

CRAFTSMAN

FABRICS AND NEEDLEWORK




FROM THE
CRAFTSMAN WORKSHOPS

Address GUSTAV STICKLEY
29 West Thirty-fourth Street, New York

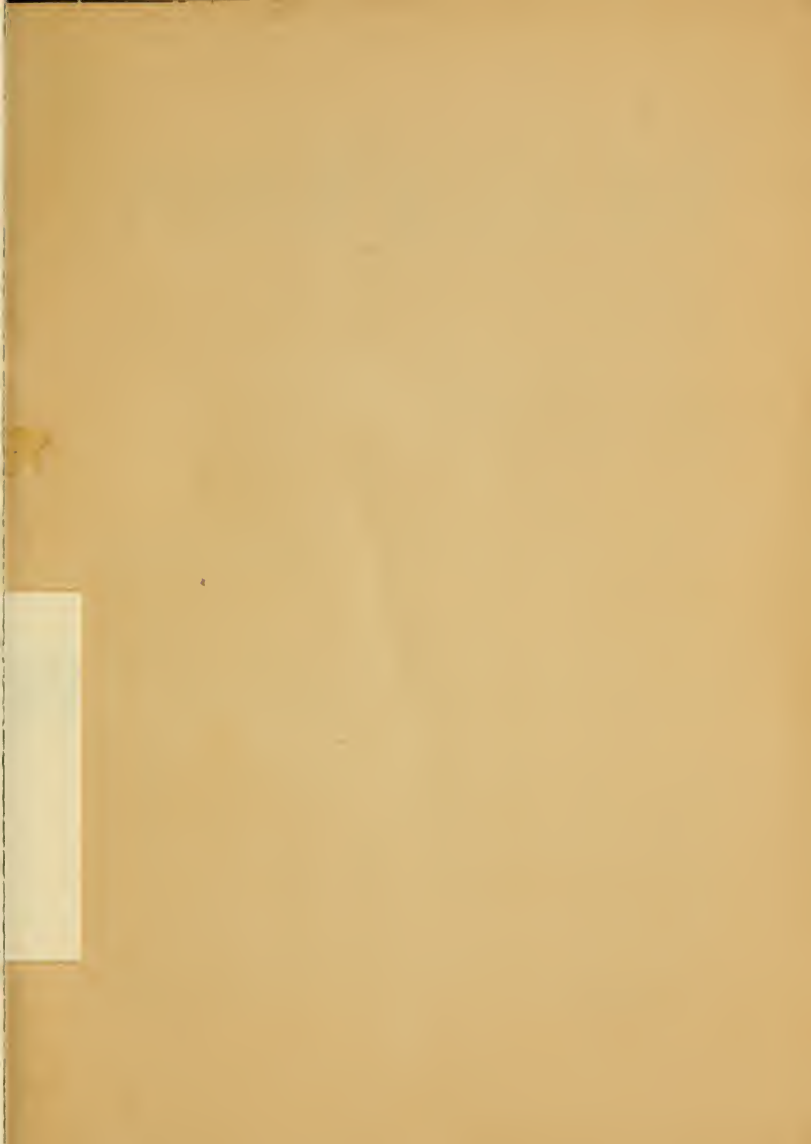
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THE CRAFTSMAN

GUSTAV STICKLEY, Editor and Publisher
Published in the Interests of Art and Work

The cornerstone of THE CRAFTSMAN's policy is good art and good work, and, when you come to think of it, there is no phase of life that this does not cover. The impulse of the age is toward a simpler and more reasonable way of doing things; in other words, toward clearing away the useless rubbish that now cumpers so much of life, and making way for the spontaneous expression of individuality which in all ages of the world has taken the form of good art and good work, whether applied to government or to architecture, to social reform or to housekeeping, to the fine arts or to manual labor.

To this end THE CRAFTSMAN advocates anything that seems to tend toward the permanent welfare of the nation, and more especially to the social and industrial reform which is now so widely acknowledged as an urgent necessity. It seems to us that the best way of bringing about such a reform is to create or adjust conditions so that the workingman and woman may have an opportunity to work in freedom; to be relieved from the constant fear of being forced to form a part of the army of unemployed, and to have the chance to secure a permanent home that will be their own while their children are growing up and their own in old age when they can work no more.

Therefore, we urge most earnestly the introduction into this country of practical and profitable handi-

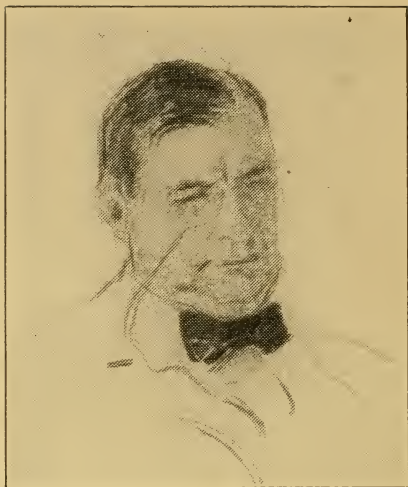
crafts in connection with farming on a small scale, believing that a well-organized system of home and village industries would meet a demand that has already been created in our markets and would supplement the work of our large industries by providing a distinct field for workers capable of something better than tending a machine. This experiment has already been tried in several European countries,—and with a goodly measure of success. We have for some months presented in a series of editorial articles the reasons why it should be perfectly practicable in this country, and in coming issues of *THE CRAFTSMAN* we purpose to show in detail, the result of personal investigation into what has been done along these lines in other countries and what could be done under the conditions that prevail in our own.

In addition to this advocacy of handicrafts allied with agriculture, *THE CRAFTSMAN* takes the keenest interest in discovering and presenting to its readers all that is vital in every form of art that is an honest record of our character and our times; in recording every step in the development of a vigorous national style in architecture that shall be an expression of our own needs and characteristics, and of noting all achievement as well as sincere experiment along practical lines in the direction of improved social and industrial conditions.

On its practical side *THE CRAFTSMAN* maintains a department for the purpose of giving suggestion and definite instruction to those interested in various forms of handicrafts and in the planning, building and furnishing of houses. It may be of definite help to you. Why not send for a sample copy and see what you think of it?

25 Cents a Copy

By the Year, \$3.00



“Part of the pleasure of doing decorative needlework lies in watching the rapid growth of a design under one’s fingers, and feeling that a charming bit of decoration is being brought into existence without the nerve-racking work required for the more elaborate and minute effects in embroidery.”

Esther Stickley

CRAFTSMAN

FABRICS, NEEDLEWORK AND STENCILING



WE are often asked: What is the secret of the atmosphere of restfulness, friendliness and home comfort that seems to belong naturally to a house furnished according to CRAFTSMAN ideas? The answer is simple, for there is no secret beyond the giving of personal thought and attention to the creation of a home environment that shall express the life of the people to whom it belongs, and the knowledge and application of certain fundamental principles regarding the arrangement of space and the right use of color and texture.

The individuality of a dwelling, of course, grows out of gradual adjustment to individual tastes and needs, and the indefinable "home feeling" that may be called the soul of the house ripens with the years just as personal character develops with experience and life. But the creation of a restful, friendly atmosphere that from the beginning is a part of the house itself depends largely upon the ability of the owner or decorator so to plan and arrange the rooms that the sense of space and freedom is always felt, and so to preserve the relation between the natural back-

ground of walls and floor and the more prominent furnishings in the room that each part is given its own value and falls into its own place as naturally and inevitably as the trees, hills, valleys and brooks combine in the harmonious relationship that makes a beautiful landscape. And this knowledge of values is largely a matter of understanding the right use of color, and the significance in certain places of a texture so open and irregular that it seems to radiate color while it absorbs light instead of reflecting it as from a glazed or smoothly polished surface.

TAKE, for instance, the question of woodwork, which in the CRAFTSMAN idea of decoration is of the first importance, not only because the structural interest of a room naturally depends upon it, but because it gives the keynote for the color harmony to be developed in wall coverings, hangings and furnishings. A room wainscoted and beamed with some wood of open texture, strong grain and decided figure, such as oak, chestnut, cypress, ash, elm, or the redwood so much used on the Pacific Coast, is at once interesting and inviting,—provided that the wood be finished so that its inherent color quality is brought out, deepened and mellowed, and its surface made pleasantly smooth without sacrificing the woody quality that comes from frankly revealing its natural texture. Finished in this way, the little sparkling irregularity of the grain allows a play of light over the surface that seems to give it a quality almost of soft radiance,— a quality that is entirely lost in wood-

work that is filled, stained to a solid color and varnished or polished so that the light is reflected from a hard unsympathetic surface. The natural wood is restful, friendly and unobtrusive, hardly noticeable except as an influence which makes itself felt in a pleasant way in the effect of the room as a whole. Therefore, it keeps to the place that belongs to it in relation to the whole, forming a background that emphasizes the effect of everything else in the room, while woodwork of solid color and brilliant finish forms an obviously ornamental feature which competes with the draperies, furnishings, metal work and other accessories, instead of showing them to the best advantage.

THE same principle applies to the treatment of wall surfaces. To our way of thinking there is nothing better than the rough sand-finished plaster treated with a coat of shellac or wax which carries the color desired. The rough texture gives the same effect of absorbing light and radiating color that we have referred to in the case of the woodwork, and when the color is put on lightly enough to be a trifle uneven, instead of a dead solid hue without variation of any sort, there is a chance for the sparkle and play of light which at once adds life and interest. This may be increased by rubbing slightly after the wax or shellac has dried, so that the high places have the color very nearly taken off, giving much the same variation in effect that is seen in a rough-textured fabric. One value of this treatment is that the wall can be freshly waxed each year.

Considering the wall surface purely in the light of a background, the next best treatment for obtaining a good effect is to cover it with canvas or burlap, which gives an admirably soft, deep atmosphere of color. But in many cases this treatment is considered unsanitary, as once upon the walls the fabric can never be thoroughly cleaned. A good substitute is the prepared fabric known as "Fabrikona," which usually has the texture of burlap, but which also comes in a very broad, loose weave almost like basket-work. The back of this is so prepared that it can be applied directly to the wall like paper, and the surface also is prepared so that it can be freshened at any time with a coat of wax. For a room where it is desirable to produce lighter and daintier effects than are usually sought in the living rooms of the house, a charming wall covering is Japanese grass cloth, which comes in beautiful colors and is very interesting in texture, the woven straw of which it is made catching little broken lights which form a silvery sheen over the whole surface. Wall papers, if rough in texture, dull in finish and good in color, are always desirable, but we have found so far very few that have not the fault either of too smooth a surface or of too solid a color. Either of these defects renders the paper lifeless, and makes impossible the apparent radiation of color which has so much to do with the atmosphere.

AS for the colors that may be used with the assurance that they will prove permanently satisfying, their range is almost endless, but everything

depends upon the right combination and the preservation of the right relations between the soft, dull, sympathetic hues that belong naturally to the background and the more decided colors that serve to give accent and character to the whole scheme. Our experience has shown that it is impossible to go very far wrong with a color scheme such as Nature herself would use,—the varying tones of green, deep red, russet and yellow of foliage, the soft wood browns with all their wide variation of modifying tones, the dim, rich colors found in rocks, and the gray-greens, yellow-greens and deep blues of the ocean. If a sharp accent is felt to be necessary here and there, it can easily be given by a brilliant dash of color that, if rightly used, will seem as much in place as a flower on a grass plot. The liberty of choice is wide, but like all liberty, it carries with it responsibility in the necessity for most careful thought and sensitive perception that the colors may be used and combined so that there is neither monotony nor discord.

It is impossible to lay down any fixed rules for the use of colors, although it is safe to say that the more neutral tones naturally fall into place as the background for the brilliant and decided hues that give life and accent. The choice, however, is really more a matter of texture than of color. Perhaps the best illustration of what this means would be that of a maple tree in autumn. If the single leaves of brilliant red or yellow could be formed into one large smooth surface, the effect would be that of harsh and brilliant color that would inevitably become tiring and obtrusive. But

when the tree is seen from a distance it sinks into its place in the background of the woods and harmonizes with everything around it for the reason that its surface is so broken into myriads of lights and shadows that nothing is distinguishable except a soft blur of color made up of many variations. This may be called the "texture" of the tree, and upon it depends the whole quality of the color that makes the autumn woods a joy of which we never tire.

IT is this quality of soft radiance that makes the ideal background, for it is the quality which gives an atmosphere of color to the entire room. And to keep the relationship perfect the woodwork, wall surfaces, rugs, portières and larger pieces of furniture should all form a part of the background, so far as color is concerned, so that there is no feeling of restlessness or overcrowding. The question of preserving the relation between any decorative feature and the background should always be kept in mind, for, when rightly used, the touches of decoration, like the high lights in a picture, accent the whole scheme. For example, a portière of rich-colored velvet, silk or brocade is not a part of the background, for it instantly draws the eye to itself as a distinct thing, while one of some soft, rough fabric, quiet in tone and without luster, at once becomes a part of the whole. But any feeling of monotony may be avoided, and the effect of this unobtrusive fabric may be brought out very charmingly, by decorating the portière with touches of needlework or spots

of appliqué or stenciling in some good design that will stand out against the background afforded by the fabric, and also will bring it into closer relation with the other colors or decorative forms used in the room. The same principle applies to upholstery and the cushions of chairs and settees. If these are of a showy or lustrous fabric they are complete in themselves, but if they are of leather in some soft dull color that harmonizes with the woodwork and wall surfaces, or of a rough-textured fabric such as we have described, they form the best possible background for any touch of decoration that seems to belong to them. So with such things as table scarfs and squares, if the fabric is aggressive in color or too finished in texture, no decoration that can be put upon it is really interesting, and the effect of everything upon the table is minimized by the fact that the attention is drawn to what should be merely a part of the background afforded by the table itself.

IT is useless to multiply instances, for the principle is the same throughout, and it is precisely the same as that underlying the composition of a picture where the values are carefully preserved. A room in which the too-prominent background mixes with the foreground cannot help being restless and inharmonious, and, no matter what beautiful things may be put in it, nothing shows to advantage; but in a room where every gleam of metal or of rich color has its value doubled by the quiet tones around it, where every well-chosen picture or ornament shows to the best advantage against

a background that seems especially designed to give it just the right setting, there is a charm and interest that never ends. The play of color, when the right relation is maintained, may be so subtle and varied that there is constantly a sense of a new and delightful discovery. The dull glow of a copper fireplace hood will be given a new and greater value by repeating it in a brilliant scarf or pillow of copper-hued silk or velvet that gleams like a jewel against dull-toned leather or canvas, and the dominant tones in a bit of embroidery may gain a new emphasis because they are accented by the pinkish hue of copper or the greenish tint in dull natural brass,—each serving to bring out the beauty of the other and to increase the interest of the whole. This is a matter for personal study and observation of the right use and combination of the materials at hand, as well as of the judicious selection of new things so that they shall blend with the old into the pleasant whole that goes to make up that mysterious quality called atmosphere.

ANOTHER point must not be overlooked, and that is the effect of the light as it comes into the room. The controlling of this depends largely upon the choice of window curtains,—a matter of as much importance to the quality of the room as a whole as the coloring of the walls. The fabric selected for curtains that partially or wholly cover the windows should be of sufficiently loose weave to allow the light to come through with a translucent effect, and any decoration such as appliqué

or heavy embroidery should be avoided for the reason that it shows only as a blot against the light. Each room, of course, has its own prevailing color, and this naturally determines the choice of window curtains that shall admit just the right light to enhance the whole effect. For example, a room done in a quiet key and in mellow subdued tones, say of green or brown, may be made fairly radiant with color if the window curtains should be in any of the warm, sunny tones of straw, ivory or corn color, while a cold light coming through green, blue or dead white curtains would change the whole feeling of the room to one of chill and gloom. This again, is a point wherein little more than a suggestion may be given, because in each case the choice depends upon circumstances, but, except in the case of heavy hangings that are meant to be drawn completely aside in the daytime, it is always safe to choose a curtain that admits plenty of light tempered to the prevailing color quality of the room, and to bar all decoration save perhaps a shadowy stencil or a line of drawnwork or hemstitching that might let through an occasional sparkle of clear light.

WE are constantly experimenting with designs, color combinations, new materials that seem to us to be interesting in weave and texture and new methods of working. Some of the results we have already achieved are illustrated and described here, but we are doing new things all the time, as each problem not only brings its own solution but

makes its own suggestions for other work. Therefore, in reading the descriptions that follow of textiles and decorative designs, remember that we like to deal directly with people who desire schemes for decorating and furnishing, as we carry many fabrics that are not illustrated here and can get without trouble many more that might seem to us to suit some particular plan of decoration demanding other materials than those we generally use. In response to a letter asking for suggestions for a simple color scheme, we are glad to reply without charge, sending such samples as seem suitable. When we are asked to send a scheme for the entire remodeling of a room or of a suite of rooms, we submit, in addition to the samples, carefully detailed drawings showing the structural features and arrangement of wall spaces that we suggest. For detailed work like this we make a charge covering its cost in our draughting room, which charge will be deducted from the bill if the order is placed. In order to insure prompt attention to applications for detailed suggestions and samples for a whole scheme of decoration, they should be accompanied by references, if the person making the request is not already known to us.

METHOD OF WORKING.

THE CRAFTSMAN method of decorating textiles is exceedingly simple, the object being to obtain good lines and broad effects in color and mass, without too much detail. Therefore, many of our designs are carried out by means of the ap-

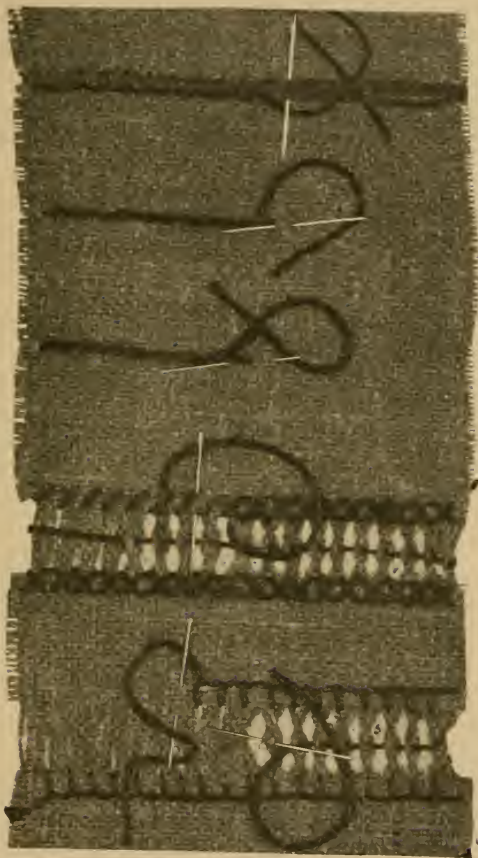
pliqué of one fabric upon another, needlework being used only for outlines and for additional touches of decoration. Appliqué is very easily done, as all that is necessary is to cut out and carefully baste in place the piece that is to be applied and then secure it by a decorative line of couching, which is simply a coarse buttonhole stitch done over two or three strands of linen floss, as shown in the top line of the accompanying illustration. Couching also makes an excellent finish for a hem line.

The outlines that define the form of the design, and also the connecting lines between the applied figures, are done in simple outline stitch, which is so generally used that it needs no explanation. For portières, and, indeed, for any work where it is necessary to show both right and wrong sides, we used a "lapped" outline stitch, such as is shown in the third line of stitching illustrated. We use a great deal of simple drawn work as a finish for hems and also for decorative bands on portières, table covers, window curtains, etc. This may be varied at will by those who understand drawn work, but we show here two of the simplest designs, which may easily be done even by those inexperienced in needlework, as the threads are merely drawn to the desired depth and then each edge is finished with a row of couching, hemstitching or cross stitching, as desired. The catching of the threads in the center is explained by a look at the illustration.

Where simple forms and broad masses of solid colors do not seem desirable, we use designs

that call for darned work, in which the edges are outlined either with the outline stitch or with the simple running stitch, while the figure is darned in with short uneven stitches running parallel with the woof. This form of needlework is especially interesting, as it gives the effect of being so thoroughly identified with the fabric as almost to have been woven in, and the groundwork, showing as it does in the little uneven spaces, lends a sparkle to the whole design that is almost jewel-like, especially where rich contrasting colors are used. Satin stitch and French knots are used where they seem necessary to give accent to a design, and sometimes where embroidery is imposed upon appliqué. In some of our designs, such as the embroidery in pure white linen floss upon gray homespun linen for table scarfs and luncheon sets, we use the satin stitch almost exclusively.

One form of decoration that gives results of unusual interest and charm is stenciling upon rough, loosely-woven fabrics, where the texture plays an important part in producing the right effect. Either stenciling alone, or a combination of stenciling and needlework, is very decorative, especially when used on a fabric as sheer as muslin or etamine, or having as rough a texture as crash or canvas. It all depends upon the right use of the color and the boldness and dexterity with which the work is done.



OUTLINE, COUCHING AND HEMSTITCHING.

CRAFTSMAN CANVAS.

ONE of the most satisfying of our materials for portières, 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 a variation in tone, giving to the fabric the quality of unevenness in color that we have mentioned as being so desirable in anything used for a background. This variation is increased by the roughness of the texture, which is not unlike that of firmly woven burlap. The canvas comes in the colors we have spoken of as being safe because they are those of Nature. There are three tones of wood brown, one with a cool grayish look in which there is a suggestion of green,—almost exactly the color of old weatherbeaten oak. Another has a sunny yellowish tone that also suggests oak when finished so that its warmer colors are left prominent, and the third has enough red in it to make it almost a dark russet. Still another of the browns is so red as to be very close to rust color. The greens are the foliage hues, one dark and brownish like rusty pine needles, another a deep leaf green, a third an intense green like damp grass in the shade, and the fourth a very gray green with a bluish tinge like a eucalyptus leaf. The reds are three in number, one a brick red, another an old rose with a yellowish tone like a frostbitten maple leaf, and the third a brilliant deep crimson like a Jacqueminot rose. The blues are

in the ocean tones, one of cool dark grayish blue, two in shades of blue in which there is a strong suggestion of green, one in a very dark ultramarine, and another in a lighter blue with silver-gray lights in the rough texture. Lastly, there are three tones of yellow, the lightest a dull rich color like ripe wheat, and the others almost golden-brown, the only difference being that one has a greenish tone and the other a decided admixture of red, giving it a coppery hue. CRAFTSMAN Canvas is excellent for portières, as it has sufficient body to hang in soft heavy folds. The best decorative effects on this material are obtained by designs in appliqué, with heavy couched outlines, but it is also effective for drawn work, darned work, quaint patterns in cross stitch and bold embroidery in linen floss. We illustrate only portières, pillows and a few table squares and scarfs in this material, but the same motifs can be applied to couch covers, which we make to order in any material and design that may be selected.

CRAFTSMAN Canvas, 50 inches wide, price per yard, \$1.25.

LINEN VELOURS.

FOR upholstery, cushions, pillows and portières, where a rich velvety surface and a good deal of color is needed, we find Linen Velour very satisfactory. This comes in very much the same range of colors as we have described, the several shades of foliage green, the autumn tones of brown, red and russet, and a grayish blue. All of these have a surface like thick piled velvet, but

one that we call Striped Velour shows a distinct rib in the weave. We carry this only in olive green.

Linen Velours, 50 inches wide, price per yard, \$2.50.

LOOSE WOVEN FLAX CANVAS.

THIS fabric is particularly desirable 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.

Loose Woven Flax Canvas, 36 inches wide, price per yard, 85 cents.

HEAVY FLAX CANVAS.

THIS is a soft, heavy fabric woven of broad threads of flax in such a way as to give it almost the effect of a basket weave. The surface has all the sheen and sparkle given by the flat thread, and in the darker shades, such as leaf green and soft wood brown, the material is admirable for portières as well as for pillows, cushions and upholstery. In the natural flax color and in a soft dull yellow shade like that of sunburnt straw it is beautiful for buffet and table scarfs, squares and centerpieces, as it lends itself especially well to darned work and also makes an effective background for linen appliqué.

Heavy Flax Canvas, 54 inches wide, price per yard, \$2.00.

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, which shades from a light grayish tan to a warm pale brown. It is woven only fifteen inches wide, which is just the right width for buffet and dresser scarfs and table runners, but not large 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 white and three shades of the warm creamy gray of natural unbleached linen. It furnishes a delightful background for designs in embroidery or appliqué when carried out in the more delicate tones, such as heliotrope, mignonette green and pale rose, 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. A luncheon set with centerpiece, doily and napkins of this linen, finished with a touch of color used sparingly in drawn work, hemstitching or a simple embroidered design, would be found most decorative, especially with willow-ware or Canton china.

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

COLORED LINENS.

THESE we find most generally useful for appliqué upon the heavier materials, but in some instances they make a good ground for designs carried out in some harmonizing color. They come in a number of shades,—deep ivory which has in it a decided tinge of green, strong greenish gold, delicate peach pink, deep coral pink, clear light blue, very dark blue and light leaf green. The weave is close and firm and the irregularity of the thread gives a good texture.

Colored Linens, 50 inches wide, price per yard, \$1.40.

BLOOM LINENS.

THE use of these is confined almost entirely to appliqué, as the two-toned effect caused by the different colors of warp and woof gives a shimmer that is charming when it is seen as part of a design applied upon some rough lusterless material. One color is bright golden yellow, woven

so that the accompanying red forms merely a darker undertone. In another combination of red and yellow the red predominates, giving the material the effect of changing tones of russet. Then there is a combination of dull rose and green, one of blue and green and one of red and dark blue, which gives the effect of deep reddish purple.

Bloom Linens, $37\frac{1}{2}$ inches wide, price per yard, \$1.25.

BLUE AND WHITE FARM.

THIS is a quaint material something like matelassé, woven of dark blue and cream color in such a way that either side may be used, the only difference being that on one the groundwork is blue and the figures white and on the other it is reversed. It is a material that calls for no decoration, as the pattern is an arrangement of quaint little water scenes enclosed in six-inch squares. It is admirable for draperies or cushions in a room done in blue and white, or for a blue and white bedspread, such as our grandmothers used.

Blue and White Farm, 50 inches wide, price per yard, \$1.10.

BLOCK-PRINTED LINEN. (CASEMENT FABRIC) POPPY DESIGN.

THIS design in printed linen has proven one of the most satisfactory of all we have used in connection with CRAFTSMAN schemes of furnishing. It comes in a variety of color combinations and is especially desirable for window curtains where the need is felt of some decided accent of color. The

linen is fairly close-woven and smooth in texture, but light and pliable enough to hang in soft folds. One of the most effective colorings in which this design comes is carried out upon linen of warm tan



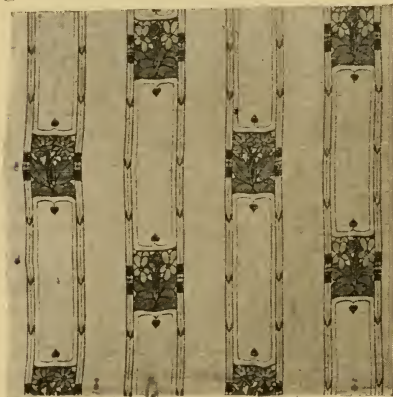
color. The poppy blossoms are of deep coral pink shaded down to a still deeper tone, the stems are of grayish green, and the waving lines and buds surmounting the smaller figure are of clear grayish blue. The same color combination is carried out upon linen of so light a shade as to be just off white. Upon linen of a bright golden yellow the poppies, waving lines and buds are of coral pink, outlined with white, and the leaves of gray-green, also outlined with white, giving a very brilliant and striking color effect. A softer effect of the same general character is seen in the same colors upon a ground of soft, dull corn-color. Another scheme is carried out in pale gray-blue and dark leaf green upon a back-

ground is the darker shade of Delft blue, the blossoms a very pale gray-blue and the leaves a rich leaf green, with the buds and waving lines of a pinkish tone of heliotrope and the whole design outlined with white.

Block-printed Linen, 36 inches wide, price per yard, \$1.50.

BLOCK-PRINTED LINEN. SPRING FLOWER DESIGN.

THIS design is reminiscent of the quaint old-fashioned wallpaper with flowers and stripes. The groundwork is natural-colored linen, the stripes out-



lined in black, and the clusters of flowers are alternately of violets in dull faded purple and daisies in dull crimson. The leaves are of light leaf green. For pillow covers, cushions and upholstery, especially for wil-

low furniture, window seats in summer homes, and such uses, this linen gives excellent effects.

Block-printed Linen, 36 inches wide, price per yard, \$1.50.

BLOCK-PRINTED LINEN. TRELLIS DESIGN.

THIS design was originally intended for silk, in which we have it in a number of color combinations. It proved so successful that we have had it printed upon linen. In one instance it is carried



out upon linen of the natural color with the blossoms of the design in two tones of dull blue and the stems in two tones of olive. The other one has blossoms of shaded wood brown and stems of bright olive green upon a linen ground of pale warm brown. For upholstery, cushions, pillows and the like, in

connection with any light or summery scheme of furnishing that calls for quiet colors, this linen is as satisfactory as that printed in the Spring Flower Design.

Block-printed Linen, 36 inches wide, price per yard, \$1.00.

PLAIN MANDARIN SILKS. (CASEMENT FABRIC).

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. We have the plain silk in an unusual shade of dull rosy heliotrope over which a play of silvery light is cast by the variations in the texture, in a deep bright gold color, in light grayish blue, and in yellowish leaf green. This silk lends itself particularly well to such forms of decoration as stenciling, either used by itself or combined with embroidery, shadow dyeing and the like.

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

BLOCK-PRINTED MANDARIN SILK. (CASEMENT FABRIC) TRELLIS DESIGN.

THIS design is the same as that already described in connection with the printed linens. It is a trellis formed of branches of the Japanese

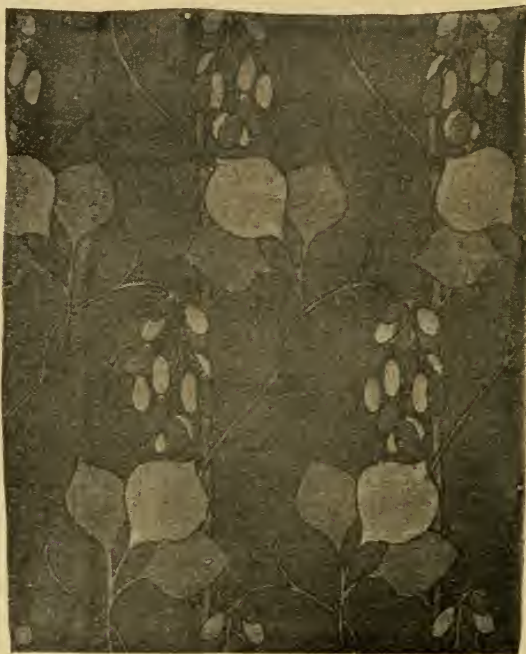
flowering quince, and in silk it is carried out in a number of soft and harmonious combinations of color. One has a groundwork of silvery sage green with the blossoms in mignonette green and the branches in two shades of olive. Another has blossoms showing shades of Delft blue and blue-green and stems of brownish olive upon a groundwork of rosy tea color. A third has the design carried out with blossoms in shades of wood brown and stems of green, against a background of a dull soft hue very close to the old-fashioned ashes of roses. A fourth has the design printed in the same tones of wood brown and green against deep reddish gold color.

Block-printed Mandarin Silk, 36 inches wide, price per yard, \$2.00.

BLOCK-PRINTED MANDARIN SILK. (CASEMENT FABRIC) GRAPE DESIGN.

THIS is very bold and decorative, and both design and background are printed upon the natural colored silk, making possible color combinations that are unusually rich and vivid. On one the background is a bright reddish bronze color, with the broad leaves and stems in dull brownish olive, outlined with dark brown, and the grapes in light and dark shades of clear vivid green, also outlined with brown. Another combination shows a ground of soft sage green, with the leaves in varying tones of olive outlined with brown, and the fruit in the natural pale green and yellowish tones of white grapes. A third has a ground of dark leaf green,

with leaves and stems in tones of foliage brown and the grapes in vivid tones of blue, outlined with brown. A fourth has leaves and stems of dull olive

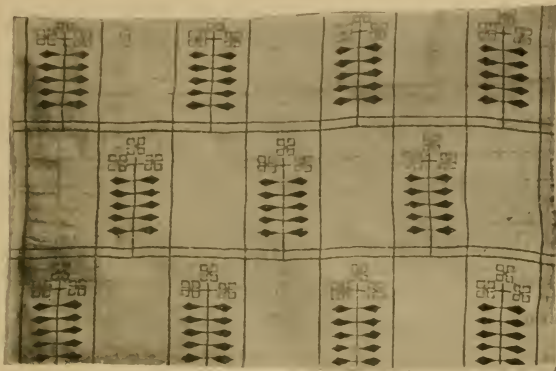


green outlined with brown and grapes of claret color against a background of rich golden brown.

Block-printed Mandarin Silk, 36 inches wide, price per yard, \$2.25.

BLOCK-PRINTED MANDARIN SILK. (CASE-
MENT FABRIC) COWSLIP DESIGN.

THIS silk is in the natural or pongee color, with the quaint conventionalized design carried out in one instance with the leaves and stems and lines



of brown, and the blossoms outlined in dull Delft blue; in another, with the blossoms in dull red and the rest brown, and a third with the blossoms in burnt orange and the leaves and lines in dull olive green. Both in color and design this silk is admirably adapted to use for sash or window curtains, as the deep écreu color admits a delightfully mellow, pleasant light, and the bars of the design suggest tiny leaded panes.

Block-printed Mandarin Silk, 36 inches wide,
price per yard. \$2.00.

BLOCK-PRINTED MANDARIN SILK. (CASEMENT FABRIC) NAVAJO DESIGN.

WHILE the primitive conventionalized design that is printed upon this silk is very attractive, the chief interest lies in the use of the color,



which ranges from dark to light on the same piece, the shading being done by the same blocks that print the design. We have it in varying tones of dull sage green and also in wood browns.

Block-printed Mandarin Silk, 36 inches wide, price per yard, \$2.25.

EMBROIDERED MADRAS. (CASEMENT FABRIC) LILY DESIGN.

THIS grade of Madras is a very light silky material. The ground, with its open mesh, is woven with threads of white and blue, giving a filmy two-toned effect. The design is woven into this film with threads of silk floss. One combination that we find very effective has foliage in dull

leaf green and the lilies in pale gray-blue, all outlined with a darker shade of blue. In another combination the ground and designs are in blending shades of soft pale yellow and pure white.



Embroidered Madras, 48 inches wide, price per yard, \$1.60.

EMBROIDERED ETAMINE. (CASEMENT FABRIC).

A MATERIAL which also is excellent for window curtains. It has the open mesh of etamine and is both sheer and firm. It comes in a deep écru with blossoms in dark brick red and leaves in dull green.

Embroidered Etamine, 50 inches wide, price per yard, \$1.25.



EMBROIDERED SCRIM. (CASEMENT FABRIC).

VERY like the etamine but lighter and finer in weave. It comes in the natural unbleached color with the tiny floral pattern in deep yellow and leaf green.



Embroidered Scrim, 52 inches wide, price per yard, 65 cents.

CRAFTSMAN CRÉPE. (CASEMENT FABRIC).

THIS is a soft light cotton material with the texture of crépe and is especially desirable for window curtains, as it has the quality of translucency which tints the light while fully admitting it. A play of color is given by the fact that the warp is white while the woof is the color of the crépe. The figures are woven in with a loose thread that resembles satin stitch embroidery.



This Crépe comes in *écru* with figures of old rose and dull gold alternating, the leaves in each case being leaf green; in golden yellow which shows grayish lights and deep yellow shadows, with the figures the same as in the *écru*, and in gray-green, also with figures like the others.

CRAFTSMAN Crépe, 46 inches wide, price per yard, \$1.60.

MERCERIZED LINEN FLOSS.

WE carry the Mercerized Linen Floss used so much in our needlework in all the shades that harmonize with the CRAFTSMAN color schemes. These shades are made exclusively for us, and the floss will always be selected upon request and sent with the stamped materials for working.

Mercerized Linen Floss, white, black and all colors, price per skein, 5 cents.

PORTIÈRES, PILLOWS, AND COUCH COVERS, WITH DESIGNS DONE IN APPLIQUÉ OR IN STENCIL.

PORTIÈRE. PINE CONE DESIGN.

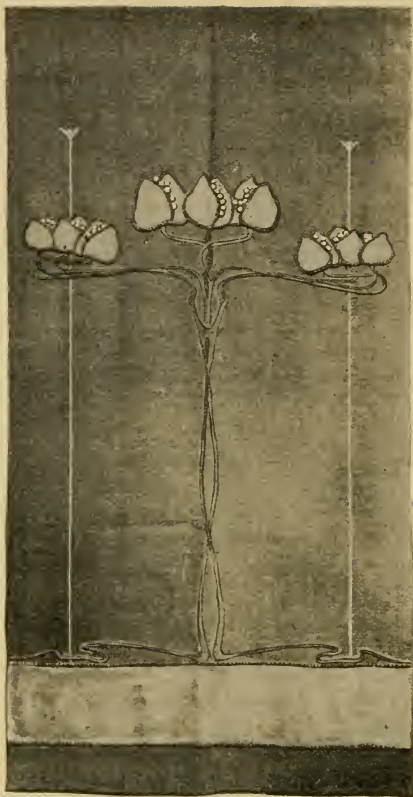
ALTHOUGH all of our needlework is done in a variety of color combinations to suit any scheme of decoration, the character of this design creates its own limitations as to color, as naturally it is at its best when the forest tones are preserved. The portière here shown is of gray-green CRAFTSMAN canvas, and the soft dull brown linen used for the applied pine cones is very like the color of the real cones. The pine needles are done in floss a little darker brown than the cones and the broad band of oak brown canvas is outlined with couching in the same color.



PORTIÈRE, PINE CONE DESIGN IN APPLIQUÉ.

9 feet long, 4 feet wide, price per pair.....\$18.00

Stamped canvas, with all materials for working..... 12.00



PORTIÈRE, SEED POD DESIGN IN APPLIQUÉ.

9 feet long, 4 feet wide, price per pair.....\$20.00
Stamped canvas, with all materials for working..... 13.00

PORTIERE. SEED POD DESIGN.

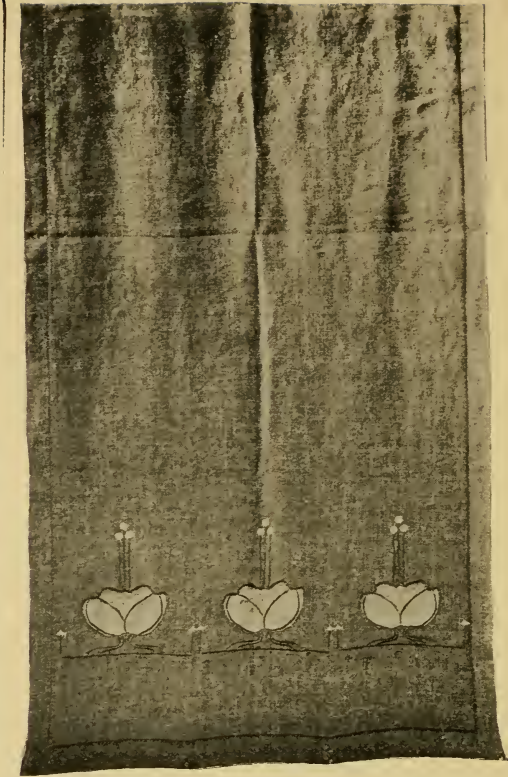
THIS is one of the most effective of the CRAFTSMAN designs and is executed in a number of color combinations. The portière illustrated here shows only two tones, brownish yellow and rusty green. The CRAFTSMAN canvas ground is yellow-brown with a slight greenish cast, the applied seed pods are of rusty green canvas outlined with a couching of brown floss the same shade as the background, the seeds and the tall straight stems branching out at the top are also of the same brown, and the twisted trailing stems are outlined in rusty green like the pods. The broad band at the bottom is of the same canvas as the pods, outlined with brown.

A more vivid color combination for this design is seen in a portière of brownish green canvas with the applied seed pods in russet bloom linen, and the band in golden brown canvas.

This design can be carried out in colors to suit any scheme of decoration.

PORTIÈRE. LOTUS DESIGN.

THIS simple design is one that lends itself readily to varied and vivid color combinations, but as shown here it is executed in the forest tones we use so much. The portière is of rusty gray-green CRAFTSMAN canvas with the applied flower forms in very light wood-brown linen. The couching and outlining are done in floss of a darker brown than



PORTIÈRE, LOTUS DESIGN IN APPLIQUÉ.

9 feet long, 4 feet wide, price per pair.....\$19.00
Stamped canvas, with all materials for working..... 12.00

the appliqué and the seeds and buds which tip the stems are of pale brilliant orange.

This design can be carried out in colors to suit any scheme of decoration.

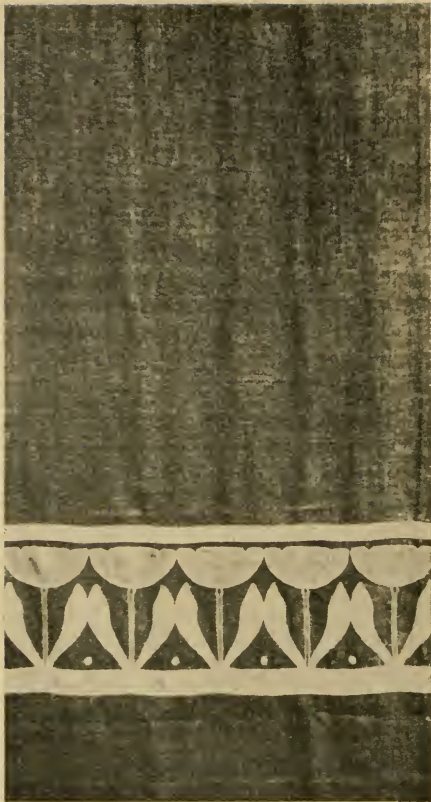
PORTIÈRE. POPPY DESIGN.

THIS is rather brilliant in effect, and when carried out in vivid contrasting colors does much to lighten a dark and quiet scheme of decoration. The portière illustrated here is made of grayish green CRAFTSMAN canvas. The blossoms and lower band are of golden bloom linen and the leaves and upper band are of linen in a dull pale shade of leaf green. The couching and outlines are done in golden brown floss, and the needed color accent is given by the small dots which are embroidered in a deep vivid red.

This design can be carried out in colors to suit any scheme of decoration.

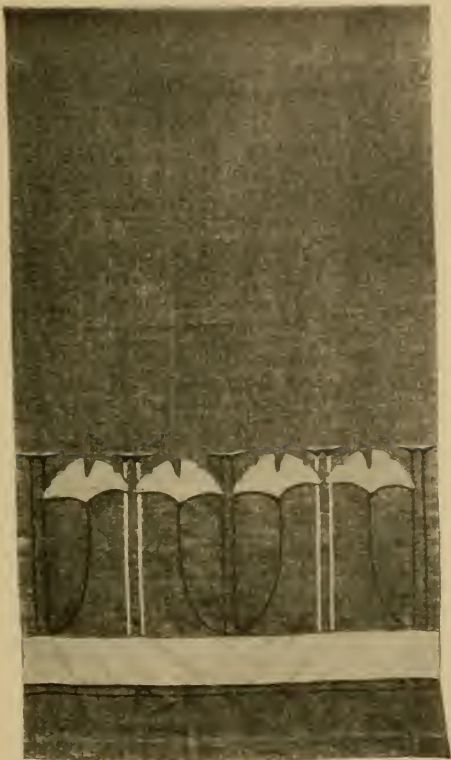
PORTIÈRE. GINKGO DESIGN.

WE have found this one of the most generally satisfactory of all our designs for appliqué. As shown here the portière is of olive brown CRAFTSMAN canvas, with leaves and broad band of russet bloom linen and the stems and couching of soft wood brown. The tall straight stems are done in floss of the natural flax color with tips of brilliant orange. This design is frequently carried out on bright golden brown canvas with the applied leaves



PORTIÈRE, POPPY DESIGN IN APPLIQUÉ.

9 feet long, 4 feet wide, price per pair.....\$20.00
Stamped canvas, with all materials for working..... 13.00



PORTIÈRE, GINKGO DESIGN IN APPLIQUÉ.

9 feet long, 4 feet wide, price per pair.....\$20.00
Stamped canvas, with all materials for working..... 13.00

in green and the band of dull tan canvas with the couching and outlining in olive green.

This design can be carried out in colors to suit any scheme of decoration.

PORTIÈRE. HORSE CHESTNUT DESIGN.

THIS design differs from the others in that it is embroidered upon a band of linen applied to the background of canvas. The portière shown here is made of dark leaf green CRAFTSMAN canvas with the applied band of linen in a much lighter shade of the same green. The tree trunks, needles and outlines are done in soft wood-brown floss and the knots are embroidered in peach colored floss.

This design can be carried out in colors to suit any scheme of decoration.

PORTIÈRE. CHECKERBERRY DESIGN.

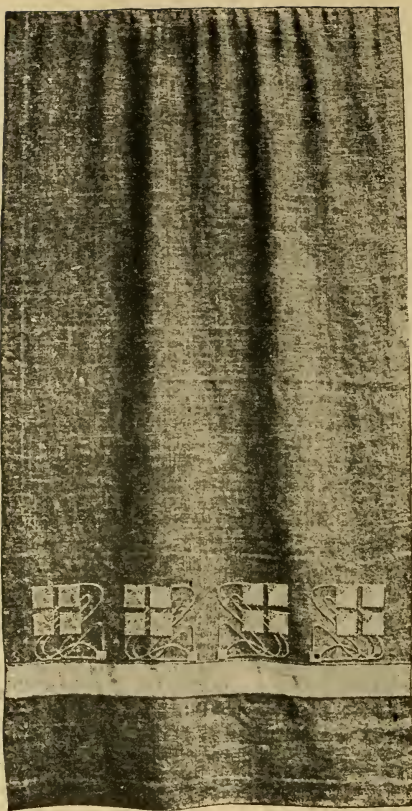
THE simplicity of this highly conventionalized design makes it very effective when used to accent a quiet and rather plain decorative scheme. An excellent color combination results from making the portière of oak brown CRAFTSMAN canvas on which little squares of golden bloom linen are applied with French knots of blue-green floss in the corner of



PORTIÈRE, HORSE CHESTNUT DESIGN IN APPLIQUÉ.

9 feet long, 4 feet wide, price per pair.....\$19.00

Stamped canvas, with all materials for working..... 12.00



PORTIÈRE, CHECKERBERRY DESIGN IN APPLIQUÉ.

9 feet long, 4 feet wide, price per pair.....\$18.00
Stamped canvas, with all materials for working..... 12,00



PORTIÈRE TULIP DESIGN IN APPLIQUÉ.

9 feet long, 4 feet wide, price per pair.....\$21.00
Stamped canvas, with all materials for working..... 14.00

each one. The band below the design is of bright golden brown canvas couched with wood-brown floss, which is also used for the outlines.

Another color scheme is carried out in brownish green canvas with appliqué and couching in golden brown, and the stems and berries in the same shade. The seeds are done in bright light gold color.

This design can be carried out in colors to suit any scheme of decoration.

PORTIÈRE. TULIP DESIGN.

THIS design is particularly decorative and so striking that it shows to best advantage in a place where a spot of vivid color is required. As shown here, the portière is of deep gray-blue CRAFTSMAN canvas. The applied leaves are of light leaf green linen outlined and veined with golden-brown floss. The blossoms and the band are of golden bloom linen outlined with floss of the same color, and the little seeds at the top of the upright stems are of bright coral pink.

Another color combination which is very effective is to have the band and blossoms of russet bloom linen, the leaves of bright leaf green, the outlines of dull brownish green, and the little seeds of cherry red, all carried out on CRAFTSMAN canvas of a deep grass green tone.

This design can be carried out in colors to suit any scheme of decoration.

PORTIÈRE. APPLE TREE DESIGN.

ON the portière illustrated here this unobtrusive design is carried out on CRAFTSMAN canvas of a reddish brown tone. The appliqué is done in golden bloom linen outlined in olive green. The little tips at the ends of the outspread roots of the tree are of peach color, and the double line of couching which decorates the side and foot of the portière is done in olive brown.

Another good color combination is gained by using for the appliqué bloom linen in changing tones of coral pink and pale green on canvas of a soft yellow brown. In this case the couching and outlining are done with olive green floss, and the little diamond-shaped tips at the end of the roots show a touch of the same coral pink. If a darker color scheme should be desired, a rich reddish brown canvas with appliqué of natural-colored linen outlined in soft green will be found very effective. The little tips should be done in golden yellow, which gives them the effect of tiny splashes of sunlight.

This design can be carried out in colors to suit any scheme of decoration.



PORTIÈRE, APPLE TREE DESIGN IN APPLIQUÉ.

9 feet long, 4 feet wide, price per pair.....\$16.00
Stamped canvas, with all materials for working..... 11.00

PORTIÈRE. POND LILY DESIGN.

HAND-WOVEN linen of very rough texture and only fifteen inches wide is the material chosen for this stenciled portière, which is especially suitable for cottage or summer furnishing. The breadths of linen are linked together with broad hinges done in satin stitch with dark leaf green floss, and narrower ones of pale dull blue. The stenciled design shows the lily pads and trailing stems in dull green and the blossoms in soft dim blue, a color combination that is delightful against the background of cool brownish gray homespun.

This design can be carried out in colors to suit any scheme of decoration.

PORTIÈRE. ROSE DESIGN.

AMORE daring and brilliant color scheme characterizes this portière, which is also intended mainly for summer furnishings, although, like the other, it would be effective in any surroundings with which it is in keeping. It is made in the same way of narrow hand-woven linen, the breadths fastened together with broad hinges of bright red floss and narrow ones of black. The design is stenciled with the broad stems in pale gray-green, the leaves in very dark green and the roses and buds in bright red.

This design can be carried out in colors to suit any scheme of decoration.



PORTIÈRE, POND LILY DESIGN IN STENCIL.

9 feet long, 45 inches wide, price per pair.....\$18.00



PORTIÈRE, ROSE DESIGN IN STENCIL.

9 feet long, 45 inches wide, price per pair.....\$22.00

COUCH COVER. ROSE DESIGN.

THAT the decorative scheme of a room in which the Rose portière is used may be complete we have also a couch cover of the same material, decorated with a slightly different form of the same design. This piece takes four widths of the hand-woven linen, and these are fastened together as they are in the portière. The clustered roses of the design,—which is done in the same colors as those described in the portière,—are placed at the ends of the couch cover, a bunch of three large roses with foliage ornamenting the two ends of each separate breadth of linen.

This design can be carried out in colors to suit any scheme of decoration.

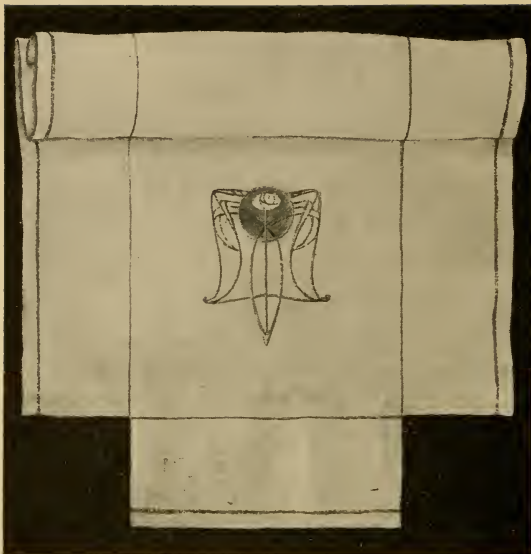
BEDSPREAD. CONVENTIONALIZED ROSE DESIGN.

A BEDSPREAD made of natural colored homespun linen, decorated with appliqué and couching is shown here. The embroidery is done in old blue floss, which is also used for outlining the seams and the drawn work hems are stitched in the same color. The central design shows an appliqué of old blue linen, outlined and embroidered in the same color. The flower form in the center of the circle is cut out, allowing the soft gray of the background to show through. The spread is made long enough so that the pillows can be folded in it with the bolster effect.



COUCH COVER, ROSE DESIGN IN STENCIL.

9 feet long, 5 feet wide, price.....\$22.00



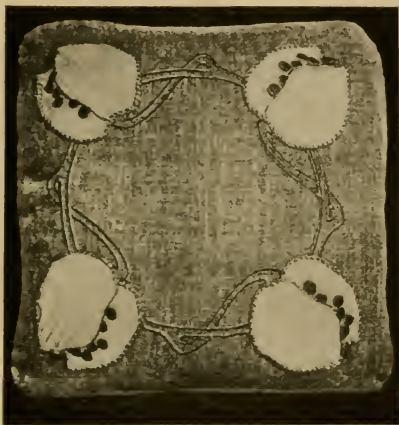
BEDSPREAD, CONVENTIONALIZED ROSE
DESIGN IN APPLIQUÉ.

	Materials	Complete
Craftsman Canvas	\$14.00	\$20.00
Homespun Linen	16.00	22.00
Flemish Linen	13.00	19.00

PILLOW. SEED POD DESIGN.

THIS pillow is made of gray-green canvas, with the applied pods in golden bloom linen. Golden brown floss is used for the couching and outlining, and the seeds are embroidered in a brilliant peacock blue which gives a sharp color accent to the design.

This pillow can be carried out in colors to suit any scheme of decoration.



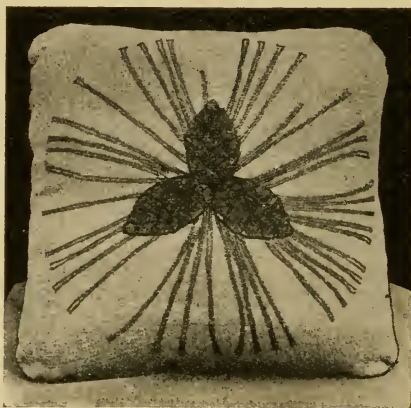
PILLOW, SEED POD DESIGN IN APPLIQUÉ.

Pillow, complete, 25 x 25 inches.....	\$5.00
Pillow cover, complete.....	3.50
Stamped canvas and materials for working.....	1.75

PILLOW. PINE CONE DESIGN.

A DIFFERENT use of the pine cone motif already shown in the portière and also a different color scheme is seen in the pillow illustrated here. Flax canvas of a soft dull corn color is used for the cover, and the applied cones are of dull brown canvas couched and outlined with floss in a darker shade of brown. The pine needles are outlined in rusty green.

This pillow can be carried out in colors to suit any scheme of decoration.



PILLOW, PINE CONE DESIGN IN APPLIQUÉ.

Pillow, complete, 25 x 25 inches.....	\$5.00
Pillow cover, complete.....	3.50
Stamped canvas and materials for working.....	1.75

PILLOW. GRAPE VINE DESIGN.

THE grape vine with its broad leaves and decorative clusters of fruit is especially adapted to serve as a motif for effective conventionalized design, especially where appliqué is to be used. The pillow shown here is of oak brown canvas with leaves of olive green linen couched on with olive green floss. The grapes, which are done in satin stitch with floss, may be either pale yellow or wine red, according to the touch of color required to bring the design into harmony with the general scheme.

This pillow can be carried out in colors to suit any scheme of decoration.



PILLOW, GRAPE VINE DESIGN IN APPLIQUÉ.

Pillow, complete, 25 x 25 inches.....	\$5.00
Pillow cover, complete.....	3.50
Stamped canvas and materials for working.....	1.75

PILLOW. GINKGO CIRCLE DESIGN.

ADAPTED to the square form of the pillow the Ginkgo design is one of the best we have for appliqué. It is very effective when the applied leaves are of golden bloom linen and the couching and stems of soft medium brown upon a background of dull brownish yellow CRAFTSMAN canvas.

Another good combination is to have the appliqué of rich olive linen and outlining and couching in golden brown floss upon a background of moss green canvas.

This pillow can be carried out in colors to suit any scheme of decoration.



PILLOW, GINKGO CIRCLE DESIGN IN APPLIQUÉ.

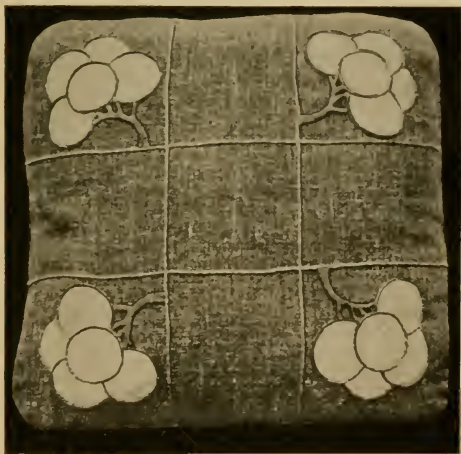
Pillow, complete, 25 x 25 inches.....	\$5.00
Pillow cover, complete.....	3.50
Stamped canvas and materials for working.....	1.75

PILLOW. ORANGE DESIGN.

THIS is one of the simplest of our designs for appliqué and is very decorative when carried out in well blended colors. The pillow illustrated has the design applied in golden bloom linen against a background of warm reddish brown CRAFTSMAN canvas. The outlines are of olive floss.

Another very effective combination is to use a dull yellow canvas for the background, with the design applied in linen of a clear light orange tone, and to use soft brown for the outlines.

This pillow can be carried out in colors to suit any scheme of decoration.



PILLOW, ORANGE DESIGN IN APPLIQUÉ.

Pillow, complete, 25 x 25 inches.....	\$5.00
Pillow cover, complete.....	3.50
Stamped canvas and materials for working.....	1.75

TABLE SCARFS IN APPLIQUÉ.

THE table scarfs in the following group may be made of CRAFTSMAN canvas, homespun linen, Flemish linen or flax canvas, with the embroidery and appliqué in any color combination desired. These designs are all done in appliqué, of which a full description may be found on page 10. In the list of prices under each design, the column headed "Com." contains the prices for the completed scarfs. To those who wish to do the work themselves we will send the stamped fabric, together with all materials for working. The column headed "Mat." gives the prices for these stamped fabrics with working materials.

TABLE SCARF. HORSE CHESTNUT DESIGN.

THE Horse Chestnut design, as shown already on a CRAFTSMAN canvas portière, is very decorative on a canvas or homespun scarf for table or buffet. It may be done in the same color scheme as the portière illustrated elsewhere, which was done in leaf green canvas with a band of linen in a lighter shade of green, upon which the trees were embroidered in brownish gold floss and the nuts in pale coral pink. Another charming effect is obtained by using dull olive green canvas with a band of bloom linen in changing tones of pale rose and green; the nuts are done in a more decided shade of old rose and the outlines in brownish yellow. Like the Pine Cone design, the character of this somewhat limits the colors which are best to use,

as the rose and green tints are apt to be more effective than others.

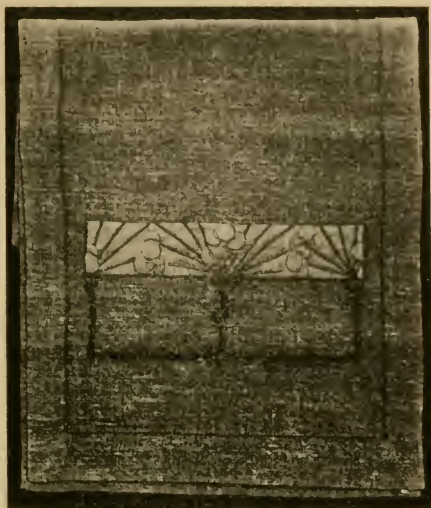


TABLE SCARF, HORSE CHESTNUT DESIGN IN APPLIQUÉ.

	20" x 72"		20" x 90"	
	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$2.60	\$4.00	\$3.10	\$4.50
Homespun Linen	2.80	4.25	3.30	4.75
Flemish Linen	2.30	3.75	2.80	4.25
Flax Canvas	3.10	4.50	3.55	5.50

TABLE SCARF. ORANGE DESIGN.

THIS design calls for particularly well blended colors, preferably in the shades which seem to belong naturally to the motif used. As shown here, the table scarf is made of copper-colored CRAFTSMAN canvas, with appliqué of russet bloom linen, outlined

in floss of a soft wood brown tone. Accent is given by a touch of black at either side of the small center square. For a more brilliant color effect that is also harmonious, the appliqué is done in linen of a clear light orange tone upon canvas of a deeper yellow, with the outlines and couching in brown.

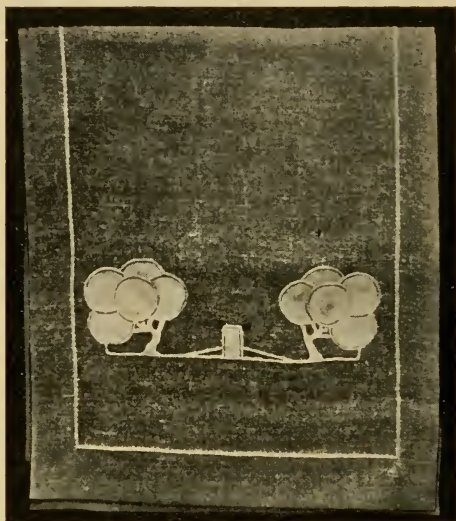


TABLE SCARF, ORANGE DESIGN IN APPLIQUÉ.

	20" x 72"		20" x 90"	
	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$2.60	\$4.00	\$3.10	\$4.50
Homespun Linen	2.80	4.25	3.30	4.75
Flemish Linen	2.30	3.75	2.80	4.25
Flax Canvas	3.10	4.50	3.55	5.50

TABLE SCARF. GINKGO DESIGN.

A BOLDLY decorative effect is given by the use of this design upon either CRAFTSMAN or flax canvas or any one of the linens. As illustrated here, it is executed upon homespun. The appliqué is in rose and green bloom linen, couched and outlined with olive green, and the buds on the upright stalks are coral pink. This design is frequently done in deep leaf green appliqué, outlined and couched in a rich cream color, with the buds on the upright stalks done in brilliant orange.



TABLE SCARF, GINKGO DESIGN IN APPLIQUÉ.

	20" x 72"		20" x 90"	
	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$2.65	\$4.25	\$3.15	\$4.75
Homespun Linen	2.85	4.50	3.35	5.00
Flemish Linen	2.35	4.00	2.85	4.50
Flax Canvas	3.15	4.75	3.60	5.75

TABLE SCARF. CHECKERBERRY DESIGN.

THE quaint formalism of this design is relieved by the curving intertwining stems. No appliqué is used, for the checkerberries are worked in satin stitch in soft brown floss, with French knots in brilliant orange in the corner of each one. The three small squares between the berries are embroidered in cool leaf green, and the couching around the hem carries the brown of the berry into the border.



TABLE SCARF, CHECKERBERRY DESIGN IN APPLIQUE.

	20" x 72"		20" x 90"	
	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$2.65	\$4.25	\$3.15	\$4.75
Homespun Linen	2.85	4.50	3.35	5.00
Flemish Linen	2.35	4.00	2.85	4.50
Flax Canvas	3.15	4.75	3.60	5.75

TABLE SCARF. LOTUS DESIGN.

THE scarf shown here is carried out upon natural-colored homespun linen, with appliqué in dull rose linen embroidered and couched with floss of light olive green and the seeds embroidered in a clear golden color. Another color scheme makes the appliqué of deep, old blue linen with the embroidery in the same tone and seeds of light gold color.

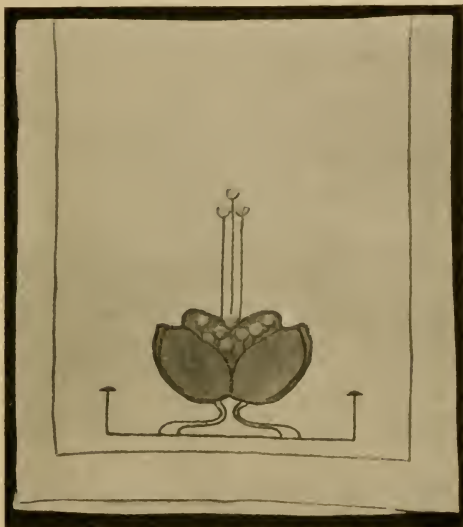


TABLE SCARF, LOTUS DESIGN IN APPLIQUÉ.

	20" x 72"		20" x 90"	
	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$2.75	\$4.25	\$2.25	\$4.85
Homespun Linen	2.95	4.60	3.45	5.10
Flemish Linen	2.45	4.10	2.95	4.60
Flax Canvas	3.25	4.85	3.70	5.85

TABLE SCARF. PINE CONE DESIGN.

THIS is frequently carried out upon CRAFTSMAN canvas in the forest greens and wood browns for tables in the hall, library or living room, but for dining room use and in connection with lighter color schemes we make the scarf of homespun linen in écreu, natural linen color or in any shade that seems desirable as a background.



TABLE SCARF, PINE CONE DESIGN IN APPLIQUÉ.

	20" x 72"		20" x 90"	
	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$2.75	\$4.35	\$3.25	\$4.85
Homespun Linen	2.95	4.60	3.45	5.10
Flemish Linen	2.45	4.10	2.95	4.60
Flax Canvas	3.25	4.85	3.70	5.85

TABLE SCARF. CROCUS DESIGN.

PEACOCK colors are used in the decoration of this scarf, which is made of natural colored homespun linen. The appliqué is of blue and green bloom linen and the couching and outlining are in varying shades of bright blue. A bit of gleaming orange shows in the spot of embroidery just above each piece of appliqué. This scarf is also very effective when the same colors are used upon CRAFTSMAN canvas of a deep gray-blue.

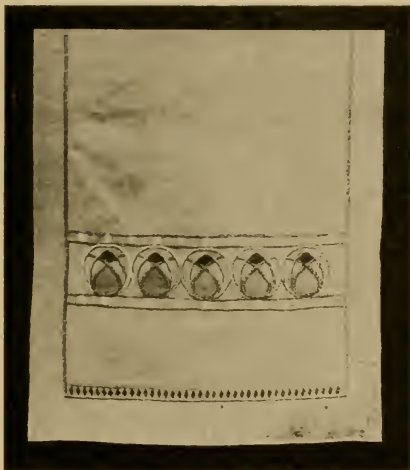


TABLE SCARF, CROCUS DESIGN IN APPLIQUÉ.

	20" x 72"		20" x 90"	
	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$2.60	\$4.00	\$3.10	\$4.50
Homespun Linen	2.80	4.25	3.30	4.75
Flemish Linen	2.30	3.75	2.80	4.25
Flax Canvas	3.10	4.50	3.55	5.50

TABLE SCARF. IVY LEAF DESIGN.

THIS simple design is executed upon homespun linen with appliqué of rose and green bloom linen,—conveying the suggestion of the fall colors. The outlining is done in gray-green floss and a touch of coral pink at the ends of the stems accentuates the rose tint in the appliqué.

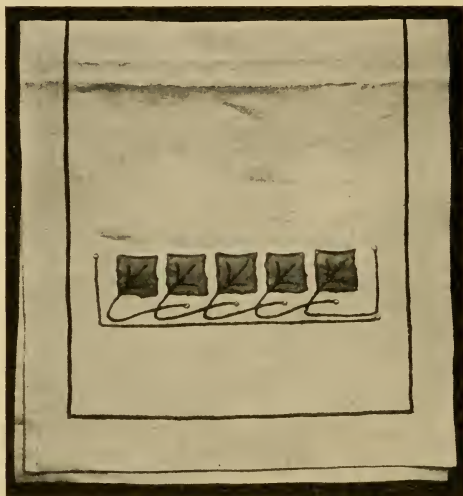


TABLE SCARF, IVY LEAF DESIGN IN APPLIQUÉ.

	20" x 72"		20" x 90"	
	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$2.50	\$3.90	\$3.00	\$4.40
Homespun Linen	2.70	4.15	3.20	4.65
Flemish Linen	2.20	3.65	2.70	4.15
Flax Canvas	3.00	4.40	3.45	5.35

TABLE SCARFS IN DARNED WORK
OR STENCIL.

THE following group of scarfs are mostly made of hand-woven linen, on which the designs are done with the darning stitch, which is described in full on page 12. These scarfs can be furnished complete, or stamped linen together with all materials for working will be sent to those who wish to do their own needlework.

TABLE SCARF. CRAB APPLE DESIGN.

THE color possibilities of this design are many. As shown here, the upper border and leaves are darned in dull soft green floss and the apples in old rose. This design blends with any color scheme.



TABLE SCARF, CRAB APPLE DESIGN IN DARNED WORK.

	15 x 72		15 x 90	
	Mat.	Com.	Mat.	Com.
Hand-Woven Linen	\$1.10	\$2.00	\$1.20	\$2.50

TABLE SCARF. PINE CONE DESIGN.

WE use the same color scheme for carrying out this design in darned work as was described with reference to the appliqué,—that is, the cones are darned in brown, with the stitches taken parallel with the woof thread across the strip and the border lines and upright dividing lines in dull rusty green, outlined by a single running thread of brown. A line of the linen is left to outline each segment of the cone and the pine needles are worked in green with the outline stitch.



TABLE SCARF, PINE CONE DESIGN IN DARNED WORK.

	15" x 72"	15" x 90"
	Mat. Com.	Mat. Com.
Hand-Woven Linen	\$1.10 \$2.00	\$1.20 \$2.50

TABLE SCARF. DOGWOOD DESIGN.

INSTEAD of showing the figure darned against the background of hand-woven linen, this border shows the background darned in white floss, leaving the petals of the dogwood blossoms in the mellow brownish tone of the material. The petals are outlined in dark blue and the flower centers are done in French knots in the same color. This treatment has a peculiarly bright and clear effect. A delicate, springlike color combination is to use pale water-green for the outlines and flower centers against a background darned in the palest shade of silvery straw color.



TABLE SCARF, DOGWOOD DESIGN IN DARNED WORK.

	15 x 72		15 x 90	
	Mat.	Com.	Mat.	Com.
Hand-Woven Linen	\$1.10	\$2.00	\$1.20	\$2.50

TABLE SCARF. DRAGON FLY DESIGN.

THE richest coloring and most jewel-like effect of decoration seen in any one of these scarfs appears in the Dragon Fly design, which is reminiscent 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 and the wings are run alternately in green and blue, while the open spaces in the lower part of the wings are darned in old rose.

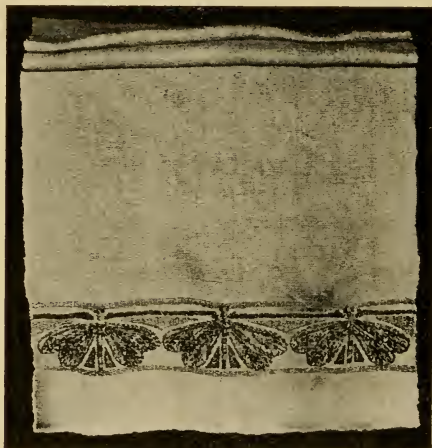


TABLE SCARF, DRAGON FLY DESIGN IN DARNED WORK.

	15 x 72		15 x 90	
	Mat.	Com.	Mat.	Com.
Hand-Woven Linen	\$1.10	\$2.00	\$1.20	\$2.50

TABLE SCARF. JAPANESE MAGNOLIA DESIGN.
SIGN.

A DULL rich color effect appears in this design, as the blossoms are darned in linen floss of a tone somewhere between coral and old rose, while the border lines and suggestions of foliage are in silvery leaf green. A touch of dark blue appears in the center of the blossoms and in the broken line just below the upper border line.



TABLE SCARF, JAPANESE MAGNOLIA DESIGN
IN DARNED WORK.

	15 x 72		15 x 90	
	Mat.	Com.	Mat.	Com.
Hand-Woven Linen	\$1.10	\$2.00	\$1.20	\$2.50

TABLE SCARF. CHINA TREE DESIGN.

BOTH in form and workmanship this design is simplicity itself. It is darned in light leaf green linen floss, the threads running straight across with the woof. The outlines of the trees and branches are afterwards picked out with a tiny broken thread of dark blue, simply run in stitches of short uneven lengths around the edges. It is the merest hint of an edge of color which brings out the tree forms without the sharp decisiveness given by the outline stitch.



TABLE SCARF, CHINA TREE DESIGN IN DARNED WORK.

	15 x 72		15 x 90	
	Mat.	Com.	Mat.	Com.
Hand-Woven Linen	\$1.10	\$2.00	\$1.20	\$2.50

TABLE SCARF. UMBEL DESIGN.

THE decoration of this scarf, which is made of homespun linen hemstitched all around, is in all-white embroidery. This is done almost entirely in satin stitch, using pure white linen floss, and the effect of the solid white decoration against the background of warm brownish gray is especially fresh and clear. These scarfs serve equally well as bureau scarfs or table runners.



TABLE SCARF, UMBEL DESIGN IN ALL-WHITE EMBROIDERY.

	20" x 72"		20" x 90"		20" x 99"	
	Mat.	Com.	Mat.	Com.	Mat.	Com.
Homespun Linen	\$3.00	\$5.50	\$3.50	\$6.00	\$3.75	\$6.25
Flemish Linen	2.50	5.00	3.00	5.50	3.25	5.75

TABLE SCARF. RAIN LILY DESIGN.

THERE is a delicacy and purity about the upright lines and graceful curves of this design that make it peculiarly well adapted to the all-white embroidery. The smooth satin stitch in which it is embroidered suggests the white waxy texture of the rain lily, and the natural color of the homespun linen furnishes a background which shows to the best advantage the form of the design.



TABLE SCARF, RAIN LILY DESIGN IN ALL-WHITE EMBROIDERY.

	20" x 72"		20" x 90"		20" x 99"	
	Mat.	Com.	Mat.	Com.	Mat.	Com.
Homespun Linen	\$3.00	\$5.00	\$3.50	\$5.50	\$3.75	\$5.75
Flemish Linen	2.50	4.50	3.00	5.00	3.25	5.25

TABLE SCARF. DAY LILY DESIGN.

THIS scarf for either table or buffet harmonizes especially well with CRAFTSMAN furniture. The material used is thick, heavy crash of a very coarse, irregular weave, and the highly conventionalized design suggested by the form and coloring of the day lily is stenciled in tones of brown and dark leaf green. The leaves and stems are all in the one shade of green and the blossoms are shaded from pale orange down to a red brown almost as deep as mahogany.



TABLE SCARF, DAY LILY DESIGN IN STENCIL.

	15 x 72	15 x 90
Hand-Woven Linen	\$2.00	\$2.50

TABLE SQUARES AND LUNCHEON SETS.

THE table squares in the following group may be made of Craftsman canvas, homespun linen or Flemish linen, in any color combination desired. These designs are all in appliqué, of which a full description is given on page II. The fabric, stamped with any design selected, and all the materials for working, will be furnished to those who wish to do the work at home. The luncheon sets and centerpiece are made only on linen and no appliqué is used. The prices of such stamped fabric and materials are given in the column headed "Mat.," while in the column headed "Com." will be found the prices for the completed squares.

TABLE SQUARE. POPPY DESIGN.

WHEN carried out upon homespun linen, this design makes a very decorative centerpiece for a dining table or luncheon set. As shown here, the appliqué is in russet bloom linen, the stems and couching in olive green, and the seeds in faded peach pink. Any of the colors which appear in natural poppies might be used with excellent effect in this conventionalized design, as they all look exceedingly well on a background of either homespun or ivory colored linen. The darker and richer colors would also look well against a background of CRAFTSMAN or flax canvas.

If a more delicate effect is desired than can be given by appliqué, the blossoms may be stenciled in a delicate faded pink and outlined with floss in the same shade, with stems and couching in light sage green,

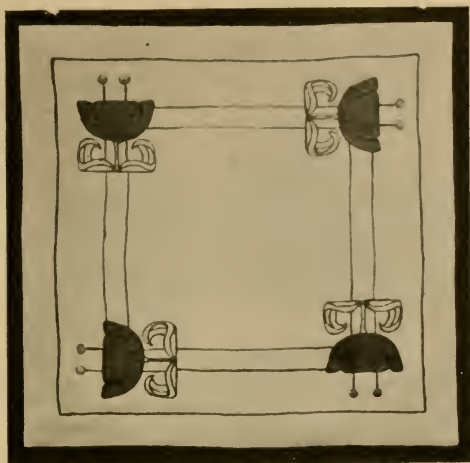


TABLE SQUARE, POPPY DESIGN IN APPLIQUÉ.

	12" x 12"		22" x 22"		24" x 24"		26" x 26"	
	Mat.	Com.	Mat.	Com.	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$1.25	\$2.00	\$1.75	\$3.75	\$2.25	\$4.25	\$2.75	\$4.75
Homespun Linen.....	1.50	2.25	2.00	4.00	2.50	4.50	3.00	5.00
Flemish Linen.....	1.00	1.90	1.50	3.60	2.00	4.15	2.50	4.60
Flax Canvas.....	1.75	2.50	2.25	4.50	2.75	5.00	3.25	5.50

TABLE SQUARE. PINE CONE DESIGN.

THE general description given of the pine cone table scarf applies also to the square, which may be made in any material suitable for the use to which it is to be put, but with the appliqué and embroidery preferably in the natural colors. Done in CRAFTSMAN or flax canvas, this square is very effective upon a table holding a reading lamp in a library or living room, and carried out upon natural

brownish-gray homespun linen it is equally satisfactory as a centerpiece for the luncheon or dining table. The larger size would naturally be used for this, and the scheme can be carried out by using the smallest size as doilies to put beneath the plates.



TABLE SQUARE, PINE CONE DESIGN IN APPLIQUÉ.

	12" x 12"		22" x 22"		24" x 24"		26" x 26"	
	Mat.	Com.	Mat.	Com.	Mat.	Com.	Mat.	Com.
Craftsman Canvas.....	\$1.25	\$2.00	\$1.75	\$3.75	\$2.25	\$4.25	\$2.75	\$4.75
Homespun Linen.....	1.50	2.25	2.00	4.00	2.50	4.50	3.00	5.00
Flemish Linen.....	1.00	1.90	1.50	3.60	2.00	4.15	2.50	4.60
Flax Canvas.....	1.75	2.50	2.25	4.50	2.75	5.00	3.25	5.50

TABLE SQUARE. SEED POD DESIGN.

THE Seed Pod design, like the Ginkgo and the Pine Cone, is one that is much used where a strikingly decorative effect is desired. We often

carry it out in CRAFTSMAN canvas in rich dark colors for library tables and the like, but as shown here it is meant to serve as a centerpiece for a luncheon table where the coloring in the room suggests the autumn tones. The square is made of the natural-colored homespun, with appliqué of soft olive green linen, outlines and couching of golden brown floss and seeds of deep orange. Another charming color combination has the appliqué in russet bloom linen with the seeds embroidered in bright red floss and the stems and couching of deep olive green.

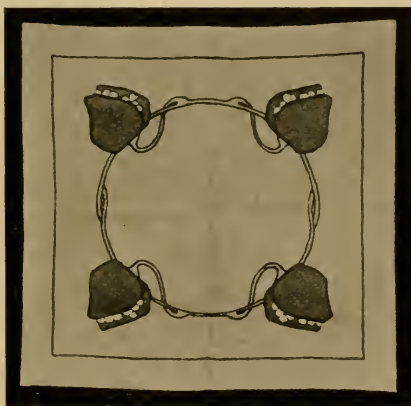


TABLE SQUARE. SEED POD DESIGN IN APPLIQUÉ

	12" x 12"		22" x 22"		24" x 24"		26" x 26"	
	Mat.	Com.	Mat.	Com.	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$1.25	\$2.00	\$1.75	\$3.75	\$2.25	\$1.25	\$2.75	\$4.75
Homespun Linen	1.50	2.25	2.00	4.00	2.50	4.50	3.00	5.00
Flemish Linen	1.00	1.90	1.50	3.60	2.00	1.15	2.50	4.60
Flax Canvas	1.75	2.50	2.25	4.50	2.75	5.00	3.25	5.50

TABLE SQUARE. GINKGO CIRCLE DESIGN.

THE same use of the Ginkgo motif that appeared on the pillow already illustrated is seen in this design for a table square. It is much simpler than the manner in which the same motif is used on the table scarf, but is carried out in the same colors of appliqué and embroidery upon the same materials.



TABLE SQUARE, GINKGO CIRCLE DESIGN IN APPLIQUÉ.

	12" x 12"		22" x 22"		24" x 24"		26" x 26"	
	Mat.	Com.	Mat.	Com.	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$1.25	\$2.00	\$1.75	\$3.75	\$2.25	\$4.25	\$2.75	\$4.75
Homespun Linen	1.50	2.25	2.00	4.00	2.50	4.50	3.00	5.00
Flemish Linen	1.00	1.90	1.50	3.60	2.00	4.15	2.50	4.60
Flax Canvas	1.75	2.50	2.25	4.50	2.75	5.00	3.25	5.50

TABLE SQUARE. APPLE TREE DESIGN.

THIS may be carried out upon CRAFTSMAN canvas of a deep yellow tone with appliqué of bloom linen in changing tones of rose and green, as

already described in connection with the portière of this design, or it may be done with equally good effect upon CRAFTSMAN canvas of a soft gray-brown tone with appliqué of dull greenish yellow linen, outlined with gray-green. With this coloring the little tips that accent the design are embroidered in coral pink.



TABLE SQUARE, APPLE TREE DESIGN IN APPLIQUÉ.

	12" x 12"		22" x 22"		24" x 24"		26" x 26"	
	Mat.	Com.	Mat.	Com.	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$1.25	\$2.00	\$1.75	\$3.75	\$2.25	\$4.25	\$2.75	\$4.75
Homespun Linen	1.50	2.25	2.00	4.00	2.50	4.50	3.00	5.00
Flemish Linen	1.00	1.90	1.50	3.60	2.00	4.15	2.50	4.60
Flax Canvas	1.75	2.50	2.25	4.50	2.75	5.00	3.25	5.50

TABLE SQUARE. POMEGRANATE DESIGN.

CARRIED out on homespun linen, this design is most effective when an approach to the natural colors of the pomegranate is made in the choice of linen and floss for appliqué and embroidery, such as golden yellow bloom linen for the appliqué, deep rosy red for the seeds and leaf green for the couching and outline. As illustrated here the design is executed upon wood brown CRAFTSMAN canvas with the appliqué in golden yellow bloom linen, seeds and outlines in gray-green floss and the couching in an old gold floss.

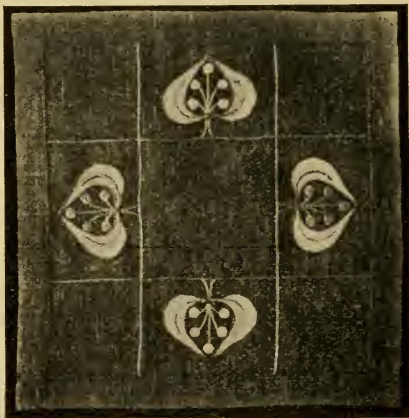


TABLE SQUARE, POMEGRANATE DESIGN IN APPLIQUÉ.

	12" x 12"		22" x 22"		24" x 24"		26" x 26"	
	Mat.	Com.	Mat.	Com.	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$1.25	\$2.00	\$1.75	\$3.75	\$2.25	\$4.25	\$2.75	\$4.75
Homespun Linen	1.50	2.25	2.00	4.00	2.50	4.50	3.00	5.00
Flemish Linen	1.00	1.90	1.50	3.60	2.00	4.15	2.50	4.60
Flax Canvas	1.75	2.50	2.25	4.50	2.75	5.00	3.25	5.50

TABLE SQUARE. ORANGE DESIGN.

THIS table square shows almost exactly the same use of the Orange design as that shown on the pillow, except for a little arrow shaped bit of embroidery that is put in for accent on each of the crossing lines. In this instance the square is made of corn colored CRAFTSMAN canvas with the appliqué of russet bloom linen. The outlines and couching are in olive green floss and the little arrow shaped figures are done in a dark subdued red.



TABLE SQUARE, ORANGE DESIGN IN APPLIQUÉ.

	12" x 12"		22" x 22"		24" x 24"		26" x 26"	
	Mat.	Com.	Mat.	Com.	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$1.25	\$2.00	\$1.75	\$3.75	\$2.25	\$4.25	\$2.75	\$4.75
Homespun Linen	1.50	2.25	2.00	4.00	2.50	4.50	3.00	5.00
Flemish Llnen	1.00	1.90	1.50	3.60	2.00	4.15	2.50	4.60
Flax Canvas	1.75	2.50	2.25	4.50	2.75	5.00	3.25	5.50

TABLE SQUARE. WINTERGREEN DESIGN.

THE little wood plant on which this design is founded is best suggested when the applied leaves are in dull leaf green, the berries in scarlet or orange, and the hemstitching, outlining and square center are done in soft wood brown floss upon natural colored homespun linen.

A quieter and lighter scheme of color is to use ivory colored linen for the background with appliqué in light leaf green, outlines in golden brown and the berries in very pale sage green.

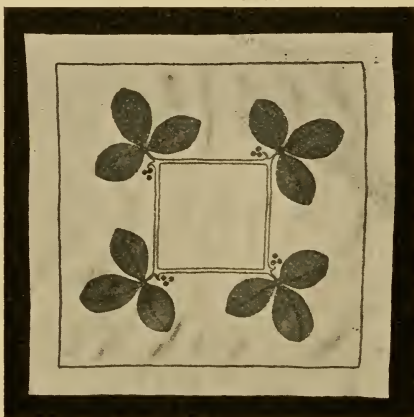


TABLE SQUARE, WINTERGREEN DESIGN IN APPLIQUÉ.

	12" x 12"		22" x 22"		24" x 24"		26" x 26"	
	Mat.	Com.	Mat.	Com.	Mat.	Com.	Mat.	Com.
Craftsman Canvas	\$1.25	\$2.00	\$1.75	\$3.75	\$2.25	\$4.25	\$2.75	\$4.75
Homespun Linen	1.50	2.25	2.00	4.00	2.50	4.50	3.00	5.00
Flemish Linen	1.00	1.90	1.50	3.60	2.00	4.15	2.50	4.60
Flax Canvas	1.75	2.50	2.25	4.50	2.75	5.00	3.25	5.50

LUNCHEON SET. TEAZLE DESIGN.

NO appliqué is used in this design, all the decoration being in outline, satin stitch and darned work. Homespun linen is used for the set shown here. The blossoms are darned with dull straw-colored linen floss, and the dots are done in satin stitch with the same floss. The outlining is all in soft sage green.

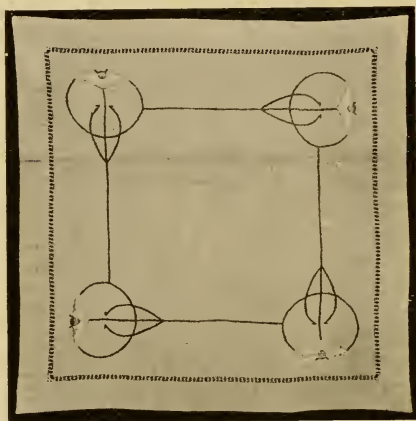


LUNCHEON SET. TEAZLE DESIGN IN DARNED WORK.

	16" x 16"		28" x 28"	
	Mat.	Com.	Mat.	Com.
Homespun Linen	\$1.25	\$2.50	\$2.00	\$5.00
Flemish Linen	1.00	2.25	1.50	4.50

LUNCHEON SET. CORNFLOWER DESIGN.

CENTERPIECES and doilies for luncheon sets are very delicate when done in the Cornflower design on écreu or natural-colored homespun linen. The outlines which indicate the highly conventionalized stems are done in olive green floss, the blossoms are embroidered in satin stitch with floss of an old ivory tint and the little dot is pale bright orange. The whole effect is delicate and graceful.



LUNCHEON SET, CORNFLOWER DESIGN IN
OUTLINE AND SATIN-STITCH.

	12" x 12"		16" x 16"		24" x 24"	
	Mat.	Com.	Mat.	Com.	Mat.	Com.
Homespun Linen	\$1.25	\$2.00	\$1.75	\$3.00	\$2.25	\$4.50
Flemish Linen	1.00	1.75	1.50	2.75	2.00	4.00

CENTERPIECE. YELLOW LILY DESIGN.

THE leaves, stems and border line of this design,—which is conventionalized from the yellow water lily and carried out upon hand-woven linen,—are darned in varying shades of leaf green, so that the effect is that of light and shade playing upon the broad leaves. The blossoms may be done either with yellow floss, in old rose, or in a dull soft blue, according to the color scheme with which the piece is intended to harmonize. Another line of the same color as the flower is run along the inside of the broad border line.

We make these centerpieces only upon the narrow, rough-textured hand-woven linen, but in any color combination desired.



CENTERPIECE, YELLOW LILY DESIGN
IN DARNED WORK.

		15 x 15
		Mat. Com.
Hand-Woven Linen	\$0.60	\$2.50

WINDOW CURTAIN. LILY PAD DESIGN.

ALL the curtains illustrated and described in this group are stenciled on a gauzy material that fully admits, and at the same tempers, the light. The stenciling is all shadowy in effect and the patterns are in long graceful lines and loose masses of color. The Lily Pad design shown here is stenciled upon striped organdie of pale silvery straw color. The flowers are a dim grayish blue and the long trailing stems and broad leaves a very soft dull green.

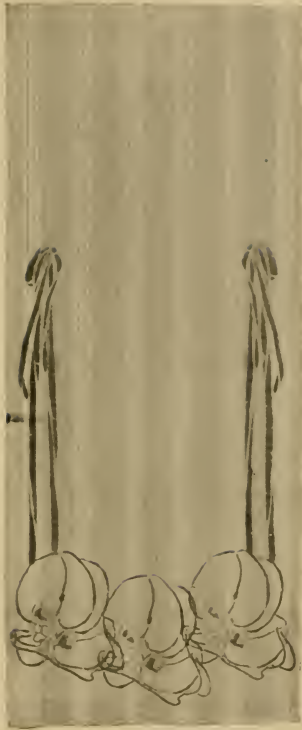
WINDOW CURTAIN. MORNING-GLORY DESIGN.

ECRU etamine of an open mesh and firm, crisp weave is used for this window curtain, upon which is stenciled a design showing the flowers, leaves and trailing vine of the morning-glory. The leaves and vine are dull leaf green and the flowers a clear dark purplish blue. The hems are finished with hemstitching.

WINDOW CURTAIN. WISTARIA DESIGN.

CROSSBARRED muslin as sheer as swiss and with a little embroidered dot at the crossing of the bar, is used for this curtain, upon which is stenciled a wistaria vine, with leaves and stems in green and the racemes of blossoms in soft grayish blue.

While the flower chosen for the design hardly permits as wide a variation of colors as is allowable in the others described here, the scheme may be varied by the choice of the background.

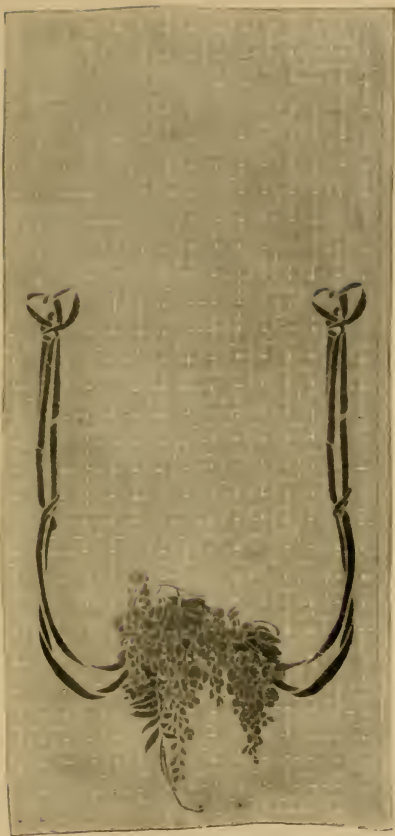


WINDOW CURTAIN, LILY PAD DESIGN
IN STENCIL.

36" x 90".....Price per pair, \$4.00

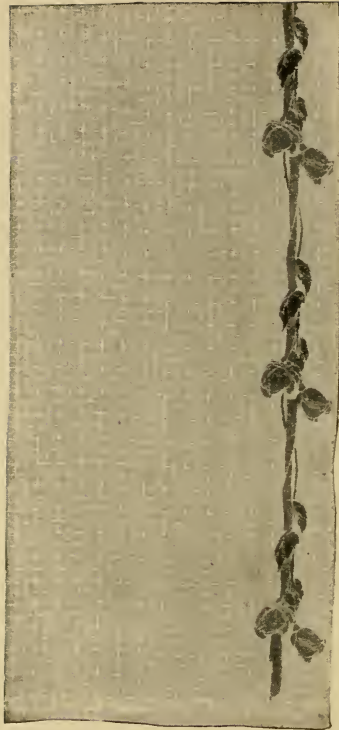


WINDOW CURTAIN, MORNING GLORY DESIGN IN STENCIL.
40" x 90".....Price per pair, \$5.50



WINDOW CURTAIN, WISTARIA DESIGN IN STENCIL.

36" x 90".....Price per pair, \$4.00



WINDOW CURTAIN, ROSEBUD DESIGN IN STENCIL.

36" x 90".....Price per pair, \$4.00



WINDOW CURTAIN. PEONY DESIGN IN STENCIL.

40" x 90".....Price per pair, \$5.50

WINDOW CURTAIN. ROSEBUD DESIGN.

THE same crossbarred muslin appears as the groundwork for this design, in which the stems are pale green, the leaves considerably darker, and the buds a very pale rose. The same liberty of variation as suggested for the Wistaria design would apply here, as roses come in many colors, and the effect of the design may be varied greatly by the tint of the fabric chosen for the background.

WINDOW CURTAIN. PEONY DESIGN.

BROWN and cream are the colors chosen for this curtain, which is stenciled upon écru etamine. The blossoms are done in soft brown, and the stems in a paler tone verging on burnt orange.

RUGS THAT HARMONIZE BEST WITH CRAFTSMAN SCHEMES OF IN- TERIOR DECORATION

INDIA CARPET.

THESE rugs are woven of camel's hair with a very close texture that makes them durable under hard wear. The general color effect is rich but subdued. In the rug illustrated here the main body of color is gray, with a geometrical pattern in blending shades of old yellow, brown and red. The border is dull red with a flowing pattern in brown.



INDIA CARPET.

Price \$1.75 the square yard



SECTION OF DONEGAL RUG.

Price, light weight.....\$12.00 the square yard
Price, heavy weight..... 16.00 the square yard

THE DONEGAL RUG.

THE Donegal rug, of which the illustration shows a section, comes in simple designs with broad effects and well blended coloring that bring it into complete harmony with the CRAFTSMAN scheme of furnishing. The colors are usually the forest and leather tones of green and brown used in many combinations and shadings, sometimes with accents of other colors to lend life and variety. Conventionalized plant forms furnish the motif for the designs. The material used is a high-grade wool, hand-tufted and finished with a thick, firm pile.

These rugs are in two weights and can be made in any size.



CRAFTSMAN FURNITURE

Only a few suggestions as to CRAFTSMAN furniture are given here. If you are interested in learning more about it, send to us for CHIPS FROM THE CRAFTSMAN WORKSHOPS, a free booklet which comes in two numbers. CHIPS No. 1 tells of the origin of CRAFTSMAN furniture and how it came to be designed and made as a protest against the ugly over-ornate styles prevalent in this country some years ago. CHIPS No. 2 describes at length the design and construction of CRAFTSMAN furniture, the finish of the fumed oak, which gives to the wood the beautiful color quality and the satin smoothness of surface that distinguishes CRAFTSMAN furniture, and the finish of leather so that its leathery quality is retained under all the richness of color.

If you wish to purchase CRAFTSMAN furniture send to us for our Descriptive Price List and also one of the sets of plates that we loan to intending purchasers. These give a much better idea of the furniture than could be obtained from any catalogue illustrations.

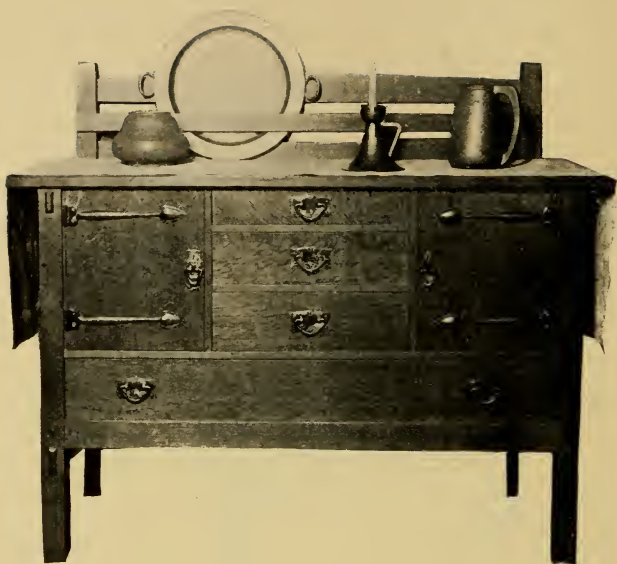
Lastly, remember that CRAFTSMAN furniture is never sold under any other name. Each piece is marked with the device of a joiner's compass enclosing the motto "Als ik kan," and bears a leather tag with the name "CRAFTSMAN," which is our registered trade mark.

For catalogues and all information, apply to

GUSTAV STICKLEY, THE CRAFTSMAN
29 West 34th Street :: :: :: :: New York



CRAFTSMAN reclining chair made of fumed oak with massive frame. This big chair has an adjustable back and low, broad arms and is very comfortable and roomy. The loose seat and back cushions are covered with CRAFTSMAN leather. Height of back from floor, 39 inches; height of seat from floor, 16 inches, seat 22 inches wide, 23 inches deep. Price, \$31.50.



CRAFTSMAN sideboard made of fumed oak in all the CRAFTSMAN tones, with trimmings of wrought iron. Made for use in a medium-sized dining room. A linen drawer big enough to hold table cloths extends across the bottom. The small top drawer is lined with chamois, for use as a silver drawer. This is a good example of CRAFTSMAN dining room furniture and harmonizes either with CRAFTSMAN tables and chairs or with dining room furniture of any good simple design. This sideboard is 56 inches long, 38 inches high and 22 inches deep; the tray rack at the back is 11 inches high. Price, \$50.00.



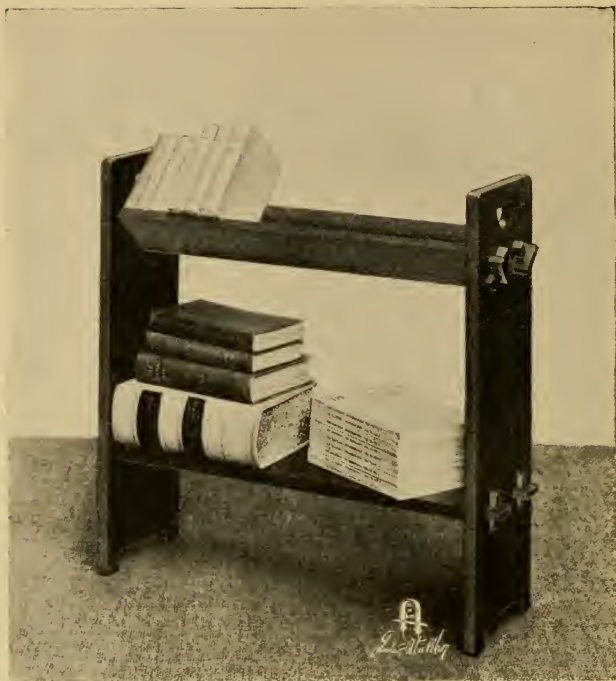
This chest of drawers is suggestive of the general style of CRAFTSMAN bedroom furniture. It is made of fumed oak in all the CRAFTSMAN tones, and while it is designed to harmonize with other CRAFTSMAN pieces, it does not look at all out of place in any well-furnished room. This piece stands 51 inches high and is 36 inches wide and 20 inches deep. The drawers are furnished with pulls of wrought iron, copper or brass, or with wooden knobs, as preferred. Price, \$39.00.

CRAFTSMAN DESK

A CRAFTSMAN desk of medium size, suitable for use in a small sitting room or study and planned especially for women's use. It is made of fumed oak, finished in the CRAFTSMAN tones, and the upper part is divided into convenient shelves, drawers and pigeon holes. It is 39 inches high, 30 inches wide and 14 inches deep. Price, \$16.00.

The fittings shown upon the desk can be made either in brass with the brush finish, or in dark copper, at the following prices: The blotter pad with metal corners, \$3.75; the paper cutter, \$1.25; the letter clip, \$1.25; the pen brush for holding the pens, \$1.75; the stamp box, \$2.00; the inkwell, \$3.75; the rolling blotter, \$1.25; the match safe for holding safety matches, \$1.75. Initials may be engraved upon any of these pieces at a charge of 75c. for three initials. Of the two candlesticks shown the smaller one in brass costs \$2.00, and the tall one of darkened hand-hammered copper is \$5.00.





A CRAFTSMAN bookrack that will be found not only a decorative piece of furniture in a large room but also very desirable where it is necessary to save space. Especially is it convenient for holding books needed for ready reference, as it can stand at the end of a table or be moved without trouble to any place where the books are needed. It is 31 in. high, 30 in. wide and 10 in. deep. Price, \$6.00.



The CRAFTSMAN drop-leaf table shown here is convenient for general use in any part of the room, or it can be put against the wall with one leaf dropped, as shown in the illustration, and a small movable cabinet set on the top, giving all the convenience of a writing desk without its limitations as to use. The table is 29 inches high and when the top is open measures 40 inches by 42 inches; with both leaves down the table is only 14 inches in depth. Price 18.00.

The movable cabinet has the bottom covered with ooze leather so that it will not mar the table. It is fitted with little cupboards and pigeon holes for note paper and is 24 inches long, 9 inches wide and 9 inches deep. Price, \$9.00.

The little candlestick on top of the cabinet is made only in brass; height, 4 inches, diameter at base, 4 inches. Price, \$1.00.

The chair illustrated makes an excellent desk chair, or it is good for occasional use. It is made either with a rush seat or with the soft leather slip seat. Height of back from floor, 40 inches; height of seat from floor, 18 inches; size of seat, 16 inches wide, 15 inches deep. Price, \$7.00.



This CRAFTSMAN table desk is very convenient for use in a room where a writing desk is required and where it is not desirable to have the desk illustrated on page viii. This, like all the other pieces shown here, is made of fumed oak in all the CRAFTSMAN tones. It is 30 inches high, 38 inches wide and 22 inches deep. Price, \$22.50.



CRAFTSMAN arm rocker made in fumed oak with a hard leather seat, the leather put on so that the seat is very flat and square and always remains so. Height of back from floor, 35 inches; height of seat from floor, 16 inches; size of seat, 20 inches wide, 19 inches deep. Price, \$11.50.

We make an arm chair in exactly the same style as this rocker, with the same dimensions and at the same price.



This little CRAFTSMAN table is made especially for a tea table. It is 26 inches high and 28 inches across the top. Price, \$10.00.

The tea set is of Japanese ware in dark leaf green, and includes three pieces, the teapot, sugar bowl and cream pitcher. Price, \$2.75. The bowl of the same ware costs 50c, and the cup and saucers cost \$2.00 for half a dozen.



This little sewing table is one of the most convenient pieces of furniture that can be put into a sewing room or a sitting room. When the two leaves are raised the top is quite large enough for cutting out garments and the three drawers are fitted to hold all sewing materials. In the top drawer is a small sliding tray of cedar with compartments for spools. Height of table, 28 inches; top when closed, 16 inches square; top when open, 41 inches long by 16 inches wide. Price, \$18.50.



These two costumers are designed for use in a hall or an office, or in any place where it is necessary to hang up hats and outer garments. The one with the single post is 72 inches high, fitted with iron hooks and costs \$7.00. The double one is also fitted with iron hooks and is 72 inches high and 14 inches wide. Price, \$12.00.



CRAFTSMAN bookcase of fumed oak, finished in the CRAFTSMAN tones of deep nut-brown, a lighter brown showing the natural wood tones, and a soft, silvery gray-brown. Made in five sizes, ranging from 2½ to 5 feet wide, and with or without doors, as preferred. The bookcase shown in the illustration is 56 inches high, 48 inches wide and 13 inches deep. Price, \$37.50.

CRAFTSMAN METAL WORK

The illustrations shown here give only a suggestion of the metal work that is made in THE CRAFTSMAN WORKSHOPS, for much of our work in this line is especially designed with reference to the place in which it is to be used and the general scheme of decoration in any given house. We hold that the decorative use of the necessary metal articles is only beginning to be understood, especially the use of lighting fixtures. We show a couple of the lanterns that we make to hang from ceiling or beam or doorway or any place where the little metal canopy can be fastened and where the lantern seems to be needed, newel-post lanterns and electric lamps. We also show fireplace fittings and a few other articles that seem to be suggestive of the range of our metal work.

If you care to know more about what we make in our metal shop, send 10 cents for our Metal Work Catalogue. Address,

GUSTAV STICKLEY THE CRAFTSMAN

29 West 34th Street :: :: :: :: New York



54



34



27



44



301



300



267



266

Drawer and door pulls of hammered copper, brass or wrought iron.

No. 27. Size $1\frac{1}{2}$ in. by 4 in. Price, in copper or brass, 60c. each; in iron, 45c. each.

No. 44. Size, $1\frac{1}{2}$ in. Price, in copper or brass, 20c. each; in iron, 15c. each.

No. 54. Size, $1\frac{3}{4}$ in. by 4 in. Price, in copper or brass 70c. each; in iron, 50c. each.

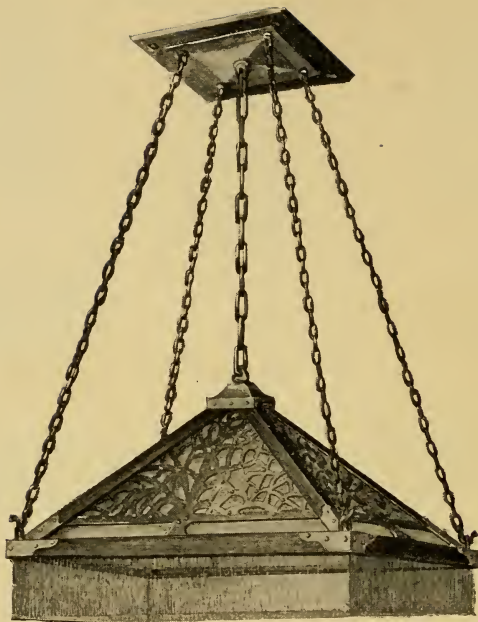
No. 34. Size, 2 in. by $5\frac{1}{2}$ in. Price, in copper or brass, 80c. each; in iron, 60c. each.

No. 301. Size, $1\frac{3}{4}$ in. by $3\frac{1}{4}$ in. Price, in copper or brass, 50c. each; in iron, 35c. each.

No. 267. Door pull and escutcheon in hammered copper, brass or wrought iron; size, $1\frac{1}{2}$ in. by 4 in. Price, in copper or brass, 60c.; in iron 45c. each.

No. 266. Size, 2 in. by 4 in. Price, in copper or brass, 55c. each; in iron, 40c. each.

No. 300. Size, $2\frac{1}{2}$ in. by $4\frac{1}{4}$ in. Price, in copper or brass, 60c. each; in iron, 45c. each.



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 wrought iron and 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. Price, complete \$65.00.



Electric lantern of hammered copper, brass or wrought iron, complete with canopy of same metal as lantern, and chain of wrought iron, to hang from ceiling or beam; height of lantern, 7 in.; base, $3\frac{1}{2}$ in. square. Price with lantern of copper or brass, \$7.50; of iron, \$6.50.

Electric lantern of hammered copper or wrought iron, with chain and canopy of wrought iron, to hang from ceiling or beam; globe of moulded edge glass; height of lantern, 7 in.; base, 5 in. square. Complete with canopy of same metal as lantern and chain of wrought iron. Price, with lantern of copper, \$10.00; of iron, \$8.50.



Electric lamp, base of fumed oak 7 in. in diameter; copper standard, 18 in. high; sweet grass shade, 9 in. in diameter; supplied with plug, silk cord and socket for electric bulb; price complete for use, \$7.00.

Electric lamp in fumed oak and hammered copper; slender shape; suitable for desk light; globe of crystal, amber or straw-colored opalescent glass; supplied with plug, silk cord and 16 candle power bulb; height of lamp, 18 in.; diameter, 3 in.; diameter of base, 6 in. Price complete for use, \$6.50.



Among all the CRAFTSMAN ideas for lighting fixtures there is none that gives us more complete satisfaction than the use of lanterns as finials for newel posts. We have a number of different designs for such lanterns, but like to vary them according to the place in which the lantern is to stand, the size and style of the newel post and the general styles of furnishing. The framework is made either in hammered copper or in wrought iron and is essentially structural metal work, in that it is always made with reference to the height and shape of the post and the place it is to occupy. To our way of thinking there is no more decorative use of a light than this, and people are only beginning to realize the many decorative uses to which lights can be put. They are

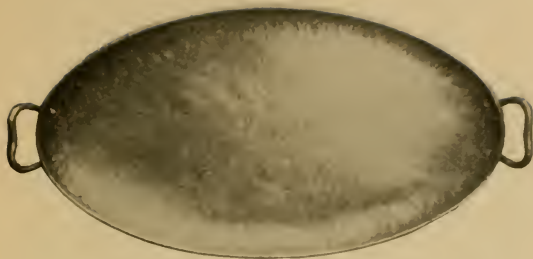
learning to hang lanterns from beams and brackets in all sorts of nooks and corners, and this new use of a decorative, metal-framed lantern seems to us to be almost the most interesting of all. As shown here, the framework is of wrought iron and the glass is opalescent and straw-colored, giving a soft mellow light. Either crystal or amber glass may be used if preferred. The height of the lantern is 8 inches; the base, 4 inches square. When it is made in copper, the price is \$12.00; in iron, \$10.50.



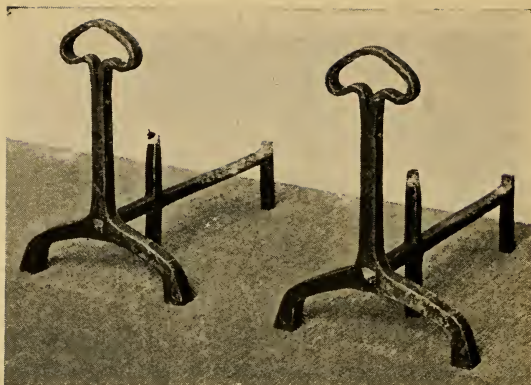
Jardiniere in hammered copper or brass, with raised design; height, 12 in.; diameter, 12 in. Price, \$10.00.



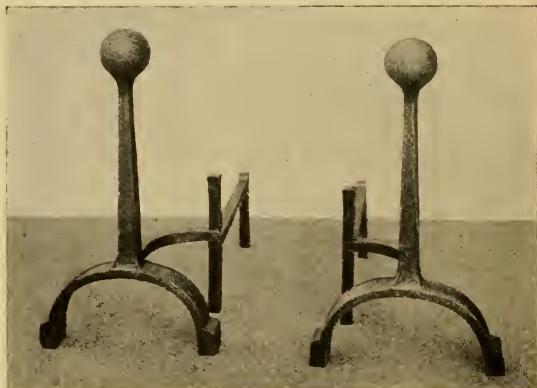
Chafing dish, with standard, lamp and lid made of hammered copper; base and handles of fumed oak, and casserole of terra-cotta; diameter of base, 14 in.; of casserole, 8 in. Price, \$15.00.



These two serving trays are both made of copper, and in the case of the square one the handles are made of heavy brass wires twisted together. The price of this one is \$4.00. The oval tray is all copper. Price, \$4.00.



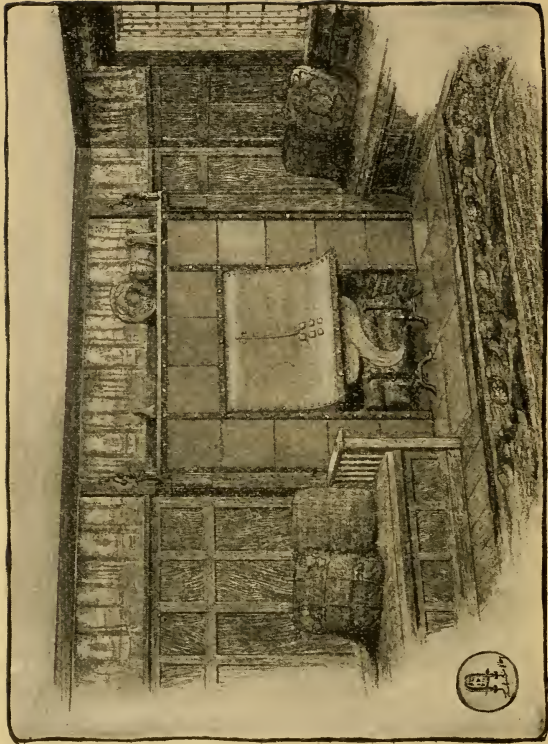
Small andirons; made in wrought iron; height, 16 in.; depth, 20 in.; price, \$12.00.



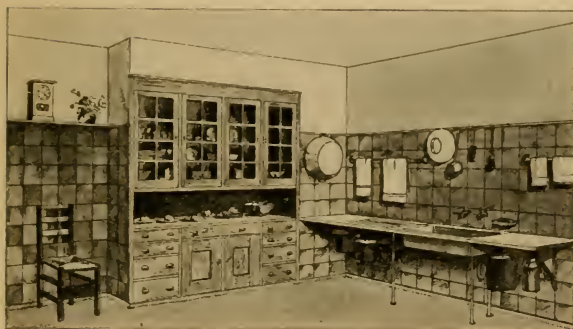
Andirons; made in wrought iron; height, 28 in.; depth, 26 in.; price, \$24.00.



Fire set; consisting of shovel, poker, tongs, and stand, all made in wrought iron. The stand is 14 in. long and 8 in. wide at the base; the implements are all 30 in. long. Price of set complete, \$15.50. Price of separate implements, shovel, \$3.00; poker, \$2.00; tongs, \$3.50; stand, \$7.00.



Corner of a CRAFTSMAN room, suggesting a scheme of interior decoration in which tiles, high wainscoting and built-in seats are used.



Two views of a CRAFTSMAN kitchen with built-in dresser and all modern conveniences. Shown and described in full in the Home Department of THE CRAFTSMAN for September, 1905.

