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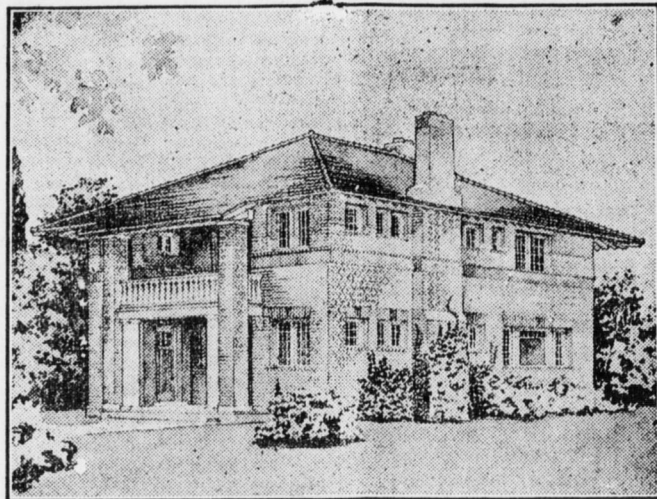


E. C. DeWitt & Co., Chicago, Ill., want every man and woman who have the least suspicion that they are afflicted with kidney and bladder diseases to at once write them, and a trial box of these Pills will be sent free by return mail postpaid.

# Craftsman Homes

The True Relation Borne by the Walls of a Dwelling House to Its Interior.

"There are so many people who in building their houses seem always to have considered them from the wrong side of the street."



By GUSTAV STICKLEY.

AN Englishman once told me of one of his neighbors who had built what seemed to him to be a very elaborate house. After showing my friend through it just after its completion he asked the usual question, "Well, how do you like it?" After some seconds of consideration the Englishman replied, "It seems to me that to really enjoy this house you ought to live on the other side of the street."

There are so many people who in building their houses seem always to have considered them from the other side of the street. The rooms are planned in order that the outside may take the desired and fashionable shape. There is a round dining room not because the owner prefers that shape, but because it is stylish to have a tower on the corner of a house. There is a cupola not because the stuffy room within its confines is of use, but because it adds to the expensive appearance of the structure.

This is not building a house; it is building a monument to impress the neighbors, and monuments are hardly adapted for family use.

Of course a house must have walls, and it is the very necessity of them that makes their decoration or the putting them foremost in the planning of a house so absurd. A house has walls because something must stand between us and the elements. Our first consideration, then, is that they shall serve this purpose, not that they impress the passerby. When we build a house we know about how much space we need or can afford to occupy, and after we have divided it up into rooms of such size and arrangement as would make us most comfortable we put a wall around it and ourselves within it.

This is the true house. Whether there is one room or a hundred, the house is first of all a shelter. It does not matter whether we pay hundreds of dollars to an architect or plan a little bungalow for ourselves, the buildings should develop in the same way—that is, the inside should dictate the character of the outside and the whole express the eternal principle of a house.

We do not mean to say that the outside of a house should not be attractive. Far from it. We only oppose the way in which so many people seek to make the house attractive. Since walls exist first of all to serve, why hamper their usefulness with architectural "stunts" which need continuous repair and fancy cornices and gables that leak and decorations nailed on to gather dampness?

There is a story of an old farmer who became prosperous and wanted to build himself a new house. The architect was frequently delayed in the plans, until finally the exasperated farmer said:

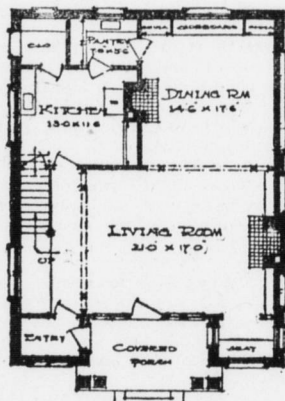
"Look here; I'll go home and build the house and you come and nail on the architecture when you get it ready."

This illustrates a popular idea of the treatment that the walls of a house should receive. But why decorate a house to be lived in as if it were a cake and should stimulate the appetite? The house is a construction, and if the materials from which it is made and the method of its construction are good those virtues make the beauty of the house. Nothing belongs to it that can be taken away from it and leave it as useful as ever, save in the case of certain structural features, such as the beams in the ceiling. Here in the evolution of building a stronger way of construction has been found which must be concealed. The beams because of their beauty represent the idea of support.

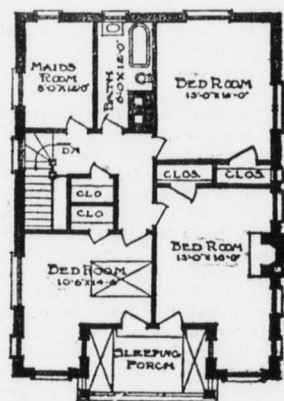
The Craftsman house which we publish for the use of the readers of this article will clearly illustrate our meaning.

Referring to our plans, the rooms will be seen to be closely connected, with no waste space, and to be conveniently arranged. They are large and airy; the lower floor, with the exception of the kitchen and the group of pantries around it, is really one large room. Sideboards, china closets, bookcases and window seats are all built in.

The stairs, with their long landing, are an attractive feature and balance the interest that the broad fireplace gives to the other wall. It is obviously comfortable and convenient to live in this house, as the plans show, and it is



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

just as obviously so when you look at the outside of the house. There is nothing tortured or twisted in its outline. The walls simply rise up about the home, and you feel instinctively that they are a real protection and, whatever else is within them, there is at least warmth and security.

The house is built of dark red bricks arranged in a running pattern over the field of the walls so that they are neither severely plain nor monotonous, but interesting as in the surface of the woven tapestry. The vertical line at the belt course and above the windows finished with rows of headers relieves this pattern.

A colored tile blending with the bricks in hue and texture forms the key-stone to the window outlet. The roof of rough slate helps to blend the house with the trees and field about it, and the red tiles at the angles keep it in harmony with the walls. The exposed rafters and purlins are of cypress, chemically treated to a soft brown, which, coming between the green of the roof and the red of the walls, weave the colors together and bring out a fuller harmony. The exposure of this part of the construction proves the honesty of the building and adds to the impression of its adequacy.

The coloring thus far is dark and, although richly toned, might become somber. The use of brick exclusively is apt to make a house seem cold. With the introduction of wood there always comes a touch of warmth and humanity into a structure, and so the inner porch is made of wood and painted white. It is a distinctly informal touch and represents the life of the home. Standing as it does within the two outer pillars of brick which support the main roof, it seems to be extending hospitality to the stranger from the threshold of the home.

There is no attempt to make the house a letter of credit for the owner upon the passerby. It does not impress one with the number or size of the rooms within, but simply suggests comfort and well being without flaunting its owner's standard of living. The pretentious house with the round tower toward the rear, which we know must be the dining room; the stained glass panel which lights the staircase, the bay window in the parlor and the similar one in the sitting room across the hall, naturally demand attention to the commonness of the house. Its interior anatomy is as clear as if an X ray had been turned upon it. It offers no pleasant surprises to the one who enters it, and its pretentiousness makes every mode of life, no matter how comfortable, seem out of keeping with its elaborate exterior.

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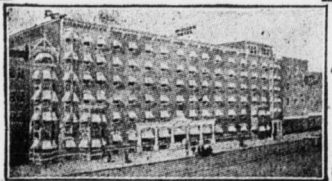
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