A HOUSE designed to be at once simple, convenient and beautiful, is presented in a number of drawings and plans from the workshops of The United Crafts. Everything entering into the composition of this dwelling is admitted because it plays a constructive part, while all superfluous or applied ornament is excluded from the work. The exterior plainly indicates the character of the interior, which is the first artistic essential of all buildings from the simplest to the most elaborate and important. The "setting" of the house is first of all considered. Its supposed environment is a lawn with trees. So, in summer, as against a green background, or in winter in the midst of light reflected from snow, the grayness of its materials will offer a pleasing contrast to the eye, suggestive of rest and quiet. Plaster is to be used in the lower storey, and shingles in the upper, the roof-line projecting considerably over the sides; the gable end being closed with a modeled plaster pediment, and the side windows of the lower storey being provided with short hoods, shingled like the roof: a device employed constructively as a protection from storm, and decoratively to repeat the roof-line on a small scale, and to continue the use of the shingles; thus breaking what would be otherwise a too abrupt and sharp line of division between the storeys. The quaintness of effect in the exterior is further accented by broad, low mullioned windows of leaded glass. At the front, the two storey veranda or loggia is used with the simplest form of columnar supports and balustrades.

The ground plan is a long rectangle, with the principal entrance at the extreme right of the front. This door leads into a vestibule, paved with red brick, thence into a large living-room, and stands opposite a broad staircase, which originates in the same room. Fastened to the wall of the staircase is a manifold screen which may be extended at will for a considerable distance across the width of the house, in order to form a temporary diningroom. At will, also, the screen may be
folded closely to the wall. Two notable seats are found in
the living room: one fixed, and extending from the vestibule
wall, across the entire front; the other set against the stair-
case wall, lengthwise of the house, within the screened por-
tion of the living room, and abutting upon a solidly built
chimney. This latter essential is so treated that while
constructively its masonry serves for both living-room
and kitchen, it also becomes one of the strongest factors
in the interior decoration. Connected with the kitchen
are pantries, lockers and sinks, devised according to the
most modern and scientific idea of arrangement and san-
itation.

The bedrooms, three in num-
ber, are located in the upper story; the southern frontage
of the house making the largest of the three especially de-
lightful as a place in which to study or work during the
autumn and winter months. The middle chamber is
long, rather than wide, since the staircase and the hall
are taken from one of its sides. The third chamber, with
its full north-light, is equally as attractive as the first, and
might serve as a studio.

The color-schemes in the vari-
ous divisions of the house complete the union of beauty
with comfort which should characterize every home, how-
ever simple and humble it may be. Beginning again
with the living room, its colors, tints and shades are no
less to be noted than are its skilfully adapted features of
construction.

Here, the floor is laid in broad
boards with wide joints filled with black cement. The
wood-work is chestnut of a deep, rich brown; wall-panels
in dull blue burlap, or similar material, appearing above
the wainscoting: a combination and harmony of color
which was used with great effect by the old masters of
painting. Above the panels runs a plaster frieze in
Naples yellow; while the ceiling between the open chest-
ut beams shows a much lighter and paler shade of
yellow, creamy and soft. The chimney is built in “Harvard” brick with “raked-out” joints in black. The fire-dogs are in hand-wrought iron; the cabinet work is of fumed oak; the rugs show designs traced in brown, blue and yellow; the draperies are in raw silks of yellowish tones, and the cushions of similar effects in washable textiles.

In the upper storey, a new color scheme meets the eye in each room, lending itself to the character of light admitted by the northern, southern, or midway situation. Here, all the floors are stained green, with a strip of the same color extending upward three inches from the floor-line and offering a curve slightly concave: a device used for the protection of the woodwork from stains and marring, and a preventive against the gathering of dust which can not be easily removed. All the woodwork is painted ivory white, with the portable pieces of cabinet-making differing in each room. The last named are few in number, as the “fitments” or immovable receptacles here fulfil the uses of our more usual wardrobes, armoires, dressing tables, cupboards and book-cases. For example, a triangle is taken from one corner of the large chamber; double doors, each divided into two unequal sections, are fitted across the base of the figure; the lower section being of wood, the upper in leaded glass. Again, in the same room, a closet is built, utilizing a space above the staircase; while a third immovable piece gives a large armoire with attached dressing-case, the whole advancing from the line of the rear wall. But the most ingenious perhaps of all these constructions is an armoire joined to a chest of drawers with an inset mirror and upper cupboard, the two pieces making an even line with the open fire-place.

The portable pieces in the furnishings of the chambers differ in material as the walls and textiles differ in color; the front chamber with its southern exposure containing a bed, table and chairs in
green ash, while its walls, draperies and rugs are held cool and restrained in tone. In contrast with this treatment, and to offset the situation, we find the third chamber showing strong yellow walls brilliant in the north light: a color effect which is refined and softened by the use of furnishings in a species of gray oak known under the name of "driftwood." Lastly, the middle chamber offers a scheme of green and blue, the former color occurring in the beautiful Grueby tiling of the fireplace.

From this somewhat detailed description it will be seen that, as it was at first asserted, our house is most simple in both construction and ornament; elementary principles only being involved in the building, and three colors at the most composing the color-chord of a room. In such a home as this, the storm and stress of life would be under the rule of simplicity.

Simplicity of effect would meet the eye, and through the eye, work its soothing influence upon the brain, which would be induced to a healthy and normal action never to be attained in a complex, crowded environment of fantastic forms and of intricate color combinations. Simplicity of wants would be enforced by the arrangement of plan and by the small number of objects admitted into the service of the rooms. Simplicity and definiteness of occupation would be encouraged by what must be named the frankness of the appointments, since here no error can be made as to the function or use of a given object; each being made by its maker to tell the plain story of its creation. In such a home as this, the question would be "to work or not to work;" for no litter of things could confuse, distress or annoy the mind of its inmates, no compromise would be possible between a productive activity and a restless state or mood, captivated by aggressive externals and obedient to no clear cause or direct aim. If then, simplicity is to give us peace and quiet in exchange for anxiety and wasted effort, we can not welcome it too quickly, or too warmly.