tion. Our taste in painting or sculpture, or music is primarily a matter of individual concern, and, to be cultivated as such. But no man builds to himself alone. In architecture the public interest is inevitably involved, and our taste in it becomes relatively many times more important. Let us have thought for this “noblest art of all the arts,” Let us “hold communion with her visible forms,” for like nature, to her lovers “she speaks a various language.” It will vastly increase the interest of our daily walks as well as of our wider travels. Let us cultivate a discerning judgment and a discriminating taste in this “finest of the useful arts and most useful of the fine arts.” In this way can our cities best grow into beauty; for this alone is it well worth while to consider, How to look at a building.

THE SMALL COUNTRY HOUSE  

BY H. FAIRCHILD STEVEN  

The small country house in America, as opposed to the pretentious country-seats of the American aristocracy, is often so inconspicuous as to escape our notice, or if we notice it, to receive only our hasty judgment. Because the country house is to be limited in size or expense, either from necessity or from the desire of the occupant to cast aside during his summer rest most of the customs and necessary functions of the town house, there is no excuse for slighting the problem of the cottage by the sea, or the bungalow in the mountains, since the question of artistic merit need not necessarily be measured by the amount expended.

The country house, like the town house, should conform in appearance and arrangement to its occupant’s mode of living; indeed, if it be considerably isolated from its neighbors, it may express more forcibly the characteristics, or even the eccentricities of its owner, without fear of casting reflections on its neighbors, as would usually be true of an eccentric town house closely penned in by sombre brown stone facades...
Toilet Table by the United Crafts

The wood is oak, finished in “driftwood” effect: a blending of soft gray and old blue; the drawer-pulls are in hand-wrought pewter, as are also the candlesticks which hold pale blue candles.
Bookcase, stool and rocker from the workshops of the United Crafts

The stool has a covering of sheepskin in a greenish shade; the rocker seat is of uncolored raffia. On the bookcase are Russian copper vessels together with a candlestick of iron finished armor-bright with bands and rivets of hammered copper.
Divan by the United Crafts
In fumed oak with cushion and pillows of sheepskin laced by hand with leather thongs
Bed in Austrian oak by the United Crafts

The blue and white homespun coverlet is a relic of Colonial days and is in pleasing contrast to the deep brown of the wood.
the idea so prevalent of late that to build a successful house one must search for new ideas with which to outdo his neighbor is contrary to all laws of harmony and usually disastrous, not only in the house itself, but in its relation to nature, for eccentricity seldom agrees with nature.

Taste in color and form being dependent to a considerable extent upon the latitude of the country, the people of the United States are possibly justified in the houses to be found in Boston of the Georgian Period; in the various examples of French city and country architecture existing in New York; and in the Spanish and Moorish work occurring in Florida and California: so widely different are the climates of various sections of the country, and so varied are tastes of the people.

With these differences in taste, however, there are a few fundamental principles to be considered in designing not only the country house, but the town house, churches, municipal and government buildings irrespective of country; and the result will be Greek, Renascence, Roman, Gothic, Georgian, or Colonial, according to the local conditions and the taste of the people concerned: the two most important considerations being, (first) the logical and economical arrangement of given requirements: resulting in the place; and (second) the logical treatment in design of the above result in relation to environment: resulting in the style.

The accompanying sketches show a country house of the smallest kind: a one-story bungalow of four rooms and bath, planned and designed to fulfil the above conditions.

Requirements: large entrance hall, library or den, two bedrooms, and bath; to be used as bachelor's quarters on an estate in Pennsylvania. Entrance hall also to serve as a sort of guard room at the entrance to the estate. With these requirements the most economical arrangement suggests an oblong structure twenty-five feet wide and about eighty feet long, thus
forming the roof on one long ridge, with two abutting ridges over guard room windows and den.

As the building is to be used at the entrance to the estate, some degree of security should be expressed, and the guard room being open to the roof, naturally suggests the use, both interior and exterior, of the half-timber and plaster construction, as used in England. The furniture for the interior follows the same scheme as the walls, being heavy, substantial, and covered with leather, as are the panels of the walls to the height of the doors.

APRIL MEETING OF THE EASTERN ART TEACHERS' ASSOCIATION

The meeting of “The Eastern Art Teachers’ Association” which occurred in New York, on April 24-6, was an occasion of much importance.

The programme followed at the meeting was indicative of the strong sentiment now existing among educators that knowledge of art must be scattered broadcast, and that to ensure both the material and the moral well-being of the people art must be allied to labor.

A glance at the subjects treated by several of the most prominent members of the Association will show the interest and the belief of these speakers in the public value of the Arts and Crafts Movement. This topic was specifically discussed by Mr. Henry Belknap of the International Gallery, New York, and Mr. Theodore H. Pond of the Rhode Island School of Design. “Art in the Industries and the Outlook for the Art Student” was treated by Mr. Caryl Coleman, president of the Church Glass and Decorating Company, New York; “The Manual Arts in the Public Schools,” by Dr. James C. Haney; “The Beautifying of our Cities” by Mr. Frederick S. Lamb, secretary of the Municipal Art Society of New York; “The Art School and its Relation to the Arts and