CRAFTSMAN FURNITURE

MADE BY

GUSTAV STICKLEY

AT

THE CRAFTSMAN WORKSHOPS

EASTWOOD, N. Y.

JANUARY 1909

GUSTAV STICKLEY, The Craftsman

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Catalogue of CRAFTSMAN FURNITURE

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EASTWOOD, N. Y. P. O. Address SYRACUSE, N. Y.

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THE CRAFTSMAN IDEA MAKES FOR THE DEVELOPMENT IN THIS COUNTRY OF AN ART AND ARCHITECTURE WHICH SHALL EXPRESS THE SPIRIT OF THE AMERICAN PEOPLE; FOR THE CREATION OF CONDITIONS WHICH SHALL PROVIDE THE BEST HOME ENVIRONMENT FOR OUR CHILDREN; FOR A FORM OF INDUSTRIAL EDUCATION WHICH WILL ENABLE MEN AND WOMEN TO EARN THEIR OWN LIVING UNDER ALL CIRCUMSTANCES, AND FOR MORE REASONABLE AND HEALTHFUL STANDARDS OF LIFE AND WORK.

Gustav Stickley

CRAFTSMAN FURNITURE

TO OUTLINE in brief an entire philosophy of life and work is rather an unusual way of beginning a catalogue of furniture. Nevertheless, as I am talking of Craftsman furniture, which is only a part of the whole Craftsman scheme, I find it impossible to give any adequate idea of why this furniture was made, what it means and what it stands for, without reviewing the whole Craftsman idea, which began ten years ago with the making of furniture and has developed even in this short time until it now reaches out to all the activities in life.

Anybody who knows Craftsman furniture has no difficulty in realizing that the principles upon which it is based are honesty and simplicity. This is quite true, for when I first began to make it I did so because I felt that the badly-constructed, over-ornate, meaningless furniture that was turned out in such quantities by the factories was not only bad in itself, but that its presence in the homes of the people was an influence that led directly away from the sound qualities which make an honest man and a good citizen. There is more in the influence of inanimate things than we suspect and the home environment has an astonishing effect upon the development of character, especially in the case of children, whose earliest impressions are naturally gained from their home surroundings. It seemed to me that we were getting to be a thoughtless, extravagant people, fond of show and careless of real value, and that one way to counteract this national tendency was to bring about, if possible, a different standard of what was desirable in our homes.

I suppose it was because I began as a farmer boy and got my training for the work I was ultimately to do by doing as a matter of course the thing which had to be done, that I grew up with the habit of going at things in a natural way. The farmer boy is not given to theorizing about his work, but he soon learns to accept unquestioningly the fact that certain things have to be done and that the best way is for him to get right at it and get them done as soon as possible.

Therefore, when the idea came to me that the thing for me to do was to make better and simpler furniture, I naturally went at it in the most direct way. Having been for many years a furniture manufacturer, I was of course familiar with all the traditional styles, and in trying to make the kind of furniture which I thought was needed in our homes, I had no idea of attempting to create a new style, but merely tried to make furniture which would be simple, durable, comfortable and fitted for the place it was to occupy and the work it had to do. It seemed to me that the only way to do this was to cut loose from all tradition and to do away with all needless ornamentation, returning to plain principles of construction and applying them to the making of simple, strong, comfortable furniture, and I firmly believe that Craftsman furniture is the concrete expression of this idea.

Because of the sturdiness and beauty of our American white oak, I chose it as the best wood for the kind of furniture I had in mind, and the "style,"

such as it was, developed naturally from the character of the wood and the application to it of the most direct principles of construction. The result was that I soon found that there was a quality in my plain furniture which took hold of nearly all thinking people as it had taken hold of me, and that in giving expression to what might have been considered an impractical ideal under present-day conditions, I had hit upon an idea which was destined to have a far greater success than even I had hoped for it.

FIRST EXHIBITION OF CRAFTSMAN FURNITURE

THE first pieces of Craftsman furniture were completed in 1898 and then for two years more I worked steadily over the development of forms, the adjustment of proportions and the search for a finish which would protect the wood and mellow it in color without sacrificing its natural woody quality. Then in 1900 I introduced Craftsman furniture to the public at large by exhibiting it at the Furniture Exposition in Grand Rapids, Michigan. The result showed that I had not been mistaken in supposing that this,— the first original expression of American thought in furniture,—would appeal strongly to the directness and common sense of the American people. From the time of that first exhibition Craftsman furniture grew rapidly in favor and after the Pan-American Exposition in 1902 its success was assured.

BEGINNING OF METAL AND LEATHER WORK

BUT this success carried with it the obligation to go on and develop still further the basic principles which had found expression in the furniture. The first need was for metal trim which would harmonize in character with the furniture, as none of the glittering, fragile metal then in vogue was possible in connection with its straight severe lines and plain surfaces. So I opened a metal-work department in The Craftsman Workshops, and there we made plain, strong handles, pulls, hinges and escutcheons of iron, copper and brass, so designed and made that each article fulfilled as simply and directly as possible the purpose for which it was intended, and so finished that the natural quality of each metal was shown as frankly as was the quality of the wood against which it was placed. Also,—for Craftsman furniture is very exacting in its requirements,—leather was needed for cushions, table tops and seats for chairs and settles, and sturdy fabrics interesting in color, weave and texture, had to be found for the same purpose. This necessitated a further expansion to take in the special treatment of leathers so that they harmonized with the Craftsman idea in maintaining all their leathery quality unimpaired, while giving long service under hard wear; and also to include a fabric department, that the textiles used in connection with the furniture would be sure to have the qualities that would harmonize with it.

GROWTH OF OUR DECORATIVE SCHEME

THE fact that the furniture so imperatively demanded the right kind of metal work and fabrics naturally opened the way to a more extended use of these departments in the making of things intended for general furnishings. While Craftsman furniture is very friendly in its nature and fits in

comfortably with any good simple scheme of interior decoration and furnishing, it yet holds out a strong temptation to develop an entire scheme of furnishing along the same lines. So we began in the metal shop to make electric lighting fixtures, fireplace fittings, trays, candlesticks and all manner of useful household articles, designed on the same general principles as the furniture and therefore just as essentially a part of one general scheme of furnishing. The fabrics in their turn were made into curtains, portières, pillows, scarfs, centerpieces and the like, and decorated with needlework and applique in strong simple designs and colorings which belonged to the oaken furniture as naturally as the leaves on a tree belong to the trunk. So, step by step, we grew naturally into the designing and arranging, first of rooms, and then of entire schemes of interior decoration.

THE CRAFTSMAN HOUSE

HAVING gone this far, the next thing was obviously the planning of the house itself, so about four years ago we began designing houses which were meant to carry out the complete Craftsman idea, by providing for the family life an environment which in itself would be an expression of honesty, common sense, and a straightforward response to each need of daily life, instead of catering to the thoughtless desire for superfluities. At first we made the mistakes which were natural in giving expressin to a new and radical idea; but we profited by each mistake, so that the houses kept getting a little better all the time and gradually coming nearer and nearer to what I had in mind. My aim was to plan houses that should be as simple as possible in interior arrangement, doing away with superfluous partitions and giving large free open spaces for the rooms in which the main business of family life was carried on. Also, an essential part of my plan was to utilize every inch of space to the best advantage, and so arrange it that the difficult work of housekeeping should be simplified as much as possible. Not only have the houses been planned to this end, but it has been taken into consideration in the entire scheme of furnishing. Therefore, there is nothing superfluous in a true Craftsman house, but for all that, it gives no sense of severity or barrenness. We do not believe in crowding the rooms with useless furniture any more than we believe in chopping up the space with unnecessary partitions, but the sense of comfort and "homeliness" given by a Craftsman house is far greater than that of a dwelling built after the usual conventional plan. We take away all superfluities, but we do not leave bare spaces. Instead of leaving the house characterless or barren by taking away the superfluous furniture, draperies and bric-a-brac which clutter the modern home, we make the building itself beautiful in arrangement, proportion, color and the possession of interesting structural features, so that each room is complete in itself, comfortable and livable before a single piece of furniture is put into it.

THE CRAFTSMAN HOME-BUILDING COMPANY

FOR several years we merely designed these houses and gave numerous suggestions for the arrangement of rooms, the treatment of woodwork and wall spaces, the designing and placing of built-in furnishings such as

chimney-pieces, window and fireside seats, cabinets, bookcases and the like, upon which so much of the beauty of a room depends. But people who attempted to build the houses frequently found it difficult to get our ideas carried out, for the reason that the average builder did not understand what we were trying to do; this difficulty led to the next step in our development, the organization of the The Craftsman Home-Building Company, which not only designs the houses, but superintends their construction from the laying of the foundation down to the last detail of furnishing, if necessary. We do not, however, insist upon this complete supervision of the carrying out of our plans, but are only too glad to coöperate with any architect, builder, or decorator who is in sympathy with the idea we are trying to carry out and who may be approved by the owner of the house.

THE CRAFTSMAN FARMS

I HAVE obtained such satisfactory results from these thoroughgoing methods that I am carrying them still farther, and an enterprise in which I am now deeply interested is the development of a large estate in the uplands of New Jersey, which I have called "Craftsman Farms." Here will be built Craftsman houses that in design, furnishing, relation to environment and relation to one another, carry out as completely as possible the Craftsman idea of country and village life. At Craftsman Farms we will have cottages, workshops of various kinds, club-houses and similar buildings for common use, so that individual and social life may be carried on pleasantly and profitably. We intend also to establish there an industrial and farm school where boys and girls alike may come during their summer vacations and learn how to live and work in a way that will develop in them the good old qualities of self-reliance and common sense,—the qualities that enable a man or a woman to earn a living, no matter what circumstances may have to be met and conquered.

THE CRAFTSMAN MAGAZINE

I HAVE named the more concrete expressions of what I have called the Craftsman idea, but I have also endeavored to give the fullest expression within my power to its more philosophical and theoretical side. For this purpose I began in 1901 to publish THE CRAFTSMAN Magazine and its growth has kept pace with the growth of the more direct and practical work. Of course, THE CRAFTSMAN groped at first; it could not be otherwise. But it has gained strength steadily, until now it stands alone in this country as giving unwavering expression to the principles upon which it is founded and which are precisely the same as those which govern the making of the furniture, the planning of the houses and the organizing of life upon a simpler and a more reasonable scale. As these principles underlie all that counts in thought, life and work, the scope of the magazine includes everything which seems to be an honest expression of direct thought or endeavor. It stands firmly for the development in this country of a national art and a style of architecture which shall be a true expression of the character and needs of the American people, for a form of industrial education which will develop

self-reliance and initiative and foster creative ability, so that men and women alike will be able to earn their own living under any and all circumstances and to do the best work that is in them,—a training which inevitably will make for more reasonable and healthful standards of life and work both for the individual and the nation.

THE YEOMAN

WIDE as is the range of THE CRAFTSMAN, it is necessarily devoted to the setting forth of general principles rather than to the concrete application of them. It is warmly welcomed by progressive and thinking people, but it has been more helpful to these than to the plain men and women who are given more to the doing of each day's task as it comes than to the grasping of ideas expressed along broader lines. Therefore, I am about to establish a second magazine called THE YEOMAN, which will meet more directly the daily problems that come to every man and woman who is bearing the burdens of life and doing its work. The names of the two magazines offer the best definition of the character of each. The "craftsman" is always the master workman skilled in his craft and an artist in his line. In adopting this name for my first magazine, I applied it in its broadest sense, endeavoring to relate the honest and competent workman to the honest product of his hand and brain in all the activities of life. The "yeoman" may not be specially skilled in any line, but he is none the less a useful and substantial citizen. The definition of the word is "a farmer who owns and cultivates his own farm." And it is to these farmers,—the backbone of the nation and, indeed, of civilization,—that THE YEOMAN is addressed. It will be a live, forceful agency in dealing with all matters of importance to the farmer, from the broad national questions of legislation and the extensive enterprises instituted by the Government to benefit agriculture and increase the area of farming lands in this country, down to topics which deal directly with crops and cultivation. It will suggest practicable and profitable home and village industries and will give, through correspondence and the establishment of schools, direct instruction in various crafts which are certain to command a market. Each of these lines of work, although closely related to the other, is too extensive to be treated as a part of any publication, so I have deemed it necessary, in order to give full expression to both phases of the Craftsman idea, to keep THE CRAFTSMAN along the lines which it has marked out for itself in its gradual growth and to devote THE YEOMAN entirely to the concrete expression of the same principles.

THE INDIVIDUALITY OF CRAFTSMAN FURNITURE

SO much for the outline of the entire Craftsman scheme, and I trust that it will make clearer what I now have to say regarding the furniture itself. As I have already said, Craftsman furniture is built for all manner of uses and its construction is so thorough that it will last for the lifetime of the oak of which it is made, which means the lifetime of several generations of men. Being designed upon the most natural lines and made in the most natural way, there is little room for change in the style, and that the style

itself has made good its appeal to the American people is best proven by the fact that, during the ten years it has been upon the market, it has remained unchanged, except for such modifications and improvements as evidence a healthy growth along normal lines of development. It is impossible to get far away from the structural lines which declare the purpose and use of the piece, and the proportions that best serve that purpose and use are the proportions which it should have. As to the matter of decoration, it will grow of itself in time, for true decoration is always the natural expression of the thought and desire of the people who own and use the things made, combined with the desire of the craftsman to express his own idea of beauty. I am so sure of this that I have been content to leave the furniture absolutely plain until the form of decoration which inevitably belongs to it shall come. Until such time, Craftsman furniture depends for its beauty upon the thought and care given to its lines and proportions, the thoroughness of its workmanship, the emphasis laid upon the natural forms of its construction and the decorative use of these wherever it has been possible. Also, fully half of its charm lies in the oak of which it is made, for the strong straight lines and plain surfaces of the furniture follow and emphasize the grain and growth of the wood, drawing attention to instead of destroying the natural character which belonged to the growing tree. Oak is to Craftsman furniture what mahogany was to the French, English and Colonial furniture of the eighteenth century, —a wood perfectly adapted to the use made of it,—and in addition to this, it has a natural quality which I can best express by the term "friendly," that is, a certain strength of fibre and grain and a mellowness of color and surface which seems to offer itself to everyday use and wear.

HOW WE FINISH CRAFTSMAN FURNITURE

OF COURSE, a great deal of this friendliness depends upon the finish which is given the oak. This is a case where art must come to the aid of nature, because to leave the wood in the purely natural state would be to leave it exposed to all manner of soil and stain from wear. Also, the natural color of new oak is rather uninteresting; it needs age and exposure to give it the depth and mellowness which we associate with this wood. So, while our whole object is to keep the wood looking entirely natural in its possession of all the qualities which belong to oak, this can be done only by the most careful treatment. Some time ago it was discovered that the fumes of ammonia would, within a very short time, darken white oak naturally, giving it the appearance which ordinarily would result from age and use. Therefore, as soon as a piece of Craftsman furniture is made, it is first moistened all over to open the pores, and then put into an air-tight compartment, on the floor of which are placed basins of very strong (26%) ammonia. The time usually demanded for this fuming is forty-eight hours, but that is varied according to the wood and the depth of color required. After the fuming the wood is carefully sand papered by hand until all the loose fibre is rubbed away and every trace of roughness removed. Then comes the final finish. For years I worked and experimented to find something that would leave the furniture entirely free from the hard glaze given by the use of shellac or varnish

and yet would completely protect it not only from soil or stain but also from the atmospheric changes which cause it to shrink or swell. It was a difficult problem,—that of finding a method of finishing which would preserve all the woody quality of the oak without sacrificing the protection needed to make it "stand" under widely varying climatic conditions,—and it is only recently that I hit upon a solution which satisfies me. I found that all that is required to develop the best qualities of oak is to so ripen and mellow the wood that the full value of its natural color is brought out, as well as the individual beauty of texture and grain. The final finish we give it adds very little color, as our aim is rather to develop than to alter the natural tone of the wood, which always appears as an undertone under the surface tint. By the use of this finish we give the oak three different tones, all of which belong essentially to the wood. One is a light soft brown that is not unlike the hue of the frost-bitten oak leaf; another is the rich nut brown tone which time gives to very old oak; and the third is a delicate gray that gives to the brown of the wood a silvery sheen such as might be produced by the action of the sun and wind. For the last rubbing we use the "Craftsman Wood Luster," which is not a varnish or a polish, but which gives a soft satiny lustre to the surface of the wood. When that surface is worn or soiled with use it may be fully restored—if the soil does not penetrate beyond the surface—by wiping it off with a piece of cheesecloth dampened with the Wood Luster and then rubbing it dry with a fresh cloth.

CRAFTSMAN METAL TRIM

I HAVE already referred briefly to our reasons for making in our own shops the metal trim for Craftsman furniture. Where it is advisable, I prefer to use drawer and door pulls of wood, as I regard the plain wooden knob as being more in keeping with the furniture than metal. But in many cases metal trim is preferred, and for this furniture only hand-wrought metal in plain rugged designs will serve. I have spent much time and thought over these designs, which are carried out in wrought iron, copper or brass, according to the metal that harmonizes best with the tone given the wood or with the other fixtures in the room in which the piece is to be placed. We have a way of finishing all three metals so that the surface is protected and the color quality enhanced, so that we are able to give to the metal the same qualities which distinguish the oak,—mellowness of color, fine finish and a surface that is protected from rust or stain.

THE CRAFTSMAN LEATHERS

IN the selection of materials for covering our chairs and settles, we give the preference to the Craftsman leathers, which are especially prepared to harmonize with the design and finish of our furniture. These leathers are of three kinds—Hard and Soft Leather and Skeepskin, all finished by a process of our own, and each satisfactory in its place. The Hard and Soft Leathers are produced by the use of different methods in tanning cattle hides, by which one is made much like sole leather in stiffness and durability, and is given a smooth, hard surface, while the other is rendered soft and pliable,

with a surface possessing texture enough to give an excellent effect when dull-finished. Hard Leather is used for table tops and for chair and settle seats where the the leather is stretched over the seat rails and nailed on. Soft Leather is used for slip seats in chairs and for loose seat cushions in settles, where the size of the cushion requires a large hide. Sheepskin is the softest and most flexible of all our leathers, and seems to me to be best adapted to covering pillows and loose seat and back cushions for chairs, where the skins can be used without piecing.

My constant experimenting with finishes has included the treatment of leather as well as wood, and my recent success with wood finishes suggested a way to improve the leather as well. The result is that I have not only found a method by which all these leathers are made waterproof, but also I have been able to do away with what so far has been the weak point of Sheepskin, for I am now dressing the skins in such a way that they are entirely free from any tendency to check or craze. Naturally, their wearing quality is greatly improved, and in addition to this I have been able to obtain a beauty of color and a softness of surface that, so far as I know, has never been equaled. With this method of dressing I do not hesitate to guarantee that these skins will give perfect satisfaction when used for the purposes I have mentioned. In dressing the Craftsman leathers every skin is treated so as to preserve its own individuality of texture and grain. No artificial graining is used, but the natural grain of each kind of leather is left to show its full value. This treatment is especially desirable for Sheepskin, which we finish in all the delicate tones of brown, biscuit, yellow, gray, green, fawn and the like, but always with the leathery quality predominant.

SOME OF THE FABRICS WE USE

IN cases where leather is not considered desirable for chair or settle cushion we have found that the fabric closest to it in cleanliness, durability and color quality is Linen Velour. This is a rich, close-woven, short-piled fabric, and comes in subdued tones as well as in the stronger and more decided colors. Another very satisfactory fabric for this use is Cotton Velvet, thinner and more flexible than Linen Velour, and coming in beautiful subtle shades that blend with and complete the color scheme of any well-planned room. Both of these fabrics have, in almost as great degree as leather, the quality of surface and color which makes them especially desirable as a background for other things, so that they not only bring out the woody quality in the furniture, but increase the effectiveness of other fabrics used in the room. For pillows and other uses where a heavy material is required, but where the sturdy wearing quality necessary for seat cushions is not needed, one of the most effective of all our fabrics is Craftsman Canvas. This is loosely woven of threads of jute and flax and dyed in the piece, so that a charming variation of tone is produced by the way in which the different threads take the dye. For these and other uses we also have materials ranging through a wide variety of weights, weaves and patterns, in all the shades best adapted to the completion of a Craftsman color scheme. We are constantly search-

ing both here and abroad for fabrics that will serve for covering seats and cushions, and also aid our work of planning entire schemes of interior decoration, so that hardly a month passes but we have something new to say on this subject to anyone who writes to us for information.

CUSHIONS AND PILLOWS

ALL our loose spring-seat cushions for chairs and settles are made so that the shape will be retained even under the hardest wear. These cushions are made over stout wood frames which are carefully fitted to each piece, and have exactly the same appearance as the ordinary loose cushions, except that the frame upon which the cushion is built slips just inside the frame of the chair, so that the seat, although removable, is always in place. Its construction not only makes it more comfortable than the ordinary cushion, but keeps it from ever getting out of shape or wearing into hollows like the ordinary stuffed cushions. Where the backs of chairs require loose cushions, they are made with equal care and filled with Java floss.

The separate pillows that are made for use upon settles and built-in seats, serve excellently to stiffen up a pile of smaller and softer pillows, or to relieve the austerity of a paneled or slatted back. These pillows are all twenty-five inches square and are made with rounded corners so shaped that they do not wrinkle or crease, and preferably they are covered with some substantial material such as sheepskin, velour, cotton velvet, or Craftsman canvas. These pillows are priced separately from the seats on which they are used, because opinions differ as to the number that may be required. Many softer and smaller pillows are, of course, used in our scheme of furinshing, but for these we carry only the material for covering, plain and figured linens, homespuns and many cotton fabrics, as well as a full line of rough, loosely-woven silks in our own designs and color combinations.

LEATHER-COVERED TABLES

WITH some of our more massive tables, we have been able to obtain an added interest by covering the top with hard leather, finished in a color that blends with and emphasizes the tone of the wood. Naturally, we use only a single large hide in covering a table top, so that the surface is perfect, and the great spread of leather, showing the most charming play of varied tones over the glossy surface,—which yet retains all the leathery quality as an undertone,—gives an effect of rich and sober excellence to the piece that makes it easily the center of attraction among the furnishings of a living-room or a large and well-appointed library. The large, round-headed brass nails used to fasten the leather strip that finishes the rim also add much to the color, value and decorative quality of the piece, for they are of the pure unfinished brass, showing the greenish tone that belongs to the metal in its natural state. For such tables as are improved by the leather top, we quote in the catalogue the prices of both wood-top and leather-top; but for those that are best left all in wood, we quote no price in leather.

OUR HARD LEATHER CHAIR SEAT

ALL our leather-seated chairs, which have not either slip seats or spring-seat cushions, are made with firm, flat seats of hard leather, stretched tightly over the rails. This seat has unlimited durability. The foundation is made of very thick, firm canvas, stretched tightly over the seat-rails and nailed underneath. Over this heavy webbing is woven as closely as the width of the strands will permit, and just enough padding is laid over the top to give a smooth surface above the webbing—but not enough to interfere with the perfect flatness of the seat. Then the hard leather, stiff and firm as sole leather, is stretched over the rails, wrapped around and nailed on the inside. The square-headed nails are used only at the corners, where they fasten down the leather that is cut around the posts.

BENT ROCKERS

ALL the rockers now used on Craftsman rocking chairs are cut straight with the grain of the wood and then bent with steam pressure by bending machines. This precaution makes the rocker as strong as any other part of the chair and entirely does away with the danger of breaking that exists when the rocker is cut on a curve that partly crosses the grain.

HOW TO IDENTIFY CRAFTSMAN FURNITURE

FROM its first success in 1900, the popularity achieved by Craftsman furniture was the signal to an army of imitators who saw in it what they considered a novelty which would prove to be a notable money-maker. These manufacturers at once began to turn out large quantities of furniture which was designed in what seemed to them the same style. But failing to comprehend my reasons for giving to Craftsman furniture forms that were plain and almost primitive, they naturally seized upon this primitiveness as a fad which might be profitable and exaggerated it into intentional crudeness. This imitation has grown instead of decreased with the passing of time, and while in one sense it is the best evidence of the popularity and stability of the Craftsman style, in another it creates confusion which at times is annoying. Restrained by law from the use of my registered name, "Craftsman," these manufacturers get as near to it as they can and variously style their products "Mission," "Hand-Craft," "Arts and Crafts," "Crafts-Style," "Roycroft," and "Quaint." To add to the confusion, some of the most persistent of these imitators bear the same name as myself and what is called "Stickley furniture" is frequently, through misrepresentation on the part of salesmen and others, sold as "Craftsman furniture or just the same thing."

Purchasers should bear this in mind when selecting furniture, and if they desire to get the genuine Craftsman furniture, they should remember that *by this name alone it is known*, and that it is sold only by the dealers whose names appear in the list of associates printed in this catalogue and in each issue of THE CRAFTSMAN Magazine. Furthermore, it should be borne in mind that each piece of Craftsman furniture is not only tagged with the name "Craftsman," but is stamped with my registered shop mark—a joiner's

compass of ancient make, enclosing the motto "Als ik Kan," and bearing my own signature below. Also, each piece bears the price tag as shown here. This tag is attached before the piece leaves my workshops, for the

price of my work is fixed only by myself. This ensures a uniform price for Craftsman furniture throughout the country east of Denver; west of that point the local dealer must necessarily add the freight charges.

OUR GUARANTEE TO PURCHASERS

THE making of Craftsman furniture has come to be such an important part of my life, and personally I care so much for the things I have made, that it makes a great deal of difference to me whether or not the people who own and use it have toward it a thoroughly satisfied and friendly feeling. My idea of it is that the first cost of the furniture to the purchaser is only a part of its value, which will steadily increase with age and use. It is not a question of buying a chair or a table that will fall to pieces or go out of fashion in a few years, so that it has to be replaced with another that in time suffers the same fate, but of buying a piece of furniture that will be a permanent part of the home surroundings and that in fifty or a hundred years will be worth many times its first cost, for the time is coming when good oak furniture will be as valuable on account of its permanent worth and also of its scarcity as the fine old Spanish mahogany pieces are now. For these reasons I wish every purchaser of Craftsman furniture clearly to understand that I prefer to take back or make good any piece that is not entirely satisfactory both in itself and in its relation to its surroundings.

No. 212
SETTLE,
HARD LEATHER
SEAT $24.00
HEIGHT OF BACK
FROM FLOOR 36
in.
HEIGHT OF SEAT
FROM FLOOR 17
in.
LENGTH 48 in.
DEPTH 21 in.

No. 311½
ARM ROCKER, HARD LEATHER
SEAT $12.00
HEIGHT OF BACK FROM FLOOR 35 in.
HEIGHT OF SEAT FROM FLOOR 15 in.
SIZE OF SEAT 20 in. WIDE, 19 in. DEEP

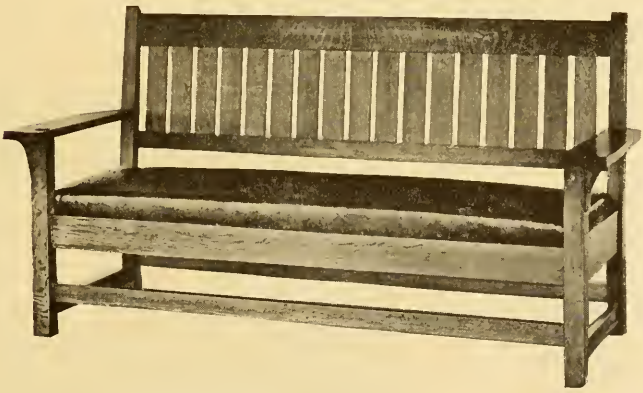
No. 311 (SAME DESIGN AND DIMENSIONS AS No. 311½)
ARM ROCKER, RUSH SEAT $10.50

No. 312½
ARM CHAIR, HARD LEATHER
SEAT $12.00
HEIGHT OF BACK FROM FLOOR 36 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 20 in. WIDE, 19 in. DEEP

No. 312 (SAME DESIGN AND DIMENSIONS AS No. 312½)
ARM CHAIR, RUSH SEAT $10.50

No. 317
ARM ROCKER, SPRING SEAT CUSHION, SHEEPSKIN, VELOUR OR COTTON VELVET $16.50
CRAFTSMAN CANVAS 13.50
HEIGHT OF BACK FROM FLOOR 38 in.
HEIGHT OF SEAT FROM FLOOR 15 in.
SIZE OF SEAT 21 in. WIDE, 19 in. DEEP

No. 318
ARM CHAIR, SPRING SEAT CUSHION, SHEEPSKIN, VELOUR OR COTTON VELVET $16.50
CRAFTSMAN CANVAS 13.50
HEIGHT OF BACK FROM FLOOR 38 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 21 in. WIDE, 19 in. DEEP



No. 219
SETTLE, SPRING SEAT CUSHION
SOFT LEATHER $41.50
VELOUR OR COTTON VELVET 37.50
CRAFTSMAN CANVAS 32.00
HEIGHT OF BACK FROM FLOOR 39 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
LENGTH 72 in.
DEPTH 23 in.

No. 218 (DESIGN SAME AS No 219)
SETTLE, SPRING SEAT CUSHION
SOFT LEATHER $35.00
VELOUR OR COTTON VELVET 32.00
CRAFTSMAN CANVAS 29.00
HEIGHT OF BACK FROM FLOOR 39 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
LENGTH 48 in.
DEPTH 23 in.

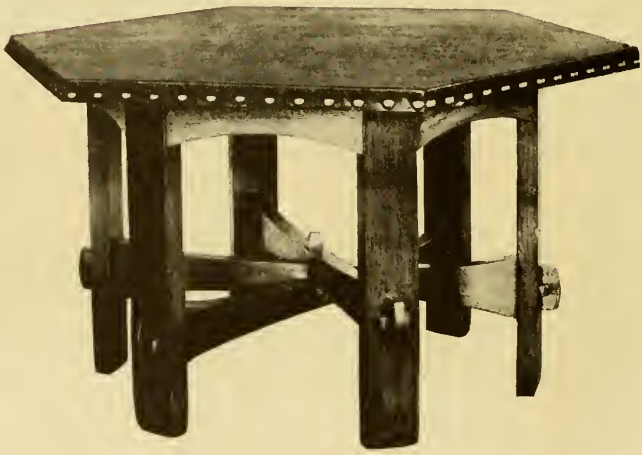
No. 334
RECLINING CHAIR, ADJUSTABLE BACK, SPRING SEAT CUSHION, SHEEPSKIN, VELOUR OR COTTON VELVET $28.00
CRAFTSMAN CANVAS 24.00
HEIGHT OF BACK FROM FLOOR 39 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
SIZE OF SEAT 21 in. WIDE, 25 in. DEEP

No. 609
ROUND TABLE $19.50
HEIGHT 29 in.
DIAMETER 36 in.

No. 336
RECLINING CHAIR, ADJUSTABLE BACK, SPRING SEAT CUSHION
SHEEPSKIN, VELOUR OR COTTON VELVET $31.50
CRAFTSMAN CANVAS 26.00
HEIGHT OF BACK FROM FLOOR 40 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
SIZE OF SEAT 22 in. WIDE, 23 in. DEEP

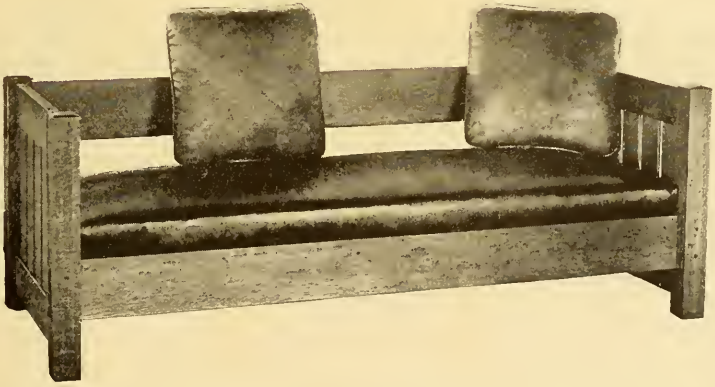
No. 633
LIBRARY TABLE, WOOD TOP $28.00
HARD LEATHER TOP 44.00
HEIGHT 29 in.
DIAMETER 44 in.

No. 396
CHAIR, SPRING SEAT CUSHION
SHEEPSKIN, VELOUR OR
COTTON VELVET $36.00
CRAFTSMAN CANVAS 29.50
HEIGHT OF BACK FROM FLOOR 41 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
SIZE OF SEAT 23 in. WIDE, 28 in. DEEP



No. 625
LIBRARY TABLE, WOOD TOP $41.50
HARD LEATHER TOP 58.50
HEIGHT 29 in.
HEXAGONAL 48 in.

No. 332
RECLINING CHAIR, ADJUSTABLE BACK, SPRING SEAT CUSHION, SHEEPSKIN, VELOUR OR COTTON VELVET $33.00
CRAFTSMAN CANVAS 26.50
HEIGHT OF BACK FROM FLOOR 40 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
SIZE OF SEAT 23 in. WIDE, 27 in. DEEP



No. 225
SETTLE, SPRING SEAT CUSHION
SOFT LEATHER $68.00
VELOUR OR COTTON VELVET 62.00
CRAFTSMAN CANVAS 56.50

HEIGHT OF BACK FROM FLOOR 29 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
LENGTH 79 in.
WIDTH 31 in.
SHEEPSKIN PILLOWS EXTRA $8.00 EACH

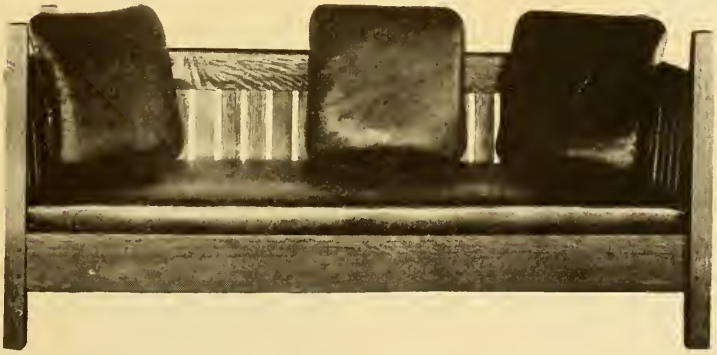
No. 319
ARM ROCKER, SPRING SEAT CUSHION
SHEEPSKIN, VELOUR OR COTTON VELVET $26.00
CRAFTSMAN CANVAS 20.50
HEIGHT OF BACK FROM FLOOR 38 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
SIZE OF SEAT 21 in. WIDE, 25 in. DEEP

No. 320
ARM CHAIR, SPRING SEAT CUSHION
SHEEPSKIN, VELOUR OR COTTON VELVET $26.00
CRAFTSMAN CANVAS 20.50
HEIGHT OF BACK FROM FLOOR 42 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
SIZE OF SEAT 21 in. WIDE, 25 in. DEEP

No. 208
SETTLE, SPRING SEAT CUSHION
SOFT LEATHER $78.00
VELOUR OR COTTON VELVET 66.00
CRAFTSMAN CANVAS 57.00
HEIGHT OF BACK FROM FLOOR 29 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
LENGTH 76 in.
WIDTH 32 in.
SHEEPSKIN PILLOWS EXTRA $8.00 EACH

No. 323
ARM ROCKER, SPRING SEAT CUSHION
SHEEPSKIN, VELOUR OR COTTON VELVET $28.00
CRAFTSMAN CANVAS 22.00
HEIGHT OF BACK FROM FLOOR 38 in.
HEIGHT OF SEAT FROM FLOOR 16 in
SIZE OF SEAT 22 in. WIDE, 25 in. DEEP

No. 324
ARM CHAIR, SPRING SEAT CUSHION
SHEEPSKIN, VELOUR OR COTTON VELVET $28.00
CRAFTSMAN CANVAS 22.00
HEIGHT OF BACK FROM FLOOR 39 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
SIZE OF SEAT 21 in. WIDE, 25 in. DEEP



No. 222
SETTLE, SPRING SEAT CUSHION
SOFT LEATHER $90.00
VELOUR OR COTTON VELVET 76.00
CRAFTSMAN CANVAS 69.00

HEIGHT OF BACK FROM FLOOR 36 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
LENGTH 80 in.
WIDTH 33 in.
SHEEPSKIN PILLOWS EXTRA, $8.00 EACH

No. 523
BOOKCASE $23.50
HEIGHT 44 in.
LENGTH OVER ALL 39 in.
DEPTH 12 in.
STATIONARY SHELVES
ON LINE OF MULLIONS

No. 346
RECLINING CHAIR, SPRING
SEAT CUSHION
SHEEPSKIN, VELOUR OR COTTON
VELVET $24.00
CRAFTSMAN CANVAS $20.00
HEIGHT OF BACK FROM FLOOR
41 in.
HEIGHT OF SEAT FROM FLOOR
16 in.
SIZE OF SEAT 21 in. WIDE, 24 in.
DEEP
ADJUSTABLE BACK

No. 397
ARM ROCKER, SPRING SEAT CUSHION $13.50
HEIGHT OF BACK FROM FLOOR 43 in.
HEIGHT OF SEAT FROM FLOOR 15 in.
SIZE OF SEAT 20 in. WIDE, 18 in. DEEP

No. 393
ARM ROCKER, SPRING SEAT CUSHION $17.00
HEIGHT OF BACK FROM FLOOR 44 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
SIZE OF SEAT 20 in. WIDE, 19 in DEEP

No. 366
ARM CHAIR, HARD LEATHER
SEAT $11.00
HEIGHT OF BACK FROM FLOOR 39 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 20 in. WIDE x 17 in. DEEP

No. 365
ARM ROCKER, HARD LEATHER
SEAT $11.00
HEIGHT OF BACK FROM FLOOR 38 in.
HEIGHT OF SEAT FROM FLOOR 15 in.
SIZE OF SEAT 20 in. WIDE, 17 in DEEP

No. 711
LIBRARY TABLE OR DESK, WOOD TOP $70.00
HARD LEATHER TOP 93.00
HEIGHT 30 in.
LENGTH 60 in.
WIDTH 32 in.
ARM SLIDE ON EACH SIDE

No. 96
LETTER CASE $2.50
HEIGHT 5 in.
LENGTH 12 in.
DEPTH 7 in.
BOTTOM COVERED WITH OOZE LEATHER

THESE BOOKCASES ARE MADE IN FIVE SIZES AND HAVE STATIONARY SHELVES ON THE LINE OF THE MULLIONS. THEY ARE ALL THE SAME DESIGN, THE ONLY DIFFERENCE BEING IN No. 715 WHICH IS MADE WITH THE SINGLE DOOR

No. 715
BOOKCASE, ONE DOOR $28.00
HEIGHT 56 in.
WIDTH 36 in.
DEPTH 13 in.

No. 716
BOOKCASE, TWO DOORS $35.00
HEIGHT 56 in.
WIDTH 42 in.
DEPTH 13 in.

No. 717
BOOKCASE, TWO DOORS $39.50
HEIGHT 56 in.
WIDTH 48 in.
DEPTH 13 in.

No. 718
BOOKCASE, TWO DOORS $43.50
HEIGHT 56 in.
WIDTH 54 in.
DEPTH 13 in.

No. 719
BOOKCASE, TWO DOORS $47.50
HEIGHT 56 in.
WIDTH 60 in.
DEPTH 13 in.

No. 713
ROLL TOP DESK $115.00
HEIGHT TO TOP 30 in.
HEIGHT OVER ALL 46 in.
LENGTH 60 in.
WIDTH 32 in.
FLAT LOCK ON ROLL
ARM SLIDES ON SIDES
AUTOMATIC LOCK ON DRAWERS

No. 363
ARM CHAIR, HARD LEATHER
SEAT $23.00
HEIGHT OF BACK FROM SEAT 19 in.
SIZE OF SEAT 22 in. WIDE, 19 in. DEEP
HEIGHT ADJUSTABLE
SCREW AND SPRING

No. 364
ARM CHAIR,
HARD LEATHER
SEAT $21.00
HEIGHT OF BACK
FROM FLOOR 37in.
HEIGHT OF SEAT
FROM FLOOR 18in.
SIZE OF SEAT 22
in. WIDE, 19 in.
DEEP

THE BACK IS MADE OF A DOUBLE BAND OF HARD LEATHER SUSPENDED BETWEEN THE TWO POSTS
SEAT AND BACK BOTH STUDDED WITH BRASS NAILS

No. 360
ARM CHAIR $18.00
HARD LEATHER SEAT AND BACK
STUDDED WITH BRASS NAILS
HEIGHT OF BACK FROM FLOOR 37 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 21 in. WIDE, 18 in. DEEP

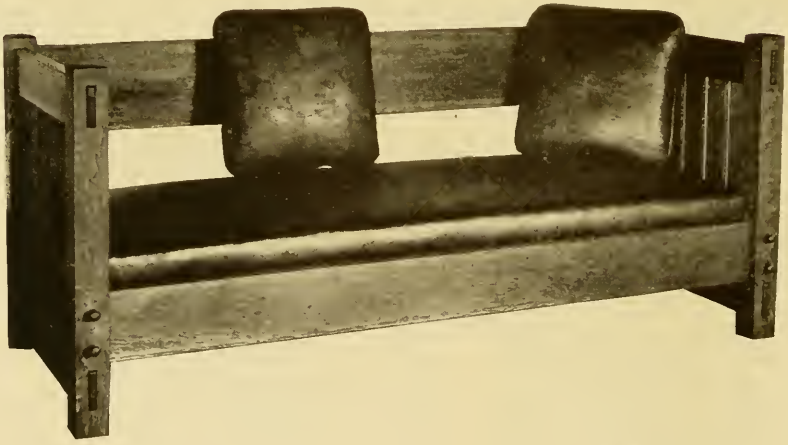
No. 361
ARM CHAIR $23.00
HARD LEATHER SEAT AND BACK
STUDDED WITH BRASS NAILS
HEIGHT OF BACK FROM SEAT 19 in.
SIZE OF SEAT 21 in. WIDE, 18 in. DEEP
HEIGHT ADJUSTABLE
SCREW AND SPRING

DESK CHAIR WITHOUT ARMS (SCREW AND SPRING) IS SHOWN ON PAGE 86.

No. 713
ROLL TOP DESK (OPEN)

No. 712
DESK, WITH CABINET TOP $90.00
HEIGHT 30 in.
LENGTH 60 in.
WIDTH 32 in.

ARM SLIDE ON EACH SIDE
HEIGHT OF CABINETS 6 in.
LENGTH OF CABINETS 18 in.
WIDTH OF CABINETS 12 in.



No. 210
SETTLE, SPRING SEAT CUSHION
SOFT LEATHER $96.50
VELOUR OR COTTON VELVET 83.00
CRAFTSMAN CANVAS 75.50

HEIGHT OF BACK FROM FLOOR 36 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
LENGTH 84 in.
DEPTH 34 in.
SHEEPSKIN PILLOWS EXTRA $8.00 EACH

No. 730
DESK $32.00
HEIGHT 30 in.
WIDTH 42 in.
DEPTH 26 in.
HEIGHT OF CABINET $10\frac{1}{2}$ in.
DEPTH OF CABINET $8\frac{1}{2}$ in.

SMALL DOORS FITTED WITH FLAT KEY LOCKS

No. 708
DESK $23.50
HEIGHT 30 in.
WIDTH 40 in.
DEPTH 22 in.
DEPTH OF SHELF 8 in.

DRAWER PULLS NOW USED ARE LIKE ON No. 730 DESK

No. 710
DESK, WOOD TOP $45.00
HARD LEATHER TOP 57.00
HEIGHT 30 in.
LENGTH 48 in.
WIDTH 29 in.

SAME DRAWER PULLS AS ON No. 709 DESK

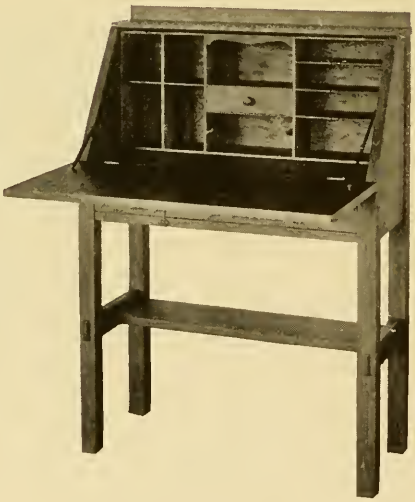
No. 709
DESK, WOOD TOP $38.00
HARD LEATHER TOP 48.00
HEIGHT 29 in.
LENGTH 42 in.
WIDTH 24 in.

No. 669
TABLE $22.00
HEIGHT 30 in.
DIAMETER 50 in.

No. 626
TABLE $18.50
HEIGHT 30 in.
DIAMETER 40 in.

No. 728
DESK
HEIGHT 39 in.
WIDTH 30 in.
DEPTH 14 in.

$18.00



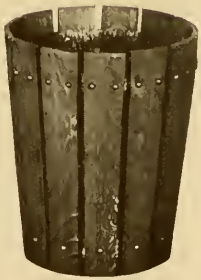
No. 728
DESK (OPEN)

No. 729
WRITING DESK $36.00
HEIGHT 43 in.
WIDTH 36 in.
DEPTH 14 in.

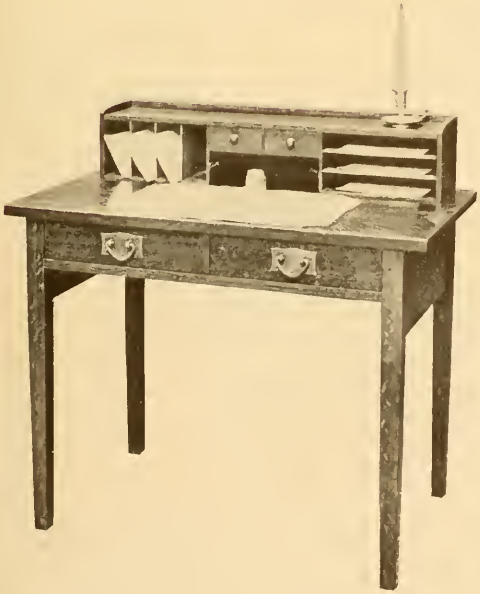
No. 729
WRITING DESK (CLOSED)

No. 706
DESK $26.00
HEIGHT 44 in.
WIDTH 30 in.
DEPTH 11 in.

No. 94
SCRAP BASKET $4.75
HEIGHT 14 in.
DIAMETER AT TOP 12 in.
WROUGHT IRON HOOPS



No. 706
DESK (OPEN)



No. 720
DESK $22.50
HEIGHT 30 in.
WIDTH 38 in.
DEPTH 22 in.
DEPTH OF CABINET 8 in.
HEIGHT OF CABINET 8 in.

No. 350A
ARM CHAIR,
HARD LEATHER
SEAT $10.75
HEIGHT OF BACK
FROM FLOOR 39 in.
HEIGHT OF SEAT
FROM FLOOR 18 in
SIZE OF SEAT 20
in. WIDE, 18 in DEEP

No. 350
OCCASIONAL OR DINING CHAIR,
HARD LEATHER SEAT $7.00
HEIGHT OF BACK FROM FLOOR 39 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 16 in. x 16 in.

No. 349½
CHAIR, HARD
LEATHER SEAT
$7.50
HEIGHT OF BACK
FROM FLOOR 38 in.
HEIGHT OF SEAT
FROM FLOOR 18 in.
SIZE OF SEAT 18
in. WIDE, 16 in.
DEEP

No. 349½-A
ARM CHAIR, HARD LEATHER
SEAT $11.00
HEIGHT OF BACK FROM FLOOR 38 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 22 in. WIDE, 19 in. DEEP

No. 305½
SEWING ROCKER
HARD LEATHER SEAT $6.50
HEIGHT OF BACK FROM FLOOR 31 in.
HEIGHT OF SEAT FROM FLOOR 14 in
SIZE OF SEAT 16 x 16 in.

No. 306½
CHAIR, HARD LEATHER SEAT $6.50
HEIGHT OF BACK FROM FLOOR 36 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 16 in. x 16 in.

No. 305 (SAME DESIGN AND DIMENSIONS AS No. 305½)
ROCKER, RUSH SEAT $5.50

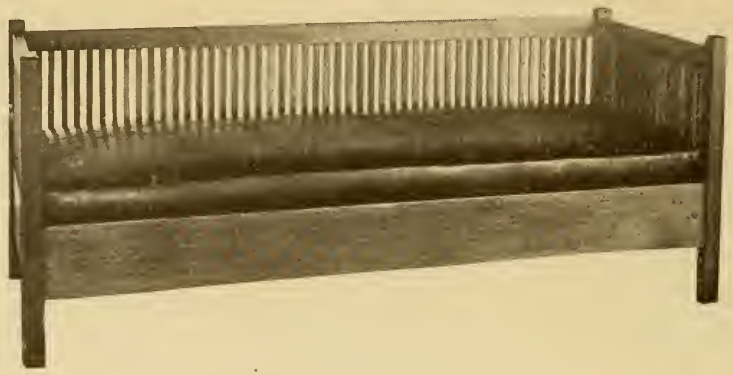
No. 306 (SAME DESIGN AND DIMENSIONS AS No. 306½)
CHAIR, RUSH SEAT $5.50

No. 310½
ARM CHAIR, HARD LEATHER SEAT $10.25
HEIGHT OF BACK FROM FLOOR 36 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 20 in. WIDE, 19 in. DEEP

No. 309½
ARM ROCKER, HARD LEATHER SEAT $10.25
HEIGHT OF BACK FROM FLOOR 32 in.
HEIGHT OF SEAT FROM FLOOR 15 in.
SIZE OF SEAT 20 in. WIDE, 19 in. DEEP

No. 309 (SAME DESIGN AND DIMENSIONS AS No. 309½)
ARM ROCKER, RUSH SEAT $8.75

No. 310 (SAME DESIGN AND DIMENSIONS AS No. 310½)
ARM CHAIR, RUSH SEAT $8.75



No. 290 (SAME DESIGN AS NO. 291)
SETTLE, SPRING SEAT CUSHION
SOFT LEATHER $61.00
VELOUR OR COTTON VELVET 52.50
CRAFTSMAN CANVAS 46.00
HEIGHT OF BACK FROM FLOOR 31 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
LENGTH 51 in.
DEPTH 26 in.

No. 291
SETTLE, SPRING SEAT CUSHION
SOFT LEATHER $75.00
VELOUR OR COTTON VELVET 65.00
CRAFTSMAN CANVAS 57.00
HEIGHT OF BACK FROM FLOOR 31 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
LENGTH 78 in.
DEPTH 26 in.

No. 391
ARM CHAIR, SPRING SEAT CUSHION
SHEEPSKIN, VELOUR OR COTTON VELVET $30.00
CRAFTSMAN CANVAS 25.50
HEIGHT OF BACK FROM FLOOR 30 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
SIZE OF SEAT 23 in. WIDE, 26 in. DEEP

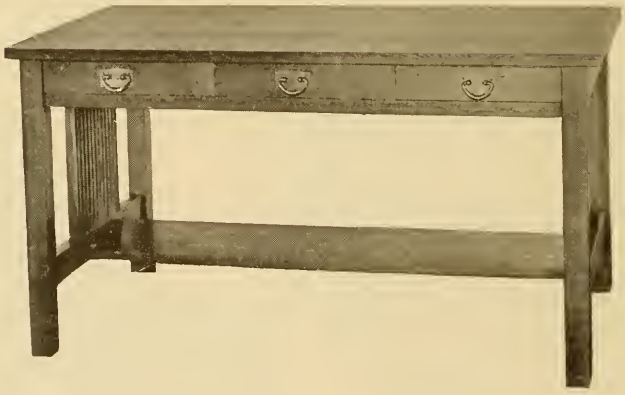
No. 390
ARM CHAIR, SPRING SEAT CUSHION
SHEEPSKIN, VELOUR OR COTTON
VELVET $33.00
CRAFTSMAN CANVAS 26.50
HEIGHT OF BACK FROM FLOOR 39 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
SIZE OF SEAT 23 in. WIDE, 25 in. DEEP

No. 392
OCCASIONAL CHAIR
SPRING SEAT CUSHION
SHEEPSKIN, VELOUR OR COTTON
VELVET $9.50
CRAFTSMAN CANVAS 8.50
HEIGHT OF BACK FROM FLOOR 32 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
SIZE OF SEAT 17 in. WIDE, 15 in. DEEP

No. 367
RECLINING CHAIR, SPRING SEAT
CUSHION, SHEEPSKIN, VELOUR
OR COTTON VELVET $29.00
CRAFTSMAN CANVAS 24.00
HEIGHT OF BACK FROM FLOOR 40 in.
HEIGHT OF SEAT FROM FLOOR 15 in.
SIZE OF SEAT 21 in. WIDE, 25 in. DEEP

No. 655
LIBRARY TABLE $14.00
HEIGHT 29 in.
LENGTH 36 in.
WIDTH 24 in.

No. 657 (SAME DESIGN AS No. 655)
LIBRARY TABLE $21.00
HEIGHT 29 in.
LENGTH 48 in.
WIDTH 30 in.



No. 659
LIBRARY TABLE $38.00
HEIGHT 30 in.
LENGTH 54 in
WIDTH 32 in.

No. 701
BOOKCASE, TWO DOORS $37.00
HEIGHT 58 in.
WIDTH 42 in.
DEPTH 14 in.

No. 702
BOOKCASE, TWO DOORS $41.50
HEIGHT 58 in.
WIDTH 48 in.
DEPTH 14 in.

No. 703
BOOKCASE, TWO DOORS $45.50
HEIGHT 58 in.
WIDTH 54 in.
DEPTH 14 in.

No. 704
BOOKCASE, TWO DOORS $49.50
HEIGHT 58 in.
WIDTH 60 in.
DEPTH 14 in.

No. 700
BOOKCASE, ONE DOOR $30.00
HEIGHT 58 in.
WIDTH 36 in.
DEPTH 14 in.

THESE BOOKCASES ARE MADE IN FIVE SIZES AND HAVE ADJUSTABLE SHELVES. THEY ARE ALL THE SAME DESIGN, THE ONLY DIFFERENCE BEING IN THE No. 700 WHICH IS MADE WITH A SINGLE DOOR.

No. 607
ROUND TABLE $10 00
HEIGHT 29 in.
DIAMETER 24 in.

No. 373
ROCKER, SPRING SEAT CUSHION
SHEEPSKIN, VELOUR OR COTTON
VELVET $10.50
CRAFTSMAN CANVAS 9.50
HEIGHT OF BACK FROM FLOOR 42 in.
HEIGHT OF SEAT FROM FLOOR 15 in.
SIZE OF SEAT 17 in. WIDE, 18 in. DEEP

No. 378
OCCASIONAL OR DESK CHAIR
RUSH OR SOFT LEATHER SLIP
SEAT $7.00
HEIGHT OF BACK FROM FLOOR 40 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 16 in. WIDE, 15 in. DEEP

No. 377
SEWING ROCKER
RUSH OR SOFT
LEATHER SLIP
SEAT $7.00
HEIGHT OF BACK
FROM FLOOR 36 in.
HEIGHT OF SEAT
FROM FLOOR 15 in.
SIZE OF SEAT 16 in.
WIDE, 15 in. DEEP

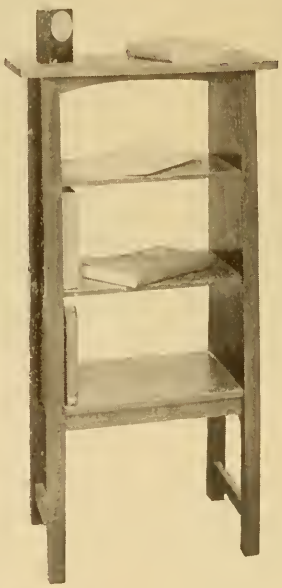
No. 358
OCCASIONAL OR DINING CHAIR,
HARD LEATHER SEAT $8.00
HEIGHT OF BACK FROM FLOOR 39 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 18 in. WIDE, 16 in. DEEP

No. 358-A
ARM CHAIR, HARD LEATHER
SEAT $12.00
HEIGHT OF BACK FROM FLOOR 39in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 22 in. WIDE, 19 in. DEEP

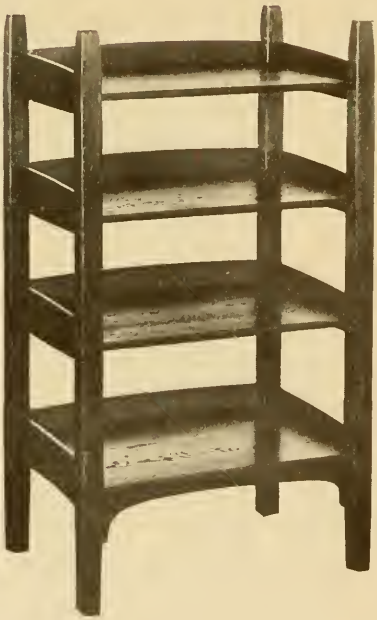
No. 359-A
ARM ROCKER, HARD LEATHER
SEAT $12.00
HEIGHT OF BACK FROM FLOOR 36 in.
HEIGHT OF SEAT FROM FLOOR 15 in.
SIZE OF SEAT 22 in. WIDE, 19 in. DEEP

No. 359
SEWING ROCKER, HARD LEATHER
SEAT $8.00
HEIGHT OF BACK FROM FLOOR 34 in.
HEIGHT OF SEAT FROM FLOOR 15 in.
SIZE OF SEAT 18 in. WIDE, 16 in. DEEP

No. 72
MAGAZINE
CABINET $12.00
HEIGHT 42 in.
WIDTH 22 in.
DEPTH 13 in.



No. 79
MAGAZINE
CABINET $8.50
HEIGHT 40 in.
WIDTH 14 in.
DEPTH 10 in.



No. 670
MUSIC RACK $14.00
HEIGHT 39 in.
WIDTH 25 in.
DEPTH 15 in.
DISTANCE BETWEEN SHELVES 8 in

No. 74
BOOK RACK $6.00
HEIGHT 31 in.
WIDTH 30 in.
DEPTH 10 in

No. 89
SMOKER'S CABINET $12.00
HEIGHT 29 in.
WIDTH 20 in.
DEPTH 15 in.

No. 394
DESK CHAIR, RUSH OR SOFT
LEATHER SLIP SEAT $4.50
HEIGHT OF BACK FROM FLOOR 40 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 17 IN. WIDE, 15 in. DEEP
SEAT TAPERED IN BACK TO 15 in.

No. 301
STOOL, RUSH SEAT $4.50
HEIGHT 17 in.
SIZE OF SEAT 20 in. x 16 in.

No. 302
FOOT STOOL $2.50
HEIGHT 5 in.
12 IN. SQUARE

No. 674
MUSIC RACK $15.00
HEIGHT 39 in.
WIDTH 25 in.
DEPTH 15 in.
DISTANCE BETWEEN SHELVES 8 in.

No. 70
MUSIC CABINET $20.00
HEIGHT 46 in.
WIDTH 20 in.
DEPTH 16 in.
ADJUSTABLE SHELVES

No. 93
MUSIC CABINET $15.00
HEIGHT 40 in.
WIDTH 18 in.
DEPTH 13 in.

No. 369
RECLINING CHAIR, SPRING SEAT CUSHION
SHEEPSKIN, VELOUR OR COTTON VELVET $34.50
CRAFTSMAN CANVAS 27.50
HEIGHT OF BACK FROM FLOOR 40 in.
HEIGHT OF SEAT FROM FLOOR 15 in.
SIZE OF SEAT 23 in. WIDE, 27 in. DEEP

No. 395
STOOL, HARD LEATHER SEAT $8.00
HEIGHT FROM FLOOR 15 in.
SEAT 20 in. x 16 in.

No. 300
STOOL, HARD LEATHER SEAT $7.50
HEIGHT FROM FLOOR 15 in.
SEAT 20 in. x 16 in.

No. 217
PIANO BENCH $8.00
HEIGHT 19 in.
SEAT 36 in. x 13 in.

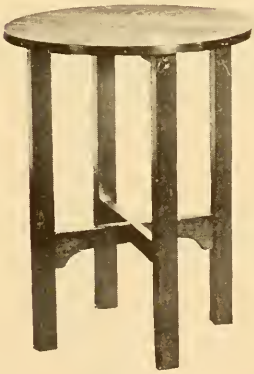
No. 95
SHIRT-WAIST BOX $14.00
HEIGHT 16 in.
LENGTH 32 in.
WIDTH 17 in.
CEDAR LINED
HAND WROUGHT LIFTS

THIS BOX IS VERY CONVENIENT IF PLACED WHERE IT CAN BE USED AS A WINDOW OR FIRESIDE SEAT IN A BEDROOM.

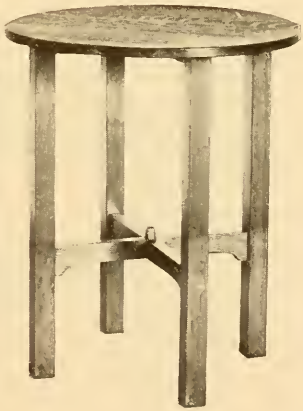
No. 601
TABOURET $2.50
HEIGHT 16 in.
DIAMETER 14 in.

No. 602
TABOURET $3.00
HEIGHT 18 in.
DIAMETER 16 in.

No. 603
TABOURET $3.75
HEIGHT 20 in.
DIAMETER 18 in.



No. 604
TEA TABLE $4.75
HEIGHT 26 in.
DIAMETER 20 in.



No. 654
TEA TABLE $6.25
HEIGHT 28 in.
DIAMETER 24 in.

No. 660
PLANT STAND $4.50
HEIGHT 20 in.
TOP 18 in. x 18 in.

No. 612
SQUARE TABLE $12.00
HEIGHT 29 in.
TOP 30 in. x 30 in.

No. 611 (SAME DESIGN AS No. 612)
SQUARE TABLE $9.00
HEIGHT 29 in.
TOP 24 in. x 24 in.

No. 637
LIBRARY TABLE, WOOD TOP $24.00
HARD LEATHER TOP 38.00
HEIGHT 29 in.
LENGTH 48 in.
WIDTH 30 in.

No. 652
LIBRARY TABLE $14.00
HEIGHT 30 in.
LENGTH 36 in.
WIDTH 24 in.

No. 653
LIBRARY TABLE $20.00
HEIGHT 30 in.
LENGTH 48 in.
WIDTH 30 in.

No. 644
TABLE $12.00
HEIGHT 29 in.
DIAMETER 30 in.

No. 645 (SAME DESIGN AS No. 644)
TABLE $16.00
HEIGHT 29 in.
DIAMETER 36 in.

No. 646 (SAME DESIGN AS No. 644)
TABLE $20.00
HEIGHT 29 in.
DIAMETER 40 in.

No. 649
TABLE $9.00
HEIGHT 30 in.
LENGTH 30 in.
WIDTH 20 in.
ONE DRAWER

No. 650 (SAME DESIGN AS No. 649)
TABLE $12.00
HEIGHT 30 in.
LENGTH 36 in.
WIDTH 24 in.
ONE DRAWER

No. 647
LUNCH TABLE $14.00
HEIGHT 30 in.
LENGTH 40 in.
WIDTH 28 in.

No. 671
ROUND DROP-LEAF TABLE $10.00
HEIGHT 29 in.
DIAMETER, OPENED 32 in.
CLOSED 32 in. LONG, 10 in. WIDE

No. 672 (SAME DESIGN AS No. 671)
ROUND DROP-LEAF TABLE $14.00
HEIGHT 29 in.
DIAMETER, OPENED 38 in.
CLOSED 38 in. LONG, 11 in. WIDE

No. 673 (SAME DESIGN AS No. 671)
ROUND DROP-LEAF TABLE $18.00
HEIGHT 29 in.
DIAMETER, OPENED 44 in.
CLOSED 44 in. LONG, 12 in. WIDE

No. 616
LIBRARY TABLE,
HARD LEATHER
TOP $58.50
WOOD TOP 42.00
HEIGHT 30 in.
LENGTH 54 in.
WIDTH 32 in.

No. 615 (SAME DESIGN AS No. 614)
LIBRARY TABLE, WOOD TOP $35.00
HARD LEATHER TOP 49.00
HEIGHT 30 in.
LENGTH 48 in.
WIDTH 30 in.

No. 614
LIBRARY TABLE,
WOOD TOP $26.00
HARD LEATHER
TOP $38.50
HEIGHT 30 in.
LENGTH 42 in.
WIDTH 30 in.

No. 613 (SAME DESIGN AS No. 614)
LIBRARY TABLE $19.00
HEIGHT 30 in.
LENGTH 36 in.
WIDTH 24 in.

No. 651
TABLE, WOOD TOP $24.00
HARD LEATHER TOP 38.00
HEIGHT 29 in.
LENGTH 48 in.
WIDTH 30 in.

No. 90
REVOLVING BOOK RACK $5.00
HEIGHT 9 in.
12 in. SQUARE
BOTTOM IS COVERED WITH OOZE LEATHER

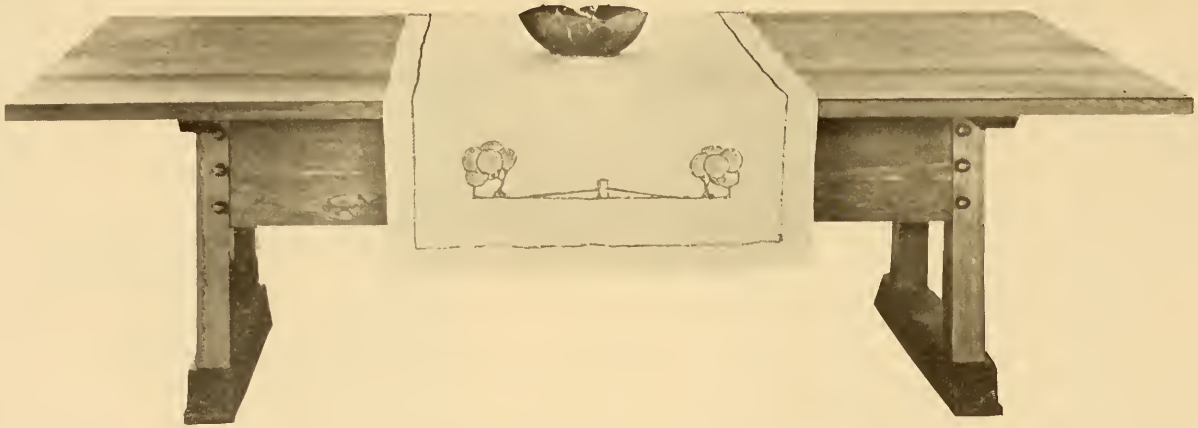
No. 667
LUNCH TABLE $12.00
HEIGHT 30 in.
DIAMETER 38 in.

No. 668 (SAME DESIGN AS No. 667)
LUNCH TABLE $16.00
HEIGHT 30 in.
DIAMETER 44 in.

No. 669 (SAME DESIGN AS No. 667)
TABLE $22.00
HEIGHT 30 in.
DIAMETER 50 in.
CUT OF THIS SIZE IS SHOWN ON PAGE 31

No. 619
LIBRARY TABLE, WOOD TOP $52.00
HARD LEATHER TOP 76.00
HEIGHT 30 in.
LENGTH 66 in.
WIDTH 36 in.

No. 675
TABLE
WOOD TOP $32.00
HARD LEATHER
TOP $46.00
HEIGHT 29 in.
LENGTH 48 in.
WIDTH 30 in.



No. 631
TABLE $66.00
HEIGHT 30 in.
LENGTH 96 in.
WIDTH 48 in.

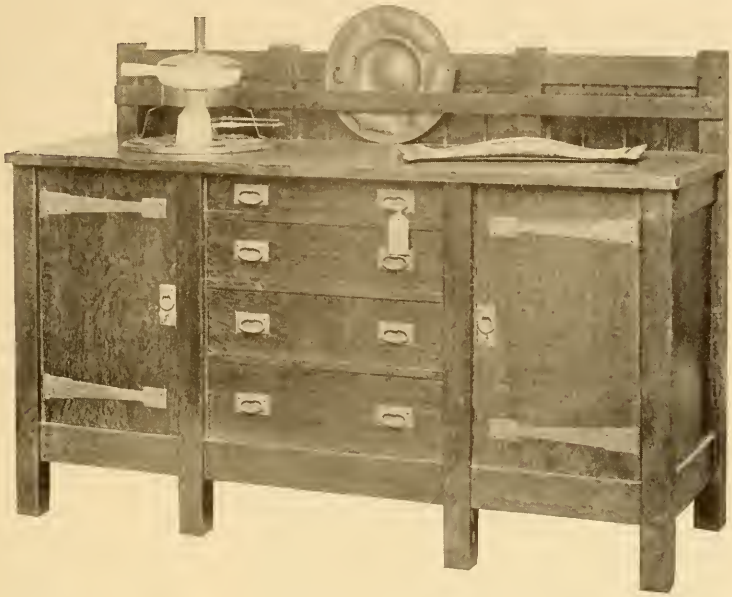
THIS TABLE IS OF HEAVY CONSTRUCTION, THE TOP BEING MADE FROM TWO-INCH PLANK. IT IS AN INTERESTING TABLE FOR A LARGE DINING-ROOM WHERE IT IS NOT NECESSARY TO HAVE A TABLE THAT CLOSES UP. IT IS ALSO MUCH USED AS A DIRECTOR'S TABLE.

No. 354½
DINING CHAIR, HARD LEATHER
SEAT $8.50
HEIGHT OF BACK FROM FLOOR 36 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT, 18 in. WIDE, 16 in. DEEP

No. 354½-A
ARM CHAIR, HARD LEATHER
SEAT $12.00
HEIGHT OF BACK FROM FLOOR 36 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 20 in. WIDE, 18 in. DEEP

No. 634
DINING TABLE
HEIGHT 30 in., 54 in. AND 60 in. TOP

54 in. TOP TO EXTEND 10 ft. $60.00
54 in. TOP TO EXTEND 12 ft. 70.00
60 in. TOP TO EXTEND 12 ft. 82.00



No. 817
SIDEBOARD $84.00
HEIGHT TO TOP FROM FLOOR 41 in.
HEIGHT TO TOP OF PLATE RAIL 50 in.
LENGTH 70 in.
DEPTH 25 in.
TOP DRAWER LINED WITH OOZE LEATHER

No. 355
DINING CHAIR, HARD LEATHER SEAT AND BACK $20.00
HEIGHT OF BACK FROM FLOOR 33 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 19 in. WIDE, 17 in. DEEP

No. 355-A
ARM CHAIR, HARD LEATHER SEAT AND BACK $30.00
HEIGHT OF BACK FROM FLOOR 37 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 21 in. WIDE, 20 in. DEEP

No. 815
CHINA CABINET $45.00
HEIGHT 65 in.
WIDTH 42 in.
DEPTH 15 in.
THREE STATIONARY SHELVES ON LINE OF MULLIONS

No. 370-A
ARM CHAIR, RUSH OR SOFT LEATHER SLIP SEAT $11.00
HEIGHT OF BACK FROM FLOOR 36 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 20 in. WIDE, 18 in. DEEP

No. 370
OCCASIONAL OR SIDE CHAIR, RUSH OR SOFT LEATHER SLIP SEAT $7.00
HEIGHT OF BACK FROM FLOOR 36 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 17 in. WIDE, 16 in DEEP

No. 814
SIDEBOARD $68.00
HEIGHT TO TOP 38 in.
HEIGHT TO TOP OF PLATE RAIL 49 in.
WIDTH 66 in.
DEPTH 24 in.
TOP DRAWER LINED WITH OOZE LEATHER

No. 814½ (SAME DESIGN AS No. 814)
SIDEBOARD $50.00
HEIGHT TO TOP 38 in.
HEIGHT TO TOP OF PLATE RAIL 49 in.
WIDTH 56 in.
DEPTH 22 in.
TOP DRAWER LINED WITH OOZE LEATHER

No. 656
DINING TABLE
HEIGHT 30 in., 48 in., 54 in., and 60 in. TOP
48 in. TOP TO EXTEND
8 ft. $48.00
54 in. TOP TO EXTEND
10 ft. $62.00
54 in. TOP TO EXTEND
12 ft. $72.00
60 in. TOP TO EXTEND
12 ft. $85.00

No. 820
CHINA CABINET $32.00
HEIGHT 60 in.
WIDTH 36 in.
DEPTH 15 in.
GLASS SIDES
STATIONARY SHELVES ON LINE OF MULLIONS

No. 816
SIDEBOARD $34.00
HEIGHT TO TOP 38 in.
HEIGHT TO TOP OF PLATE RAIL 48 in.
WIDTH 48 in.
DEPTH 18 in.
TOP SMALL DRAWER LINED WITH OOZE LEATHER

No. 399A
ARM CHAIR, SPRING SEAT CUSHION
SHEEPSKIN $14.00
HEIGHT OF BACK FROM FLOOR 41 in.
HEIGHT OF SEAT FROM FLOOR 18 In.
SIZE OF SEAT 20 in. WIDE, 18 in DEEP

No. 399
SIDE CHAIR, SPRING SEAT CUSHION
SHEEPSKIN $10.00
HEIGHT OF BACK FROM FLOOR 41 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 18 in. WIDE, 16 in. DEEP

No. 306½
OCCASIONAL OR DINING CHAIR
HARD LEATHER SEAT $6.50
HEIGHT OF BACK FROM FLOOR, 36 in.
HEIGHT OF SEAT FROM FLOOR, 18 in.
SIZE OF SEAT 16 in. x 16 in.

No. 310½
ARM CHAIR, HARD LEATHER
SEAT $10.25
HEIGHT OF BACK FROM FLOOR, 36 in.
HEIGHT OF SEAT FROM FLOOR, 18 in.
SIZE OF SEAT 20 in. WIDE, 19 in. DEEP

No. 818
SERVING TABLE $22.00
HEIGHT 39 in.
WIDTH 48 in.
DEPTH 20 in.
CENTER DRAWER LINED WITH OOZE LEATHER

No. 352
DINING CHAIR, RUSH OR SOFT LEATHER SLIP SEAT $7.75
HEIGHT OF BACK FROM FLOOR 38 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 18 in. WIDE, 16 in. DEEP

No. 352-A
ARM CHAIR, RUSH OR SOFT LEATHER SLIP SEAT $11.00
HEIGHT OF BACK FROM FLOOR 40 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 20 in. WIDE, 18 in. DEEP

No. 819
SIDEBOARD $28.00
HEIGHT 39 in.
LENGTH 48 in.
DEPTH 20 in.
CENTER SMALL DRAWER
LINED WITH OOZE
LEATHER

No. 632
DINING TABLE
HEIGHT 30 in.
48 in. 54 in. AND 60 in. TOP

48 in. TOP TO EXTEND 8 ft.	$35.00
48 in. TOP TO EXTEND 10 ft.	40.00
54 in. TOP TO EXTEND 10 ft.	46.00
54 in. TOP TO EXTEND 12 ft.	52.00
60 in. TOP TO EXTEND 12 ft.	62.00

No. 803
CHINA CABINET $36.00
HEIGHT 60 in.
WIDTH 36 in.
DEPTH 15 in.
GLASS SIDES
ADJUSTABLE SHELVES

No. 353A
ARM CHAIR, RUSH OR SOFT LEATHER SLIP SEAT $9.50
HEIGHT OF BACK FROM FLOOR 41 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 20 in. WIDE, 16 in. DEEP

No. 353
OCCASIONAL OR SIDE CHAIR, RUSH OR SOFT LEATHER SLIP SEAT $6.50
HEIGHT OF BACK FROM FLOOR 40 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 15 in. WIDE, 16 in. DEEP

No. 800.
SIDEBOARD $46.00
HEIGHT 39 in.
WIDTH 54 in.
DEPTH 21 in.
SMALL TOP DRAWERS LINED WITH OOZE LEATHER

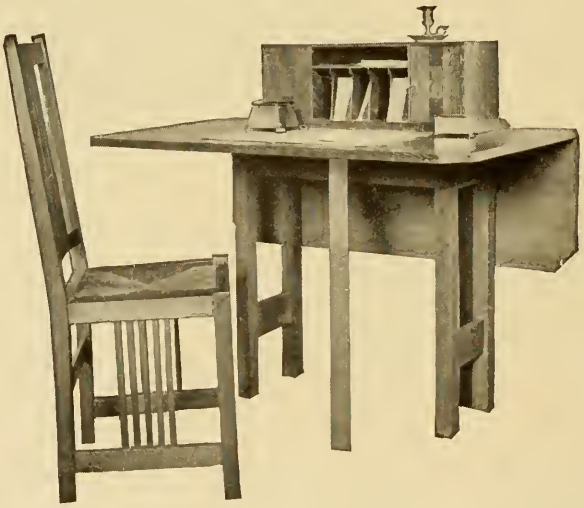
No. 801
PLATE RACK $10.00
HEIGHT 28 in.
WIDTH 48 in.
DEPTH 5 in.

No. 802
SERVING TABLE $18.00
HEIGHT 38 in.
WIDTH 42 in.
DEPTH 18 in.

No. 630
SEWING
TABLE $18.50
HEIGHT 28 in.
TOP WHEN CLOSED
18 in. SQUARE
TOP WHEN OPEN
38 in. x 18 in.

No. 337
SEWING ROCKER, RUSH OR SOFT
LEATHER SLIP SEAT $6.50
HEIGHT OF BACK FROM FLOOR 35 in.
HEIGHT OF SEAT FROM FLOOR 14 in.
SIZE OF SEAT 16 in. WIDE, 15 in. DEEP

THIS SEWING TABLE IS NOW MADE
WITH TWO DRAWERS
TOP DRAWER FITTED WITH CEDAR
TRAY
DEPTH OF TOP DRAWER 4 in.
DEPTH OF LOWER DRAWER 6 in



No. 92
TABLE
CABINET $9.00
HEIGHT 9 in.
LENGTH 24 in.
DEPTH 9 in.
BOTTOM COVERED
WITH LEATHER

No. 638
DROP-LEAF
TABLE $20.00
HEIGHT 29 in.,
TOP OPEN 40 in.
x 42 in.
TOP CLOSED 40 in.
x 14 in.

No. 378
OCCASIONAL OR DESK CHAIR
RUSH OR SOFT LEATHER SLIP
SEAT $7.00
HEIGHT OF BACK FROM FLOOR 40 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 16 in WIDE, 15 in. DEEP

THESE TWO PIECES AS SHOWN
TOGETHER HERE MAKE A VERY
ATTRACTIVE WRITING TABLE

No. 304
CHAIR, SHEEPSKIN SPRING SEAT
CUSHION $10.00
CRAFTSMAN CANVAS 9.00
HEIGHT OF BACK FROM FLOOR 35 in.
HEIGHT OF SEAT FROM FLOOR 17 in.
SIZE OF SEAT 17 in. WIDE, 16 in. DEEP

No 303
ROCKER, SHEEPSKIN SPRING SEAT
CUSHION $10.00
CRAFTSMAN CANVAS 9.00
HEIGHT OF BACK FROM FLOOR 33 in.
HEIGHT OF SEAT FROM FLOOR 14 in.
SIZE OF SEAT 17 in. WIDE, 16 in. DEEP

No. 339
ARM ROCKER, RUSH OR SOFT
LEATHER SLIP SEAT $9.50
HEIGHT OF BACK FROM FLOOR 36 in.
HEIGHT OF SEAT FROM FLOOR 15 in.
SIZE OF SEAT 18 in. WIDE, 16 in. DEEP

No. 340
ARM CHAIR, RUSH OR SOFT
LEATHER SLIP SEAT $9.50
HEIGHT OF BACK FROM FLOOR 41 in.
HEIGHT OF SEAT FROM FLOOR 18 in.
SIZE OF SEAT 18 in. WIDE, 16 in. DEEP

No. 912
BED $30.00
HEIGHT OF HEAD BOARD 51 in.
HEIGHT OF FOOT BOARD 45 in.
LENGTH 75 in. (INSIDE)
WIDTH 54 in. (INSIDE)

ALSO MADE SINGLE SIZE 40 in. WIDE $26.00
OTHER DIMENSIONS THE SAME

No. 914
TOILET TABLE $26.00
HEIGHT TO TOP OF TABLE 30 in.
HEIGHT TO TOP OF MIRROR 55 in.
WIDTH 36 in.
DEPTH 18 in.
GLASS 20 in. x 24 in.
WOOD KNOBS

No. 911
DRESSER $50.00
HEIGHT TO TOP OF DRESSER 33 in.
HEIGHT TO TOP OF MIRROR 66 in.
WIDTH 48 in.
DEPTH 22 in.
GLASS 28 in. x 34 in.
WOOD KNOBS

No. 913
CHEST OF DRAWERS $39.00
HEIGHT 51 in.
WIDTH 36 in.
DEPTH 20 in.
WOOD KNOBS
ENDS SOLID PANEL

No. 907
DRESSING
TABLE $38.00
HEIGHT TO TOP 30 in.
HEIGHT TO TOP OF
GLASS 54 in.
LENGTH 48 in.
DEPTH 22 in.
GLASS 38 in. x 20 in.

No. 906
CHEST OF
DRAWERS $48.00
HEIGHT TO TOP 46 in.
LENGTH 40 in.
DEPTH 20 in.

No. 905
DRESSER $65.00
HEIGHT TO TOP 33 in.
HEIGHT TO TOP OF GLASS 62 in.
LENGTH 46 in.
DEPTH 22 in.
GLASS 34 in. x 26 in

No. 909
CHEST OF DRAWERS $25.00
HEIGHT 42 in.
WIDTH 36 in.
DEPTH 20 in.

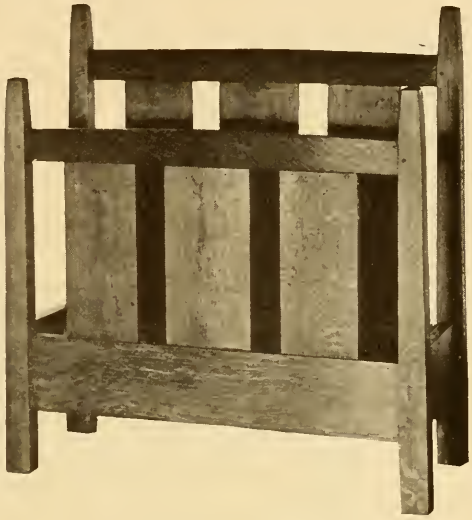
No. 910
MIRROR $6.00
29 in. x 23 in.
GLASS 26 in. x 20 in.

CHAINS AND HOOKS INCLUDED IN ABOVE PRICE.

No. 923
BED, MADE IN 3 WIDTHS
ALL SAME LENGTH 75 in.
(INSIDE)
WIDTH (INSIDE) 36 in.
HEAD BOARD 46 in.
FOOT BOARD 40 in. $14.00

WIDTH (INSIDE) 42 in.
HEAD BOARD 48 in.
FOOT BOARD 42 in. $16.00

WIDTH (INSIDE) 54 in.
HEAD BOARD 50 in.
FOOT BOARD 44 in. $18.00



No. 220

COUCH BED	$24.00
FLOSS MATTRESS	12.50
BOX SPRING	13.50
COMPLETE, INCLUDING FLOSS MATTRESS AND BOX SPRING	50.00
CRAFTSMAN CANVAS SPREAD, EMBROIDERED, EXTRA	8.00

HEIGHT 34 in., LENGTH 84 in.
WIDTH 36 in.
PILLOWS EXTRA

No. 641
STAND $10.00
HEIGHT 29 in.
WIDTH 20 in.
DEPTH 18 in.
WOOD KNOBS

No. 642
STAND $12.00
HEIGHT 30 in.
WIDTH 22 in.
DEPTH 17 in.
WOOD KNOBS

No. 922

BED	$36.00
HEIGHT OF HEAD BOARD	54 in.
HEIGHT OF FOOT BOARD	45 in.

LENGTH (INSIDE) 75 in.
WIDTH (INSIDE) 54 in.

SINGLE SIZE	$30.00
HEIGHT OF HEAD BOARD	50 in.

HEIGHT OF FOOT BOARD 42 in.
LENGTH (INSIDE) 75 in.
WIDTH (INSIDE) 40 in.

No. 640
CHILD'S TABLE $5.00
HEIGHT 18 in.
LENGTH 28 in.
WIDTH 20 in.

No. 658
CHILD'S TABLE $4.50
HEIGHT 20 in.
DIAMETER 20 in.

No. 920
CHILD'S WARDROBE $36.00
HEIGHT 60 in.
WIDTH 34 in.
DEPTH 17 in.

No. 344
CHILD'S ARM CHAIR $4.50
HEIGHT OF BACK FROM FLOOR 26 in
HEIGHT OF SEAT FROM FLOOR 11 in.
SIZE OF SEAT 15 in. WIDE, 12 in. DEEP

No. 343
CHILD'S ARM ROCKER $4.50
HEIGHT OF BACK FROM FLOOR 25 in.
HEIGHT OF SEAT FROM FLOOR 11 in.
SIZE OF SEAT 15 in. WIDE, 12 in. DEEP
THESE CHAIRS HAVE LEATHER SEATS

No. 920
CHILD'S WARDROBE (OPEN)

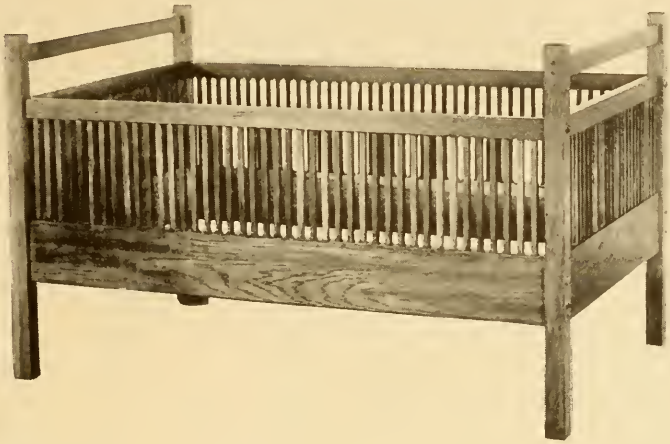
No. 388
CHILD'S HIGH CHAIR $9.00
HEIGHT OF BACK FROM FLOOR 42 in.
HEIGHT OF SEAT FROM FLOOR 24 in.
SIZE OF SEAT 15 in. WIDE, 12 in. DEEP
ADJUSTABLE TRAY
RUSH SEAT

No. 341
CHILD'S ROCKER, SHEEPSKIN $3.25
HEIGHT OF BACK FROM FLOOR 23 in.
HEIGHT OF SEAT FROM FLOOR 11 in.
SIZE OF SEAT 13 in. WIDE, 12 in. DEEP

No. 342
CHILD'S CHAIR, SHEEPSKIN $3.25
HEIGHT OF BACK FROM FLOOR 24 in.
HEIGHT OF SEAT FROM FLOOR 11 in.
SIZE OF SEAT 13 in. WIDE, 12 in. DEEP
THESE CHAIRS HAVE LEATHER SEATS

No. 215
CHILD'S SETTLE $6.50
HEIGHT OF BACK FROM FLOOR 31 in.
HEIGHT OF SEAT FROM FLOOR 13 in.
WIDTH 42 in. DEPTH 12 in.

No. 639
CHILD'S TABLE $6.50
HEIGHT 22 in.
LENGTH 36 in.
WIDTH 24 in.



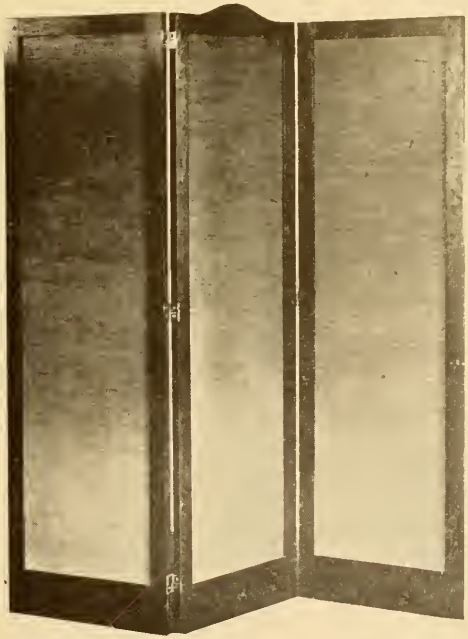
No. 919
CHILD'S BED $16.00
LENGTH 52 in. (INSIDE)
WIDTH 33 in. (INSIDE)
HEIGHT ENDS 34 in.
CANE FRAME TO HOLD MATTRESS INCLUDED IN ABOVE PRICE.

No. 921
CHILD'S DRESSER $20.00
HEIGHT TO TOP OF DRESSER 29 in.
HEIGHT TO TOP OF MIRROR 49 in.
WIDTH 36 in.
DEPTH 16 in.
MIRROR 14 in. x 20 in.

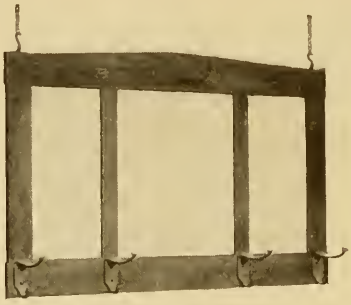
No. 224
HALL SEAT $32.00
HEIGHT OF BACK FROM FLOOR 42 in.
HEIGHT OF SEAT FROM FLOOR 17 in.
LENGTH 48 in.
DEPTH 20 in.
THE SEAT LIFTS FORMING A BOX WHICH IS 45 in. LONG x 8 in. DEEP

No. 216
SETTLE, SPRING SEAT CUSHION
SOFT LEATHER $58.00
VELOUR OR COTTON VELVET 51.00
CRAFTSMAN CANVAS 46.50
HEIGHT 29 in.
LENGTH 79 in.
WIDTH 31 in.
SHEEPSKIN PILLOWS EXTRA, EACH $8.00

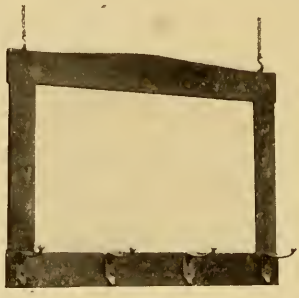
No. 91
SCREEN, SHEEPSKIN PANELS $26.00
HEIGHT 68 in.
3 PANELS, WIDTH OF EACH 22 in.



No. 83
SCREEN, PANELED IN JAPANESE GRASS CLOTH $18.00
PANELED IN CRAFTSMAN CANVAS $22.00
HEIGHT 66 in.
3 PANELS, WIDTH OF EACH 22 in.



No. 68
HALL MIRROR $21.00
28 in. x 48 in.
END GLASS 9 in. x 20 in.
CENTER GLASS 20 in x 20 in.
IRON HOOKS



No. 66
HALL MIRROR $16.00
28 in. x 36 in.
GLASS 20 in. x 30 in.
IRON HOOKS

No. 67 (SAME DESIGN AS No. 68)
HALL MIRROR $18.75
28 in. x 42 in.
END GLASS 9 in. x 20 in
CENTER GLASS 16 in. x 20 in.
IRON HOOKS
CHAINS AND HOOKS INCLUDED IN ABOVE PRICES

No. 53
COSTUMER
$12.00
HEIGHT
72 in.
WIDTH
14 in.

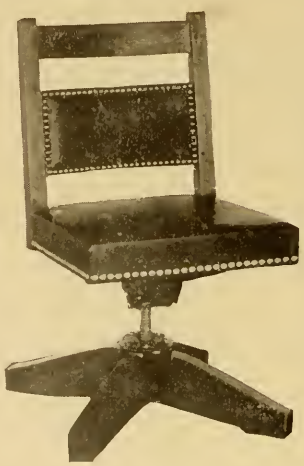
No. 52
COSTUMER
$7.00
HEIGHT
72 in.

No. 54
UMBRELLA STAND $5.00
HEIGHT 29 in.
12 in. SQUARE
COPPER PAN

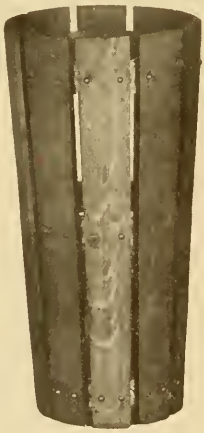
No. 55
UMBRELLA STAND $7.00
HEIGHT 29 in.
WIDTH 21 in.
DEPTH 12 in.
COPPER PAN

No. 205
HALL SETTLE, SPRING SEAT CUSHION
SOFT LEATHER $35.00
VELOUR OR COTTON VELVET 30.50
CRAFTSMAN CANVAS 27.50
HEIGHT OF BACK FROM FLOOR 30 in.
HEIGHT OF SEAT FROM FLOOR 16 in.
LENGTH 56 in.
DEPTH 22 in.

No. 312½-B
BILLIARD CHAIR, HARD LEATHER SEAT $13.50
HEIGHT OF BACK FROM FLOOR 46 in.
HEIGHT OF SEAT FROM FLOOR 26 in.
SIZE OF SEAT 21 in WIDE, 18 in. DEEP



No. 362
DESK CHAIR, HARD LEATHER SEAT $17.00
HEIGHT OF BACK FROM SEAT 19 in.
SIZE OF SEAT 18 in. WIDE, 16 in. DEEP
BACK STUDDED WITH BRASS NAILS
HEIGHT ADJUSTABLE, SCREW AND SPRING



No. 100
UMBRELLA STAND $6.00
HEIGHT 24 in.
DIAMETER AT TOP 12 in.
DIAMETER AT BASE 9 in.
WROUGHT IRON HOOPS
COPPER PAN

No. 80
UMBRELLA STAND 15.00
HEIGHT 27 in.
DIAMETER AT TOP 12 in.
COPPER BANDS AND BASE
COPPER PAN

CRAFTSMAN METAL WORK

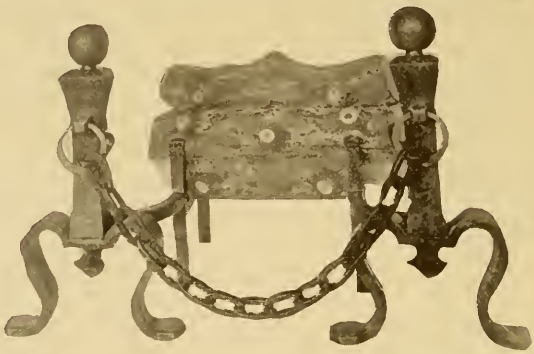
IN the general review of Craftsman activities at the beginning of this book, I have already told why we were, in a manner, compelled to make metal trim for the furniture after our own designs and done in our own way. Having begun with the necessary drawer and door pulls, hinges and escutcheons, done from simple designs which were in harmony with the furniture, it was natural that we should go on with the making of other things along the same lines, as in the Craftsman scheme of interior decoration and furnishing there is a well defined place for the right kind of metal work. Founded, as it always is, upon the natural colors of the various woods, the Craftsman color scheme is almost invariably quiet in key, ranging from the subdued richness of the blended autumn colorings which tone with oak and chestnut to the paler and more subtle tints which are naturally built up from the lighter woods. Whatever the coloring in the room, the effect is never quite complete without the strong accent of iron or the high lights of copper and brass.

Therefore, the need for following out Craftsman designs in making all manner of household articles soon became as great as the original need for making furniture trim, for Craftsman fireplaces demanded Craftsman fire sets, hoods, andirons and coal buckets; and rooms finished with beams and wainscot in the Craftsman style needed the mellow glint of copper and brass here and there in lighting fixtures, lamps and the like. As the glittering lacquered surfaces and more or less fantastic designs of the machine-made fixtures were entirely out of harmony, we began to make lanterns of copper and brass after simple structural designs; electric, oil and alcohol lamps of the same general character, and such articles as chafing dishes, trays, jardiniéres, umbrella stands, and desk sets, our effort being all the time to keep to articles within the bounds of the useful, letting their decorative value grow out of their fitness for that use and the quality of the design and workmanship.

Much of the beauty of this metal work depends upon our method of finishing. For example, everything we make in wrought iron has the sturdy character that peculiarly belongs to this metal and the irregularity of surface which naturally results from the mark of the tool—both of which qualities are intensified by the finish known to early English metal workers as "armor bright," a process which not only protects the iron from rust but gives it a soft and lustrous surface, with burnished high lights that emphasize every irregularity. All the copper pieces we make are preserved from rust or discoloration as completely as the iron, by a process of our own, by which also the color is darkened and mellowed to a beautiful brownish tone that blends perfectly with the darker woods such as oak or chestnut. Our brass work is done in the natural unfinished metal, which has a beautiful greenish tone and a soft dull surface in entire harmony with the lighter and cooler-colored woods.

While most of our metal work is of the character already mentioned, we also do all kinds of architectural and decorative iron work, such as fireplace hoods and andirons of special design, hinges and door latches, window gratings, gates and doors, these being made to order and after designs furnished by the purchaser or made by ourselves at his request. We make rather a specialty of fireplace hoods and all manner of fireplace fittings such as are shown in the illustrations of Craftsman chimneypieces.

All of the articles indicated here, or illustrated and described in our metal catalogue, are made in iron, copper, or brass, according to the metal needed to complete the color scheme of any given room. We also supply amateur cabinetmakers with the same metal trim which we use ourselves, so that when they make Craftsman furniture in their own workshops from designs which we furnish them, they need not be at a loss for the right metal trim.

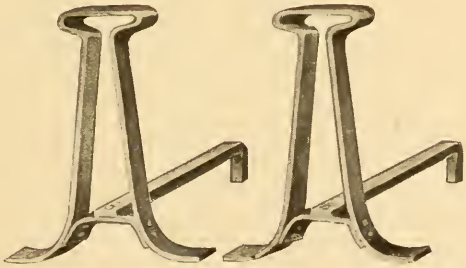


No. 88
HEAVY ANDIRONS CONNECTED WITH CHAIN; MADE IN WROUGHT IRON $26.00
HEIGHT 20 in.
DEPTH 21 in.

No. 348
ANDIRONS, MADE IN WROUGHT IRON $24.00
HEIGHT 28 in.
DEPTH 26 in.

No. 138
FIRE SET; CONSISTING OF SHOVEL, No. 206; POKER, No. 207; TONGS, No. 208; STAND, No. 137; ALL MADE IN WROUGHT IRON, COMPLETE $15.00
THE STAND IS 14 in. LONG AND 8 in. WIDE AT THE BASE
THE IMPLEMENTS ARE ALL 30 in. LONG

SHOVEL	$3.00	TONGS	$3.50
POKER	2.00	STAND	7.00



No. 238
ANDIRONS $7.50
MADE IN WROUGHT IRON,
HEIGHT 16 in.
DEPTH 18 in.

No. 673
ELECTRIC LANTERN OF HAMMERED COPPER OR WROUGHT IRON, WITH CANOPY OF SAME METAL AS LANTERN AND CHAIN OF WROUGHT IRON.

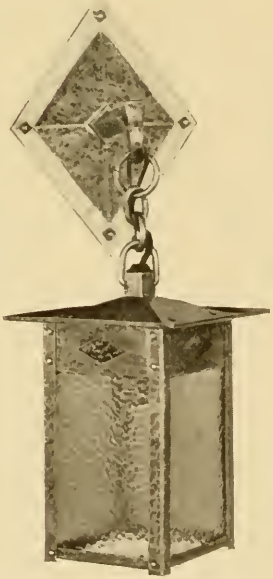
LANTERN OF COPPER	$10.00
LANTERN OF IRON	8.50

GLOBE OF MOULDED EDGE GLASS
HEIGHT OF LANTERN 7 in.
BASE 5 in. SQUARE
CANOPY 6 in. SQUARE

No. 672
ELECTRIC LANTERN OF HAMMERED COPPER OR WROUGHT IRON, WITH CANOPY OF SAME METAL AND CHAIN OF WROUGHT IRON.

LANTERN OF COPPER	$9.00
LANTERN OF IRON	7.50

GLOBE OF AMBER GLASS
HEIGHT 7 in.
BASE 4½ in. SQUARE
CANOPY 6 in. SQUARE



No. 229
DIAMOND SHAPED ELECTRIC SIDE LIGHT WITH BRACKET, MADE IN COPPER, WITH GLOBE OF AMBER GLASS $9.50
7 in. HIGH AND 4 in. DIAMOND
THE WALL PLATE IS 5½ in. DIAMOND AND HAS A 7 in. PROJECTION. THE TWO SIDES OF THE BACK OF THE LANTERN ARE LINED WITH WHITE HOLLAND. THIS ACTING AS A REFLECTOR MAKES IT A PARTICULARLY BRIGHT SIDE LIGHT.

No. 506

No. 506
ELECTRIC LAMP $12.00
HEIGHT $16\frac{1}{2}$ in.
LENGTH $10\frac{1}{2}$ in.
WIDTH AT THE BASE 9 in.
THE SHADE IS MADE OF GLASS SET IN A COPPER FRAME AND MAY BE TILTED TO REVEAL OR SHADE THE LIGHT AS DESIRED. TWO THICKNESSES OF GLASS ARE USED, THE OUTER LAYER BEING HAMMERED ANTIQUE GLASS IN GREEN OR AMBER AND THE INNER MORE IN THE NATURE OF PORCELAIN. ONE LARGE INCANDESCENT BURNER IS USED.

No. 502
ELECTRIC LAMP,
WITH GLASS SHADE $15.00
WITH SWEET GRASS SHADE $7.50
HEIGHT 17 in.
BASE 7 in.x7 in
DIAMETER OF SHADE 12 in.
STAND MADE OF WOOD BANDED WITH COPPER AT THE TOP AND BOTTON OF THE SHAFT. THE SHADE IS MADE OF SMALL PANES OF OPALESCENT GLASS SET IN COPPER.

No. 502

No. 504

No. 504
ELECTRIC LAMP, MADE AFTER A DESIGN WHICH WE CONSIDER ESPECIALLY GRACEFUL $12.00
HEIGHT 20 in.
BASE $7\frac{1}{2}$x$7\frac{1}{2}$ in.
THREE INCANDESCENT BURNERS. SHADE OF WOVEN SWEET GRASS OR OF JAPANESE WICKER.

No. 675

No. 625
ELECTRIC LAMP OF FUMED OAK AND HAMMERED COPPER, COMPLETE WITH SHADE OF HAMMERED COPPER CUT INTO FRETWORK PANELS AND LINED WITH OPALESCENT GLASS $40.00
COMPLETE WITH WICKER SHADE $20.00
OCTAGONAL SHAFT AND BASE MADE OF FUMED OAK, BANDS AND SHADE SUPPORT OF COPPER
HEIGHT TO SAUCER 16½ in.
BASE 10½ in.
DIAMETER OF SHADE 18 in.

No. 376
OIL LAMP, FOUNT OF HAMMERED COPPER IN FRAME OF WROUGHT IRON; SHADE, No. 668, OF COPPER CUT OUT IN STENCIL DESIGN AND LINED WITH FINE BRASS WIRE CLOTH OVER A FOUNDATION OF CREAM LINEN, FRINGE OF TINY BRASS CHAINS
LAMP, COMPLETE WITH SHADE $22.00
SHADE 10.00
HEIGHT TO TOP OF BURNER 15 in.
DIAMETER OF SHADE 15 in.

No. 376

THESE LAMPS ARE MADE ESPECIALLY FOR THE USE OF DENATURED ALCOHOL, ALTHOUGH THEY ARE QUITE AS WELL ADAPTED TO OIL, REQUIRING ONLY AN OIL BURNER INSTEAD OF AN ALCOHOL BURNER. THE ALCOHOL LIGHT IS A PURE SOFT WHITE GLOW, MORE NEARLY LIKE DAYLIGHT THAN ANY OTHER ARTIFICIAL LIGHT, AND THE LAMP IS VERY EASILY CLEANED AND CARED FOR. THE LAMPS ARE MADE EITHER IN COPPER OR BRASS WITH SHADE SUPPORTS OF THE SAME AND SHADES OF JAPANESE WICKER LINED WITH GREEN SILK AND COVERED INSIDE WITH PURE WHITE HOLLAND.

No. 508
LAMP, WITH FOUNT OF HAMMERED COPPER OR BRASS, WOODEN BASE AND SHADE OF JAPANESE WICKER, COMPLETE $18.00
SHADE SEPARATELY 4.00
12 in. ACROSS THE BASE
HEIGHT TO BURNER 15 in.
DIAMETER OF FOUNT 7 in.
DIAMETER OF SHADE 17 in.

No. 294
LAMP, WITH BASE AND FOUNT OF HAMMERED COPPER, HANDLES AND DECORATION IN WROUGHT IRON; SHADE OF JAPANESE WICKER, COMPLETE $24.00
SHADE SEPARATELY 4.00
HEIGHT TO BURNER 16 in.
DIAMETER OF BASE 10 in.
DIAMETER OF SHADE 17 in.

THE TEA SET AND KETTLE ILLUSTRATED HERE ARE MADE OF COPPER AND LINED THROUGHOUT,—THE SUGAR BOWL AND CREAM PITCHER WITH SILVER AND THE TEAPOT AND KETTLE WITH TIN,—SO THAT THEY ARE ENTIRELY SAFE FOR DAILY USE. THE COPPER IS GIVEN A SMOOTH DULL FINISH WHICH LEAVES IT WITH THE NATURAL PINKISH HUE UNDARKENED. THE HANDLES OF THE TEAPOT AND CREAM PITCHER ARE OF EBONY AND THE ONLY DECORATION IS THE SIMPLE DESIGN IN REPOUSSÉ WHICH BREAKS THE SMOOTH, PLAIN SURFACE. THE KETTLE HAS A WICKER-COVERED HANDLE THAT DOES NOT GROW TOO HOT TO GRASP. THIS TEA SEVICE WAS MADE FOR US IN GERMANY, AND HARMONIZES SO WELL WITH CRAFTSMAN FURNISHINGS THAT WE HAVE PUT IT IN STOCK AS ONE OF OUR REGULAR HOUSEHOLD BELONGINGS, ESPECIALLY AS IT PROVES SUCH A DESIRABLE WEDDING OR HOLIDAY GIFT.

COPPER TEA SERVICE: TEAPOT, CREAM PITCHER, SUGAR BOWL AND TRAY $12.00

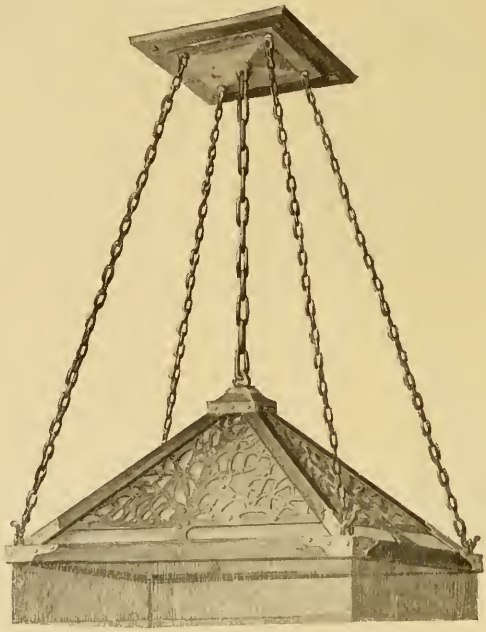
COPPER TEA-KETTLE AND STAND, WITH ALCOHOL LAMP $10.00

BOTH SENT CARRIAGE PAID TO ANY ADDRESS.

No. 367
CHAFING DISH, WITH STANDARD, LAMP AND LID MADE IN HAMMERED COPPER $15.00
BASE AND HANDLES OF FUMED OAK, AND CASSEROLE OF TERRA-COTTA; LID SILVERED ON THE INSIDE
DIAMETER OF BASE 14 in.
DIAMETER OF CASSEROLE 8 in.

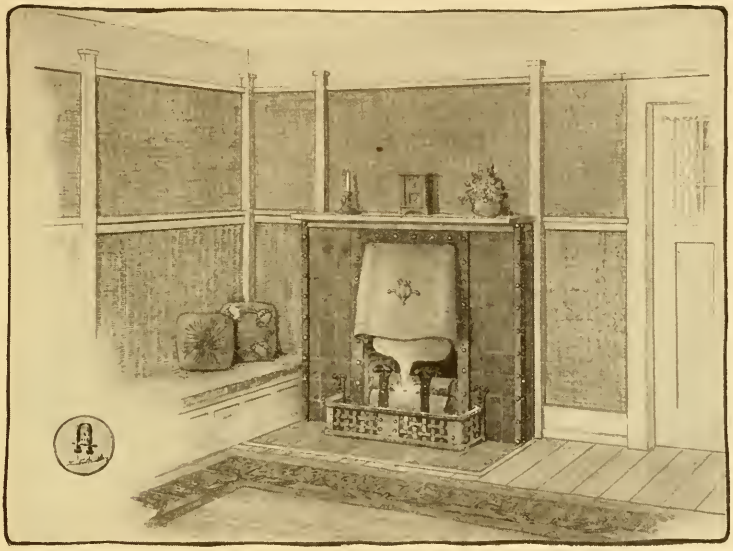
No. 356
SQUARE TRAY, MADE IN HAMMERED COPPER, WITH HANDLES OF HEAVY BRASS TWISTED TOGETHER
$4.00
LENGTH 16 in.
WIDTH 12 in.

No. 355
OVAL TRAY MADE IN HAMMERED COPPER $4.00
LENGTH 20 in.
WIDTH 12 in.

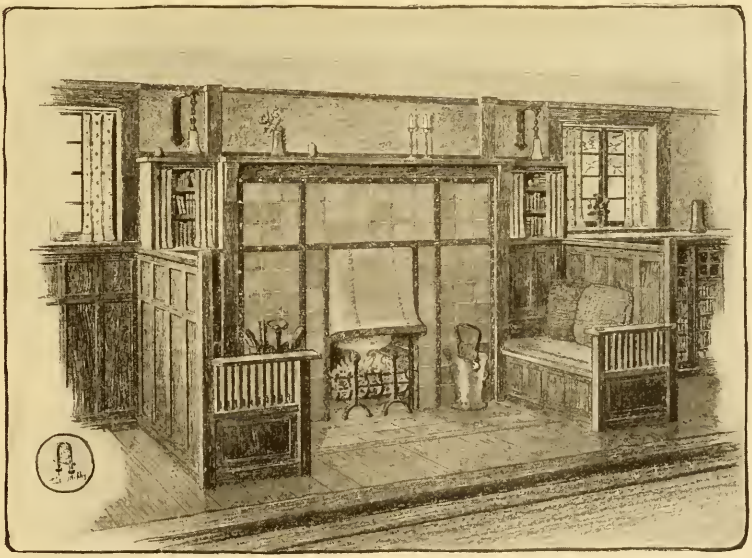


No. 600

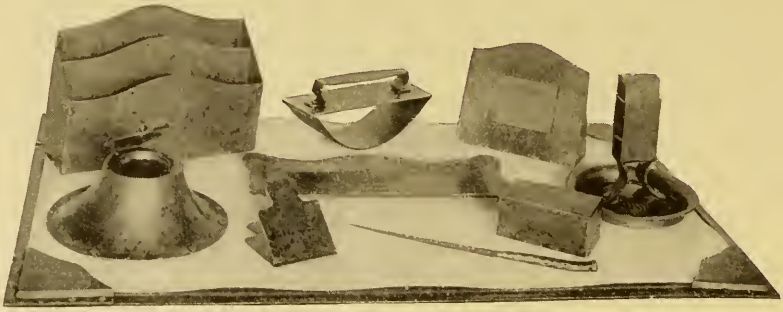
No. 600
ELECTROLIER IN FUMED OAK AND HAMMERED COPPER ESPECIALLY DESIGNED FOR HANGING RATHER LOW OVER A DINING TABLE. THE FRAME IS MADE OF WOOD, WITH CORNERS AND BANDS OF DULL COPPER; THE PANELS ARE OF ANTIQUE GLASS COVERED WITH BRASS WIRE CLOTH, THROUGH WHICH THE LIGHT SHINES WITH MELLOW RADIANCE; THE DECORATION FOR THESE PANELS IS CUT OUT OF A SHEET OF COPPER, AND FASTENED TO THE GROUNDWORK WITH LITTLE BRASS RIVETS; THE FRINGE IS MADE OF TINY BRASS CHAINS. THE SUPPORTING CHAINS ARE OF HEAVY BRASS AND ARE FASTENED TO A SQUARE COPPER CANOPY ON A FUMED OAK CEILING PLATE 12 in. SQUARE. THE ELECTROLIER ITSELF IS 24 in. SQUARE AND IS EQUIPPED WITH SOCKETS FOR FOUR ELECTRIC BULBS. COMPLETE, $65.00



No. 4 FIREPLACE HOOD IN HAMMERED COPPER, BRASS OR WROUGHT IRON, WITH HAMMERED DECORATION. PRICE UPON APPLICATION.



No. 5 FIREPLACE HOOD IN HAMMERED COPPER, BRASS OR WROUGHT IRON, SHEETS RIVETED TOGETHER AND IRON BANDED RIM. PRICE UPON APPLICATION.



THIS DESK SET, WHICH CONTAINS NINE PIECES ALL MADE OF HAMMERED COPPER, IS A LUXURIOUS EQUIPMENT FOR A LIBRARY TABLE OR A WELL FURNISHED OFFICE DESK. THE BLOTTER PAD IS MADE OF A LARGE SHEET OF COPPER WHICH PROJECTS SLIGHTLY BEYOND THE CORNERS WHICH HOLD THE BLOTTER. A SHEET OF FELT COVERING THE BOTTOM PREVENTS ANY DANGER OF THE METAL MARRING THE TABLE. THE PIECES MAY ALL BE SOLD SEPARATELY AS FOLLOWS:

BLOTTER PAD	$ 5.00
LETTER HOLDER	3.75
INK WELL	3.75
STAMP BOX	2.00
HAND BLOTTER	1.25
PEN TRAY	1.25
CLIP	1.25
LETTER OPENER	1.25
CALENDAR	1.25
DESK SET, COMPLETE 9 PIECES	20.00
MATCH HOLDER	1.75

CRAFTSMAN NEEDLEWORK

BECAUSE the completeness of the Craftsman scheme of furnishing depends so largely upon the kind of fabrics which are chosen, we carry an extensive stock of fabrics for window curtains, table scarfs, squares and centerpieces, pillow covers and the like, which are interesting in weave and texture and which harmonize in tone with the prevailing color scheme of a Craftsman interior. While we believe in a very quiet background, we also recognize the value of color accent such as may be given by the metal work in a room or by the right choice of draperies. We also do a great deal of needlework in bold, simple designs, using the appliqué, outline stitch and the simple darning stitch to get the broadly decorative effects we desire. We are always glad to help any of our patrons who are interested in needlework by sending out materials stamped with any designs selected and with sufficient floss for working. The details are all given in our regular needlework catalogue.

CRAFTSMAN CANVAS

ONE of the most satisfying of our materials for portiéres, pillow covers, upholstery,—in fact, for any use where a rugged effect is desired,—is Craftsman Canvas. This is woven of jute and flax and is dyed in the piece, the different threads taking the dye in a way that causes an interesting variation in tone. The canvas comes in three tones of wood brown, one with a cool grayish look in which there is a suggestion of green; another with a sunny, yellowish tone; and the third with enough red in it to make it almost a dark russet. Among the reds there are rust color, brick red, old rose and bright deep crimson. The greens have the foliage hues, shading from a brownish green like rusty pine needles, through the leaf and grass green shades up to a very gray green with a bluish tinge like a eucalyptus leaf. The blues are in the ocean tones. And there are three tones of yellow, ranging from wheat color to golden brown. The best decorative effects on this material are obtained by designs in appliqué, with heavy couched outlines, but it is also effective when ornamented with drawn work, darned work, quaint patterns in cross stitch and bold embroidery in linen floss.

Craftsman Canvas, 50 inches wide, price per yard, $1.25

ANTIQUE LINEN

THIS material is particularly good for fairly heavy window curtains where it is necessary to give a warm tint to the light admitted into the room. The weave is loose and coarse and the thread loosely twisted and irregular, giving not only an unusually interesting texture, but also a quality of translucency that produces a richer and deeper tone of color when the light shines through it than appears in the piece. The color that we find best for curtains is a rather deep straw, that takes on almost an apricot tone when the light shines through it, giving the effect of a glow of

sunlight in the room. This canvas comes also in soft olive green and in a vivid green like the color of young grass, both of which are charming for upholstery and chair cushions, especially when used with the willow furniture and in connection with distinctly summer furnishings. Another color is a dull golden brown, which is desirable not only for upholstery, but also for table squares, scarfs, etc., as it blends admirably with the tone of fumed oak.

Antique Linen, 36 inches wide, price per yard, 85 cents.

HOMESPUN LINEN

ONE of the most generally desirable of all the fabrics we use for table scarfs, bureau covers, centerpieces and luncheon sets is Homespun Linen, which comes in the natural color,—a warm brownish gray that harmonizes beautifully with the tones of the wood This linen is firmly and closely woven from a soft, loosely twisted thread, and in both color and texture is attractive either as a background for appliqué or as a ground for darned work or all-white embroidery. It launders admirably and is very durable.

Homespun Linen, 72 inches wide, price per yard,$ 2.00.

HAND-WOVEN LINEN

THIS is a material like crash, rough in texture, irregular in weave and comes in the natural color. It is woven only fifteen inches wide, which is just the right width for buffet and dresser scarfs and table runners, but not enough for squares and centerpieces. While, like the other materials, it makes a good ground for appliqué or darned work, we find that the all-white embroidery, in which the designs are worked in satin stitch with pure white linen floss, is especially effective upon its rough gray surface.

Hand-woven Linen, 15 inches wide, price per yard, 25 cents.

FLEMISH LINEN

FLEMISH Linen has a much finer and closer weave than Homespun, but is equally effective for scarfs, centerpieces and the like. It is woven with a round thread, which gives to the fabric a matt finish and makes it very soft and pliable to the touch. This linen comes in three shades, white, ecru and brownish gray. It furnishes a delightful background for designs in embroidery or appliqué when carried out in the more delicate tones, and is a most desirable fabric for luncheon sets, table napkins and napery of all kinds. The soft texture and matt surface of this linen make it much more sympathetic to the touch than damask, and its color blends beautifully with the wood of an oak table.

Flemish Linen, 50 inches wide, price per yard, $1.00.

CRAFTSMAN CASEMENT LINEN

WE have no more desirable material than this for window curtains, because it is one of the few we know that looks better when the light

shines through it than it does against an opaque surface or in the piece. It is a loosely woven linen of about the weight and weave of rough Shantung silk and against the light shows a delightfully irregular thread. This fabric is admirably adapted to darned work or stenciling in contrasting colors, as it has sufficient body to allow the colors to show even against the light. This material comes in plain linen in the natural creamy gray tones.

Craftsman Casement Linen, 36 inches wide, price per yard, 35 cents.

CRAFTSMAN CURTAIN NET

THIS is the best material we know for sheer window curtains which are meant to admit the light freely and yet to mellow and temper it as it enters the room. It is a square meshed net, so woven that the warp shows a twist through which is woven a double thread which lies flat, giving a beautiful texture. It has none of the stiffness of the ordinary curtain net, being as soft and flexible as silk. We carry it in two shades,—a cool, pale tea color, in which there is just a hint of green, and a pale warm coffee color. The only decorations that we find effective on a sheer material like this are those shown on page 109,—geometrical designs darned in outline with white or pale straw colored linen floss. If any dark or decided color is used for this decoration, the effect is lost, the design showing simply as an arrangement of dark streaks against the light. But with the white or pale yellow floss, the design becomes almost transparent when the light shines through it, the floss showing more as a silvery gleam than as a solid thread.

Craftsman Curtain Net, 42 inches wide, price per yard, 70 cents

WILLOW WEAVE

FOR window curtains where a heavier material is desired or for portières that are made with a lining, we get very good effects from a material we call Willow Weave. This is a cotton fabric that has a silky surface woven in a way which suggests the weave of a willow basket. It comes in cream color and leaf green.

Willow Weave, 50 inches wide, price per yard, $1.50.

MANDARIN SILKS (CASEMENT FABRICS)

THIS is a soft lusterless Chinese silk of rather fine weave but rough and irregular texture. After experimenting with many varieties of these soft silks we have found this to be the most generally satisfactory for window curtains, light draperies of any kind and covers for small soft pillows. This silk lends itself particularly well to stenciling, shadow dyeing and the like.

We have the plain silk in deep bright gold, grayish blue, yellowish leaf green and heliotrope. It also comes block printed in several different designs —two of which are shown among the following illustrations. The colors in these designs are carried out for the most part on natural or pongee color, rich brown or green.

Plain Mandarin silk, 36 inches wide, price per yard, $1.40.

Block printed Mandarin silk, 36 inches wide, price per yard, $2.00.

PORTIÈRE. PINE CONE DESIGN. DONE IN APPLIQUÉ UPON GRAY-GREEN CRAFTSMAN CANVAS. THE BROAD BAND IS OF OAK BROWN CANVAS OUTLINED WITH COUCHING OF THE SAME COLOR. THE APPLIED PINE CONES ARE OF DULL BROWN LINEN VERY LIKE THE COLOR OF THE REAL CONES AND THE PINE NEEDLES ARE OUTLINED IN FLOSS, IN A DARKER SHADE THAN THE CONES.

9 ft. LONG, 4 ft. WIDE, PER PAIR	$18.00
STAMPED CANVAS WITH ALL MATERIALS FOR WORKING	12.00

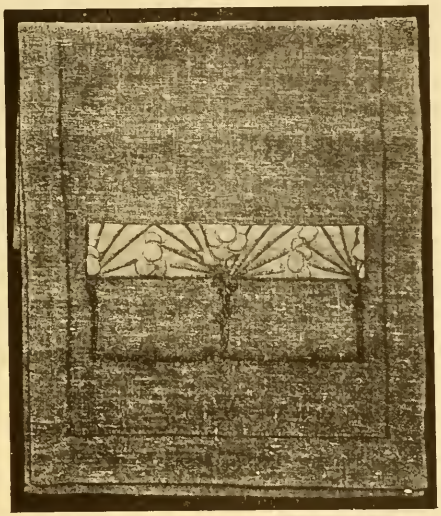
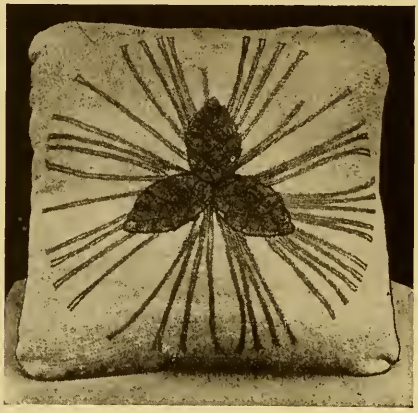


TABLE SCARF OF CRAFTSMAN CANVAS, HORSE CHESTNUT DESIGN IN APPLIQUÉ. THE COLOR SCHEME SUGGESTED HERE IS OBTAINED BY USING DULL OLIVE GREEN CANVAS WITH A BAND OF BLOOM LINEN IN CHANGING TONES OF PALE ROSE AND GREEN, UPON WHICH THE TREES ARE EMBROIDERED IN BROWNISH YELLOW FLOSS AND THE NUTS ARE DONE IN A MORE DECIDED SHADE OF OLD ROSE.

TABLE SCARF COMPLETE IN
CRAFTSMAN CANVAS 20 in. x 72 in. $4.00
CRAFTSMAN CANVAS 20 in. x 90 in. 4.50
FLEMISH LINEN 20 in. x 72 in. $3.75
FLEMISH LINEN, 20 in. x 90 in. 4.25

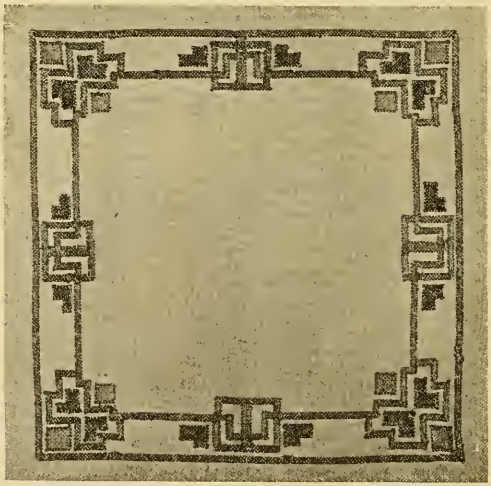
TABLE SCARF, DONE IN APPLIQUÉ IN THE GINKGO DESIGN ON FLEMISH LINEN. ONE OF THE FAVORITE COLOR COMBINATIONS FOR THIS DESIGN IS LEAF GREEN LINEN APPLIQUÉ OUTLINED AND COUCHED IN RICH CREAM COLOR WITH THE BUDS ON THE UPRIGHT STALKS DONE IN BRILLIANT ORANGE.

TABLE SCARF COMPLETE IN
CRAFTSMAN CANVAS 20 in. x 72 in. $4.25
CRAFTSMAN CANVAS 20 in. x 90 in. 4.75
FLEMISH LINEN, 20 in. x 72 in. $4.00
FLEMISH LINEN, 20 in. x 90 in. 4.50



PILLOW. PINE CONE DESIGN. DONE IN APPLIQUÉ OF DULL BROWN CANVAS AGAINST FLAX CANVAS OF A SOFT DULL CORN COLOR WITH THE PINE NEEDLES OUTLINED IN SOFT GREEN FLOSS. THIS IS ONLY A SUGGESTION OF THE COLOR, AS THIS PILLOW, LIKE ALL THE OTHER CRAFTSMAN EMBROIDERIES, IS DONE IN ANY COLOR COMBINATION WHICH HARMONIZES WITH A SPECIFIED SCHEME OF INTERIOR DECORATION.

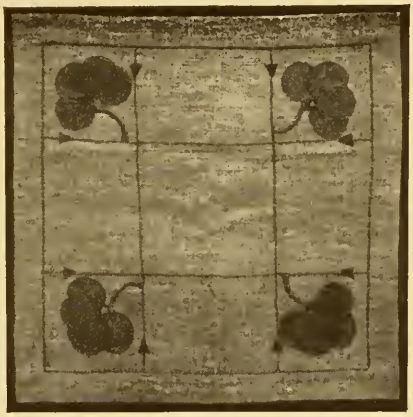
PILLOW COMPLETE 25 in. x 25 in.	$5.00
PILLOW COVER COMPLETE	3.50
STAMPED CANVAS AND MATERIAL FOR WORKING	1.75



PILLOW. DONE IN DARNED WORK UPON WILLOW WEAVE. THIS MATERIAL COMES IN TWO COLORS, LEAF GREEN AND CREAM COLOR, AND THE EMBROIDERED DECORATION CAN BE DONE IN ANY COLORS WHICH HARMONIZE

COMPLETE, 25 in. x 25 in.	$6.00
MATERIALS AND PATTERN FOR WORKING	2.50

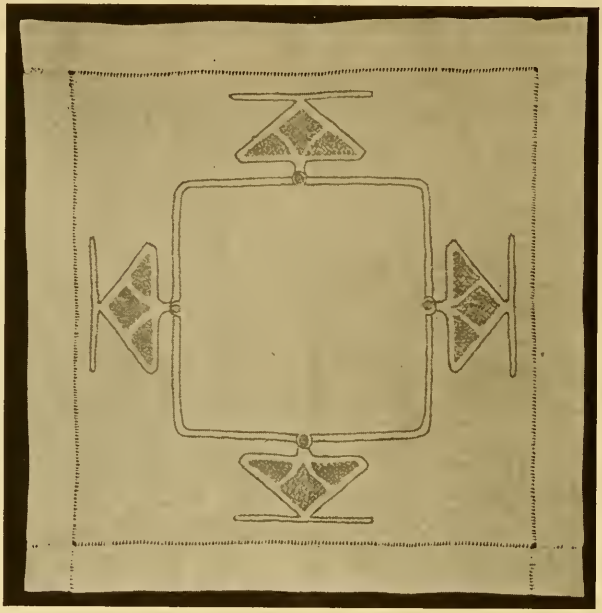
TABLE SQUARE, ORANGE DESIGN, DONE IN APPLIQUÉ UPON CRAFTSMAN CANVAS OR FLEMISH LINEN IN ANY DESIRED COLOR COMBINATION.



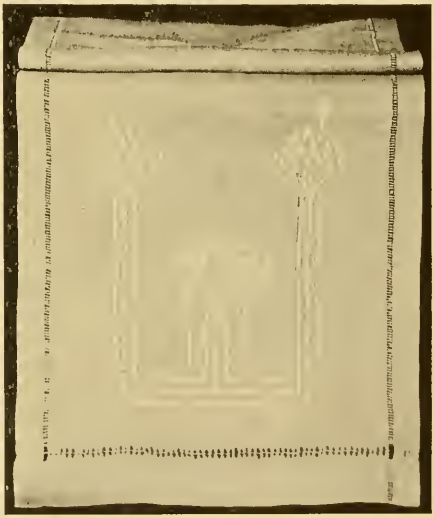
CRAFTSMAN CANVAS, COMPLETE	
12 in. x 12 in.	$2.00
22 in. x 22 in.	3.75
24 in. x 24 in.	4.25
26 in. x 26 in.	4.75
FLEMISH LINEN, COMPLETE	
12 in. x 12 in.	$1.90
22 in. x 22 in.	3.60
24 in. x 24 in.	4.15
26 in. x 26 in.	4.60

TABLE SCARF, PINE CONE DESIGN, DONE ON CRAFTSMAN CANVAS OR FLEMISH LINEN. THE APPLIQUÉ USUALLY CARRIES OUT THE NATURAL COLORS OF THE PINE CONES AND NEEDLES, ALTHOUGH, OF COURSE IT CAN BE DONE IN ANY DESIRED COMBINATION OF COLORS.

CRAFTSMAN CANVAS, COMPLETE	
12 in. x 12 in.	$2.00
22 in. x 22 in.	3.75
24 in. x 24 in.	4.25
26 in. x 26 in	4.75
FLEMISH LINEN, COMPLETE	
12 in. x 12 in.	$1.90
22 in. x 22 in.	3.60
24 in. x 24 in.	4.15
26 in. x 26 in.	4.60



CENTERPIECE, TEAZLE DESIGN DONE IN OUTLINE, DARNED WORK AND SATIN STITCH UPON HOMESPUN OR FLEMISH LINEN. DOILIES ARE MADE IN THE SAME DESIGN TO MATCH.



CENTERPIECE (TEAZLE)
COMPLETE IN
HOMESPUN LINEN,

16 in. x 16 in.	$2.50
28 in. x 28 in.	5.00
FLEMISH LINEN	
16 in. x 16 in.	2.25
28 in. x 28 in.	4.50

TABLE SCARF, UMBEL DESIGN DONE IN ALL WHITE EMBRIODERY UPON HOMESPUN OR FLEMISH LINEN. THIS WORK IS DONE IN SATIN STITCH WITH PURE WHITE LINEN FLOSS

FLEMISH LINEN

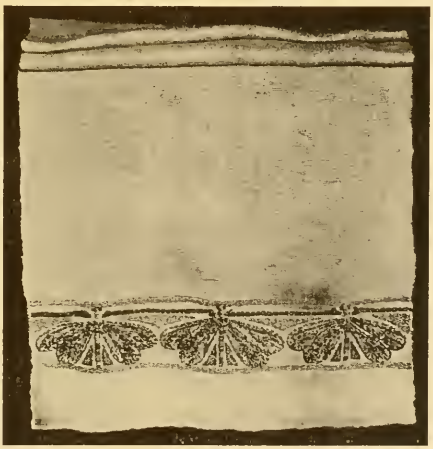
20 in. x 72 in.	$7.00
20 in. x 90 in.	7.50

TABLE SCARF, CRAB APPLE DESIGN, DONE IN DARNED WORK UPON HAND-WOVEN LINEN IN ANY COLOR COMBINATION DESIRED. THE COLOR POSSIBILITIES OF THIS DESIGN ARE MANY. AS SHOWN HERE, THE UPPER BORDER AND LEAVES ARE DARNED IN FLOSS OF A DULL SOFT GREEN TONE AND THE APPLES IN OLD ROSE. THESE COLORS BEING CLOSE TO NATURE, HARMONIZE WITH ALMOST ANY COLOR SCHEME.

15 in. x 72 in.	$2.00
15 in. x 90 in.	2.50

TABLE SCARF, DRAGON FLY DESIGN, DONE IN DARNED WORK UPON HAND-WOVEN LINEN, IN COLORS LIKE THOSE OF OLD PERSIAN EMBROIDERY. THE UPPER AND LOWER BORDER LINES ARE DARNED IN BRILLIANT DARK BLUE FLOSS THROUGH WHICH RUN UNEVEN THREADS OF GREEN. THE LINE FORMED BY THE LEGS OF THE INSECT VERY MUCH CONVENTIONALIZED IS DONE IN GREEN. THE VEININGS OF THE WINGS ARE RUN ALTERNATELY IN GREEN AND BLUE WHILE THE OPEN SPACES IN THE LOWER PART OF THE WINGS ARE DONE IN OLD ROSE.

15 in. x 72 in.	$2.00
15 in. x 90 in.	$2.50

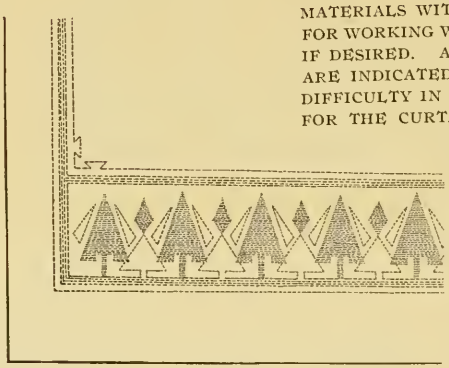


CURTAIN OF CRAFTSMAN CASEMENT LINEN WITH FRET WORK PATTERN DONE IN DARNING STITCH, ANY DESIRED COLOR SCHEME BEING CARRIED OUT TO ORDER.

COMPLETE, 2¼ yds. LONG, PER PAIR $8.00
COMPLETE, 2 yds. LONG, PER PAIR 7.50
COMPLETE, 1½ yds. LONG, PER PAIR 7.00

MATERIALS WITH THE DESIGN STAMPED READY FOR WORKING WILL BE SENT TO HOME-WORKERS IF DESIRED. AS WILL BE SEEN, THE STITCHES ARE INDICATED, SO THAT THERE NEED BE NO DIFFICULTY IN DOING THE WORK. THE PRICES FOR THE CURTAINS STAMPED AND READY FOR WORKING ARE

2¼ yds. LONG, PER PAIR $4.50
2 yds. LONG, PER PAIR 4.00
1½ yds. LONG, PER PAIR 3.50



CONVENTIONALIZED TREE PATTERN FOR DARNED WORK ON CASEMENT LINEN, SHOWS THE FORM IN WHICH PATTERNS ARE SENT OUT TO WORKERS AT HOME

CURTAIN OF CRAFTSMAN CASEMENT LINEN, EMBROIDERED WITH DARNING STITCH IN THE PINE CONE PATTERN. COMPLETE,

2¼ yds. LONG, PER PAIR $8.00
2 yds. LONG, PER PAIR 7.50
1½ yds. LONG, PER PAIR 7.00

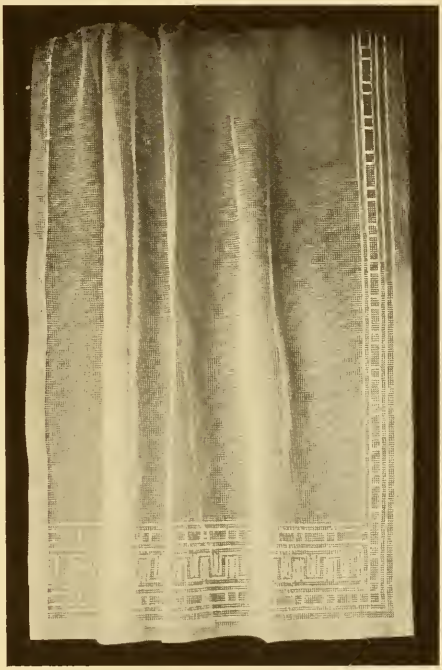
CRAFTSMAN NET CURTAIN IN PATTERN No. 1, SHOWING DESIGN ACROSS THE BOTTOM AND NARROW BORDER UP THE SIDE, DONE IN DARNING STITCH WITH WHITE LINEN FLOSS UPON TEA COLORED NET OR IN STRAW COLORED FLOSS UPON COFFEE COLORED NET. COMPLETE

2¼ yds. LONG, PER PAIR	$8.50
2 yds. LONG, PER PAIR	7.75
1½ yds. LONG, PER PAIR	6.75

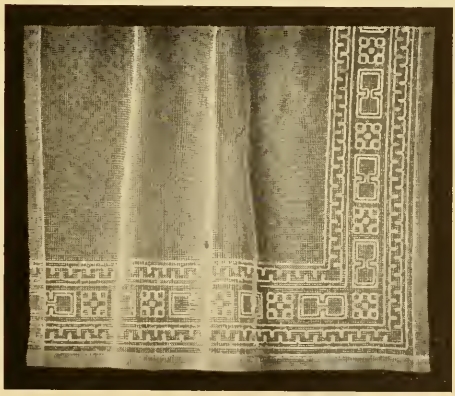
TO THOSE WHO WISH TO MAKE THEIR OWN CURTAINS WE WILL BE GLAD TO SEND ANY QUANTITY OF NET DESIRED, TOGETHER WITH FLOSS SUFFICIENT FOR WORKING AND A PATTERN SHOWING THE DESIGN SELECTED. THIS PATTERN IS PRINTED IN THE EXACT WORKING SIZE UPON A SHEET OF PAPER SHOWING THE CORNER OF THE DESIGN WITH ONE OR TWO DUPLICATES OF THE FIGURE. AS THE MESHES HAVE TO BE COUNTED, IT IS IMPOSSIBLE TO STAMP THE CURTAIN ITSELF.

CRAFTSMAN CURTAIN NET

42 in. WIDE, PER YD.	$ .70
FLOSS PER SKEIN	.05



No. 1



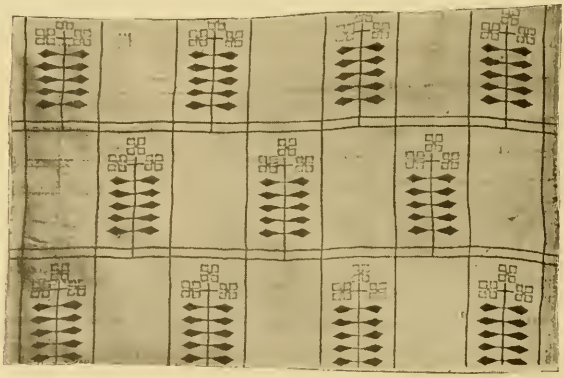
No. 3

CRAFTSMAN NET CURTAIN IN PATTERN No. 3, SHOWING THE SAME DESIGN ACROSS THE BOTTOM AND UP THE SIDE. DONE IN DARNING STITCH WITH LINEN FLOSS IN THE SAME COMBINATIONS OF COLORS DESCRIBED ABOVE.

COMPLETE

2¼ yds. LONG, PER PAIR	$10.00
2 yds. LONG, PER PAIR	9.00
1½ yds. LONG, PER PAIR	7.75

BLOCK PRINTED MANDARIN SILK, FLOWERING TRELLIS DESIGN, DONE EITHER IN TWO TONES OF GREEN, OR WITH THE STEMS IN GREEN AND THE FLOWERS IN VARYING TONES OF BROWNISH YELLOW, BACKGROUND IN GREEN OR DULL GOLD COLOR.
36 in. WIDE, PER YARD, $2.25

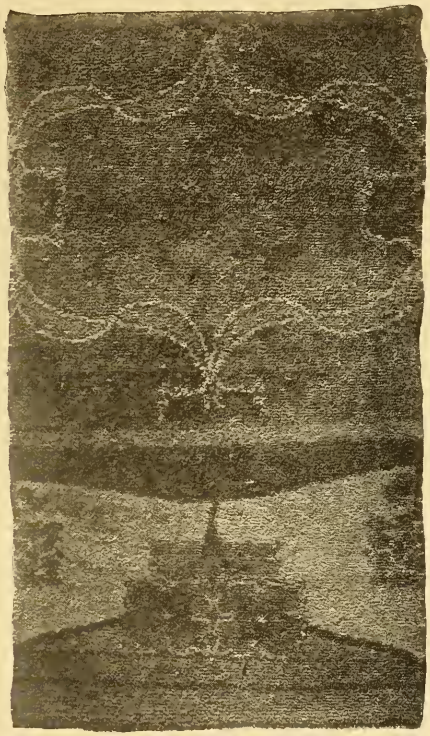


BLOCK PRINTED MANDARIN SILK, CONVENTIONALIZED CORN FLOWER DESIGN, DONE IN LEAF GREEN AND DULL YELLW UPON A BACKGROUND OF THE NATURAL PONGEE COLOR.
36 in. WIDE, PER YARD, $2.00.

DONEGAL RUG, SECTION OF DESIGN SHOWN IN ILLUSTRATION. COLORS ARE USUALLY FOREST AND LEATHER TONES OF GREEN AND BROWN WITH DESIGNS BASED ON CONVENTIONALIZED PLANT FORMS. THE MATERIAL USED IS A HIGH GRADE WOOL, AND THE RUGS ARE HAND-TUFTED AND ARE FINISHED WITH A THICK FIRM PILE. THESE RUGS COME IN TWO WEIGHTS AND CAN BE MADE IN ANY SIZE.

MEDIUM WEIGHT, PER SQUARE YARD $13.50

EXTRA WEIGHT, PER SQUARE YARD $17.00



INDIA RUG, WOVEN OF CAMEL'S HAIR IN RICH AND SUBDUED COLOR EFFECTS, VERY CLOSE TEXTURED AND DURABLE. THESE RUGS ARE MADE IN ANY SIZE. PER SQUARE YARD $4.75

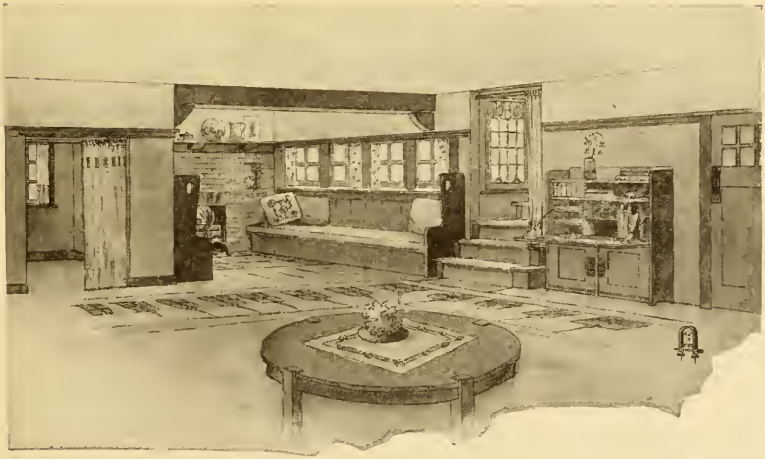
THE CRAFTSMAN HOUSE

IN the general review of the Craftsman activities given in the introduction of this catalogue, reference was made to our organization of The Craftsman Home Building Company for the planning and building of houses according to the Craftsman idea. We are illustrating here a few of the houses which we have designed and have published from time to time in THE CRAFTSMAN. As will be seen, they are all based upon one central idea, no matter how widely they may vary in the materials selected for building or in the adaptation of the plan to the character of the surroundings and to the needs of the life which is to be lived in the house.

This central idea is the same as that which found expression in the making of Craftsman furniture and in the planning of rooms along the same lines of simplicity, utility and the creation of an atmosphere of cordial home comfort and welcome. The planning and finally the building of houses which should carry out this idea in every detail was but the natural development of the undertaking which began when we made the first pieces of Craftsman furniture.

A little study of the general character of the houses,—and especially of the arrangement of space as shown in the floor plans,—will serve to reveal clearly what we are getting at when we say that we try to build houses which will simplify the work of home life and add to its wholesome joy and comfort. We do not believe in large houses with many rooms elaborately decorated and furnished, because these seem so essentially a part of the useless and cumbersome superfluity which has come to be one of the most harassing burdens of modern life, as well as one of the most serious menaces to our moral and mental standards. Breeding as it does the spirit of extravagance and of discontent which in the end destroys all the sweetness of home life, this desire for superfluities not only burdens beyond his strength the man who is ambitious to provide for his wife and children surroundings which are as good as the best, but taxes to the utmost the woman who is trying to keep up the appearances which she believes should belong to her station in life, and, worst of all, starts the children with standards which in nine cases out of ten utterly preclude the possibility of their beginning life on their own account in a simple and sensible way. Boys who are brought up in such homes are taught by the silent influence of their early surroundings to take it for granted that they must not marry until they are able to establish a home of equal pretensions, and girls take it as a matter of course that marriage must mean something quite as luxurious as the home of their childhood or it is not a paying investment of their youth and beauty. We deplore the kind of life that marks a man's face with the haggard lines of anxiety and makes him sharp and often unscrupulous in business, with no ambition beyond large profits and a rapid rise in the business world. And we also shake our heads over the extravagance and uselessness of our women and recognize that one of the gravest evils of our times is the light touch-and-go attitude toward marriage which breaks up so many homes and provides such constant grist for the divorce mill. But when we come to think of it, we must acknowledge

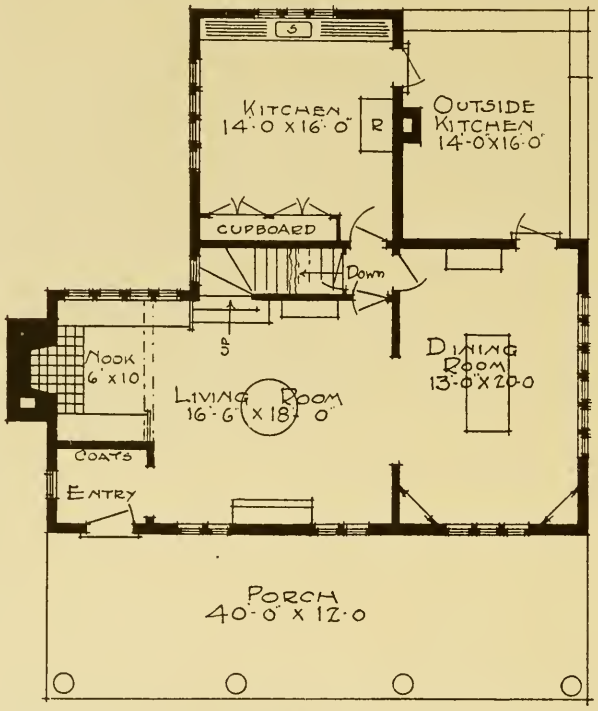
A CRAFTSMAN FARM HOUSE. ILLUSTRATED AND DESCRIBED IN THE CRAFTSMAN FOR DECEMBER 1908.



LIVING ROOM IN THE CRAFTSMAN FARM HOUSE (SHOWN ABOVE). SHOWING INGLENOOK AND GLIMPSE OF HALLWAY.

that it is the logical outcome of our standards of living and that these standards are first shaped in the home.

Therefore, believing that in the home lies the beginning of life and character and that its influence is paramount in the shaping of our social and national character, we maintain that much depends upon what kind of surroundings our children grow up in and the sort of home a man goes back to when his day's work is done. If the one impression given by a house is that of having had a great deal of money spent upon it, it is not the most restful haven from the cares of business life, nor is it the best school for the formation of character in the future young men and women who should go out into the world equipped to begin life joyously at the beginning and to build up homes of their own.



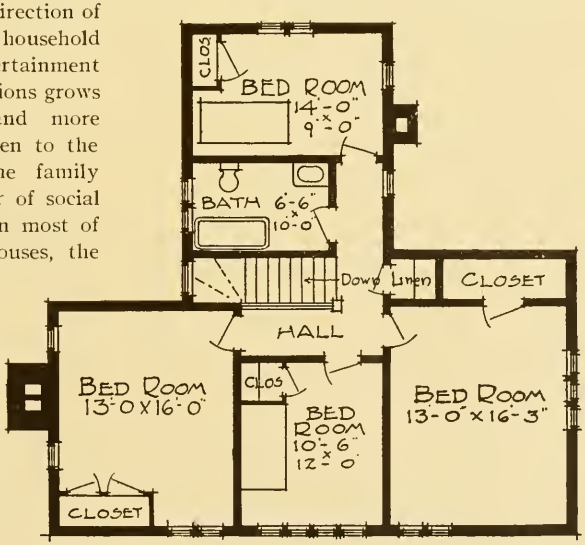
FIRST FLOOR PLAN OF CRAFTSMAN FARM HOUSE. ON PAGE 113

So from the first we have planned houses that are based on the big fundamental principles of honesty, simplicity and usefulness. Our idea has been to maintain the closest possible connection with outdoor life, so we have sleeping porches and outdoor living rooms and many windows to let in plenty of air and sunlight, and in the house itself, whatever its dimensions, there is plenty of free space unencumbered by unnecessary partitions or over-much furniture. We like the general living rooms to be large and not too much separated one from the other. It seems to us much more friendly, homelike and comfortable to have one big living room into which one steps directly from the entrance door,—or possibly a small vestibule if the climate demands such a protection,—and to have this living room the place where all the business and pleasure of the common family life may be carried on. We like it to have pleasant nooks and corners which give a comfortable sense of semi-privacy

and yet are not in any way shut off from the larger life of the room. The big, hospitable fireplace is almost a necessity, for the hearthstone is always the center of true home life and the very spirit of home seems to be lacking when a register or a radiator tries ineffectually to take the place of a glowing grate or a crackling, leaping fire of logs. Then, too, the staircase, instead of being hidden away in a hall or treated as a necessary evil, should be made one of the most beautiful features of the room, with its ample landing, its interesting construction and the suggestion it always gives of leading up somewhere into regions which belong to the inner and individual part of the family life.

We like too the friendly presence of much wood and are very sensible of the charm of beams and wainscot and of built-in furnishings which are a part of the house itself and so serve to link it closer to the needs of daily life. Bare wall spaces,—or those covered with pictures and draperies which are put there purely for the purpose of covering them,—are very hard to live with; but wall spaces that provide bookcases, cupboards, built-in seats for windows, firesides and other nooks, are used in a way that not only gives to them the kind of beauty and interest which is theirs by right, but makes them of practical value in the life of the household, as such furnishings mean great convenience, economy of space and the doing away with many pieces of furniture which might otherwise be really needed but which would give the appearance of crowding, so disturbing to the restfulness of a room.

Another thing that we like is to have the dining room either almost or wholly a part of the living room. It is a constant expression of the fine spirit of hospitality to have the dining room closely related to the general living room, and furthermore, such an arrangement is a strong and subtle influence in the direction of simplifying the household machinery. Entertainment under such conditions grows less elaborate and more friendly,—less alien to the regular life of the family and less a matter of social formality. So, in most of the Craftsman houses, the dining room is either a nook at one end of the large irregularly shaped living room, or it is separated from the main room only by the merest suggestion of a division,—perhaps a panel of the wainscot set

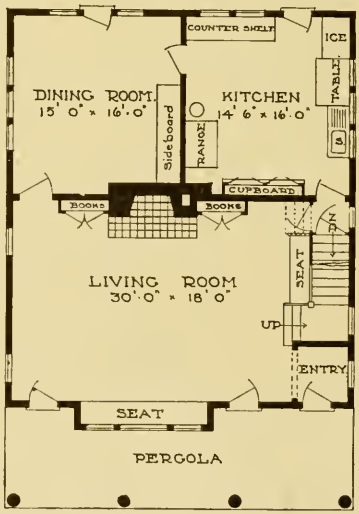


SECOND FLOOR PLAN OF CRAFTSMAN FARM HOUSE. ON PAGE 113.

A CRAFTSMAN FARM HOUSE. ILLUSTRATED AND DESCRIBED IN THE CRAFTSMAN FOR JANUARY 1909.

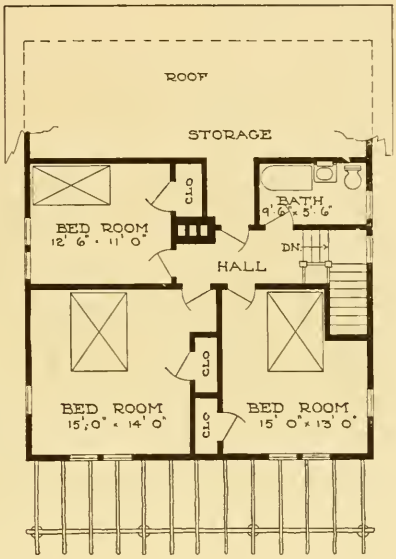
out at right angles and posts running up to the beam overhead, leaving the upper part open and a broad space between, which may either be left clear or partially filled by a large screen. Take one of these big living rooms with its fireplace, staircase, casement windows, built-in seats, cupboards sideboard and perhaps French doors opening out upon a porch which is in all respects an outdoor living room and which at any time could be made a part of the inner room; fill this room with soft, rich, restful color, based upon the mellow radiauce of the wood tones and sparkling into the jeweled high lights given forth by copper, brass or embroidery; then contrast it in your own mind with a house which is cut up into vestibule, hall, reception room, parlor, library, dining room and den, each one a separate room, each one overcrowded with pictures and bric-a-brac,—and judge for yourself whether or not home surroundings have any power to influence the family life and the development of character.

We have in different parts of this catalogue explained fully the different parts of the general scheme of furnishing which goes to make up a Craftsman interior. We have described fully the quality of the wood, the value of the right fabrics as a background and as accessories, and the place filled by metal work



FIRST FLOOR PLAN OF CRAFTSMAN FARM HOUSE. ILLUSTRATED ABOVE.

which is in harmony with the whole. But now we gather all these details together into one general scheme, of which glimpses are given in the interiors of the houses illustrated here, and are endeavoring to explain the principle which lies at the foundation of all our plans and designs. The houses shown here are varying expressions of this idea, because each one is modified to suit the individual taste and requirements of the owner. This is as it should be, for a house expresses character as vividly as does dress and the more intimate personal belongings, and no man or woman can step into a house ready-made and decorated according to some other person's idea without feeling a sense of strangeness and a lack of harmony even in its beauty.



SECOND FLOOR PLAN OF CRAFTSMAN FARM HOUSE. ILLUSTRATED ON OPPOSITE PAGE.

Therefore, The Craftsman Home Building Company, while it maintains unbrokenly the central idea of the Craftsman house, works in very close touch with the people who are to own it and live in it, and in each case the tastes, wishes and needs of the owner find the fullest expression. Sometimes, too, an owner prefers to work through an architect whom he knows and upon whose judgment he relies. It is all the same, for in that case we work with the architect as if he were the owner and coöperate with him in every possible way, maintaining only the general idea of the Craftsman house. If the owner does not want a Craftsman house at all, he does not come to us, so there is never any difficulty about preserving its chief characteristics unimpaired. In the same way we work with the builders, keeping a general supervision over the construction of the house; or we hire our own men, provide our own material and build the house from foundation to roof after our own designs.

One part of the house to which we pay particular attention is the kitchen. In these days of difficulties with servants and of inadequate and inexperienced help, more and more women are perforce learning to depend upon themselves to keep the household machinery running smoothly. It is good that this should be so, for woman is, above all things, the home maker, and our grandmothers were not so far wrong when they taught their daughters that a woman who could not keep house and do it well was not making of her life the success that could reasonably be expected of her. The idea that housekeeping means drudgery is partly due to our fussy, artificial and overcrowded way of living and partly to our cluttered houses and inconvenient arrangements. We believe in having the kitchen small, so that extra steps may be avoided, and fitted with every kind of convenience and comfort,—plenty of

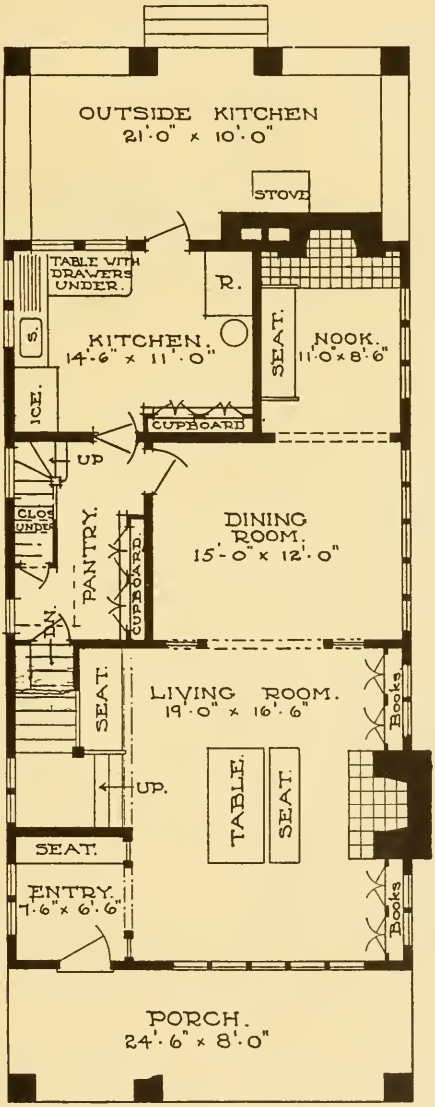
CRAFTSMAN HOUSE FOR TOWN OR COUNTRY. ILLUSTRATED AND DESCRIBED IN THE CRAFTSMAN FOR JANUARY 1909.

shelves and cupboards, open plumbing, the hooded range which carries off all odors of cooking, the refrigerator which can be filled from the outside, and everything which tends to save time, strength and worry. In these days the cook is an uncertain quantity always and maids come and go like the seasons; so the wise woman keeps herself fully equipped to take up the work of her

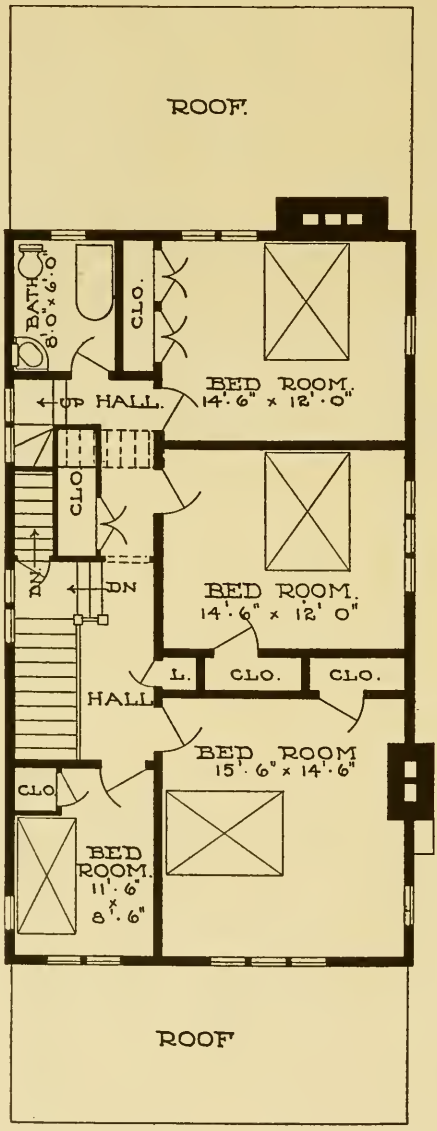
FIREPLACE AND BOOKCASES IN LIVING ROOM OF CRAFTSMAN HOUSE ILLUSTRATED ABOVE.

own house at a moment's notice by keeping in such close touch with it all the time that she never lays down the reins of personal government. The Craftsman house is built for this kind of a woman, and we claim that it is in itself an incentive to the daughters of the house to take a genuine and pleasurable interest in household work and affairs, so that they in their turn will be fairly equipped as home makers when the time comes for them to take up the more serious duties of life.

With regard to the upstairs regions, we believe in small bedrooms simply furnished and always fresh and dainty,—each one a sleeping room and a little individual retreat but nothing more. In fact, all the upstairs region should be as conveniently arranged and as simply furnished as possible, for nothing lays such a burden upon the shoulders of a housekeeper as large, elaborate and over-dainty bedrooms. Here, as well as in the living rooms, we lay the chief stress upon the natural beauty of walls and woodwork and the added interest of such built-in furnishings as may seem necessary. Instead of endeavoring to make the room beautiful with flowing draperies and other perishable things, we prefer curtains, bed-spreads, dresser and table scarfs and the like, of some soft-toned, durable fabric, ornamented with simple, broadly decorative effects in needlework or appliqué, to all the lace ruffles in existence. And the general atmosphere of the bedrooms in a Craftsman house reflects



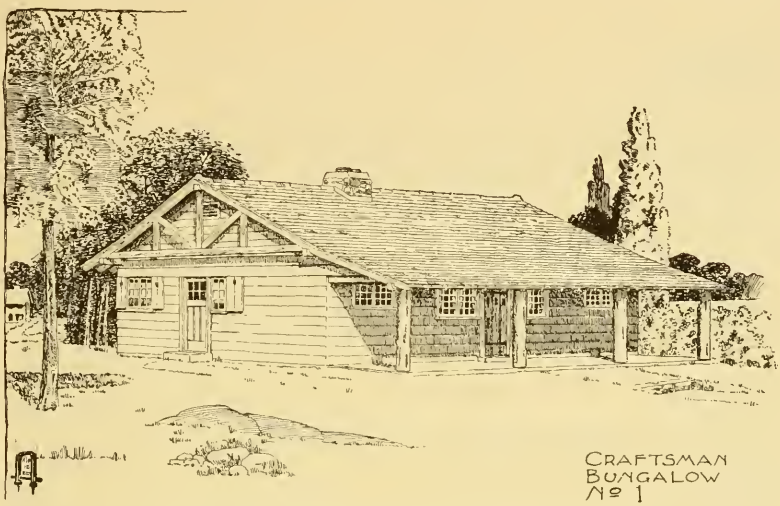
FIRST FLOOR PLAN OF CRAFTSMAN HOUSE. ILLUSTRATED ON OPPOSITE PAGE.



SECOND FLOOR PLAN OF CRAFTSMAN HOUSE. ILLUSTRATED ON PAGE 118.

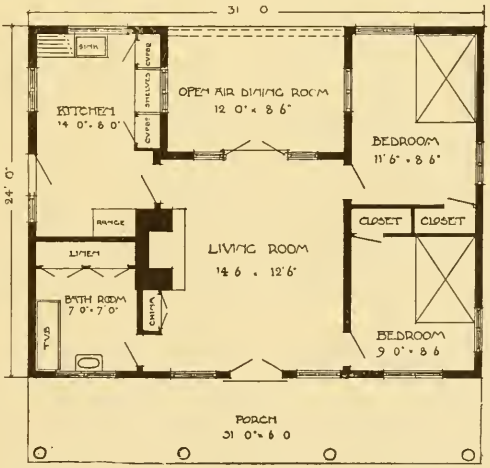
this idea of simplicity and durability.

Craftsman houses are built in many forms and of many materials, ranging from stone, brick and concrete through half-timber construction to clapboards and shingles, but you can tell a Craftsman house wherever you see it. Look carefully at these illustrations and you will see that it must be so; they cannot, of course, give any idea of the color, but they show the lines and proportions of the building, the grouping and placing of the windows, the adjustment of the lines of porches, verandas, pergolas and dormers so that they serve to emphasize the general character of the house and the less conspicuous but almost equally important structural features that reveal themselves more slowly, but that make all the difference between a conventional, commonplace house and one which is beautiful and individual. We like especially to link the house as closely as possible with the ground on which it stands, accommodating its foundation to the natural irregularities of the site instead of leveling everything in order to provide a smooth, neatly-squared spot for the house to stand on. As the natural foundation for a building is stone,—and also because split field stone shows surfaces veined with beautiful rich and varied colors of brown, green-gray and purple tones,—we select, wherever it is possible, the stone that belongs to the locality. When the walls are of concrete or plaster, we are guided entirely by the general



ILLUSTRATED AND DESCRIBED IN THE CRAFTSMAN FOR NOVEMBER 1908.

color effects of the landscape in deciding what tone should be given. Sometimes,—as in the South or in California,—the warm, creamy tones of biscuit or buff are best adapted to the surroundings. In other places the best effect is given by a dull green pigment, brushed on irregularly so that it appears as a surface tone over the gray rather than as a solid color; and in others the gray of the natural plaster seems to be most in keeping with the environment. The same obtains with walls of clapboards or shingles although we find that the most generally satisfactory results are obtained from our own treatment of the natural wood, which ripens its own color quality instead of giving it an artificial color. Most of our shingled houses have walls made of the rived cypress shingles, which being split, not sawn, show the natural surface of the wood and are very



FLOOR PLAN FOR CRAFTSMAN BUNGALOW. ILLUSTRATED ABOVE.

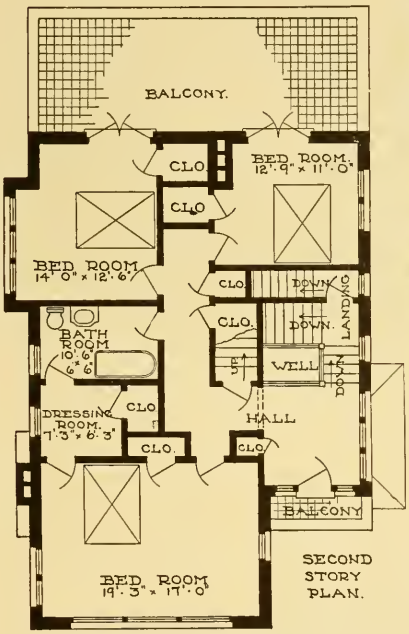
CRAFTSMAN HOUSE. ILLUSTRATED AND DESCRIBED IN THE CRAFTSMAN FOR FEBRUARY 1908.

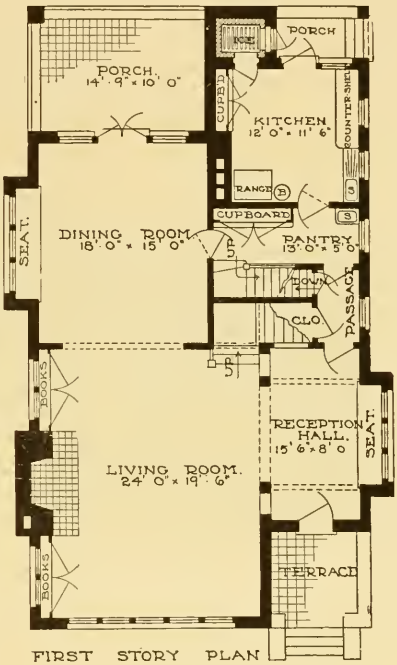
durable. These shingles take on beautiful and varied shades of color under a very simple treatment which we give them and blend with almost any surroundings, as they have the color of the natural wood from which the bark has been stripped and which is darkened and ripened under the influence of the weather.

We have already spoken of the friendliness given to the interior of a house by the liberal use of wood in the form of beams, wainscots and built-in furnishings. The reason for this is that there exists in the wood a quality so satisfying that the right use of it in the structural features which form a part of the house produces an effect of completeness which does away with the need for elaborate furnishings or decoration. The reason why so many people pile unnecessary furniture, pictures and bric-a-brac into their houses is because the necessary furniture, the treatment of the walls, the color scheme,—and especially the woodwork—are not interesting enough as a whole to be satisfying. This is a point so important that it can hardly be too strongly emphazied when we are considering the creation of beautiful and restful surroundings in the home.

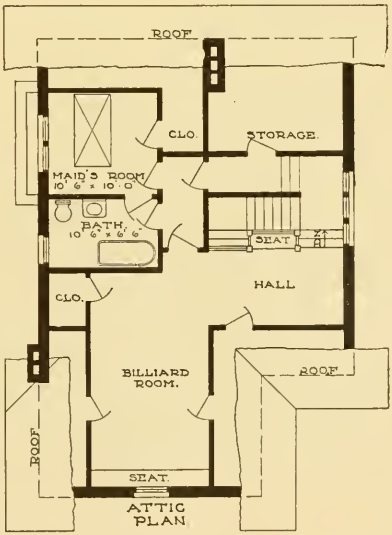
We always use one or the other of our native woods for the interior trim of a Craftsman house, because these woods are not only comparatively inexpensive and easy to obtain, but they belong peculiarly to our methods of building and furnishing, having in themselves a sturdy individuality and beauty which make them permanently satisfying as a part of the home surroundings. There are a number of these native woods which are entirely suitable for interior trim. Each has its own individual quality of color, tex-

ture and grain, and our object always is to finish them so that the qualities naturally belonging to the wood are given their full value. Hence they are treated in such a way as to deepen, mellow and mod-





FIRST STORY PLAN



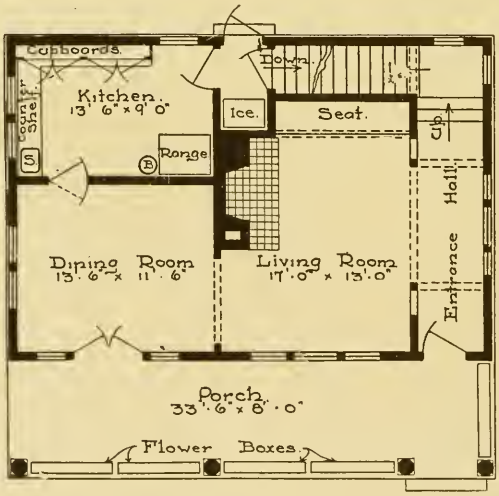
ATTIC PLAN

THE THREE FLOOR PLANS OF CRAFTSMAN HOUSE ILLUSTRATED ON OPPOSITE PAGE.

ify the natural color, instead of changing it absolutely, and are given a soft dull surface which preserves all the woody quality even while it is made perfectly smooth to the touch. As we use no varnish, the wood never shows a hard glassy surface which reflects the light, but instead it seems to have the quality of absorbing into itself the light that falls upon it and then appearing almost to radiate it in a soft mellow glow of color.

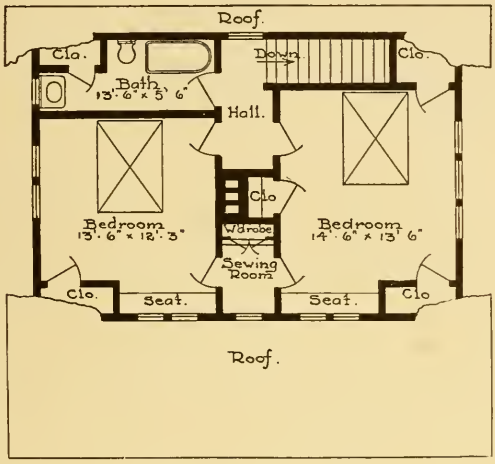
CRAFTSMAN HOUSE. ILLUSTRATED AND DESCRIBED IN THE CRAFTSMAN FOR FEBRUARY 1908

It is hard to describe this color quality, but its presence is instantly felt in the atmosphere of a room and upon it depends nearly the whole charm of an interior in which wood is generously used



First Floor Plan

Those of our native woods that aremost generally used for interior woodwork are oak, chestnut, brown ash, rock elm, cypress, red gum and Southern pine. Of these, the woods of strong fibre and decided figure, such as oak, chestnut and cypress, are most generally desirable for the rooms in common use, such as the living room, hall, dining room, library or den; while the woods of finer texture and less decided marking are better for rooms which seem to demand a daintier style of furnishing, such as a bedroom,



Second Floor Plan

a woman's sitting room, and the like.

As to the color treatment necessary to produce the best effect, it depends entirely upon the kind of wood. In the treatment of wood such as oak or chestnut, ammonia is the agent used for ripening the color. For Southern pine and cypress we apply a solution of sulphuric acid and for red gum and maple we use a solution of iron rust.

But all these items are details. The main thing is that as time goes on and the Craftsman idea takes an ever stronger and deeper hold, people are wanting their houses built in a way to carry out the principles we have been advocating. It is to help them carry out these principles that The Craftsman Home Building Company exists, and in time we hope to get beyond even the necessity of this, because the idea itself spreads swiftly and people even now, at the end of ten years, are beginning to a large degree to carry out these principles along their own individual lines of expression, which, after all, is just the thing for which we are working.

FIREPLACE AND INGLENOOK IN LIVING ROOM OF CRAFTSMAN HOUSE. ILLUSTRATED ON OPPOSITE PAGE.

THE CRAFTSMAN MAGAZINE

THE CRAFTSMAN Magazine, as we have already said in the introduction to this catalogue, furnishes a means of expression for the ethical and philosophical side of the Craftsman idea. The first numbers, being published very soon after the first pieces of furniture were made, were confined almost wholly to the question of handicrafts, treated from what is now recognized as the Arts and Crafts point of view, which then seemed to us the one thing necessary to bring about a healthier and more natural state of things in the social and industrial world.

But as the central idea developed and extended far beyond the making of furniture and household furnishings, the magazine grew with it, until now its message is addressed to people in every walk of life and of every interest or profession, provided only that they hold their minds open to clear and progressive thinking. That being the case, it has gained its own audience and has held it through all the years of its own development,—for to the people who read it and care for it, it is not merely one of a list of magazines to be subscribed for, but a personal friend and helper.

Based as it is upon the principle that found its first expression in the making of furniture and home furnishings and in the planning of homes, a prominent place in the magazine is given to plans and suggestions for the building, decoration and furnishing of dwellings. To this end, The Home Builders' Club was formed several years ago and its success has shown that the Craftsman idea has been welcome to a great many people. To join this Home Builders' Club, one needs only to be a yearly subscriber to THE CRAFTSMAN; that subscription entitles its holder to the working drawings of any one of the Craftsman houses and to all the help that we can give him in the way of suggestion, advice and further planning. The plans of the house are absolutely free of charge, entailing no expense beyond the subscription.

We have tried also to extend the same kind of help to craft workers by maintaining a department devoted to designs, models, and instructions for the use of amateur cabinetmakers, metal workers, and the like. These include practical and instructive articles by well known craft workers, whose success has entitled them to speak with authority concerning the details of their several crafts, as well as the regular series of designs from The Craftsman Workshops.

Architects find the magazine helpful and inspiring, because it takes up fearlessly the question of architecture in this country, showing in what ways it is weakly imitative, and where it is beginning to get out of leading strings and show signs of becoming a genuine national expression.

The same applies to artists, as THE CRAFTSMAN takes special pains to keep in close touch with all that is vital and progressive in the art of this country as well as of Europe, and furthermore, stands ready at all times to open its pages to artists and architects who have something to say.

Educators and people whose interest lies along the lines of social and industrial reform turn to THE CRAFTSMAN as an authority for the important things which are being done in these directions. We stand firmly for a mode of education which shall train boys and girls alike for the business of making a living, and particularly for country life, as we believe that the only way to relieve the unhealthy and congested conditions which threaten our prosperity is to recognize the fact that all our progress is based upon agriculture and that the farmer is the backbone of the nation.

To any one who is unacquainted with THE CRAFTSMAN and yet who is interested in the line of thought for which the magazine stands, we will gladly send a sample copy upon application to Gustav Stickley, Editor and Publisher, 41 West Thirty-fourth Street, New York. The price of the magazine is twenty-five cents for a single copy and three dollars for a year.

"CRAFTSMAN"

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These are all representative houses and they carry such an assortment of "Craftsman" Furniture and Fittings as to afford a satisfactory inspection, and to fill carefully any orders committed to them.

GUSTAV STICKLEY, THE CRAFTSMAN, 29 West 34th Street NEW YORK