

A NEW ZEALAND BUNGALOW THAT SHOWS THE TRUE CRAFTSMAN'S ART



If a craftsman is to be successful he must base his efforts on essential principles. He can only be sure of himself after years of study and deep seeking. In other words, he must discover the relation of art to human life. With this rock for his foundation, he may speak, through the medium of wood and brick and stone, the truths that have come to him."

There is much wisdom in this simple statement of a craftsman's creed, and it is lent all the more weight because it comes from the pen and heart of one who has sought to embody its meaning in concrete form. It is the expression of a successful architect, a man who has himself thought and studied much, who plans and builds not only with due consideration for those who are to occupy his dwelling, but also in keen sympathy with the materials beneath his hand. He respects the individuality of each—and incidentally, in doing so, expresses his own.

The result, as the accompanying photographs show, is a building of sturdy charm, stamped, in spite of its simplicity—perhaps because of it—with a certain rare distinction that one does not meet in every bungalow. It is quaint, but not eccentric; unique, but not affected; fashioned with frank intention of material comfort, yet imbued with an atmosphere that is far from materialistic. For the spirit of home is there—the brooding quiet, the sheltering friendliness that comes with simple walls and solid woodwork, pleasant windows that gather air and sunlight, and furnishings that invite to sociability and rest.

The fact that this architect, Mr. J. W. Chapman Taylor, is a New Zealander, and the bungalow in question was designed and built by him for a family in New Plymouth, New Zealand, gives an additional interest to these illustrations, for it shows how wide and all-pervading is the architectural *zeitgeist* of today. This new home-building spirit, with its yearning for comfort, for simplicity and beauty, for sincere and earnest craftsmanship, is by no means limited to America and the countries of the Old World, but is stretching out into other continents and colonies and inspiring pioneers beyond other seas. It is infusing into a craft which modern industrial methods have commercialized, somewhat of the old-time ideals that guided the builders and artists and cabinetmakers of long ago. It is forsaking the cult of the machine-made and the gaudy, and hailing the rebirth of a half-forgotten art.

One cannot glance at these pictures of "Plas Mawr," this New Zealand bungalow, without feeling an echo of the home-ideals and the enthusiasm that must have gone into its conception and making.

NEW ZEALAND HOUSE IN CRAFTSMAN STYLE

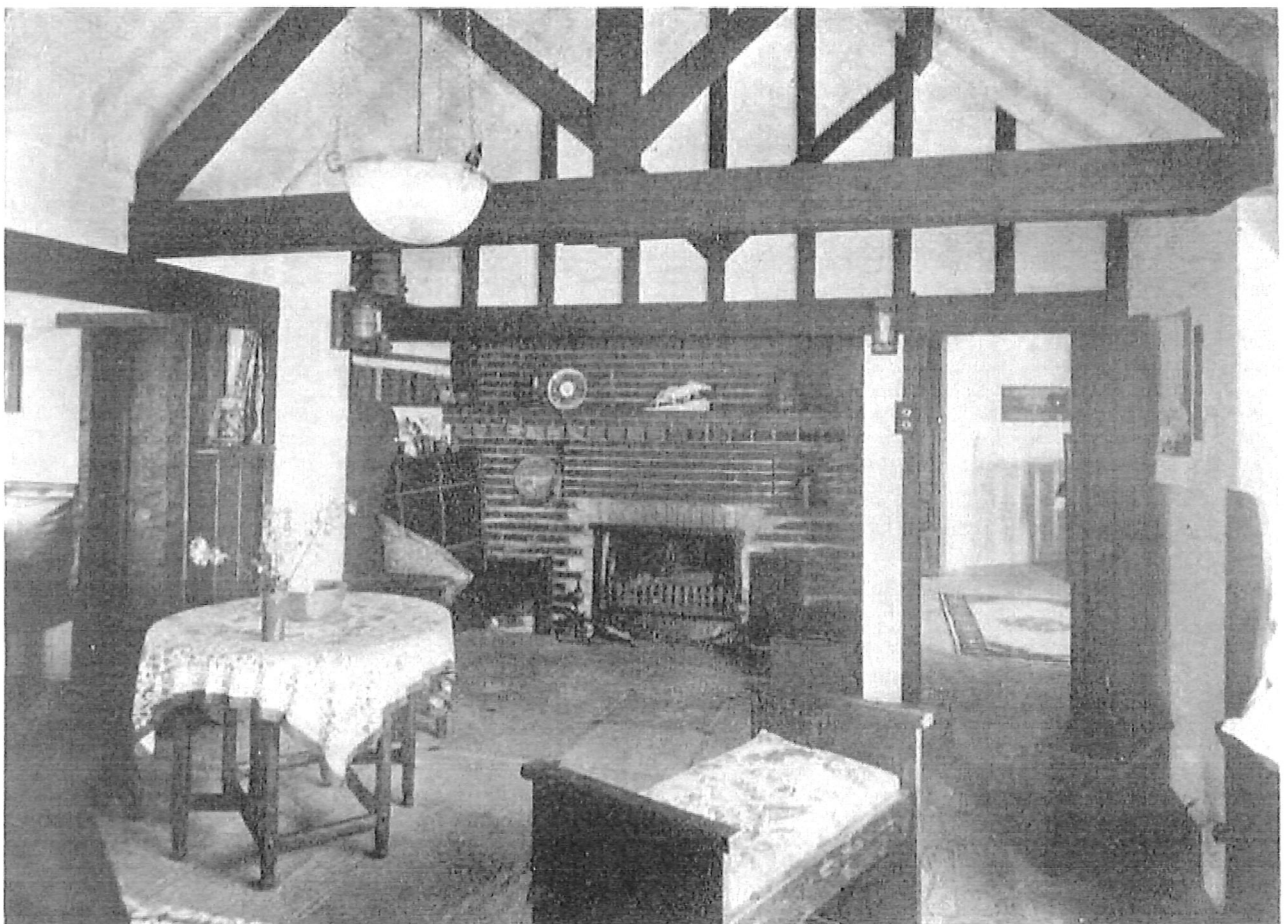
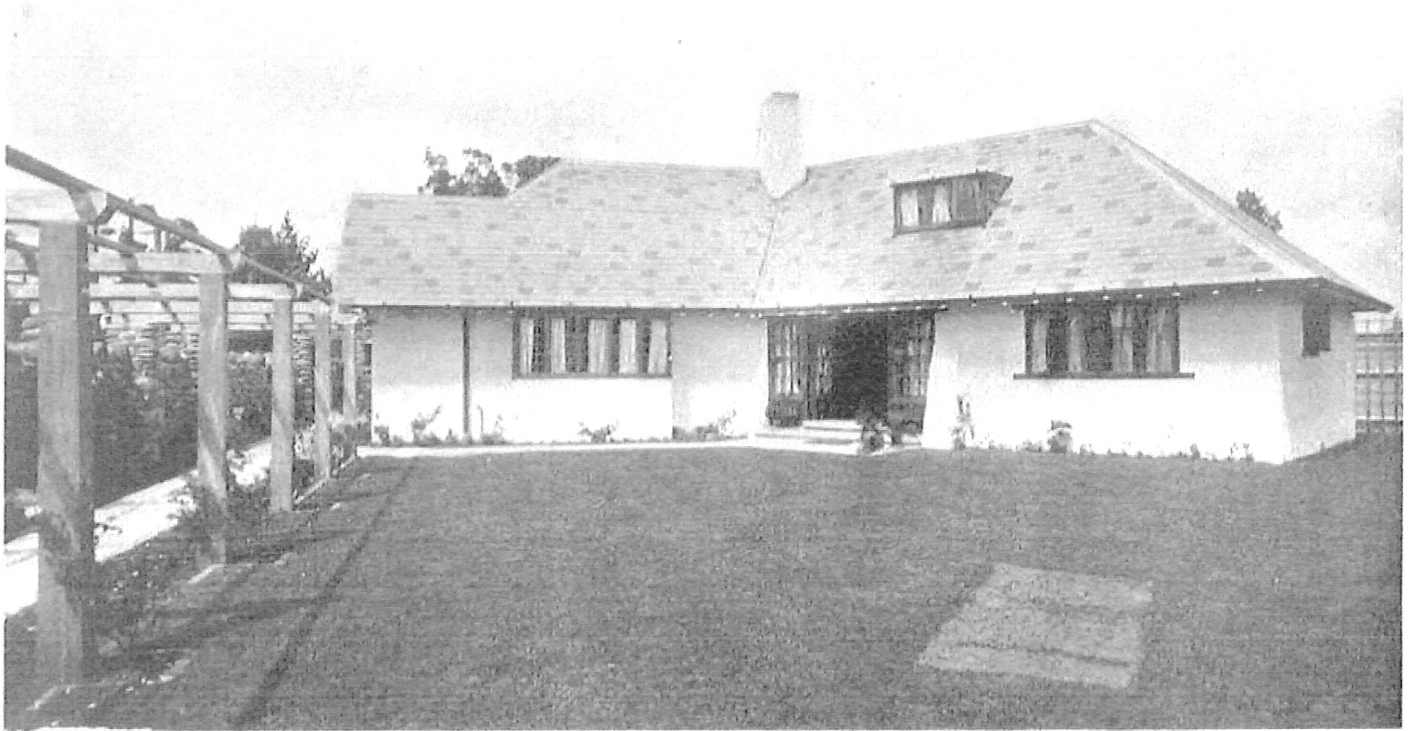
Even the exterior, with its plain, light-reflecting walls, its casement windows nestling beneath the eaves, its broad sheltered entrance and sloping roof, suggests the unpretentious comfort and the artistic restraint one finds within. And the neat, inviting grounds with their well kept lawn, cobblestone wall with pergola above the walk, and fernery at the farther end, all hold a promise of vine-clad loveliness. For the house, one must remember, is a new one, and the garden has not yet had time to soften with foliage and blossoms the boundary line between art and nature.

IT is interesting to read the architect's description of this bungalow and see how he adjusted plans and materials to meet the needs of owner and site. The lot, it seems, was a triangular one, with its long side to the street, and the "motor house" and boundary wall were already built of river boulders laid in cement when the planning of the house was begun. The space being limited, the problem was to place the house so that while the rooms had sun and view the remaining ground would be left as much as possible in one broad piece.

The material chosen for the walls was ordinary building brick laid as smoothly as possible on the inside and roughcast outside to keep out the damp. The roof was covered with green slates, a few purple ones being introduced here and there to vary the color and surface—a plan that had already been adopted in the "motor house," and the repetition of which brought the two into harmony. Under the roof a large attic room was provided, twenty-eight feet long and twelve feet wide, with cupboards and a built-in window-seat to add to its convenience.

The ceilings were plastered between the beams, and the surface worked to a suitable texture with a brush while the plaster was still wet. The whole interior was distempered white, forming a pleasant contrast with the rich dark-colored jarrah wood of the trim, which was oiled and waxed. Concrete flags were used for the floor, laid on dry sand with cement-pointed joints, and small red tiles were set at the corners to give a brighter note. The floor was well waxed so that it would be pleasant to the tread and easy to keep clean.

For the structural timber work and the furniture, both movable and fixed, the jarrah wood was adze-hewn, mortised and tenoned together and fastened with wood pins, the heads of which project slightly, giving a decorative touch while adding to the effect of strength. In fact, the furniture is constructed on the lines followed by the old wagon-builders of England. It is strong, comfortable, with a certain primitive art that comes of itself when simple tools



"PLAS MAWR," A MODERN BUNGALOW OF UNUSUAL CHARM DESIGNED AND BUILT BY J. W. CHAPMAN TAYLOR, ARCHITECT, FOR MRS. C. H. BURGESS, NEW PLYMOUTH, NEW ZEALAND.

LIVING ROOM AND INGLENOOK WITH CRAFTSMAN FIREPLACE IN THE NEW ZEALAND BUNGALOW: A PLACE OF UNPRETENTIOUS CHARM THAT SHOWS IN EVERY DETAIL THE TOUCH OF SYMPATHETIC ARCHITECT AND CABINETMAKER.



A GLIMPSE INTO THE DINING RECESS OF "PLAS MAWR," REVEALING THE SIMPLE BEAUTY OF THE ADZE-HEWN WOODWORK AND THE RESTFUL ATMOSPHERE THAT PERVADES THE HOMELIKE ROOMS.

A BEDROOM CORNER IN THE BUNGALOW, WHERE CHINTZ CURTAINS ARE USED WITH PICTURESQUE EFFECT: THE CASEMENT WINDOWS AND CURTAINED DOORS

NEW ZEALAND HOUSE IN CRAFTSMAN STYLE

and human handiwork are employed. On seeing it one instinctively contrasts it with the modern machine-made type; for although the machine, by performing many mechanical operations such as the cutting of mortises, boring of holes or making of joints, can relieve the cabinetmaker of much labor, it can never form a substitute for the hand and spirit of the worker.

Realizing this, the maker of the woodwork and furniture for this bungalow, instead of using the planing machine to smoothe the surface of his wood, chose the more primitive adze, which gives to the surface a look of unevenness that lends individuality and charm. It brings out, moreover, the knotty, irregular nature of the wood, its odd little twists of grain, all those intimate, inherent qualities that remind one of the tree of which it was originally a part. As the architect of this bungalow has fancifully put it, "Even though our beams come to us mill-sawn, there is a better and more beautiful beam inside the sawn one; and it is this that the adzeman reveals when he hews away those parts which the blind machinery has left overlaying the beauty of the tree—just as the sculptor releases with his chisel the statue reposing in the marble block."

This principle, as Mr. Taylor reminds us, applies to all materials, from brick to jewels, and it was kept in mind during the designing and making of every detail of "Plas Mawr." Each part bears the impress of an individual hand, from the white-washed walls to the pottery on the mantelpiece.

It is particularly interesting—to us, at least—to discover in this bungalow many evidences of its owner's study of Craftsman designs. The post-and-panel construction between the rooms that lends such airy spaciousness to the interior; the frank treatment of each structural feature; the solid proportions and plain yet satisfying lines of the furniture; the elimination of unnecessary trim or ornament, and finally the Craftsman fireplace that strikes such a home-like note in the living-room inglenook—all reflect in their own fashion the source from which they were drawn.

Whichever way one turns something original and delightful greets one, whether it be the touch of brick in the window sills, the cushioned seats built around the walls of the dining recess, the chintz curtains and lamp-topped posts of the bedroom or the flower-filled vases that brighten table and shelf.

Yet with all the art that has been woven into this bungalow interior, there is no displeasing self-consciousness, no straining after the unusual or extreme. Whatever is unique and surprising seems rather the result of spontaneous enthusiasm and natural feeling for picturesqueness, ready sympathy with the materials, eagerness to make even the commonest detail a thing of loveliness.