of Furness's design sensibility, any more than a knowledge of Frank Lloyd Wright's miserable persona lessens our appreciation for, or diminishes the influence of, his designs. Furness's clients shared few of the designer's personality traits, but they warmly supported his architecture.

As a designer, Furness "sought the flower in the machine," and celebrated the creative potential of the industrial age (254). Like his father's friend Ralph Waldo Emerson, Furness sought a life force in the power of machinery. Lewis's emphasis on natural forms comes at the expense of other interpretations, such as the idea that Furness used exaggeration and expressive distortion of mechanism to animate the machine and abstract it into his art.

Lewis's great strength is his eye. His readings of plans (particularly the Baltimore & Ohio Railroad station at Wilmington, Delaware, and the Pennsylvania Academy of Fine Arts in Philadelphia) are thoughtful and clarify a major reason that Furness received the commissions he did. His buildings worked, and were often built on time and within budget.

Relying on military metaphors—"aggressive imagery as a weapon for commercial competition" (3), or "architectural warfare" (91)—Lewis links Furness's Civil War experiences to his professional life, but there is little support for the idea that Furness's architecture reflects a warrior mentality. His buildings were visually powerful, certainly, but by no means militaristic. Perhaps it is only a reviewer who senses a book's title hovering over the reading experience and tests the contents against the presumed theme, but with close reading of this story, it seems clear it was Furness's great ego, not his "violent mind," that functioned as the bridge between personality and architecture.

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Mark Alan Hewitt

**Gustav Stickley's Craftsman Farms: The Quest for an Arts and Crafts Utopia**


Mark Alan Hewitt's study of Gustav Stickley's country seat is a comprehensive, thematic examination, rich in sociocultural analysis. The "complex parable" (199) Hewitt relates spans the period from 1908 to 1913 when Stickley tried to demonstrate his theories of good design in a group of log structures built near Morris Plains, New Jersey. Less about the particulars of the Craftsman Farms and more about its enigmatic founder, Hewitt's study asks the question, Did Stickley achieve what he intended here, or if not, why not?

In the first chapter, "Prologue and Method," Hewitt provides a summary of the international context of design reform and introduces his key organizational themes, asserting that Stickley's quest to create Craftsman Farms is a story about "an idea, a text, a landscape, and a group of extraordinary American artifacts" (7). Whatever positivism that may imply, this is not a story with a happy ending. A theme of failure casts a pall over the subsequent narrative, making it very different in tone from the optimistic writing of the movement's founders and from many of its previous chroniclers.

Some readers might find this theme of failure disheartening. But the study is well worth reading, especially for its methodology. Hewitt weaves together "biography with art history, material culture with literary themes, social history with the analysis of technology and craft" (13). He does so skilfully in the four chapters that follow, and through it all, his professional architectural training is also subtly apparent in tone and approach.

In "Persona," Hewitt explores the various influences that helped shape Stickley's concept of himself and his relationship to the world. The discussion of generations of Stickley ancestors may seem to be more detailed than necessary at first, but the relevance becomes clear at the book's end, when Hewitt ties together the seemingly disparate parts of the narrative in an impressive conclusion. The biographical material demonstrates how Stickley reinvented himself through a series of identity shifts: "the German American immigrant, the farm boy, the businessman, the wood craftsman, and the visionary intellectual" (17) and his eventual apotheosis into cultural leader.

In "Utopias," Hewitt outlines Stickley's plans for Craftsman Farms, stressing that the complex was a continuation of an established tradition, and demonstrates this by exploring relevant communitarian precedents and educational philosophies that influenced Stickley's vision. Among these were the "paper utopias" described in English and American literature, existing communities abroad, and American enclaves. In addition, Hewitt discusses entrepreneurs who served as models for Stickley the businessman. With this as background, Stickley envisioned Craftsman Farms as "frontier settlement, a farm, an estate, a school, a workshop, country house, and a monastic commune" (97–98). Inspired by the educational theories of John Dewey, Jane Addams, Oscar Lovell Triggs, and Irene Sargeant, Stickley hoped that Craftsman Farms might become a "craft-work commune" (92) for the education of young men. Sadly, his dwindling income disallowed the realization of this ambitious dream.

The siting, plan, construction, and furnishing of Craftsman Farms are the focus of "Artifact and Place." The twelve-building retreat was built at a time when Stickley's income from his various enterprises was at its height, but his residence, called The Clubhouse, was little more than an overgrown log cabin. Hewitt relates Stickley's choice of this building type to his early self-identification with the rugged wood craftsman, but he ponders the cabin's construction techniques, which seem "eccentric," "deviant," and "flawed." Hewitt con-
cludes: “Stickley conceived his building as furniture, drew it hastily, constructed it in a workshop atmosphere” (135). That Stickley was not a professional architect was clearly evident in Craftsman Farms, a project undertaken, ironically, to improve his firsthand knowledge of building construction. But as Hewitt points out, the framing method had more to do with furniture than traditional building. The magnitude of the project drained Stickley’s resources; by 1915, he had filed for bankruptcy, and, by 1917, Craftsman Farms had changed ownership.

“Architecture and Craft” moves Hewitt’s discussion from the specifics of Craftsman Farms to an overview of Stickley’s design theories. Hewitt discusses Stickley’s definitions of usefulness and beauty, how the bungalow, farmhouse, and log cabin typologies expressed these ideals, and how they manifested themselves in the more generic “Craftsman Home.” He also explores the cult of the “simple life,” and Stickley’s “workmanship of certainty” (173), noting his dependence upon machine assistance, the division of labor, and a “linear manufacturing ‘assembly line’” (181). Hewitt concludes that Stickley was a consummate designer but a less than skilled craftsman.

Hewitt’s “complex parable” uncovers many paradoxes that scholars reading this study will continue to ponder. One pertains to persona: Was Stickley less the independent craftsman and more the master in an atelier of skilled specialists? A second relates to his vision of utopia: Why did he “simultaneously embrace an elitist domestic ideal while also implicitly criticizing the kind of architecture that supported ‘country life’ in fin-de-siècle America” (85)? A third addresses artifact and place: Did the reality of The Clubhouse at Craftsman Farms match the ideal anticipated in Stickley’s mind’s eye? Was it a true home for his family or a contrived showplace, furnished with mass-market Craftsman products? A fourth paradox pertains to architecture and craft: Why did Stickley’s theories of good design celebrate simplicity and integrity when his own aesthetic was eclectic and his construction techniques deceptive?

The book is meticulously organized and thoroughly researched. Hewitt easily summarizes complex issues and nimbly relates other works to his text. Occasionally, in his striving for transparency of method and organization, he reveals information sooner than the reader might expect, and thereby deflates some of his conclusions’ impact. Curiously, as he himself states, he chose not to delve into the details of the construction history of the “Clubhouse” (121). This seems a missed opportunity; who better than he to undertake such an analysis?

The book’s small format is a problem. The illustrations, especially the color ones, are tiny. The black-and-white drawings are better, especially those that the author compiled, but occasionally the text seems disconnected from the figures. This is also a book where footnotes rather than endnotes would have been useful, given Hewitt’s eclectic range of references.

Hewitt writes clearly and avoids jargon, though his descriptions sometimes seem overly elaborate (note the Mitchenresque discussion of the geological evolution of New Jersey on page 101), and he assumes his audience can read German. Hewitt sometimes makes assumptions in his conclusions that his descriptions, argument, and citations do not fully support. Some are simply weak and contradictory, for example: “The answer [Stickley] provided in physical form (as in his splendid furniture) is blunt and honest, if also rather muddled” (147).

Still, Hewitt offers a twenty-first-century reading of his turn-of-the-century subject that is a refreshing change from the current literature. Scholars tend to view the Arts and Crafts Movement through the lens of nostalgia, forgiving the movement’s strong-willed proponents for their apparent failure to achieve their ideals, and focusing instead upon what they did accomplish. This has resulted in burgeoning scholarship and a rampant Arts and Crafts Revival affecting all levels of consumerism. The enthusiasts—whose good works have transformed Craftsman Farms into a study center for the movement—will benefit from Hewitt’s more “complex parable” and its chronicle of flaws and failures.

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**Houses**

J. T. Cliffe

*The World of the Country House in Seventeenth-Century England*


Richard Wilson and Alan Mackley

*Creating Paradise. The Building of the English Country House 1660–1880*


Simon Thurley, with contributions by Alan Cook, David Gaimster, Beverley Ken, and Mark Samuel

*Whitehall Palace. An Architectural History of the Royal Apartments, 1240–1698*


Stefanie Walker and Frederick Hammond, editors

*Life and the Arts in the Baroque Palaces of Rome. Ambiente Barocco*