OME little repetition here of subject matter which was
in "The Art of Building a Home" seems inevitable.
We there pointed out that an appreciation of the
importance of the right relation to one another of the
doors, windows and fireplaces must exist in the mind
of anyone who is to succeed in designing a comfortable
living room; that in a rectangular room which has
one door, one window and one fireplace the most comfortable dis-
tribution of these is that shown in diagram one, but that in a room
which has more than one window the pleasantest is that shown in
diagram two. All will understand that these two diagrams must
only be taken as showing general principles
capable of application in an infinite variety of
ways to endless different forms of rooms, and
of course they do not apply to bedrooms, for
in a bedroom the bed should occupy just the
position the fireplace should occupy in a living
room. Rooms planned on the lines indicated
in these diagrams are comfortable not only be-
cause those who sit round the fires in them are
out of the draughts and well in the light, but
because they may be free from the apprehension of disturbance
caused by other members of the household entering or leaving, and
are where they see the room and command
the outlook from it to the best advantage.

But we must realize that it is not enough
to secure actual comfort only, the planner must
also give the feeling and appearance of com-
fort. Some rooms have a welcoming, cheery,
hospitable aspect which adds something every
day to the sum of happiness of their fortunate
users; but others, which give as great actual
physical comfort perhaps, are quite devoid of
this charm, and we cannot easily overesti-
mate the importance of constant study to
gain it.

One can find excuses for most things, but
there are faults in house planning which seem
inexcusable, and among these might we not
include a living room planned with the fireplace where the room is
darkest, or with a door opening right across the fire? A kitchen
THE HOME OF MR. C. F. GOODFELLOW, AT NORTHWOOD, NEAR STOKE-ON-TRENT, ENGLAND: FRONT VIEW.
REAR VIEW OF MR. GOODFELLOW'S HOUSE, SHOWING HEDGES AND GARDEN.
DETAIL OF FRONT ENTRANCE OF MR. GOODFELLOW’S HOUSE.

INTERESTING USE OF WOOD IN DOORWAY AT THE SIDE OF THE HOUSE.
FIREPLACE IN THE LIVING HALL, WITH VIEW OF OPEN COURT.

CORNER OF HALL, SHOWING WINDOW AND RECESSED FIREPLACE.
LIVING ROOM, SHOWING BAY WINDOW AND DEEP INGLENOOK.
LOOKING STRAIGHT INTO THE INGLENOOK OF LIVING ROOM, WITH GLIMPSE OF OPEN COURT.
Corner of living room, showing built-in sideboard.

The dining table is placed in a windowed dining recess, from which a full view of the fire is gained.
BEDROOM IN MR. GOODFELLOW'S HOUSE, SHOWING RECESS FOR BED AND INTERESTING ARRANGEMENT OF WINDOWS.

THE BUILT-IN LOW CUPBOARDS AND PLACE OF DRESSING TABLE IN THIS ROOM ARE VERY ENGLISH.
planned in such a way that the cook will when cooking block out the light that would (were she not there) fall upon the range, or to have doors on each side of the range as shown in diagram three?

There is a common supposition that small rooms are necessarily most economical of space when square in form. For a small bedroom the square form is not the most economical because all the space the bed does not occupy comes to be merely a narrow passageway around it. A room oblong in plan works out much better, for there space is left at the foot of the bed available for dressing in. Neither is the form of room shown in diagram four really necessarily the best for a small dining room, though it is generally taken as a matter of course to be so. Something on the lines indicated in diagram five has many advantages over it. No one sits at the dining table with his back to the fire roasting himself and keeping the heat from the others. No one sits in his own light or where he keeps the light from falling on the table, and the door does not open right behind one of those at the table, but where there is a little space between those at the table.

READERS of “The Art of Building a Home” will be specially interested in the illustrations accompanying this article, because we there described and gave plans of a house designed for a site at Northwood near Stoke-on-Trent, together with reproductions of some of the first of my preliminary sketches for this house, and we are now able to give reproductions of photographs which show what resulted from the carrying out of these plans and sketches. We repeat the plans to explain the photographs and we give a section through the house to show how the court was planned to have the roof sloping down to it on all sides to make sure that light should always flood it, and that it should bring brightness and cheeriness and airiness right into the midst of the house. We have all seen small courts the effect of which was the very reverse of this, and was even one of well-like darkness, and so we realize the importance of avoiding this. I am glad to say the pleasantness of this court was beyond what we hoped it would be when we planned it. This pleasantness is enhanced
when the framing separating the court from the corridor is made open framing by sliding down the glazed slashes which fill it. The corridors running around this court are then converted into open cloisters, and in so sheltered a position they can be left open for all but the very coldest weather. Onto these cloisters the rooms open with wide double doors, so that it is possible, even though the house occupies an exposed site on a hill, to have the rooms open to the fresh air to an unusual extent, except in extremely cold weather. The sun, if it does shine, shines into the living room from morning to night. The dining table is placed in a windowed dining recess from which a full view of the fire is gained.

During the past few days I have visited again the first house I ever designed, Moorlands, Buxton, Derbyshire. In many respects it shows imitative work, of course, but the fireplace had some of the advantages of the ingle fireplaces of olden times. The light of the fire filled the whole recess, making it contrast pleasantly and invitingly with the rest of the room. The ingle made it possible to have the grate standing and the fire burning right out in the room, protected from cross draughts. This resulted in a great proportion of the heat which in an ordinary fireplace goes up the chimney coming into the room, and gave three sides of the fire on which there could be seats instead of only one. The more completely a fire-grate is recessed into a wall the more heat goes up the chimney and the fewer are the points of view from which the fire can be seen. If an ingle is to be a success one essential is that a full view of the fire is obtained from all seats within the ingle. The design is at any rate a simple straightforward one, depending for any charm it might have on frank acknowledgment of the facts of its construction and of its uses. Well, upon my recent visit I discovered that the present owner
had built out a chimney-breast projecting into this ingle and in this chimney-breast had placed a fire-grate of the ordinary type recessed into the wall. The consequences were that any practical advantages the ingle had before were gone and the effect was only that of a fireplace within a fireplace. The fire could only be seen by those who sat in front of it. The ingle had become one in which no one would ever sit, because the brickwork of the new chimney-breast would prevent their seeing the fire, and it would always remain a dark recess behind the range of the ruddy rays from the fire. It could never again glow, open, spacious and inviting; it had been reduced to an absurdity. In the house at Northwood our effort was to approach our work in the spirit which would prevent our falling into mistakes such as these, for it is all a question of the spirit in which the work is approached. Work done with the object of gaining certain definite advantages of utility or beauty, which one really values and appreciates, is work which if simply, honestly and straightforwardly done generally comes out right. At Northwood it will be noticed that the hall ingle is contrived under the staircase and landing, the flue being brought over in stonework onto the arch. The porch is also arranged under the stair landing.

Our client possessed some beautiful Oriental pottery and a few good Japanese wood-block prints; these we were able to use, the former in glazed cupboards in the living room ingle, and the latter on various parts of the wall surfaces. With this exception we were privileged to design everything in the house and to plan the garden.