsman Building, are grouped in logical, systematic order, an entire floor being devoted to each class of products, as indicated below. The floors are arranged in the order in which the homebuilder is obliged to solve his problems. Visitors may go directly to any desired floor or special exhibit, or may come first to the Service Department on the tenth floor, where a guide will be assigned to take them through the exhibits and to give advice on building and furnishing problems. There are no admission fees or charges for this service.

EIGHTH FLOOR. "BUILDING MATERIALS"—Exhibits of

- Cement and Plaster
- Hollow Tile
- Concrete Construction Forms
- Metal Lath
- Brick
- Building Woods (Cypress, Chestnut, Oak, Pine, Red Gum, Maple)
- Wall Board
- Tile and Faience
- Flooring (Composition, Tile, Cork)
- Roofing (Tile, Slate, Shingle, Composition)
- Waterproofing (Compounds and Coatings)
- Insulating
- Fireplaces
- Millwork
- Contracting
- House Models

SEVENTH FLOOR. "HOME DECORATION"—MODEL ROOMS—Exhibits of

- Paints and Stains
- Varnishes, Enamels
- Wall Coverings— Papers, Burlaps, Fabrics, etc.
- Floor Coverings
- Ceilings
- Mantels
- Hardwood Doors
- Pictures
- Arts and Crafts
- Color Schemes
- Model Rooms— Living Room, Library, Dining-Room, Bedroom, Billiard-Room, etc.

SIXTH FLOOR. "HOME EQUIPMENT"—Exhibits of

- Heating Apparatus
- Plumbing Fixtures
- Lighting Equipment
- Wiring Devices
- Vacuum Cleaners (Stationary and Portable)
- Automatic Gas Water Heaters
- Water Filters
- Hardware
- Window Screens
- Wall Safes
- Wardrobe Fixtures
- Refrigerators
- Kitchen Cabinets
- Ranges
- Incinerators
- Electrical Devices for the Home
- Electric Light Baths
- Laundry Equipment
- Dumb Waiters
- Tool Cabinets
- Fire Extinguishers

FIFTH FLOOR. "GARDEN AND GROUNDS"—Exhibits of

- Seeds and Nursery Stock
- Greenhouses
- Pergolas and Columns
- Bird Houses
- Garden Furniture
- Fences, Railing, Gates
- Portable Houses
- Water Supply Systems
- Lighting Plants
- Sewage Disposal Systems
- Lawn Mowers
- Porch and Lawn Furnishings
- Suburban Sites for Homes
- Landscape Architecture
- Garden Books

"Eye-Comfort Lighting Shop" **(*Indirect Lighting Fixtures*).**

Manufacturers interested in securing space for Exhibits should address us immediately, as there are but few spaces left.

GUSTAV STICKLEY, THE CRAFTSMAN
CRAFTSMAN BUILDING
38TH AND 39TH STREETS, EAST OF FIFTH AVENUE
NEW YORK

THE CRAFTSMAN DIRECTORY FOR BUYERS

A Classifed Index to Advertisements in This Issue

CRAFTSMAN ADVERTISING DEPARTMENT

INTERIOR DECORATING DEPARTMENT

CRAFTSMAN BUILDING, 6 EAST 39th STREET, NEW YORK

No. **35** D. Gumwood or Oak Dressing Table, 40 in. wide, 21 in. deep, 28½ in. high: height to top of mirror 56 in. **$34.00**
In Mahogany **$40.00**

No. **36** D. Cream China Gold-Band Candlesticks, 6½ in. high, pair.. **$4.00**

The Craftsman Gumwood Furniture with its lighter outlines and delicate beauty of coloring is especially suited to the furnishing of bedroom and boudoir. Its exquisite velvet finish and the tones of pale violet, yellow and blue that are at times revealed through the grain, suggest interesting color schemes where the desire is for a certain fresh simplicity.

No. **11** D. Gumwood Writing Table, shown above, 29 in high, 34 in. wide, 21 in. deep **$17.50**
In Mahogany..... **$21.00**

No. **10** D. Gumwood or Oak Desk Chair, shown above, 40 in. high, seat 16 in. deep, 16½ in. wide, 18½ in. high **$7.50**
In Mahogany **$9.00**

No. **8** D. Gumwood or Oak Rocker, at the left, 34 in. high, seat 16 in. deep, 16½ in. wide, 15 in. high, **$8.00**
In Mahogany **$9.50**

No. **9** D. Gumwood Table, at the left, 25½ in. high, 24 in. wide, 17 in. deep.. **$7.00**
In Mahogany **$8.50**

FOURTH FLOOR, CRAFTSMAN BUILDING

Ask for Mrs. Cutting

The Craftsman Service Department

is prepared to give expert advice and suggestions on any of the following topics. There is no charge for this service to CRAFTSMAN subscribers. Address *The Craftsman Service Dept.*, Craftsman Building, 6 East 39th Street, New York, and state your problem fully.

Building Problems

Plans and Specifications
Building Methods
Building Materials
Roofing Materials
Heating Apparatus
Fireplaces
Plumbing and Fixtures
Hardware
Floors, Walls, Ceilings
Fireproofing
Waterproofing
Garages and Garage Plans

Decoration and Equipment

Interior Finish
Paints, Stains, Varnishes
Color Schemes
Lighting Fixtures
Vacuum Cleaners
Electrical Devices
Porch and Window Screens
Refrigerators

Home Furnishing

Furniture
Rugs and Carpets
Draperies, Linens, etc.
Silverware, Glassware, China
Paintings, Casts, Pottery
Pianos
Home Furnishings

Country Home Problems

Water Supply, Filters, etc.
Sewage Disposal
Lighting Plants
Fire Insurance and Prevention

Landscape Service

Landscape Plans
Care of the Lawn
Flower and Vegetable Gardens
Greenhouses
Garden Furniture, Pergolas
Seeds and Nursery Stock
Spraying
Care of Trees

Real Estate Service

Desirable Sites for Homes
Suburban Properties
Small Farms and Acreage

Arts and Crafts

Schools and Classes
Artists' Materials
Craftworkers' Materials
Tools and Cabinets
Photography

Miscellaneous

Schools and Education
Books
Resorts and Travel
Automobiles
Road Improvement
Civic Improvement
Garden Cities
Birds and Bird Protection

Craftsman "Specials" for January

Craftsman Table $19.00
Lamp $7.80, Scarf $4.75

THIS fumed oak table (No. 613) is suitable for library or living room. Solidly made, fitted with two drawers and shelf, with pulls of hammered copper, and mellow brown finish, it presents an unusually sturdy and artistic example of Craftsman workmanship. It can also be had stained in green, gray or mahogany. The length is 36 inches, the width 24.

The two-light electric lamp has a fumed oak standard and willow shade lined with Habutai silk of any shade through which a soft glow is shed. The height is 19 inches, and the diameter of the shade 14 inches.

The scarf is of Craftsman canvas with lotus design in appliqué, and can be had in any combination of colors—rich browns, moss greens or soft blues, brightened by a touch of orange. Length 72 inches, width 20 inches.

Craftsman Tea Wagon $16.50
Tea Set, 23 pieces, $18.00

THIS handy Tea Wagon is made of fumed oak with mellow brown finish, fitted with removable glass tray and shelf, and rolls lightly and noiselessly on its rubber-tired wheels.

The Tea Set shown on the Wagon is of Lenox Pottery, a soft cream color with a band of deeper cream edged with brown. The set includes 23 pieces which can be purchased separately if desired at the following prices:

Tea caddie $1.50, tea pot $2.35, hot water pot $2.35, cream pitcher $.90, sugar bowl $1.15, six plates $3.75, six cups and saucers $6.00.

This Tea Set was originally designed for the Craftsman Restaurant, but visitors were so charmed with it that we decided to include it among our regular table furnishings.

Either the Table, Tea Wagon or both will be shipped to you, freight prepaid (East of the Mississippi), or the Lamp, Scarf and Tea Set by parcel post, prepaid, promptly on receipt of order, at the prices named.

GUSTAV STICKLEY, THE CRAFTSMAN

Craftsman Building, NEW YORK
468 Boylston St., BOSTON
1512 H St., N. W., WASHINGTON

Vanity Fair for 1915—A special six months Try-out for One Dollar

THIS is the jocund season when editors of magazines unlock their desks, open their vaults, count the MMS. on hand, and set forth before their readers a complete list of "Features for the Coming Year." Not so Vanity Fair. With no serial novel in the safe, no contracts with authors in the locker, no cut-and-dried editorial "policy" on its conscience, Vanity Fair has but few of these conventional features that can be placarded long in advance.

As in years gone by, Vanity Fair will continue to occupy itself mostly with *people*. After all, there is nothing more interesting than personalities. The man who writes a good book, the comedian who makes you smile, the opera singer, the player of games—these are the people with whom Vanity Fair is most intimately concerned.

SO we do not set before you a set programme. Rather would we ask you to expect the unexpected. Our taste in writing runs, as you have noticed, to the light and not to philosophic essay. Our taste in pictures lies not in the fixed and rigid cabinet photograph, but in the unpremeditated snapshot. We would rather show the Academician in his favorite corner of the coffee house than sitting for his portrait in the lonely splendor of his library.

Vanity Fair, too, has always its useful side; just as most amusing people have their useful sides. It will continue to present the fashions, not in clothes alone, but in motors, plays, operas, dogs, books and all the other things that interest people who keep up with *le monde ou l'on s'amuse*. Who is more useful, all in all, than the friend who presents you to a good play, or picture, or opera, or novel, or—which is almost a greater boon—the friend who warns you not to waste time with a bad one?

A GOOD way—in fact, the best way to be sure of Vanity Fair for the first six months of 1915 is to use the little "coupon" just below. Sent with a dollar bill, this will bring you Vanity Fair for a special six-months try-out (the regular price of the six numbers, bought separately, is $1.50).

"I find that I really need Vanity Fair. It keeps me a little in touch with all the fripperies, insincerities, vanities, decadent arts and sinister pleasures of life."

Jack London

"Vanity Fair I always need:
I freely own I need it.
But though I love its lore to read,
I'd rather read than heed it."

Carolyn Wells

For less than the cost of a single novel——for half the price of one theatre ticket——you may have Vanity Fair delivered to you for the first six month of 1915.

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Send me Vanity Fair for a special six months "Try-out" as offered in January number of The Craftsman
I enclose one dollar.

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"THE GENIUS OF CREATION:"
DANIEL CHESTER FRENCH, SCULPTOR.

THE CRAFTSMAN

PUBLISHED BY THE CRAFTSMAN PUBLISHING CO.

VOLUME XXVII JANUARY, 1915 NUMBER 4

THE TEST OF AMERICA: BY WILL LEVINGTON COMFORT

MERICA has always been considered the child of Europe, but the time is at hand for the child to become the father. The nations of Europe are fighting for themselves, and they do not see clearly yet that they are destroying themselves, but America must see that; and America must see that what the nations of Europe are fighting for, is without significance to a free people who dare to dream of a New Age.

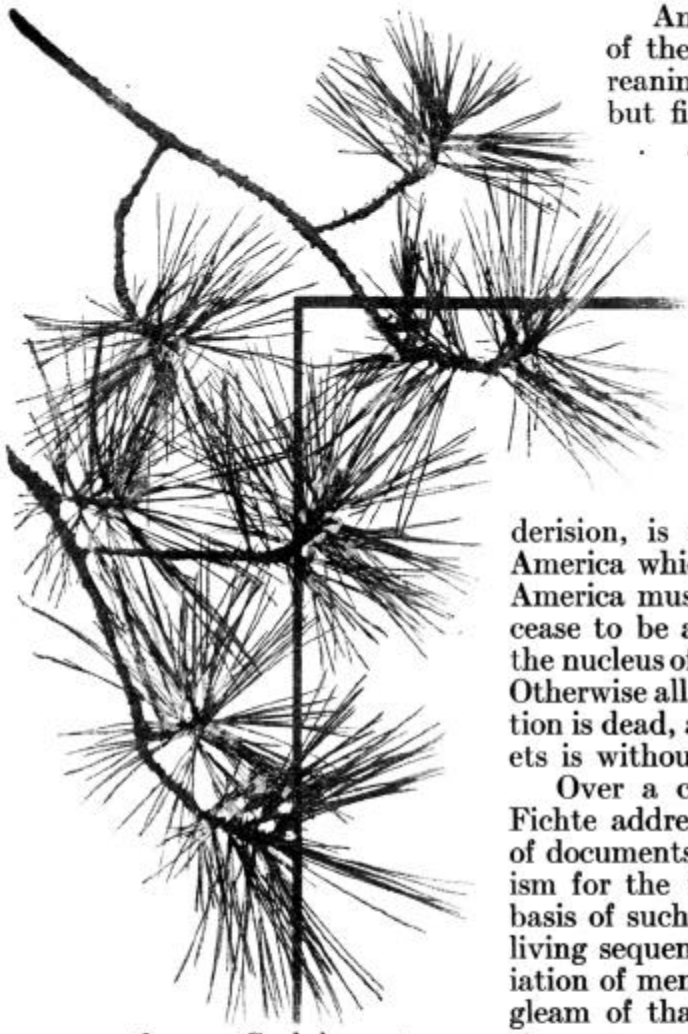
This is less a war of Germany against the Allies, than a life or death war of the world's soul.

The hard thing for this country is to reach first of all the state of non-partisanship. It is a silent and a deadly struggle, and during the first ten weeks of the war, it appeared that America was deliberately thrusting away her heroic opportunity. The many were identifying themselves with the different causes, with the different national souls, when the apparent spiritual plan of the European tragedy is to do away utterly with these institutions which the bewildered armies are struggling so frenziedly to preserve.

America is exempt only from the physical plane of the war. This is the hour indeed of her highest test. She belongs to the causes of none of the unclean entities destroying themselves in their inevitable madness across the sea, but with all her old and a freshly ignited passion, she belongs to the spirit of the New Age which flames the east.

The wreckers are now at work in Europe—the preparers, America, must conceive and preserve the plan of the new structure, or there will be no task for the builders after the tearing down.

Unless this war be structurally different from all other great wars, there will be no valiant voice out of Europe for at least a decade after the last slaughter is told. Not only are the nations exhausting themselves, genius and all, but war in its very nature suppresses the voice of truth. There will be many national voices, but they are devoid of reality and meaning because the national souls must die, even to be born again. How futile are statements of the British case, and statements of the Prussian case, when their end is hate and death.



America, alone, is the temple of the new spirit. America must reanimate the world after the war, but first she must be quickened. . . . I believe America is being born again. . . .

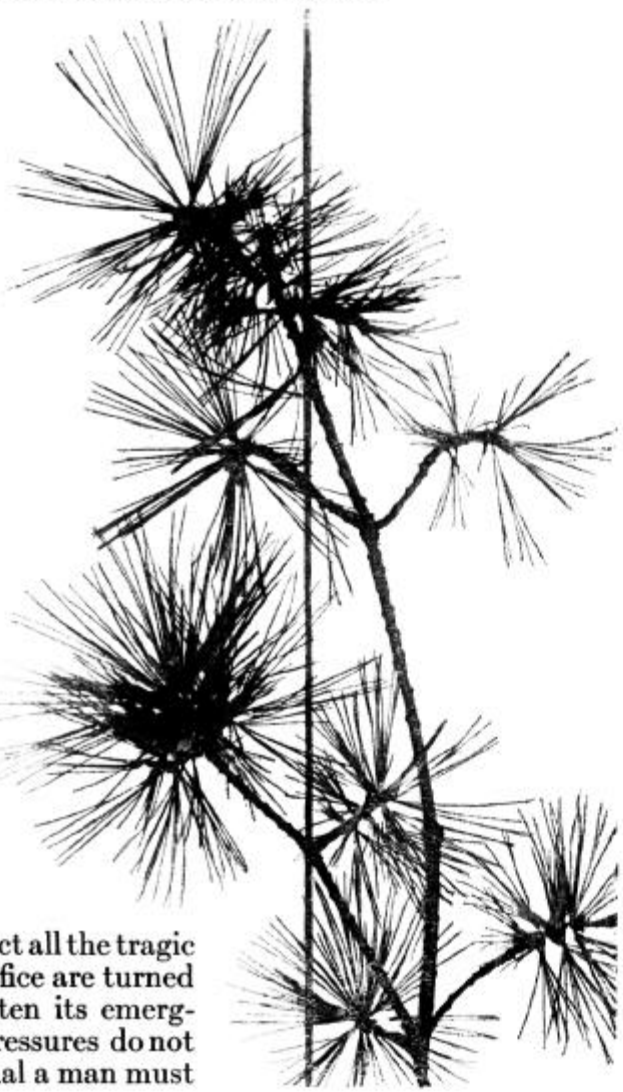
America was bred right. There is that to fall back upon. She was founded upon the principles of liberty and service to the distressed, upon the principles of giving, not getting. No other nation can say that. But the derision of other nations, and a still higher derision, is the portion of that part of America which is not true to her dream. America must lose the love of self; must cease to be a national soul, and become the nucleus of the world-soul of the future. Otherwise all that was holy in her conception is dead, and the passion of her prophets is without avail.

Over a century ago the inspired Fichte addressed the Germans in a series of documents charged with exalted idealism for the future of his people, on the basis of such a Fatherland that the only living sequence could be the superb affiliation of men. For years and decades the gleam of that spiritual ignition endured there. Carlyle, not a countryman, saw it and made it blaze with the fuel of his genius. It is dead to Prussia now, but that gleam will never die. Some strong youth on the road to Damascus will be struck to the ground with its radiance—and arise to carry the gleam to the Gentiles.

THERE is a time for nations, as there is a time for strange houses in a neighborhood. There is a time for a man to be lost in the romance of his own household; indeed, the world smiles approvingly for a time, but counts him a little thing at the last, if he has not emerged for his task. There is a time for a man to be

lost in the needs of his street, of his town, of his state, but if he hold to any of these with such rigidity that he cannot regard with justice the conduct of other localities—well, his trance and his little orbit are in God's hands.

There is a time for nations, but ahead on the road are the world-men. The precious whisper is abroad that more sins have been committed in the name of patriotism than any other. The time will come when that illusion will be well-back among the provincialisms; not a bad word in itself, rather a lost meaning through abuse.



Whenever a man does a great work in the arts, or in any way electrifies matter with his vision, the achievement becomes a usage in other countries than his own. In a truly fine sense he is a world servant, whether his soul catches the big harmony or not. That is his concern and a very vital one. During a man's apprenticeship, his individuality must be encouraged. He loses none of that in becoming a master, but he is a perverted master if he does not lose the intensity of self-seeking. His end is the pitiful passing of a stylist, and his are the latter days of a creature cracking with vanities, secret and offensive.

One must become an individual, for the world's service is not a clerkship; the world's progress rises upon labors that are never duplicated. The herds are still bond-men; even machines do away with their labor; and their elders have heretofore spoken to them of patriotism with large and bloody results; in fact all the tragic pressures of nature and human artifice are turned upon raw human material to hasten its emerging into individualism—but the pressures do not end there. Becoming an individual a man must

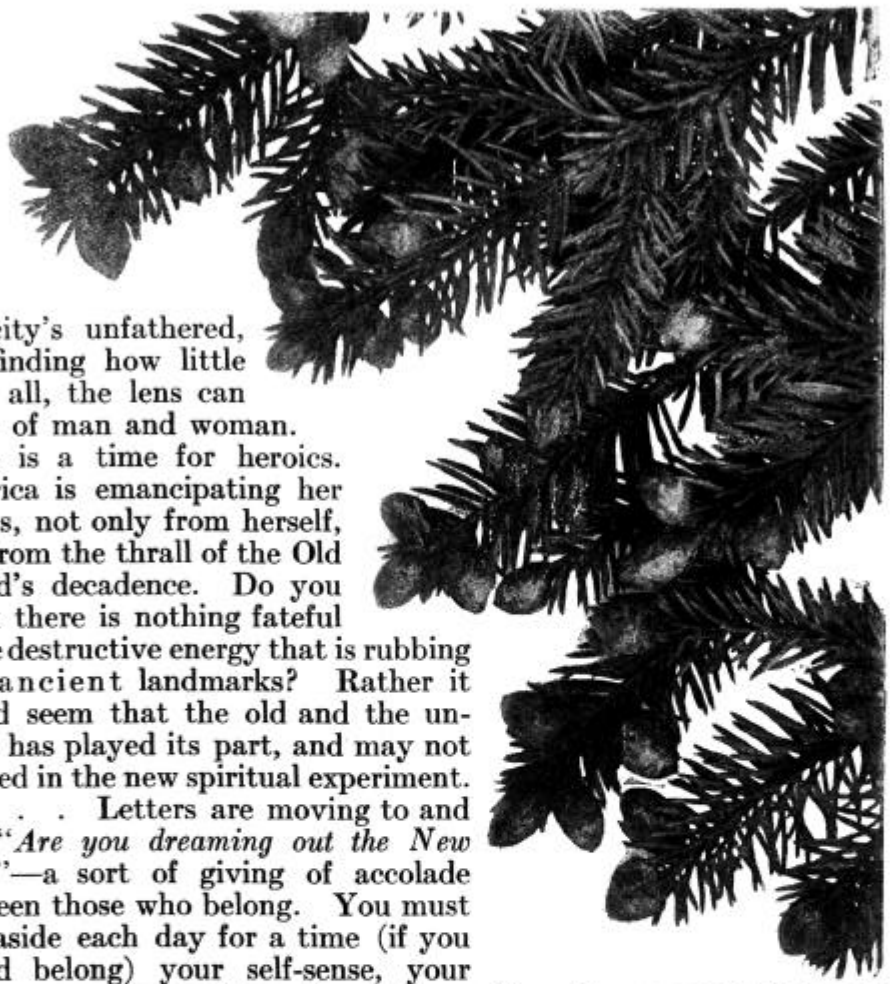
turn out from self, must realize that he is *one* in the great cause of life, that the prime purpose of his being is for him to give all he can to the world, and not to get all he can from the world. Failing, he meets an evil magic matched for individualism—more poignant in its affliction than the herds can ever know.

The same is exactly true with the developed individuality of a nation. It was true with Germany when Fichte addressed his countrymen. It is true with America in this hour. All the psychic pressures of the European disruption are turned upon the temple of America to drive out the money-changers and make it a house of God.

THERE is a new genius in America, not yet in its prime, hardly articulate as yet, but rapidly maturing in these days of unparalleled stimulus. They will interpret the New Age, the spirit of it, not the emotion, for they deal in white fire, not in red. Men in their twenties now will rule the world in the next ten years. They will be terrible in their calm, for they will not express the personal self and its desires, but rather a phenomenal self, in touch with the source of power, and whose splendid energy is to give its all to the world, and go.

Heretofore they have bruised against the markets. You have heard them cry, "They will take me only at my worst!" But the war is changing that. To them the first weeks of the war was a valley of unutterable death, but it has become the plateau of great promise. For this huge fusing mass, America, is changing now faster in a month than formerly it changed in half a decade, and changing differently. America seems breaking in two. There is good and bad, but the channels are separating into black and white—no longer a blend of sodden gray.

The stage is stricken. It is falling even to lower levels of appeal, seeking to find its own—which has begun to climb instead. Indeed there is a havoc upon all panderers, pleasant to contemplate. They will be the last to answer the new spiritual receptivity in America, for they are the farthest from it. Nothing will last through this war that is not touched with reality. The tens of thousands of worthless books printed in the past ten years have already shaken down to their final value as masses of soiled paper. It was a deluge; much cleverness and paradox a part of it, but mainly a vain competition of the "movies." The pictures themselves are changing faster than the newspapers can keep up. They are on the move as nothing under the sun before, exhausting the world of one-dimension, under the supervision of the police. But even the tired little shop girls,



the city's unfathered, are finding how little after all, the lens can catch of man and woman.

It is a time for heroics. America is emancipating her genius, not only from herself, but from the thrall of the Old World's decadence. Do you think there is nothing fateful in the destructive energy that is rubbing out ancient landmarks? Rather it would seem that the old and the unclean has played its part, and may not be used in the new spiritual experiment. . . . Letters are moving to and fro, "*Are you dreaming out the New Age?*"—a sort of giving of accolade between those who belong. You must put aside each day for a time (if you would belong) your self-sense, your business sense, your domestic sense, and by all means look deep and sceptically into your substance called patriotism. You may not be the same afterward. . . . In a house that I know where there are several children, the word "mine" is eliminated from all speech. Little antidotes and preventatives for war.

THERE is suffering enough in the world in this hour to make heroes of us all. In the face of this atrocious reversion to animal types on the part of Europe, is it not incontrovertible that the red man of blood and desire in us all, is not the last word of humanity? If that were true, there is no philosophy that will cover the nearest edge of the slaughter. There must be a white

immortal to carry the story on. I believe that the white fire of the human soul is breaking through the flesh of America now.

. . . I have heard the new song. Already the unspoiled workmen have found their task. They sing as they lift. Listen and you may hear the song of the New Age. Since the pilgrims sang together, no such thrilling harmony has moved this western land.

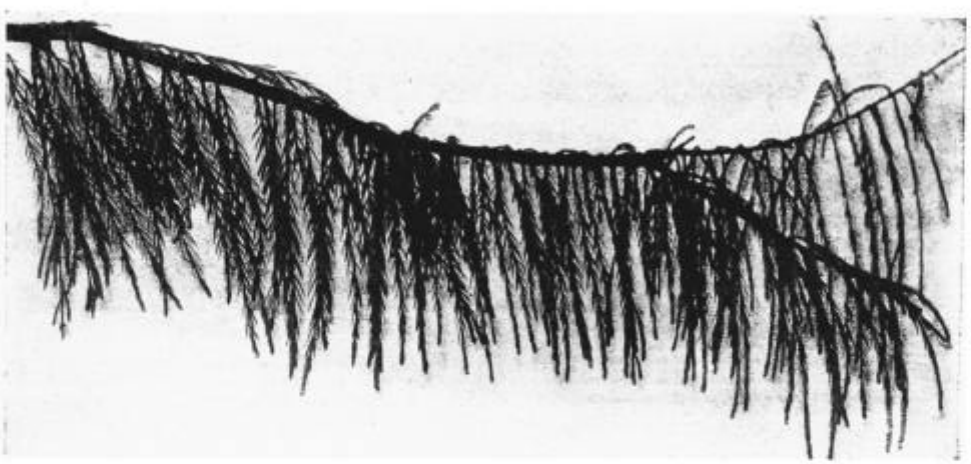
A young workman in the East recently did a poem that was due in the world. In fact he struck the spirit of the hour, and something glorious flashed back through him from the future. It broke the grim finality of these days—but it was for the few. He hated that, rebelled against it—not for himself, because he had freed himself from the red man, and had turned to make the dream of World-Fatherland come true. This is what he said to certain companions:

"Let us not be so blind as to vision a Fatherland of poets and singers and painters, for the work of the world is to do. At our best we artists are but igniters of other workmen. We seek to interpret men, but we require men to interpret for us. We need world-trained men to steady us, men who do not wing away from the comprehension of the average. That's our trouble—our wings. We shall fail now if we are out of touch with the millions. It has been our fate heretofore to wing and pass, to dream and trust another generation to enflesh the dream. That's because we lost ourselves—because we

felt ourselves apart. We are not apart. There are rarer men than artists in the world—holier groups of men than we are, who do not make claim nor great talk of world-brotherhood, but from whose daily movement and service, the splendid reality is gleaming. We must belong to them. We love men through the arts, *but they love men straight.* We must stand with the workmen, with statesmen, lawgivers, with the conservers and the constructors, with men of force and acumen and kindness everywhere, for they are the wall of the Fatherland. We are but the tapestry."

You see he was great enough to forget his poem.

THERE is a great perfect story in the world. It will bear the deepest scrutiny from any plane of body or mind or soul. Physically it is exact; mentally it balances; spiritually it is the ultimate lesson. You will find in it all you need to know about Christianity, for it is the soul of that. You will learn in it, who is your Father, and who your Brother is, and your Neighbor. You will learn in its lines the hatred of sham and office, the peril of fancied chosen peoples; and from it you will draw the cosmic simplicity of good actions, and a fresh and kindling hatred for the human animal of grotesque desire. . . . It is a thrilling comprehension for children; it silences the critical faculty of the intellectuals, and animates the saint to tears of ecstasy, even to martyrdoms. It expresses the dream of peace alike for nations and men. It is a globe. You can go it blind and win—following the spirit of the Good Samaritan.



WATER-COLOR PAINTING, CHILDREN AND WAR

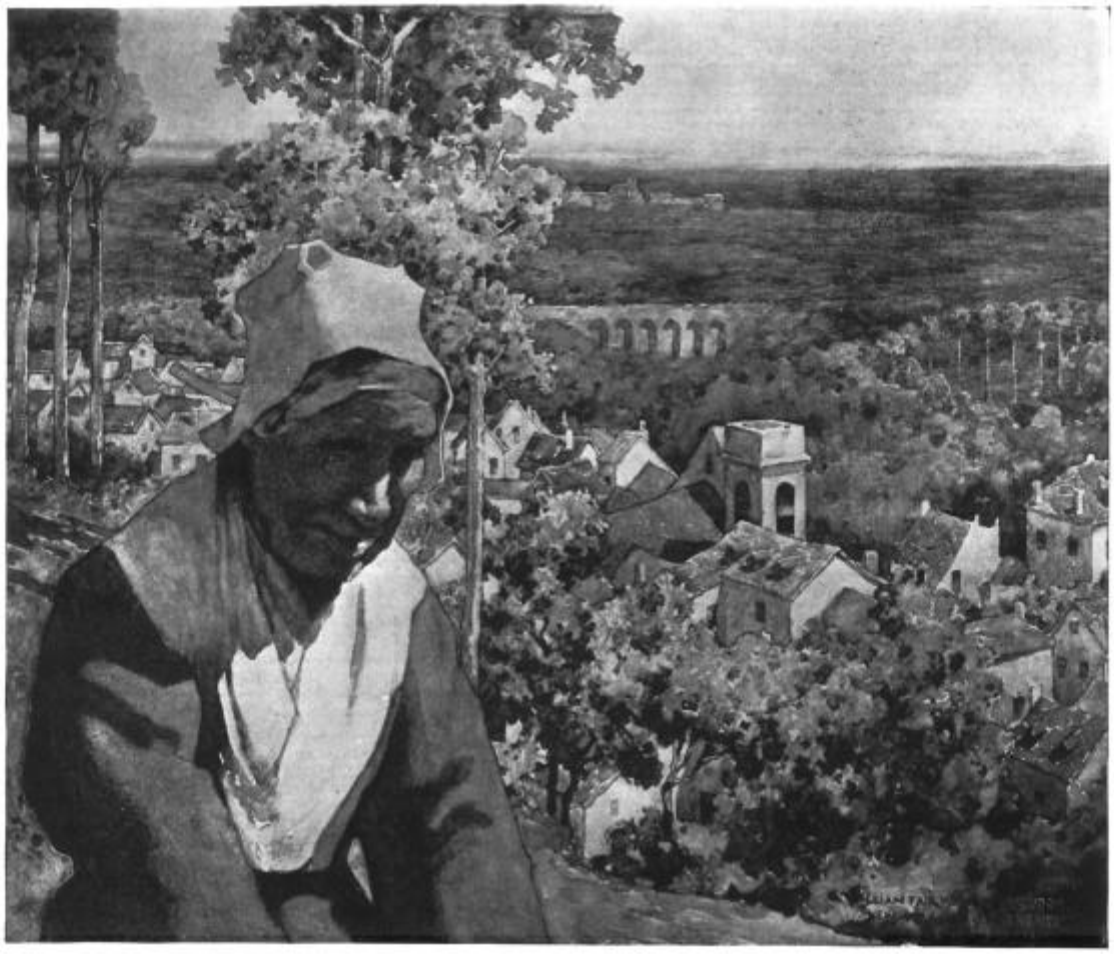
HILDREN seem to flower out most naturally and bewitchingly through water-color sketches. Their fresh, evanescent beauty, their tender, brief moods, all seem to flow most fluently through the delicate permanence of water-color, until it seems reasonable that the aquarelle should be, of all mediums, most closely associated with the presentation of youth.

The man who stands too long before his canvas is likely to miss the subtle whimsicality of childhood. This, of course, is not always so, and yet oil painting offers such an opportunity, such a temptation to change and improve that there is always in it the risk of elaboration or of too great a conventionalization of children. And youth needs simple treatment in portraiture as in life. In our present kind of civilization we so quickly rob it of simplicity, of its close natural intimacy with nature. A child drifting back from dreamland, does not apologize effusively for sleeping in your presence or try to win your interest by telling you long dream stories. It is more apt to look you searchingly in the eyes and say with a face full of wonder, "I wake up." And then if you know children and love them and if you are just even a little weary with the world your heart melts and your love overflows its high boundaries and you feel yourself very, very close to the most beautiful thing in the world. Of course children are not always simple with grown people. If they are, it is through some wonderful God-given directness that has somehow staid in the mature nature. For indeed, you must become as a little child; simple, loving, patient to win their real companionship.

And so too, if you would possess for the world their exquisite beauty and charm, you must strive to present them, through whatever medium employed, gently, clearly and simply; and somehow water-color seems to offer the best opportunities for this presentation. Whatever is done through aquarelle must be done swiftly, which means more or less spontaneously and which enjoins upon the artist the task of capturing a mood rather than delaying to work over outline and proportion. And it is really the mood of childhood that tells its story and that is most lasting in one's memory of children's beauty.

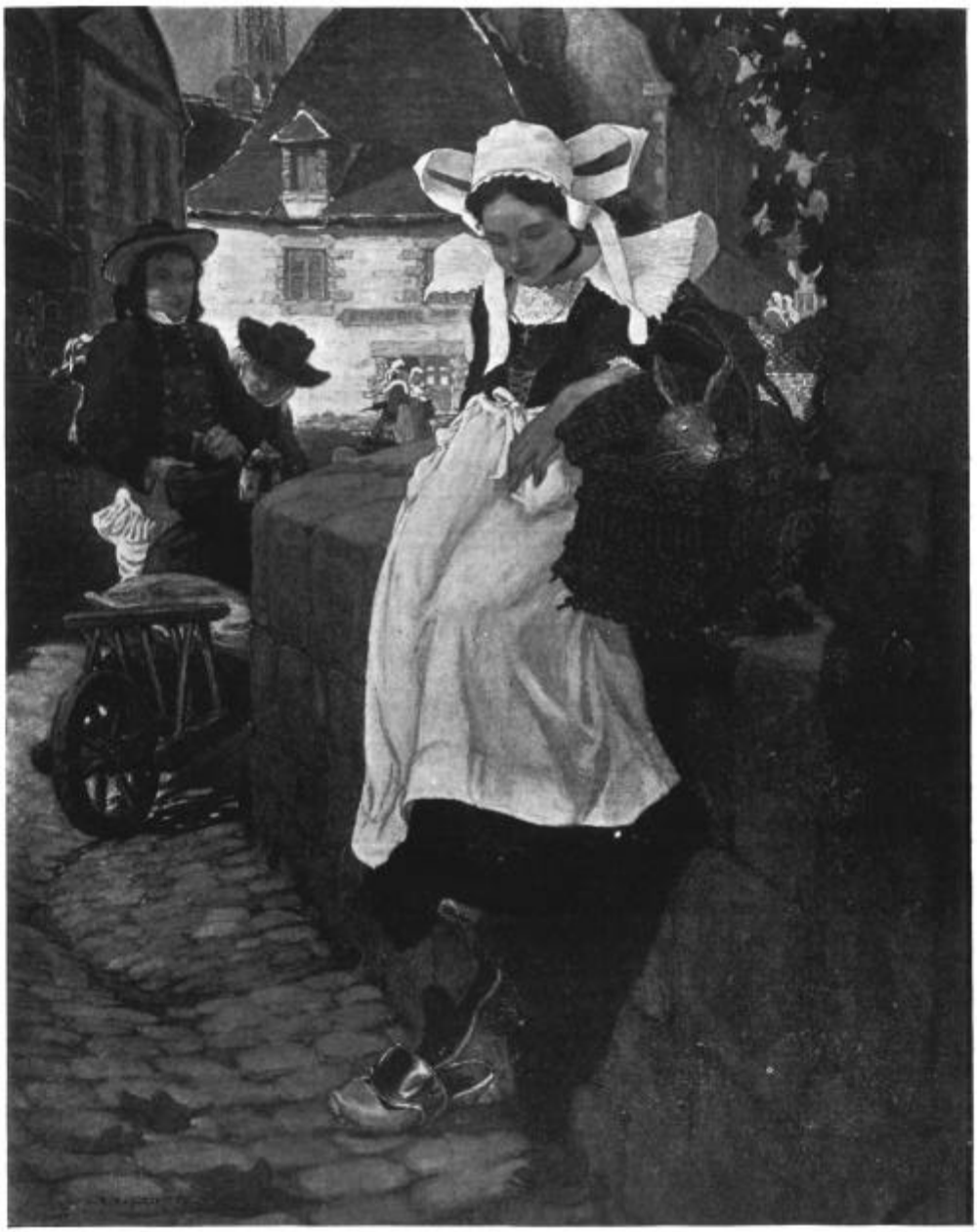
IN visiting the Twenty-fifth Annual Exhibition, apart from such vivid stirring work as that of Maud Squire and Carl Johansen, street scenes vividly and beautifully painted, we were most arrested by the portraits of children and perhaps, too, of the old people, which is much the same thing when it comes to painting.

"ABOVE THE MILL:" FROM A PAINTING BY A. E. ALBRIGHT.



"THE VILLAGE:" FROM A PAINTING BY W. FAIR KLINE.

"THE EMPTY BOWL." FROM A PAINTING BY NAOMI B. GREGSON.



"YVONNE:" FROM A PAINTING BY H. C. MERRILL.

I do not mean technically, for the fair faces of youth are most difficult to transcribe. But old age and youth touch the same chord in the sensitive heart. They exact the same desire to help, to protect, to encourage. They carry an equal pathos because of the too great confidence of one and the ruined confidence of the other. And so the painters who have felt life most keenly, who have suffered most over humanity, are most likely to turn to the fresh face of youth and the shattered beauty of very old age.

For this reason we have selected from the recent exhibition pictures that seemed to us to carry the spirit of the times in the use of this medium. We are showing children at play, quiet children, and the wonderful old woman who stands in front of the city she has loved. A picture which must have been painted long before the war, and yet which somehow holds the great tragedy of all the war in Europe, the sorrow of futile age. For when civilization is given up to destruction, age and youth are of no value. It is only strength that is needed, strength to stand back of the cannons and direct the fire, strength to stand in the trenches and receive it. Age, which holds a valued experience of settled conditions in life, has nothing to give; it is hurried about and forgotten. Youth, which needs peace and plenty, has nothing to give; it is destroyed in its cradle for fear of its strength in days to come. And so in this picture which we are showing we find the great tragedy of the war in the old woman, whose shadow falls back on the city which bred her and to which she has given the fulness of her life. There is no compensation for age in war. That all development of the soul, all the enlarged experience of life should mean nothing, is one of the most terrific commentaries on savage combat as a means of adjusting life.

It is a joy for us to present happy youth, also youth that is playing out of doors, youth unhurt by the torture of the monstrous iniquity of this century. Probably the one thing above all others that one cannot really face for a moment is the hurt to the little children of Europe. And so we are very glad that the artists of America have given us memories of joyous childhood.

Perhaps one of the comforts we shall possess in America this year, is that as yet the war spirit cannot touch our art. We do not know if it will overwhelm all art in Europe or if a much greater art will be born from the trenches and hospitals and red rivers of France. But at least here in America we may contemplate beauty achieved through love of peace, through need of it, through joy in it. And it will be a good thing for us to see very much of this art, to save for all America and perhaps even for Europe, a complete, free manifestation of an art unadulterated by hate and suffering and tragedy.

THE BEEHIVE: FEMINISM CONTRASTED WITH THE ZENANA: BY RABINDRANATH TAGORE

Translated by Basanta Koomar Roy.

THE strifes and the struggles of the battle are over. Come, beauteous woman, come to wash me clean, to heal my wounds, to comfort and bless me with your soothing presence. Come beauteous woman, come with your golden pitcher.

The mart is over. I have left the crowd and built my cottage in the village. Come, noble woman, come with a celestial smile and a vermilion line on the parting of your hair, to bless and grace the lonesome home. Come noble woman, come with your jar of sacred water.

The sun shines sultry at noon, and an unknown wayfarer is at our door. Come, blissful woman, come with your pitcher of nectar and with the pure music of your bridal bracelet, to welcome and bless the unknown guest. Come, blissful woman, come with your pitcher of nectar.

The night is dark, and the home is quiet. Come, devout woman, come, dressed in white, with the sacrificial water, and in dishevelled hair light the candle at the altar; and then open the gates of your heart in secret prayer. Come, devout woman, come with your sacrificial water.

Now, the time of parting is at hand. Come, loving woman, come with your tears. Let your tearful look shower blessing on my way away from here. Let the anxious touch of your blessed hand hallow the last moments of my earthly existence. Come, sorrowful woman, come with your tears.

"NOT BY VIOLENCE CAN WE RECOVER THE HOME."

NO doubt when the woman of the Western world sees the small rooms with crude furniture and old-fashioned pictures in our zenanas, she imagines that the men of the Orient have made slaves of Hindu women. But she forgets that we all live together the same way. We read Spencer, Ruskin and Mill; we edit magazines and write books; but we rest on a mattress on the floor, and we use an earthen oil-lamp for study. We buy jewels for our wives when we have the money, and in warm nights fan ourselves with a palm-leaf fan.

We have no sofas or upholstered chairs, yet we do not feel miserable for not having them. Surely without them we are quite capable of loving and being loved. The Western people love furniture, entertainments and the general luxuries of life so much that numbers of them do not care to have wives or husbands, and often if married no children. With them, comfort takes preference over love. Whereas home and love are the supreme things in our life, and it is for this that quite often we sacrifice comfort.

Our women make our homes smile with sweetness, tenderness and love. . . . . We are happy and count ourselves blessed indeed with these priestesses of our household.

"OUR WOMEN MAKE OUR HOMES SMILE WITH SWEETNESS, TENDERNESS AND LOVE."

When I am asked of Feminism in Europe I at once think of deserted beehives. In Europe homes are disappearing and hotels are increasing in number. When we notice that men are happy with their horses, dogs and guns, and their clubs for smoking and gambling, we feel quite safe in concluding that woman's hives are being gradually broken up. In the past the man-bee

used to gather honey outside, and store it in the hive, where the queen-bee ruled supreme. Now the bee prefers to rent a cell, and live by himself, so that he alone may drink all the honey in the evening, which he gathers during the daytime. Consequently, the queen-bee is obliged to come out into the world of competition to gather honey in order to live. She is not yet accustomed to the changed conditions of life and society. The result is uneasiness and buzzing. . . . . It is called feminism.

The present-day civilization of Europe is imperceptibly, but surely extending the *arid zone* in its social life. The hives everywhere are empty. The superabundance of luxuries is smothering the soul of the home—the home that is the very abode of love, tenderness and beneficence, all most essential for the healthy development of the human heart.

JUDGING as an alien, I feel that in proportion as European civilization progresses, so woman is being rendered increasingly unhappy. Woman acts in society as does the centripetal force in the planets. But in Europe today this centripetal force of woman's energy fails to counterbalance the centrifugal force of distracted society. Men are seeking shelter in far corners of the earth to avoid the crushing struggle for existence, due mainly to wants artificially created. In Europe the man-bee is more and more unwilling to burden himself with a family, consequently the queen-bee's occupation is decreasing. Young women often wait long for a husband, and the wife suffers from love-sickness. The son early leaves his mother's home, and even though training, tradition and nature are opposed to it, the woman in the West must increasingly often go out and work and struggle for existence. The home is forgotten!

Social discord always follows the abandonment of the home ideal. Feminism springs up by the deserted hive. The women in many of the plays of Ibsen show impatience with the old state of affairs, while the men favor them. This leads one to think of the inconsistent position of woman in the present-day European society. There man is loath to build a home for woman, and at the same time is stubborn in refusing her equal rights to enter the arena of fruitful work. At the first thought, the number of women in the Nihilistic armies of Russia may seem appalling, but mature reflection convinces one of the fact that *the time is about ripe for militancy among the women of Europe.*

Strength is the watchword of European society today. There is no place for the weak, male or female. That is why women are

getting ashamed of their femininity, and are striving to prove the strength of both their body and mind. . . . .

I HAVE in the fulness of thought come to the conclusion that in the life of man there is not the richness that characterizes the life of woman. There is unity in woman's language, dress, deportment and duty. The chief cause of this is that Nature, through centuries, has fixed her realm of activity. Until today no change, no revolution, no transformation of ideals, of civilization has drawn women from their path of continuity. They have served, loved and comforted, and have done nothing else. The skill and beauty of these functions have been charmingly expressed in their form, language, and demeanor. The sphere of their activity and nature has been blended, as the flower and its perfume. Nothing but harmony has prevailed in them.

There is a great deal of unevenness in the life of man. The marks of his passage through the various changes and functions of life are noticeable in their form and nature. The abnormal elevation of the forehead, the ugly protuberance of the nose, the ungraceful development of the jaws, all are common in man, but not in woman. Had man followed the same course all through ages; had he been trained to perform the same function, there might have grown a mold for him, and a harmony might have been evolved between his nature and his functions. In this case he would not have had to think and struggle so hard to perform his duty. Everything would have gone on very smoothly and beautifully. He would have developed his nature, and his mind would not have been tossed from the path of duty upon the least provocation.

MOTHER Nature has molded woman as in a cast. Man has no such original tie, so he has not evolved around a central idea to his fulness. His diverse, untamed passions and emotions have stood in the way of his harmonious development. As the bondage of meter is the cause of the beauty of poetry, so the bondage of the meter of fixed law is the cause of the all-round fulness and beauty of woman. Man is like disconnected and uncouth prose, without harmony or beauty. That is why poets have always compared women with song, poetry, flower and river, but have never thought of comparing man with any of these. Woman, like most beautiful things in Nature, is connected, well-developed and well restrained. No irrelevant thought, no doubt, and no academic discussion had formerly broken the rhythm of a woman's life.

But the hive is overturned and the bees are scattered!

Not through warfare, not by violence can we recover the home. Love alone will bring Woman, the Comforter back to make fragrant and peaceful our lives. I believe that to love is to worship. Every kind of love is part of the great force that expresses itself through the human heart. Love is the temporary realization of the bliss of becoming a part of the vast current of life. In the physical world gravitation attracts the large and the small alike. Similarly, in the realm of the spirit, there is a universal attraction of joy. It is by virtue of this attraction that we perceive beauty in Nature and love within ourselves. The limitless bliss that is in the heart of Nature plays upon our hearts. If we look upon the love in our hearts independently of that in the universe, it becomes meaningless.

Love, not struggle, must animate Woman, the Comforter.

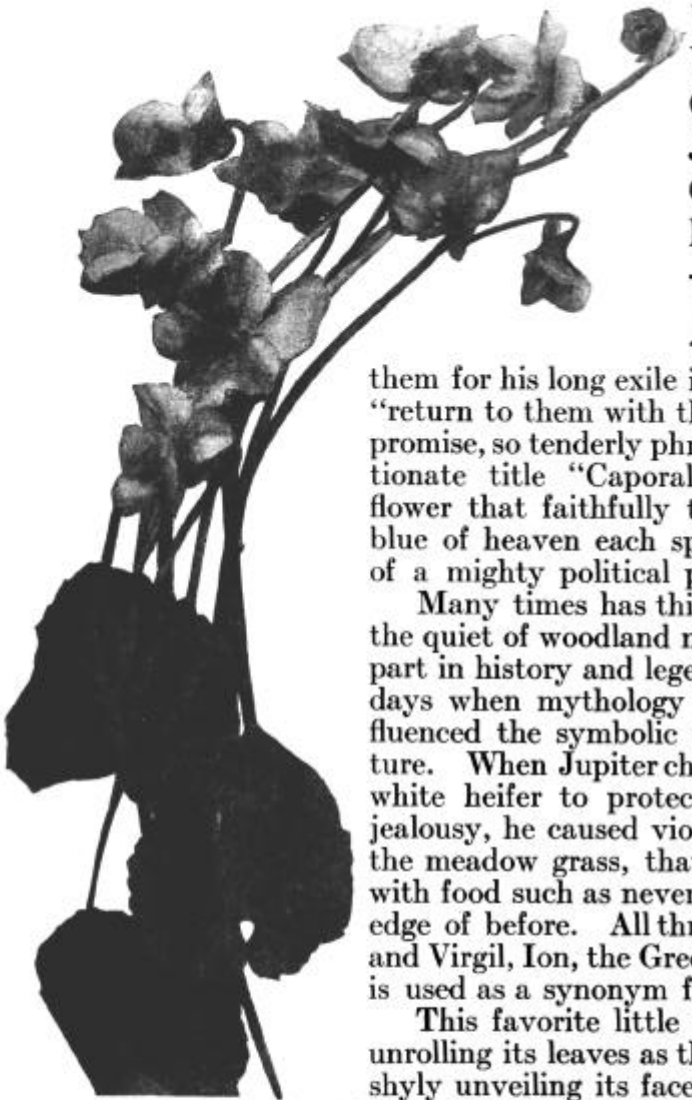
O woman, you are not merely the handiwork of God, but also of men; these are ever endowing you with beauty from their hearts.

Poets are weaving for you a web with threads of golden imagery; painters are giving your form ever new immortality.

The sea gives the pearls, the mines their gold, the summer gardens their flowers to deck you, to cover you, to make you more precious.

The desire of men's hearts has shed its glory over your youth.

You are one half woman and one half dream.



VIOLETS: THE WORLD'S FAVORITE FLOWER: JUPITER'S GODCHILD: BY ELOISE ROORBACH

NAPOLEON'S last message to his followers, as he parted from them for his long exile in Elba, was that he would "return to them with the violets." This warrior's promise, so tenderly phrased, won for him the affectionate title "Caporal Violette" and the little flower that faithfully touches the earth with the blue of heaven each spring came to be the badge of a mighty political party.

Many times has this shy blue flower that loves the quiet of woodland nooks, played a conspicuous part in history and legend. Away back in the dim days when mythology was in the making, it influenced the symbolic imagery of the new literature. When Jupiter changed his beloved Io into a white heifer to protect her from Juno's wicked jealousy, he caused violets to spring to life among the meadow grass, that she might be daintily fed with food such as never god nor mortal had knowledge of before. All through the writings of Homer and Virgil, Ion, the Greek name for this little flower, is used as a synonym for modesty and sweetness.

This favorite little plant has a curious way of unrolling its leaves as they develop so that it seems shyly unveiling its face at the bidding of its lord, the sun. Its blossoms, according to the interpretation of the poets, face the ground demure as any nun. The scientists say that this appearance of diffidence is not from a sense of humility, but from the desire to protect precious pollen from the rain. It has many clever little tricks and seems to possess an uncanny intelligence in outwitting scientific scrutiny.

With all its simplicity, the violet is a subtle flower. Its way of guarding honey sap, yet at the same time inviting winged visitors shows both caution and boldness. After it has flowered and all attention to its beautiful life is over, way down below its leaves, far out of sight, it produces clear, half-formed flowers without perfume,

honey or petals, but each one bearing stamens and seed germs, which somehow develop the seed from which the new plant arises. When the seed capsules are ripe, they split into three parts, shooting the seeds far into the air, much as little birds are pushed forcefully from the nest and made to fly far from home, that the circle of beauty may be forever widened.

Botanists say that some plants reproduce by walking from place to place, that is, by sending out suckers that root some distance from the parent plant, as the strawberry, for instance. Some seeds ride away from home on the backs of animals, clinging to the fur with curling or hooking seed pods, like the burdock. Some build airships and float away, like the dandelion, others grow wings, like the maple and ash. The violet is an archer, shooting its small seeds from its capsule as from a springy bow.

The demand for violets is luring both amateur and professional into experimental attempts to increase the yield per foot, size of flower and length of stem. Various indeed have been the results of cultivation, though all show a portion, at least, of success, for this popular flower is exceedingly easy to cultivate. In the West, florists plant whole fields to violets. Blue as a lake is such a field in springtime, the air for miles around telling its presence.

The method of cultivation, whether in field or hothouse, varies but little. Well-rooted runners with good crowns must be set out in a rich soil mixed with lime and manure. The plants must be at least a foot apart allowing free space for cultivation. The ground must be kept well hoed, the runners clear. For winter blooming the violet roots should be transplanted after the first frost to a cold frame that is at least twenty-four inches from the glass to the solid ground. As all violets have very long roots much care must be exercised in transplanting. The roots of a full-grown plant reach deep into the ground so that the soil of the cold frame should be two feet in depth. The roots must be set straight into the ground, not tangled in a bunch in a cramped way. In very cold weather the frame must be covered to keep the severe frost away. If properly planted, flowers should bear three or four weeks after the plants have been removed to the cold frame. Double violets are much more tender, and harder to cultivate than the single ones, and flower later in the fall.

The chief enemies of the violet are the red spider and the black fly. These can easily be kept in check by the sprinkling of tobacco dust over the entire plant just before a vigorous spray with fresh water.

The Marie Louise, the long stemmed, double Italian violet, and the Swanley White, a short-stemmed Russian variety, are perhaps the most popular of the double violets for amateur cultivation.

The photographs used in this article are by Nathan R. Graves.

SELDOM DOES ONE SEE A MORE APPROPRIATE SETTING THAN THIS FOR A CLUMP OF VIOLETS: THE MOSS-GROWN ROCKS AND STONE, THE TUFTED GRASS, THE BLOSSOMS AND FOLIAGE OF TINY WILD FLOWERS ALL ENHANCE THE BEAUTY OF THESE MODEST CHILDREN OF THE SPRING.

FOR AN INFORMAL GARDEN NOTHING GIVES A MORE PLEASING TOUCH THAN WILD VIOLETS, TRANSPLANTED FROM THE WOODS, AND SET IN CLUMPS OR BORDERS OR SCATTERED AMONG OTHER GROWTH: THEIR ORIGINAL NATURAL SETTING SHOULD FIRST BE STUDIED, HOWEVER, SO THAT ONE CAN GIVE THEM IN THEIR NEW HOME JUST THE SORT OF SHADE AND SHELTER, MOIST OR LEAFY MOLD, ROCKY OR GRASSY SETTING IN WHICH THEY BELONG.

THESE THREE PHOTOGRAPHS SUGGEST HOW EACH DIFFERENT VARIETY OF VIOLET LENDS ITSELF TO SOME SPECIAL ARRANGEMENT WHEN GATHERED FOR THE DECORATION OF THE HOME: THE LUXURIOUS LITTLE BLOSSOMS JUST BELOW SEEM TO FALL NATURALLY INTO THIS COMPACT BUNCH: THE SLENDER, LONG-STEMMED FLOWERS ON THE RIGHT LOOK BEST WHEN SOMEWHAT LOOSELY GROUPED: THE DOUBLE VIOLETS IN THE LOWER PICTURE ARE PARTICULARLY CHARMING IN THEIR TIGHTLY CLUSTERED BALL.

THE SHY BLUE VIOLET HAS PLAYED A CONSPICUOUS PART IN HISTORY AND LEGEND, AND HAS ALWAYS BEEN LOVED BY THE POETS FOR ITS FRAGRANT, MODEST WAYS.

THE DOUBLE RUSSIAN VIOLETS SHOWN AT THE LEFT ARE MUCH MORE TENDER AND HARDER TO CULTIVATE THAN THE SINGLE ONES.

CLUSTERING SNUGLY AROUND THE FOOT OF A TREE, THEIR TINY BLOSSOMS SHINING LIKE STARS AMONG THE GREEN LEAVES, THESE FRIENDLY VIOLETS SEEM THE VERY EMBODIMENT OF WOODLAND BEAUTY.

THE GROUP BELOW SHOWS AN EQUALLY PICTURESQUE GROWTH, THE GRAY STONES FORMING A WONDERFUL CONTRASTING BACKGROUND FOR THE FRAGILE FLOWERS AND SLENDER STEMS. VIOLETS ARE FOUND IN MOST PARTS OF THE GLOBE: THERE ARE ABOUT ONE HUNDRED SPECIES ALTOGETHER, MOST OF WHICH GROW IN NORTH TEMPERATE ZONES: THE VIOLET RANKS THIRD IN COMMERCIAL IMPORTANCE AMONG THE FLOWERS OF THE UNITED STATES.

California and the Prince of Wales are the most desirable as single violets.

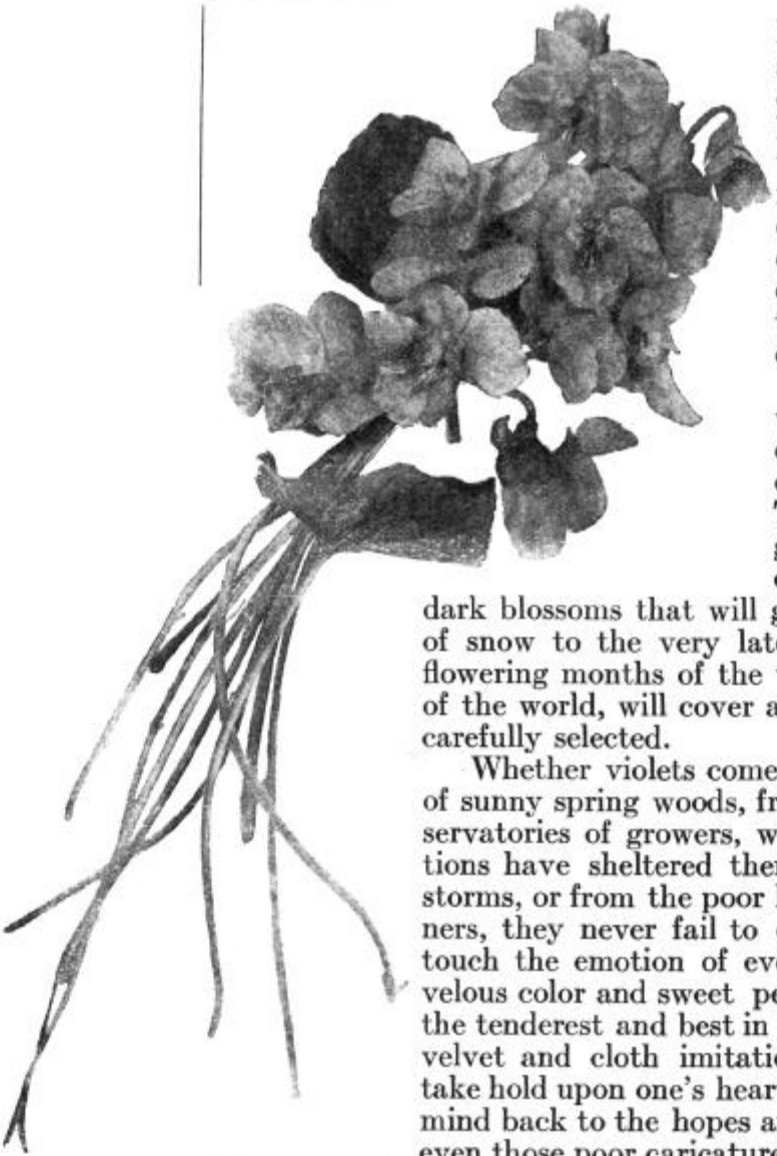
In the West the presence of spring is shown in the hills by myriads of little yellow violets that fleck the green hills with bits of gold. The two upper petals of this small flower are brown, so that the tiny yellow face seems hooded with a wee brown fur cap. This little round-leafed violet, first of all the tribe to appear, is a favorite with the children, who liken it to funny little gnomes.

The common blue violet of the East, full of whims as Lady April herself, is loved in a corresponding way by the children of the East. The dog violet is not such a favorite because, though it is low branching, long stemmed, larger than all others and with a longer blooming season, it is without scent. The sweet white violet of the wet woods and boggy meadows well deserves its name, heartsease. The bird's foot violet with a velvety blossom like a pansy, though too frail for cultivation, is one of the prettiest of all the woodland species.

The *Viola canadensis* grows to an unusual height in moist, shady situations, so that it is especially desirable for rock gardens or borderings of brooks, natural or artificial. With its whitish flowers tinged with purple, rising above heart-shaped leaves which are fully a foot to two feet in height, it makes a showy addition to any wild garden. The sweet white violet, *Viola blanda*, should be planted with this larger violet because it is much smaller and will fit in informal planting among its larger cousin, *canadensis*.

The common blue violet, a strong growing plant, with flowers deep or pale violet blue, is best for massing on banks or through a grove or bordering a walk. It will grow well in half shade; filtered sunlight and shade giving it just the atmosphere it needs for it to put forth its most perfect blossoms. The horned violet, sometimes called horned pansy, an old garden plant, sweet perfumed, also should be found in all violet gardens. It is exceedingly hardy, flourishing either in dry or boggy situations.

For window-box gardening no violet is as satisfactory as the large single, deep blue California violet. It is a profuse bloomer, forms



large clumps of beautifully shaped, rich green leaves on stiff stems. It needs little protection in the winter, will grow within doors in a sunny window or if covered slightly with brush or fern fronds will bloom early in the spring in its natural condition outdoors, even in Eastern climates.

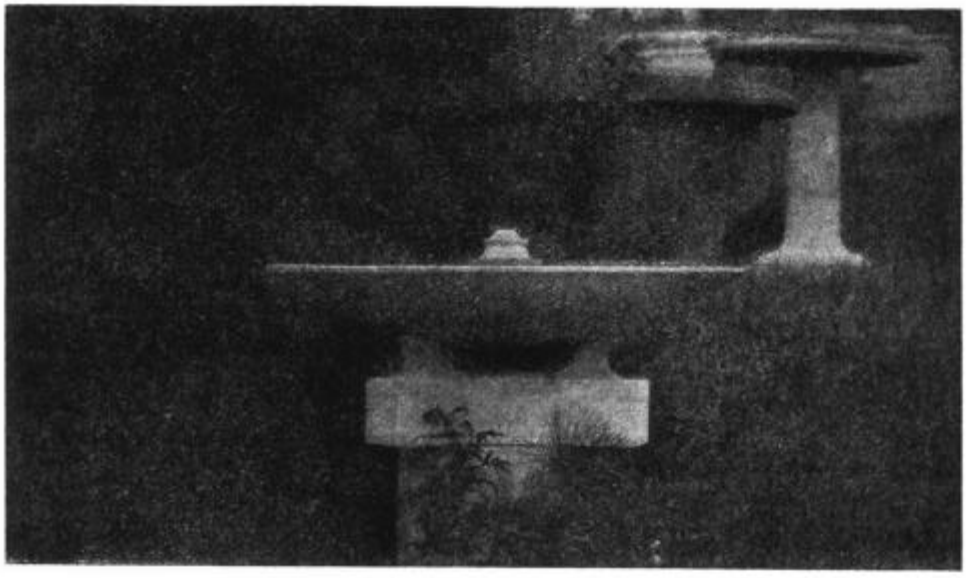
In any florist's catalogue will be found a number of old-fashioned favorites under unfamiliar names. These lists from reliable growers give one choice of double or single, pale or dark blossoms that will grow from the first melting of snow to the very latest blooming, so that the flowering months of the violet, this favorite flower of the world, will cover a period of many months if carefully selected.

Whether violets come fresh from the cozy nooks of sunny spring woods, from the steam-warmed conservatories of growers, who with commercial ambitions have sheltered them expensively from winter storms, or from the poor little vendors on street corners, they never fail to quicken the memories and touch the emotion of every beholder. Their marvelous color and sweet perfume make an appeal to the tenderest and best in everyone. Even the cheap velvet and cloth imitations sprayed with perfume take hold upon one's heart, unconsciously leading the mind back to the hopes and fine ambitions of youth; even those poor caricatures recall fresh woods, beautiful pastures, free winds, sunny skies and the great out-of-doors.

One reason why violets are the favorite flowers of the world is that they belong to sweet woods and dooryard gardens. We can plant, tend and pick them ourselves, make borders for our walks, fringe a brook or star a corner of the lawn with their flecks of deep rich blue. Year after year they will come to remind us of our first planting.

THE POTTERS OF AMERICA: CRAFTSMEN'S WORK FOR GARDEN DECORATION: NUMBER TWO

"EARTH I am, et is most trwe, desdan me not, for so ar you." Thus quaintly runs the motto on an old platter—and perhaps it is this traditional kinship with the clay that lies at the root of mankind's fondness for ceramic art. Certain it is that poets and symbolists of many lands, as well as the potters themselves, have often felt and voiced this curious sentiment—from the prophets of the Old Testament, and Omar with his vivid Persian metaphors, down to the philosophers of our own day. They seem to take a certain satisfaction in reminding us that we were formed "out of dust of the ground." "We are the clay, and thou our potter,"



said Isaiah—while David sang, "He knoweth our frame, he remembereth that we are dust." And oddly enough, if we look with the eyes of symbolism, we can find in our own nebular hypothesis and our theories of evolution, these same ancient legends of creation restored to us in scientific guise.

In a practical and very charming book on pottery, sketches from which are scattered through our text, George J. Cox, of Columbia University, gives us this picturesque resumé of the origin of the potter's craft. "It was, probably," he says, "the first form of handicraft, if we except the fashioning of flints and clubs. Accident or the funeral pyre may have suggested the extraordinary durability the clay shape obtained when burned, and doubtless siliceous glazes were first the result of chance. All early work was built up by hand and for that reason possesses wide mouths and simple forms. The introduction of the wheel is lost in a mist of time, but drawings from the tombs of Beni Hassan show the potter at his wheel substantially as he works in Asia to this day. The wheel-made or thrown shape is distinguished by far more grace and symmetry than the built shape, and by an infinitely greater variety of form.

"In burial mounds from prehistoric Egypt are found many bowls and platters rudely scratched, and the earliest examples from mounds, lake dwellings, and tombs show the quick development of the pot, not only as an object of utility, but as a vehicle of art. The first kinds of decorations were incised lines followed by strappings and bandings, painted stripes and scrolls and hieroglyphs, with later additions in slip and modelled clay. Primitive wares from their method of production exhibit an interesting similiarity of shape and style in such widely divergent countries as China, Egypt and Peru.

"From Egypt and Mesopotamia the craft spread east and west to Phœnicia, Attica and Greece; through Persia and Arabia to India. Here it mingled with currents from China, then invading Korea, Japan, and Siam, the united flood rising until the potter was a power in every land."

The development of pottery in our own country was outlined briefly in the December number of THE CRAFTSMAN, and illustrations were given of some of the most original and beautiful productions of our kilns.

IN this issue we are reproducing photographs of garden pottery, heavier and rougher in texture than the indoor fittings, but equally graceful in proportion and line. And here we no longer see "the potter thumping his wet clay;" the wheel is not employed for work of this character. Instead, it is made by casting. These

THE GARDEN POTTERY SHOWN HERE AS WELL AS ON PAGE 382 IS DESIGNED AND MADE BY MR. E. E. SODERHOLTZ, AND WAS DISPLAYED RECENTLY IN THE ARTS AND CRAFTS EXHIBITION IN BOSTON AS AN INSTANCE OF EXCEPTIONALLY FINE AMERICAN WORK: THE PIECES ARE OF CAST CONCRETE, WITH A RICH MELLOW SURFACE, IN VARIOUS VELVETY TONES OF WARM GRAY AND RED.

THE SIMPLE BIRD BASIN AND PEDESTAL SHOWN ABOVE MAKES A DELIGHTFUL ADDITION TO ONE'S GARDEN, AND IS PARTICULARLY EFFECTIVE AGAINST A BACKGROUND OF DARK GREEN SHRUBBERY.

A CLASSIC PURITY OF LINE DISTINGUISHES THE MASSIVE JAR ABOVE AND LOW, ROUNDED VASE AT THE RIGHT: ROCKS, FERNS AND EVERGREENS MAKE A MOST APPROPRIATE SETTING.

EVEN WITHOUT THE GRACIOUS TOUCH OF FOLIAGE OR BLOSSOMS THIS SIMPLE VASE IS VERY PLEASING.

FIVE PIECES OF HARTMANN-SANDERS GARDEN POTTERY ARE SHOWN ON THIS PAGE: THESE, LIKE PRACTICALLY ALL MODERN OUTDOOR POTTERY, ARE MADE BY CASTING: THE VASE ABOVE SHOWS AN INTERESTING USE OF DECORATION WITH RELATION TO THE DESIGN.

BELOW IS A RATHER UNIQUE VASE WITH ROUNDED BOWL AND SQUARED RIM AND BASE: PLANTED WITH TRAILING IVY OR DROOPING FERN IT WOULD ADD A PLEASING TOUCH TO THE GARDEN.

THE LARGE CONCRETE BOWL ILLUSTRATED ABOVE WOULD BE ESPECIALLY EFFECTIVE PLACED UPON AN ENTRANCE POST OR UPON THE CORNER OF A PORCH PARAPET.

ANOTHER INTERESTING VARIATION IN VASE DESIGN IS SEEN AT THE RIGHT.

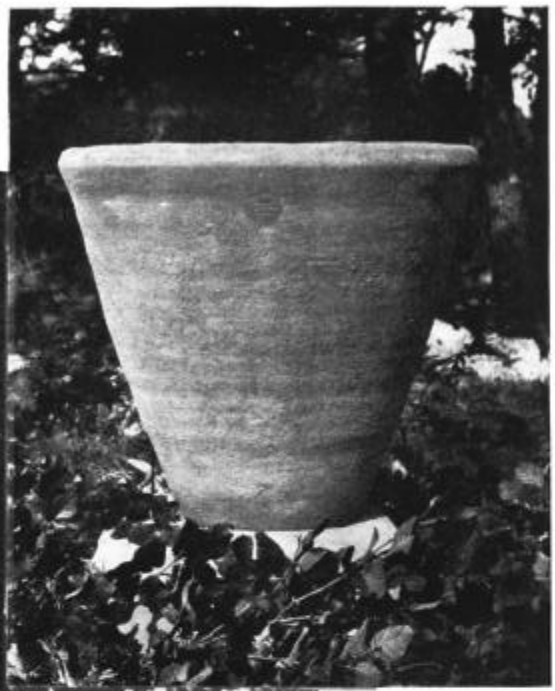
SHARONWARE, THE "POTS THAT BREATHE," ARE SHOWN HERE—SIMPLE, RICH-TEXTURED, MELLOW-COLORED PIECES SUITABLE FOR EITHER INDOOR OR OUTDOOR USE.

THESE DECORATIVE FERN JARS AND WINDOW BOXES ARE MADE SO THAT THE PLANTS CAN BE SET RIGHT IN THEM, WITHOUT ANY INSIDE POT, AND THE SHARONWARE, BEING POROUS, INDICATES WHEN THE ROOTS ARE THIRSTY OR DRY.

THE SHALLOW BIRD BATH SHOWN ABOVE PROVES VERY ATTRACTIVE TO FEATHERED VISITORS, BESIDES ADDING A DECORATIVE NOTE TO THE LAWN.

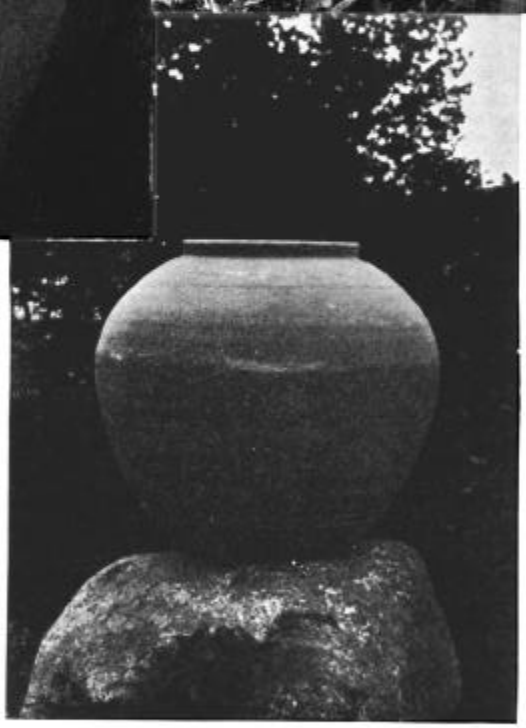
WHETHER SIMPLE AS THE LITTLE JAR ON THE RIGHT, OR ENRICHED WITH ORNAMENT LIKE THAT ON THE LEFT, THIS UNIQUE POTTERY IS ALWAYS PLEASING.

THREE EXAMPLES OF SODERHOLTZ GARDEN POTTERY WHICH REVEAL THEIR CHARM OF SIMPLICITY AND THE BEAUTY OF PROPORTION AND LINE.



THE PHOTOGRAPH ABOVE SHOWS ONLY THE CONTOUR AND ROUGH, RICH TEXTURE OF THIS GARDEN VASE, BUT ONE CAN IMAGINE HOW EFFECTIVE ARE ITS WARM GRAY TONES AMONG THE TREES AND VINES: EQUALLY PLAIN YET LOVELY IS THE WELL-PLACED JAR ON THE LEFT.

THE TALL, GRACEFUL JAR WITH ITS TINY HANDLES ILLUSTRATED ABOVE, REMINDS ONE OF AN ANCIENT WATER PITCHER: MADE IN SOFT TONES OF RED OR TERRA COTTA, IT WOULD BE A VERITABLE BEAUTY SPOT IN SOME LEAFY CORNER OF THE GARDEN: SO SATISFYING ARE THE LONG SYMMETRICAL LINES AND INTERESTING TEXTURE, THAT ONE FEELS NO NEED OF ANY DECORATION TO COMPLETE THE BEAUTY OF THIS PIECE.



fern jars and urns, bird basins, pedestals and seats, are usually of cement—natural rock, crushed, pulverized and burned—mixed with volcanic sand in proper proportion to make a durable cast, and then moistened, mixed to the right consistency and poured into molds. For simple shapes—such as shallow bowls or jardinières with wide openings—a single form is used, while those of more elaborate design are cast in two pieces and joined. Sometimes crushed granite or other natural stone is mixed with the cement to add to the interest of coloring and texture, or mineral colors are introduced where special shades are desired to harmonize with the masonry of the house, porch or garden walks. The pieces are often reinforced by wire mesh, embedded in the concrete.

In other cases, the material is terra cotta—literally "burned earth," as its Latin name denotes—and its rich tones are especially effective against a background of garden greenery. The plastic unburned terra-cotta clay lends itself readily to ornamental treatment; its wide range of colors makes it adaptable to any scheme of decoration, and after it has been fired to a high temperature, great durability is insured and it possesses a moisture-proof and frost-proof quality that renders it safe from disintegration during even the severest winter cold.

White Portland cement is also used with crushed marble when a marble effect is desired, and sometimes the cast pieces are so cleverly tooled afterwards that it is almost impossible to distinguish them from sculptured work.

It is surprising what a decorative effect can be obtained in even the most modest garden by the use of a few pieces of cement or terra-cotta outdoor pottery. A simple, massive jar holding an evergreen shrub, placed on each side of the porch steps—a concrete bowl planted with geraniums or nasturtiums and trailing ivy, upon the corner of the porch or parapet or on a pedestal in the garden—a low drinking basin on the lawn to attract the birds—a concrete bench of classic lines placed invitingly against a clump of dark shrubbery or beside a garden pool—any of these features will add a distinctive note to their surroundings, bringing into the domain of Nature the contrasting but sympathetic handiwork of man.

We are presenting here a number of different types of garden pottery—all remarkably interesting in texture, coloring and design. Particularly unique are the pieces made by E. E. Soderholtz, for although devoid of any ornamentation, the classic lines, graceful proportions, rich surface effects and mellow tones give them great distinction and beauty. This pottery comes in various shades of warm gray as well as in soft reddish colors that are most decora-

Egypt. B.C. 2000

tive in a setting of garden foliage, or among ferns and rocks. One does not wonder that the work received special appreciation at a recent exhibition of arts and crafts in Boston, for it shows conclusively what real loveliness can be created by American craftsmen.

There is another kind of pottery recently devised which is equally suitable for outdoor and indoor use, and which has a peculiar property that makes it especially valuable for both tender and hardy plants and flowers. This is the "Sharonware"—a concrete pottery that is made porous, so that it can indicate when the plant has received sufficient water and thus prevent the rotting that is liable to set in from over-moisture. It also indicates by its dry appearance when the plant is thirsty.

These ingenious "pots that breathe" are as decorative as they are useful, for they are made in all sorts of simple, sturdy, graceful shapes, from the tiniest jars to the largest jardinières—for living room, porch, sun-room, conservatory or garden. There are also hanging bowls of various sizes, that one can suspend from the ceiling by stained or natural colored raffia braids. And as this pottery comes not only in pale gray and buff but also in a soft pinkish and greenish tone, it affords an interesting contrast against green foliage and the varying colors of flowers.

Early Greek Kiln

Another interesting fact about this pottery is its origin, for it is made in the Industrial School for Convalescents in New York—the outgrowth of the Home at Sharon, Connecticut, which cares for cardiac patients after they have left the hospital, and teaches them a trade or handicraft suitable to their physical condition. The sceptical have said that one could not teach a truck-driver or a day-laborer to do light work, and that such men, when handicapped by

a crippled heart, could not find a trade at which they could earn a living wage. But this school, with its charming "Sharonware" seems to have found at least one practical solution to the problem. One of its best artisans was formerly an ice-man!

In all the pottery that we are showing here, three things are particularly noticeable—the frank use of the material, the tendency toward simple, massive forms, and the reliance upon the proportion, texture and natural interest of coloring for the decorative effect. In some cases, such as the fluted window-box or the grape-encircled jar, actual designs are used to ornament the surface; but these are not at all elaborate, and are carefully related to the contour and structure of the piece.

"He wrought a work upon the wheels, and the vessel that he made of clay was marred in the hands of the Potter: so he made it again another vessel, as seemed good to the Potter to make it." — (JEREMIAH.)

As a rule, it will be found that pottery of this rather simple style is most in keeping with the informal American garden. In fact one finds that it is coming to be given preference almost everywhere—a sort of outdoor reflection of the simplicity and harmony that is beginning to reign within our homes. We are leaving the complex ornamentation and classic effects borrowed from Italian and other Old World gardens, for the large and formal estate, where they may be perhaps more appropriate—choosing for the intimate outdoor nooks and corners of our smaller homes such unpretentious and friendly fittings as are pictured here. And in doing so, we are making our gardens more and more beautiful and inviting, adding to their interest not only through the summer months but all the year round—in the days of bare branches as well as in the time of leaves and flowers.

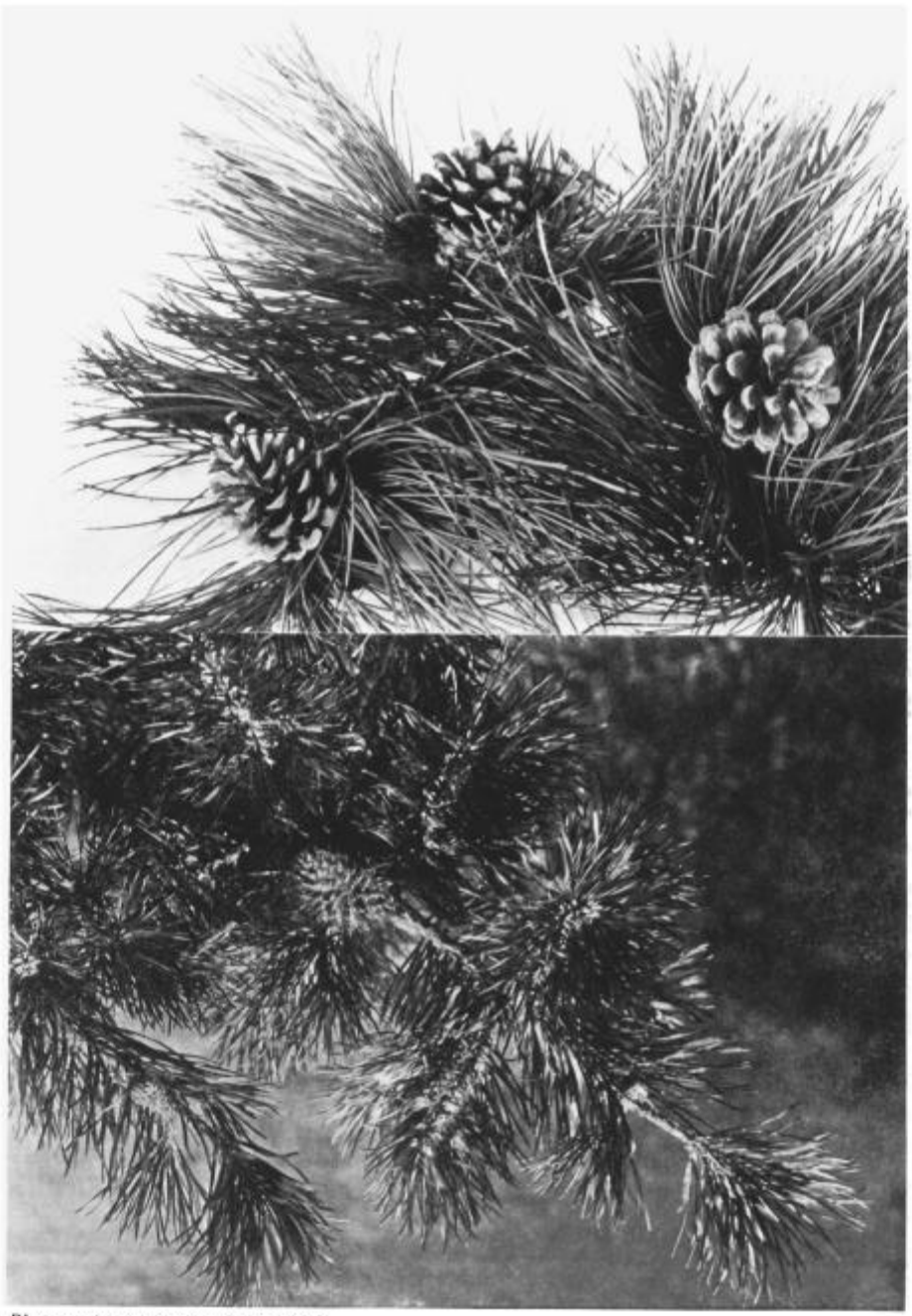
India. B. C. 2000

THE GREEN WORLD IN WINTER: A GARDEN THE YEAR ROUND

IN the long struggle for possession of the earth, the oaks, maples, elms and trees of their kind have forced the pines, firs, spruces, the cone bearers, to the waste places, to the wall as it were, where they now stand sternly at bay defying farther pursuit of their vigorous foes. Their Norse-like hardiness has become as a magic ring of protection, for they endure in a region and under climatic conditions that strike death to the very trespassers who have crowded them to their present vantage ground. They have been pushed to rocky headlands, sandy wind-swept shores, up mountain sides to the very margin of the eternal snows and into the deserts where they patiently mature large cones, filled with nuts which furnish sweet food to wild tribes in these almost arid lands.

Recently mankind has come to notice that these trees that stand like priests upon our hills, warriors upon the mountains, martyrs along our coasts, saviors in our deserts, have not been appreciated as they deserve. National laws for their protection have called the attention of individuals to their worth, made them realize how barren the world would be without their brave show of green throughout long winters, their majestic beauty in wild places, and their haunting æolian music in our gardens. So we are going to the forests and deserts, bringing them home to our gardens, even into our houses where, in dwarf form, they give cheer in our window-boxes, adorn our tables or stand as green sentinels at our doorways.

Many are the reasons why evergreens should have welcome places in our gardens, in the streets of our cities, in our parks and playgrounds; for beauty of coloring, texture and marking of bark the evergreens cannot be surpassed, their branches sweep over roadways with a picturesque grace we can hardly do without; their foliage adds variety and rich color both summer and winter; we use them as



Photographs by Nathan R. Graves.

A SPRAY OF AUSTRIAN PINE CONES AND A BRANCH OF THE FRAGRANT PINUS PUNGENS —TWO BEAUTIFUL SPECIES OF EVERGREEN THAT HELP TO KEEP THE GARDEN LOVELY THROUGHOUT THE WINTER MONTHS.

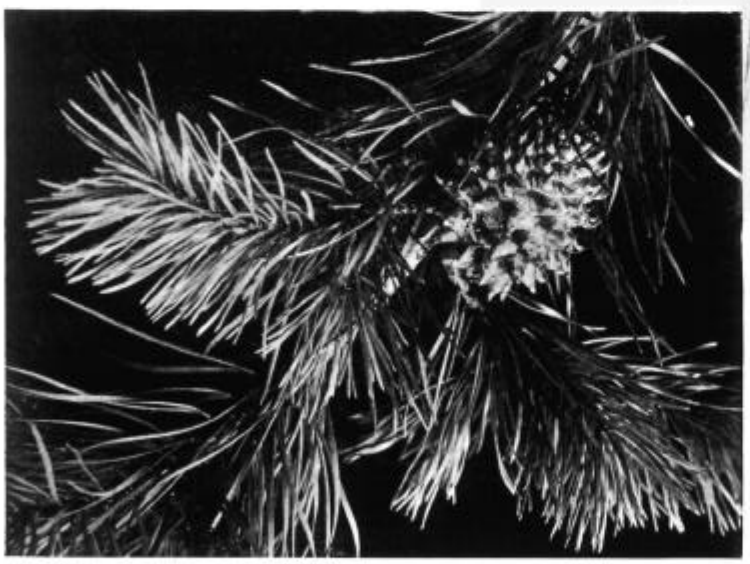
AT THE RIGHT IS A BRANCH OF JUNIPER WITH ITS TINY DECORATIVE FRUIT, WHICH LOOKS EQUALLY CHARMING EITHER ON THE TREE OR WHEN PICKED AND PLACED IN SOME GRACEFUL VASE INDOORS: THE FANCIFUL FERN-LIKE QUALITY OF ITS FOLIAGE IS CURIOUSLY REMINISCENT OF THE PATTERNS THAT JACK FROST TRACES UPON THE WINDOW PANE.

ANOTHER VARIETY OF JUNIPER IS SHOWN HERE, MORE SYMMETRICAL IN GROWTH THAN THE KIND IN THE UPPER PICTURE, BUT JUST AS BEAUTIFUL IN ITS OWN WAY.

THIS GRACEFULLY DROOPING BOUGH OF HEMLOCK REMINDS ONE HOW MUCH WARMTH AND FRIENDLINESS THE EVERGREENS CAN GIVE TO A BARE WINTER GARDEN, KEEPING THE NATURE SPIRIT ALIVE THROUGH EVEN THE MOST RIGOROUS SEASON OF THE YEAR.

BELOW ARE THE GRACEFUL CONES AND NEEDLES OF THE HIMALAYA PINE, WHICH MAKE SUCH A LOVELY CONTRAST OF BROWN AND GREEN IN THE GARDEN: LIKE ALL THE EVERGREENS, THEIR PRESENCE THROUGH THE MONTHS WHEN OTHER TREES ARE BARE AND WHEN THE GARDEN BEDS ARE FLOWERLESS, BRINGS A NOTE OF WARMTH AND COMFORT FOR PEOPLE AND BIRDS ALIKE.

THIS DOUGLAS SPRUCE CONE SUGGESTS THE SUBTLE GRACE ONE FINDS IN A JAPANESE PRINT—SO WONDERFULLY HAS THE GREAT ARTIST, NATURE, DRAWN IT.



AT THE LEFT IS A BRANCH OF THE PINUS PUNGENS, SOMETIMES CALLED THE TABLE MOUNTAIN PINE: IT IS FOUND IN OUR EASTERN AND SOUTHERN STATES FROM NEW JERSEY TO GEORGIA.

FEW PEOPLE APPRECIATE AS KEENLY AS THE JAPANESE THE POETIC QUALITY OF EVERGREENS: THESE BEAUTY-LOVING FOLK PLANT THEM CAREFULLY AND TENDERLY IN THEIR GARDENS, JUST WHERE THE VELVET GREEN LEAVES AND RICH BROWN CONES WILL GIVE MOST PLEASURE TO OWNER, GUESTS OR PASSERSBY: THEY TRAIN THE BRANCHES, TOO, SO THAT THEY WILL STRETCH OUT LIKE GRACIOUS ARMS TO BEAR THE SOFT WHITE BURDEN OF THE SNOW: AMONG THE ANCIENTS THE EVERGREEN WAS BELIEVED TO ATTRACT NOT ONLY THE BIRDS BUT ANY KINDLY SPIRITS THAT MIGHT BE HOVERING AROUND THE HOME.

ABOVE IS SEEN THE FOLIAGE OF THE BALD CYPRESS, FEATHERY OF GROWTH: ON THE RIGHT IS A SPRAY OF WHITE SPRUCE, WHILE IN THE UPPER CORNER ANOTHER OF THE MANY EVERGREENS—THE TAXUS BACATTA—IS SHOWN.

wind breaks; screens for unsightly back dooryards; as hedges to insure privacy to garden rooms; to frame vistas; emphasize gateways; we group them irregularly over hillsides; set them in formal rows along driveways or walks; plant them as shelter-tents for birds; set individual specimens such as the round Scotch pine or weeping hemlock where the full beauty and form can best be appreciated, or encircle our houses with dwarf species. We trim them high leaving a round green crown in memory of the pines of the old Appian way or leave them tall as any wand, as in the gardens of modern Italian villas.

For wind breaks, screens, enclosed walks of winter gardens, the Nordman fir is most practical for it is strong and hardy. Its leaves form compact masses through which the bitter winds cannot find as easy a passage as through a hedge of pines. They should be set out never less than one foot apart, just so the branches touch one another. This will give them ample opportunity to overlap and adapt themselves to a massed growth.

Our native arbor-vitæ, *Thuya occidentalis*, makes a graceful hedge when left unclipped and yields itself quite naturally to severe pruning. Since it will stand much shearing it is in great demand for formal gardens where hedges of greater heights are required. Double hedges of it are sometimes planted so that seats may be indented. Hemlocks and Norway spruce are in quite general use for hedges for they will thrive under varied conditions, but the white spruce, *Picea alba*, is only at its best in the cold northern regions; for the pleached arches or even the long pleached alleys, cedars could be used for their branches are both tough and pliable. From our own arbor-vitæ also a living arch may be grown, the branches rising evenly above this supple bole.

For window-box use they are comparatively new, yet a wide range of dwarf species is now within easy reach which will supply both variety of color, height and form. The Japanese cedars, *retinosporas*, which come in round, square or pyramidal form, *Tsuga canadensis* and *T. Sieboldi*, Chinese arbor-vitæ, Chinese juniper and mist cypress, dwarf mountain pine, could be had from any florist's for this purpose. The *retinospora plumosa* and its golden varieties, *sulphurea* and *aurea* in conjunction with the dark, rich green of the English ivy trailing down from the boxes are often seen along the railings of winter porches. The pyramidal box and standard bays keep the note of green in vestibule of both city and country houses. Another favorite use for evergreens, rapidly coming into favor, is their formal planting in tubs, set at the corners of beds, or along garden paths.

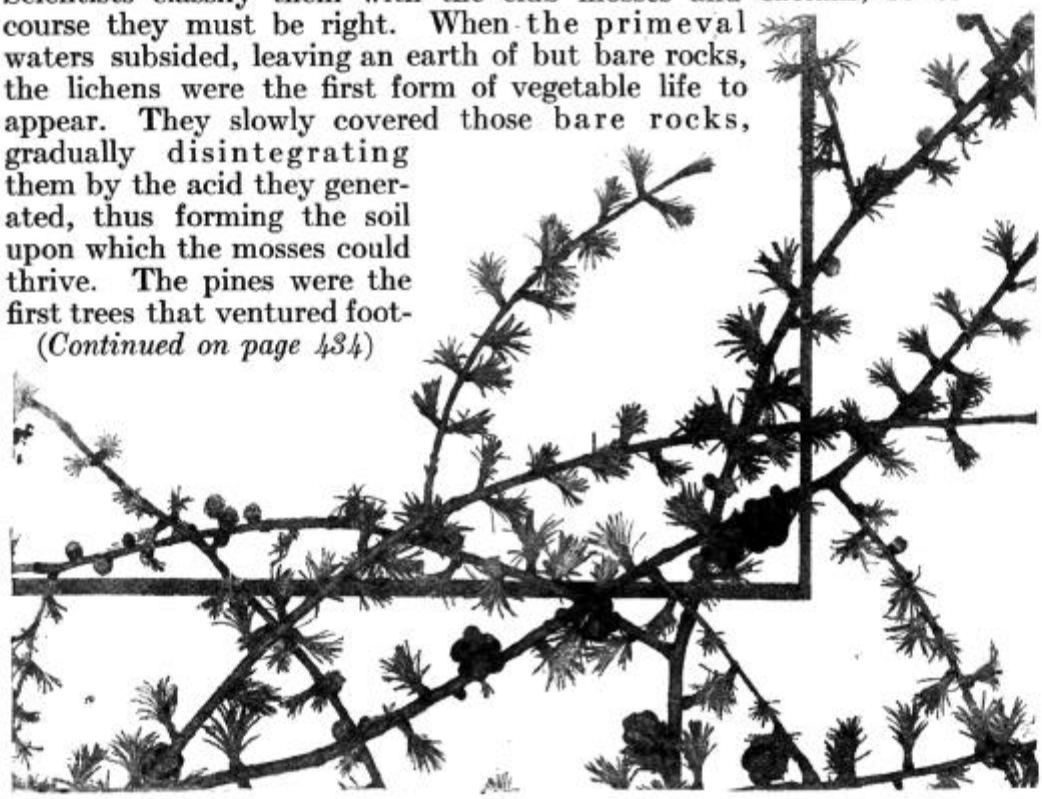
For their use in tubs can be recommended the arbor-vitæs, *Thuya occidentalis, T. Columbia, T. globosa* and *T. Rosenthali*. Among cedars the *retinospora Youngii, obtusa;* among spruce, *Picea alba, P. excelsior, P. pungens;* among junipers, *Japonica aurea* and *juniperas hibernica.*

The best of all the plans for the use or preservation of our evergreens is that of bringing the Christmas tree into the house, roots and all, planting it in a tub of green, letting it yield its magic fruit of toys, candles, gifts and stars for its brief week or two, then transplanting to its permanent home in the garden, where it will keep green for many a year the memory of the children's happy Christmas day. Thousands and thousands of young balsam pines are sacrificed each year to the Christmas market, hillsides are yearly depleted to supply the demand of Christmas green. All this waste of the work of years for the joy of a day could be controlled if the little trees were brought in roots and all, made to serve their part in the festive day, then set to continue for years to live their life in the dooryard garden. We do not need to look outside our own land for shapely evergreen trees, for avenue, hedge, coppice or individual specimens for lawn, beside a house or at the gateway, for in the United States there are at least thirty-eight species of pine alone, ready to bear the hardy banner of green through the brown season and white of winter, many

spruces with beautiful crowns and long, graceful branches hung with glossy pendant cones to make pictures against an evening sky, many firs whose brown cones stand up from the tip of dripping branches as though they were gifts upon a perpetual Christmas tree, as in very fact they are, as winter birds bear grateful testimony. From Alabama to Nova Scotia are lovely conical hemlocks which graciously bear transplanting from wild, free canyons to small dooryards. Everywhere are sweet-scented, delicately-foliaged firs, cedars whose beautiful bark and flat, frondlike foliage is jewelled with spicy, aromatic little cones. There are creeping junipers whose branches are continuously spread with inviting berry banquets, to train over walls, to mat over terraces, to be used as borders and edgings or in combination with evergreens of conical, bushy or rounding form against the foundation of a house or angle of driveway.

The evergreens or cone bearers are not ranked high in the order of plants by botanists, for though they are survivals of the earliest ages they have not changed their simple form of floral structure. Scientists classify them with the club mosses and cattails, so of course they must be right. When the primeval waters subsided, leaving an earth of but bare rocks, the lichens were the first form of vegetable life to appear. They slowly covered those bare rocks, gradually disintegrating them by the acid they generated, thus forming the soil upon which the mosses could thrive. The pines were the first trees that ventured foot-

(*Continued on page 434*)



A NEW PLAN FOR BIRD SANCTUARIES ALL OVER AMERICA: BY T. GILBERT PEARSON

MERICA is planning new homes for her birds, homes where they can live with unrestricted freedom, where food and lodging in abundance, and of the best, will be supplied, where bathing pools will be at their service, where blossoming trees will welcome them in the spring and fields of grain in the fall, a silent place where they will bring much joy and contentment. Throughout this country there is to be a concerted effort to convert the cemeteries, the homes of our dear friends who have gone away, into sanctuaries for the bird life of this land. And what isolated spots could be more welcome to the birds than these places which hold so many sad memories for human beings?

Why should we purchase great bird reserves and spend vast quantities of money in making them habitable for our birds when the little cemeteries of the land so need their presence? And why should not every person who visits so often the green home of mother and father, brother, sister and dear friend, delight in planting the kind of flowers and plants which will woo the birds? Why should there not be a society in every town for beautifying the cemetery for bird occupation?

In reality they would be beautifying it to hold more tenderly and lovingly their own memories and to make a spot more friendly to welcome the sad and the heartbroken. Surely if any place in the world should speak of the resurrection, in whatever form it may come to us, it is the cemeteries of our land. There we should seek lovely bird songs, the nesting of birds, the sight of the little ones preparing for the world in their flight; there we should find all the beautiful flowers and the waving grain which somehow always is associated with the spiritual harvest and should be associated in our minds with comfort and peace as wel'.

AN ORIOLE FOR BEAUTY.

Many of us have felt in the past that we have done much to make "God's acre" beautiful everywhere, in the putting up of monuments, in the planting of evergreens, in the building of vaults, but this is not what we mean today by making a home for the birds. We want it all intimate and friendly and full of color and life.

Not long since, I visited one of the old-time cemeteries which was the pride of the neighboring city. It was indeed a region of beauty to the eye, but to my biased mind there is always

something flat and insipid about a landscape however charming, if as one passes among its beauties there is not borne to the ear the music of singing birds. For my feathered friends I looked and listened. Some English sparrows flew up from the drive and I heard the rusty-hinge squeaks of a small company of purple grackles which were nesting, I suspected, in the pine trees down the slope. But of real cheerful bird-life there was none in this artificially beautified forty acre enclosure. There is no reason to suppose that birds would under normal conditions shun a cemetery any more than does the traditional graveyard rabbit.

SCARLET TANAGERS FOR COLOR AND CHEER.

It was not fear such as we mortals have which kept the song-birds from this place, it was the work of the living which had driven them away. From one boundary to another there was scarcely a yard of underbrush where a thrasher or chewink might lurk, or in which a vireo or dainty chestnut-sided warbler might hang its nest. There was not a drop of water discoverable, where a bird might slake its thirst. Neither in limb nor bole was there a single cavity where a titmouse, wren or bluebird might construct a bed for its young. There were no fruit-bearing trees to invite the birds in summer. So far as I could see there were no berry-bearing shrubs which birds enjoy nor were there any weed patches to invite the flocks of white-throats and juncos which come drifting southward with the falling leaves of autumn.

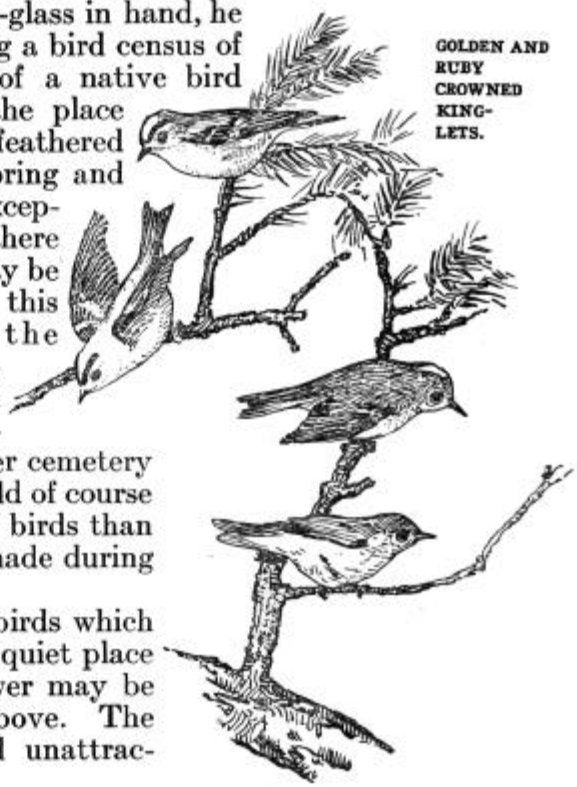
THE EVER WELCOME WOOD THRUSH.

Had my visit to this place been made in April or early May there might have been a different tale to tell. September would also have yielded more birds than June, for those are the seasons when the migrants are with us for a time. It is then that the little *voyageurs* of the upper air are wont to pause after a night of tiresome flight, and rest for the day in any grove which chances to possess convenient home comforts. They are hurrying on to other lands and do not have time

INDIGO BUNTINGS.

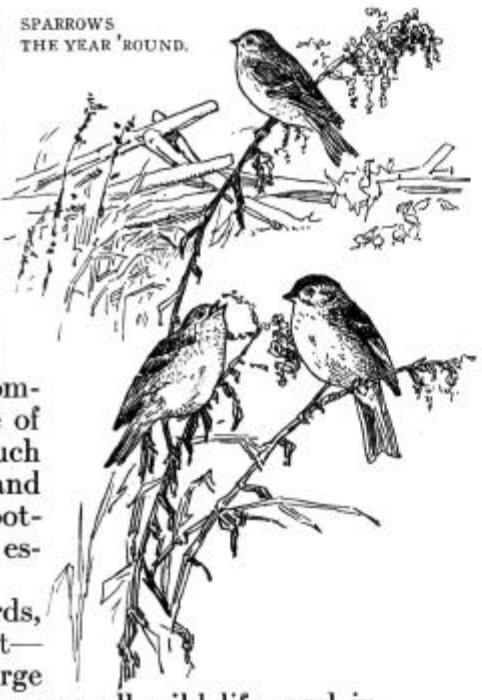
or opportunity to seek out and use only the most inviting places. It is at these seasons that we sometimes see a rare forest bird hopping among the scraggy limbs of a knotted shade tree along a busy street, but we would never expect to find one of those birds loitering there in June.

Not long ago B. S. Bowdish, a busy New York man, made a careful study of the bird life of St. Paul's Churchyard in lower New York City. This property is three hundred and thirty-three feet long and one hundred and seventy-seven feet wide. In it there is a large church and also a church school. Along one side surge the Broadway throngs. From the opposite side there comes the roar and rumble of an elevated railway. The area contains, according to Mr. Bowdish, three large, ten medium, and forty small trees. With great frequency for two years, field-glass in hand, he pursued his work of making a bird census of the graveyard. The nest of a native bird rewarded his search, for the place was absolutely destitute of feathered songsters during the late spring and summer, and with a single exception he never found a bird there in winter. In passing, it may be interesting to note that in this noisy, limited area during the periods of migration he discovered three hundred and twenty-eight birds, embracing forty species. The larger cemetery which I visited in June would of course yield a much larger series of birds than this, had observations been made during migration.



GOLDEN AND RUBY CROWNED KINGLETS.

Why do not more of the birds which pass in spring tarry in this quiet place for the summer? The answer may be found in the facts stated above. The cemetery has been rendered unattrac-



SPARROWS
THE YEAR 'ROUND.

tive to many species by the activities of a mere human committee in charge of the property.

During the season when birds are engaged with their domestic duties they are usually a very wise little people. They know perfectly well whether a region is calculated to provide them with sure and safe nesting sites and whether there is sufficient food and water accessible for their daily wants. A little of this same wisdom on our part and a comparatively small expenditure might make of almost any cemetery a bird paradise. Such places are not usually frequented by men and boys who go afield for the purpose of shooting, which is an important point in the establishment of a bird sanctuary.

There is one great enemy of the birds, however, which must be guarded against—the domestic cat. It is the greatest scourge which civilized man has ever loosened upon small wild life, and in virtually every cemetery in the land, you may find these feline destroyers skulking among the grassy mounds. They pounce upon the old birds that light on the ground in quest of insect food. They note the nest on the swaying branch above, and also seize the fledgings in their initial attempts at flights. A cat has been known to destroy as many as twenty birds in a day. It is as natural for the average healthy cat to hunt as it is for the sparks to fly upward. So if we are going to make a bird sanctuary out of the cemetery, pussy must be excluded from its confines. This may be done effectively by means of a cat-proof fence, or to a large extent, by the help of humane box-traps.

Gunners and cats having been eliminated there are few enemies of birds which need be seriously considered. Bird-catching hawks are not often numerous in the neighborhood of cemeteries. Red squirrels have a wide reputation for pilfering birds' nests, and if abundant they may constitute a danger of secondary importance.

Properly constructed bird-boxes wisely placed have often proven to be a means of increasing bird-life to a most astonishing degree, and this is absolutely the only means of getting hole-nesting varieties to remain during the summer in the cemetery from which all dead standing wood of every character has been removed. Even the strong-

billed woodpeckers will not abide in a region where the only trees are living ones, unless, perchance, an artificial nest entices the resplendant and dashing flicker to tarry. Many a bluebird with its azure coat gleaming in the sunlight, visits the cemetery in early spring. From perch to perch he flies and in the plaintive notes may be detected the question which every bird asks of its mate, "Where shall we find a place for our nest?"

The bluebird cannot build a cradle of twigs and sticks on some leaf-covered limb or hide it in the long grass of a neglected grave. The only place it knows where baby bluebirds may be safely hatched is in some snug cavity. But in the well-kept cemetery there is no such retreat. The caretaker with his pruning hook and cement has carefully removed such places. So when the roses and lilies bloom, the visitor is deprived of the bluebird's cheery song, for the little fellow and his mate have departed for the neighboring farm where we may find them perhaps in the old apple orchard. A few cents expended for lumber, a very little labor in making a small box to be attached to the side of a tree or erected on a post was all that was needed to keep the bluebirds where they may be seen and enjoyed by hundreds of sorrowing people. In the same way the quiet little wrens, whose loud bursts of song are entirely out of all proportion to the size of the singers, may be attracted in summer to the number of two pairs or more to every acre.

NUT-HATCH FAMILY.

It is a curious fact, of which I believe but little has been written, that birds which build open nests may often be induced to remain in a given locality if attractive nesting material is placed within easy reach. A gentleman residing in one of the Southern States has told me that one of the most effective means which he employed to induce a large colony of herons to nest near him was to haul annually, to his little swamps, many wagon-loads of twigs suitable for nest composition. There was a dearth of such material in this region and the herons greatly profited by his thoughtfulness.

In many a cemetery orioles may be tempted to weave their hanging cradles among the swaying elm limbs, if strings and fragments of brightly colored yarns

are placed where the birds may find them. Baron von Berlepsch, whose experiments in attracting birds to his place in Germany have been widely heralded, found that if the tops of bushes were drawn in closely by means of a wire or cord, the resulting thick mass of leaves and twigs offer such a fine place for concealing nests that few birds can resist the temptation to use them.

CHICKADEES AT PLAY.

Other means of rendering a cemetery alluring to nesting birds will readily present themselves, when one develops an active interest in the subject. It takes only a little thought, a little care, and a little trouble, to make it possible for many birds to nest in a cemetery, and it must be remembered that unless they can nest there, the chances are that no great abundance of bird music will fill the air.

The young of most song-birds are fed to a great extent on the soft larvæ of insects of which there is usually an abundant supply everywhere. Many mother-birds, however, like to vary this animal diet with a little fruit-juice now and then, so it transpires that the ripened pulp of the blackberry, strawberry or mulberry, frequently cheer the spirits of the nestlings. Such fruits in most places are easily grown and for the birds they make a pleasant addition to the menu. In a well-watered territory, birds are always more numerous. You may find a hundred of them along the stream in the valley, to one on the mountain-top. A cemetery undecorated with fountains and through, or near which, no stream flows, is too dry a place for the average bird to risk the exigencies of rearing a family. A few simple and inexpensively constructed fountains or drinking pools will work wonders in the way of attracting birds to waterless territory.

Anyone who takes the trouble to induce wild birds to remain in a cemetery during the summer will, in all probability, feel so abundantly repaid for his labors that there will develop in his mind a strong desire to do what is possible to increase also the numbers of fall migrants and winter visitors. The means of accomplishing these ends are even simpler than those necessary to hold the summer birds. The thoughtless gunner and the marauding cat must still be dealt with, but in addition to keeping at bay these enemies, the one necessary thing to do, is to provide food, either by natural or artificial means. In many graveyards there is considerable un-

occupied space which might well be planted in buckwheat or other small grain. If uncut, the quantities of nourishing food produced will bring together many kinds of grain-eating birds.

There are numbers of native shrubs and bushes which grow berries that birds will come far to gather. Look over the following list which Frederick H. Kennard of Newton Center, Massachusetts, has recommended and see if you do not think many of them would be decorative additions to the cemetery. Surely some of them are equal in beauty to many of the shrubs usually planted and they have the added value of furnishing birds with wholesome food. Here is part of Mr. Kennard's list: shad bush, blue-, gray-, silky- and red-osier cornels, dangleberry, hackleberry, inkberry, black alder, bayberry, shining-, smooth- and staghorn-sumachs, large-flowering currant, thimbleberry, blackberry, elder, snowberry, dwarf bilberry, blueberry, black haw, hobble bush, and arrow-wood. In the way of fruit-bearing shade trees, he recommends: sugar maple, flowering dogwood, white- and cockspur-thorn, native red mulberry, tupelo, black cherry, choke cherry, and mountain ash. For the same purpose he especially commends the planting of the following vines: Virginia creeper, bull beaver, frost grape and fox grape.

Such shrubs and bushes are usually well stripped of their berries after the first heavy snowfall. Then is the time to begin feeding birds in earnest. The more food wisely placed where the birds can get it, the more birds you will surely have in winter. Seeds and grain with a judicious mixture of animal fat, is the best possible ration for the little feathered pilgrims. Rye, wheat, sunflower seed and cracked corn mixed together in equal parts and accompanied with a liberal sprinkling of ground suet and beef-scrap, makes an excellent food for birds at this season. This may be placed on shelves attached to trees or buildings, or on oil-cloth spread on the snow, or on the ground from which the snow has been scraped. On one occasion the writer attracted many birds by the simple means of providing them with finely pounded fresh

THE ROBIN IN SPRING BLOSSOMS.

beef-bones. Furnishing food of this character might well be made a pleasant and profitable duty of the children who attend Sunday school in many a rural church.

Why should we not make a bird sanctuary of every cemetery in America? Why leave the cemetery to the English sparrow and the grackles, when the bluebird and the thrush are within hail and eager to come if the hand of invitation be but extended?

The National Association of Audubon Societies has issued an illustrated publication entitled "Bulletin Number 1. Attracting Birds About the Home." This will be found to contain much advice, useful to those interested in the subject of increasing bird-life. Usually a small fee is charged for this bulletin, but for the present a copy will be sent free to any reader of THE CRAFTSMAN who may forward a two cent stamp to cover the postage. Letters should be sent to the writer at nineteen seventy-four Broadway, New York City.

LOVE

IF you love your friend better than your friend loves you,
Do not grieve with the pain of pride!
Know yourself fortunate.
You are the happier of the two.
For it is good to be loved:
It is better to love.
It is sad to be hated:
It is sadder to hate.
You are as weak as your hate is strong.
Resolve it to nothing!
Hate is a costly thing and not worth the price.
You are as strong as your love is strong.
Let it take in the whole world,
Some as your heart's dearest,
Many as your brothers and sisters,
All as worthy a kind thought, a salute and a comradely touch of the hand.

ETHEL MARJORIE KNAPP.

YOUR OWN HOME: NUMBER TWO: PLANNING FOR COMFORT, ECONOMY AND BEAUTY

ILLIAM L. PRICE, in "The House of the Democrat," gave us a description of his ideal dwelling in words so genial and simple, and full of such picturesque feeling, that they seem a fitting preface to an article on the planning of a home: "The rooms," he said, "shall be ample and low; wide-windowed, deep-seated, spacious; cool by reason of shadows in summer, warmed by the ruddy glow of firesides in winter; open to wistful summer airs, tight closed against the wintry blasts: a house, a home, a shrine."

One cannot but wish that every home-builder and architect would learn these words by heart, and hold them as a constant reminder—for in that one prophetic sentence seems to be condensed the very spirit of home.

This atmosphere of comfort and restfulness cannot be attained, however, without much wise and thoughtful planning. Its roots are in the practical, the seemingly commonplace—which, rightly treated, results in lasting, homelike charm. And for this reason the plans should be worked out with the utmost care.

In the present article we are illustrating, for the help of the home-builder, floor plans and views of modern houses, large and small,—bungalows, cottages and two-story dwellings of various types —together with suggestions as to the most practical way of arranging different kinds of interiors.

The first thing to be decided, of course, in one's home-planning, is the size and general character of the building, which will be determined partly by the income of the owner, the size of the family, and the nature of the locality and site. The relation of the design of the house to its surroundings was considered in the preceding article.

HOUSE AT CEDARCROFT, MARYLAND, MORRIS AND ERSKINE, ARCHITECTS: AN EXAMPLE OF IRREGULAR PLANNING FOR VARIED OUTLOOK AND LOW ROOF LINES: FOR PLANS SEE PAGE 431.

Whether it is to be a cottage, a bungalow or a two-story house, certain essen-

tial principles should be adhered to if a genuine home quality is to be achieved. In planning, for instance, one should keep in mind the design of the exterior, taking care especially to so arrange the rooms that the building will not be too high for its breadth and length; for as a rule, the lower the roof line, the more hospitable and homelike the place will appear. An unusually interesting illustration of this will be found in the plans and sketch of the house at Cedarcroft, Maryland.

LEA COTTAGE, CHARNWOOD FOREST, LEICESTERSHIRE, ENGLAND: ERNEST GIMSON, ARCHITECT: AN INTERESTING TYPE OF OLD-FASHIONED COUNTRY HOME: PLAN ON PAGE 431.

The points of the compass must likewise be considered, for much of the comfort of the interior will depend upon the exposure of the various rooms. It is always pleasant to have the morning sun in the kitchen and dining room, while in the living room one appreciates the midday and afternoon light. The living porch should be sheltered from the north, with a chance for plenty of sunshine, so that it can be used as many months in the year as possible, and if it is to be glassed in for the winter as a sunroom it should have a southern exposure. "Rosebriers," at Llanfairfechan, in North Wales, among our illustrations, gives an example of irregular planning for variety of exposure and outlook.

ANOTHER VIEW OF LEA COTTAGE AND GARDEN.

The matter of the living porch is an important one, and deserves considerable attention. As a rule, this feature is not nearly so valuable as it really should be, for we do not take full ad-

vantage of its possibilities, limiting its use to the warm months. Now, few things give the house a more desolate air in winter than a cold, empty, unused veranda. It means just that much wasted space for half the year, and its roof is probably darkening the windows of the living or dining room behind it without giving any compensation for the drawback. Then, too, there is the original cost of the porch to be considered. Why not make it pay for itself by continual, all-year usefulness? Why not glass it in, heat it, furnish it with a few simple, comfortable pieces, and thus add an extra living room to the house? An oak settle or a swinging seat, a table, a few willow or hickory chairs, grass mats on the cement or tile floor, one or two well-placed lighting fixtures, and some ferns or blossoming plants—these will transform the most cheerless porch into a livable and attractive spot. Here, in even the stormiest weather, amid rain or snow or blustering autumn winds, you can sit in sheltered comfort, with only a pane of glass (unobscured by curtains and reaching to the ceiling) for your invisible but effective barrier against the elements. And if the house is in the country, this nearness to Nature will bring a delightful outdoor friendliness into the home. Such a "glass room," moreover, forms the most natural and inviting entrance to the home,

ENGLISH DWELLING PLANNED FOR A LONG NARROW SITE: H. G. IBBERSON, ARCHITECT: PLANS ON PAGE 432: THIS USE OF STONE IS PARTICULARLY INTERESTING.

"ROSEBRIERS," LLANFAIRFECHAN, NORTH WALES: H. L. NORTH, ARCHITECT: THIS PICTURESQUE TERRACED HOME OVERLOOKS ITS GARDEN FROM MANY ANGLES, AS THE GROUND PLAN ON PAGE 432 SHOWS.

and by sheltering the front door effectually from draughts, enables one to dispense with the usual vestibule—another welcome economy.

In laying out the first floor, it is always well to keep it as open as possible, so that on entering the house one has a sense of wide hospitable spaces. Nothing should be more carefully avoided than a series of separate cell-like rooms, opening out of a long dark hall—a type of plan that was so popular in formal, old-fashioned houses. In a small, simply planned home or in a farmhouse where the kitchen is used for meals, it is not necessary to shut even this room from the rest of the house, provided a large ventilating hood is used over the stove to carry off all cooking odors. Such an arrangement will be found described and illustrated in the article on page 430, which may afford various helpful suggestions to the home-maker who is interested in this democratic type of plan.

The key to true economy and convenience in house planning may be summed up by saying that every bit of space should "earn its own living." In other words, there should be no unused corners, no needless passages and halls, no rooms that are not really essential to the general well-being and happiness of the owners. Time was, when a vestibule and front hall were deemed indispensable to every

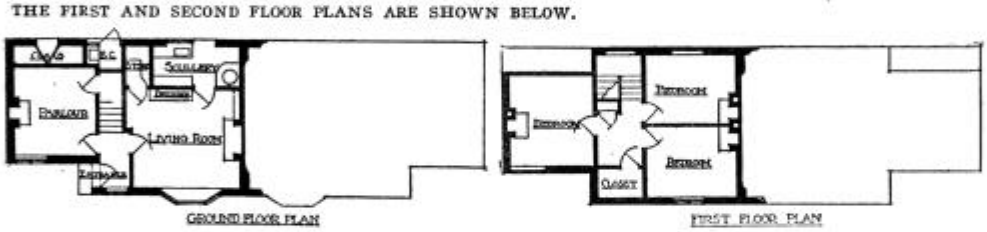
house—but that is no longer an architectural axiom. Likewise, a curious superstition was current that the staircase must be kept carefully out of sight of the living room or "parlor"—whether because of its plain utility or its suggestion of bedrooms above, remains unknown. But that too, is fortunately an exploded theory.

Instead of these cut-and-dried arrangements of a few decades ago, the front door of the modern house is quite apt to open directly into the living room, or if not, then into a wide, light hall whose division from the rest of the house is merely indicated by a slight partition or friendly woodwork, or an interesting arrangement of panels, posts or grilles. And the staircase, instead of hiding ignominiously in the background, ascends frankly from the living room or cheerful hall, a pleasant and often a very decorative part of the interior. The plans used herewith suggest a number of practical and charming ways of treating this feature.

The living room should always be as large as possible, for of all places in the house, this is sure to be the most used. The fireplace, of course, is the central and most important feature, and its position will determine usually the general layout as well as furnishing scheme. It is well to locate it, if possible, where the chimney will serve also for the kitchen range. This can generally be accomplished in a small house by having a central rather than an outside chimney. The latter, it is true, adds a certain decorative interest to the exterior, but it is really not the most practical. The best place for the chimneypiece is against a dark inside wall, away from the windows, where the glow of the fire will be most appreciated on dull or stormy days. The hearth should always be so arranged that there is ample room around it for the grouping of chairs and possibly a settle, and it is a good plan to build it where the warmth and glow of the fire can be enjoyed from the rest of the interior. If there is to be a fireplace

COTTAGE AT MEDMENHAM, ENGLAND, SHOWING SYMMETRICAL GABLE DESIGN AND FRONT COURT, THE RESULT OF AN UNUSUALLY ATTRACTIVE PLAN: ARNOLD MITCHELL, ARCHITECT.

SEMI-DETACHED COTTAGES, BYFLEET, SURREY, ENGLAND: NIVEN & WIGGLESWORTH, ARCHITECTS: THE FIRST AND SECOND FLOOR PLANS ARE SHOWN BELOW.



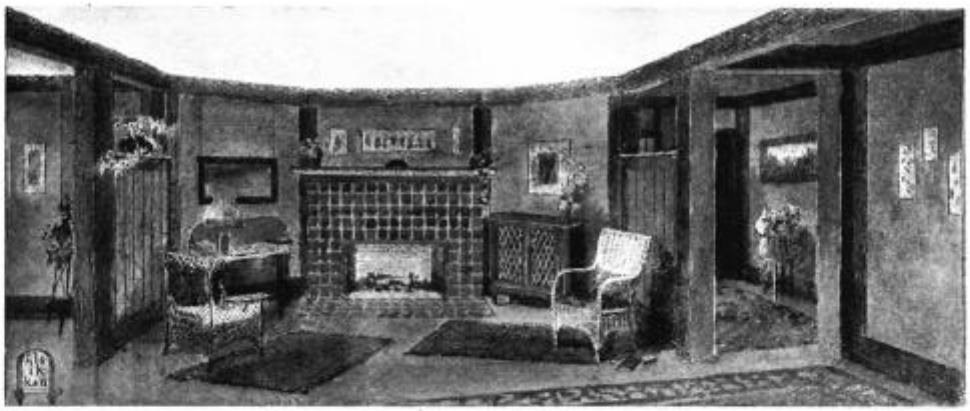
GROUND FLOOR PLAN

FIRST FLOOR PLAN

in the bedroom above, it will naturally be just above that in the living room.

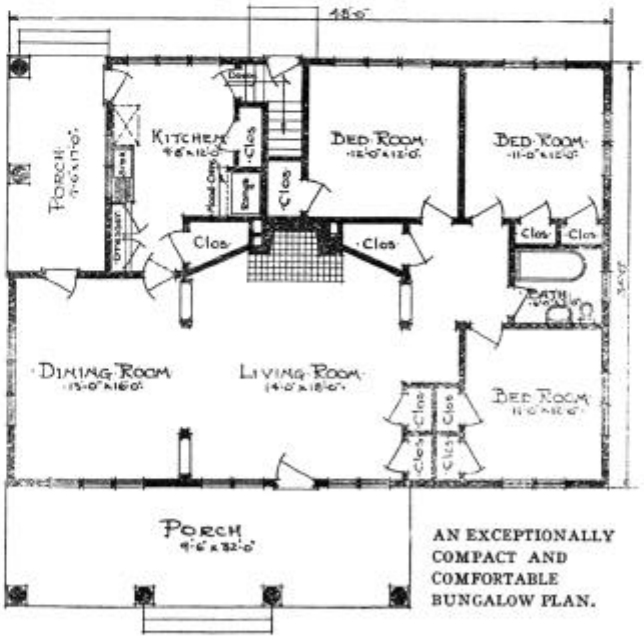
Broad, well-placed window groups that give as much variety of exposure and view as is possible without breaking up the wall spaces too much, add to the atmosphere of good cheer, and a glass door opening onto the porch will give a long pleasant vista of road or garden.

Most people, nowadays, prefer to have the dining room so open that it is almost a part of the living room, indicating the separation only by an arch, or post-and-panel construction, or perhaps by low bookshelves built on each side of the opening, with a shelf for ferns or pottery above. The dining alcove, in either living room or kitchen, also presents an interesting solution of this problem for those of simple tastes and modest means. Several different combinations of these three rooms will be found among the floor plans accompanying this article, as well as in the article on page 430, already referred to, from which many unique and practical suggestions may be gleaned.



FIREPLACE NOOK IN BUNGALOW PLAN SHOWN BELOW, WITH CHIMNEYPIECE DESIGNED BY THE COLONIAL FIREPLACE COMPANY.

In a small home, where the housewife will do her own work, and where considerable economy must be exercised in the planning, a butler's pantry between dining room and kitchen would be an unnecessary expense, and would increase rather than lessen the labor. The size of the kitchen, too, will depend upon individual circumstances; but in any case, it should be so planned that the range, sink, dresser and work table are all conveniently placed and well-lighted. Whether wash tubs are to be installed here, or placed in a separate laundry at the rear, or in the basement, is another important question. A good plan is to use the kitchen porch for this purpose, building it so that it can be screened in summer and glazed in winter as a sort of outdoor kitchen.



AN EXCEPTIONALLY COMPACT AND COMFORTABLE BUNGALOW PLAN.

If a maid is to be kept, her room should be near the kitchen—opening out of it, reached through the service porch, or if on the second floor it should be within easy access. Many steps can be saved by having the main staircase accessi-

(*Continued on Page 431*)

"PROPERLY APPOINTED AND BECOMING DWELLINGS:" NUMBER TWO: WALLS FLOORS AND WOODWORK AS HARMONIOUS BACKGROUNDS

"DECORATION," said Morris, "is the expression of man's pleasure in successful labor." And this simple definition is particularly applicable to the art of home-making—from architecture down to the smallest furnishings and fittings of the interior. The office of decoration, he adds, is two-fold: "To give people pleasure in the things they must perforce use," and "to give people pleasure in the things they must perforce make."

It is interesting to study these words—"pleasure in successful labor"—for they suggest an important principle—namely, that beauty, to be permanently satisfying, should be a natural, joyous outgrowth of practical conditions; that, like the flower, it should have its roots in the ground. The phrase recalls, too, that other axiom—that one may decorate construction, but never construct decoration—a rule that every home-maker should keep in mind.

"The world is still deceived with ornament," lamented Shakespeare, and for many years this has been widely true. But the deception is one that is being gradually and steadily discarded, especially in the building of our homes. We are no longer satisfied with the kind of architectural frills that can be "nailed on." Ornate designs and gilded imitations are ceasing to attract us. The lure of the fake antique, the fascination of the imported product, and the charms of the once-popular but useless bric-a-brac, are on the wane. Instead we are building and furnishing and decorating for permanency. Good taste and intrinsic beauty are guiding our choice of fittings—not the ephemeral and unreliable tyrant known as "fashion." More and more we are doing our own thinking and planning and selecting, and expressing our own individuality in an environment that we ourselves help to create.

And in place of the restless, over-furnished, over-decorated rooms that were in vogue a few decades ago, our homes are growing more gracious with the beauty of simplicity. Elimination, blowing like a refreshing breeze through open doors and windows, is sweeping away that which was needless or ugly, leaving the useful, the comfortable and the beautiful behind.

That this is the general trend today, and that permanence, simplicity and individuality are becoming more and more widely the American home-maker's ideal, we know not only from observation but from practical experience. As publishers, furniture-makers and

decorators—indeed, through every phase of Craftsman activity—we have our fingers on the pulse of the country, so far as the home and its equipment are concerned. And the recent extension of our Department of Interior Decoration has brought us into particularly close touch with this interesting phase of American life. We have found that those who come to us for advice about their home problems are seeking not for the novel or the unusual or the fashionable, but for the thing that is appropriate for their special needs, that expresses their personal taste in design and color, that will bring comfort as well as beauty into the home, and—above all—that will last. They have had enough of temporary furnishings, of objects that were made to endure only as long as the fad or fashion that devised them. And today they are seeking wall and floor coverings, finishes, furniture and fittings that, once installed, will become satisfying and permanent elements of the home.

IN taking up the matter of interior decorating from this standpoint, one of the first and most important things to be considered is the background. This includes walls, floors, ceilings, as well as doors, windows and other woodwork—whatever forms the setting in which the furnishings of the room are placed. It has been said rightly that "the first impression of a room depends upon the walls."

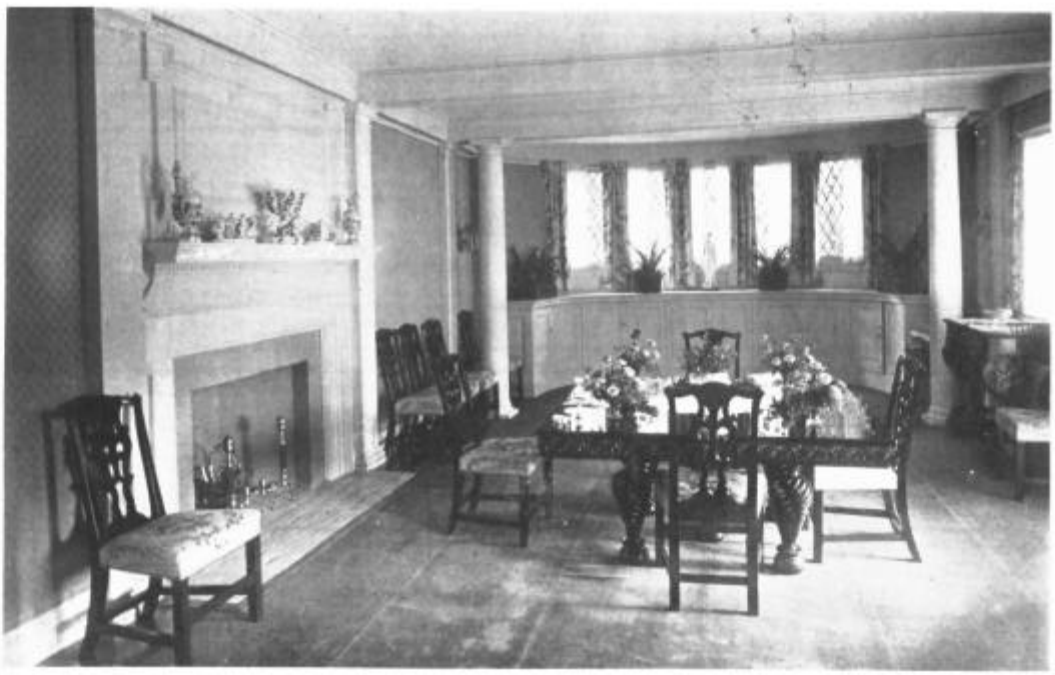
The character of these features will of course be largely determined by the size, purpose and exposure of the rooms. For instance, in a very simple, rugged bungalow or summer home, rough plastered walls and somewhat coarse-grained woodwork—oak, chestnut or cypress, will be most in keeping. Or perhaps panels of burlap, beaver or compo-board may be used. In a sunroom, where a semi-outdoor atmosphere is desired, and where the furnishings are such as one would use on a porch, flooring of brick, tile or cement, and walls of brick or stucco, plain or in panels, are most effective.

For the living room of a suburban or country house, the plastered walls may be papered or tinted, with or without stencil or other decoration, according to the owner's preference; or the lower part may be paneled in wood. The latter is particularly suitable for a dining room, where a plate rail is desired, or for a library, where one wishes to carry out the solid structural effect of the bookshelves throughout the entire room. The bedrooms, on the other hand, will be most satisfactory if the walls are kept very simple, painted or papered in rather light tones, without much woodwork. And in the kitchen, it is always a good plan to have painted or enameled woodwork, walls that are painted, tiled or covered with some easily washable paper, and linoleum upon the floor.

Photographs by Jessie Tarbox Beals.

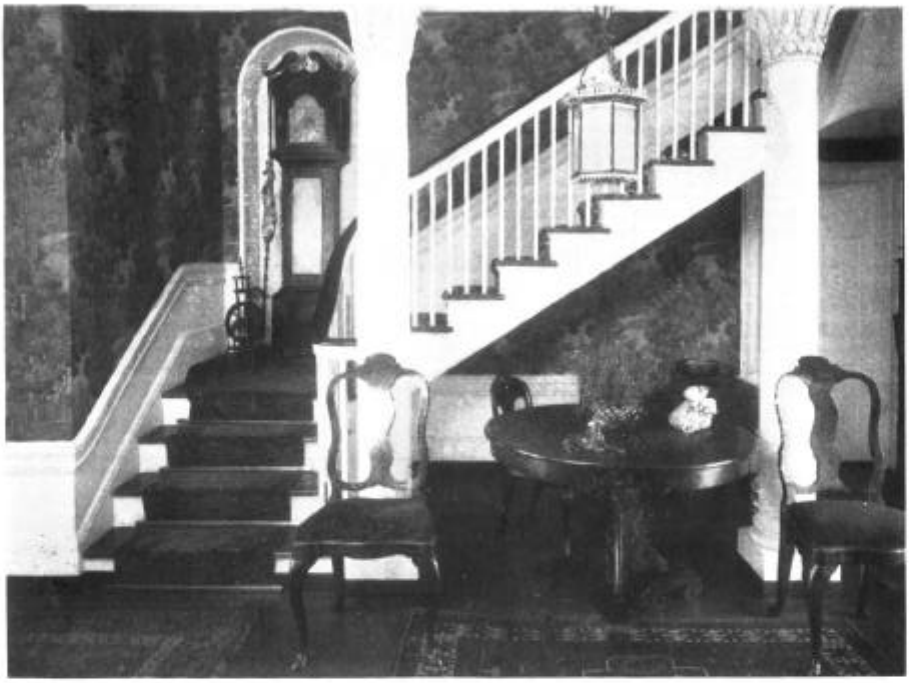
THIS COOL, SHELTERED PORCH, WITH ITS WELL-PLANNED VISTA OF THE GARDEN, AND COMFORTABLE WILLOW FURNISHINGS, IS AN INTERESTING EXAMPLE OF HARMONIOUS ARRANGEMENT FOR A SEMI-OUTDOOR RETREAT.

A LIVING ROOM WINDOW GROUP THAT REVEALS AN EXCEPTIONALLY DECORATIVE AS WELL AS PRACTICAL USE OF CASEMENTS AND WINDOW-SEAT: THE PANELED WALLS ARE PARTICULARLY IN KEEPING WITH THE REST OF THE INTERIOR.



A SUGGESTION OF THE COLONIAL IS FOUND IN THE MANTELPIECE, PILLARS, LATTICE-WINDOWS AND THE CUPBOARDS BELOW THEM, WHICH FORM SUCH DISTINCTIVE FEATURES OF THIS GRACIOUS DINING ROOM.

ANOTHER ATTRACTIVE FIREPLACE IS SHOWN IN THE LOWER PICTURE, AND THE CORNER SEAT, BOOKSHELVES, CASEMENT WINDOWS AND WOODWORK ARE ALL TYPICAL OF THE MODERN TREND TOWARD REAL COMFORT AND A WISE SIMPLICITY.



BOTH THE STATELY STAIRCASE AND THE FIREPLACE, DOOR AND FURNISHINGS SHOWN BELOW, DENOTE CAREFUL THOUGHT FOR HARMONIOUS DESIGN AND PROPORTION, AND A PLEASING TREATMENT OF WALL SPACES ALONG COLONIAL LINES.

MODERN ENGLISH COTTAGE FURNITURE HAS EVIDENTLY BEEN THE INSPIRATION FOR BOTH THIS DAINTY BEDROOM AND THE SUNNY DINING ROOM IN THE PICTURE BELOW: IN EACH OF THESE INTERIORS THERE IS A FRESH, WHOLESOME ATMOSPHERE THAT SUGGESTS THE SIMPLE AND GENUINE COMFORT OF A COUNTRY OR SUBURBAN HOME.

For the woodwork of living room, dining room and hall, where serviceable and fairly heavy furniture is used, it is well to choose wood that has a somewhat rough texture and pronounced grain—such as oak, ash, elm, chestnut or cypress; while for bedrooms, sitting rooms or boudoirs, where the furnishings are of lighter, daintier nature, woods of a smoother texture and less defined grain—as poplar, maple, birch or gumwood—are more appropriate. This, of course, does not apply to painted or enameled woodwork, in which the grain is not noticeable.

In finishing the woodwork, we believe—and American architects, decorators and home-makers are coming to share our opinion—that stains rather than varnishes are preferable—soft mellow tones of brown, green and gray that protect the surface and deepen the color of the wood without obscuring its natural beauty of grain and texture. And here we may learn much from the homes of the Orient, where wood is used in such a decorative and sympathetic way. Cram, in his "Impressions of Japanese Architecture," says:

"To the Japanese, wood, like anything that possesses beauty, is almost sacred, and he handles it with a fineness of feeling that at best we reveal when we are dealing with precious marbles. From all wood that may be seen close at hand—except such as is used as a basis for the rare and precious lacquer—paint, stain, varnish, anything that may obscure the beauty of texture and grain, is rigidly kept away. . . . The same respectful regard is shown toward plaster. With us of the West, plaster is simply a cheap means of obtaining a flat surface that afterward may be covered up in many different ways; with the Japanese plaster is an end in itself, and well it may be! We ourselves know nothing of the possibilities of this material. In Japan it has the solidity of stone, the color of smoke and mist and ethereal vapors, and the texture of velvet."

IN the woodwork of the kitchen, pantry, bedrooms or bathrooms, where paint and enamel are generally used, poplar, basswood or pine may be employed. And the floors likewise must be treated from a different standpoint, for here a smooth, durable surface rather than a decorative grain, is the object. For this reason they should first be filled to give a non-absorbent surface, and then stained, shellacked and waxed. Quartered or plain-sawn oak is the most satisfactory wood for flooring throughout the lower portion of a house, and maple for the upper part, although some cheaper wood, such as pine is often used for economy. The floor, moreover, should not be too light in tone or it will be too prominent a note in the room.

In determining the color scheme for the walls, there are many things to be considered. For example, if the room is a very small one, the background of walls, floor and ceiling should be as light as possible, to give an effect of space. Whereas, in a very large room, darker colors may be used without danger of making the place seem prisonlike. For a south room, where there is plenty of sunshine, blue, mauve or gray is restful and cool, while for north rooms where no sun can penetrate, yellow, golden brown or rose-color gives to the walls that warm, cheery glow that can do so much to compensate for the lack of actual sunlight. Sometimes, of course, one can make exception to this rule, and use a rich blue paper in a north room; but it must be brightened with splashes of yellow or burnt orange in pillows and window draperies, to introduce the needed touch of "artificial sunshine" without which the atmosphere would be austere and cold. Rich browns and buffs and mossy greens that remind one of the branches and foliage of the woodland are always welcome colors in living room, dining room and library, while in the bedrooms soft tones of blue or violet, gray, cream, yellow or pale rose seem most suitable as a background, and give the rooms a clean, wholesome, dainty air.

Whether a plain or figured paper is chosen will depend on the size of the room and whether pictures are to be hung. A small room, as already suggested, will seem larger if the walls are light and plain, while in a large room a darker, figured background may be used. But if the walls are to be a setting for pictures, the plainer the surface the better, for any definite pattern or variation of color will detract from their value.

Another thing to be remembered is that the lighter the ceiling the higher the room will seem; also, that a room in which the ceiling is too high can be given a fairly cozy air by papering the walls only up to the picture molding, or within two or three feet of the ceiling, and tinting the space above either the same tone as the ceiling or a shade between the ceiling and walls.

The relative size and arrangement of wall space and placing of windows and doors are other important elements in the decorative scheme, and for this reason it is always so much more satisfactory to plan and build one's own home, for then all these features can be worked out harmoniously from the beginning, and the whole interior, however simple, handled in an interesting way. Convenience, of course, will be the ruling factor in this matter; but at the same time, it is always possible to achieve an attractive result without sacrificing the practical. For instance, one's living room needs a certain amount of window space, to insure plenty of light and air; but there is no

need to break up the wall into unpleasing patches by placing these windows each separately. Instead, let us group them together as much as possible, in such a way that the walls, both indoors and out, will be divided into agreeably balanced spaces, with the woodwork and panes of the windows so designed and related as to make the group an interesting structural feature of the room, a decorative frame, as it were, for the view of garden or landscape.

WHERE one wishes to have a wide unbroken vista, a large "picture pane" may be used in the broad central window, with a transom above and long narrow windows on each side. And where, on the contrary, the windows overlook a neighboring house or a view that is not particularly attractive, small panes may be used with very satisfactory result, for they draw the eye to the window itself rather than to the outlook beyond, and give a latticelike effect to the room that is very pleasing.

The materials, colors and designs chosen for the window curtains have also much to do with the success of the interior—but that must be left for a later article.

There is another element that enters into this matter of background, and may rightly be considered along with the walls, windows and floors—namely, the floor coverings. The observant homemaker does not need to be told that the modern tendency in this respect is toward great simplicity. The heavy carpet, fitted and tacked down into every corner, removed and cleaned and replaced perhaps at spring and fall—this, even with the refreshing advent of the vacuum cleaner, is no longer considered a sanitary covering by the housewife of today. The plain, well-finished, easily cleaned hardwood floor with serviceable rugs, neither too large nor too many, is considered now the ideal solution for this problem. And whether such rugs be luxurious Orientals, bright-colored Navajos, or domestic rugs, for living room, dining room or library, Scotch wool or rag rugs for the bedrooms, grass or fiber or bullock's wool rugs for sunroom or porch—they should be chosen always with the idea of appropriateness for the particular purpose, durability of material and weave, interest of texture and design, and beauty of coloring.

In fact, the prevailing color in a rug, if at all strong in tone, is one of the most noticeable features in a room, and with the walls may give the keynote to the whole decorative scheme. It is often interesting to study the various colors in the rugs and repeat them in the different furnishings, draperies and fittings of the interior. Care should be taken, however, not to get so much variety that the effect is spotty and uncertain, for although many contrasting and comple-

mentary colors may be used with rich effect, they should be harmonious units in a general scheme, with one dominant color effect prevailing. This will help to bring about that restful atmosphere which is one of the essentials of a satisfactory home.

Such endless variety of combinations is possible in handling the walls and woodwork, windows, floors and their coverings, that a whole volume of illustrations would be inadequate. We are suggesting here, however, a few of the many ways in which these matters may be successfully adjusted, and in the photographs that accompany this article the home-maker may study a number of modern American interiors which have been treated in an interesting, harmonious manner. In all of them the main idea is comfort and simplicity, carried out along practical, individual lines. And although in each case there is a definite interest resulting from the texture and tone of the walls, woodwork, floors and furnishings, we feel that, as Dresser says, "it is the art which gives the value, and not the material."

AFTER

DRENCHED, after rain,
The lilacs tremble again
In the cool wind, and pour
Their fragrance round my door.

Crushed, when Love dies,
Bravely her spirit cries;
But through Life's empty room,
O the perfume!

CHARLES HANSON TOWNE.

COLOR: THE MAGIC SPIRIT IN THE HOME: BY MARIE HALL

"Color is an agent able to produce effects which to the thoughtful mind must always remain wonderful."

N no other field has the right use of color been so neglected as in the furnishing of the American home, and nowhere else could its influence be so wide or beneficent. For this reason, it is worth while to consider the countless possibilities for its application to our home environment, and to glance at least briefly at its early uses, its picturesque and usually symbolic meanings.

Color was first used symbolically in the hieroglyphics of Egypt. In them, the color of an object meant as much to the reader as the object itself. For instance, a certain king, who had always been well and strong, lost his mind in the latter part of his life. In the hieroglyphics, his portrait was colored entirely red in the story of his early life, but later his head was changed to yellow. The red symbolized strength and vitality, while yellow signified disease and pestilence.

Color played an important part in the religious rites of early peoples. All the colors woven into an Oriental rug were symbolic. The Turk regarded green as a holy color, not to be profaned by believers' or unbelievers' feet—which accounts for the absence of all green from Turkish rugs. Different countries did not always give the same meaning to colors, but to all white was Purity; black was Evil; blue was Virtue and Truth; and yellow, in China, was Royalty.

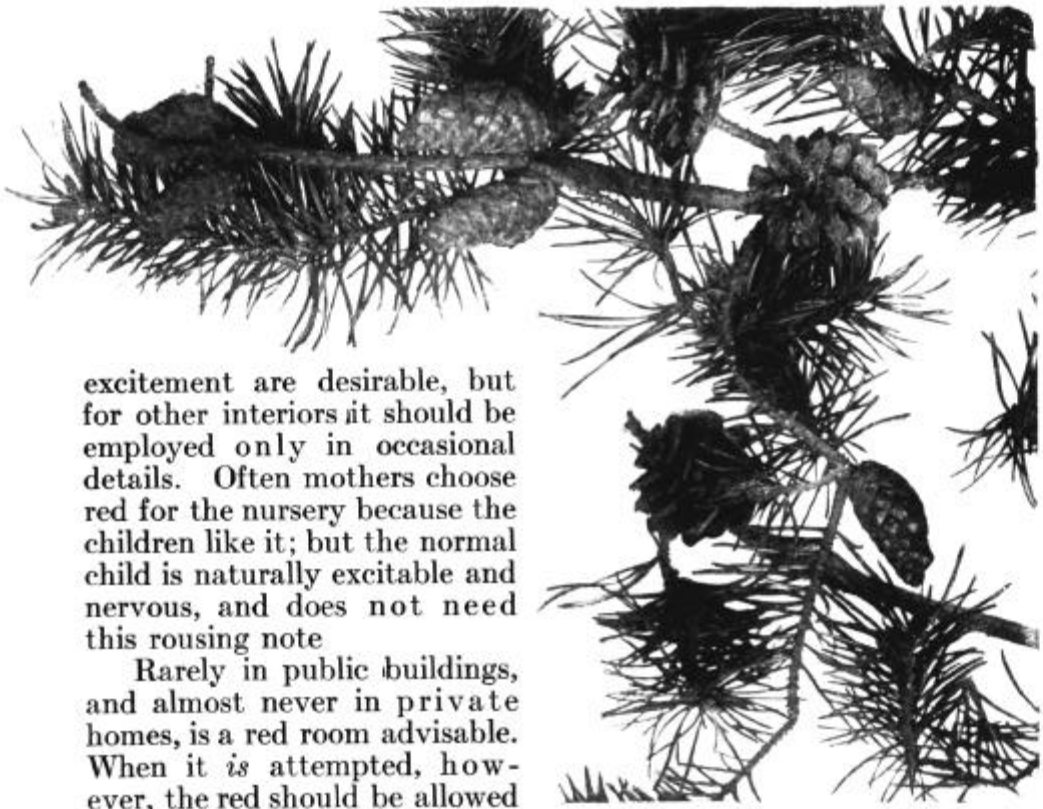
As we study the historic periods, we find color holding a very

significant place in the furnishings of the royal palaces, chateaux, English halls, and in the homes of the people. The colors used in the court of Louis Quinze and also in the chateaux of the late eighteenth century express the gay frivolity and sham of the ruling classes. One cannot imagine dark colors in a Louis Seize room; neither would the light colors of Marie Antoinette have been pleasing to Elizabeth, who loved the somber massiveness of a Tudor hall. The different styles were the temperamental expressions of those who created or lived among them.

This individual, spontaneous choice of color, however, is not always best or wisest in the furnishing of a home. First, the mental influences of color must be taken into account. Consider, for example, the effects of the three elemental primary colors—yellow, red and blue.

Yellow is nearest to sunlight. Morbid dispositions require this color, although they do not choose it. Yellow brings cheer and light into a dark, gloomy room. I have in mind a small breakfast room in a city house which is a particularly pleasing example of this fact. Although high buildings shut off the sunlight, there is a light, cheerful, sunny atmosphere. For the walls are hung with a striped cream and yellow paper; the enameled woodwork, furniture and rugs are in tones of old ivory; a printed linen with a decorative pattern on a bright yellow ground is used at the French windows, and repeated at the opposite side of the room in the covering of a comfortable chair; the yellow tones are echoed in the seats of the other chairs, while the lamp and candleshades are of black-and-yellow striped silk. The room has been carried out almost exclusively in one tone, yet monotony has been avoided, and the place possesses not only light and cheerfulness, but also an air of definite distinction.

Red is symbolic of blood, fire and excitement. Even an animal is excited by red, for the sight of it actually irritates the nerves. Therefore, since the keynote of all homes should be rest, and red in any large area destroys restfulness, it should be handled with special caution. It may be introduced successfully into drawing rooms, club rooms and dance halls, where gaiety and a certain amount of



excitement are desirable, but for other interiors it should be employed only in occasional details. Often mothers choose red for the nursery because the children like it; but the normal child is naturally excitable and nervous, and does not need this rousing note

Rarely in public buildings, and almost never in private homes, is a red room advisable. When it *is* attempted, however, the red should be allowed to completely dominate. There is a large Italian Renaissance dining room in one of the New York hotels which all decorators consider a success. Its color scheme is red, and the fact that the room has a distinctly architectural quality makes this treatment pleasing. The ceiling is beamed in Italian walnut, the walls are hung with red velvet, and the same coloring is used in the floor covering. At one end of the room is a large stone fireplace, and all the furniture is heavy in design, the Italian chairs having red velvet seats. The whole effect is rich, luxurious and dignified.

Turning now to blue, we find that it is calm, retiring, repressing in character. It is the coldest color note, and makes a room restful and cool. For this reason it is especially pleasing in warm sections of the country, in summer homes, in sunny south rooms, and also in bedrooms—for it is always suggestive of rest. An entirely blue room may prove rather monotonous; but this can be avoided by the introduction of orange, the complementary color, as a decorative note. The orange adds both warmth and interest.

In addition to these primary elements, there are three equally

powerful ones known as binary colors—orange, violet and green—each of which is formed by two primaries combined. Orange, the combination of yellow and red, is symbolic of light and heat, which makes it the hottest color possible. Since it is the strongest and most intense of colors, it should be used only in small areas, for emphasis.

Violet, composed of red and blue, suggests heat and cold combined —which results in ashes. It is the color of shadows; it expresses restrained heat, or mystery and gloom, and this is the psychological reason for its use in mourning and in religious rites. The use of violet is not often practical in home furnishings, although it may be used to dim a room having too much sunlight. Violet hangings are pleasing where there is a large window expanse.

Green, the result of mixing yellow and blue, expresses light and coolness. Generally speaking, it is the most successful color that can be used in interior furnishing, for it eliminates the nerve-exciting red, and combines rest and cheer—than which nothing can be better for a home.

Just as musical sounds differ in loudness, quality and pitch, so may colors differ in intensity, value and hue. One color changes into the next by a vast number of barely perceptible steps, and these steps are called hues. Thus, the steps between orange and yellow, called yellow-orange, are hues of orange.

A hue is more interesting than a primary or even a binary color, as the mind unconsciously seeks to solve its composition. Primitive people always choose primitive colors, but as culture develops the more subtle variations are used. Hues were employed for the first time by the Greeks, when their country was at the height of her civilization; before that time there had been only unmixed primary colors. A home in which the hues are used is more pleasing than one in which there are merely the "plain fact" colors. In rooms where single schemes dominate, hues are especially valuable in preventing monotony and adding interest and variety.

Every color has a certain strength or value, and these values are the steps between the lightest and the darkest possible tints of that color. Blue-black is the darkest shade or value of blue, while pale pink is the lightest value of red. Any two colors may be made to correspond in value by adding the right proportion of either white or black to one of them. Strong value contrast is apt to be harsh and vulgar, if incorrectly used. The wood trim in a room is not, as a rule, especially decorative, and should not, therefore, be allowed to contrast too greatly in value with the walls, which it does when either much darker or lighter than the latter. A spotty appearance

is created, likewise, when the furniture in a room is dark and the walls light. And on the same principle, pictures, when used in a home, should be of the same general color value as the wall on which they are hung.

Color value should be consistent also with scale. That is, pale colors are appropriate for small rooms and for furniture which is light and delicate, while dark colors should be used in large, "architectural" rooms and with furniture which is heavy in build.

The vitality of a color is denoted by its intensity, or its relation to the neutral—gray. Intense color should be used with restraint, for brilliant coloring is pleasing only in small areas, just as "the flash of diamonds is more tolerable on account of their insignificant size." The ceiling, walls and floor of a room are the background or setting for its furnishings, and should always be neutralized. At the same time, their colors should be kept fresh and clear. A bold use of intense coloring is often necessary to make a textile design decorative; but masses of such color should not be allowed to come into contrast in a room, although they may be used to emphasize decorative notes. It should be remembered, also, that "the attempt to emphasize everything emphasizes nothing."

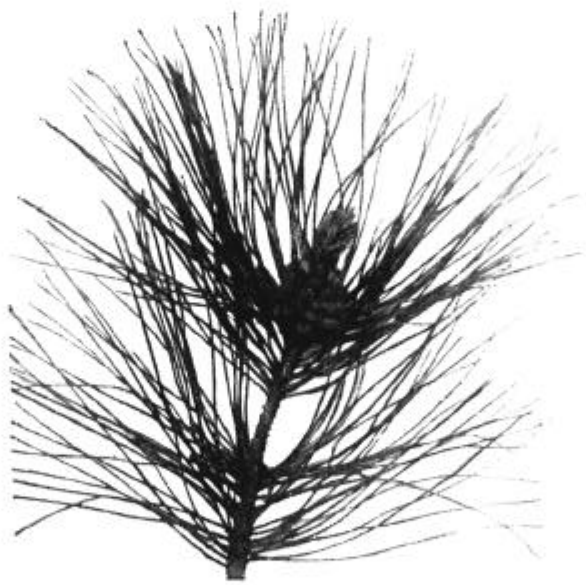
Both intensity and hue change with the variation of light. Therefore, before any fabric, article or color is finally selected for interior furnishing or decoration, it should be viewed in three lights—sunlight, shadow, and artificial light.

If the foregoing points are kept in mind, the home-maker will be able to introduce charm and cheerfulness into even the most unpromising rooms, through a wise use of color. Indeed, when people give the subject a little scientific study, and when a sensitiveness to color harmony is more widely developed, this important element will become a vital factor for beauty and restfulness in our homes.

"STRENGTH AND BEAUTY ARE IN HIS SANCTUARY": BY WILLIAM ALLEN WOOD

ONE night I travelled over mountainous ways
And feared the menace of Almighty Power;
His terrors in the lightnings were ablaze,
His crashing thunder made the summits cower—

When o'er my path, from out the dark, there blew,
Making my heart leap up in sheer delight,
The thrilling scent of roses cooled with dew.
Thy beauty, Lord, is stronger than thy might.



CRAFTSMAN COTTAGES DESIGNED FOR THE PRACTICAL HOUSEKEEPER WHO WANTS SIMPLICITY AND COMFORT

IN Thoreau's friendly and discursive "Walden" — which one appreciative critic has called "the log-book of his woodland cruise"—the hermit philosopher has a good deal to say about the home and its building. Although his words present the viewpoint of one who may be called an extremist in simplicity, we shall find them well worth pondering; for both the directness of his thought and the naïve, almost affectionate, manner of its expression are peculiarly refreshing. And in these days of complicated living it is well to turn back sometimes to such frank recognition of fundamental principles, and rediscover the sincere and satisfying quality of plain, homespun things.

Here, then, is Thoreau's description—not of his own beloved hut, but of that "larger and more populous house" of which, he said, "I sometimes dream"—a dwelling built "of enduring materials and without gingerbread work."

It shall consist, he wrote, "of only one room, a vast, rude, substantial, primitive hall, without ceiling or plastering, with bare rafters and purlins supporting a sort of lower heaven over one's head . . . . such a shelter as you would be glad to reach on a tempestuous night, containing all the essentials of a house, and nothing for housekeeping; where you can see all the treasures of the house at one view, and everything hangs upon its peg that a man should use; at once kitchen, pantry, parlor, chamber, storehouse and garret; where you can see so necessary a thing as a barrel or a ladder, so convenient a thing as a cupboard, and hear the pot boil, and pay your respects to the fire that cooks your dinner, and the oven that bakes your bread. . . ."

Such an unpretentious, homely dwelling, wherein all formality is banished, and household labor is reduced to its lowest terms, might prove a little too primitive for the modern home-lover. And yet this vision of Thoreau's holds a blunt sincerity, tempered with a fine idealism of the commonplace, that may guide us to wiser solutions of our own home problems and saner adjustment of our lives.

Take, for instance, his feeling about the comfortable, picturesque charm of the kitchen, with its useful, kindly fire, and all those necessary fittings and utensils that contribute to the well-being of owner, family and guests. Thoreau's idea is that instead of being shut away from the rest of the house, as though one were ashamed of it, the kitchen should be a frank and friendly part of the home, and the preparation of meals a pleasant and hospitable rite that all may witness—not a mysterious or ignominious task performed by "menials," and either condescendingly appreciated or politely ignored by host and guests.

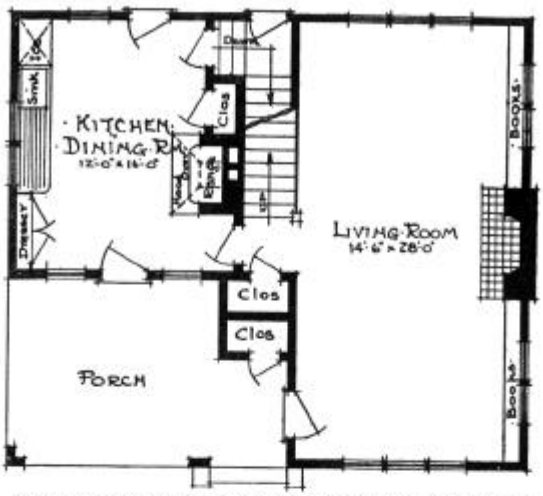
When we recall the old-fashioned farmhouses of Europe or those of our own New England, with their simple plastered walls and beamed ceilings, their huge fireplaces and ample rooms—we find that it was invariably the kitchen that played the most important rôle. The "parlor" was a cold, formal place, set apart for funerals, wed-

dings and other solemn occasions. It was in the kitchen, around the huge range or open hearth and brick oven, that the family life clustered. Here, at the big solid table, the meals were prepared and eaten; here, in deep fireside settles, by the light of log or coal, candle or dim oil lamp, the long winter evenings were spent. And the visitor shared with the rest the plain, hearty fare and enjoyed the warmth and cheer of this homelike place.

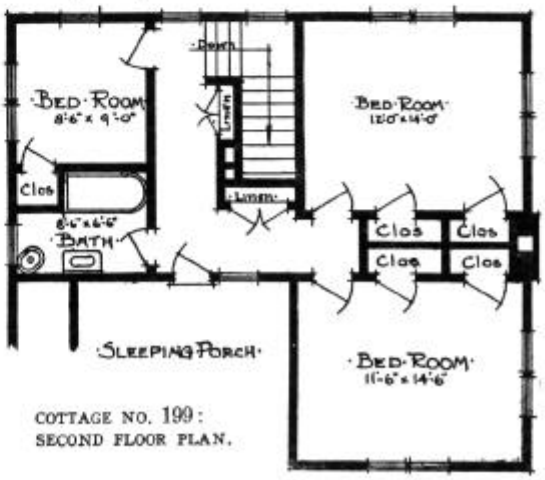
But now, "Old times are changed, old manners gone." The farmhouse kitchen with all its solid comfort and hospitality is relegated to the past. And yet—why should not those of us who really love such homely, democratic ways of living, plan and build our houses with some such ideal in mind? Why not omit, if we really wish to, that modern feature—the separate dining room—and eat our meals either in the kitchen or in the living room, wherever best suits the housewife's convenience? We can eliminate then both the pass pantry and much of the usual dining room equipment, lessening our steps and household labor, as well as the original building expense.

For those who wish to build their homes in such simple fashion, we have designed this month two small Craftsman houses—one a cottage, the other a bungalow—both of them economical in arrangement and construction, and especially suitable for young couples who wish to begin their housekeeping on a modest, unassuming scale.

THE first design, No. 199, is two stories in height, with shingled walls and roof, and brick chimney. As the plans show, the space has been utilized to the best possible advantage, and although the house is a small one, the great living room with its wide window groups, central fireplace and long bookshelves gives one a sense of spaciousness as one steps inside from the porch. Not an inch is wasted on vestibule or hall, the only passage being between the living room and kitchen, where the stairs ascend. Opening from this passage is a closet that will be convenient for coats, and another closet is provided in front, which may be made to open from either the porch or living room. In the present plan, we have intended it for the storage of hammock, porch mats, garden tools, etc.



FIRST FLOOR PLAN OF CRAFTSMAN SHINGLED COTTAGE NO. 199.



COTTAGE NO. 199: SECOND FLOOR PLAN.

The kitchen is a big, light, airy place, with windows on three sides and a door at the back leading out to the garden, and nearby is the entrance to the cellar stairs, which can also be reached from the outside, the landing being only one step above the garden level. Along one wall are the dresser, sink, drainbroad and ice-box, and against the opposite wall stands the range, with a closet for pots and pans close by. Over the range a large brick hood is provided, supported by an angle iron, lined with cement, and provided with a vent through which all cooking odors will pass instead of escaping into the room. In the vent is placed a register, which may be kept closed when the heat is needed in the house, the register being regulated by a chain that hangs down against the wall over the range. In order that this construction may be quite clear, we are showing here three drawings—a front elevation of the range and chimney-piece with the hood opening shown by

Gustav Stickley, Architect.

CRAFTSMAN TWO-STORY SHINGLED COTTAGE, NO. 199: THE LIVING PORCH IS SO BUILT THAT IT CAN BE GLASSED IN FOR THE WINTER IF DESIRED, AND THE RECESSED SLEEPING BALCONY ABOVE IS ALSO WELL SHELTERED BY THE WALLS AND ROOF: THE ROOMS ARE PLANNED FOR SIMPLE, COMFORTABLE HOME LIFE AND A MINIMUM OF HOUSEWORK.

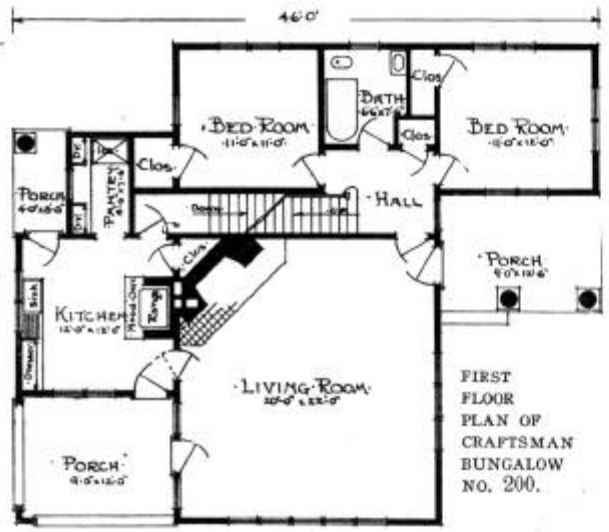
Gustav Stickley, Architect.

CRAFTSMAN STUCCO BUNGALOW NO. 200: THE SLOPING ROOF LINES GIVE THIS LITTLE BUILDING A PARTICULARLY HOMELIKE AIR, AND THE GROUPS OF CASEMENT WINDOWS FORM PLEASANT BREAKS IN THE PLAIN STUCCO WALLS: INDOORS THE ARRANGEMENT IS UNUSUALLY COMPACT, AS A GLANCE AT THE FLOOR PLANS WILL SHOW.

dotted lines; a vertical section taken on line B—B, showing the arrangement of smoke pipe, flue, hood and register—also a horizontal section taken on the line A—A, looking up into the hood.

We have made the kitchen 12 by 16 feet, so that it will be large enough for meals to be served there whenever desired. Or if the owner prefers, the rear end of the living room may be used for dining purposes.

Upstairs there are three bedrooms and bathroom opening out of a central L-shaped hall, and plenty of closets are provided. The hall is lighted by windows at the rear and one in the front overlooking the sleeping porch. As this porch is sheltered by the angle of the roof and walls, and is sunk into the roof, it forms a pleasant and private place for outdoor sleeping, in spite of being at the front of the house.



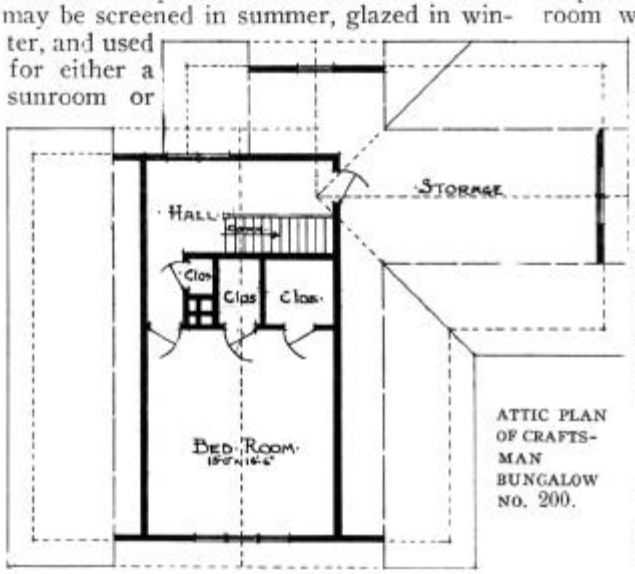
FIRST FLOOR PLAN OF CRAFTSMAN BUNGALOW NO. 200.

THE bungalow, No. 200, is quite different in construction, design and arrangement. Stucco walls are used, with shingled roof, and all the rooms except one are on the ground floor.

The entrance is from the side porch into the big central room—which is living and dining room combined. The walls are pleasantly broken by carefully grouped casements, and a glass door leads out onto a small corner porch which is built so that it may be screened in summer, glazed in winter, and used for either a sunroom or extra dining room. For the latter purpose, we have made it accessible also from the kitchen.

The range—which in this instance likewise is provided with a big ventilating hood—is placed where it can use the same chimney as the corner fireplace in the living room, and the sink, drainboard and dresser are placed opposite, beside the windows. There is a little service porch at the rear, and a small well-equipped pantry, while on the right are the cellar stairs descending beneath the main flight.

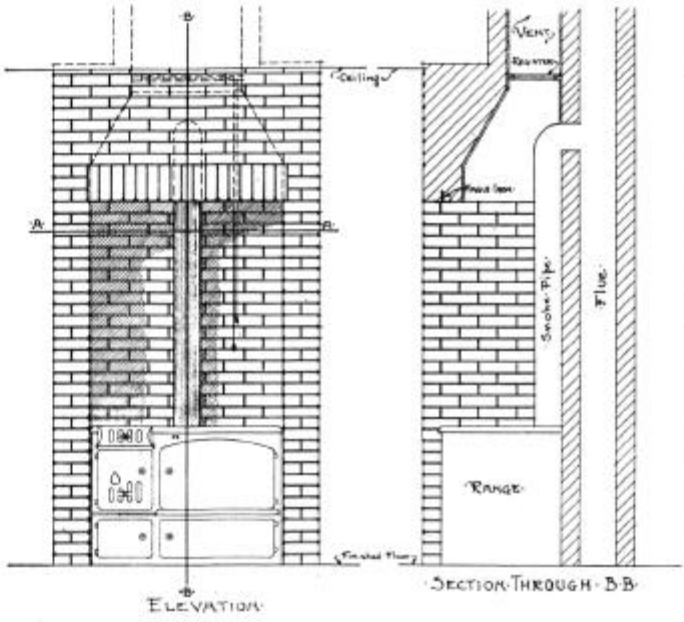
The two bedrooms and bath are shut away from the front of the house by the staircase and a hall in which a linen closet is provided. Upstairs there is one large room which may be used as a bedroom, playroom, or studio—according to the needs of the family. And if an extra bathroom is required here, it may be built in this attic, over the one downstairs.



ATTIC PLAN OF CRAFTSMAN BUNGALOW NO. 200.

Following this will be found the continuation of another article on "Your Own Home," which includes several bungalow and cottage plans that show various simple and economical arrangements of living room, dining room and kitchen, somewhat similar to the designs which we have just described.

ALTHOUGH the cottage and bungalow presented here are very simple in both exterior design and interior plan, they can both be made very attractive



THESE THREE DRAWINGS SHOW THE SPECIAL CONSTRUCTION OF THE VENTILATING HOOD OVER THE KITCHEN RANGE IN CRAFTSMAN COTTAGE NO. 199 AND CRAFTSMAN BUNGALOW NO. 200.

through a wise use of color outside and in. The cottage, for instance, would be interesting if the shingles up to the line of the gables were stained a rich golden brown, and those above a darker tone, with a mossy green for the roof. Green door and window trim with white sash, and touch of red brick in the chimney, garden steps and low wall would give additional variety.

The bungalow would look well with gray or buff stucco walls, and shingles of a reddish brown to harmonize with the brick of the garden walls. The porch floor might be of cement with a border of brick to carry out the general scheme. Here again, green door and window trim with white sash would be appropriate.

If the walls seemed too plain, white or green latticework might be used on each side of one or more of the window groups. This is always an effective device, for it helps more than anything to link the house to its garden. Concrete vases or urns filled with ivy and set on top of the entrance posts would give a charming note to the approach. A number of vases suitable for this purpose will be found among the illustrations of an article for outdoor pottery on page 377 of this issue. Some practical points on the interior treatment of a home, with special reference to the backgrounds formed by walls, floors, woodwork, etc., on page 409, may likewise be helpful to home-builders when they are ready to consider this stage of the work.

CONVENIENCE IN THE KITCHEN

IN "The Book of Little Houses," which the Macmillan Company has just published, are many practical hints for the home-builder, the following of which seem particularly worth quoting in reference to the foregoing article.

"Next to the plumbing, the greatest attention of all should be given to the kitchen. . . . . The kitchen is the business part of the home. No matter how beautiful our entrance, how charming our open fireplaces or how artistic our dining room, if our facilities for getting food in comfort and in plenty are inadequate, the æsthetic side of the house will suffer. If it requires too much time to accomplish what must be done in the kitchen, little energy will be left to enjoy the rest of the house.

"Tiled or cement floor is the unanimous verdict of those who have struggled with paint and varnish, mops and linoleum. Tiled, or at least washable walls of a soft color, preferably buff or dull yellow. Cross ventilation should be thought of, for successful disposition of smoke and smells.

"By all means have a porcelain sink, for cleanliness and appearance both. Do you know how high the sink ought to be for comfort in dish-washing? Measure and find out before you have it installed. There is a regulation height, which may not suit your needs at all."

THE WONDERFUL MISSION OF THE INTERNAL BATH

By C. G. Percival, M. D.

DO you know that over three hundred thousand Americans are at the present time seeking freedom from small, as well as serious ailments, by the practice of Internal Bathing?

Do you know that hosts of enlightened physicians all over the country, as well as osteopaths, physical culturists, etc., etc., are recommending and recognizing this practice as the most likely way now known to secure and preserve perfect health?

There are the best of logical reasons for this practice and these opinions, and these reasons will be very interesting to every one.

In the first place, every physician realizes and agrees that 95 per cent. of human illnesses is caused directly or indirectly by accumulated waste in the colon; this is bound to accumulate, because we of today neither eat the kind of food nor take the amount of exercise which Nature demands in order that she may thoroughly eliminate the waste unaided——

That's the reason when you are ill the physician always gives you something to remove this accumulation of waste before commencing to treat your specific trouble.

It's ten to one that no specific trouble would have developed if there were no accumulation of waste in the colon——

And that's the reason that the famous Professor Metchnikoff, one of the world's greatest scientists, has boldly and specifically stated that if our colons were taken away in infancy, the length of our lives would be increased to probably 150 years.

You see, this waste is extremely poisonous, and as the blood flows through the walls of the colon it absorbs the poisons and carries them through the circulation—that's what causes Auto-Intoxication, with all its perniciously enervating and weakening results. These pull down our powers of resistance and render us subject to almost any serious complaint which may be prevalent at the time. And the worst feature of it is that there are few of us who know when we are Auto-Intoxicated.

But you never can be Auto-Intoxicated if you periodically use the proper kind of an Internal Bath—that is sure.

It is Nature's own relief and corrector—just warm water, which, used in the right way, cleanses the colon thoroughly its entire length and makes and keeps it sweet, clean and pure, as Nature demands it shall be for the entire system to work properly.

The following enlightening news article is quoted from the New York Times:

"What may lead to a remarkable advance in the operative treatment of certain forms of tuberculosis is said to have been achieved at Guy's Hospital. Briefly, the operation of the removal of the lower intestine has been applied to cases of tuberculosis, and the results are said be in every way satisfactory.

"The principle of the treatment is the removal of the cause of the disease. Recent researches of Metchnikoff and others have led doctors to suppose that many conditions of chronic ill-health, such as nervous debility, rheumatism, and other disorders, are due to poisoning set up by unhealthy conditions in the large intestine, and it has even been suggested that the lowering of the vitality resulting from such poisoning is favorable to the development of cancer and tuberculosis.

"At Guy's Hospital Sir William Arbuthnot Lane decided on the heroic plan of removing the diseased organ. A child who appeared in the final stage of what was be-

lieved to be an incurable form of tubercular joint disease, was operated on. The lower intestine, with the exception of nine inches, was removed, and the portion left was joined to the smaller intestine.

"The result was astonishing. In a week's time the internal organs resumed all their normal functions, and in a few weeks the patient was apparently in perfect health."

You undoubtedly know, from your own personal experience, how dull and unfit to work or think properly, biliousness and many other apparently simple troubles make you feel. And you probably know, too, that these irregularities, all directly traceable to accumulated waste, make you really sick if permitted to continue.

You also probably know that the old-fashioned method of drugging for these complaints, is at best only partially effective; the doses must be increased if continued, and finally they cease to be effective at all.

It is true that more drugs are probably used for this than all other human ills combined, which simply goes to prove how universal the trouble caused by accumulated waste really is—but there is not a doubt that drugs are being dropped as Internal Bathing is becoming better known——

For it is not possible to conceive, until you have had the experience yourself, what a wonderful bracer an Internal Bath really is; taken at night, you awake in the morning with a feeling of lightness and buoyancy that cannot be described—you are absolutely clean, everything is working in perfect accord, your appetite is better, your brain is clearer, and you feel full of vim and confidence for the day's duties.

There is nothing new about Internal Baths except the way of administering them. Some years ago Dr. Chas. A. Tyrrell, of New York, was so miraculously benefited by faithfully using the method then in vogue, that he made Internal Baths his special study and improved materially in administering the Bath and in getting the result desired.

This perfected Bath he called the "J. B. L." Cascade, and it is the one which has so quickly popularized and recommended itself that hundreds of thousands are today using it.

Dr. Tyrrell, in his practice and researches, discovered many unique and interesting facts in connection with this subject; these he has collected in a little book, "The What, the Why, the Way of Internal Bathing," which will be sent free on request if you address Chas. A. Tyrrell, M. D., 134 West 65th Street, New York City, and mention having read this in *The Craftsman*.

This book tells us facts that we never knew about ourselves before, and there is no doubt that every one who has an interest in his or her own physical well-being, or that of the family, will be very greatly instructed and enlightened by reading this carefully prepared and scientifically correct little book.

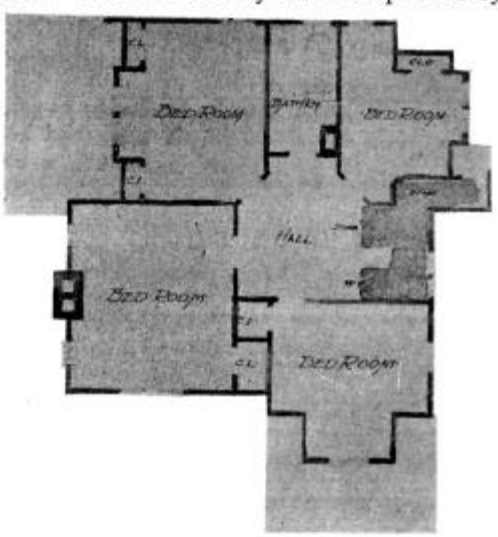
YOUR OWN HOME

(Continued from page 408)

ble from the kitchen as well as from the front of the house, with a few steps going up on each side to a central landing. This obviates the necessity for separate back stairs. In planning the staircases, of course, if the cellar stairs do not descend beneath the upper flight, the extra space above one and below the other can be utilized for storage, coat closets, etc.

The Bedrooms

If the house is a bungalow, with all or most of the rooms on the main floor, care should be taken to group the bedrooms so that they will be away from the rest of the plan. This can usually be accomplished by

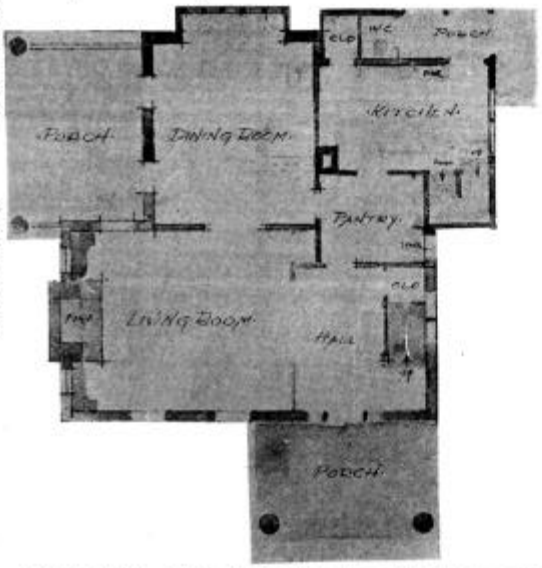


SECOND FLOOR PLAN OF HOUSE AT CEDARCROFT: SEE PAGE 402.

having a small hall out of which the bedrooms and bathroom open. If they are all on the second story, the shape of the plan and placing of the stairs will suggest a practical arrangement, and if there is any extra space off the hall, it may be used as a sewing alcove or playroom for the children. The bathroom should be placed over or near the kitchen if possible, so that the plumbing may be carried down in one line, and if a second one is provided, it may be used in connection with the owner's bedroom, or made to serve for two adjacent rooms. The planning, exposure and equipment of the sleeping porch or balcony is another matter of interest to the modern home-maker, and this will be taken up in a later issue.

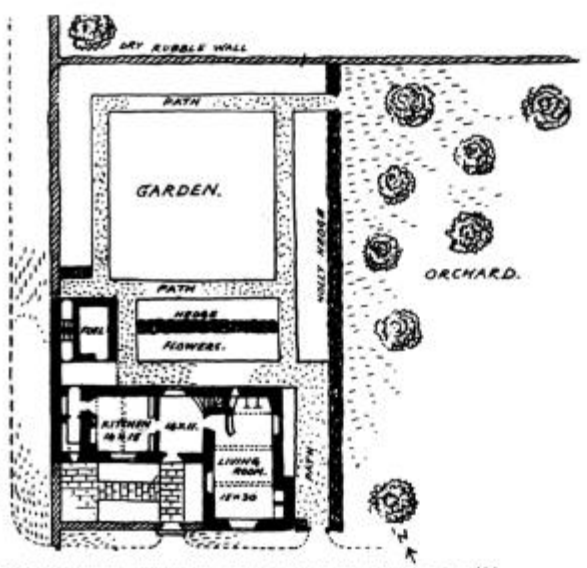
The Attic

An attic, of course, is always useful for storage—and besides, there is a certain old-fashioned picturesqueness attached to the idea, that brings to mind the attics of our

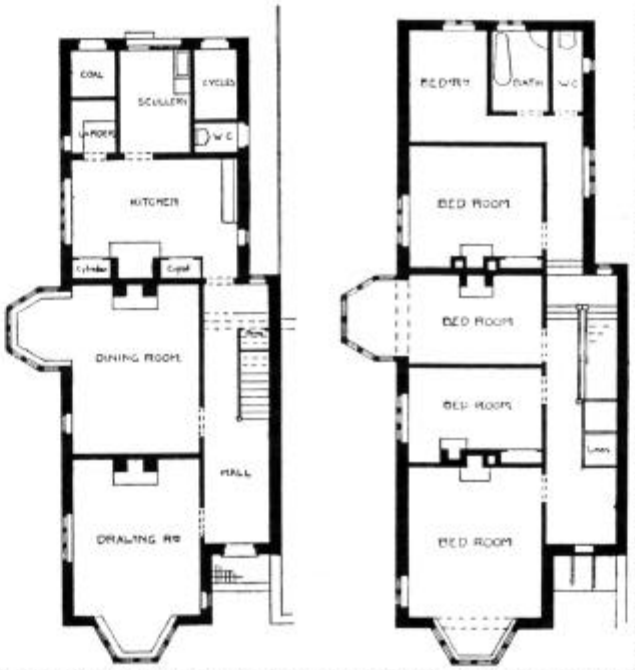


FIRST FLOOR PLAN OF HOUSE AT CEDARCROFT: SEE PAGE 402.

childhood, when long rainy days were brightened by adventurous explorations among the treasure-holding depths of grandmother's trunk, or among quaint books and toys that belonged to our mother's childhood. The attic of today, however, is likely to be a neat and hygienic



PLAN OF LEA COTTAGE AND GROUNDS: SEE PAGE 405



FIRST AND SECOND FLOOR PLANS OF ENGLISH DWELLING SHOWN ON PAGE 404.

place, rather than a musty and mysterious one. And often, if one is planning a small house, it is advisable to omit this feature altogether, in order to retain a low roof line—in which case a generous amount of storage and closet space should be provided in convenient corners beneath the slope of the roof.

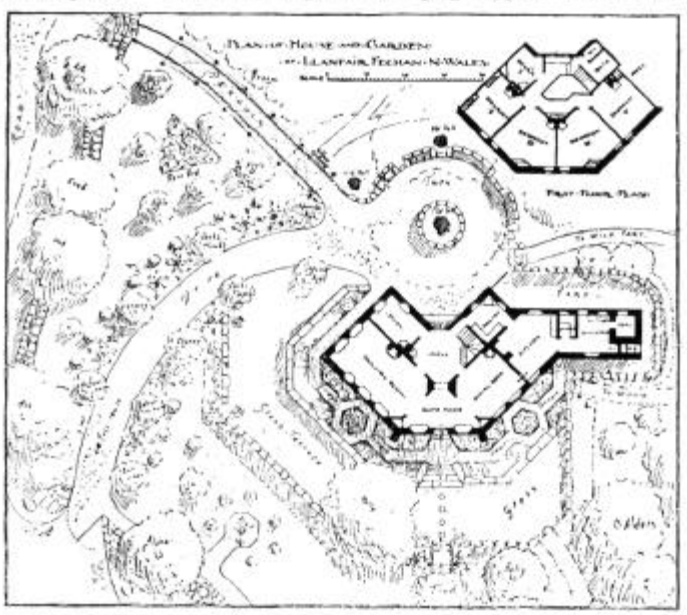
These, then, are the general principles that should guide the planning of every modern home—principles that must be worked out in each case according to individual tastes and circumstances. The plans, photographs and sketches shown here—and indeed, the illustrations of houses in every number of THE CRAFTSMAN—will suggest many variations on this universal theme. And if we can help in a more personal way those of our readers who are beginning the actual planning of their homes, we shall be glad to do so.

ILLUSTRATIONS

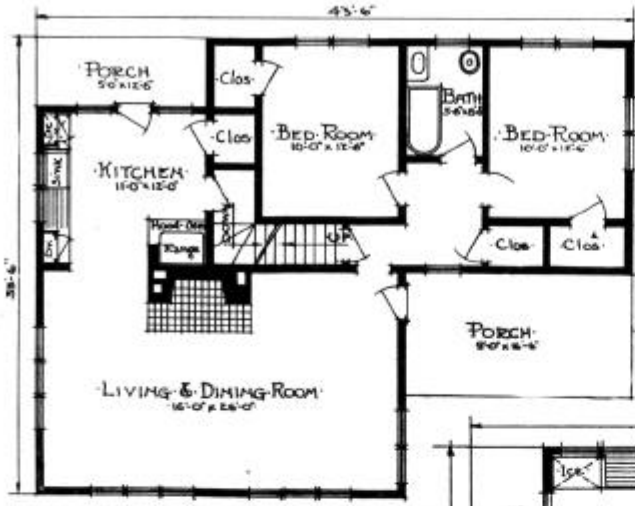
It will be noticed that a number of the photographs and plans which we have selected to illustrate the various points of this article are those of English dwellings; for the architects over there, both in the past and at the present time, have proved themselves peculiarly ingenious in the way they have worked out their plans, from the standpoints of exposure, and variety of outlook, convenience of interior arrangement, as well as in the picturesque quality of the exterior which was so apt to result from a more or less irregular and original design.

The illustrations of Lea Cottage (page 403), the house on page 404, and "Rosebriers" (page 405), were reproduced from the pages of "Country Cottages and Week-end Homes," by J. H. Elder-Duncan, a charming volume published by Cassell and Company Limited. The cottage at Medmenham, on page 406, and the row of semi-detached cottages on page 407, are from "Modern Cottage Architecture by Well-Known Architects," by Maurice B. Adams, published by John Lane Company.

An interesting example of American architecture which recalls somewhat the English cottage type, is shown in the house at Cedarcroft on page 402, and the plans of which are given on page 431. For these



PLAN OF "ROSEBRIERS" AND ITS GARDEN; FOR EXTERIOR VIEW OF HOUSE SEE PAGE 405.

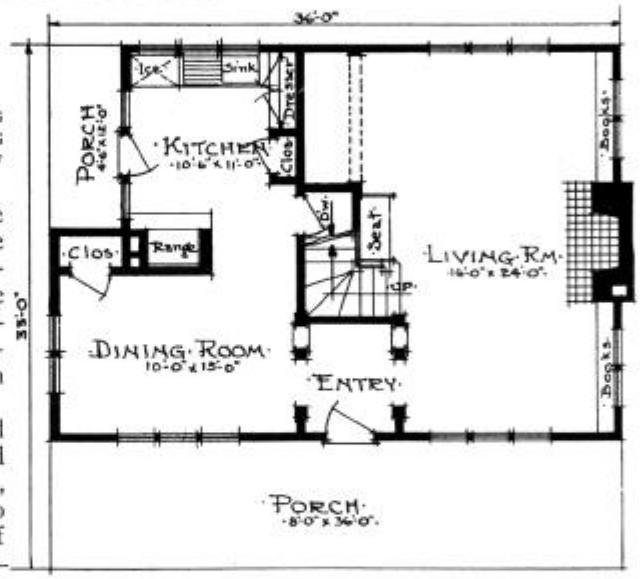


PLAN FOR A SIMPLE BUNGALOW: THE BIG MAIN ROOM CAN BE USED AS BOTH LIVING AND DINING ROOM; NOTE SEPARATION OF BEDROOMS FROM REST OF PLAN.

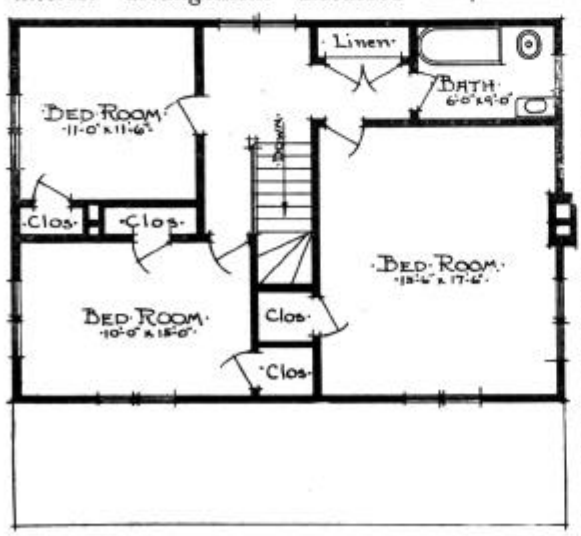
illustrations we are indebted to the "Year Book and Catalogue" of the T Square Club, the design in question having been included in the Club's Sixteenth Annual Architectural Exhibition in the Pennsylvania Academy of the Fine Arts, in 1910.

For instances of cottage and bungalow plans, we have introduced a number of Craftsman designs, which were specially prepared to exemplify the various features of interior arrangement discussed—which plans will be found here and on the following page.

In all of these plans, we have kept in mind the fact that the general tendency among American home-builders today is toward simplification in practically every department. A few large rooms, conveniently arranged, with simple woodwork that will not catch the dust, with a fairly central fireplace, and possibly a few built-in bookcases and window or fireside seats where the wall spaces and natural



FIRST FLOOR PLAN FOR A TWO-STORY COTTAGE ARRANGED FOR SIMPLE HOUSEKEEPING.

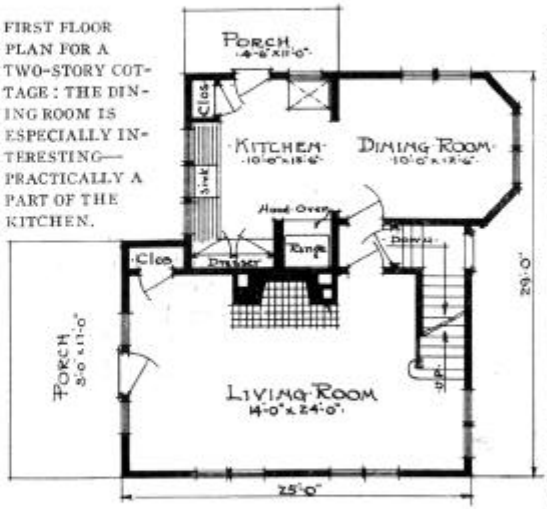


SECOND FLOOR PLAN FOR A TWO-STORY COTTAGE ARRANGED FOR SIMPLE HOUSEKEEPING.

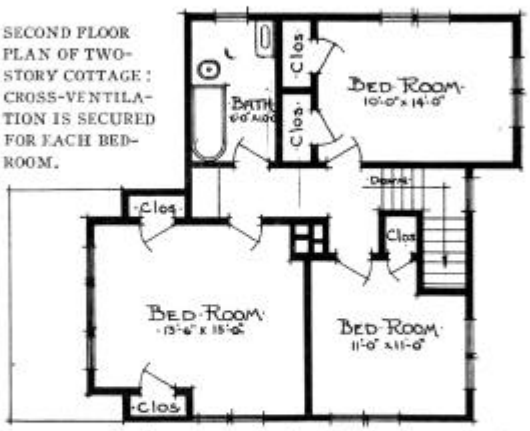
nooks suggest such construction; plenty of room for sheltered outdoor living—these, generally speaking, are the lines along which modern home-makers are thinking and planning.

Moreover, as in many instances the family cannot afford to or does not wish to keep servants, the housewife often preferring to do most of her own work, we have remembered the need for very simple and compact arrangement of the various household facilities, so that the labor of housekeeping will be as light as possible, consistent with efficiency and comfort.

We have not included among our illustrations any exterior views of the Craftsman cottage and bungalow plans shown here, but if any of our readers



FIRST FLOOR PLAN FOR A TWO-STORY COTTAGE: THE DINING ROOM IS ESPECIALLY INTERESTING—PRACTICALLY A PART OF THE KITCHEN.



SECOND FLOOR PLAN OF TWO-STORY COTTAGE: CROSS-VENTILATION IS SECURED FOR EACH BEDROOM.

happen to be interested in such special designs they can get in touch with our Architectural Department and have the desired elevations, working drawings and specifications prepared. We are, however, showing on page 408 an interior sketch of an especially attractive fireplace arrangement in one of the bungalows. As the plan denotes, the angles of the walls on each side of the chimneypiece, which give such a cozy effect, are the result of the closets that had to be provided just behind.

The materials used in modern homebuilding and their most appropriate uses, illustrated with an interesting variety of photographs, will be the subject of our next article.

THE GREEN WORLD IN WINTER

(Continued from page 393)

hold upon the new earth. They are the pioneers of the vast family of trees that now clothe the earth with so marvelous a garment of green. That hardy, venturesome spirit of theirs has not diminished with time. They still venture into the untried life of cities and small gardens as staunchly as they did into the primeval world and set about making it green and beautiful. From the very first, they and the winds have been comrades. Storm winds bend them into patriarchal forms of beauty, but have never conquered their insistent vitality; gentle winds play upon them as upon a harp of many strings. The winds carry the pollen from branch to branch and toss the cone full of new seeds far down a canyon or into a brook that carries them into a new valley.

To the wild places we must also go for the broad-leaved form of plant life that keeps the note of evergreen in our gardens. Instead of the music of pines and the sweet nuts of cones the broad-leaved evergreens give us flowers as fair as any annual; instead of spicy aroma they give us perfume sweet as any rose. The large family of rhododendrons, laurels and azaleas that now are drawn upon to make our garden beautiful in winter, are mostly hybrids, creatures of the florist's art; though the native rhododendron is still the hardiest of all its kind and the most magnificently leaved, and therefore most useful for grouping and massing purposes, it cannot compare with the new varieties for size of blossom and glory of colored petals. This native rhododendron, *Catawbiense,* must not be confused with the plant of the same name imported from Europe and grown upon a single stem.

The beauty of these broad-leaved evergreens is in their informal irregularity of growth and the dependable regularity of their blossoming. Seldom is a spring unheralded by their beauty. Boxwood, holly and privet, each of many charming varieties, help to make up a list of indispensable evergreens which can be counted upon to keep in memory the green world of summer. Thus, by the help of these friendly plants, we may keep our gardens, throughout the colder months, warm with masses of green foliage, bright with clustered berries, and fragrant with the incense which these children of the earth are always offering up on Nature's shrine.

LIMBERT'S

HOLLAND-DUTCH ARTS & CRAFTS FURNITURE

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IN THE CRAFTSMAN HOME no furniture is more acceptable than the unusually artistic designs of the Dutch Arts & Crafts style.

A cozy, comfortable atmosphere is the aim of every home-maker and the desired results are easily obtained when a proper selection is made.

LIMBERT'S HOLLAND DUTCH ARTS & CRAFTS FURNITURE harmonizes well with the most sumptuous surroundings, but when incomes prohibit a lavish outlay those who desire to make a modest expenditure will find exceptionally comely designs suggestive of ease and good cheer.

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Exclusive furnishing schemes in colors are shown in our new Style Book, together with over 300 attractive designs of Arts & Crafts furniture. This will be mailed free upon request, with the name of our associate distributor nearest you, where the Holland-Dutch designs may be personally inspected. Send for your copy of this book today.

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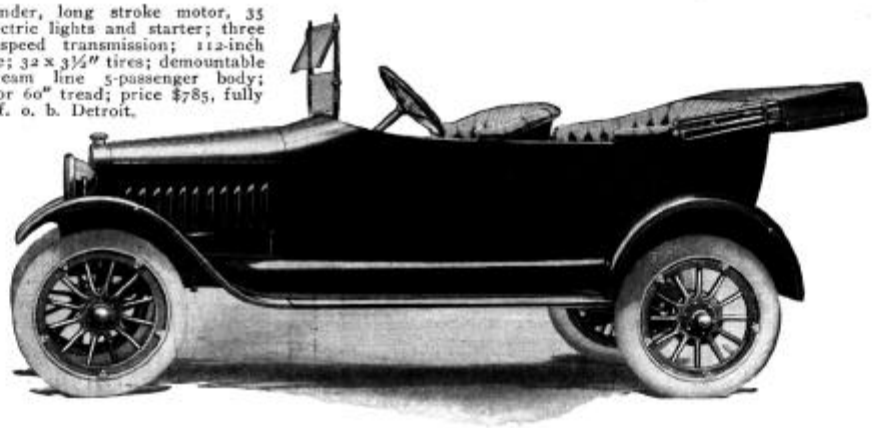

The Answer to a Nation-Wide Question

THE most impressive single feature of this car at the price of $785 is, of course, the six-cylinder motor. Superiority of a "six" motor *for a touring car* is now well understood by the automobile buying public.

The whole nation has been asking. "Why doesn't someone build a good low-priced six-cylinder car?" Saxon is the *first* company to offer a "Six" at a price as low as $785—just as we were *first* to offer a real two passenger automobile at a price below $400.

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The Saxon "Six" is a big, roomy five-passenger car of liberal dimensions. The wheel base is 112 inches. No other car selling below $1250 has an equal wheel base. There is no crowding or cramping of passengers in the Saxon; only one car selling under $1250 has as great inside width of the tonneau seat, and none has more.

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Riding comfort and steadiness in the Saxon "Six" are provided by vanadium steel springs of the modern cantilever type—found elsewhere only on much higher priced cars.

Tires are generously large, 32 x 3½ inches; wheels of the artillery type, best grade hickory; rims demountable.

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Send today for "Saxon Days," our interesting magazine containing details of Saxon cars and facts for every owner and prospective owner of an automobile. Address Dept. C.M.

Saxon Roadster, $395. Demand for this popular model compels us to double our output. Standard or 60-inch tread; wood or wire wheels optional. Electric lights and starter, $70 extra.

Saxon Motor Company, Detroit, Mich.

A NEW WAY TO SHOP IN AMERICA

"BACK of the gift stands the heart of the giver," said some wise person whom life had taught to see through trivial outward things to the important inward meanings. Back of the gift also stands the vision and skill of the maker. Every article that is chosen to be the visible sign of love and friendship, the gift that proves forethought and remembrance has a bit of personal history, character, experience, patient care or self-denial indelibly impressed upon it. Even the cheapest of the machine-made articles that are bought with hoarded pennies has a halo about it when it is chosen as a gift of truest sentiment, of real affection, of kindliness, of generosity. Gifts are really wonderful things no matter from what angle they are viewed and the marts from which they are chosen are most fascinating places.

I was freshly impressed with this the other day when I happened by chance upon the Craftsman Bazaar. The place at first sight reminded me of the old guild halls, those wonderful old places where craftsmen proudly displayed the things they had made, publicly standing as sponsors, as it were, for the thought of their mind and the work of their hands. The personality of the makers was stamped upon the chair, jar, jewel, article of ornament or clothing, their character was expressed in every detail of its design and construction. One could see where the vision failed, the hand trembled or the faith halted, and such marks of human strength or frailty was what made the thing so lastingly beautiful. The skilful stroke or the slip of a tool a hundred years ago recorded upon a bit of engraved metal, embossed leather, carved wood, added lasting value to the object. One's sympathy and interest always goes out to those old records of personal struggle.

A warm vital individuality pervaded that modern guild hall, the eleventh floor of the Craftsman Building. The walls were decorated with copper and brass, pottery, crystal, rich brocades and sheerest of gauzes; tables, informally placed, held beautiful things made by the hands of careful workers instead of by whirling machinery. A woman sat at a loom, tossing a shuttle back and forth, weaving fine fabrics, with a rhythmic click-clack of treadles; pillow covers, table covers, curtains and scarfs of colored silks, linens and hand-dyed cotton were piled up on benches and tables as proof that civilization hasn't taken the weaver's cunning from the hands of women.

An Indian woman surrounded with Navajo rugs, with baskets and pottery from many tribes, sat shaping baskets of sweet grass and reed, quiet, industrious and dexterous as her ancestors who sat under a tent on the great Western plains. All through the room were beautiful things, made or being made by skilled workers, things not to be found in the usual shops.

There was a fascination about the place, difficult to analyze, the same fascination that is around the bazaars of the old countries. Half the pleasure of a trip abroad lies in the anticipation of actually visiting all the bazaars. The visitor feels the same stirring of romantic interest as though he were on a voyage of discovery. The Old World way of centering things wanted and needed in one merry, holiday-spirited, picturesque center has been revived and established in the Craftsman Building. It has shown this city the new way to shop in America, to save much of the confusion and indecision; for the objects displayed there have already been carefully selected. They are the result of experienced winnowing, so that there is not a discouraging number of things confronting one to add to the indecision already in one's mind.

I overheard a conversation that seemed to me the keynote of the whole plan of the Craftsman Bazaar. A woman turned to the saleswoman asking, "Have you any necktie holders?"

"What kind do you want?"

"I don't know exactly what I want. Just the kind you'd have, if you had any at all."

She felt that whatever was displayed in that skyscraping bazaar would be sensible, and in good taste.

In no section of this block-long "marketplace" is the matter of careful selection more apparent than in the children's room. Here, the funny, amusing animals that children love are made of wood instead of germ-nourishing imitation wool. Everything from the little bed, the toys, the books, furniture, sand boxes, screens, curtains, lamp shades has been made simply and is therefore beautiful. Children play in the sand, rock upon the see-saws, while the mothers shop, exactly as they do in bazaars across the water. To me it was more than an object-giving lesson in a new way to buy.

THE WINNING OF A HOMESTEAD: BY HARRIET JOOR

SINCE I took up a homestead claim, countless letters have come to me asking what lands are still open for filing, and what one must do in order to file on a claim. Others ask the expense of homesteading, of the daily living as well as the cost of the land, and what equipment is needed for the life on the plains.

A written request to the Commissioner of the General Land Office, Washington, D. C., will bring to the home-seeker a list showing roughly the character of the land now open for filing in the different States, and the name of the city or town in each of these States in which the U. S. Land Office is located. By writing, then, to the Registrar of any of these offices, general information as to the land under its jurisdiction may be obtained.

Each man or woman who would take up a homestead claim must first personally inspect the quarter section on which it is desired to file, and then present to the Land Office of that district an application made out before the appointed authorities. Within six months after filing, one must put up a shack and actually begin living on the land; else one's right to the quarter may be contested when final proof is made.

The settler may then commute, after fourteen months' continuous residence; or make homestead proof, after a residence of from three to five years. In the latter case a five months' leave of absence is permitted in each of the three years, with seven months of residence between each absence.

The commuter, when proving up at the end of fourteen months, is now expected to have ten acres under cultivation, and such other simple improvements about his home as show an honest intent to make it a real home. He must also pay a certain amount for his land; this amount varying in different localities. Here in Perkins County, South Dakota, it is fifty cents an acre. Thus, when my neighbor commutes on a claim of a hundred and sixty acres, with the publishing of the application for proof, official fees and price of the land, the final proof costs him altogether from $95.00 to $100.00.

The homesteader who proves up after three years' residence has a little more to pay in the way of commissions, but pays nothing for his land; so the final proof costs only from $18.00 to $20.00. He, however, has put much more money into the land itself, as he is required to have ten acres under cultivation the second year, and twenty acres the third year, if he has a quarter section. The requirements for a five-year proof are much the same as for the three-year, only that there shall be

TWO WOMEN HOMESTEADERS IN SOUTH DAKOTA.

OUR PETS ARE ALL PRACTICAL.

twenty-five acres under cultivation when proof is made.

Homestead Expenses

Women homesteaders have usually to hire help for most of their farm work; and for the many would-be home-seekers who are anxious to know the actual cost of the whole undertaking, I have noted down roughly my own general expenses.

Cost of filing homestead entry.....	$14.00
Cost of lumber in floor and roof of soddy	50.00
Cost of work in building soddy.....	50.00
Cost of plastering soddy (with sand and clay)	7.00

A shack in any neighborhood costs much less now than when mine was built, as labor is not in such demand, and the lumber need now is hauled only thirty-five miles instead of seventy-five, as when I filed. In many localities, also, a frame shack may be bought second-hand for twenty-five or thirty dollars and hauled across country to the new claim.

Cost of digging and curbing my well	$37.00
Cost of fencing in house and well with barbed wire.....	7.00
Cost of running the farm for three years (preparation of soil, seed, harvesting, threshing), about....	$200.00

Here the returns have not nearly equaled the output; but I did not expect them to, during these first years. The expense of making final proof is about $18.00.

Clothes out here on the plains are a negligible expense, as we wear our clothes until they really wear out, regardless of the cut of sleeve or skirt; and, as was said of the Kansas pioneers a half century ago, we "dance blithely in the cast-off finery of our kinsfolk" back in the world! A little old red woolen frock that I brought out with me to make into a braided rug, served me instead a whole year as a "party gown!"

Food and Equipment

Living expenses, as nearly as I can estimate, average three dollars a week for food, wood, coal, and oil for the lamp. Some things, like canned goods and coal-oil, are higher here than they are back in civilization; but milk, butter, and eggs are cheaper out here—when they can be gotten at all.

One can live much more expensively than this, even out here, where luxuries do not exist—especially if one lives on canned goods. Or one can live more cheaply by eliminating fresh milk, eggs and a liberal use of dried fruits; but in the lack of fresh meat and fresh fruit, these are really needed to make a balanced diet

ONE OF OUR FRIENDS.

Let no one who comes a-homesteading expect luxuries; for these, and even many simple comforts, cannot be had. Once, for four months on a stretch, I could not buy a single egg: the hens were not laying! And sometimes during the winter, for weeks at a time, butter cannot be had, while fresh fruit and fresh meat are always a rarity. These things, however, mean very little in the daily happiness of the plucky prairie-people, and the "needfuls" can always be found in some form. Canned milk can be kept on hand; or milk in a powdered form, which is cheaper than that in cans and equally good for cooking. There is an egg-powder, also, tested by experts, which will help tide one through the winter; and a wide variety of dried beans, peas and lentils, doubly precious in a meatless land. One grows weary of the sight of a tin can out here where there is a motley heap of them beside every abandoned shanty; so, whenever possible, I get things in the dried form instead of in cans or jars; corn, beans, fruits, bacon and dried beef. They are equally palatable this way, and much less expensive. Except in the worst years of drought, you can raise your own potatoes, lettuce, corn, beets and beans, drying your own sweet-corn for the winter, and harvesting your own winter supply of dried beans.

For those who inquire what equipment is needed, I would say, bring out very little besides clothes and bedding. The few things that are needed to furnish a shack (cot, table, small stove, camp chairs, a few dishes and cooking utensils) can usually be gotten second hand from settlers who are proving up—or from the nearest town. For food supplies, some you will get from the country store, and others you will probably have freighted out from the East. I usually send an order East each fall.

Out on the plains, a woman must be her own laundress, so bring simple clothes; also a sweater coat, pair of strong shoes, and strong walking skirt.

Each woman homesteader should also have a light rifle, and know how to use it—to frighten hawks and coyotes from her chickens, and jack-rabbits from her garden patch, and add toothsome "cotton-tails" to her bill of fare, as well as to insure her own safety.

Prairie Folk

Tramps are never seen out here, for our little new hamlets are too far from the railroad; but folk of every station in life and every nationality drift to the prairies in quest of homes. One morning a Syrian peddler will pause at the door, the next a Russian peasant will inquire in broken English, direction on his way, or ask help in finding his wandering cow; or a blue-eyed Swede in a white-topped prairie schooner comes seeking a drink of water. Never have I met aught but perfect courtesy and frank kindliness; but where strange folk are continually drifting past her door, no woman is warranted in living

utterly alone with no means of self-protection.

Life on the Plains

Several eager girls, yet in their teens, have written to ask how old they must be before they can file. There is a movement now on foot to lower the age limit to eighteen, but at present no one under twenty-one can enter a homestead claim; and, indeed, both men and women need the maturity of their full twenty-one years before entering upon so isolated and lonely a life. Even older folk occasionally have their heads turned by the first intoxicating taste of such wide, unwonted liberty; and the draught is sometimes too strong for young, untried natures, whom life has not yet inured to self-control. Besides, to bear with equanimity the loneliness and the inevitable discouragements and disappointments of frontier life, one needs that steadiness of courage and good cheer that usually comes only after the fitful enthusiasms of early youth are past.

Most difficult of all to answer are the letters from elderly women wistfully seeking a home, and from women broken by illness or grief, asking if it would be well for them, also, to seek a new life on the plains.

No one can solve this problem for another. Ask yourself—you who would be a homesteader—whether you are fitted for the life. Can you draw your happiness from within, or are you dependent upon constant stimulus from without? Some natures cannot endure solitude, and to such the very immensity of the plains becomes in time a menace to sanity; the silence, that to another is fraught with healing, becomes a horror and a dread.

The homesteader's need not be a hermit-life; it may be warm with neighborly human interests; but there must come many lonely hours. Twilight, when the day's work is laid aside, seems ever, to me, the hardest time, and most full of wistful home-memories. But there are lonely hours in the city, too; and there, as here, one has to make one's own happiness. Always the days may be cheerily filled with work and gardening, books and sewing. Two brides-to-be wrought beautiful household embroideries for their wedding-chests while holding down their claims; and a group of college girls embroidered for themselves lovely lingerie which they never had found time for "back in the world." One girl carried on a long-postponed course with a correspondence school; another busied herself with her camera; while a dear old neighbor of mine pieced quilts for the grandchildren "back home," and cut and dyed countless balls of carpet strips to be woven into a rug for her daughter's home.

Hardships—and Compensations

There are hardships which you who would be a homesteader must face. Hail

ONE OF THE TASKS FOR THE WOMAN HOMESTEADER.

may beat down your fields of grain, and drought may parch your green stretches of corn; the beans over which you have toiled so hard may be devastated by jack-rabbits, and your green peas laid low by cut-worms. And sickness may come—but kindness, then, comes, too; such delicate, understanding kindness as only folk who have the same hopes and the same handicaps can show one to another.

For the first weeks, the manual work is hard for muscles that are all unused to service; even the drawing of a pail of water seemed at first beyond my power. Washing has ever been my Waterloo; while cooking and housework seem always like a game, and my soddy like a playhouse of child-days. The very crudeness of our housekeeping equipment out here on the plains only makes it seem more like the old play-house time.

Yes, there are hardships; but there is health in the faces I meet upon the prairie-trails, and content in the clear eyes that smile frank greeting into mine, and hope—the miraculous, ever-renewed hope of the pioneer—behind the smile.

For every precious thing in life we must pay a price; and all the deprivations of homesteading have seemed to me but a little price to pay for air that is clean and pure as golden wine; and sunlight, straight from heaven, flooding plain and hill; and dim blue distances for the healing of weary eyes; and the big, blessed prairie silence for the healing of tired nerves.

"ON THE JOB"

From one of our friends.

THE most sensible word yet spoken within the English war zone was that of Lord Roberts—"Bobs." He counseled the British to stop inventing atrocity yarns about the Germans and to get on their job as fighters.

In different circumstances the advice is equally good here.

America has work to do. Get on the job.

If we never did another dollar's worth of business with the peoples at war, the loss wouldn't be one per cent of our total volume of business. Get on the job.

Our soil, though yielding this year products worth nine billions of dollars, is capable of yielding twenty billions or thirty billions every year. Get on the job.

Beneath Old Glory nature's resources are limitless. Get on the job.

Prosperity is what we make it. Get on the job.

As a man thinks, so is he. Think that the bottom is dropping out, that there's nothing ahead but trouble and, sure enough, the deuce is soon to pay. But chirk up, smile and go to the task of the hour with hope's banners flying, and sunshine soon clears the mists away.

As a matter of fact, there are mathematical proofs that business is on the rebound. Note the bank clearings, the foreign commerce figures, the car movements—all sure indexes.

Prosperity is plainly billing for a return engagement.

On the job, everybody!
Get busy!

THE PHILOSOPHY OF ZARATHUSTRA SIMS

I DON'T know which is more ridiculous, a farmer trying to mail a letter in a city fire alarm box or a summer boarder trying to get maple syrup out of a hickory tree in August.

PARSON HUBBARD preaches "Love thy neighbor as thyself," but he admits that it isn't so easy when thy neighbor is an ornery cuss that never oils his windmill.

A SENSE of humor is a fine thing to have, but a good deal depends on whose corn it is and whose cow gets scratched up with barbed wire.

CALEB BELDEN says it's all right to be forehanded, but what's the use of cutting hay before the timothy's ripe, or shortening your life by overwork? But I notice he doesn't object seriously to Hannah's lopping off a couple of years of her life that way, if occasion offers.

HALF-WITTED KELLY can neither read nor write, but he exhibits a great admiration for education when he sees Eddie Thompson enjoying the post cards in the R. F. D. boxes at the cross roads.

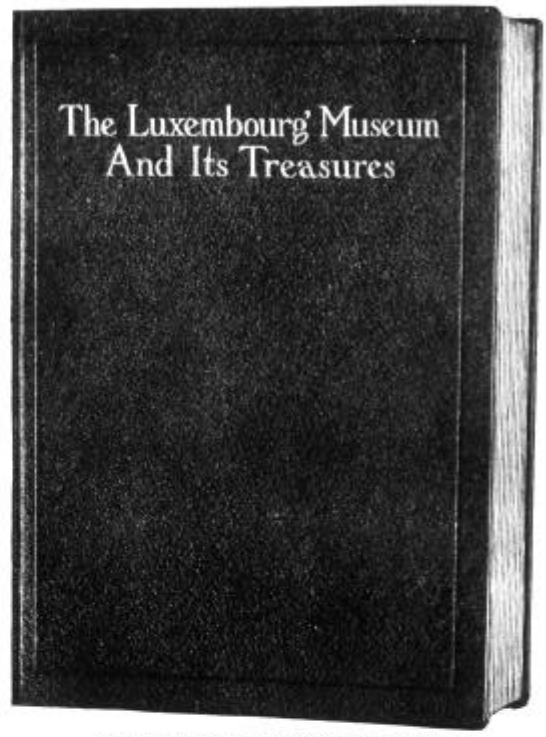
I NEVER knew any one with a more abiding faith in Providence than Susan Beaman, but I notice she puts her trust in a feather bed during a thunder storm.

The Luxembourg Museum And Its Treasures

By CHARLES LOUIS BORGMEYER.

THIS is one of the great Art Books of the year. It is an interesting story of the Luxembourg, illustrated with over two hundred beautiful engravings, and contains two hundred and twenty-four pages of text and illustrations. Printed on the best of plate paper and bound in Morocco Leather, Flexible Covers, with Gilt Edges and Embossing—in fact, the best of everything—it is an Art Work De Luxe. (Size 8½x11½.)

The Luxembourg Museum and Its Treasures is an admirable volume, either for the home-staying art lover, an ornament to the library table, or as a companion and interpreter for those who have visited or expect to go to Paris. The reception this book has received from the Press and from art leaders both in Europe and America commend it to the kind consideration of the art loving public.



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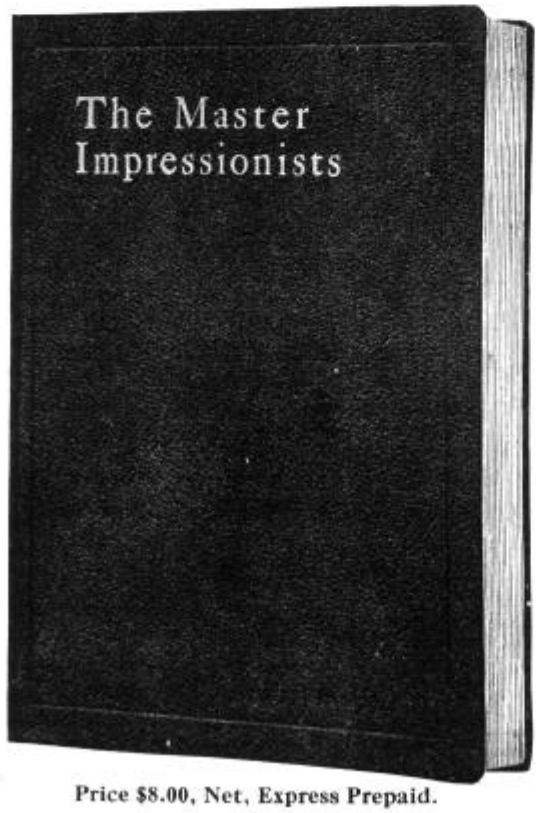

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THEIR FAMOUS PAINTINGS
AND THEIR FOLLOWERS

BY **the same author and publisher**; is a fitting companion to The Luxembourg Museum and Its Treasures. Recently from the press, it is having a phenomenal sale among those familiar with the graceful, direct, commonsense style of the author, and the elegance with which his volumes are illustrated and published.

Like its companion, The Master Impressionists it is an Art Work De Luxe, possessing everything that is best in the binders' and printers' Art. This volume contains over three hundred pages of illustrations and text, there being three hundred and forty engravings, of which fifty are full-page illustrations. These are drawn from seventeen of the leading museums and art galleries of the world, together with illustrations of many works in private collections in France, Germany, America and Japan. (Size of volume 8½x11.).

The Master Impressionists is the best, the most readable and clearly analyzed statement of the Impressionist Movement to be obtained; with an analysis of all of the important works of Manet, Claude Monet, Cézanne, Degas, Renoir, Pissarro, Sisley, Cals, Bracquemond, Guillaumin, Fantin-Latour, Lebourg, Legros, Lépine, Toulouse-Lautrec, Morisot, Raffaelli, Caillebotte, Mary Cassatt, Boudin, Van Gogh, Gauguin, Matisse, Forain, etc., etc. It contains, also, a chapter on *Pointillism, Neo-Impressionism, Post Impressionism, Cubism, Futurism*, and all other *isms*.

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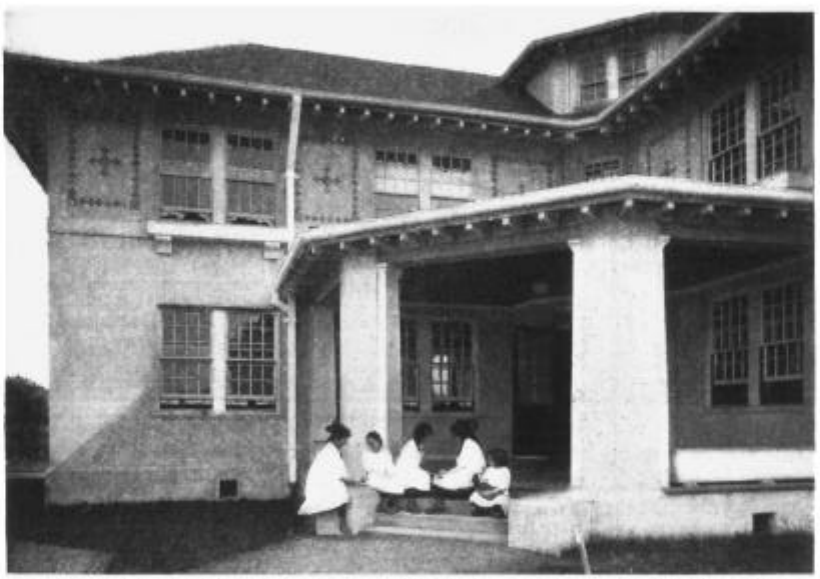
THE LOVELY CHEERFUL PLAYROOM IN THE NEW TYPE OF ORPHAN ASYLUM IN WESTCHESTER COUNTY, NEW YORK.

A NEW HOME IDEAL FOR THE ORPHAN: BY CLARA DE L. BERG

EUROPE is already stricken over her homeless, fatherless and often motherless children, and every month increases their number. Never, probably, in the history of the world, has humanity been confronted with a more vital and difficult problem than that presented by this widespread devastation which has deprived so many little ones of the comfort, care and even bare necessities of life that should be their rightful inheritance. And never *before*, surely, has there been a time when the *world* was *ready* to offer wider and more eager sympathy.

When we stop to consider that it is largely from these very thousands—nay, millions—of unfortunate children that the manhood and womanhood of Europe's future must be drawn, we realize with peculiar poignancy how essential it is that they should receive the physical, mental and ethical training, and the wise, loving care needed to fit them for the tasks ahead—for the work of upbuilding a finer, saner citizenship and government in which such international disasters as the one we are now witnessing will become impossible.



THE ENTRANCE TO ONE OF THE GROUP OF COTTAGES IN THE NEW HOME PLAN FOR CHILDREN: NOTE THE INLAID TILES BETWEEN THE UPPER WINDOW GROUPS.

A NEW HOME IDEAL FOR THE ORPHAN

COULD YOU PICTURE A MORE CHEERFUL PLACE FOR HOMELESS LITTLE FOLKS TO EAT IN?

In view, therefore, of this widespread orphan problem, the example presented by the Home which this article describes, seems particularly pertinent, for it holds a suggestion that should prove of value not only to America but also to Europe.

THIRTY little boys had just, after more or less tumult, been transported from the large brick barrack, which had sheltered their orphaned or destitute little lives, to the big cottage which was hereafter to be "home" to them. Thirty boys, ranging in age from six to sixteen, had inspected the thirty little white beds of the dormitory, each with its bordered counterpane, had gazed with lively interest at the sunny kitchen, where they were to cook their own food, and at the cheerful dining room where they were to serve and eat it, and had happily tried the chairs and acquainted themselves with the bookshelves in the many-windowed room where they would study or play. Twenty-nine boys were in high feather. But the thirtieth was sorrowful. He was a little chap—one of the youngest—and as he could not quite conceal his grief, he took refuge behind one of the flowered scrim window curtains and blinked mournfully out at what, had he been in a state to see clearly, would have appeared a very lovely stretch of country. Here a "visiting lady" found him.

"Why, Isaac, dear, what is the matter?"

Isaac swallowed a sob; then came the cause of his grief.

"I haven't any 'duties'!" he lamented.

Shades of *Oliver Twist,* shades of *Sara Crewe!* Pathetic shadows of all mournful little creatures to whom this beautiful world has been a dreary prison house; for whom existence was a soul-killing and body-racking grind of toil! Here was a little child, child of a persecuted race, inured, in all probability, to poverty if not hardship since his birth, actually grieving because he was not to be allowed a daily stint of cooking, bedmaking, dishwashing, and housecleaning in this home which had offered to shelter him.

Nothing illustrates better, I think, the spirit in which the Hebrew Sheltering Guardian Society has wrought than this quick recognition, on the part of a young child, that life was to be truly a community affair not only in deed but in spirit, and that one is truly a member of a family when he shares not only its pleasures but its responsibilities.

The Hebrew Sheltering Guardian Society is by no means a pioneer in achieving the physical expression of its ideal of the "cottage plan" and family life for the five or six hundred children confided to it. The movement started some years ago in England and has been adopted by three societies caring for children in the neighborhood of New York. However, the home of the Society, at Pleasantville, Westchester, opened just two years ago, is the latest of these cottage colonies for children and is most interesting and admirable in its adap-

tation of architectural and natural beauty to the needs of its big family.

Perhaps it would be better, in this connection, to use the word "families." Despite the maintenance of an *esprit de corps*, and the congregating of all the children in schoolhouse, workshop, and synagogue, the fundamental idea of its Director, Dr. Ludwig B. Bernstein, and of the men who have given him loyal and generous support, has been a real family and home life for each child, possible, of course, only in comparatively small groups, and to this end the seventeen cottages, each housing thirty boys or girls, and each under the care of a housemother, are designed. The children are not allowed to visit from cottage to cottage, but they meet of course in school and on the playground, and within each cottage life is as unrestricted as is consistent with unselfishness and good manners. Under the direction of the housemother the children prepare and cook the food, which is of course sent from the central storehouse, serve it, wash the dishes, make the beds, and clean house. None of these duties interfere with school or with the studying of lessons, yet there is an hour of recreation every afternoon and half of Saturday for play or reading, either out of doors or in the cottage living room—a *real* living room, with bookcases, chairs for big and little people, tables, and games.

Planned and executed as a whole, the colony, set on a hill-encircled plateau in a beautiful section of Westchester County, N. Y., is both impressive and pleasing. At the far end, approached by a broad driveway, stands the school and administration building, a two-story edifice of stucco, with red tiled roof, flanked by curving colonnades terminating in low buildings which serve respectively for workshop and domestic science hall. Behind and practically concealed by the central structure are the storehouses, bakery, power house, and the like. To the left, at the termination of another roadway, lies the white hospital building, used, as it has turned out, rather for the care of anæmic children than for cases of illness, of which, in this healthful, active life, there are few. Ranged between the entrance and the school building, about the great, grassy quadrangle, lie the seventeen cottages, of stucco with roofs of red or green tiling, and insets of colored tiles. They are of two types, rectangular, with entrance in the middle, or consisting of two L's, set at right angles. However, a certain individuality is secured through the various potted plants and flowers that adorn the porches, and on one cottage there flaunts a large American flag. The cottage so distinguished is the "Honor Cottage" of the week, whose members have attained the highest mark for excellence of work and deportment.

Despite the dissimilarity in outward structure, the two types of houses are practically the same in interior arrangement, the

THEIR BEDS ARE IMMACULATE AND THE CHILDREN TAKE CARE OF THE SLEEPING ROOM THEMSELVES.

ground plan of each comprising a living room and a dining room, each running the entire depth of the house, with a staff member's room in the front and the kitchen in the rear. Above are two dormitories, separated by the hallway, the lavatory, and the housemother's apartment. On the attic floor are rooms and bath for teachers. Of one possibility—that of air and sunshine—the architects, Messrs. Harry A. Jacobs and Max G. Heidelberg, seem to have been keenly conscious. On three sides of each large room, close set windows admit sunlight, the clean air of Westchester, and a view over woods and meadows to the hills beyond. If bad behavior is the result of tired nerves—and how often it is!—a boy or girl must be indeed incorrigible who cannot find rest and sweetness in the call of a robin or savor of the new cut grass; who can look out at night from the security of a little white bed to the star-sown sky and the solemn, moonlit woods.

Fortunately for all concerned, a happy rule was adopted as to the furnishing of the cottages. The only gifts acceptable and indeed accepted were those in the form of money. Thus the possibility of the houses becoming dumping ground for discarded chairs and unsightly bureaus was avoided. In the second place, the Society, instead of leaving the purchase of its equipment to the haphazard supervision of a committee, or the more or less self-interested care of agents, accepted the services of Miss Elsa Oppenheimer, who not only was a trained decorator, but who had been connected with the Society as a club leader, knew its wants, and understood its spirit. Though limited in money and forced to conform to general outlines in all the cottages, Miss Oppenheimer has nevertheless succeeded, by various arrangements of color and material, in imparting a certain individuality to each. The floor rugs of one living room may be brown, with a general color scheme in window drapings and flower vases, of browns and yellows: in another, the tones may be green and dull red. One very successful room shows a floor painted a dull terra cotta, with Auburn made rugs of olive green banded in terra cotta, and green hangings of linen scrim. The walls are tinted the color of putty. One dining room shows willow-ware on its cabinet shelves, with hangings to match, and table runners of Russian crash embroidered in Delft blues (these last done by the girls themselves), another has white china and rose-bordered hangings. The dormitories suggest hospital rooms, with their white walls and little white iron beds, but on each bed is a white muslin cover banded with roses, and at the windows hang rose-dotted scrim curtains.

It might seem at first sight that this method of furnishing, involving, as it does, the salary of a decorator and variety in the articles bought, might mean undue expense, but this does not seem to be the case. While chairs, rugs, and the like are durable, as they needs must be, they are inexpensive. Furthermore, as the furnishing was planned as a whole and approved, down to the last detail, before purchases were made, unnecessary expenses were avoided.

Yet even were the cost greater, it would seem worth it to create in a child who has known only sordidness, ugliness, and poverty, a respect and understanding of beautiful things, no matter how simple. A teacher of the school recently observed that one of the hardest problems he had to contend with in the children under his care was their utter lack of respect for *things*. Having had practically no property of their own, and no proprietary interest in their former institutional home, the children showed no care or respect for the property of others. Of course it is early yet to boast of a decided improvement in this respect, but certainly the cottages are immaculate, and in view of the fact that thirty active children have lived, worked, and played in each, show remarkably few signs of wear.

Indeed, when we contrast this charming, homelike place with the average institution, we cannot help feeling that a very distinct and significant advance has been made, not merely in the matter of architecture, interior arrangement and beauty of furnishing, but especially in the spirit in which the home is conducted, and the methods by which the children are encouraged to take a personal interest and an individual responsibility in the various details of their environment.

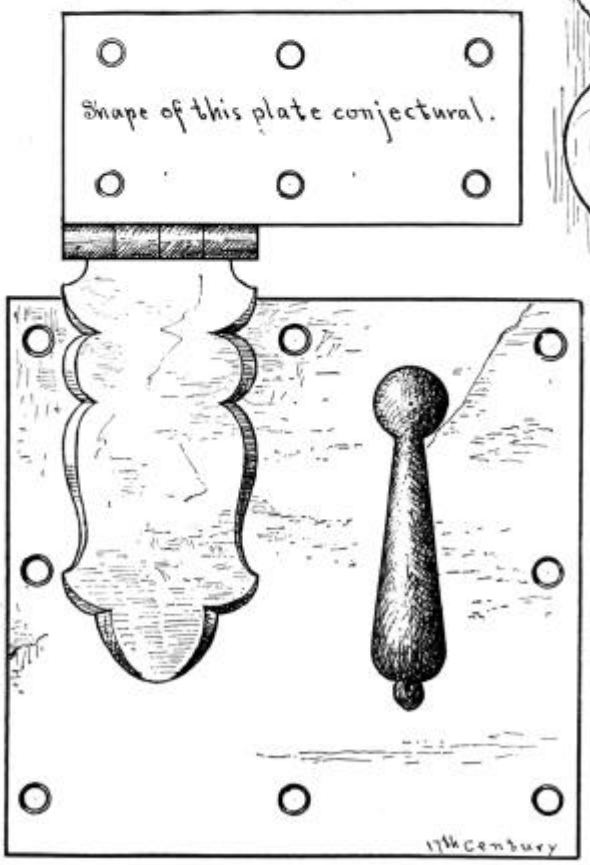
Surely a home wherein regular work, order, and cleanliness are not incompatible with a healthy, happy, mentally alert childhood, and where to be deprived of one's "duties" is to be defrauded of honor and enjoyment, is a home from which shall come forth not only "useful citizens" but well-rounded, wholesome, and happy young men and young women.

OLD ENGLISH BRASSES: BY JAMES THOMSON

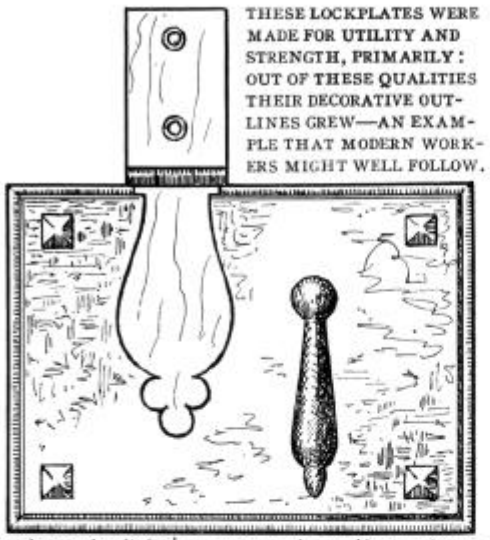
TO round out and complete any architectural or cabinetmaking work, it is essential that visible metal work such as drawer handles, lockplates, etc., should accord with the style in which the article of woodwork is made. When representing some historic period it is the height of folly to fit to a piece of furniture metal trimmings out of harmony with it. Colonial furniture is to be met with to which brasses of an altogether different period, if not character, have been at some time added. The Chippendale handle but ill accords with the more refined work of Hepplewhite and Sheraton, yet in many a modern instance the connection is observable.

A quarter of a century ago there was difficulty in getting cabinet metal trimmings of good design. The makers of outside door trimmings imagined that the "usual thing" which was of no particular style would adequately serve architectural purposes, which it in numberless cases most assuredly did not. In this exigency a well known Connecticut firm of lock makers sprang into the breach and began making a line of door hardware that was most artistic as regards design and beautifully executed. Such work of course was costly, but the time had arrived when people of taste with the means of gratifying their desires were willing to pay the price. Ten or twelve dollars for a single finger plate for an outside door seems a large price to pay, but all such hardware besides being beautifully cast, is hand chased and clean and sharp as a piece of jewelry.

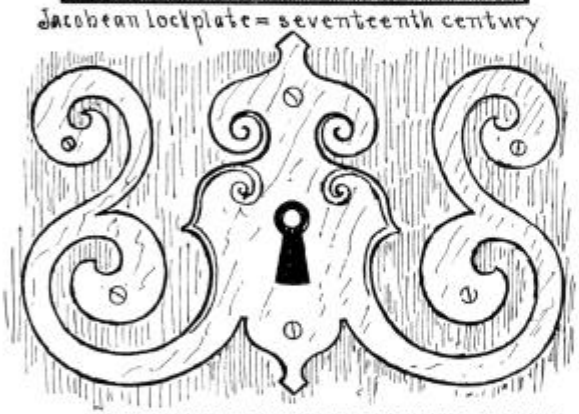
There must have been a time in this country when cabinet metal trimmings were common enough, for on old Colonial pieces we rarely meet with handles and lockplates other than good. The beautiful elliptical handles of infinite variety to be met with



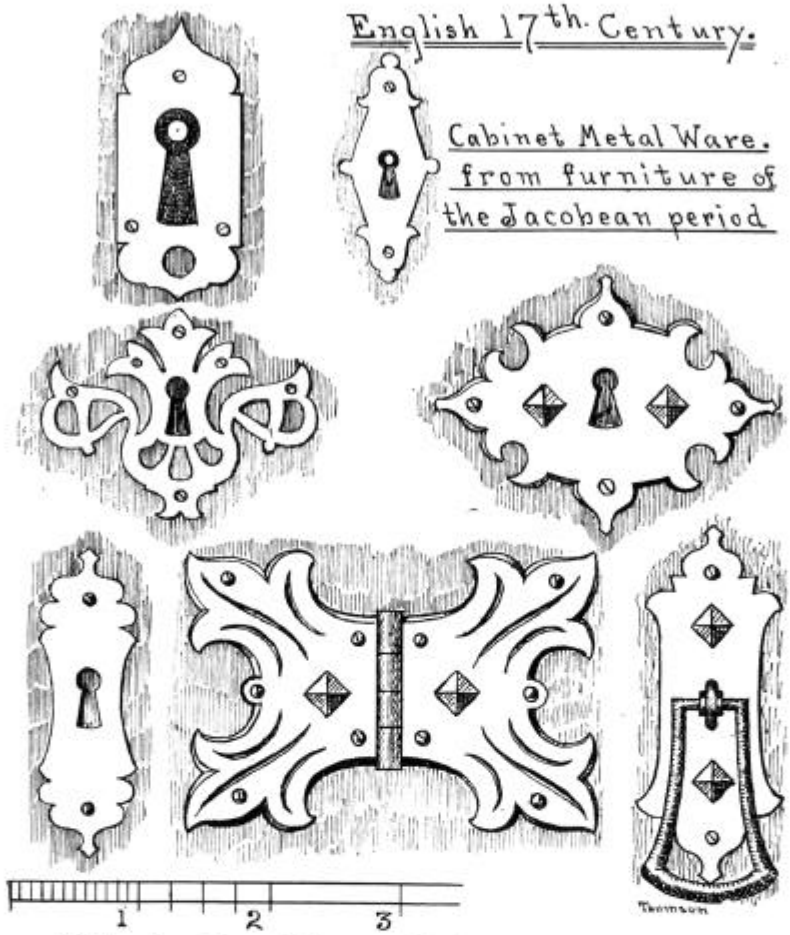
LOCKPLATE FROM A JACOBEAN CHEST.



THESE LOCKPLATES WERE MADE FOR UTILITY AND STRENGTH, PRIMARILY: OUT OF THESE QUALITIES THEIR DECORATIVE OUTLINES GREW—AN EXAMPLE THAT MODERN WORKERS MIGHT WELL FOLLOW.



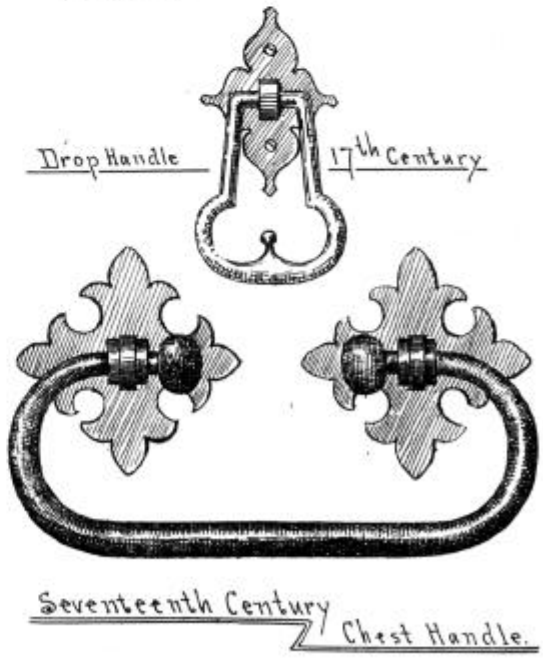
ELIZABETHAN LOCKPLATE, SIXTEENTH CENTURY.



on old Hepplewhite and Sheraton furniture must have been imported from England, and moreover, must have been especially designed for the products of the respective men. Be that as it may, there came a time when the fine and desirable brasses went out of fashion, and ugly wooden pulls of the rustic order of architecture became the rage. In Civil War times, and for many years thereafter, a tremendous business was done in producing the grape and vine-leaf atrocities.

The drawings which illustrate this article are of old cabinet metal hardware from a variety of sources. The seventeenth century examples are well adapted for case-work designed on simple lines. The chest lockplates in all probability were fashioned in iron, but all other pieces were cast in brass.

The brass hinges of the year 1777 are representative of a collection of old English pattern books at present in the London Victoria and Albert Museum. From the illustrated, descriptive catalogue we learn that the development of the present immense brass-foundry trade in Birmingham had inception somewhere between the years 1689 and 1702. The manufacture of stamped goods as distinguished from articles that were cast was begun in 1769. A local brass founder at a later period improved the methods and adapted them to the manufacture of handles, escutcheons, etc. It is quite plain from these facts that Hepplewhite was quick to grasp the opportunity presented, whereby appropriate handles and the like could be obtained at moderate cost to grace his case work. The Hepplewhite elliptic-shaped handles are always to be found of chaste design and beautifully executed.



A Craftsman Bedroom

The Craftsman furniture and furnishings shown in the above photograph are as follows:

The Twin Bedsteads are No. 922, single size, inside measurements of each, 75 in. long, 40 in. wide, headboard 50 in. high, each **$30.00**

The Bedspreads, are No. 909, zinnia design in all-white embroidery on heavy brownish-gray linen, each **$20.00**

The Dresser is a special design no longer carried, the nearest approximation being No. 905 (attached mirror), 48 in. wide, 22 in. deep, glass 34 in. x 26 in., height over all 62 in. Copper pulls **$65.00**

The Dresser Scarf is No. 915, ginkgo design in applique, rose and green, on Flemish linen, 20 in. x 72 in. $4.00; also done on Craftsman canvas **$4.25**

The Wardrobe is No. 920, 60 in. high, 34 in. wide, 17 in. deep, with four drawers and four other compartments **$36.00**

The Dressing Table is No. 914, 36 in. wide, 18 in. deep, glass 20 in. x 24 in., height over all, 55 in. Wood knobs **$26.00**

The Shirtwaist Box is No. 95, cedar-lined, 16 in. high, 32 in. long, 17 in. wide. Hand-wrought lifts **$16.00**

The Rockers are No. 303, spring seat cushion, back 33 in. high, seat 14 in. high, 17 in. wide, 16 in. deep. **Chairs** to match, No. 304; In sheepskin, each, $10.00; soft leather **$11.00**

The Rug is Craftsman Scotch Rug No. 500, all wool, obtainable in three different color schemes and many stock sizes, ranging in price from $4.75 to **$52.00**

The Curtains are of embroidered crape, No. 524, deep yellow with rose and green blossoms and orange leaves. 50 in. wide ..... **$1.75** per yd.

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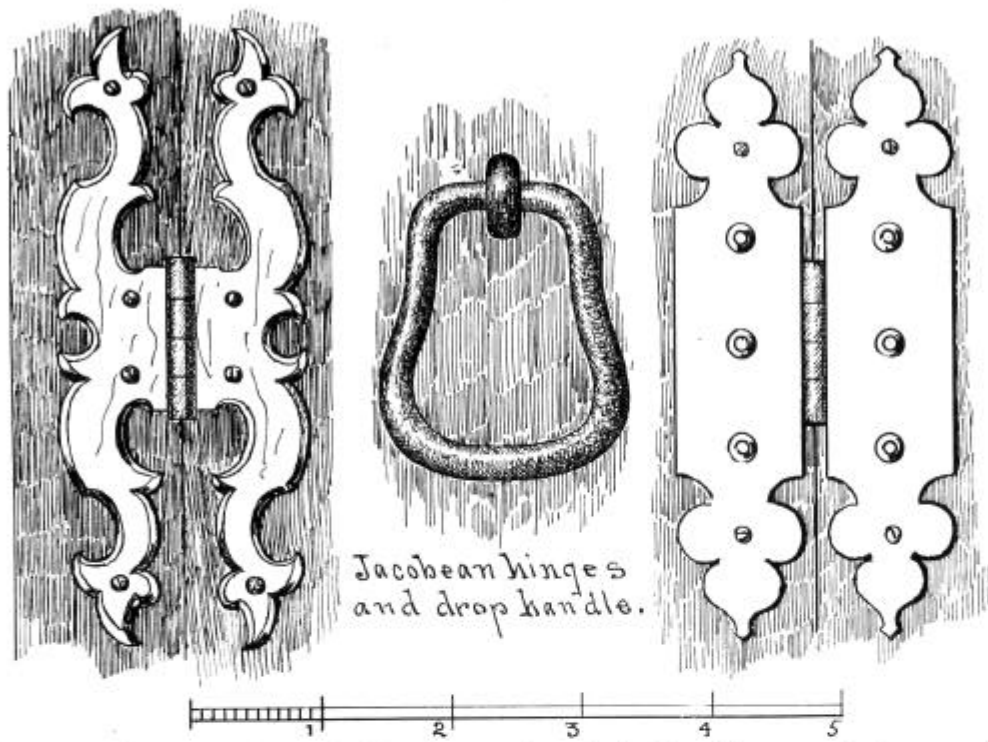
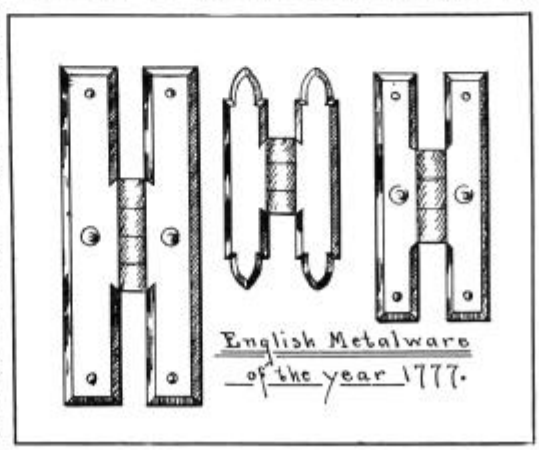


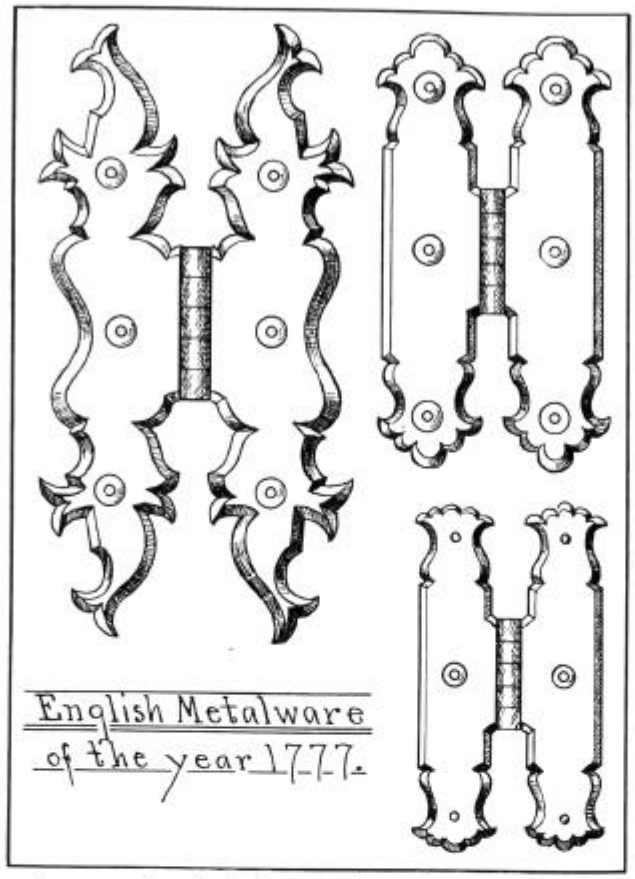
The men who made the steel dies from which such brasses were struck must have been men of taste. They did their work well.

The substantial qualities of these eighteenth century hinges are apparent from the sketches. Compare them with the flimsy "stamped from sheet metal" affairs that often do duty today. Present-day castings may frequently have a fair face, but the outlines are so rough as to set one's teeth on edge at appraisal of them. The beveled edge in the eighteenth century examples carries implication of prismatic quality not otherwise attainable. Careful filing is needed so that the miters shall be true. All this attention to detail tends to richness of effect.

Up to a comparatively recent time cabinet doors were made flush with the pilaster. This explains the reason for the double hinge plate in these old-time examples; one plate being accorded the door, the other the pilaster. A hinge thus became a very symmetrical and decorative feature. The French designers of the Louis XIV and XV period changed all this, deeming the hinge plate but a relict of a ruder age. Chippendale, Hepplewhite, Sheraton and compeers followed suit, and not until the time of the Eastlake craze in the seventies of the last century were brass hinge plates again to be seen on English furniture. The fashion lasted but a decade.

The late Jacobean style has a multiplicity of miters, but little carving. When made in ebonized oak and trimmed with handles and lockplates of oxidized silver the effect is particularly fine. A satisfactory greenish black can be imparted to oak by an application of a solution of copperas. Silver mounts most admirably round out such a scheme. In old European buildings the



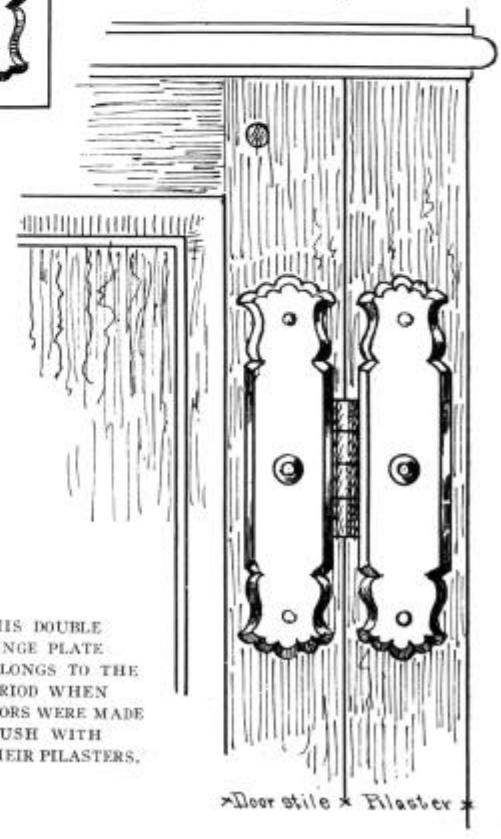


oaken woodwork is frequently to be found of a greenish black. Rain water from copper and iron gutters and conduits, operating through the centuries, is doubtless responsible for the black effect.

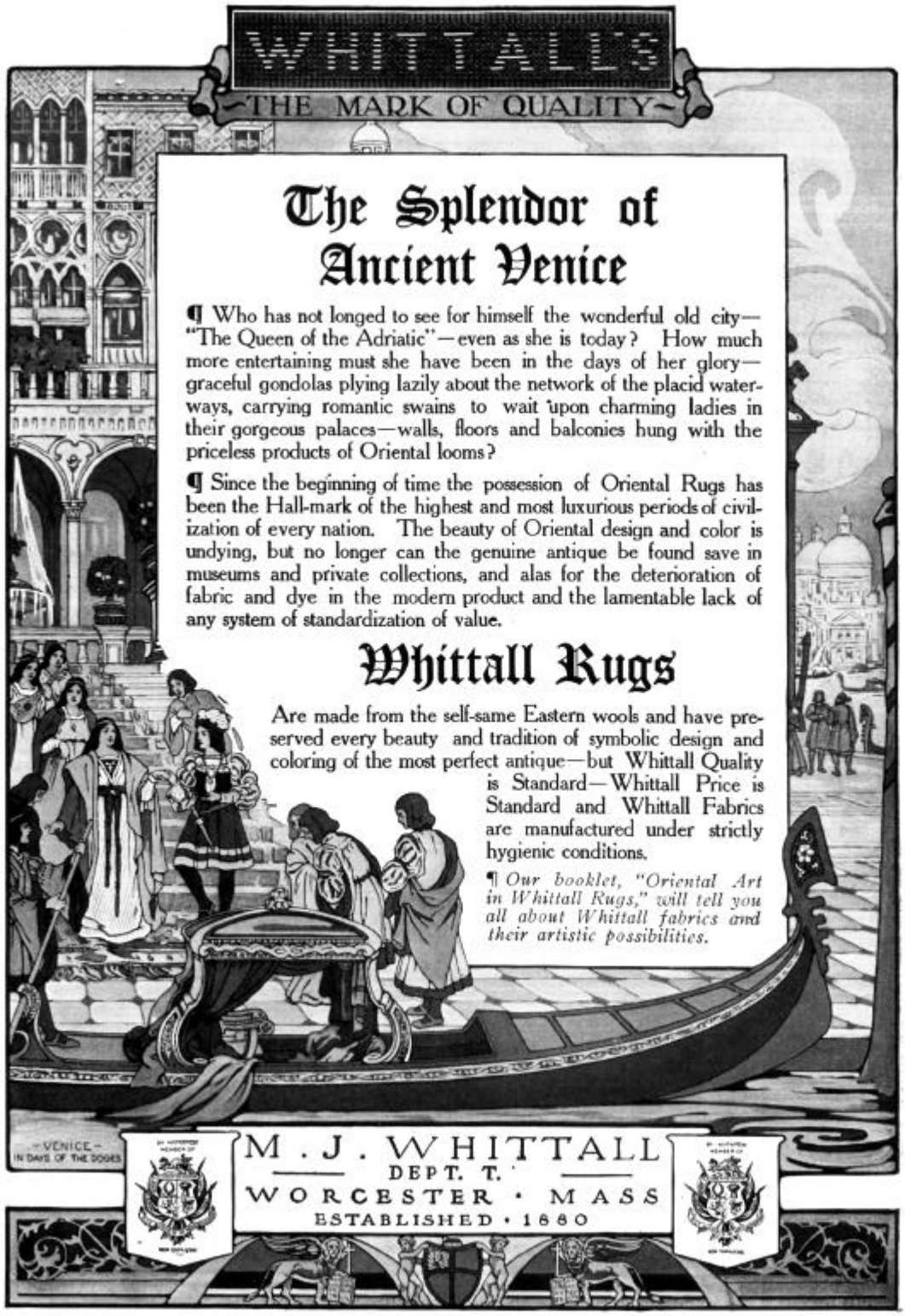
F W. BURGESS, in his recent book "Chats on Old Copper and Brass," makes the following note: "The metal work of the interior, such as lock plates, hinges, and door knobs, was frequently of brass, and very ornate some of these quaint old fittings are. Perhaps the most interesting are those which were much used on the more portable sideboards, corner cupboards and chests. It would appear that the extravagance in design reached its height when Chippendale's influence extended to the metal ornaments on the furniture, as well as to the scroll-work and carving of the woodwork. Some of this metal work gives evidence of Chinese influence, or as it was then called, Chinese taste, shown in the landscapes, palanquins, and Chinese trees and flowers, even in English metal work. The collector of such things finds a wealth of brass in even escutcheons and handle plates.

"There is some very rich brasswork in the frames of the old banner screens, made of beautiful needlework panels, over which so much time must have been spent. A remarkably fine banner holder in the Victoria and Albert Museum is typical of many others. We have only to look round the house and imagine how it looked a century ago to discover that the collectable objects of copper and brass, even when domestic utensils and curios have been removed, included many other objects besides those referred to which may be secured among the old shops and builders' odds and ends.

"It may at times be necessary to polish parts of curios which have been subjected to rough wear and are, therefore, badly scratched. A very fine file will remove scratches; fine emery will then make the surface quite smooth, after which it can be polished with rotten stone and oil, some adding a little turpentine."



THIS DOUBLE HINGE PLATE BELONGS TO THE PERIOD WHEN DOORS WERE MADE FLUSH WITH THEIR PILASTERS.


WHITTALLS
THE MARK OF QUALITY
The Splendor of Ancient Venice
¶ Who has not longed to see for himself the wonderful old city—"The Queen of the Adriatic"—even as she is today? How much more entertaining must she have been in the days of her glory—graceful gondolas plying lazily about the network of the placid waterways, carrying romantic swains to wait upon charming ladies in their gorgeous palaces—walls, floors and balconies hung with the priceless products of Oriental looms?
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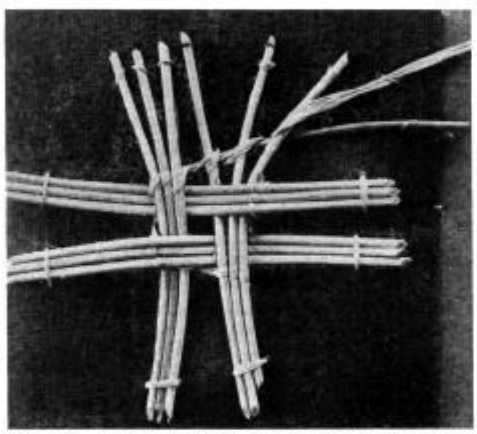
THE WEAVING OF A POMO BASKET

A LESSON IN UNIQUE AND SIMPLE BASKETRY: BY CARRIE D. McCOMBER

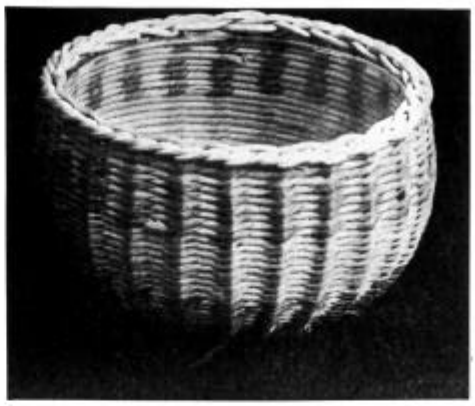
IT was the tee weave of the Pomos, the famous Northern California basketmakers, of a giant jar-shaped basket in the Natural History Museum in New York which inspired the basket-covered bowl illustrated here. Prompted by the spirit of invention and a love for experiment, the writer departed from the Indian's way of putting the coil of her basket on the outside, and adopted the easier and more attractive method of using it on the inside with the



DETAIL NO. 1, SHOWING THE BEGINNING OF THE TEE WEAVE.

spokes outside. While imagining that she had discovered a weave all her own, she chanced upon a picture of a Smithsonian Institute basket which had come from Vancouver Island. And there was her own weave, well known to students of Indian basketry as "wrapped twining." Still further, it transpired that she was not even the first white woman to practice the weave. Yet she has never seen the weave except as she has produced it, and has never met any one else who has seen it, although she has trailed baskets all her life as naturally as the hunter tracks his quarry.

It is surprising that wrapped twining is so little known not only to Indians but also to white basketmakers. It is singularly tough and strong, easy to do, most attractive in appearance, and lends itself to any shape that suits round reed basketry. The only Indians to use it are a few tribes in Washington and on the ocean side of Vancouver Island.

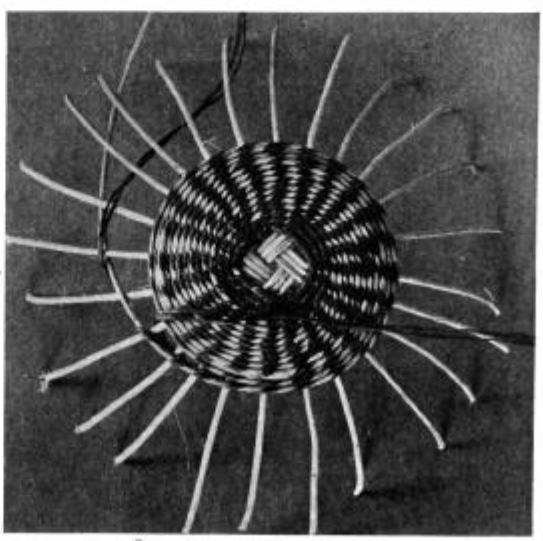


THE FINISHED POMO BASKET WOVEN TO FIT AND COVER A BOWL.

The wrapped twining weave and the Pomo tee weave, the latter one of the most famous basket stitches, are alike in being three-ply, each having warp, weft and woof, or, in amateur vernacular, spokes, coil and twiner.

Wrapped twining is far more easy to do than the tee weave. The coil of wrapped twining being inside is held in shape while working by the spokes which are outside. But in the tee weave, the coil being outside, its continual tendency is to escape. Moreover, to hold the coil taut, the tee weave requires two twiners, while one twiner is sufficient for wrapped twining.

The Indian woman's patience and disregard of time were brought to the writer's attention when she counted the number of spokes in the big museum piece. In the



DETAIL NO. 2, SHOWING THE COMBINATION OF REED AND RAFFIA IN PROCESS OF WEAVING.

seventy inches around the biggest part there were six hundred spokes. In a pretty basket of the wrapped twining which she herself had just finished there had been seventy spokes and it had taken an hour to make four circuits. Moreover, the coil of the Indian woman's basket was considerably finer, involving more coils in the same space. Some one else more mathematically inclined may calculate the weeks and months required for the Indian's great task, and add to it the labor of fetching the carex and willow from the edges of streams, and stripping, barking, curing and dyeing it.

The tee weave, though more difficult to accomplish than the wrapped twining, is very effective done with natural reed spokes and coil, and with brown or green raffia—a detail of this kind is shown. Spokes for this weave cannot be too close. The closer, the easier it will be to hold the coil in place. Work-baskets for hard wear and jardinières are particularly attractive in it.

Wrapped twining is at its best in fine work. The spokes as a rule should be coarser than the coil, the larger the spokes the more prominent the ribbed effect. A fine coil, on the other hand, makes the work close and strong. The spokes should never be more than ⅜ inch apart.

The bowl shown was made for a flower holder over an ordinary plain glass finger bowl. No. 2 reed was used for spokes, and No. 1 for coil. To cover a bowl in this way, measure from top edge to top edge across the bottom of the bowl and allow eight inches more for spoke finish. The bowl here was eight inches from top edge to top edge around the bottom, and it was four inches across the top. Twelve spokes were cut sixteen inches long. They were interlaced in groups of three as shown in detail 1. Then a strand of raffia was looped over one group and woven around, over and under the groups twice, to bind them securely. Next a full-length reed sharpened at one end was placed back of the spokes and held firmly against one of the groups. A strand of raffia was looped over a spoke, the short end was held down with the coil and the long end was brought outside. It was passed across one spoke to the right, passed back between it and the next spoke, over and under the coil, and brought back outside through the opening that it went through in going back. This is the whole story of the weave.

Bend the spokes the shape of the bowl, as the weaving progresses, and when the top is reached bend them in for a couple of rows to encase it firmly. Then sharpen the coil, cut off and finish off the raffia end. To make the spoke finish, have the spokes wet and supple. Bend each in front of the one at the right and in all the way around, threading the last through the loop made by the first; second row, bend each across the one at the right and out all around, threading it through the nearest opening; third row, pass each across the next at the right and in through the nearest loop. Draw the spokes very tight and cut them very short under the twist.

Few tools are needed for the work—a sharp knife, scissors and a coarse knitting needle or stiletto to make openings through which to thread the spokes. The reed should always be damp in working.

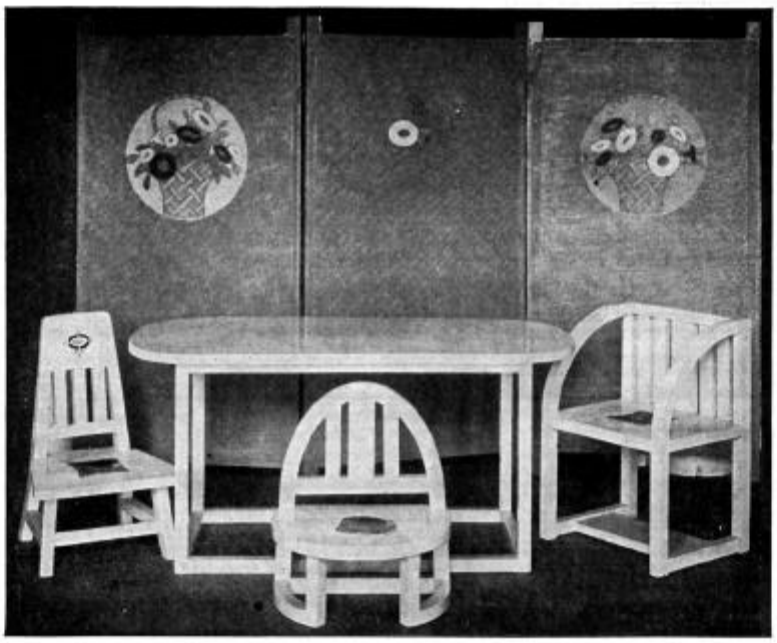
A basket of this kind may be begun in any way suited to a round reed basket. In making a larger basket where more spokes are needed than the ones used at the start, introduce new ones when the spokes begin to be too far apart. To do this, sharpen the ends of the new reeds and with a stiletto or big knitting needle to force an opening in the raffia stitchery, push the new spokes well down. Then continue as before.

To piece a coil, splice the ends of new and old by flattening both with a sharp knife and using the two ends together like one reed.

To piece the raffia, loop a strand over a spoke, hold the short end and the discontinued end down with the coil and work over them with the coil several times. Or the raffia may be threaded into a needle and caught into the weaving—this is sometimes the neater way.

The bowl shown here was stained with the juice of wild smilax berries gathered in the fall and simmered for several hours. Two shades were obtained by using the dye at different strengths. It was strained through cheesecloth before using. There is a strange difference in color, one being a greenish gray and the other a flesh tint.

A simple glass-lined basket of the character described seems somehow especially appropriate for holding wild flowers, as the plain yet decorative material and weave are naturally suggestive of outdoor things. But whatever purpose such basketry is put to, it will be sure to add a charmingly craftsmanlike touch to one's home.



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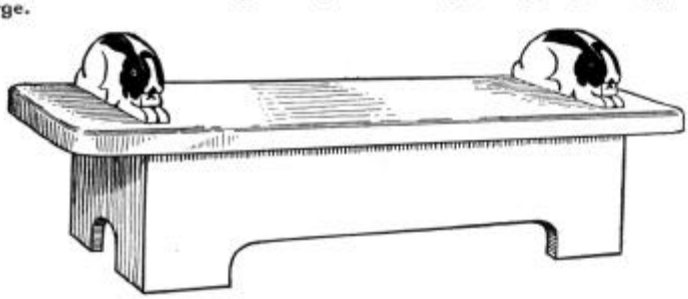

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ALS IK KAN

"THE NEW WORD—DEMOCRACY"

The quotations in this article are from "Towards Democracy," by Edward Carpenter, the Great Democrat.

"IN all directions, gulfs and yawning abysses, the ground of society cracking, the fire showing through, the old ties giving way beneath the strain, and the great pent heart heaving as though it would break—at the sound of the new word spoken—at the sound of the word—Democracy."

It is difficult to believe that these prophetic lines were written two years before the beginning of Europe's great tragedy. "In all directions, gulfs and yawning abysses." Certainly this is the condition in which we see a whole continent today. And if there is any hope out of this hideous blood-drenched contest for supremacy it must be found in "the new word—Democracy."

Every man in every nation is seeking to understand the meaning of this world-wide catastrophe. We have all gone past the time when we thought it worth while to blame any one nation or any one motive. We have ceased to ask whether England or Germany furnished the underlying cause. We have ceased to consider whether it would be better for the world if England should win, or if Germany should establish a universal militarism. We have, strangely enough, almost ceased to argue about it. And those who look beyond the mere news of the day are one and all turning their faces eagerly to the future. What can it mean? Where is our hope? The people of imagination have begun to insist, to demand, that out of all the torture, the slaughter of the young and old, there shall dawn some great spiritual triumph.

For the first time some of us have opened our eyes to the fact that there must be significances in the world beyond the material. We are compelled to say, this is not a war between France and Germany, Russia and Austria; it must be more, if "the ground of society is cracking, the fire showing through."

Surely the face of the whole world is changing, "the great pent heart heaving as though it would break." It is the universal heart that is breaking, and the great hope that must come cannot be born in any one nation. It must be universal. If all the nations are being sacrificed in this holocaust of mankind, there can be only one sediment —brotherhood. We must seek a condition where "the riches of the Earth may go first and foremost to those who produce them . . . building up all uses and capacities of the land into the life of the masses."

If this fearful upheaval, this digging of trenches for the living, is but the spirit of the people wrenching itself free from the manifold bondage of ages, we may at last take heart. If each nation is struggling subconsciously to be placed "squarely on its own base, spreading out its people far and wide in honored usefulness upon the soil," we may dare to take breath, and the waiting, for those of us who must remain inactive, becomes conceivable.

With what shaking hearts we remember the boasts of our civilization, our talk of the superman, our superiority, our culture, —that poor, futile, mental ornament! How we have laughed at the lovely simple ways of primitive folk, scorned the joys of minstrel and bard and holy knight! We have put laurel leaves on our own brows and offered the acid cup to our brothers.

"On the outskirts of a great city, a street of fashionable mansions well withdrawn from all the noise and bustle; and in the street—the only figure there—in the middle of the road, in the bitter wind, red-nosed, thin-shawled, with ankles bare and old boots, a woman bent and haggard, croaking a dismal song.

"And the great windows stare upon her wretchedness and stare across the road upon each other, with big fool eyes; but not a door is opened, not a face is seen, nor form of life down all the dreary street, to certify the existence of humanity—other than hers."

Our civilization has for centuries cost us "women on the street," children in the shops, boys wasted with riches. Our true freedom has been lost, and our souls have been for sale in the market places.

"Who will learn Freedom? Lo! As the air blows, wafting the clinging aromatic scent of the balsam poplar, dear to me, or the sun-warm fragrance of wallflowers, tarrying here for a moment, then floating far down the road and away; or as the early light edging the hills, so calm, unprejudiced, open to all; so shall you find what you seek in men and women,"—in *the people.*

"Do you understand? To realize Freedom or Equality (for it comes to the same

thing)—for this hitherto, for you, the universe has rolled; for this, your life, possibly yet many lives; for this, death, many deaths; for this, desires, fears, complications, bewilderments, sufferings, hope, regret—all falling away at last duly before the Soul, before You . . . possessor of the password. . . . For this the heroes and lovers of all ages have laid down their lives, and nations like tigers have fought, knowing well that this life was a mere empty blob without Freedom. Where this makes itself known in a people or even in the soul of a single man or woman, there Democracy begins to exist."

Everywhere today the seeing men and women are apprehensive; even those who have hope, fear complications and "many deaths," and only if they can realize freedom in the future will it be possible to endure the tragedy that seems today circling the world. Do not misunderstand that I dream or believe that our own democracy, if it survives, will be equipped to tame the whole disorganized sorrowing world abroad and instruct it with the new spirit. The new birth of the old nations in Europe must come through their own travail; the new hope must be found in the heart of the people who have suffered. They alone can understand their own liberation, their own needs. The work for the reconstruction of a continent can only be undertaken by the reddened hands of its own tortured mankind.

America may advise, may help; from our blunders, which are many, the people of Europe may profit; our failures may stand out as sentinels to beckon them a new way. But a new and true democracy ever flourishes in the blood of the heroes sacrificed for her growth and is only fully nourished by mothers leading their children to the altars of their country. The flame cannot be handed from one nation's hearth to another's. The fire must be struck by each people in the terrific conflict which has destroyed old conditions. "Except the Lord build the House, their labor is but lost that build it." The Lord is the fire burning deep in the hearts of men, clarifying and keeping pure and bright the essential need for freedom, and everywhere, in the course of time, aiding the soul's disentanglement.

Here in our own land if we survive all this bewilderment, if even further success should come to us through it, I feel that we must not look upon our added prosperity with merely selfish joy, but seek to purify our own nation, from church to market place. We should demand for ourselves out of our own experience of generations a finer freedom, a more glorious democracy. We have had our own wars, our terrible birth-throes, and we should not forget them in our man's stature. If the promise of great prosperity which we hear all about us for the coming new year is realized, if we, almost alone among all the nations called civilized, are to survive, let us insist that this prosperity be for the whole land. Let us gain from the suffering of our friends on the other side of the ocean a higher understanding of the need of a world-brotherhood. If we are a nation governed by the people and for the people, may we truly prove it now as never before. With our eyes wide open through sympathy and sorrow, let us begin a new work for our country with our vision turned once more to the ideals for which our own fathers battled and died.

If the whole world across the ocean—Russian serf, Bavarian peasant, Austrian slave, British factoryman—are all giving their bodies for the torch which shall illumine the world, let us not stand back in the shadow, self-satisfied, inert. If our pride closes in upon us at this time and our own lamps burn low, we surely shall be the next called to account by that implacable master-workman—Fate.

Because at one time, at the beginning of our self-support, commercialism was so essential to this nation, we have to an extent let it master us. We have made it a god which we gladly worship rather than a means of establishing our country on a sure foundation for the benefit and comfort of the people. Why should we not at the beginning of the year permit ourselves to see sanely and wisely what is best for us all—claiming again for our people the simple life with beauty, the cultivation of art before affluence, the development of our children, strong, fair and happy, with muscles equal to the plow, with fingers supple for fine craft work, and with souls fearless and confident—the true children of a new democracy?

"Are you a carpenter, a mason, a grower of herbs and flowers, a breaker of horses? a wheel-wright, boat-builder, engine-tender, dockyard-laborer? do you take in washing or sewing, do you rock the youngest in the cradle with your foot while you knit stock-

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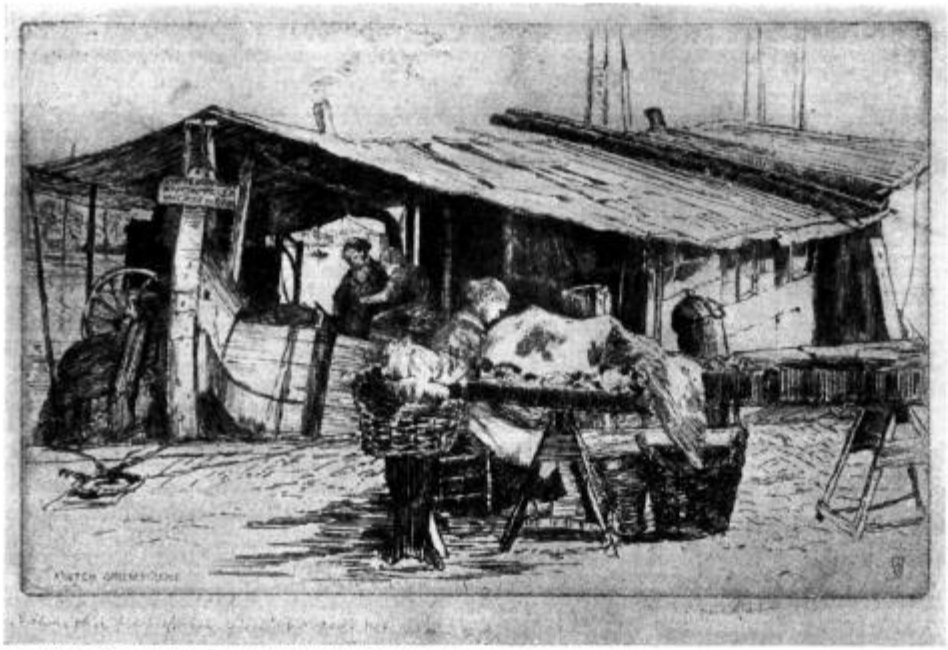


"A DUTCH GREENGROCERIE:" AN ETCHING BY SIR FRANK SHORT: FROM GEORGE T. PLOWMAN'S BOOK ON ETCHING, JUST PUBLISHED BY THE JOHN LANE COMPANY.

ings for the elder ones? It is well—weaning yourself from external results, learn the true purposes of things. . . .

"With joy over the world, Democracy, born again, into heaven, over the mountain-peaks and the seas in the unfathomable air, screaming, with shouts of joy, whirling the nations with her breath, into heaven arising and passing. . . .

"Government and laws and police then fall into their places—the earth gives her own laws; Democracy just begins to open her eyes and peep! and the rabble of unfaithful bishops, priests, generals, landlords, capitalists, kings, queens, patronisers and polite idlers goes scuttling down into general oblivion. Faithfulness emerges, self-reliance, self-help, passionate comradeship. Freedom emerges, the love of the land."

BOOK REVIEWS

ETCHING AND OTHER GRAPHIC ARTS: BY GEORGE T. PLOWMAN

"THE fact that most etchings do not tell a story, lack the assistance of color, are not concerned with the mere copying of facts, thus leaving much to the imagination, tends to make this art less easily understood by the amateur," says Mr. Plowman in the foreword to his practical book on the various processes of this interesting art. "The more numerous the conventions, the greater is the knowledge required for intelligent understanding. . . . The finest thoughts of the great Masters have often been expressed by a few lines and with the cheapest materials."

This peculiarly subtle quality of the etching is revealed in many of the reproductions with which the author illustrates his text, and especially in the two that we are showing here. The little street in Rome, with its group of dark figures in the foreground, the old lantern projecting from the shadowed wall at the left, and the irregular buildings beyond, all convey an appreciation of the picturesqueness which dwells in simple things when viewed by the artist from the angle of beauty. The "Dutch Greengrocerie" is equally appealing in its informal presentation of this intimate Old World scene.

The book contains chapters on pencil drawing and composition, pen drawing, wood engraving, lithography and line engraving, as well as eight chapters on the materials and processes of etching. Several examples of pencil and charcoal drawing are given, the most beautiful being that of the "Woolworth Building at Night," in which the pale tower rises mystically from

"IN ROME:" FROM AN ETCHING BY MR. PLOWMAN, THE FRONTISPIECE OF HIS NEW BOOK.

among the dark buildings. (Published by John Lane Company, New York. 139 pages, with original etching frontispiece and 26 illustrations. Price $1.50 net; postage extra.)

THE BOOK OF LITTLE HOUSES

THIS practical, handy little book will prove helpful to many people who are contemplating the planning and building of a home. It is written in a simple, non-technical style, and at the same time is full of useful facts and suggestions. The first chapter, on "What Experience Has Taught House Builders," contains numerous hints as to general planning as well as minor but important details, attention to which may save future disappointments. The book is illustrated with views and floor plans of various types of small houses, cottages and bungalows for suburbs and country, a study of which reveals many ingenious and attractive features. Especially interesting is the last chapter, on "The Sleeping Porch—As It Should Be," which includes several diagrams showing convenient arrangements and forms of equipment. (Published by The Macmillan Company, New York. 107 pages, with eleven plates and many text cuts. Price 50 cents.)

MANUAL OF PLAY: BY WILLIAM BYRON FORBUSH

MOTHERS, kindergarten teachers and all who are interested in children and their play, and who realize the need for directing the play spirit into wise channels, will find this well-written, comprehensive book an invaluable aid. Perhaps the most significant thing about it is that it is not written from the standpoint of scientific, organized recreation which has been so much talked of recently. Rather it deals with the subject in a spontaneous, natural manner, and although the chapters are systematically arranged and the treatment of each topic is based on sound psychological principles, the author advocates not so much the application of cut-and-dried scientific rules to children's games, but more the development, through sympathetic supervision, of those imaginative powers which every child displays.

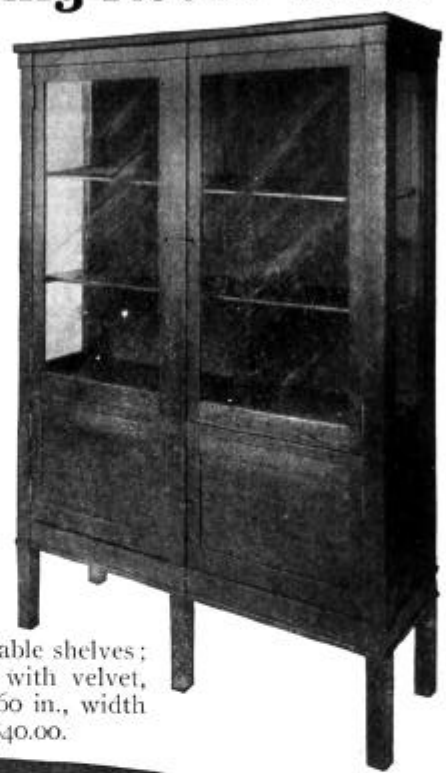
The pages are full of suggestions showing how parents may join in the games of the little people as well as help the latter to play by themselves. Dolls, toys, balls, imaginative play, constructive play, laughter play, games with pets, games of experimentation, neighborhood play—these and other delightful phases are handled in an understanding, interesting and often humorous manner. (Published by George W. Jacobs & Co., Philadelphia. 348 pages. 18 illustrations. Price $1.50 net.)

PERSONALITY PLUS: BY EDNA FERBER

THIS entertaining book is full of amusing and philosophical sidelights on American commercial life. *Emma McChesney*, that up-to-date business woman who "also was old-fashioned enough to be a mother," and her sprightly young son *Jock*, fresh from college, are the main personages, and their various experiences are recorded in the author's characteristic snappy style—with which readers of the current magazines are by this time familiar. (Published by Frederick A. Stokes Com-

New Craftsman Dining-Room Suite

This Dining Room Suite marks a new and interesting departure in Craftsman Furniture. Broad bands of inlay add to the beauty of the fumed oak. The suite comprises Table, Sideboard, China Cabinet, five Side Chairs and one Armchair. Price $175.00.



China Cabinet with adjustable shelves; two cupboards; back lined with velvet, any color desired. Height 60 in., width 39 in., depth 13 in. Price $40.00.

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A graphic and impressive account of "The Taking of Antwerp," by E. Alexander Powell.

Madame Waddington gives a picture of rural France "In War Times." It is a scene of desolate homes, of the passing of troops, of the wounded, and of the hard struggle for existence.

A story for the times: "Coals of Fire," by Mary R. S. Andrews, author of "The Perfect Tribute." The work that Aileen O'Hara began in a great war, in the cause of humanity and to further the cause of women, by setting an example of self-sacrifice.

Olive Tilford Dargan contributes a long poem about "This War." It expresses with great dignity the significance and thought of the present world-conflict.

"Kipling's Children," four full-page paintings by Jessie Willcox Smith, reproduced in colors.

Other Articles, Stories, Poems, etc.

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CHARLES SCRIBNER'S SONS, FIFTH AVENUE, NEW YORK

pany, New York. 161 pages. 15 illustrations by James Montgomery Flagg. Price $1.00 net.)

POTTERY FOR ARTISTS, CRAFTSMEN AND TEACHERS: BY GEORGE J. COX

A BRIEF historical sketch of this interesting craft, and fifteen carefully written chapters upon its various technical phases, illustrated with many practical and decorative drawings, will be found in this convenient little volume. Different kinds of glazes and pastes are discussed, the building up of pottery shapes is described, and the processes of molding, casting and pressing are set forth in detail. Jigger and jolley work, thrown shapes, turning or shaving, are also among the subjects treated—likewise, the art of tile-making, and the processes of drying, finishing, firing, glazing and decorating. A plan is given for the arrangement of a small pottery, and its equipment is described in a way that should be most helpful to those who intend to launch a project of this nature. Indeed, the book is full of practical advice and useful hints to the student and amateur who wish to familiarize themselves with the technique of this delightful work. A few quotations and illustrations from the book will be found in a special pottery article on page 377 of this magazine. (Published by The Macmillan Company, New York. 200 pages, with illustrations by the author. Price $1.25 net.)

ART METALCRAFT WITH INEXPENSIVE EQUIPMENT: BY ARTHUR F. PAYNE

THE first portion of this practical treatise on metal work deals with materials and equipment, tells of the production of copper, ores, methods of extracting and how to color and finish metals. But the main portion treats of the processes to be followed in making articles, from the simplest watch fobs, hat pins, paper knives, blotter backs and corners of copper and brass to the elaborate shaping and engraving of silver spoons and jewel boxes. It gives detailed instruction in soft soldering, straight bending, lapping, saw piercing, riveting, seaming, raising of design, beating down, fluting and modeling, and shows ways of chasing designs for engraving, etc. In fact it is a complete and helpful text book, written by a teacher of many years' experience for use in schools and home workshops. It is profusely illustrated, clearly written, well printed. (Published by The Manual Arts Press, Peoria, Illinois. 187 pages. 159 illustrations. Price, post paid, $1.50.)

"WOOLWORTH BUILDING, NEW YORK, AT NIGHT:" FROM A CHARCOAL DRAWING BY GEORGE T. PLOWMAN.

STORIES FROM WAGNER: BY J. WALKER MC SPADDEN

WAGNER enthusiasts will welcome this pleasantly written volume of legends, which are illustrated with sixteen color plates by H. Heindrich and F. Lecke that add a vivid note to the romantic tales. The following themes are

covered: The Ring of the Curse (The Rhine-Gold, the War Maidens, Siegfried the Fearless, and the Downfall of the Gods); Parsifal the Pure; Lohengrin, the Knight of Song; the Master Singers; Rienzi, the Last of the Tribunes; the Flying Dutchman; and Tristan and Isolde. (Published by Thomas Y. Crowell Company, New York. 282 pages. 16 illustrations. Price $1.50 net.)

BULFINCH'S MYTHOLOGY

IN this compact and delightful volume are included Thomas Bulfinch's "Age of Fable," "The Age of Chivalry," and "Legends of Charlemagne," revised, enlarged and supplemented with many illustrations. Both the student and the general reader will welcome this mythological treasure-house, with all its classic tales, its humorous and tragic legends, grotesque and whimsical traditions that have gathered around the names of the characters of ancient myth and early history—legends which run, like vivid-colored threads, through the world's literature, past and present.

Stories of the gods and heroes of Greece and Rome; romances of King Arthur and his Round-Table Knights; folk-lore of the Welsh and the ancient Britons; adventurous recitals of knightly deeds in the days of the great Charlemagne—all are told in simple, picturesque and interesting fashion. (Published by Thomas Y. Crowell Company, New York. 912 pages. Illustrated. Price $1.50 net.)

SOUL-SPUR: BY RICHARD WIGHTMAN

THIS friendly book, in spite of the trace of affectation in its title, holds some charmingly informal essays and talks on various topics of general interest. There are pleasant reminiscences, philosophical discussions, comments on men and things, with here and there some brief verses, written very simply and with a human, kindly feeling. As a gift for a friend, the book would be particularly welcome.

Here is an extract that gives some idea of the flavor of the pages:

"There are two sorts of discontent. The first of these is named Complaint. . . The second form bears a sweeter name—Aspiration. . . . The sons of aspiration—the children of this dear discontent—are the salt of the earth. They save and savor the life of every human community. They are calmly busy with the deeds of the present hour, and when, by industry and experience, they add skill to skill they are gratefully glad. They have made certain discoveries and thereby gained certain wisdoms. They have found that art is work, and that good work is always artistic; that though a necessary task may be menial it need never be mean; that the only way to adorn a profession is to practice it well; that fidelity in little things holds the promise of big things and the qualification to do them with honorable efficiency." (Published by The Century Co., New York. 204 pages. Frontispiece. Price $1.25 net.)

BOOKS RECEIVED

"THE Renaissance of the Greek Ideal," by Diana Watts. Published by Frederick A. Stokes Company. 180 pages. 104 full-page illustrations from photographs and cinematographs. Price $5.00 net.

"The Man Napoleon," by William Henry Hudson. Published by Thomas Y. Crowell Company, New York. 230 pages, with 16 illustrations in color. $1.50 net; postage 15 cents.

"Women of the Classics," by Mary Sturgeon. Published by Thomas Y Crowell Company, New York. 288 pages, with 16 photogravures. Price $2.50 net; postage 25 cents.

"Drift and Mastery: An Attempt to Diagnose the Current Unrest," by Walter Lippmann. Published by Mitchell Kennerley, New York. 334 pages. Price $1.50 net.

"The Great War: From the Assassination of the Archduke to the Fall of Antwerp, with New Maps," by Frank H. Simonds. Published by Mitchell Kennerley, New York. 256 pages. Price $1.25 net.

"The Spirit of Life," by Mowry Saben. Published by Mitchell Kennerley, New York. 253 pages. Price $1.50 net.

"The Way of the Strong," by Ridgwell Cullum. Published by George W. Jacobs & Co., Philadelphia. 447 pages. 4 illustrations. Price $1.35 net.

"Art Talks with Ranger," by Ralcy Husted Bell. Published by G. P. Putnam's Sons, New York. 180 pages. Price $1.50.

"The Sport of Collecting," by Sir Martin Conway. Published by Frederick A. Stokes Company New York. 147 pages. 26 illustrations Price $2.00 net.

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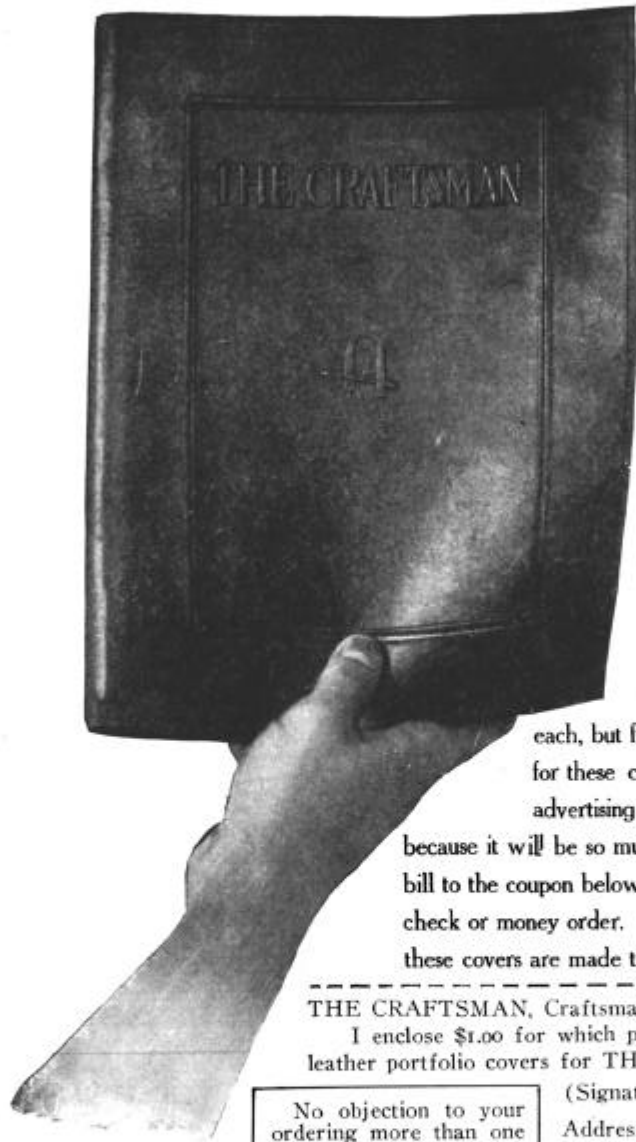

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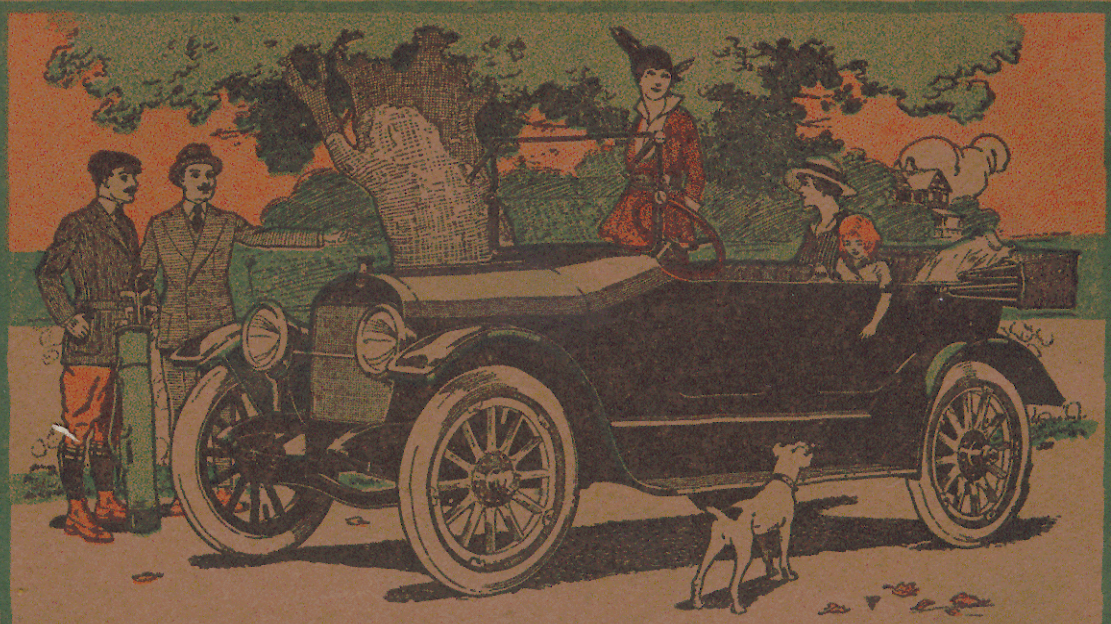

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