OFFER my design as a practical one, as a house intended for the enjoyment of domestic comfort. I have sought in my drawings to keep prominent what I believe to be the essential principle of a successful home; putting aside the temptation to produce "art for art's sake"; to create fine lines without regard for the exigencies of the life that is to be lived within the structure. In a word, I have studied to meet the requirements of our American customs and of natural conditions. The site of this house is a picturesque one on a hillside, overlooking a wide valley, and the surrounding country abounds in fieldstones, which furnish the structural material for the house. The stones are built into the walls with the weather stains and moss covered surfaces exposed; they are laid up boldly in cement, with wide joints, and penciled with black in order to deepen the shadows. The natural colors produced by time: soft, rich browns, grays and greens, in a wide variety of shades, blend beautifully together, in a mass most agreeable to the eye. The second story, overhangings and gables, are covered with cement toned a warm gray, and the roofs with green slate. All detail, such as moldings, etc., are eliminated; effect being sought for in outline, lights, shadows and color schemes. The interior has been carefully planned in the interests of the housekeeper, whose efficiency and happiness are largely dependent upon the architect: special attention having been given to the utilization of space, sanitary arrangements, closet accommodations, the cheerful lighting of rooms and halls, and the convenience and ease of the stairway; while provision has been made for the proper placing of furniture. This last is a most important consideration, and the modern advance in artistic knowledge has shown the absurdity of filling our houses with mechanical reproductions of the furniture of other times or other countries. However accurately these historic schemes may be realized, they must necessarily form an incongruous setting for modern life, and one can not too strongly condemn the crowded assemblage in a single dwelling of representatives of widely different periods and places: offering as they do the crudest and most inharmonious transitions of style.
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It may be urged that the use of historic furnishings and ornament shows, at least, a sympathy with old-time beauty. But those who best understand and appreciate the work of the past are the most painfully impressed by the false antique and the impositions of certain modern manufacturers and decorators. The chief characteristics of the new departure in architecture and in furniture design are the careful study of proportion; simplicity of form; consideration for ease and comfort; sparing, judicious ornament, which should always justify itself by its beauty and not owe its existence to cheap and meaningless pressed machine work, or the molded putty designs. It should be well conceived, and carefully executed by skilled artisans.

We ought seriously to consider the building of a home: the desired habitation which we may hope to leave no more, and which, after our lives, will become the dwelling-place of our descendants. Having then once acquired a home with furnishings sound in construction and of such simple and unobtrusive merits as, one may hope, will outlive the changes of passing fashion, these cherished belongings may be handed down from generation to generation, re-enforced by such repairs as good judgment dictates.

The quality of permanence must begin with the house itself as a basis, and follow through furniture and decoration; producing in the whole a fitting and happy harmony, simple and restful. It is much to be desired that the furniture complete the scheme which has its inception in the house itself.

The true beauty of art lies in its usefulness. If we accept this fact, then architecture must be the most beautiful and the noblest branch of art; since it protects man from the elements. Therefore, let us perpetuate the memory of our forefathers in some other way than by adopting the silent witnesses to their lack of taste. Let us consider the home problem frankly, putting forth our best efforts in solving its demands by good judgment, based on years of careful thought and experience; setting aside the lower luxury of pretentiousness and coarseness for the higher luxury of refinement. Again, let me say that my design is intended to meet the wants of those who wish to secure the cottage quality; that it does not ad-
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dress itself to those who are seeking quaintness without justification, or to those who would stamp themselves as prophets of the art of the future. I have sought simplicity and straightforwardness, trusting that they might tell their own story with little need of words.

ART IS THE CHILD OF NATURE; YES, HER DARLING CHILD, IN WHOM WE TRACE THE FEATURES OF THE MOTHER’S FACE, HER ASPECT AND HER ATTITUDE; ALL HER MAJESTIC LOVELINESS CHASTENED AND SOFTENED AND SUBDUED INTO A MORE ATTRACTIVE GRACE, AND WITH A HUMAN SENSE IMBUED. HE IS THE GREATEST ARTIST, THEN, WHETHER OF PENCIL OR OF PEN, WHO FOLLOWS NATURE. NEVER MAN, AS ARTIST OR AS ARTISAN, PURSUING HIS OWN FANTASIES, CAN TOUCH THE HUMAN HEART, OR PLEASE, OR SATISFY OUR NOBLER NEEDS, AS HE WHO SETS HIS WILLING FEET IN NATURE’S FOOTPRINTS, LIGHT AND FLEET, AND FOLLOWS FEARLESS WHERE SHE LEADS.

LONGFELLOW
KERAMOS