A CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER I

As a new departure for 1905, THE CRAFTSMAN presents plans for an urban house, adapted to thickly populated areas, in which frontage is limited, and questions of light and air must receive careful consideration. For this residence, a width of thirty-five feet will suffice, provided that the flanking houses do not stand directly on the lot line; but an additional five or ten feet would prove of distinct advantage to the setting and the habitable quality. For depth of lot there should be ninety feet at least, which will give a small plot of turf between the house and the street, but no back yard worthy of mention.

If the natural site permit, the ground may be terraced with good effect, and carried out to a low wall parallel with the street; two or three stone steps descending to the level of the side walk. This terrace wall, in common with all the dressed stone work of the exterior, is of gray limestone laid up as random-coursed rubble, with faces bush-hammered; the mortar being colored dark, almost black, and the wall covered with flags of the same stone. This kind of masonry is used also for the foundation walls of the house in which it is exposed from the ground line to the patent-hammered gray limestone water table.

Above the foundation, the exterior walls are entirely of brick; from the watertable to the limestone belt just below the third story windows, being faced with dark red "Bradford" brick (No. 00), laid in English bond and in dark mortar with narrow joints, full pointed, with which ruddy tone the door and window sills and lintels of limestone contrast agreeably in color.

The wall of the third story is covered with cement, which, rough in texture and of a gray tone much lighter than the stone belt-courses above and below it, modulates between the red brick and the cornice, which is of wood, stained brown-green (Cabots 302), as is also all other exposed wood work of the building. The cornice is supported by modillions piercing the plaster at regular intervals, and affording a pleasing play of light and shadow; while the roof is designed to be covered with shingles stained like the remainder of the exterior wood work, although metal may be substituted, if its use be demanded by city ordinances.
CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER I
CRAFTSMAN HOUSE, SERIES OF 1905. NUMBER 1. THE HALL
PLAN OF FIRST FLOOR

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Among the features of the exterior which attract and hold the eye, one of the most agreeable is the break in the wall surface of the façade, produced by a recessed or paneled effect, four inches deep and wide enough to contain the windows of the first and second stories. Another pleasing detail resides in the stone ledge beneath the casements of the living room, which ledge rests on stone corbels, and supports concrete flower-boxes ornamented on the exterior with glass mosaic in a conventional design worked out in deep reds, greens and cream color. These boxes are repeated at the curb of the wall surrounding the balcony above the vestibule.

At various points, brick corbelling relieves what might be otherwise a too plain wall surface, and the projecting oriels fulfil the same purpose; while further interest is added by the proper placing of the window openings, especially those of the façade, where their arrangement gives an impression of strength and balance consequent upon the broad piers. Both side elevations are also sufficiently broken to be interesting, and here and there, throughout the house, occur casement sashes, which, as well as the ordinary windows, are divided into small rectangular panes; while many of the transoms contain leaded glass in attractive patterns.

THE INTERIOR: GENERAL DESCRIPTION

Entrance from the street is made into a vestibule, thence into a large hall containing a staircase and leading at its farther end to a reception room, which is only partially divided from it; an opening occurring on either side between the post and the side walls. The hall is flanked on the left by the living room, and on the right by the dining room; a coat closet is conveniently placed under the stairs, and the provisions for domestic service made by the kitchen and its dependencies are ample.

Throughout the first floor the wood work is of oak; quarter sawed stock being used for the principal rooms, and plain oak for the kitchen with its appurtenances. The floors are also of oak fumed to a rich warm brown.

The halls of the second floor are finished in oak; the front and one back room in hazel wood, and the second back room in gray maple. A linen closet opens from the hall, and there are also closets for each
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ELEVATION
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of the three sleeping rooms; the front and most important room having a dressing cabinet which connects with the bath.

The third floor is treated in white; the trimming of Carolina pine, painted or enameled white, with the doors stained slightly green and the floors of Georgia pine, matching them in color. The arrangement of the third floor is practically the same as the second, except that the front room is designed to be used as a nursery, and the adjoining room as a dressing cabinet.

**Basement:** The basement having a concrete floor and plastered ceiling, extends under the entire structure, and contains, beside the usual coal storage space and heater room, a large, well-lighted laundry, preserve and wine closets, and excellent storage facilities.

**The Vestibule:** Here the floors are faced with Indian yellow tiles of matt finish; while the walls are wainscoted with the same tiling to the height of about four feet; above this point, they are covered with burlap in Delft blue, the tone of which modulates admirably into the rough gray plaster of the ceiling.

**The Hall:** This large division of the main floor has been treated with the special aim to insure an inviting aspect; since were this lost, the entire interior would result in failure. As a whole, it is even more attractive than would appear from the illustration, which, giving but a section including the staircase, might produce the impression of a too great preponderance of vertical lines: a fault which does not exist when the eye is permitted to sweep through the room; the idea then gained being one of balance and fine adjustment of parts. The treatment, effective as a whole, loses nothing when considered in detail, since the decorative scheme admirably supplements the architecture by adding the necessary elements of variety and cheerfulness. In this room the wainscoting and the remainder of the trim are of oak, fumed to a warm brown; the walls are burlaped in the Delft blue used in the vestibule; the frieze and the ceiling are again of gray plaster, left rough “under the float.” An interesting color play is afforded throughout the space by leaded glass panels set between the reception room and the hall. These show a general tone of soft yellow, with occasional notes of terra cotta and sap green, and they are equally effective, whether seen from the reception room or from the entrance door. The textiles used are golden yellow silk for draping the high windows, and a floor rug in Indian yellow, old blue and spots of terra
cotta. A settle, placed between the staircase landing and the coat-
room, has pillows of Indian yellow canvas with applied designs in
blue, a color which, in order to complete the balance of the scheme,
again appears in flower-bowls and vases of old Canton China, set upon
the wide window sill. The decoration of the space receives its final
touch by means of a screen, which separates the reception room from
the hall, and displays a surface of dull orange-colored Spanish leather
framed in a border of large and thickly set brass nails. The other
doorways leading to the living room and the dining room, are hung
with gray-green canvas, without decoration, except the hemstitching,
which runs across the bottom and along the sides.

Reception Room: In its decoration and furnishings the recep-
tion room repeats the color scheme of the hall, of which it is in reality
the continuation. Its principal features are the window seat directly
opposite the entrance, and an electric fixture made of perforated brass
backed with woven copper wire, which hangs from the center of the
room by four small chains. The latter constitutes the focal point
of the hall to which the eye returns again and again with con-
stantly increasing pleasure.

The Living Room: The chief attraction of this room is afforded
by a skilful arrangement of light and color. The walls are covered
with Spanish leather, having a gray-green finish, through which the
natural color of the skin appears in a play of golden yellow, thus pro-
ducing the effect of a “changeable” fabric. Broad windows at the
front admit what would be an excess of light, were it not softened by
leded transoms and by yellow-green silk curtains. The light so
modified is reflected upon the soft, ruddy, expansive surface of the
copper hood of the chimney-piece, upon which appears an interesting
hammered design; while a further note of distinction is added by
lamps with perforated shades of the same metal, suspended before the
fireplace and at other points of the room. The general harmony of
the room itself is completed by the cream tint of the ceiling into which
a slight touch of red has been introduced. The furniture is of brown
oak; the large settle being provided with a leather seat (gray-green
like the wall-covering) and red pillows; while the case of the piano,
matching the other movables, is inlaid in a flower-pattern of soft
green and old-rose woods, and the leaded-glass doors of the book-cases
repeat the same colors modified by transparency. The rug shows as
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its principal color the gray-green of the walls, which is once again repeated in the hearth tiles; while copper in the clock face and plaques echoes the principal feature of the room.

The Dining Room: Here the color-scheme is executed in blue and gold; the wood work being of the warm brown before mentioned, and the walls covered with blue gray burlap, stenciled in a design of royal blue, picked out with orange. The fire-place is faced in dull yellow tiles with matt surface, and the plaster of the ceiling tinted to a warm cream. The leaded window transoms are ornamented with a pomegranate motif executed in green and yellow opalescent glass, the effect of which is heightened by the dull yellow India silk curtains. The large floor rug shows a cream center deeper in tint than the ceiling, with a border introducing gray-green, orange and blue, while the covering of the chairs unites the two colors in the use of blue-gray mottled leather, fastened by large headed and thickly-set brass nails.

Kitchen: The wood work of the kitchen and its dependencies is fumed to a light tone of brown, and the walls are painted in a rich shade of yellow.

Second Floor: In the second story, the hall continues the wood work and the color scheme of the walls found in the corresponding room of the first floor. The front bed room is "trimmed" in hazel wood treated with a solution of iron to a warm gray tone. The walls are done in fawn-brown, and the ceiling is tinted to a rich cream; while the fire place is built of dull yellow bricks, slightly deeper in tint than the ceiling. The rag rug is woven in fawn and old blue, and the curtains are of linen, natural color, embroidered in cross stitch patterns of old blue; the furniture is of hazel wood. Adjoining this bed room, there is a dressing cabinet with white wood work, fawn-brown walls and cream ceiling.

The Bath Room: This room, entered from the dressing cabinet, and also from the hall, is done in white; the floor is laid in tile, and the walls wainscoted with the same material to the height of four feet; above which point appears white plaster banded with narrow gold fillets.

It remains but to give an estimate of the cost of this urban house, which in most localities would be approximately $10,800, exclusive of the furnishings.