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Spanish tile instead of slate. Interior layout and window placement were also slightly different from the published plans.

Amy Vaill is beginning to answer many of the questions we still have. And she's full of interesting anecdotes that give the house new life; for example, about the furnishings the family had — many of them Stickley!

She has also found three old photos of the exterior of the house circa 1913, confirming that what we have done is faithful to the way it was then. She has also confirmed our choice of wood stain as very close to the original color of the interior. The house is almost as she remembers it 76 years ago.

She told us she hated leaving the house — her favorite spot was the fireplace inglenook — but the war came, and her father enlisted in the army around 1915. The family moved away, never to return.



*Amy Vaill on the rocker, right, c. 1913. Her brother and mother are on the swinging settee, which hung from the pergola.*

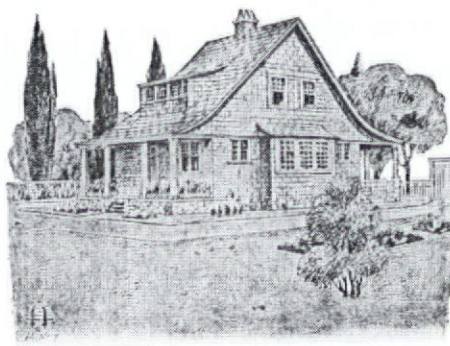
# CRAFTSMAN HOUSES

From 1902 until his magazine *The Craftsman* ceased publication in 1916, Gustav Stickley published plans for more than 200 houses, ranging in cost from \$900 to \$30,000. His magazine subscribers were automatically members of the "Home Builders Club," entitled to one free set of plans per year. What's more, if a reader wanted to modify a plan or have one designed from his or her own ideas, the Craftsman Architectural Department was available. Stickley himself supervised the construction of some homes in the New York City area. No one is sure how many of these homes were actually built, but it was a feature in the magazine that aroused great interest — so much so that when Stickley briefly ceased publishing plans in 1915, there was such a storm of protest he had to reinstate the feature, even though he felt that, with 200 designs in print, the subject had been exhausted. He claimed that Craftsman homes were being built in "all parts of the world, from Alaska to the Fiji Islands."

The homes ranged from log cabins and cedar-sided bungalows to two-sto-

## THE CRAFTSMAN

GIVES EVERY MONTH FOR THE BENEFIT OF ITS READERS  
**FREE PLANS AND SPECIFICATIONS**  
 FOR SIMPLE, STRUCTURAL DWELLINGS, DESIGNED BY  
 GUSTAV STICKLEY, RANGING IN COST FROM  
 \$1,000 to \$20,000.



THE ORIGINAL DRAWINGS, SHOWING BOTH EXTERIOR AND  
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rey cement homes, from two-bedroom cottages to mansions. (He even designed two schoolhouses, some garages, and a boathouse.) In all of them, the ruling principle was simplicity. Design was based on honest expression of the materials used, and materials

were left in their natural state as much as possible. The exterior treatment linked the house with the grounds on which it stood to make it a "harmonious unit in its environment."

Stickley, an innovator of the open plan for interiors, laid out spaces so that the rooms flowed together. Living and dining rooms, as well as the entrance hall when there was one, were often divided by built-in bookcases or post-and-panel arrangements that gave a sense of spaciousness even in modest-sized houses. Built-in furniture was advocated to unify the interior, save space, and simplify housekeeping chores. And there was always much use of wood as a decorative treatment for interior walls and ceilings. Many houses have "sleeping porches"; like many contemporaries, Stickley also believed in the health benefits of fresh air. But the key element in the Craftsman home is the fireplace: Stickley felt the family would spend time together in the warmth of the fire, and family life would be strengthened.

— Ray Stubblebine



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**J/F = January/February 1988**  
**M/A = March/April 1988**  
**M/J = May/June 1988**  
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**(G) = Glossary Item**  
**(L) = Letter**  
**(P) = Product**  
**(RN) = Short Item (Restorer's Notebook, Ask OHJ, etc.)**

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