

United States Department of the Interior
National Park Service

AUG 29 1990

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Vaill, Edward W. House
other names/site number Craftsman House #104

2. Location

street & number 863 Midland Road NA not for publication
city, town Oradell Borough vicinity
state New Jersey code 034 county BERGEN code 003 zip code 07649

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	1	1 buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site		sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		structures
	<input type="checkbox"/> object		objects
		1	1 Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

John W. Senese _____ Date 8/20/89
Signature of certifying official
Assistant Commissioner for Natural and Historic Resources/DSHPO
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Patrick Andrus _____ Date 1/18/90
Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic, Single dwelling

Current Functions (enter categories from instructions)

Domestic, Single dwelling

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th & early 20th century

American movements;

Craftsman

Materials (enter categories from instructions)

foundation Terra Cotta Block

walls Terra Cotta Block covered with
cement

roof Terra Cotta tile

other facia cedar and fir trim, fir
pergolla with pine columns

Describe present and historic physical appearance.

The Edward W. Vaill House is a large two and one-half story single family home built in the "Arts and Crafts" or "Craftsman" style. The home sits on a typical suburban plot of 125 by 180 feet in a neighborhood of late nineteenth and early twentieth century residences in the town of Oradell, Bergen County, New Jersey about ten miles from New York City. The structure sits on a slight ridge that runs north-south through the west side of the town and faces south-east.

Built in 1911, the home is rectangular in format and features a pergola supported by four round columns across the front of the first story with a "dining porch" built into the side of the house on the ground floor. The exterior is smooth concrete stucco over ceramic tile block ("Natco Hollow Tile") and the gabled roof, with extended eaves, is covered with the original red "spanish style" terra cotta tiles. The structural system within the hollow tile walls is balloon frame. The windows are the standard wood double-hung type typical of the period, with six divided panes in the upper frame and a single large pane in the lower. There are also five casement type windows in the living room and fireplace inglenook, also of wood with six panes per window. There are unique opening devises called "Bulldogs" made by the Casement Window Hardware Company of Chicago, Ill. that enable these windows to swing outward.

There is one chimney with three flues, one each for the living room fireplace, the basement furnace and the kitchen stove. The brick chimney is enclosed in the north wall of the house until it pierces the roof.

The interior features a living room paneled with foot wide chestnut boards, cypress beams crossing the ceiling and a "tapestry brick" fireplace within an inglenook framed by bench seats on either side and floored with red quarry tile. There is a wide opening into the dining room, which also has a beamed ceiling as well as a plate rail visually linked by a series of battens that run vertically from the rail to the floor. Doorways open from the dining room into the outside "dining porch" (enclosed c. 1950 to make an additional room) and into a butlers pantry and hence to the kitchen (which has been modernized over the years). A stairway in the pantry leads down to the full basement.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G N/A

Areas of Significance (enter categories from instructions)
Architecture,
Decorative Arts

Period of Significance
1912

Significant Dates
1912

Cultural Affiliation

Significant Person
Stickley, Gustav

Architect/Builder
Stickley, Gustav and the Craftsman architects

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Edward W. Vaill home is a relatively intact example of a "Craftsman Home", an actual home taken from the pages of Gustav Stickley's The Craftsman magazine, the leading journal of the American Arts and Crafts movement at the turn of the century. During the heyday of the Arts and Crafts Movement in America (1904-1916) Stickley published over 200 house designs in his magazine. These articles usually pictured a line drawing of the front exterior of the home plus reduced floor plans and a written article describing the home and its salient features as well as suggesting paint colors and other decorative schemes. If one was a subscriber, he was automatically a member of the "Home Builder's Club" and entitled to order one complete set of plans for any house published that year.

These plans, produced by Stickley's "Craftsman Architects", were very detailed. Those surviving (in the Avery Library of Columbia University, N.Y., N.Y.) show that front, back and side elevations were provided along with plans for each floor including the cellar. Detailed drawings and plans for the decoration of the interior varied according to the size of the house, but almost always the living room, dining room, hall and staircase were provided. Mill lists were also provided. Additional help could be obtained from the "Craftsman Home Department", and, of course, Stickley's furniture was recommended.

Gustav Stickley (1858-1942) is today regarded as one of the major figures, if not the pre-eminent figure, of the American Arts and Crafts Movement (c. 1895-1920). Born in Wisconsin, he was trained as a stonemason's tender but established his career upon the training he received in his uncle's chair factory after moving to Pennsylvania in 1874. In 1892 Stickley formed a partnership with Elgin Simonds and the Stickley-Simonds Company, based in a Syracuse, N.Y. suburb, produced chairs which were, typically for the period,

9. Major Bibliographical References

Smith, Mary Ann. Gustav Stickley, the Craftsman. Syracuse: Syr. Univ. Press 1983
 Stickley, Gustav. More Craftsman Homes. Dover Publications, N.Y. 1982 (reprint)
 Stickley, Gustav, ed. The Craftsman, Vol. XIX, No. 3, Dec. 1910, pgs. 294-299 "Craftsman Houses for Small Families" (a discussion of house #104). Craftsman Pub. Co., N.Y. 1910
 Ludwig, Coy L. The Arts & Crafts Movement in N.Y. State 1890's-1920's. Hamilton, N.Y.: Gallery Assoc. of New York State, 1983
 Kaplan, Wendy. "The Art that is Life" The Arts & Crafts Movement in America 1875-1920. Boston: Museum of Fine Arts, 1987
 Stickley, Gustav. Craftsman Furniture. Syracuse: 1909 (catalog & philosophy)

See continuation sheet

Previous documentation on file (NPS): N/A

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data: N/A

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property Less than 1 acre. Hackensack, N.J. Quad

UTM References

A 18 580660 4534260
 Zone Easting Northing

C

B
 Zone Easting Northing

D

See continuation sheet

Verbal Boundary Description

Property encompasses Block 9, Lots 340-347 and is 125' x 180' feet in size. (see survey map)

See continuation sheet

Boundary Justification

The nomination includes property historically associated with the Edward Vaill House.

See continuation sheet

11. Form Prepared By

name/title Raymond F. Stubblebine, owner
 organization _____ date 09/15/88
 street & number 863 Midland Rd. telephone (201) 599-2966
 city or town Oradell state New Jersey zip code 07649

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A large half wainscotted staircase leads upward from the living room to the second floor. Above the landing the staircase is decorated with a board and batten arrangement and features newel posts that resemble the posts of Gustav Stickley furniture designs. There is a large hallway that is enlarged at each end to allow large furniture pieces to be easily moved from room to room. There are four modest sized bedrooms, each with a closet, and one bathroom (which also has been modernized).

A staircase leads to the attic and one heated bedroom that was the maid's room in 1911 (closets and a bathroom have been added to the unfinished part of the attic over the years).

The exterior suffered little over the years. The pergola was removed c. 1950 and a larger concrete porch was installed. The pergola has been restored over the existing porch addition. The "dining porch" has been enclosed with c. 1950 Anderson thermal windows and doors and a large bay window has been set in over the flower box on the porch. The present owners intend to remove these changes when financially possible. The concrete exterior, left natural in 1911, was painted c. 1940-50. Attempts to remove all the paint imbedded in the surface have been fruitless and the home is now painted with a sand colored masonry paint. The cypress and fir trim have been painted the original 1911 colors of Sherwin-Williams Rookwood Green and white, as determined by scraping layers back to the original paint.

The interior was painted c. 1925. All woodwork has been stripped and restored to its 1911 appearance as close as possible (confirmed by Amy Vaill Kelly, daughter of Edward, who lived in the house until 1916, and examination of some original woodwork removed and stored in the basement). Some woodwork in the inglenook and dining room was missing and had to be replaced. There is evidence that the bottom of the main staircase has been altered or replaced. A pass-through walkway from the living room to the pantry has been closed off (c. 1955) and needed closet and half-bathroom have been installed. Stained glass windows in the arts and crafts style have replaced (c. 1985) the double hung windows between the living room and the now enclosed dining porch.

The home was built with electricity and some of the wiring is still of the original knob-and-tube type. Additional circuits have been added with BX and Romex type wiring. The steam heating system with cast iron radiators is still in place, but the original coal furnace was replaced with an oil fired one and later (c. 1970) by a modern natural gas fired unit.

There is one out-building, a frame two-car garage with aluminum siding that was constructed c. 1955. Originally there was no garage, only a small shed where rabbits were kept. In addition to the 1911 plot, two more lots were purchased to the south of the property in 1922. Otherwise the site and it's environment are close to its 1911 appearance.

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Today the Edward W. Vaill home stands as an excellent example of one of the 200 or so houses published by Stickley in The Craftsman, houses that were the hallmark of the Arts and Crafts style.

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Inventory of Photographs

(All photos archivially processed and selenium toned)

The following information is the same for all photographs:

Edward W. Vaill House
Oradell Borough
Bergen County, New Jersey
Photos/Negatives: Ray Stubblebine
1989

1. Exterior, front, looking SW
2. Exterior, front, looking NW
3. Exterior, front, looking NW
4. Exterior, side, looking N
5. Exterior, side, looking NE
6. Exterior, rear, looking E
7. Exterior, rear, looking SE
8. Exterior, side, looking S
9. Exterior, front porch, detail looking S
10. Exterior, front porch, detail looking NW
11. Interior, living room showing inglenook, looking NE
12. Interior, living room looking SW, stairs & dining room to right
13. Interior, living room looking W into dining room
14. Interior, living room looking S, entry door on left
15. Interior, dining room looking W from living room
16. Interior, dining room looking SW
17. Interior, dining room looking SW
18. Interior, dining room looking S, living room to left, porch door right center
19. Interior, dining room looking SW, door to dining porch at left center
20. Interior, dining room looking NE, swinging door to pantry & kitchen at left
21. Interior, dining room looking E, dining porch door on right
22. Interior, dining room looking N, door to pantry at left
23. Interior, pantry, view NW toward kitchen
24. Interior, staircase from first floor looking up NE to second floor landing

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eclectic in design. After severing business relations with Simonds in 1898, Stickley traveled to Europe. Familiar with the philosophies of England's Edward Ruskin and William Morris, and aware of the rapidly developing American Arts and Crafts movement, Stickley viewed the European Arts and Crafts exhibits, products and commercial enterprises.

After returning home in 1899, Stickley established his own enterprise in Eastwood, N.Y. and began to create his own distinctive line of Arts and Crafts style furniture, which he called "Craftsman" (his trademark). While influenced by the Arts and Crafts theories sweeping Europe, it was a totally unique American design utilizing American white oak wood and structural principles of "form follows function". Unlike the European Arts and Crafts philosophy of making everything by hand, Stickley believed that the machine could be used to "liberate" the worker from many tasks, and he developed a philosophy of design based on natural materials, honest craftsmanship and a guild-like relationship between the craftsman and his employer. Indeed, he ran his corporation as a guild, called "The United Crafts" from 1901 to 1904. The ideal was not practical, however, and he ran his operation as "The Craftsman Workshops" after 1904.

In 1905, Stickley's huge success prompted him to move his offices and showrooms from Syracuse to New York City, where he established them in "The Craftsman Building". In 1909 he briefly formed a construction company to build his Craftsman Houses in the New York-New Jersey area and an article in The Craftsman confirms that several houses were built by the company. The organization provided impractical evidently and lasted less than a year although Stickley continued to enjoy immense popularity and commercial success. By 1914, there were fifty furniture dealers throughout the country who sold his products, and he had stores in Boston and Washington, D.C. By this time, however, Stickley had to compete with manufacturers who imitated his designs but sold lesser quality at lesser prices. His own brothers were also competitors. In May 1913 he opened a grand, new "Craftsman Building" with thirteen stories--the top floor was a "natural food" restaurant--in Manhattan's most reputable shopping area. Within two years, however, Stickley's empire was a collapsed ruin due to financial problems caused by his overexpansion, competition and the changing tastes of the public. In 1915 he filed for bankruptcy.

The Craftsman Home idea had it's beginnings in October 1901, when Stickley started writing and producing The Craftsman magazine, which became the leading voice in the American Arts and Crafts movement until its demise in 1916. The Craftsman included an amazing and eclectic variety of articles on subjects ranging from Gustav Mahler and the New York Philharmonic-Symphony Society to handicrafts to socialism. One of his major themes was the growth of America through Architecture, and he featured articles often by the leading architects and city planners about homes and city planning. But his leading contribution to the architecture of this country's cities and towns was his creation of "The Craftsman Home".

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Unhappy with the styles of most homes of the day and wishing to create the proper atmosphere for his furniture and related home decorating products, in 1903 Stickley brought together a group of architects at the magazine and created the "Home Builder's Department" (later the "Craftsman Architects") to design homes ranging in price from \$2000 to \$10,000. Proponents of the Arts and Crafts movement favored private home ownership and believed in tailoring houses to the size, income and interests of individual families. Arts and Crafts style homes were intended to be simple, beautiful and functional with well-ventilated and well-lit interiors and free and open room arrangements that were easy and economical to maintain.

A Craftsman Home, in addition, had no formal parlor or drawing room, since Stickley believed that all of the rooms of a home should be open to all of the family members. Instead he popularized the concept of the living room and large hall as a substitute for the formal parlor. He also advocated the use of built-in furniture (certainly counter-productive for a furniture maker) to simplify housekeeping and free the room of excess furniture. Fireplaces, usually in inglenooks with built-in seats, were also important interior design elements, serving to bring families closer together. Finally, he felt that interiors should be marked by the same structural design elements and lack of ornamentation which characterized his furniture.

While Stickley had no formal architectural training, there is every reason to believe that, like in his furniture design practices, he had a major role in the creation of these houses. While leaving the details of design to his staff, he certainly approved every design before publishing it.

The "Craftsman Home" appeared just as Americans were expanding out of the city and the first great expansion into "the suburbs" took place. Hence the ideas expressed in The Craftsman found a welcome audience. Within several years numerous plan books--the Bungalow Books--appeared, and many of the plans pictured were lifted directly out of The Craftsman. Stickley boasted in the magazine that Craftsman Homes had been built from the Atlantic to the Pacific and from Alaska to the Fuji Islands. There is no way to substantiate this claim today, as Stickley's records were lost after the bankruptcy. However, the series was obviously popular because he maintained it throughout the run of the magazine. In 1914 he announced that he felt that after 200 some designs he had run out of creative ideas and that he would no long publish the designs, but evidently reader pressure forced him to continue the series. By 1916 the heart was obviously not in the project any more, and the magazine was reprising earlier designs.

There is no estimate of how many of these designs were actually built across the country. Stickley encouraged readers to modify his plans to their own liking, and the magazine has several articles discussing homes that were actually built using the plans as a basis. The owner took the plans as

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provided by Stickley, modified them to his own use, and hired a local builder to construct the home.

The Vaill home is a perfect example of this philosophy. Mrs. Amy Vaill Kelly, daughter of Edward W. Vaill, remembers her parents moving to Oradell from Englewood, N.J. and living in a rented home down the hill from the plot where their new home was being built. She remembers her father and mother pouring over the blueprints which were pasted to the living room wall. Every evening they went up the hill to watch the progress of the construction.

Published in the December 1910 issue of The Craftsman, the house chosen was number 104. The Vaills made several modifications. The plans called for a frame structure with brick veneer and vertical cypress boards on the gables. The chimney ran up the outside of the house. The Vaills built their home out of a new material that was advertised as fire and vermin proof: Natco Hollow Tile (exposed blocks in the attic have "NATCO" stamped on them). The Craftsman was at the time running articles on the new material and several "Craftsman Homes" were designed to be built with it.

Instead of the slate roof and ridge of terra cotta tile called for in the article, the Vaills opted to use terra cotta tile on the whole roof. They also reversed the plans, perhaps to have the dining porch face southeast, making their home a mirror image of #104. The southern half of the house was extended several feet larger than the plans called for.

The door and window arrangements were altered slightly too. Instead of a double-hung window in the southeast wall of the living room, a casement window was installed. Mrs. Kelly says this was to allow the familys upright piano to be placed on that wall. The plans called for a center door flanked by windows to open onto the dining porch from the living room, but three windows were placed there instead -- a much more practical arrangement since wall space is at a premium in the living room. A door from the kitchen to the living room was deleted, as was a closet, but a walkway from the living room to the pantry along the north side of the staircase was added. A staircase not shown in the article goes to the attic, thus cutting down on two of the bedroom's dimensions.

The Vaills did not choose to order Stickley's special hardware, choosing instead a line from the Sergeant Company that had been advertised in The Craftsman. Mrs. Kelly remembers Stickley style lighting but this has disappeared.

The home went on the Oradell tax roles in December 1911, one year after it was first published in Stickley's magazine.

The Edward W. Vaill house is a comfortable residence, thoughtfully built with all the amenities for suburban life in a democratic household. There are

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no formal, unused rooms; rather, there is a large living room with an inviting fireplace inglenook for the enjoyment of guests and family alike. There is no large front porch, only a small entry chamber, with a pergola that links the home to it's natural environment. With the relatively minor modifications that normally take place with time and changing tastes and styles, the Edward W. Vaill House today stands as an outstanding example of the homes designed by Gustav Stickley and his Craftsman Architects as the hallmarks of a style that reflected a major philosophical movement in United States history.

A note should be added about Edward W. Vaill, who was a prominent New York patent attorney. Vaill was born 1870 in Worcester, Mass., graduated from the Worcester Polytechnic Institute in 1893 and received his law degree from George Washington University in 1896. He married Helen May in 1906 at Atlantic Highlands, N.J. and resided in Philadelphia, Pa. before moving to Englewood, N.J. They had a daughter, Amy, and a son, Edward III, when they moved to Oradell. The family moved from the home at the beginning of World War I to Germantown, Pa., when Major Vaill was called into the Army Ordinance Corps. They rented the home and contents for the duration of the war. After the war the family did not return to Oradell. Vaill joined the law firm of Sheffield and Betts in New York, and the family settled in Montclair, N.J., selling the Oradell property in 1919. Vaill died of a heart attack in his sleep in 1939 in Montclair. He was a member of the Appalachian Mountain Club and the Green Mountain Club and was interested in hiking, camping, inventions and radio. He was also a member of the Montclair Society of Engineers.

AS SHOWN

REFERENCE MAP

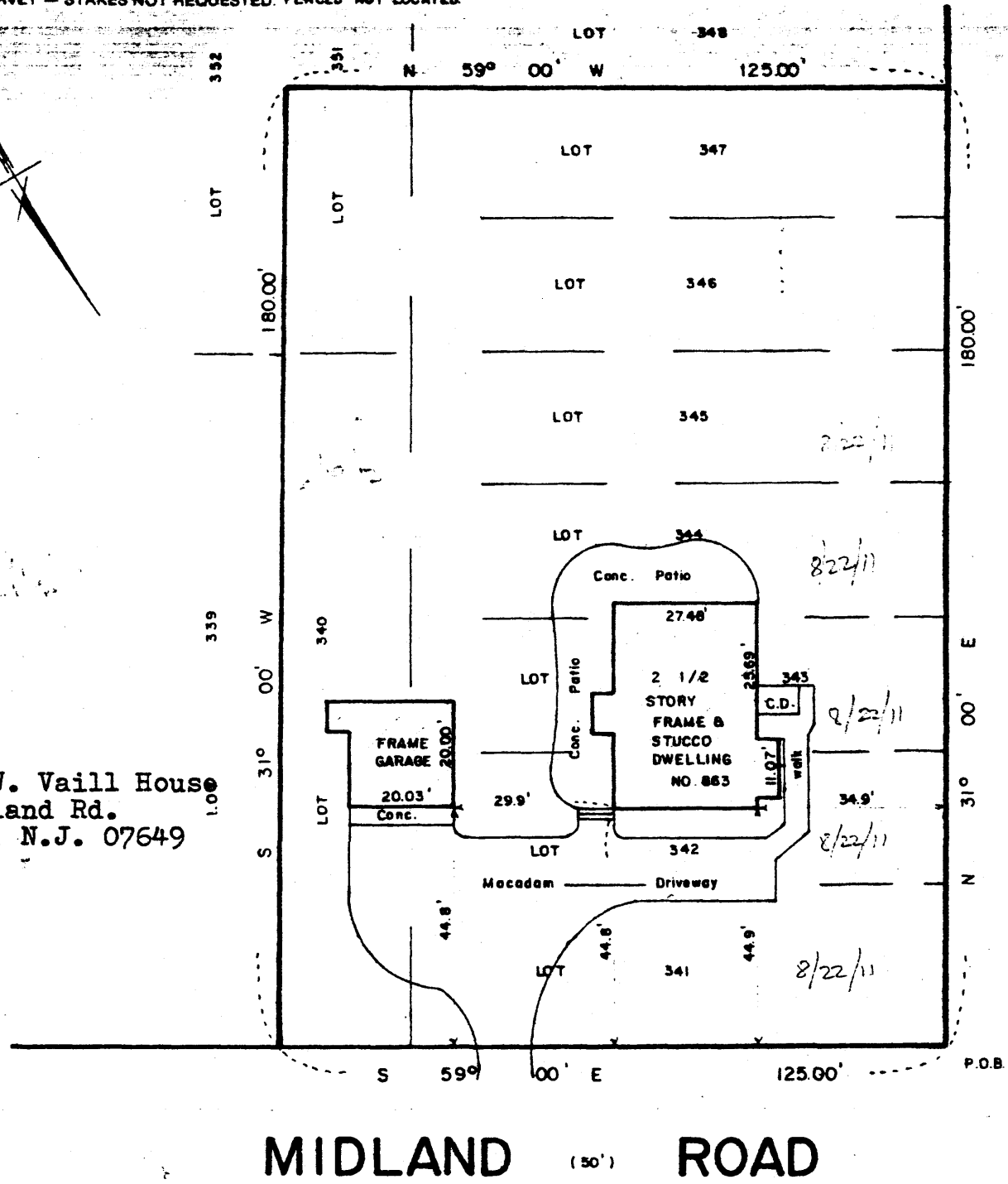
BLOCK 9

MAP OF HELM PROPERTY, ORADELL HEIGHTS, ORADELL, BERGEN COUNTY, N.J.
FILED IN THE B.C.C.O. ON FEBRUARY 27, 1906 AS MAP NO. 989.
LOT 27, BLOCK 257 ON TAX MAP.

BUILDING OFFSETS NOT TO BE USED FOR CONSTRUCTION OF FENCES OR OTHER PERMANENT STRUCTURES.
LOCATION SURVEY - STAKES NOT REQUESTED. FENCES NOT LOCATED.

AUG 29 1089

Edward W. Vaill House
863 Midland Rd.
Oradell, N.J. 07649



TO ALL PARTIES IN CURRENT INTEREST IN TITLE TO THESE PREMISES AND U.S. LIFE TITLE INSURANCE COMPANY, ALFRED A. SISS, JR., Esq., AND UKRAINIAN ORTHODOX FEDERAL CREDIT UNION.

THIS IS TO CERTIFY THAT THIS SURVEY IS ACCURATE, AND THAT THIS DRAWING IS A TRUE REPRESENTATION OF ACTUAL CONDITIONS EXISTING ON THE PROPERTY. THIS SURVEY IS PREPARED SPECIFICALLY FOR THE INDIVIDUAL(S) IN THE TITLE AND/OR THE CERTIFICATION. THE UNDERSIGNED WILL NOT BE RESPONSIBLE OR LIABLE FOR ANY ASSIGNMENT OF THIS SURVEY, THROUGH A SURVEY AFFIDAVIT TO ANY PERSON NOT SO NAMED.

DATE NOVEMBER 26, 1984

John Hooyman, Jr.
N.J. LICENSED LAND SURVEYOR NO. 13821

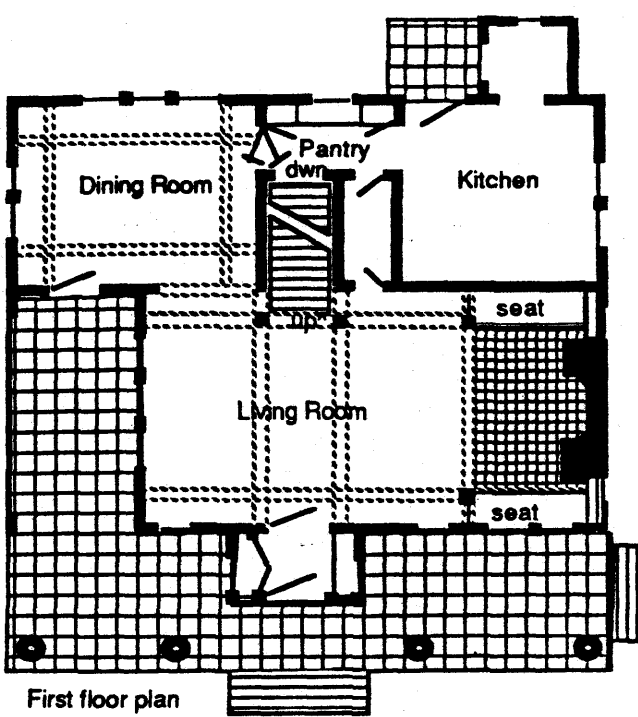
SURVEY MAP PREPARED FOR AND CERTIFIED TO

RAYMOND F. STUBBLEBINE AND
ULANA ILNYTZKY

BOROUGH OF ORADELL
BERGEN COUNTY NEW JERSEY

SCALE
1" = 30'
BOOK N 81
PAGE 69

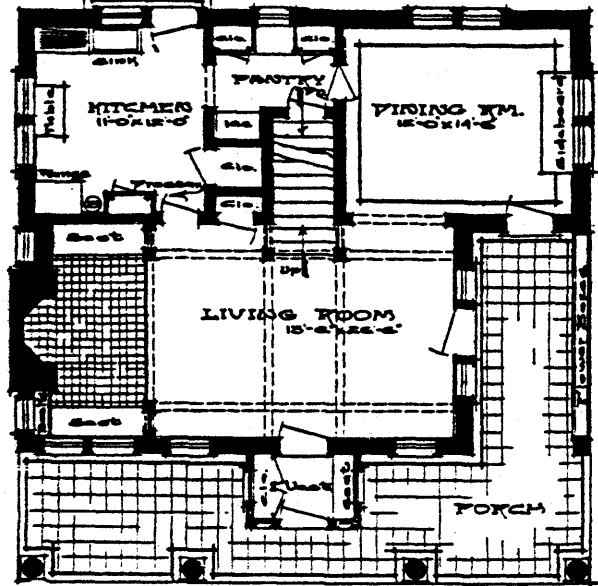
JOHN HOOYMAN, JR.
HOOYMAN SURVEYING ASSOCIATES
15 WALNUT STREET MAHWAH, N.J.
201-891-4340



First floor plan

NO. 104:

FIRST FLOOR PLAN.



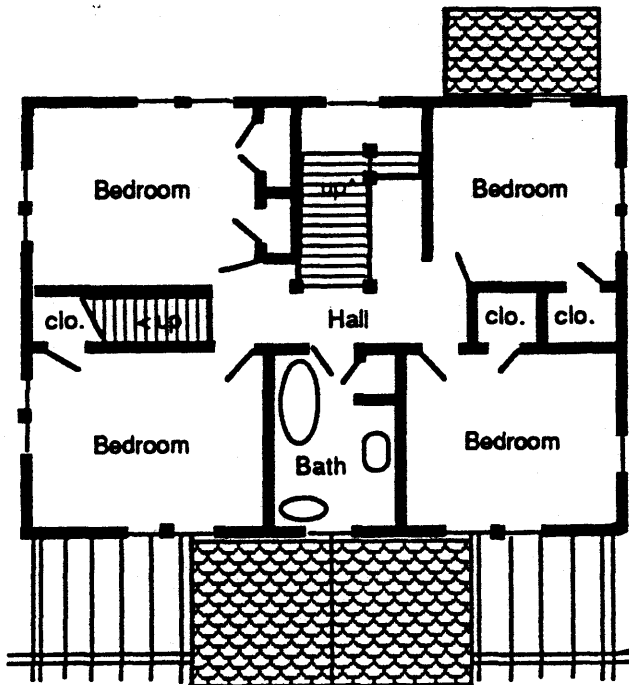
AUG 29 1908

The Edward W. Vaill Home, Delford (now Oradell), N.J.

The house, built from a design featured in the December, 1910 issue of "The Craftsman" magazine as No. 104, was built by patent attorney Edward W. Vaill, Jr. and his wife Helen May Vaill. Vaill was born in 1870 in Worcester Mass. He practiced in New York City and was 41 when he purchased, on August 22, 1911, the land from the Oradell Heights Land Company. The home was built that fall and went on the tax rolls in December 1911.

Vaill sold the property in 1919, after serving as an Army major in the War, and moved to Montclair, N.J., where he resided until his death on December 24, 1939 of a heart attack. He had two children. He was a Mason, and a member of the Montclair Society of Engineers and the Appalachian Mountain and Green Mountain Clubs.

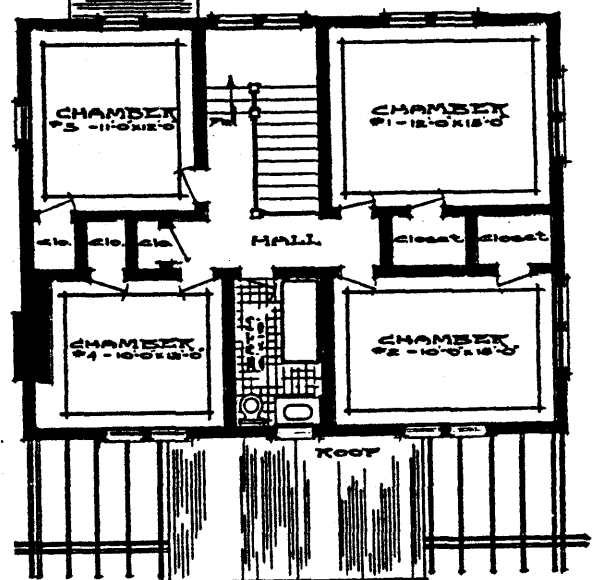
The house, the deed indicates it had to cost at least \$4000 to build, sits on the summit of a low ridge facing east toward New York City. The site has at least 27 trees and is surrounded by other houses. At the time there were only a few other homes in the area. About a mile away to the east is the Oradell Reservoir.

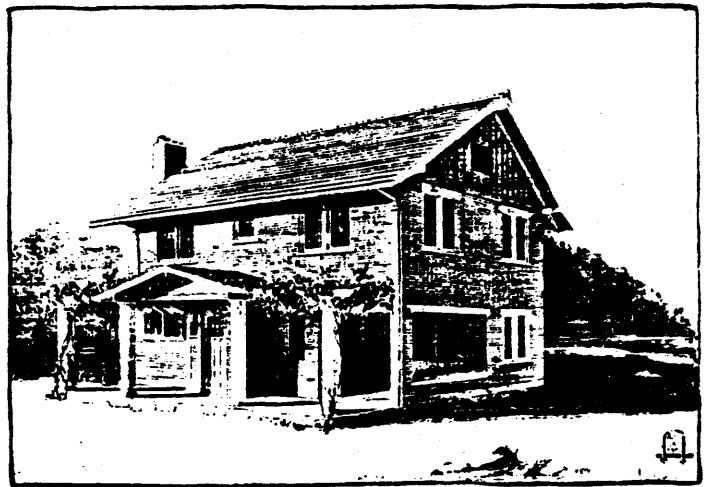
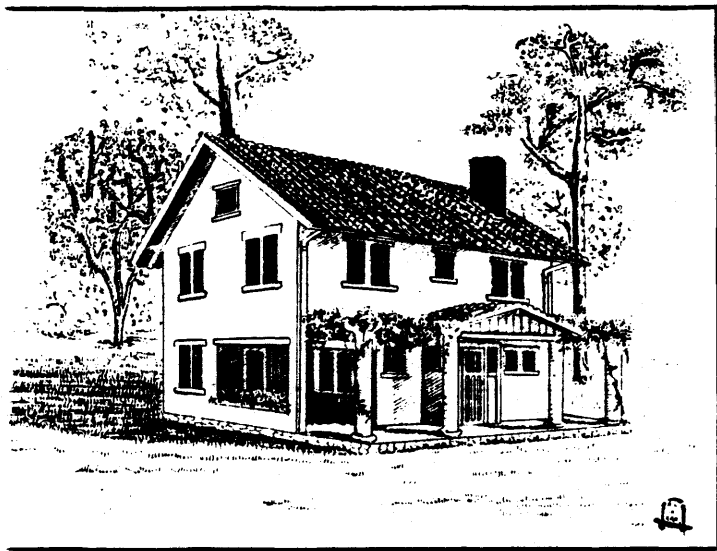


Second floor plan

NO. 104:

SECOND FLOOR PLAN





The exterior of the home was built of different materials. Number 104 is a brick structure with cypress boards on the gables and with a redish slate roof. The Vaill house was built out of "Natco" hollow tile, a ceramic "cinder block" advertised as being fire and vermin proof, as well as an excellent insulator. The exterior is faced with concrete and the roof is red spanish tile. The floor plans were flipped so that they are a mirror image of #104. The left half of the house was elongated slightly and the window, door and closet arrangements were altered slightly. A stairway was added to reach the third floor. The chimney was enclosed in the structure rather than going up the outside of the wall. The floor plan comparisons indicate the differences. Early photos show the upper windows with shutters.

The interior trim is as recommended in "The Craftsman": "The whole end of the living room is occupied by the big fireplace nook shown in the illustration. This forms the chief structural feature of the house and gives the keynote of color. The hearth, which extends over the entire nook, is paved with Welsh quarry tiles and built-in seats on either side offer a delightful suggestion of home comfort, particularly as the wall spaces flanking the chimneypiece are shelved for books, and the whole nook is lighted by small casement windows.....The chimneypiece up to the mantelshelf is hard-burned red brick with cement above...The walls in this room are wainscoted up to the ceiling with chestnut boards, and the ceiling, which is crossed by massive beams, is of plaster.." The beams are cypress in the living room, the doors and floors are of white oak.



CRAFTSMAN HOUSE OF BRICK AND CYPRESS CLAPBOARDS, NO. 104; THE RECESSED PORCH IS ESPECIALLY INTERESTING.
VIEW OF LIVING ROOM, SHOWING RECESSED FIREPLACE WITH COZY SEATS, BOOKCASES AND WELL-ARRANGED WINDOWS

The dining room also features a beamed ceiling, but the wood is softer and the grain less distinguished. It may be redwood or gumwood, or even pine. The natural woodwork was continued into the kitchen pantry and up the staircase and into the upstairs hall. The upstairs rooms were always painted.

The hardware in the house is Sargent brass and it is original. There is evidence that Stickley's light fixtures were used. The house has four 15 amp knob and tube circuits, and except for the front and side porches and the living and dining rooms, the lights were turned on at the lamp. Pushbutton switches exist for those four lights. The heating system is steam. The exterior color scheme has been duplicated as close as possible (the concrete was natural) but the interior colors make no attempt to repeat the original.



AUG 29 1989

DISTINGUISHING FEATURES OF THE CRAFTSMAN HOUSE

THE RULING PRINCIPLE OF THE CRAFTSMAN HOUSE IS SIMPLICITY.

THE central thought in all Craftsman activities is the simplification of life and a return to true democracy. Accordingly the exterior lines of the Craftsman house are very simple and its interior divisions are few.

SIMPLICITY SPELLS ECONOMY.

Elaborate ornamentation is eliminated by our method of interior treatment. Post-and-panel construction replaces useless partitions. Native woods are used liberally. The fireplace is made an ornamental feature. These and other methods are employed in the Craftsman plan to give at a reasonable cost proper decorative effects. The principles of cleanliness and sanitation are recognized in such a way as to make for economy, but possibly the greatest economy of all is the permanent quality of the homes we design. A Craftsman house should stand for 100 years or more without requiring repairs; in fact, for many years a Craftsman house will increase in value and beauty without impairment, and use will give to it a softness and friendliness which will constantly add to its charm.

THE SIMPLE LINES OF THE CRAFTSMAN HOUSE GIVE IT A BEAUTY AND A DIGNITY WHICH REACT MOST FAVORABLY UPON THE LIFE AND CHARACTER OF THE FAMILY.

Growing children reflect their environment. Home-builders who are influenced by the notions of others and who strive to outdo their neighbors in building their

home, instil the same spirit into their children, and a home which is the product of weak imitation or freakish straining after originality, cannot have a wholesome effect on its inmates.

A CRAFTSMAN HOUSE ANSWERS THE QUESTION—"WHAT ARE THE NEEDS OF THE FAMILY?"

Too large a house with unused rooms breeds a spirit of extravagance. The relation of every part of the interior of a house to the needs of the family should be direct and apparent. A Craftsman house is designed to meet these needs just as simply, comfortably and economically as possible.



CRAFTSMAN FIREPLACE CORNER WITH BUILT-IN SEAT AND BOOKSHELVES.

A CRAFTSMAN HOUSE REPRESENTS NOT ONLY ECONOMY IN COST BUT ECONOMY IN FLOOR SPACE.

Not an inch of space is wasted. Because of this the owner's money is made to go as far as possible, and a small house, properly designed, is generally sufficient for the ordinary family. The general living rooms are thrown together, usually including the entrance hall and stairway, so that the whole lower floor of a Craftsman house has the effect of a great living room. Post-and-panel construction and the arrangement of pleasant nooks and corners give a sense of room division as well as a feeling of semi-privacy.

BUILT-IN FEATURES ARE OFTEN INCORPORATED TO MEET SPECIAL NEEDS.

Like other structural features, built-in fittings add to the interest and beauty of rooms. They are directly related to the life of the household and make for simplicity and comfort.

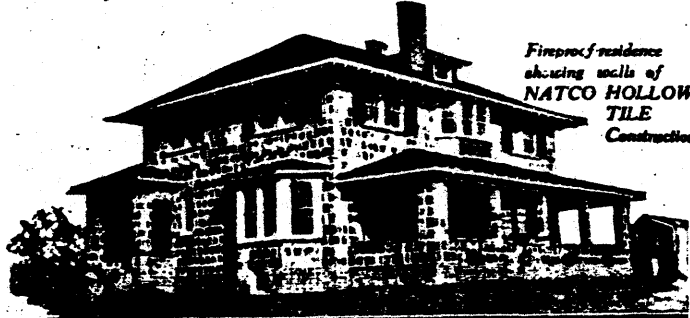


BUILT-IN WINDOW-SEAT AND BOOKCASES IN A CRAFTSMAN LIVING ROOM, SHOWING THE DECORATIVE EFFECT OBTAINED BY STRUCTURAL FEATURES.



Before you build, learn the investment advantages
of
NATCO·HOLLOW·TILE

FIREPROOF—mois-
ture-proof—age-proof
—vermin-proof—
warmer in winter—
cooler in summer.



FAR-SIGHTED building authorities declare that within the next decade practically all good residences and other buildings of moderate dimensions will be built fireproof—that such construction will become standard, as it is today in buildings of the larger type.

If you build otherwise than fireproof *now*, your house may belong to an obsolete and undesirable class ten years hence. For the builder who appreciates the investment factor, the question of fireproof construction is therefore of vital importance.

Quite apart from the advantages stated above, there is no reason why you should not build with NATCO HOLLOW TILE. The cost is no more than for brick, brick-and-wood, stone-and-wood, or concrete. And with NATCO HOLLOW TILE the cost of maintenance is reduced to the minimum.

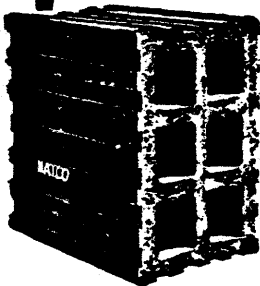
Every prospective builder should write at once for our 96-page book "FIREPROOF HOUSES," mailed for 10 cents to cover postage. It illustrates and describes 45 houses, hotels, apartments, etc., costing \$4,000 to \$200,000, and gives complete technical information, with typical floor plans, of NATCO HOLLOW TILE construction. Address Dept. I.

NATIONAL·FIRE·PROOFING·COMPANY

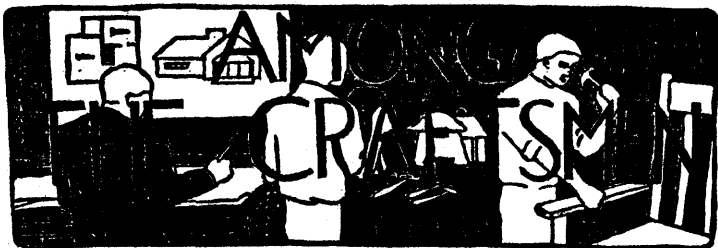
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The same residence complete with exterior finish.

Offices in All Principal Cities



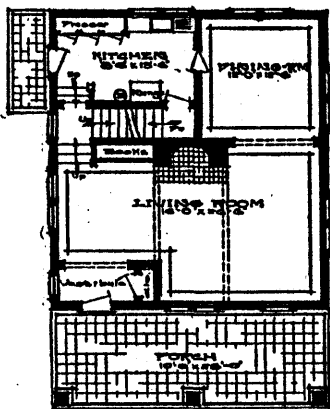
Kindly mention *The Craftsman*



CRAFTSMAN HOUSES FOR SMALL FAMILIES

BOTH the designs we publish this month show houses that are small, simple and inexpensive, being meant to suit the needs of small families with moderate means. But while the cost has been carefully kept down to the minimum for a properly built Craftsman house, both these little dwellings are solidly built, comfortable and as attractive as any houses we have ever designed.

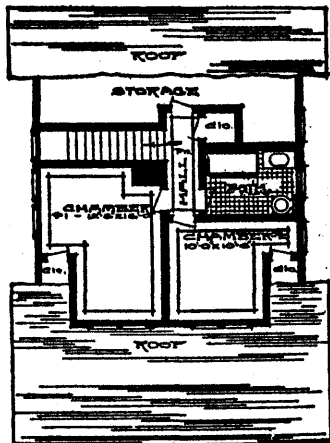
House No. 103 is the smaller of the two, being meant for a family of not more than two or three people. It would be entirely suitable for the first home of a newly married couple just starting in life, or for a man and wife whose children are all married and gone and who wish to pass the remainder of their lives in a snug little home that gives the least possible trouble to



CRAFTSMAN HOUSE: NO. 103: FIRST FLOOR PLAN.

the housekeeper. Or it would be convenient for two self-supporting women, who might revolt at the ordinary flat or boarding

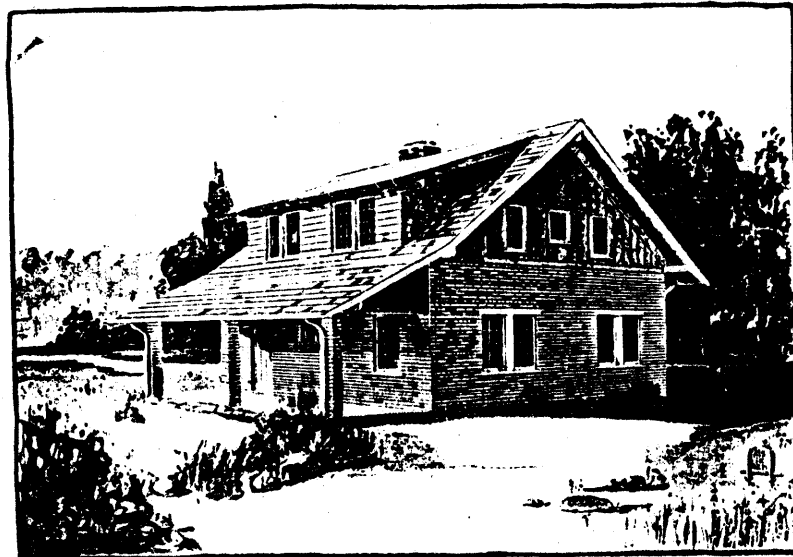
house existence, and pool their resources to build a home of their own. Such households are very common in England, where numberless small cottages are built by



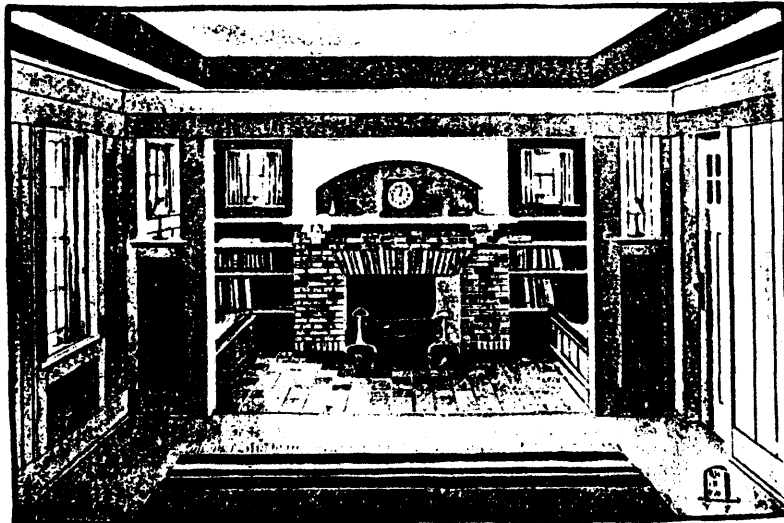
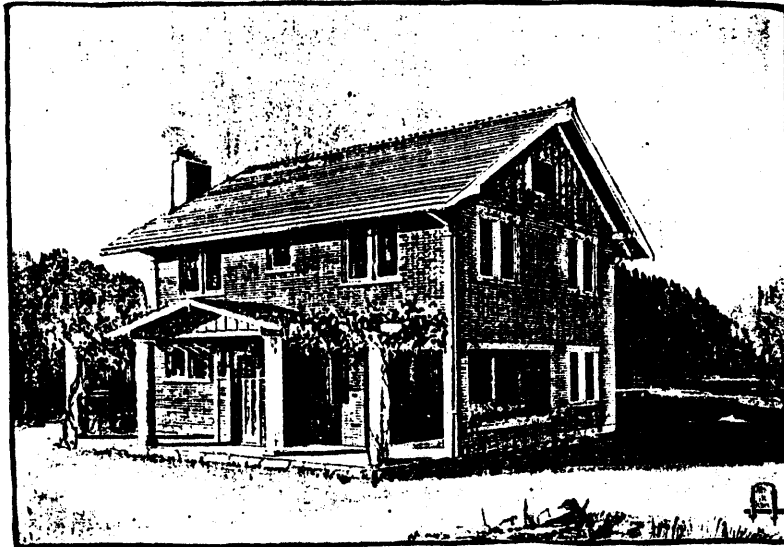
CRAFTSMAN HOUSE: NO. 103: SECOND FLOOR PLAN.

home-loving women who must work and yet who wish to get all the comfort they can out of their leisure hours.

As shown here the walls of the house are built of brick according to a method of construction which we are just now using because it is both economical and practically fireproof. In the case of a bungalow like house No. 103 the brick walls would be 8 inches thick. Instead of the usual furring strips nailed on the inside so that an air space is left between the brick and the plastering we sink 2 x 4 scantlings in the wall in the place of every tenth course of brick. These scantlings, running horizontally all around the wall, come flush with the face of the brick. This effects a great saving in the cost of construction, as it makes a solid weatherproof and very nearly



BRICK AND SHINGLE CRAFTSMAN HOUSE: NO. 103: FOR THE COMFORT OF A SMALL FAMILY. CORNER OF DINING ROOM LEADING TO KITCHEN. SHOWING THE INTERESTING FINISH OF WALLS.



CRAFTSMAN HOUSE OF BRICK AND CYPRESS CLAPBOARDS: NO. 104; THE RECESSED PORCH IS ESPECIALLY INTERESTING.

VIEW OF LIVING ROOM, SHOWING RECESSED FIREPLACE WITH COZY SEATS, BOOKCASES AND WELL-ARRANGED WINDOWS.

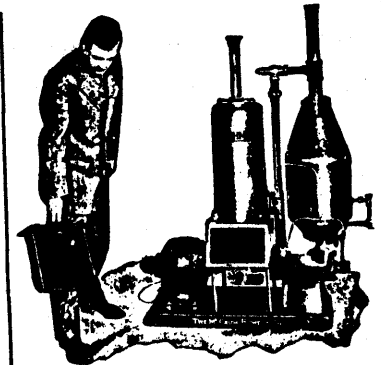
Vacuum Cleaning In A Nutshell

VACUUM cleaning gives relief from household drudgery and the servant problem, insures good tenants and good customers.

This is incidental. Primarily, it means cleanliness and health and economy. Thousands of homes are to day being cleaned as never before—not once or twice a year, but kept clean all the time—and many thousands more will be vacuum cleaned, no matter whether they are old or new, city or country.

Cleaning by the wonderful vacuum process is done by power, instead of by muscle. The power may be electricity, gas, water or steam. We can furnish a Portable Electric Cleaner for \$65.00, or you can have a Stationary plant installed in the cellar for \$350.00 or more, according to the requirements. For apartments you can provide vacuum on tap for cleaning as you furnish hot water and heat.

Vacuum cleaning saves one-half or more of the time needed for keeping floors, rugs, draperies and furniture clean; and it saves all the hard labor, the physical drudgery of moving furniture and house-



cleaning in general as required by the old methods of broom, carpet-sweeper and duster.

We have the only complete line of vacuum cleaning apparatus in the world; and we can furnish anything from a machine which operates by attaching to the electric light socket to steam aspirators, which require high pressure boilers.

If you would be healthy, clean, free from household drudgery, sure of good servants, good customers or good tenants, as the case may be, do not overlook the famous "RICHMOND" Vacuum Cleaning Apparatus.

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Manufacturers of RICHMOND Heating Systems—RICHMOND Bath Tubs, Lavatories and Sanitary Plumbing Devices—RICHMOND Concealed Transom Lifts—RICHMOND Suds Makers—RICHMOND Suction Cleaners. RICHMOND Vacuum Cleaning Systems.

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17 a



NEARLY a century ago the Hartford Carpet Company began the manufacture of carpets and rugs, and all these years hands and brains have been at work on many fabrics, this long experience culminating in the best floor coverings known.

The "Hartford Saxony" Rug

is so wonderfully made that it commands the envy and admiration of the world and has become the competitor of the Oriental Rug in both quality and price.

A New Rug Book

has just been published, showing these rugs in their exact patterns and colors, while interior views exhibit them in actual use. It is a valuable educational reference book for every rug lover.

THIS BOOKLET IS FREE ON REQUEST

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Hartford Saxony Rugs

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18 ■

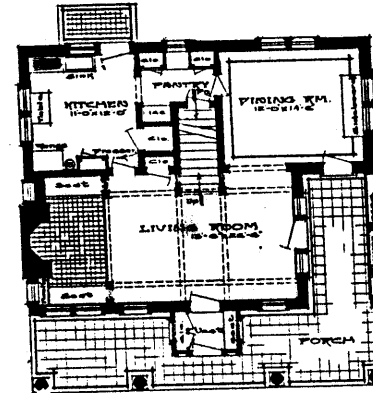
fireproof wall, and also does away with the dampness that is one of the great disadvantages of a newly plastered wall.

Over the scantling a waterproof building paper is applied, which as a non-conductor

ording to the taste of the owner. The rafters supporting it are left exposed. The floor of the front porch is made of either red or gray cement marked off into squares, and the foundation is of split field stone. The window frames are of timber, finished in the same coloring as the gables, and the sash is pure white.

The front door opens into a small vestibule which is little more than a recess in the living room. The end of this vestibule serves to hold a coat closet and the partition wall gives to the living room a "jog" that breaks up what would otherwise be a plain square in shape. The fireplace is directly in the center, and the dining room is as much a part of the main room as is usual in a Craftsman house.

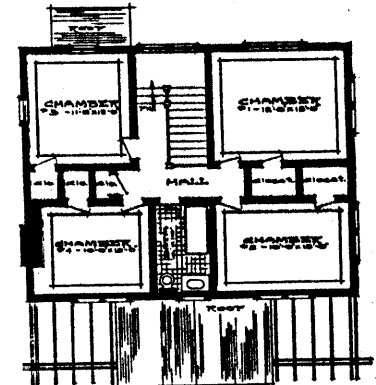
As we have been asked to resume our custom of giving suggestions for the color scheme of rooms in this house, we have selected a combination of grayish brown, old blue and very pale straw color for these rooms. The walls of the living room might be paneled to the height of the frieze with beaver board held in place by strips of oak or cypress which would give much the effect of a paneled wall. The beaver board, which has a rough surface with a very in-



CRAFTSMAN HOUSE: NO. 104: FIRST FLOOR PLAN.

of heat and moisture makes it impossible for dampness to form on the inner wall, as would be the case if the plaster were applied directly to the brick. Over this waterproof paper, is nailed to the scantling, -ainscoting, straw board or any other interior finish.

In the case of this house, the walls are built of hard-burned brick in the natural dark red color, the gables are sheathed with wide cypress boards, V-jointed and darkened so that they show the natural reddish brown color and strong markings of this wood, forming a pleasant and harmonious contrast to the brick. The square pillars of the front porch are made of brick like the wall, and the main roof is shingled and stained to a warm brown tone that harmonizes with the brick and with the boarding of the gables. The roof of the former, being necessarily much flatter than the main roof, in order to allow head room in the chambers on the upper floor, is not sufficiently steep in pitch to be shingled. Therefore, it is covered with ruberoid, the upper edge of which runs to the ridgepole beneath the top courses of shingles which extend the entire length of the roof, forming a finish at the top for the dormer roof. This ruberoid, of course, is painted the same color as the roof shingles, and may be battened or not ac-

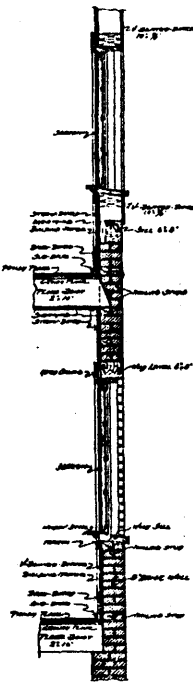


CRAFTSMAN HOUSE: NO. 104: SECOND FLOOR PLAN.

teresting texture, can be finished in any color desired, as it can be painted or stained just like wood or plaster. In this case a charming color effect might be obtained from painting the beaver board in a very soft shade of gray-blue, like the lighter tone of Canton china, and in having rugs

showing as a pre-dominating tone the darker shade of Canton blue. The ceiling would be a very pale straw color, not yellow enough to give any effect of that color in the room, but just tinted sufficiently to take away the coldness of dead white plaster. The frieze, of course, would be of beaver board put on lengthwise to form an unbroken surface and painted to match the ceiling. The fireplace, if built of tapestry brick, would be a little more expensive than if plain brick were used, but the color effect would be much more beautiful, as the tapestry brick shows tones of dull blue as well as the purples, reds and browns which develop naturally in the burning.

In the dining room the walls are wainscoted with wide V-jointed boards to the height of the beam which runs around the angle of the ceiling. Our favorite wood for such interior woodwork is chestnut, which takes on a beautiful tone of cool grayish brown. The ceiling, of course, would be the same as in the living room, and the rug of plain filling would be solid Canton blue. We would suggest that the window curtains be of some thin material in pale straw color like the ceiling, with a stenciled or embroidered figure in the darkest shade of Canton blue.



SECTION THROUGH WALL AND WINDOWS IN GABLE END OF HOUSE.

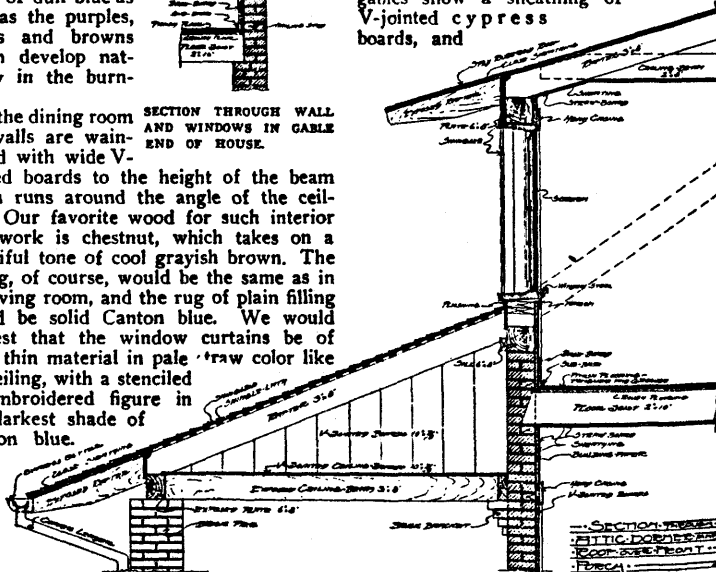


DETAIL OF WINDOW FRAME.

The table cover and sideboard scarf in a scheme like this would be in the natural linen color with appliqué in blue relieved by touches of brown and burnt orange. The cool browns would be carried out in the leather chair cushions, and sharper accents of color might be given by pillows and cushions of a more decided blue and of copper color. The metal work in such a room would best be of copper.

The kitchen, while very small, is equipped with conveniences which should make the housework easy to handle. Upstairs there are two bedrooms, a bathroom and a large storage room under the slope of the roof at the back of the house.

House No. 104, although of very moderate size as houses go, is quite a bit larger than the one just described. It is built of brick with the construction already described, but in this case the walls of the lower story are 12 inches in thickness, and the walls of the upper story only 8. The gables show a sheathing of V-jointed cypress boards, and



SECTION THROUGH WALL AND ROOF.

Gustav Stickley's Choice Sustained!

FINAL DECREE FOR RUBEROID COLORED ROOFINGS

The higher tribunal appealed to—THE UNITED STATES COURT OF APPEALS—affirms the decision of the Hon. Judge G. W. Ray rendered January 24, 1910, in the District Court of the United States for the Southern District of New York, which holds that J. A. & W. Bird and the Flintkote Manufacturing Co. have infringed

THE STANDARD PAINT CO.'S PATENTS

Nos. 775,635 and 775,636

and finds fully in favor of RUBEROID COLORED ROOFINGS.

Here is an extract from the Hon. Judge Ray's Decision which the Court of Appeals has upheld:

"The roofing of the defendants alleged to infringe is known as ZOLIUM. I think the evidence establishes that the first successful COLORED ROOFING upon the market was this COLORED RUBEROID made in accordance with the claims of the patents in suit. They are popular and have an extensive and increasing sale. They are pleasing and attractive in appearance to those who desire a colored roof and who use a roofing of this character. It is shown that these roofings are durable and serviceable, and that the coloring is permanent.

"All the constituent elements of a product, a new article of manufacture, may be old, as of course these were, but this product as a complete article of manufacture was new, and it was better than any that had gone before. The inventors did more than those

ordinarily skilled in the art would do. There was mental conception, long experimentation and a valuable and a new result.

"The process pointed out in the patent which varies from the prior art was successful. The prior art was not. There is difficulty in pointing out why the one is successful when the other was not and probably all the reasons are not known, but the discovery was patentable and the defendants infringed by using it.

"I am therefore constrained to hold that both patents in suit (as to claims in issue) are valid and that defendants infringe.

"There will be a decree accordingly and for an injunction and an accounting."

This is the substance of the decision:

Existing imitations of COLORED RUBEROID are prohibited—no permanent prepared colored roofing can be manufactured except under The Standard Paint Company's patents.

The experiments referred to by the Honorable Judge developed a number of interesting facts concerning roofing materials. These and full particulars of the original RUBEROID have been embodied in a book, entitled, "ALL ABOUT ROOFING."

Send for this book. It will be mailed free immediately upon receipt of request.

THE STANDARD PAINT COMPANY


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Kindly mention The Craftsman

Edward Miller & Co's

LAMPS



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MILLER Fixtures impart an air of elegance to every home or public building where they are installed. They are made for both Gas and Electricity in an endless variety of exquisite designs and finishes. Every personal taste and every style of decoration can be exactly suited. The materials used in the MILLER products are the very highest grade, while the workmanship has never been surpassed in this country.

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ORDER FROM YOUR DEALER. He has Miller Lamps and Fixtures in Stock, or can secure them for you. Show him this advertisement, so there will be no mistake in the name.

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20 a

FIGHTING THE BLIGHT ON SHADE TREES

the door and window framings are all of the same wood. The round pillars of the porch are painted pure white, these with the window sash serving to relieve the subdued color scheme of the house. One interesting structural feature is seen in the posts which frame the entrance door and form the corners of the small vestibule. These are solid square timbers and the bricks between are laid up just as they are in the walls, giving a construction that is really what it appears to be instead of the ordinary half-timber construction which shows merely strips of wood nailed on the outside. The roof is of rough-finished slate, preferably dark red in color, and the ridgepole is of tile. The porch, which extends across the front of the house and partly down one side, is floored with cement in the usual way.

The whole end of the living room is occupied by the big fireplace nook shown in the illustration. This forms the chief structural feature of the house and also gives the keynote of color. The hearth, which extends over the entire nook, is paved with Welsh quarry tiles and built-in seats on either side offer a delightful suggestion of home comfort, particularly as the wall spaces flanking the chimneypiece are shelved for books, and the whole nook is lighted by small casement windows set high in the wall. The chimneypiece up to the mantelshelf is hard-burned red brick with cement above, finished in a tone that harmonizes with both the brick and the walls. The walls in this room are wainscoted up to the ceiling with chestnut boards, and the ceiling, which is crossed by massive beams, is of plaster tinted to a warm rosy gray tone. The prevailing colors in the room are a dull earth red that tones with the brick and tile of the fireplace, and varying shades of grayish brown, like that of weathered oak. The big rug in the living room would show a combination of these colors, and the smaller dining-room rug might be of solid red. Also, the ceiling of the dining room, where more color is admissible than in the living room, might be of a dull red tone very close to that of the tile. The window curtains would be of natural-colored linen or linen scrim, with embroidery in coral, and high notes of color might be given by having cushions of varying red tones verging on the coral scattered here and there on chairs and settles.

This house boasts a pantry as well as a kitchen, but otherwise its housekeeping ar-

rangements are quite as simple as in the case of the smaller dwelling. The upper floor affords room for four chambers, with plenty of closet room and a bath. These rooms are of moderate size and very simple in shape, being arranged to afford the greatest amount of room possible with the floor space in a house of these dimensions.

Naturally, the color schemes given here are of the most tentative character, and are intended merely to serve as a basis for developing individual schemes of decoration. The choice of colors, of course, would depend entirely upon the exposure of the house and the sunniness of the rooms. Our own choice of colors is almost invariably a combination of the forest and wood tones of green and brown, especially as these admit a harmony of colors that are as rich and varied as those of the autumn woods, but we recognize also the possibilities of dull blues and reds and warm gray tones in connection with the natural color of oak and cypress, and in a house that is so placed that the rooms are filled with sunlight nothing could be more beautiful than a decorative scheme based upon the varying tones of dull soft blue. We find it safest to keep all the colors dull, especially when the basis for the whole scheme is one or the other of the natural wood tones.

FIGHTING THE BLIGHT ON SHADE TREES

The rapid increase of the blight that is destroying so many shade trees, especially in New Jersey, has at last aroused a number of the municipalities in that State to take action to stop it, if possible. Twenty-three towns and villages were represented at a conference held recently in Trenton, and careful and thorough investigation of the trouble promises to be the result. The conference was called by State Forester Gaskill, and measures will be taken to secure a State appropriation for the forthcoming battle against the gypsy and brown-tail moths, which are held chiefly responsible for the wholesale withering away of the finest trees. These pests have cost the New England States an annual expenditure of more than a million dollars. The ravages of either pests or blight are plainly to be seen in every woodlot as well as in the shade trees upon which depends so much of the beauty of our towns and villages, and it is to be hoped that action to remedy both will be quick and vigorous.