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The Spectrum

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A PICTURESQUE COUNTRY HOME.



BY glancing at our frontispiece it will be seen that the picturesque effect of the English home, which has been so well adapted in our houses of the Mission-Craftsman type, is the principle underlying the design of the dwelling of Mr. Francis L. Wurzburg. The American modification of this style is especially beautiful when situated amongst environments such as the one shown here. There is little room for improvement in this



cottage. The simple yet dignified architecture possesses a charm that at once appeals to those who enjoy a home distinguished from the general style of country home one sees. **Spectrum**

In many houses of this character the exterior sanded stucco walls have been replaced by those of cement, but here the original ideas have been strictly adhered to with a charming effect. The casement windows, with their accompanying flower-boxes, are typically English, and in this way a touch of color and greenery is effectively introduced. The quaintly picturesque idea of the rough field stone terrace is attractively repeated by a chimney built on the outside in which these same materials have been used. It is quite evident that the site, with its abundance of foliage, has been selected to harmonize with this attractive house.

Throughout the interior the Mission-Craftsman style has also been maintained in the decorations, and the simple and straight-line effects characteristic of this type predominate. Passing through the typical Craftsman hall to the right, we come to the spacious living-room, which is two steps



The ingle-nook beside the open hearth.

below the house level. A massive, but plain chestnut wainscoting, even with the mantel, has been placed in this room. It is finished with *Handcraft System*, a two-toned stained effect which enhances the beauty of the wood. The plaster walls and ceilings have been decorated with a rich, flat finish in tones that shade to ivory. Spectra

A notable feature of this room is the cozy ingle-nook beside the open hearth. The fire-side is composed of Harvard brick, while Moravian tiles, dropped in haphazard, make the hearth. The andirons are of wrought iron, this also being the metal used for the hood. The furniture and fixtures are of simple Craftsman style; the rugs are Oriental. An Oriental rug is also used for a table cover with a nice effect.

Entrance to the billiard-room is gained through this apartment. In this room the high wainscoting has been used also. Above this is a very beautiful decorative frieze done in soft colors. The background is a delicate pearl gray, the design being stenciled over this by Mr. Wurzburg personally. Cypress wood was used, stained with a green shading



in parts to brown where the grain shows the filler clearly. The raftered ceiling adds to the plain, simple effect. **Spectra**

The open fireplace here is rather unusual, it being constructed of rough field stones, which give it a rugged appearance. The entire chimney is also made of these materials, only it is brought into harmony with the rest of the decorations by means of the wooden hood. The woodwork of the hood is stained with the same color as the wainscoting. This continues until about two feet from the ceiling, where the stones again come into view.

In the dining-room the walls and ceilings have been finished with rough plaster, over which *Flat-tone System* has been used. A small stone design has been placed in each panel. All the windows are of leaded glass, similar to those shown connecting the living and billiard-rooms; in fact, the windows throughout this house are of the same equest style.

The three bedrooms on the second floor are designated as the owner's room, the guest room and the Craftsman bedroom. In the

Spectrum owner's room the smooth plaster walls are tinted with *Flat-tone*, which harmonizes perfectly with the white enamel finish of the woodwork and the mahogany furniture used. A similar idea has been employed in the guest room, only a striped wallpaper with chintz frieze is present here. The Craftsman bedroom has Eltonbury paper on which a simple stencil has been placed around the border.

Enamelastic, Flat-tone System, Handcraft System and other high grade decorative finishes were used throughout.

ERRATUM.

The architects have called to our attention an erroneous statement made in the October-November issue of *THE SPECTRUM*. On page 142 we say that the interior finishing of the New Pennsylvania Terminal Station was done by Peter McKay. This should read that the wood finishing was performed by Mr. McKay. The interior decorations throughout were done by Mr. Joseph A. Reid, whom we stated carried out the plain painting. We take this occasion to apologize for the mistake.

ABOUT OUR COLOR PLATE.



BECAUSE of the beautiful mural decorations that have been employed in the billiard-room of the Cleveland Advertising Club, portrayed in our illustration, it immediately imparts an air of rest and comfort to the entire apartments. Throughout the quarters of this Club, color treatments of the most artistic

description are the vogue, and even a cursory glance will convince one that the members are well justified in being proud of their pleasant surroundings. These rooms are situated on the grillroom floor of the Hollenden Hotel, the Club being known as one of the aggressive organizations of the city.

The entire walls of the room depicted here are covered with a landscape painted by Frank Merrill Seamans, one of the members. All the colors used have been blended with a nicety which is not often seen in a wall painting of this kind, and its beauty is further

accentuated by the monogramed frieze which will be observed in the picture. In perfect harmony of color, mahogany billiard tables and furniture complete the furnishing; a rich, unglazed terra cotta tile being used for the floor covering. The library, dining-room and ante-chambers have been finished with the same good taste characterizing the apartments.

Sherwin-Williams Products were used throughout the Club rooms, our Decorative Department being consulted in regard to the proper selection of decorations.

SPECIFICATIONS OUTLINING DECORATIONS:

Ceiling S-W Flat-tone Old Gold, glazed with Asphaltum 1 part, Raw Sienna 1 part, greatly reduced.
Wall and Ceiling Stencil—Outlined with Raw Sienna 1 part, Raw Umber 1-5 part, filled in with Raw Sienna thinned with turpentine and touched up with Orange Lake.
Ceilings or Mouldings—Outlined with Raw Umber, filled in with Asphaltum 1 part, Cobalt 1 part thinned with turpentine.
Woodwork—Birch; Stained S-W Handcraft Stain, Mahogany.
Floor—Full terra cotta tile.
Landscapes—Worked up in S-W Flat-tone Glaze Colors.
Curtains—Crossed barred net. "The Craftsman Lace."
Furniture—Finished to correspond with woodwork treatment.

THE CLEVELAND ARCHITECTURAL EXHIBITION.



LOOKING back for several years, it is seen that each succeeding annual exhibition of the Cleveland Chapter American Institute of Architects and the Cleveland Architectural Club has become more important and interesting. This year's exhibition was held at the Brotherhood of Locomotive Engineers Building, December

19th to January 7th, inclusive.

In the words of the committee in charge of affairs, these exhibitions are "for the education of the public to an appreciation of the art side of building, and thereby supplying the incentive for artistic achievement on the part of architects, artists and builders."

The thousands of home owners and prospective builders who were admitted daily were familiarized with every phase of building and decoration, for at the booths were

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displayed all the most modern building materials, concrete and cement work, heating and plumbing appliances, etc. Decorative finishes also proved a source of interest.

Many original drawings, plans and photographs were shown, illustrating a great variety of different styles of homes, ranging from the simple bungalow to the most pretentious residence. Photographs and color sketches of beautiful interiors were also displayed.

At the termination of the exhibition all concerned expressed their satisfaction in its success and it is the general opinion that the two organizations responsible are doing a great deal of good for the beautifying of Cleveland.



Shield of Republic Design, Suitable for Clubs, Lodges, etc.
No. 1045. Price \$1.50.

THE CITY FLAT. **Spectrum**



PREVIOUS to the sixteenth century, it is claimed by Mr. W. Shaw Sparrow, an English architect and writer, that in England and Scot-

land the flat first found its origin in castles and castles, where courtiers and retainers lived in separate suites or apartments.

He further says: "When changes of importance have taken place in domestic architecture it has happened frequently that the first appeals have been made to the rich and to the poor. The palaces and the castle (or big country house), the cottage and the farmer's homestead have felt the new influence before it reached the houses of the middle classes. Something very similar to this occurred in the case of our modern flats, their benefits being employed most successfully for the poor and for the rich. Between the flat-de-luxe and the industrial dwelling there are certainly many connecting links, but few

among them are well fitted for the middle classes. Those flats which have some points in common with the dwellings for the poor, without being such, have seldom any architectural interest."

In view of these statements it is interesting to contrast the English flat with what the United States has to offer in this line. The American of corresponding financial standing with the middle class of England is the one in this country who benefits most largely from the comforts and conveniences offered by the apartment house, as we call it here.

Architecturally, there has been in this country in the last two decades tremendous strides in the designing of such buildings, and the apartment house today has become an important factor in the domestic economics of our cities. Many nations have been drawn upon for ideas, which have been cleverly adapted and often improved to meet the needs of that most exacting personage, the Citizen of the United States.

The importance of having the decorations simple and refined cannot be overestimated, as many of the earlier buildings and even

those planned within the last ten or fifteen years, show a tendency to over decoration.

However, the most recent examples of the apartment house, as evidenced in our great cities, exhibit, together with the improved design and arrangement, far better and simpler decorative effects. The day of imitation marble columns of disproportionate size, of flamboyant wall covering and ornamentation of gilded stucco, which usually accompanied flimsy construction, is happily passing:



A simple dining-room in a modern inexpensive flat.

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and this, fortunately, extends beyond the entrance hall into the individual apartments.

A few years ago cheap wood, stained a brilliant cherry and miscalled mahogany, was given a coat of highly glazed varnish as a finish and considered entirely suited to the drawing-room and dining-room of an apartment. If this boasted a library as well, the woodwork was probably grained in imitation of golden oak and highly varnished. Where white paint was used for the bedrooms a poor quality of bluish cast seemed the invariable choice. In the selection of tiles, hardware and fixtures the same bad taste was felt—extravagance of strong color and incongruous ornamentation taking the place of quality. Today the architect has brought to the owner the realization that true economy in the finishing materials for such buildings lies in selecting the best, and this fact accounts in a large measure for the improved structural as well as artistic conditions.

In the decoration of the interior the apartment house is showing almost as great development as the planning of the architectural details.

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YOUR SPECIFICATIONS.

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This catalogue has been designed with a view towards giving definite, practical information on the subject of paints and varnishes. Although primarily an advertising book it is nevertheless an invaluable volume to possess, containing color samples of wall finishes, stains, enamels, etc., with complete specifications. Our representative will call and present this catalogue personally to those who request it.

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FROM ME PERSONALLY

It isn't everyone who's got such a soft snap as our Editor. Of course, don't you go and tell him, 'cause this is strictly confidential, and if he knew I was putting you wise he'd get mad. But, truth to tell, if it wasn't for what you architects send in to him, yourselves, he'd soon be in a bloomin' fix. As it is, he hasn't much to do, anyway, 'cause THE SPECTRUM is pretty nearly all pictures and the readin' is descriptions sent in by the architects themselves. Then, too, there's the limericks. Those are sent in by different friends of mine, and on the opposite page is a silhouette by my chum Nichols. Sometimes I write a few little things myself, too.

You see, it's quite a little graft and all he has to do is to look wise and keep a seat warm all day. But I guess he needs the money, poor fellow. I never had a soft job, and I suppose it's a good thing, too, as I couldn't stand the strain on my nerves. It's me for the strenuous life, in the factory where the finest paint you ever saw is made. Well, so long.

The Little Paint Man



Drawn by W. H. Nichols.

A prominent architect said,
One night before going to bed:
"Paint subjects perplex me;
And painters all vex me—
Till after THE SPECTRUM I've read."

W. H. NICHOLS,
Boston, Mass.

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