not be inside like a clean jail or workhouse; the architecture will come inside in the form of such ornament as may be suitable to the special circumstances. Nor can I see why the highest and most intellectual art, pictures, sculpture, and the like, should not adorn a true palace of industry. People living a manly and reasonable life would have no difficulty in refraining from overdoing both these and other adornments; here then would be opportunities for using the special talents of the workers, especially in cases where the daily necessary work afforded scanty scope for artistic work.

Thus our Socialist factory, besides turning out goods useful to the community, will provide for its own workers work light in duration, and not oppressive in kind, education in childhood and youth: Serious occupation, amusing relaxation, and mere rest for the leisure of the workers, and withal that beauty of surroundings, and the power of producing beauty which are sure to be claimed by those who have leisure, education, and serious occupation.

No one can say that such things are not desirable for the workers; but we Socialists are striving to make them seem not only desirable, but necessary, well knowing that under the present system of society they are impossible of attainment—and why? Because we cannot afford the time, trouble, and thought necessary to obtain them. Again, why cannot we? Because we are at war, class against class and man against man; all our time is taken up with that; we are forced to busy ourselves not with the arts of peace, but with the arts of war, which are briefly, trickery and oppression. Under such conditions of life labour can but be a terrible burden, degrading to the workers, more degrading to those who live upon their work.

This is the system which we seek to overthrow, and supplant by one in which labour will no longer be a burden.

HOW TO BUILD A BUNGALOW.

The term “Bungalow” in the process of transplantation from the banks of the Ganges to the shores of Saranac Lake and other summer abiding places, has lost its significance in a large measure; the American bungalow being nothing more or less than a summer residence of extreme simplicity, of economic construction and intended for more or less primitive living. In too many instances the summer residence, in spite of the every appeal from the woods, the streams and the rocks for simplicity, is but an ill-designed suburban house taken bodily, in many instances, from architectural pattern books.

In response to many requests The Craftsman presents herewith various drawings in which it is intended to give a solution of the problem. The exterior presents a combination of materials easily obtainable in any locality, which may be put together by any man having the slightest knowledge of mason-work and carpentry. The building is constructed in the usual manner of the balloon framed houses, covered with sheathing tarred paper, over which are placed large pine, cedar, or red-wood shingles, as are most available in the locality in which the building is situated. It is purposed to stain these shingles a dull burnt sienna color, and the roof in a color technically known as silver-stain. This
sienna color, in a very short time, comes to look like an autumn oak leaf; and this, together with the rough stone of the large chimney, tends to tie the building to its surroundings and to give it the seeming of a growth rather than of a creation. It is a curious fact that the principles laid down by the late lamented Frederick Law Olmsted, relative to the coloration of buildings with regard to their surroundings,—principles so capable of demonstration and so obvious,—should meet with so little recognition; and that, instead of structures which seem to grow from the plain or the forest and become a part of the landscape, we have otherwise admirable architectural efforts that affront the sensitive eye; crying aloud in white lead and yellow ochre the blindness of the owner to even the A B C of decorative fitness. The large and spacious veranda, the simple forms of the roof, and the short distances between joints (eight feet, six inches) tend to give the construction an air of genuine homeliness: a quality in design much to be sought for and not always attained. It is, however, a subject for congratulation that the country side is no longer affronted with lean, narrow, two-story houses surmounted by mansard roofs, and situated on farms of anywhere from seventy-five to two hundred acres; the designers of these monstrosities seeming to have forgotten that the mansard roof was the result of the endeavor to evade the building laws of Paris, and equally seeming to be unconscious of the fact that the building laws on the average farm are not quite so stringent.

The interior is as simple as the outside, and while presenting no particular novelty of plan or construction, is deemed worth of consideration. In order that the sylvan note may be retained equally as in the outside, the interior, as far as its color is concerned, aspires to harmonize with the dull but rich tones of autumnal oak leaves. This quality, which is only too often neglected, should be strongly insisted upon in all structures of this nature, as it is not easy of accomplishment to be in touch with Nature and at the same time to live in an environment of white and gold, accented with Louis XV. furniture.

The large general living room, with an ample fire-place and the bookcase for the few necessary volumes of summer reading, together with the other features indicated by the perspective drawing, gives it a certain distinction that is oftentimes lacking in erections of this class. The walls of this room are sheathed and covered with burlap of a dull olive yellow, while the exposed construction of the ceiling is stained a wet mossy green color, by a mixture, which, while inappropriate to side walls, seems on the ceiling, where it may not be handled, to serve the purpose better than anything else. Water color tempered with glycerine,—the glycerine never drying as oils would do,—in this instance serves the purpose very much better and gives to the color incorporated in it a suggestion of the woodland to be obtained in no other manner. The floor is of hard maple, and will receive a dark shade of brown, considerably lower in value than any other color in the room. The balance of the woodwork throughout the house is preferably of cypress; but should contingencies require, it may be of hemlock. The visible stone-work of the fire-place (if it can be obtained), will be of limestone that has weathered by exposure a
sufficient length of time to give it that characteristic spongy look found in the strippings of limestone quarries. This treatment, if used with raked-out joints, is extremely effective and will harmonize admirably with the simplicity of the plans of the house, and, at the same time, give a strong masculine note. From the height of the top of the door to the underside of the ceiling extends a frieze in stencil, of conventional objects relating to primitive life, done in the same straight-forward manner as the balance of the structure. In this decoration the slightest attempt at anything beyond pure symbolism would result in disaster, as the building is essentially primitive in its general design, and equally so should be the decoration. This arrangement, together with window hangings of extreme simplicity, such as a figured creton in varying shades of pale yellow accented with dull red, should satisfactorily complete the room.

The dining-alcove, opening from this apartment, being a continuation of the living room, is treated in the same manner. The permanent fittings of the alcove consist of a primitive sideboard and a convenient and unobtrusive serving shelf.

The alcove, separated from the living room by the arch and two posts, as indicated in the drawing, is so arranged that it may be used either as a portion of the living room, or as a provision for guests, as a bedchamber. It is provided with a couch, which may serve as a bed, a chest of drawers, a pier glass and a writing desk; the pier glass facing the large fireplace in the living room and reflecting the same. The kitchen, and its accompanying offices, are, as this bungalow is intended for summer occupation only, semi-detached and only connected by means of a covered way, from which, except in inclement weather, the glass and sash are removed. For obvious reasons the cellarrage for the kitchen is omitted and such storage as is desired is provided for on the ground floor. The bedrooms are moderately spacious and easy of ventilation. The treatment of the bed room, as far as material and color are concerned, is identical with that of the living room: viz., burlap side walls and stained construction of the ceiling; the former of olive green; the latter of moss green.

The sanitary arrangements of the bungalow consist of a single bath room on the second story, supplied with a tub and an earth closet, together with a lavatory on the ground floor; and the provisions for water are made by the wind-mill shown.

In connection with these drawings is a scheme which, for the usual site in which this bungalow would be built, seems adequate, proper, and tending to unite the structure to its surroundings without the usual abrupt transition from handicraft to Nature.

THE BUNGALOW'S FURNITURE

If, after having been built with great respect for harmony and appropriateness, the bungalow should be filled with the usual collection of badly designed and inadequate furniture, the ensemble would be distressing, and the thought involved in the structure of the building thrown away. The term furniture implies, per se, movable portions of the building, and, as such, should be conceived by the designer. Otherwise, nine times out of ten, an unpleasant sense of incongruity prevails. The importance of
Fireplace in living room

Alcove off of living room
unity between the furniture and the structure, in spite of the fact that every writer on the topic has insisted upon it, in the majority of instances is further from realization than it was in the Stone Age, when, by force of circumstances, harmony of manners, methods and materials was a necessity. It is not intended by this to suggest that we should return to that period, but to emphasize the fact that necessity involves simplicity and that simplicity is the key note of harmony. This furniture, while adapted with much precision to its various functions, is of almost primitive directness. It is done in oak with a pale olive Craftsman finish, and thus becomes an integral part of the bungalow.

Whatever hardware is used in connection with this furniture is of wrought-iron, in the "Russian finish," which falls into place very readily in the general scheme.

Great care has been taken in furnishing this bungalow to omit every article that is not absolutely essential to the comfort or the convenience of the occupants, it not being intended to make the building in a small way a cheap museum to be indifferently managed by an amateur curator, as is usually the case in urban residences and frequently happens in the summer cottage, to the great disturbance of the simple life.

**Inspiration in Material.**

*BY CHARLES F. BINNS.*

"All flesh is not the same flesh: but there is one kind of flesh of men, another flesh of beasts, another of fishes and another of birds. There are also celestial bodies and bodies terrestrial: but the glory of the celestial is one and the glory of the terrestrial is another."—St. Paul.

This is true, but not always logically recognized. When he who casts a metal column says: "I will paint it to resemble wood," when the worker in glass obscures its brilliance that it may pass for porcelain, when the maker of furniture covers his woodwork with bronze, they are jointly and severally engaged in falsifying their materials and denying that bodies celestial or bodies terrestrial have any inalienable right to appear *in propria persona.*

A glance over the pursuit of industrial art as illuminated by the light of history, will serve to show that when the creations of men were uninfluenced by the vagaries of fashion and their creators unaware of an insensate demand for novelty, the material in which they wrought was the source of their inspiration.

To the Egyptian sculptor the unyielding rock suggested massive features and solid form. His colossal figures are wrested from the granite as by Titanic force. Immobile and immutable they serve the world, suggesting a rule pitiless and unyielding, hard as the nether millstone.

Nurtured in a milder age and caressed by the hand of luxury, the Greek touched the marble with the breath of genius and it lived. The material demanded grace and detail. It responded to his very thought and the result called forth the wonder of an admiring world.

In like manner the most successful workers in metal, in glass and in wood are those who have sought their inspiration in the material itself, scorning concealment and