We now come to houses which have cost between thirty-five hundred dollars and thirty-six hundred dollars to build, and perhaps to the point at which I can best attempt to make clear a principle applicable to all houses, though I have avoided speaking of it until arriving at that type of house in which it is most systematically neglected. This principle is, that our aim should be to so arrange that all sides of a house are equally effective to look upon. There is generally no reason why this should not be the case, but it seldom is so, because we start out wrongly. We assume that a house must have front, sides and back, that we must “make our best show in front,” that the sides may be less nice, and the back must be necessarily to some extent unpleasant, if not a little squalid. We bring this about at the outset by failing to include under our main roof some required accommodation, such as coal place, cycle house, a place for the ash-bin, or a shed, so one or more of these have to be put up as outbuildings, with the result that all windows on the sides on which they have been erected, look out upon them, and the rooms to which these windows belong become at once back rooms. The appearance of that side of the house is being spoiled. Surely it must be the height of folly to spoil the outlook from our own windows by putting up buildings which obstruct and disfigure the view and which would have cost less if they had been planned under the same roof as the house.

To take the house called “Letchworth” at Horsted...
Keynes, in Sussex, as an example. I suppose it would generally be assumed, without consideration, that either toward the road or away from the road must be the back of this house and must therefore be spoiled. Now “Letchworth” was on a curious and interesting site for which some care in designing must be taken, if none of its advantages was to be lost. It was in an orchard skirted by the main road on the southwest, but the charm of the outlook was northeast down the orchard and away to the hills, as the land fell rapidly in that direction. As the house had to be approached from the southwest and the principal rooms had to have windows looking out in this direction as well as out to the northeast, or they would lose either sun or view, it was even more important than is generally the case, that neither of these sides should have the appearance of being the back.

But to other causes as well as these must be attributed the somewhat unusual form given to the plan for this house. One was the wish to fit it in among the trees of the orchard, cutting down as few as possible and retaining those which could least well be spared, thus contriving that the house should not be overshadowed by them. Another was that the veranda, stoop, or garden room, while it must be away from the road and overlook the orchard, should not have a sunless impression. After the early morning, this latter would have been the case had it not been made possible for those using the veranda to be conscious of and to feel the effect of the sunshine on the southeast side of the house through the glass doors which enclosed the veranda on this side. It will be seen that the living room secures any sunshine there may be at any time of the day.

It was becoming evident that this site would be built upon before very long, and to save it from falling into the hands of those who might build what would disfigure a beautiful neighborhood, the owner decided to erect this house as an object lesson. It would be well if more landowners realized that such responsibilities rested upon them.

Perhaps the chief interest which attaches to the illustrations this month
is that they furnish examples of houses which prove that simple furnishing may be done less expensively by having furniture designed with and for the house, and as far as possible made by the builder, than by buying from the shops. There are several reasons for this. The first is, the purchaser has only to pay for actual material, labor and carriage, his proportion of the expenses in maintaining a workshop and the maker’s profit on same; whereas in ready-made furniture to these items have to be added what are called "establishment charges" to cover all the expenses of the retail establishment, and perhaps some middleman’s profits also. And it is worth noting that in the one case he may get value for all he pays, but in the other he has to pay toward the upkeep of an expensive system of distribution in addition. The second is, when the furniture is designed for and with the house the owner has just what he wants and requires, and nothing beyond this. Suppose a man wants a sideboard. Perhaps he simply wants a table top on which to set things down, a drawer for the tablecloths and table napkins, and a cupboard for cruets, decanters, salt cellars, etc. If he sets out to purchase these in the shops, to get what he wants he is almost certain to be obliged to pay in addition for something he does not want. If he has not to put up with a little meaningless fence of turned balustrades on his sideboard, he is sure to have to try and smile while paying for a broken pediment or a mirror, some recesses for ornaments, additional drawers, bracketed shelves, a brass rail or some other things he would rather be without, in order that he may get those things which he does require. If his furniture is being made for and with his house, just what he requires and nothing more will be provided. This brings me to the third source of economy, namely, if the architects know in advance what will be wanted, a recess or other place will be contrived for the fitting in the building,
"OAKDENE," ROTHERFIELD, SUSSEX, ENGLAND:
A HOLIDAY HOUSE FOR POOR CHILDREN.
LIVING ROOM AT "LANESIDE," LETCHWORTH,
ENGLAND, SHOWING USE OF BRICK IN WALLS.
THE FRONT VIEW OF "LETCHWORTH" AT HORSTED KEYNES GIVES AN EXTREMELY INTERESTING PRESENTATION OF THE PLACING OF WINDOWS: THE DOOR ITSELF SEEMS TO BE ENTIRELY OF WINDOWS, THE LIGHTING OF THE ROOMS IS APPARENTLY FROM GROUPS OF WINDOWS; THEN ON THE SECOND FLOOR IS THE PROJECTING BOW WHICH IS ALL WINDOWS.

THE PICTURE BELOW SHOWS HALLWAY AT "LETCHWORTH," WITH FIREPLACE AND DELIGHTFUL READING CORNER, HAVING EXCELLENT LIGHT.

APPROACH TO "LETCHWORTH" THROUGH A GARDEN, GIVING A PICTURESQUE GLIMPSE OF DOORWAY AND INTERESTING ARRANGEMENT OF WINDOWS. THIS GARDEN APPROACH SO SUGGESTS THE BEAUTY THAT A HOUSE USUALLY ACQUIRES FROM AGE THAT IT IS DIFFICULT TO BELIEVE IT TO BE A PICTURE OF A NEW BUILDING.

"LETCHWORTH" AT HORSTED KEYNES, SUSSEX, ENGLAND. BARRY PARKER & RAYMOND UNWIN, ARCHITECTS.
PICTURE BELOW DEPICTS A CORNER IN THE LIVING ROOM AT "LETCHWORTH," SHOWING INTERESTING CONSTRUCTION OF CORNER TABLE AND BOOKSHELVES. IN THESE ENGLISH HOUSES THE STUDY OF COMFORT IS MADE PARAMOUNT, ALWAYS THE TABLES AND CHAIRS ARE WHERE THEY SHOULD BE IN RELATION TO LIGHT AND HEAT.

A PEEP INTO THE HALL AT "LETCHWORTH," SHOWING READING CORNER, GIVEN IN DETAIL ON OPPOSITE PAGE. A MOST DELIGHTFUL NOOK FOR STUDY, FOR READING OR SEWING.

THE PICTURE AT THE SIDE GIVES A CORNER OF A BEDROOM AT LETCHWORTH: THE WALL FINISH IS DISTINGUISHED FOR RIGHT SIMPLICITY. IT IS INTERESTING TO STUDY THE FURNITURE IN THE ROOMS AT "LETCHWORTH," IT SEEMS TO BELONG TO THE CONSTRUCTION OF THE HOUSE.
"HAYGROVE COTTAGE," BRIDGWATER, SOMERSETSHIRE, ENGLAND.

LIVING ROOM OF "HAYGROVE COTTAGE," SHOWING EXTREMELY INTERESTING BRICK FIREPLACE, WITH CLOSETS AND SHELVES.
THE RELATION OF HOUSES AND FURNITURE

without adding to its cost, but reducing the cost of making the sideboard by providing it with back and ends. This is only taken as an example; what is true of a side table applies with equal force to wardrobes, writing desks, washstands, dressing tables, bookcases and shelves, drawers, dressers, seats and cupboards, and almost all the furnishing of a house; they may be fitted into the structure much more cheaply than they can be procured separate from it. The fourth reason for furniture being made with and for the house as less expensive than that procured from the shops, is a difference between the traditions which obtain among cabinetmakers and joiners. While the work of the latter is generally stronger, it has not that degree of mechanical finish given to it, that the work of the former has. For my own part, I would rather pay for good workmanship than for mechanical finish. My sympathies are with the joiners' traditions, and I am glad that they tend to keep down the price of their work. My experience has been that because of the four reasons stated, the cost of furniture made with and for the house may be reduced in price to an extent which far more than counterbalances the reductions which may be had in the cost of furniture shown in the shops, made in large quantities from the same design.

Of the artistic gain from having everything designed for its place,
perhaps I need not speak here, but I must enlarge on the practical advantages of having a place designed for everything. There are few of us who do not at times find it depressing to think how much time we waste in looking for things. I do not mean only the time spent in looking for things we never find, or only find after long searching, but time lost by not laying our hands on what we want at once. Now when a house and its furniture have been designed as a whole, some of this loss of time can be prevented. Everything can have that place designed for it which is the most obvious and handy, there will not be many places where it might equally well have been put; there will be the place for the housewife’s sewing things, for the children’s toys, for books and for writing materials, for pamphlets and magazines, for music, tobacco, and so forth.

“Oakdene” at Rotherfield was designed to meet the requirements of a small home where poor children who were blind, crippled or in ill-health could be taken for a holiday. These children, when not out of doors, would be in the kitchen much of their time, so that room had to be large, and to have the sink, range and kitchen things proper, at one end, leaving the sunny end clear for the children, where they could play under the eye of a “sister” who could still go on with the housework. A large covered veranda on which meals could be taken was required, but the roof was not allowed to extend beyond the front of the segmental bay of the living room, because this would have made the room somewhat dismal.

In “Haygrove Cottage” the veranda has been contrived, by putting it opposite to the staircase, in a position in which it does not shade the living or dining room, while at the same time it is protected by walls on three sides. The seat at the back of this veranda comes under the half-landing of the staircase, thus utilizing a space so often wasted; for, though there is height enough for one to sit under such a half-landing there is not enough height to stand under it. A seat by the side of the living-room fire is similarly contrived under the second flight of stairs, where again, though there is not headroom for anyone standing, there is ample space for one sitting.

An interest attaching to the living room of “Laneside” at Letchworth comes from its being the first room illustrated in this series of articles (with the exception of the living room in “Hilltop” at Caterham) which has the brickwork of the walls left unplastered. Here they have been whitewashed, but at “Hilltop” they were left in the natural red color of the brickwork. At “Laneside” the economy effected by eliminating the plaster was not the only consideration. That the texture, surface and character of brickwork is more
interesting and artistic than the flat monotony of plaster can scarcely
be denied. The effort we make to regain some of the qualities our
walls have lost by being plastered, by covering them with first one
kind of wall paper or hanging and then another, would indicate this.
The attempt to make use of the texture of the brickwork as a decora-
tion, because one inherent in the materials used in construction, was
surely on the right lines and had also the advantage of a surface
which is not liable to injury from the slightest knock, as is that of
plaster.

THE HUSBANDMAN

I
BREAK the soil with anguished pain,
And sow with bitter tears.
My soul doth reap like golden grain
The gladness of the years!

I hear the winds that roar and roar,
The elements that rush.
My soul doth hear forevermore
The high celestial hush!

I toil with clods till day is done
In pastures dull and bare.
My soul doth shapen like a sun
The common earth and air!

I win in darkness black as death
The scant bread of the sod.
My soul doth bring from fields of faith
The living sheaves of God!

Edward Wilbur Mason.