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KEITH'S MAGAZINE

ON HOME BUILDING

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MAX L. KEITH, Publisher, MINNEAPOLIS

Contents for January

	PAGE
TYPICAL AMERICAN HOMES.....	5
FIRST PRIZE BUILDING EXPERIENCE.....	8
LITTLE JOURNEYS WITH THE ARCHITECT No. 1.....	13
HOME GROUNDS AND GARDENS.....	16
BOOKS AND BOOKCASES.....	19
WALL PAPER STUDY No. 1.....	22
DESIGNS FOR THE HOMEBUILDER.....	24

DEPARTMENTS

DECORATION AND FURNISHING.....	38
ANSWERS TO QUESTIONS ON INTERIOR DECORATIONS.....	41
HOUSEHOLD ECONOMICS.....	44
TABLE CHAT.....	46
SPLINTERS AND SHAVINGS.....	48
NOTES ON PRICES.....	50
ARCHITECT'S CORNER.....	52
NEW BUILDING MATERIALS.....	54
GLIMPSES OF BOOKS.....	56

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NEXT MONTH

CONTENTS

TYPICAL AMERICAN HOMES
Arthur C. Clausen

SECOND PRIZE BUILDING EXPERIENCE
Una Nixon Hopkins

LITTLE JOURNEYS WITH THE ARCHITECT—No. 2.....
G. H. C.

THE SPOILS OF THE ORIENT.....
Eleanor A. Cummins

HOME GROUNDS AND GARDENS.....
PLANNING THE GARDEN AND BUYING
THE SEED.....
Ida D. Bennett

WALL PAPER STUDY No. 2
H. P. Keith.

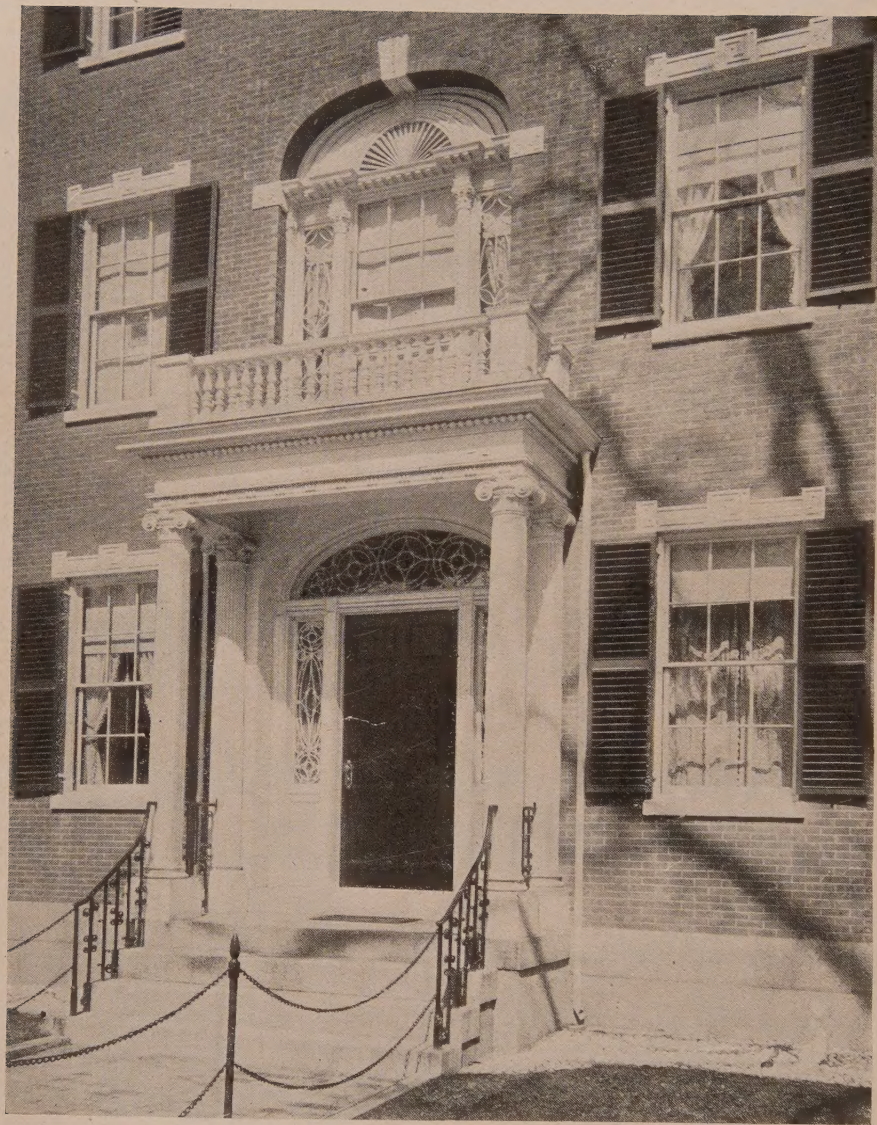
DESIGNS FOR THE HOMEBUILDER
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A.



DECORATIVE USE OF WINDOWS IN COLONIAL FACADE

KEITH'S MAGAZINE

Vol. XV.

JANUARY, 1906.

No. 1

An American Country Home



THE IMPOSING DRIVEWAY

THE last quarter of a century has seen a marked change in the building of the better class country homes. Formerly walls of cobble stones and tamarack poles, with huge chimney breasts were regular features to which were added for decoration, deers heads, old guns and bear skins for walls and floor: real or supposed trophies of the owner's adventures out in the wilds. The effect was certainly picturesque to say the least. As the cities grew and the volume of smoke and noise and din increased, the country home became more of a habitual summer residence for the entire family, instead of a "camping out" place for the father and his sons. With the family came all the social functions that follow in the wake of the feminine household.

A revival of interest in things Colonial

has been one strong element in the transition, to which, thru our awakened interest in the Mother Country, has been added the formal English garden.

No where in the world do architectural styles change so rapidly as in America, and so quick has the American architect been to grasp the new situation and meet its conditions that we already have (still in its infancy) a distinct style of habitation, set off by itself as the "American Country Home." Its principal characteristic is the ever present, imposing driveway entrance on the prominent side of the main house. Off of the latter there is usually a wing for the culinary department and servants' quarters; added to this is a formal garden and if the situation of the home commands an imposing view of landscape or water, the ideal of the American Country Home de-

signer is realized.

The writer knows no greater pleasure in many months than the visit he made to the beautiful and typical country home which adorns these pages. Here was found a beautiful residence situated on a high plateau over-looking a broad lake to the west, and splendid landscape views abounding everywhere. A home in which the owner, architect, decorator, craftsman and landscape gardener have joined hands—fired with enthusiasm, that power outside themselves which drives men to strive for more than they can accomplish, when the rare opportunity is afforded to produce "Art for Art's sake."

very pretty feature in the porte cochere is the attractive little balcony over the entrance. Above it is a French door which opens into the second story hall. There is indeed only one thing which one might criticize (only a designer would notice it) and that is the diminutive dormers. They lack dignity for a house of its pretensions. Our entrance into the home is an experience of pleasant surprise. One would naturally expect to be ushered from this formal entrance into a reception hall, but no,—we are brought directly into the bosom of the family without having to even pass the portals of the usual box-like vestibule. This living



THE TALL IONIC COLUMNS

In good architecture utility and beauty go hand in hand, neither should be sacrificed for the other. This home fulfills this ideal.

Entering the grounds by the long sweeping drive we find ourselves presently within the imposing porte cochere. It is impossible to disassociate architecture from the background of the past, and as we glance admiringly upward at the tall graceful Ionic columns, that tower two stories high above us our thoughts unconsciously take flight and go back to the early Colonial days. Here is as handsome a portico as can be found in Colonial work, old or new. The proportions of the pediment, the spacing of the columns and the delicately moulded cornice are all true to the standards of good design. A

room is thirty by fifty feet, has a heavy beamed ceiling and is paneled on the side walls up to it in Flemish oak. On the left is a broad brick fireplace which sends out its cheerful glow on chilly mornings and gathers the family about it for its welcome warmth on long winter evenings. To the right is a large bay alcove elevated several steps, which serves as an arbor for plants and on occasion as a rostrum for light entertainments. Near the fireplace the grand stairway ascends upward with easy rise to the second floor and at the angle of the wall shelters the tall family "Grandpa's" clock, several centuries old. The living room has windows on three sides and thru its western lights is seen the ever restless waters of Lake Calhoun. The dining

room adjoins the living room and has eastern and western windows. This room also has a beamed ceiling and tall wainscoting, both of mahogany, and a fireplace.

A broad veranda extends the full length of the house proper on the east and is connected thru several doors to both living and dining rooms. It is provided with all the comforts of a summer living room, which it virtually is. Here the

"Mother of Art" as it includes nearly all the arts; sculpture, painting, etc. Bits of art glass, decorative features and antique furniture greet one thruout the house from unexpected corners, but no where is the artist's hand more plainly evident than out in the gardens—or rather garden, for this whole estate of several acres is one large well ordered garden.

A principle feature in the garden is



THE PERGOLA, WITH SIXTEEN DORIC COLUMNS

family finds a cool retreat from the hot summer's sun while watching the graceful sailboats as they heave to and fro. Steps lead down to gravel walks at each end of the porch, one leads to the kennels of the owners favorite dogs and stable of blooded stock, while the other leads you to the pergola out in the formal garden. The kitchen, laundry, servants dining and bed rooms are in a semi-detached part of the house. The basement is provided with a billiard room and bowling alley while on the second floor are a number of large airy bed rooms with all the bath rooms, spacious closets, etc., necessary for the family's comfort. The owner's room is finished in Georgia pine with a beam ceiling and fireplace, a very cosey and attractive combination. Adjoining it is the private bath and a spacious sitting room.

Architecture is sometimes called the

the Pergola, sixteen massive Doric columns, mute sentinels of beauty, standing a row along the edge of the bluff. Thru these runs a gravel walk sheltered by the vine sustaining beamwork of spruce logs above. Gently curving paths lead us thru spreading maples to marble statuary, mute griffins, settees, fountains and a pretty summer house, while intermingling the whole is found much of natures unadorned, the exquisite untrammelled handiwork of God.

It is with reluctance that we find the shadows of evening falling upon us and we must betake ourselves back to the city with its noise and smoke. In such a home one can certainly live the life ideal for here are found good health and beauty, more and better air, more light, more room, more quiet comfort than can be found in the narrow confines of a city house—or Home.



First Prize Building Experience

By A. H. LINAWEAVER, M. D.

An Experience in Applying Classic Forms to Modern Domestic Uses.



FRONT ELEVATION, SHOWING CLASSIC DETAIL

TODAY is the first anniversary in our new home. When I see its classic columns and clean cut entablature gleaming white in the sun and the cool shadows modeling out the detail so essential to the beauty and poise of the building; when I see the terraced lawn with short cropped grass of a most luxuriant growth relieved by Canna, Salvia and Cuban Shrub, and other yard plants and flowers; when I see the broad stone walks looking as though gray with years, I can hardly realize that seventeen months ago, this spot was a low, weed grown vacant lot, occupied by a large bill-board that reveled like a painter's

pallette, in a sensuous riot of colors.

There are five months out of these seventeen, that make up the sum of my experience in house building.

Why I Selected a Classic Design.

It might be interesting to know what motive influenced me to build such a home. Before becoming a physician, I was a designer and illustrator by profession; painted occasionally in oil and water color; the basis of my studies in art, being the Greek and Roman orders and their ornamentation. Who, with an artistic temperament, does not love the fluted columns, the characteristic entablatures, and the low pediments of antique

temple architecture? A veneration for the ancient masters led me to adopt their ideas when I designed my home, and my idea was to preserve the purity of the orders from the lowest portion of the pedestal to the acroteria crowning the pediment, plinth, base, shaft, capital, architrave, frieze and cornice of each architectural class, must contain the requisite members and be measured by the module. I wanted a house that was thoroughbred and had a pedigree.

Before accepting the final drawings, of which I had made five during the two years of preparation, I took a correspondence course in classic architecture, to still better qualify myself for the task. I also obtained catalogues from many manufacturers of columns, relief decorations, hardware, art glass, hardwood floors, moulding, etc.; from these I

of antiquity; these, with a variety of art books thoroughly reviewed, and the study of models found in the different museums, east and west, placed me in a position to decide just what I required: this knowledge of course would prove a benefit to anyone in building, and while I made use of it in the most practical manner, in an esthetic sense also, it helps me to appreciate my home, even beyond its creature comforts.

I accepted Roman Corinthian for the exterior of the house proper; it has a most elaborate construction and displays the greatest numbers of members, and where both are together, I considered it superior to Composite, inasmuch as it has a modillioned course and more fascia in the architrave.

The moulding detail of the classics was adhered to, as closely as could be done,



"THE CLASSIC FACADE"

made selections and embodied them in my designs, in fact this familiarizing myself with material in the market, often suggested ideas that would have been overlooked. When the time came for the building, I knew just what to order, had it on the ground ready to use, and thus greatly aided the carpenters in their work. In the meantime I read numerous histories of architecture, bought pictures and photographs of the most noted ruins

with the stock of embossed mouldings in the market; viz: egg and dart, globe and disc, and the various Greek and Roman leaf designs. Garlands of bellflower, wreaths of laurel torches and ribbons, honeysuckle, palmetto, Greek fret and acanthus leaves were artistically arranged as ornament throughout the house.

Description of Illustrations.

Fig. 1. Shows front elevation; the acroteria were made of galvanized iron; all

the rest of wood, except the capitals, modillions and vases. The round window in the pediment was carved by a local workman; the columns and modillions were made in Chicago.

The columns are eighteen feet high, the portico ten feet in width and twenty-eight feet long; baluster rail ten inches wide on top. More columns, hexastyle, might have been nearer in keeping with the classic, and maintained a better balance, but when the question of carrying articles in and out of the house, and the use one makes of a portico of this size, no other rendering was practical. The window trim: dentil course across the head, beneath a slight projecting cornice and a bead moulding divides the balance into an architrave and frieze. Lion heads in stone relief, on each side facing, near the crosshead, completed the ornamentation; masks of Greek Maidens took their place on the door trim.

Fig. 2. On account of the low building site, I excavated sixteen inches, only, built up my wall to the required height and filled around, allowing four feet of stone work above the ground. The foundation, constructed of native blue rock, eighteen inches thick in general, and thirty-two through the pilaster bases, was pointed with cement colored with lamp black, drawing the usual gray lines through this, marking the joints.

This view shows to the best advantage the classic facade, the pilasters and the treatment of the steps, ending in pedestals with iron vases. Each pedestal supporting a column is built to withstand two-thousand pounds; is set upon a three inch thick sandstone base; this in turn rests on a stone pier laid in cement, extending four feet into the ground; each pilaster, as well as the triple window, has sand stone sill between it and the foundation.

In the cellar windows, in the skirting and ceiling of the portico, and the back balcony enclosure, the classic fret work is made use of unsparingly.

Between the crown moulding and the beginning of the red cedar shingle roof is a valley eighteen inches wide and ten inches deep, which leads the drainage by a four inch fall to pipes that carry the water to an attic cistern, the overflow going into a large sewer.

The exterior of the house is painted white, three coat work, the last contains twenty per cent zinc; the steps and floor of the portico, warm gray, the ceiling be-

tween the white fret, is painted sky blue, a very pretty effect; the roof is stained in red tile color, the chimney terra cotta. The chimney accommodates the kitchen and a china kiln, the two grates, the furnace and hot water apparatus; having three apertures.

I designed the portico ceiling electric fixture and had it constructed of blackened copper, cylindrical in form and holding lamp and globe: Four old brass lion heads, with a Roman garland in each mouth enhance its decorative value; to replace lamps easily, when defunct, I lower it by its wire, which pays out from a reel in the attic, and also serves to keep it taut against the ceiling.

The side light is a double fixture, having for its centre a winged staff entwined with serpents—the Caduceus of Mercury; behind this, project two arms, holding globes, encircled by a design in Greek fret.

Entering the hall from this portico, a full view of the hand carved newel is shown; the nosing of one of the steps is continued spirally around the base which is larger than the body; the massive hand rail blends into the top and forms a part of the projection. Flying Mercury, mounted on a base of Carrara Marble, is a fine piece of bronze, cast in Naples and modelled after the famous production by Giovanni da Bologna. I was fortunate in securing this art treasure, useful as a hall light and adding so much to the artistic balance of the newel.

I utilized the usual light well space by a continuance of the upper floor and allowing a column, firmly resting on a carved bracket, to support it; nothing was sacrificed and very much gained by doing this.

Underneath the second landing of the stairs, is a half round, half dome top niche, plastered in, with support on brackets for either a bust or vase. A bronze hat rack, crossed torches and finely designed wreath, with nine projecting pins, serves as a very appropriate fixture, while beneath it, is seen an umbrella stand, made in old brass, designed after the Roman tripod; it is embellished with Greek fret border and heads of Minerva.

The transom in the rigid window and the door glass, were made of clear bevel plate, set in copper, deeming it handsomer and much stronger than lead for the door, able to resist the shock of closing. The entrance door to the studio has for its pan-

el, a large bevel plate mirror; in it as one enters, is seen reflected a part of the colonnade; the hall seems lengthened and altogether it is a charming effect. Another architectural feature is the hall seat; in designing this I made use of much that occurs throughout the house; classic fret in each of the four supports, Eretheum brackets beneath the seat; edge of seat, laurel leaves bound together with ribbons crossed; this corresponds in design with the picture moulding in the reception room

owes its decorative interest and attractiveness.

The prevailing tone in the color of the reception room and hall furnishings and decorations is Copper Pink. The side wall to the picture moulding, the ceiling, the field of color in the rugs, the upholstering, the portieres and the inside of the window shades, are lighter or deeper treatment of this color.

The frieze from picture to ceiling moulding is a warm gray upon which are



VIEW OF HALL FROM RECEPTION ROOM

and hall; a curved leg at each end also serves as a support and gives a roman touch to the composition. The rounds are old brass, also the lion heads which ornament the back and side posts.

Hereafter, when I speak of the color scheme of each room, the decorated friezes, the vases, or the selection of furnishings that complete the harmony and balance throughout the interior, I must introduce my wife. It is to her delicate perception of color, her planning and skillful handwork that the home proper

paints roses in water color with flushings of copper pink and Bt Sienna; the frieze is sixty-four feet long and thirty inches wide. The wood work—four coats of white lead in oil, covered by four coats of cream enamel—dull gloss finish. Hardware and chandeliers, classic designs in fine old brass.

Fig. 3. Looking into the hall from reception room; the colonnade arch with its illuminating rosette to ceiling of fret, is well shown. The ending of the frieze of roses against the carved bracket, was a



DINING ROOM FRIEZE AND MANTEL

plan that occupied several hours of study; this allows the side wall to extend without interruption to the upstairs ceiling and permits the hanging of "Nydia," which I copied from a reproduction of Bodenhausens' famous Painting of the Pompeian blind girl.

Fig. 5. A portion of the dining room—showing Ionic mantel and one of the Ionic pilasters in the large window, which being to the south, lets in the sunlight and is not gloomy the darkest days. The color scheme is bronze green in all its variations; dark bronze green to the plate rail, lighter to the picture moulding; then still lighter with gray mixture to ceiling moulding. Ceiling modified to a mere tint. The frieze is decorated in water color; representing cherubs feeding birds and animals; painted pilasters separate each theme, and clusters of grapes and vines are seen in the divisions and continue to the ceiling moulding. In the tile facing are painted squirrels nestled among oak leaves or feeding upon acorns. The grate, hardware and dome chandelier are modeled on classic lines in fine old copper. The plate rail is massive, is supported by modillions and between each

bracket are bronze hooks for steins. The woodwork is quarter sawed oak, golden finish and hand rubbed to dull polish.

The open door leads to the ordinary, a room decorated in delft blue; the frieze a continuous picture of Holland dykes, canals, windmills and dutch vessels at sea. Were I to tell of the library and den, which is at the head of the stairs it would take many pages, the upper newel with its light in the form of a brazier in Pompeian green, its globe like a flame; here is a Roman lamp; there Roman chairs and couches: In this place I have collected much that tells of historic persons and places, much that speaks of the "Glory that was Greece and the grandeur that was Rome."

I will write briefly of the guest chamber in pink; frieze of wild roses, furnishings of birds-eye maple and gold, woodwork natural finish Georgia pine.

Our sleeping apartments in gray green, frieze of poppies, wood finish, golden oak and furnishings the same. From this room a door leads to the back balcony, handy for airing rugs and clothing.

To sum up: the house has eleven rooms including bath room; hot and cold soft water; city water, hot air heating, has a fine system of wiring for electric lights and gas is also used in the most frequented portions; there is a spacious attic, a three chambered cellar, ample space for bins, furnace and fuel.

I contracted the plumbing, the building material and columns, the fixtures, the painting and the foundation, but hired a superintendent of construction and the carpenters by the day, and kept the cost within \$5,000.

Despite the fact that a great many people look upon a classically designed house as a cold proposition, severe in its architectural appointments, my wife and I find it very cosy and home like, and a source of much artistic satisfaction because of its classic character.

Findlay. O., September 28 1905.



Little Journeys With the Architect

Journey No. 1---The Decorative Use of Windows

By ARTHUR C. CLAUSEN



"FOUR OF A KIND"

WINDOWS were originally intended to admit light and for this purpose the oiled paper of the Romans served very well. With the introduction of glass from the orient to the occident, man commenced to give more attention to his windows as possible decorative features. In due time they were placed on hinges, made to slide and by other means made to admit air which hitherto only found ingress thru the doors. Then came the designers of art glass which brings us down to the present day when our good wives and mothers have added the best features of all—the soft curtains and beautiful flowers which send their aroma thruout the room with every incoming breeze.

Windows are among the principal decorative features of both the interior and the exterior of our homes. The first point to be considered in their use is the grouping. This the English have solved better than we. The English way of placing all windows in well defined groups instead of scattering them in the

usual American way is certainly commendable. There are several good reasons for this. First: They have more beauty, are more decorative and, strange to say, have more individuality when they are placed in groups. Take for example the group designated as "Four of a kind," what a pretty feature they would make on the side of most any Colonial house, but place each window in the wall separately and they would appear very commonplace indeed. "Colonial as it is spoke" illustrates a very handsome group of the entrance and the windows about it. The same features could be applied with good effect to a frame house. They have first been arranged with reference to each other, then individually as to shape and size, and then each window separately has been given a decorative part to fulfill in the general design. Notice how tastefully the leaded glass designs have been rendered in both the lights about the entrance and in the Palladian window over it. Another good reason for grouping which the English have taught



TRIPLETS

us, is in the establishing of light and shade values within. One soon tires of living in the glare of (practically) a conservatory. There should be plenty of light and windows to admit it, but it is far more interesting if the light comes from some well defined source instead of the windows being scattered broadcast around the room. There is nothing that makes a home more homelike than a broad expanse of windows in a group and in the form of a bay their decorative value is doubled. Advantages of bays are that they give outlooks in several directions, add considerable to the size of the room and make splendid places for growing large plants. Then too, windows are often grouped about objects in a room in a decorative manner. We often come across windows built over a piano in a pleasing way or over a built-in bookcase. "Triplets" (see illustration) in delicately leaded glass serve this purpose admirably. Windows of a decorative nature are sometimes included in the sideboard scheme. As the dining room is often at the rear of the house, this method of obtaining light from one side of the room (if there are other windows) is very desirable as it spares one the often objectionable view of the alley, stable, etc. Windows of the nature just mentioned are very appropriately used as art glass features. A deep broad window seat supplied with a cushion, plenty of pillows and with a generous row of windows as in "Four of a kind" is a cosy place, winter and summer. If because of the expense or the requirements of the exterior design, it is advisable to omit the projecting window

seat, then the windows themselves can be used in a plain wall design of which the "Windows of a bedroom" present a very homelike and beautiful example. The stair landing offers a splendid opportunity for decorative window display. The Palladian window (see first illustration) always produces a beautiful effect when used there. It is necessarily a large window, therefore its location on the stair landing, makes it more enchanting than if it were to tower up beside you in the lower part of the hall or parlor.

As windows with unbroken lights, that is, two large panes of plain glass, are very uninteresting, some sort of a division should be made, with due regard to the sizes and shapes thru which the light passes. For Colonial homes the window lights simply squared off (hen-coop style if you please) are still very attractive regardless of the common usage of this style. Delicately leaded windows are also attractive and an art glass window or two, tho an expensive luxury, makes a beautiful, sometimes even gorgeous decorative feature when properly used. The colors in art glass windows should always harmonize with the color scheme of the room, in fact be a part of it. There are some art glass windows which can be seen thru. The writer recalls one very pretty bath room window made thus. The lower part of it (appropriately) was of obscure colors forming a lily pond on which rested several open, pure white lilies and buds. From the water, sprung up tall sword-like green leaves or reeds, mostly grouped to one side, these were naturally placed against the blue sky of



DORMER CASEMENT

heaven as a background which nature furnished in this case, for the glass between the reeds was clear and could be seen thru.

Caseament windows, which are often illustrated in the decorative articles of this magazine, have many advantages which should redeem them from the obscurity of the past. They have both beauty and utility. The advantages of ventilation they afford is undoubted since they admit fresh air over twice the area of the ordinary sliding sash window. The meeting rail of the sliding sash window, originally called the guillotine sash (how suggestive) is always a hindrance in looking out.

The windows are not complete when the contractor has left your home. No one knows better than the good housewife "the decorative use of windows," and straightway she will commence to decorate them. But curtains should drape about a window, not cover it. They should but frame the picture as seen thru the window, not hide it. Then too, the housewife knows right well that flowers, whether in pots upon the sill or in boxes outside, enhance the beauty of the windows. "A home without plants is like a home without children" says a florist. All of us can not afford paintings and bits of sculpture in our homes, but it will not disturb the household economy to have a few plants and we always experience a pleasant thrill on



INCLUDED IN THE SIDEBOARD SCHEME

seeing and smelling in the air a window full of plants and flowers. To the dweller in a flat, or other restricted quarters, the window box offers a solution where there is a poor view outside. Much of one's personality can be seen in the way in which the windows are decorated.

NOTE:—The Colonial facade referred to in the opening paragraphs of this article, is shown in the frontispiece of number.





Home Grounds and Gardens

The Improvement of Home Grounds

By H. C. PHILLIPS

FOLLOWING the structural and inside furnishings of the home we come to the question what about the outside?

In the erection of the building every detail has been taken care of, and the result is the very best that architectural skill can furnish for the money invested. The inside furnishings have been selected with care, and advice as to style, color effect, etc., have been voluntarily offered by different trades called upon in the process of home completion. The question—what about the outside?—in a majority of cases seems to be unworthy of an answer, other than a graded lot, the sowing of grass-seed, and the promiscuous planting of a few unsuitable specimens in wrong location. The incongruity of a \$10,000 house with \$25 grounds is not the exception, but the rule, and the fault lies not in the desire to save money, but through total ignorance of requirements or methods necessary for proper and effective planting.

The first thing for all to realize is, that when they come into possession of a home they have obligations to fulfill in connection with their duty towards the community in which they live, and if everyone would appreciate that fact and act upon it, every home would soon become a veritable Eden, and we would at once take our place among the nations of the old world who now lead us by centuries in artistic horticultural and decorative planting. Up to this time of our national existence we are not to blame for these conditions. Our homes have followed the axe, and the tendency towards planting for profit has ever been foremost, there having been neither time nor money available for decorative purposes; consequently, circumstance and necessity have been strong factors in delaying the practice of the horticultural art necessary for the beautifying of the home. As a nation we are just awaking to our privileges

and duties. First our schools begin to include Nature Studies in their curriculum, our communities organize Improvement Societies, and our civic authorities promulgate laws relating to street planting. The good work has taken root, and the man with the home must awake to his surroundings. The first duty is to himself and family, and if he does his duty well his home must be beautiful both inside and out. His next duty is to his neighbors, and he fills it to the letter, if, by his example, he stimulates desire on their part to follow his lead. He and his neighbors are the community, and the community is the nation, consequently, we come back to the original question to the home-builder—what of the outside?

Before considering the subject we must first understand the basic principle underlying successful and artistic designing and planting. Two important conditions embodied in these principles are the views from without and within by which we recognize the things we want to see and the things we want to hide. Next, we should preserve everything that nature has donated, perhaps a contour or bank that can be embellished or made both artistic and beautiful. Entrances, both walks and driveways, should receive much attention, and when possible, these approaches should enter by graceful curves, avoiding all stiff and harsh lines. Another principle should not be lost sight of, that of planting for the future. A tree might be all right in a certain position for a few years, but in twenty-five years would become unsightly and out of place.

Our illustration shows a pretty country-home with a combination of artificial and natural growth. The planting at the rear of the premises shows a fine massing of Spireas, and the contour on the right represents a natural growth, supplemented in the foreground with hardy native perennials. The lawn is open and



A COMBINATION OF ARTIFICIAL AND NATURAL GROWTH

unobstructed; the vista, sweeping clear to the rear terminating at the Spireas, is exceptionally fine. It is hard to tell where the artificial planting begins and the natural ends.

Thus we see that nature must always be the instructor, and to apply her teachings to the improvement of our grounds constitutes Landscape Designing. Nature does her work with a lavish brush. The colors she works with are gorgeous, and in order to make them, her selection of material is wonderfully appropriate. They harmonize and blend without a flaw. Color varieties for special seasons spring into life by motion of her magic wand, and she does all things well and in order. The hill side, mountain or ravine, the river bank, and even the fence corners, are locations for her special attention, and if nature were allowed full sway, she would in time drop seeds upon the lawn, and blow them into the corners and boundaries of the lot, embellishing the property with beautiful colors, even if the material used was known as fireweed and dandelion, for nature insists that all places of the soil must be planted. A beautiful lawn is attractive to the eye, but it bears the same relation to the grounds

that a beautiful carpet does to an empty room; they both are waiting for the requisites to complete the picture.

In the old countries special attention is paid to establishing such conditions, and instead of social functions during the summer being held on the inside, they are held upon the lawn, and screened from view by appropriate mass-planting of shrubs and lawn trees. We as a nation do not yet realize the comforts of out-of-door living, but that knowledge will come in proportion to the extent of progress we make towards establishing beautiful surroundings.

The more pretentious the house or mansion, the greater are the requirements for property improvement, but if the house be modest, the more attractive you can make the outside, the more interesting the modest structure will appear, as is illustrated by the old English cottages of which we hear so much.

No property is too small for decorative work, but it must be carried out on artistic and scientific principles by working up to the standard proportionate to the area and compatible with its surroundings and opportunities.

Bulbs for the Window Garden

How to Make the Home Window Bright With Flowers From January

Put the bulbs as soon as received in pots, pans or boxes, water thoroughly, cover them with a two-inch layer of ashes, and place them in a cool, dark cellar or outdoors until the ground freezes. Bury the pots six inches deep in soil, and leave them alone for five or six weeks, except for moderate watering if the season is very dry. The whole secret of bulb culture is to get a big growth of roots without starting the tops until the bulbs are actually wanted for forcing. When the ground begins to freeze, bring the bulbs into the cellar the temperature of which should be 40° to 50°. Begin forcing at 60°. Most American living rooms are too hot and dry for the best results in growing plants. Try to keep the temperature below 71°. A pan of water on the stove or register will supply moisture to the air. After forcing begins, apply plenty of water. Don't sprinkle the surface daily.

The Chinese sacred lily is grown in a shallow bowl of water containing enough pebbles to hold the bulbs in position.

Hyacinths in glasses are adorable. Buy the single-named varieties, which are specially named as best suited for the purposes. Use soft rain water and put in a little charcoal. Keep the base of the bulb in contact with the water. Don't let the water rise much above or any below. Keep the glasses in a cool, dark closet for ten days or until roots are well formed; then give plenty of light and air. Do not put them near a gas jet. On very cold nights move them from the window to the table; they cannot stand frost. Never let the water freeze. Change the water every two or three days; the "patent" glasses make the operation much easier. A few drops of diluted ammonia added to the water once a week will act as a stimulant.—From the Garden Magazine.



A Beautiful Approach

Books and Bookcases.

BOOKS are an important factor in the lives of those who have intellectual tastes. The growth and extension of the public libraries can never supersede the pleasure of possession, with the lover of books. Happily, the love of books seems to be on the increase, and the care and placing of books is a present problem with the housekeeper, and the housebuilder. Better than library, I like the old English word—book room. It is less ambitious, suggestive, not of the formal state of a great house, but of homely use and every day comfort; a place, in which to wear one's old coat, or no coat, and smoke one's pipe, and when the dog and cat are as much at

book case more or less extensive, in the living room, whose presence enables the family to speak of that apartment as the library.

Nothing I think more clearly indicates the general advance in culture, in interest in the concerns of the intellect than the fact that it is so easy to find satisfactory book cases. Twenty five years ago, if one wanted open book shelves they had to be made to order, at prohibitive prices by a cabinet maker or, with much vexation of spirit, by a carpenter, who plainly considered anyone demented who did not feel that books like criminals should be kept under lock and key. The makers of mission furniture give us delightful book-



"MAHOGANY AND GLASS DOORS"

home as their master. The ideal book room has a long bay window, looking into an old fashioned flower garden, or into a stretch of green grass, not too carefully clipped. There's a big table, some what littered, some easy chairs, a couch in the window where one may lie on one's back and look up into the sky, an open fire and a shaded lamp; it is seldom dusted and the books rise in tiers to the ceiling.

But we seldom realize our ideals; we compromise with them, and for most of us the compromise takes the form of a

cases, of admirable proportion, simple construction and pleasing color. Their only draw-back is their cost. No more expensive are the simple affairs turned out by those who reproduce old designs in mahogany. For a small collection of books, I know of nothing better than some of these cases, with easily rolling doors of quaintly leaded glass. There is a certain congruity between the mahogany and the glass doors which I think is lacking in the oak case of the same sort.

Coming down to a very much lower quality of furniture, one often finds, in



ON THE FASCINATING DUTCH LINES

the cheap stock of the department stores, book cases whose lines are good, though the finish is deplorable, a thick coat of varnish doing duty for a mechanically smoothed surface. Take courage: a varnish-moving compound, or even strong ammonia, will bring you to the natural wood and patient rubbing down with pumice or sand paper will produce a surface which will respond gratefully to stain and beeswax and turpentine, or oiling, or possibly to enameling. For the small collection of books, the case, open or closed, in the living room is sufficient. but trouble begins, when the housing of four or five hundred or a thousand books must be considered; even if space can be found for them, the purchase of hard wood cases for a large number of books is a serious item; it is exceedingly difficult to find cases to fit special wall spaces: if there is no definite proportion between the wall space and the cases, the room assumes the air of a furniture shop. Indeed three detached book cases is about all any room will stand, without looking like an emporium.

There seems to be nothing to do but to call in the carpenter, provide him with a sufficient amount of selected pine timber, and begin the struggle with your ideas and his traditions. I have said pine but any other soft wood will do as well or perhaps better, but pine is always attainable in any dimensions. Two or three points apply to stationery book shelves of any size. They should always

be backed; the end pieces should be of extra heavy lumber; where the construction of the surbase will allow it, the case should be cut away to fit it; the lowest shelf should be at least three inches above the floor. For most shelves nine inch boards are amply wide. A shelf of this width will carry any ordinary book, and special provision can be made for unusually large ones. Wider shelves gather dust and there is a continual temptation to stuff things away behind the books. In planning for the length of shelving needed, three feet to every twenty books is a fair allowance to make. The distance between the shelves should decrease toward the top, each space being an inch less than the one below. Where shelves reach to the top of the room the decrease should be by successive pairs of shelves. Twelve inches is a good height for the lowest space. Where book shelves fill a long wall space the shelf lines should be broken by dividing the case into three sections, the spacing of the centre one being different from that of the end ones. A small closet, with a door, may be introduced into this central space or part of it may be curtained. Shelves less than five feet in length require no division. Where a shelf seems to require additional support, it can be supplied by a right angled strip of iron, screwed to the back of the case and to the under side of the shelf. These same strips are useful for bracing a set of shelves to the surbase.

The use of heavy end pieces permits the insertion of the shelves by means of grooves. Cleats are less ornamental but they can be readjusted, if it is necessary at any time to change the spacing of the shelves. The backing, inevitably, shows more or less and should be of plainly joined boards, not the carpenter's favorite brad and groove and tongue. The top of the case should project a couple of inches in front and at either end, if the ends are free. The space below the first shelf should be closed in by a strip, whose upper edge is beveled off to meet the lowest shelf.

The placing of book shelves is a very important matter. A long unbroken wall space opposite the fire place is an ideal location. If the placing of doors and windows allows of it, the shelves may be carried from wall to wall, possibly brought round the corners to meet the nearest openings. If not, the spaces at



QUAINTLY LEADED GLASS

either end should be equal in length, and large enough to be of some practical use. If the chimney piece is thrown well out into the room, say twelve inches, the recesses on either side are admirable for book shelves but the front line of the shelves should be several inches further back than that of the mantel shelf. Any continuance of the horizontal lines of the mantel should be avoided. The top of the cases should be either higher or lower, higher if there is an over-mantel, lower if there is none. In any case the shelves must balance each other. Wherever the shelves are placed, there should be a corresponding mass on the opposite side of the room to balance them.

The top of a long set of shelves offers unlimited opportunities for the display of useless bric-a-brac also for wise restraint. An occasional flower holder, a framed picture, a plaster cast, are charming; more than this vulgarizes what ought to be a feature of great distinction.

Aside from their place in the library or living room there are certain places where built-in book shelves are particularly good. One is in the half high rooms, under a steeply pitched roof. The long space, under the eaves, may be occupied to advantage by a set of shelves, perhaps not more than three feet high, filling the awkward angle and not interfering, in the least, with the arrangement of furni-

ture. Another place is the long landing at the foot of the second flight of stairs in city houses where the staircase is thrown far back, with a window at the head of the first flight, a common arrangement in old eastern houses. The book case, a wicker chair, a stool and a bracketed shaped lamp make it a pleasant nook, by day or night.

Shelves may also be placed, with good effect, under the small windows, grouped high in the wall, which many architects affect, windows which are generally admirable from outside but awkward within. The top should be level with the sill and carry some object, a cast or a growing plant, which will be effectively outlined against the light. The space beneath the window seat of a wide low casement window will admit two tiers of shelves easily. With a curtain matching the cushions drawn across, they can be utilized for magazines and pamphlets.

As to the finish of book shelves the more nearly it matches that of the woodwork of the room the better. If paint is used it should be put on very thin, allowed a long time to dry and have each coat rubbed down. A little lump of imperfectly dried paint which amounts to nothing on a floor or a door frame may be a serious matter to a book binding.

John Burt.

Wall Paper Study---No. 1

By H. P. KEITH



A STUDY IN BROWNS

TO select the wall paper for even a single room, is counted a perplexing task by most people. And no wonder; for no amount of furnishings can efface a mistake in the wall. The possibilities of wall paper for good or evil are as potent and as uncertain as marriage: one is tempted to class both experiences as lotteries. There are those who go gaily forth to either encounter with little sense of their responsibilities. Happily, this kind suffer little pain, though wall or woman is a mistake. There are others to whom a wrongly chosen wall paper brings daily martyrdom, and in their behalf these hints are offered.

In the choice of wall paper then, we must consider not only what attracts the eye in the roll or pattern book, but whether it is appropriate to the situation and whether what pleases us as a sample, will also please us en masse.

For in fact this is where so many make shipwreck of their wall decorations. However beautiful in themselves individual colors or patterns may be, the whole effect must be considered. To choose a wall covering merely because it is "pretty" in the roll, is to invite disappointment. Then when we have decided that the paper is pleasing in the mass, we must consider if it harmonizes with the furniture, for wall tints receive their value from their surroundings and each affects the other.

Many people depend almost entirely on the advice of the decorator of whom they purchase. Some help from the decorator they have a right to expect, if the latter is what he should be. But too often he is a salesman only, intent on getting off superfluous or unsalable stock. Certainly the man who handles wall paper ought not only to have a technical, or trade knowledge of the merits or demerits

of the goods, but he should have enough knowledge of the effects of light, space and color harmony to assist the purchaser, when the question of expense has been decided. Much depends too upon whether a given room is to be treated in accordant—that is varying tones of the one color—or contrasting harmony. Another thing to remember is the life of colors. Yellow for instance, is the most permanent, blue the most fugitive, with green a close second. As green is a mixture of yellow and blue and the yellow is most permanent, it follows that when the green fades it usually takes on a yellowish cast. For this reason it is poor economy to purchase cheap papers in greens or blues. The more expensive, imported papers are the only ones worth the expense of putting on the wall, in the plain greens or blues. The delightful effects that can be obtained by the use of a limited range of colors, are well illustrated in the study in browns, here pictured. It is the intention in these studies to show wall papers having the quality of distinction both in color and design, that can be obtained in the shops, and to suggest the woodwork, draperies, furniture, etc., that would combine with the wall. In the present instance the paper illustrated is an illuminated leather effect in shades of brown, with touches of old red, green and considerable gold. The design is a formal and highly conventionalized treatment of oak branches, leaves and acorns, in which Gothic ideas are used, the acorns being exaggerated, and the oak branches interlaced between in the style of the open work wood tracery used in Gothic windows. This paper costs only 75 cents a roll, and is intended to be used on the upper part of the wall with a base of plain brown ingrain, a wood molding dividing the two. The wood work may be either brown weathered, or fumed or golden oak. It is a wall which lends distinction to the last named finish, a finish which is quite frequently met with but is in itself rather commonplace.

A beamed ceiling would be much in tune with this paper, though a single

beam crossing the center would give sufficient relief to the lacquered bronze coating which we wish to give the plaster. Of course if economy would not permit this, a golden tan, plain kalsomine tint could be substituted.

Such a wall is well suited to a library, and the beautiful, rich brown velour in a rep weave and with a dull finish, used for hangings in the openings would intensify the quiet elegance. The picture shows this velour bordered with a $2\frac{1}{2}$ inch galloon of illuminated leather, with the browns, dull reds, and greens of the illuminated paper, on a gold ground. It cannot however give these beautiful colorings. The curtains suggested for the windows are Arabian lace with side draperies of the India silk brocade in a golden brown, which is spread above the arrangement of paper, to show the design. Its lustrous silky sheen falls in soft, clinging folds. With such fabrics, severe furniture of Arts and Crafts design would not be in tune. Rather let us choose furniture suggestive of beauty rather than strength. The quaint little table of dark brown mahogany with its inlaid lines and the Austrian candlestick in brown and green glazed pottery, are hints in these directions. One or two pieces of fumed oak furniture with inlays or appliques of burnished copper, would fit in admirably with this scheme. On the library table a large lamp shade of yellowish parchment painted in landscape scenes with much green and brown verdure giving an effect of sunlight thru trees, when lighted—would furnish a high light of much beauty.

In the South Kensington Museum, London, are hundreds of yards of tapestries, of many varying effects and designs. Yet all these differing harmonies are produced by the use of only four colors—brown, red, yellow and blue, with gold for a high light. This shows us the possibilities that lie within an artistic use of a limited color range. Effects more subtle indeed, than can be produced by the rainbow method, or strong contrasts of light and dark colors.

EDITOR'S NOTE: We are indebted to the Studio of L. A. McIvor, Decorator, of this city, for the materials used in the illustration. We regret that the close harmony of colors in the wall paper was unfavorable to a clear outline of the design.

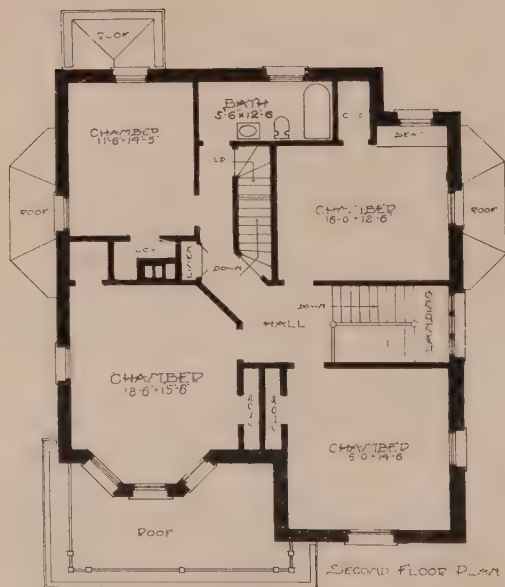
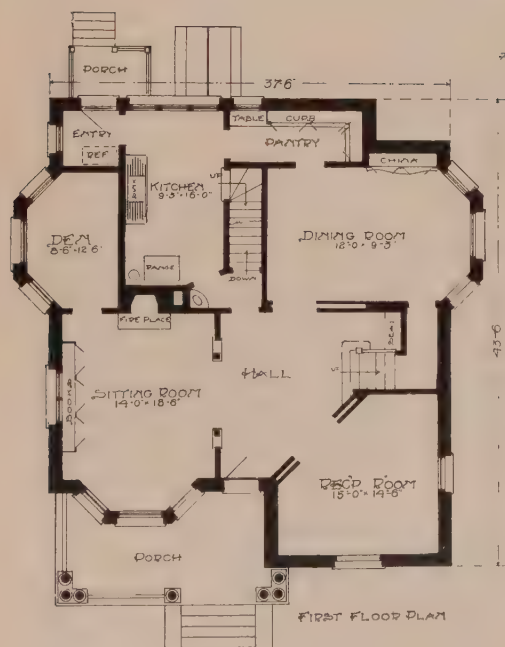
Designs for the Homebuilder



A Very Complete City Home.

The Keith Co., Archts.

DESIGN A 115



Description Design A 115

This design is for a solid brick residence and one that is very complete in its appointments, the detail both within and without being quite elaborate. As will be noticed from the photographic view there is a handsome stone foundation which is continued on out under the front porch. Porch floor is of cement. Entrance steps are of cut stone.

Entering the reception hall we find, to the right, a staircase leading up to a landing and thence returning to the second story. On the stair landing is a triple art glass window. To the left of the hall is the sitting room which contains built-in book-cases and fire place and off of same, at the rear, is the retiring den or smoking room. Sliding doors are provided between the reception room and hall and hall and dining room, so these rooms may be shut off at convenient times. The dining room is provided with a large, built-in china cabinet.

On the second floor we find four large, airy and well-lighted chambers, while in the attic provision is made for two additional chambers and a large amount of storage space. The basement is completely equipped with laundry, servants' toilet, fuel and vegetable rooms and hot air heating and ventilating system.

The reception room is finished in Birds-eye

maple, balance of m.in rooms first story in quartered oak. The kitchen, pantry and entire second story is finished in birch. Hardwood floors thruout.

The cost is estimated at \$5,850; width, not including bay, 37 ft. 6 in.; depth, 43 ft. 6 in.; height of the basement, 7 ft. 6 in.; first story, 10 ft. 5 in.; depth, 43 ft. 6 in.; height of the basement, 7 ft. 6 in.; first story, 10 ft. 5 in.; second story, 9 ft. 3 in.

Color Scheme Design A 115

A pleasing variation in the color scheme of brick houses is made when brick of a strong deep buff is used for the house, with roof shingle stained a rich green. The roof cornice painted a rich green and the modillions beneath a yellowish brown. All of the remaining trim painted the rich green. The porch floor brown and ceiling stained orange.

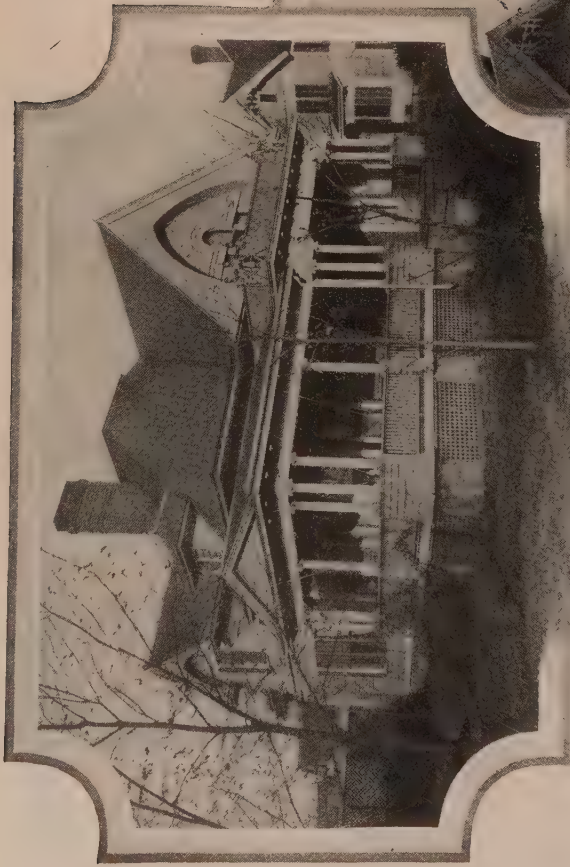
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A Southern Cottage.



DESIGN A 116.

Barber & Klutz, Archts.



Front Door Treatment in Design A 116

FLOOR PLAN A 116



Description of Front Door A 116

THE door and its frame are of quartered oak. The glass is beveled plate with artistic leading and a cartouche in color in the center of side lights. The panels have decorations of classic wreaths and garlands.

Description Design A 116

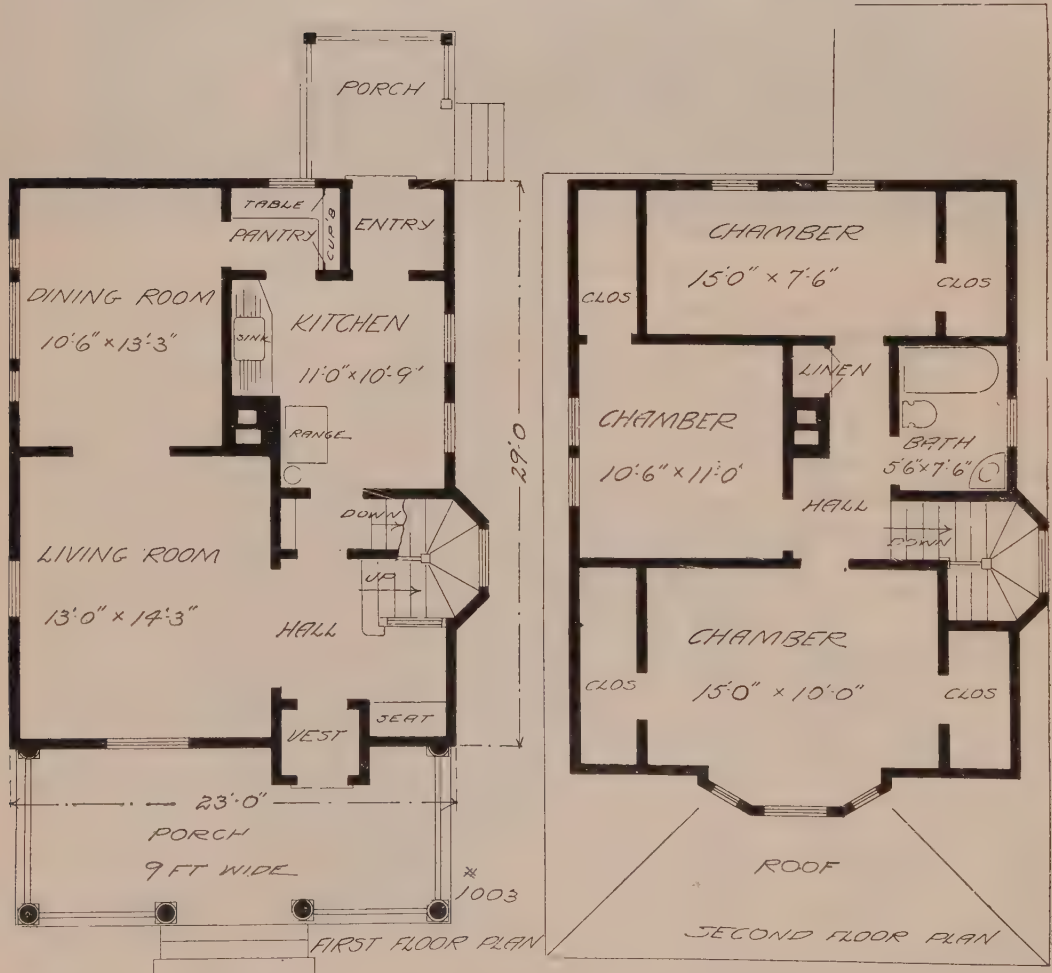
A cottage built in Knoxville, Tenn., showing what can be done with floor space in a one story dwelling. While the chambers are low at the sides (5 feet) they make very good sleeping rooms. The entire first floor except kitchen is finished in quartered oak. Hot water is used for heating. The house is sheathed and papered, has slate roof and double floors. Stories 10 feet 6 inches and 9 feet. Estimated cost from \$2,000 to \$2,500.



Pleasing Roof Lines

DESIGN A 117

The Keith Co., Archts.



Description Design A 117

The illustration of the cottage shown herewith is for a small modern home of six rooms, not including the reception hall or bath. The interior arrangement is a most practical one, utilizing every square foot of space to the best advantage. The cottage is especially well planned for Northern climates, providing double doors at both front and rear entrances; also by the use of the gambrel roof treatment large air spaces are obtained in the closets at sides of rooms under the slope of roof. These air spaces are excellent protection against cold and space so utilized is very satisfactory for closets. The use of the gambrel roof treatment allows the low roof lines so pleasing in cottage architecture.

A little additional expense would provide fire place in the living room and a bay window on the side of living room would greatly increase the pleasantness of this room. Space for hanging coats is obtained in the passageway between reception hall and kitchen.

There is a full basement provided under the entire house, with cement floor, fuel bin and a hot air heating and ventilating system. Plumbing is best modern porcelain. Hardwood floors are provided thruout the first and second stories,

hall and bath and birch finish thruout hall, sitting room and dining room. Second story bed chambers are full height.

Cost, \$2,050; width, not including bay, 23 ft.; depth, 29 ft.; height of basement, 7 ft.; first story, 9 ft. 3 in.; second story, 8 ft. 3 in.

Color Scheme Design A 117

IT is suggested to stain the 1st story of this gambrel roof cottage a Bark Brown, with roof of Wood Green, and to paint the trim a green, a shade darker than the roof. Porch floor painted light brown and ceiling deep cream.

SUCH a cottage may well be painted white, both body and trim; nothing else so well suits its style and the colonial detail. A lettuce green roof stain will give it relief and charm. The porch floor and steps may be a dark water green and the porch ceiling lavender.



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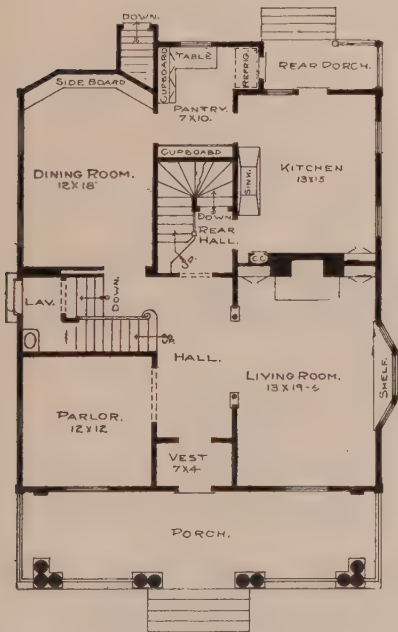
Designs for the Homebuilder



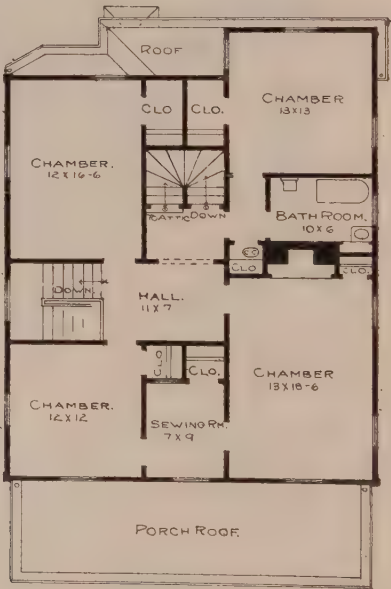
A Colonial Home of Substantial Proportion.

F. D. Orff, Archt

DESIGN A 118



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

Description Design A 118

A substantial frame house in modern colonial design with simple but well proportioned detail. The floor plan shows a central hall with living rooms opening on each side. The vestibule has a tile floor and the dining room has plate shelf and beamed ceiling. Birch wood-work stained mahogany is used on the first floor and painted pine on the second. Birch floors below and maple above, also in kitchen and pantries. Length over all 52'-6". Width 35'-6". Height of 1st story 10'-0". 2nd story 9'-6". Basement 8'-0". Hot water heat and open plumbing. Estimated cost to build \$6,500.

Color Scheme Design A 118

NO distinctly colonial a design demands a colonial coloring, and is well adapted to a treatment in colonial buff with white trim and black roof shingle. Deep buff colored brick would be effective for foundation and chimneys. The chimney caps being much darker. Window sash either white or black. Porch floor and steps light brown; porch ceiling canary yellow.

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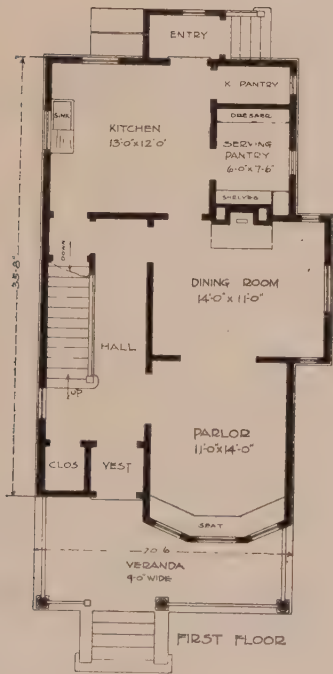
Designs for the Homebuilder.



Residence for a Narrow Lot.

Henry Wittekind, Archt.

DESIGN A 119



Description Design A 119

AN all frame residence for a narrow lot. 1st floor contains stair hall; parlor, with wide bay and window seat; dining room with open fireplace; kitchen and two pantries. Second floor has four chambers and bath. Interior finish thruout Georgia pine, with maple floors in kitchen, pantries and bathroom. Other floors Georgia pine. Attic unfinished except floor. Basement has laundry with stationary trays, furnace room and coal bins, cement floor. Width 20ft. 6in. Depth 35 ft. 8 in. Height of basement 6ft. 10 in. 1st story 9ft. 4 in. 2nd story 8ft. 10 in. Estimated cost \$3,000.

Color Scheme Design A 119

IT appears to be the intention to make a division in color between the 1st and 2nd story. Such a division is not often desirable, where the exterior is treated thruout with clapboarding. For this house the 1st story might be a warm but not bright buff or tan; the 2nd story brown with roof shingle stained brown, and a cream trim thruout. Porch floor light brown, ceiling yellow, window sash black.



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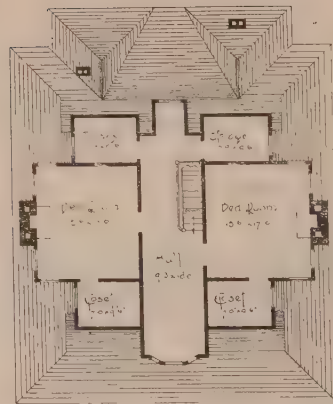
Designs for the Home Builder



Barber & Kluttz, Architects

A Rustic Cottage

DESIGN A 120



Description Design A 120.

A summer cottage having a unique arrangement of chimneys and unusual roof lines. The chimney provides fireplace in four rooms. The exterior may be of rough stone, cobble or brick; or frame construction could be employed if desired. The dimensions of the house exclusive of porches are 35x45. Estimated cost \$3,000.

Color Scheme Design A 120

F field stone are employed for the exterior, roof shingle stained a Silver Grey, with trim painted green would be a pleasing combination. Chimney of the grey cobble. Either grey or red brick could be used in lieu of the cobble with the silver grey roof.



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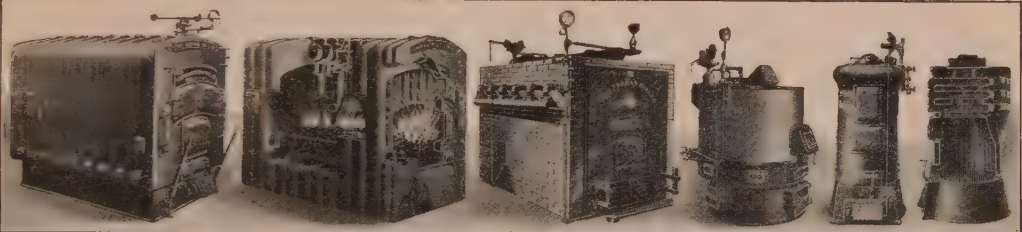
will give more appropriate and beautiful coloring effects, wear better, cost less to buy or apply, than any other colorings. They are the only stains made of Creosote, and "Wood treated with Creosote is not subject to dry-rot or other decay."

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Designs for the Home Builder



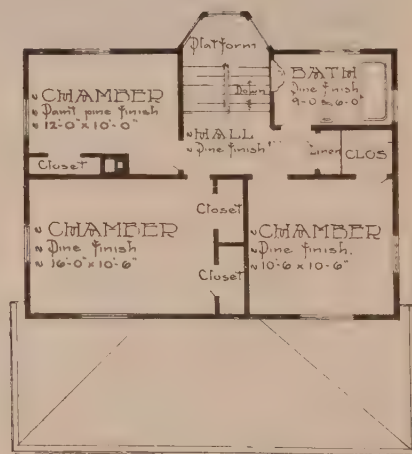
An Ideal Cottage Home

L. A. Lamoreaux, Archt.

DESIGN A 121



• FIRST FLOOR PLAN •



• SECOND FLOOR PLAN •

Description Design A 121

THIS design shows a single cottage home artistically treated. The exterior is of shingle and the roof overhangs broadly. The floor plans show living, dining rooms and kitchen on 1st floor with three chambers and bath on the 2nd. The inside finish thru-out is pine. A hot air heating plant is intended.

Extreme width of house 30 ft. Length 26 ft. Height of 1st floor ceiling 9 ft. 2d. floor 8 ft. Basement 7ft. Estimated cost to build \$2,000.

Color Scheme for Design A 121.

IT is suggested to dip red cedar shingles in oil for this exterior, which will give a mottled effect in soft browns. To stain the roof with bronze green cornice and modillions. To paint the timber work on the shingle bronze green, also the clapboard base, the porch pillars and trim.



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Conducted by Eleanor A. Cummins.

IN a wainscoted dining room, with a tapestry paper, tapestry, rather than leather-seated chairs are most effective and it is generally possible to repeat the tone of the wall very nearly. A square of embroidery in the dull tones of the tapestry, for the center of the table, when not in use, is another pleasing touch.

The tapestried dining room is the place for ferns or other foliage plants. It is not successful as a setting for a large collection of nondescript china. A certain amount of restraint should go to the arrangement of such a room. The merely pretty china should go into the closet and only a few pieces of good size and strong color be left out. In fact, metal is more effective than china or glass, though Flemish stone ware, some Doulton and highly colored German steins all look well.

* * * *

The dining room set of sideboard, china closet and plate rack in weathered or Antwerp oak, varies from the ordinary models in being perceptibly wider at the base than at the top. The lower part of the sideboard is closed by leaded glass doors and the upper fourth of the glass front of the china closet is also leaded. The plate rack has a solid back. The construction shows the mortise and tenon at the joints and the sideboard has a mirror back.

* * * *

Scarfs to lay upon the dining table, in the intervals of the meals, are embroidered on heavy gray linen or crash in colors harmonizing with the decoration of the room. The scarf crosses the width of the dining table and may hang over or stop a little short of the edge. For a round table a square or circle is used.

An exclusive New York decorator makes great use of blue gray, in connection with fumed oak furniture, in Flemish styles. For a dining room he covers the walls with a gray blue paper in two tones, against which he sets quaint china cabinets with leaded doors, filled with blue china. The rug in such a room is an Oriental one in dull tones of red and blue, rich and sombre. There is no upholstery in the room and the high lights are supplied by silver and cut glass. Such a room demands, of course, the richest materials. Rembrandt prints in Flemish oak frames are hung at intervals.

* * * *

The day of green oak has somewhat passed, yet, without regard to fashion, it remains the most satisfactory setting for most of the tapestry papers. Part of the prejudice against it may have been due to the fact that the stains used have too often been an exceedingly cold green, but a not too deep green with a little yellow in it is charming. Next to the stained wood, a soft deep olive paint it desirable.

* * * *

There is a tendency, innate in human nature, toward the merely ornamental. It finds its commonest expression in the taste for clothes, a taste which is responsible for the lady, who told Emerson that not even religion afforded satisfaction equal to that of the consciousness of being perfectly well dressed. The beads of the Hottentot and the Doucet gown of the fashionable woman, alike, bear witness to the craving for adornment.

Pursued to the realm of the household, this instinct gives us the overloaded room, where one can hardly turn for fear of knocking over some cherished possession. It is responsible for the pre-

Decoration and Furnishing—Continued

vailing spottiness which spoils the effect of the most beautiful interior decorations. It depletes purses and multiplies cares; it makes a nightmare of dusting, and complicates the problem of domestic service.

The Arts and Crafts movement has done something to alter the expression of this instinct. It has taught us the beauty of line, of subdued tones of color, of restraint in ornament. It has trained a good many hands to forms of expression, more agreeable than "hand painted china" and embroidered centre pieces. These things still exist, but so modified that their best friends would hardly know them. People of taste no longer embroider La France roses, in high relief; the china painter, who once depicted daffodils or violets, is now content with the shading, which the alchemy of the kiln imparts to common clay. This is much, but the manufacture of trifles goes on, the endless output of little trays, little vases, little baskets, whatever can be achieved with small expenditure of time and labor.

If the amateur craftsman,—who is

generally a craftswoman—had more respect for his craft, if he regarded it seriously, instead of as the amusement of an idle hour, he would wish to accomplish something permanent, something which twenty, even fifty years later, he might regard with the pleasure which belongs to him, who has earned it by good work.

Take wood carving, for instance. The time, the labor, the expense, which go to the fashioning of half a dozen mirror frames, book racks or trays, any one of which would have been better left unornamented, might have gone to the making of a marriage chest across whose paneled front should lie branches of oak or dogwood carved in low relief, or a high backed chair, brave with thistles or pomegranates.

So with basketry. It is all a question of time and of patience and, when all is said and done, who would not rather have a big sensible work basket, a deep pocket for the side of one's writing table, or a fishing creel, wrought with raffia in some close stitch, or a hamper of reeds than a dozen silly little baskets?

The Fall Cleaning Up

Means that some rooms must be redecorated. Here are two suggestions:

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Decoration and Furnishing—Continued

When a course in metal work, ends with the achievement of a silver tea strainer and a spoon, one wonders whether the same amount of effort, expended on a copper casket or a tray, would not have produced better results, from a decorative standpoint. Or, have a pair of candlesticks and a photograph frame in Venetian iron work, quite the permanent value of a hall lantern, or a screen for the lower part of a French window? Again a large jardiniere of common clay, either left plain or with decorations in relief is a delightful setting for a fine plant, and one which is hardly attainable in the shops.

* * * *

An interesting artistic development is the establishment of a group of Russian peasants who, in one of our Western cities, are pursuing their craft of making hand-beaten copper vessels, both for use and ornament. The shapes of these vessels are charmingly quaint, and it is possible to find something among them for almost any use. A few pieces have wrought iron handles, others are inlaid

with brass, and while most of them are in the natural dull color of the metal there is a brilliant finish, which is imparted by heat, and others in green and bronze tones. The models, for these vessels, have been handed down through many generations, and the work has an air of antiquity which is lacking to much of the hammered copper, made by the artist craftsman.

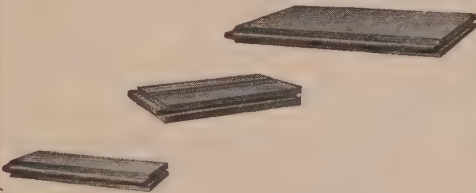
Metal work of this sort is specially pleasing in association with weathered, fumed or green oak. Most ornaments look decidedly out of place with Arts and Crafts furnishings. In more conventional interiors a touch of copper red, in metal or brocade, relieves the monotony of many a consistently green room.

* * * *

For the average room, which must contain a variety of objects, of a good many different colors, a good shade of golden brown paper is eminently satisfactory. Such a paper of excellent quality, with a small conventional design in a darker tone costs thirty-five cents a roll and is laid without a frieze.

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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.
Answer will be given in next issue to go to press if possible.

W. A. M. "Enclosed is a drawing about like the first floor plan of a residence being gotten up by our architect here.

The four principal rooms are to be in oak—arts and crafts—golden oak. We have a rug of Persian design.—The prevailing colors are tan, red and some green. We want to use it in the dining room. Another one with prevailing colors of old blue and terra cotta that we would like to use in library. Walls and ceiling will be a sand finish for tinting we expect.

Please give us in your valuable magazine some suggestions as to color, also draperies and furnishings."

Ans.—The sketch inclosed shows a very attractive floor plan. If Arts and Crafts ideas are to prevail in the furnishings, a dull finish would be preferable to the golden oak. We like your plan of using the same wood thruout the main floor, and the wainscots and beamed ceilings are well adapted to oak. The same stain need not however be used in all the rooms. The library and hall form practically one room, or at least a group of rooms and alcoves, and should be considered together. The effect of the hall crossing the library transversely is fascinating, as is also the broad landing and flower shelf crossing the stair. The wide columned opening does not prevent a view of the library fire place from the hall. The woodwork here should be fumed with ammonia and stained to a grayish brown with a hint of green. Such a stain is not so sombre as weathered oak, yet is in sympathy with Arts and Crafts furnishings. The walls should be tinted a warm golden olive and the ceiling gold with a tinge of green to the gold. Such a wall color is needed, where the outlook is east and north and but little direct light. The sunshine effect should be still further heightened by window curtains of thin yellow silk on the stair landing. There should be a window seat in that circle bay, with short curtains above of madras in pale green gold and faint red. What to do with the blue and terra cotta rug, we don't know. The great southwest living room might have a wall of old blue above the wainscot and use it there on part

of the floor, though green should be the wall tone of the living room. The walls of the northwest dining room would be delightful tinted a pomegranate red above the wainscot with ceiling of deep cream, and woodwork of brown fumed oak. There is a lace in a small all-over conventional pattern which comes in such a red, and would be good at the windows. You could use your Persian rug here.

Mrs. J. D. "My living room is 18x16 ½ and the stairs go up from one corner where there are half windows in the form of an oriel with small leaded glass diamond shaped panes. They are casement windows. The landing is three steps up from the main floor and there is a window seat under the three windows.

The front of this room is octagonal with windows of usual size at either corner.

The room is to have its side walls tinted green and ceiling ecru. I wish to know how to curtain the casement windows in front and on landing—would a green raw silk make the room too monotonous and would you use a net on the front casement windows as well as the silk."

Ans.—I should prefer to treat the windows where stairs go up out of the room with such a hanging, and to the sill only, rather than regular long curtains to the floor. As to use of same on group of casement windows, if the leaded glass is just a clear glass I think the drapery should cover the whole window, and had best be like the large corner windows. But, this green casement cloth could be used instead and could be either pushed back or drawn over as needed—provided you unify the windows by using side draperies over the net, at the corner windows. The windows on landing could have a different hanging. Either a madras—green, rose and tan—of this oriel silk enclosed. The silk is most appropriate for a narrow casement. I am sorry to say the dining room poppy frieze described was an imported paper and is not in the market.

M. W. "I beg pardon for making so many inquiries but your information has been so reliable it has helped me out very much and I come once more for a little assistance in regard to a plate rail.

Answers to Questions—Continued

Now I wish to have a plate rail in my dining room; but there are double doors at one end and a very large window at the other, leaving very little space for rail. Would it be right to have it on both sides and not on ends? Could you send me a drawing? I must depend on carpenter making it, and he has never made one."

Ans.—We advise you that it will be entirely proper to run a plate shelf on the sides of such a room and omit it on the ends. A line drawing is given, showing section of simple shelf. You would find it much cheaper, however, as well as less trouble to order a simple plate shelf from some decorating establishment in the city. A 4 inch plate rail in pine or bass wood, in 12 ft. lengths can be sent you for 6 or 7 cents a foot, unstained.

R. H. H. "I am a subscriber to your magazine and have been for a long time, and find it very helpful and suggestive. Especially the color schemes and it is about this latter that I beg a little advice. I enclose 2 small photos of houses, etc."

Ans.—Your plan of red cedar shingle

on second story of square house and in dormer faces, finished natural, is good. They will be much improved, however, by a coat of oil. I should prefer the roof shingle black—or like common shingle when it has weathered. I should paint first story buff rather than yellow and cream trim rather than white. The other house will look well with a green stained roof—certainly both angles should be green. The dormer faces might be brown stain and the 1st story painted a lighter brown with a green trim. Such a house will not look well in conspicuous colors. The bays will follow the treatment of the main house of course—roofs green, body brown, trim green. The sea shore houses you mention, with lettuce green roof shingle are very pretty for the country, but require trees about them, at least a suburban environment.

Mrs. J. D. O.—"I enclose rough plan of our house. The house faces east. The house is to be plastered rough, sand finish, woodwork pine up and down stairs. I had thought of having woodwork in hall and library in weathered oak finish. Have thought would like the

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Answers to Questions—Continued

dining room in dull finish black. What color would you suggest for walls? Would you have drop ceiling?

Ans.—In reply to your letter of inquiry. Your idea of wood finish is very good, except that I think you would find a black finish in dining room difficult to furnish up to. The only thing in furniture would be Black Flemish. As your dining room has a south exposure, walls tinted an oriental blue, would be very good with the black wood-work, with a ceiling dull yellow. You might drop this ceiling 18 inches and run a plate shelf round at that line. The parlor or living room wall could be tinted an olive green and the hall a golden brown. The stair hall should have old gold portieres to break the length in the beamed arch between it and reception hall.

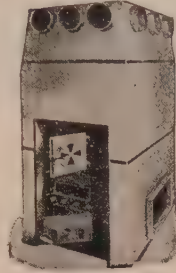
J. R. H. "Would a gray stone house look well with white pillars to porch, and dark green roof and outside blinds, or are the latter used on stone?"

Ans. I see no reason why blinds cannot be used in a stone house as well as brick or plaster, though, of course, they would not be in our section. You can have white pillars on your porch if the rest of the trim is white.

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The Housewife's Calendar

JANUARY

Festivals January 6th—Twelfth Night.

Sanitation Care of Cellar, with a view to preventing any accumulation of decayed vegetables or animal matter. Adequate protection of plumbing pipes against sudden changes of temperature. Sufficient ventilation of living and sleeping rooms.

Economies Purchase of household linens which, are bought to the best advantage, and in greater variety, in January. Seeing that provisions for cases of sudden illness are in order. Provision of reserve store of edibles, canned milk, etc. in case of blizzard shutting off ordinary means of supply.

Dietetics Provision of food rich in blood making and heat-producing qualities, carbohydrates generally (sugars and starches), juicy meats and vegetables and animal oils.

Planning for the Spring garden.

THE housewife's calendar, which begins with this issue, 'is intended less as an infallible guide than as a suggestion of the special work appropriate to each month. The writer realizes fully, that it is impossible to make out such a calendar and to have it perfectly adapted to the needs of housekeepers, as widely separated as those of Maine and California. She has endeavored to strike an average, and to meet the conditions of domestic life in the middle section of the country.

* * * *

It is impossible to lay too much stress on the importance of the sufficient ventilation of living and sleeping rooms, in the inclement winter months. The lack of such ventilation is a fertile cause of influenza and pneumonia. The best of the modern houses are equipped with special means of ventilation, but average people must depend upon doors and windows. It is to be remembered that five minutes of direct draught is worth an hour of open windows, with no current of air. On a windy day, opening the cold air box of the furnace wide for a few minutes will help in the circulation of air, if the regis-

ters are opposite the windows.

A simple contrivance, which is within the reach of everyone, is a strip of wood two inches wide fitted into the window frame, in such a way that the lower sash shuts down upon it. This gives a chance for a current of fresh air to penetrate between the upper and lower sashes, where they overlap, without any danger of rain or snow entering. As this arrangement renders the window catch useless, some other means of fastening must be provided. A small hook and staples for each part of the window, will be adequate, in most cases.

It is a good plan to ventilate the dining room thoroughly, over night, and to close the doors, so as to accumulate as much heat as possible. The eating of a hurried breakfast in a chilly room is a depressing beginning for the day.

When the last word has been spoken about ventilating bedrooms, the fact still remains that some people can not sleep in a room with open windows, in very cold weather. A state of chilled misery, endured for several hours, is a high price to pay for fresh air. For such people, the only thing to do is to use their rooms

Household Economics—Continued

only for sleeping, having them thoroughly aired before going to bed and to sleep with their doors open into the hall.

* * * * *

Slow cooking, by gas, is always rather troublesome and always impossible with the upper burner. Excellent results are attained by heating the oven hot, turning one burner out entirely and reducing the flame of the other to the lowest point of combustion. Stews, braised beef, baked beans and vegetables, which require long, slow cooking, can be prepared in the upper oven in five or six hours with a very slight consumption of gas, while articles which merely require heating, can be set for a limited time into the lower oven.

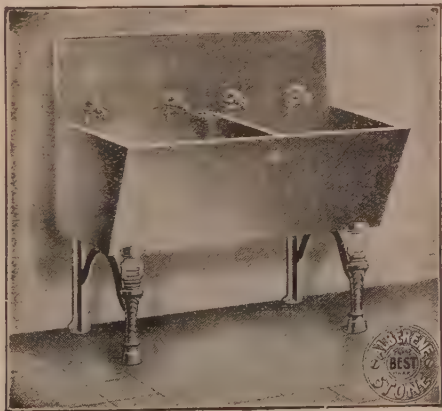
Information Service.

¶ We are constantly receiving inquiries concerning the building and furnishing of homes, as well as questions about lighting, heating, plumbing, water systems, etc. To meet this steadily increasing demand for advice and help we have established an "Information Service Dept." for readers of this magazine. This office will furnish any information at its command concerning these subjects free of cost, and give the names of persons best able to supply our readers needs.

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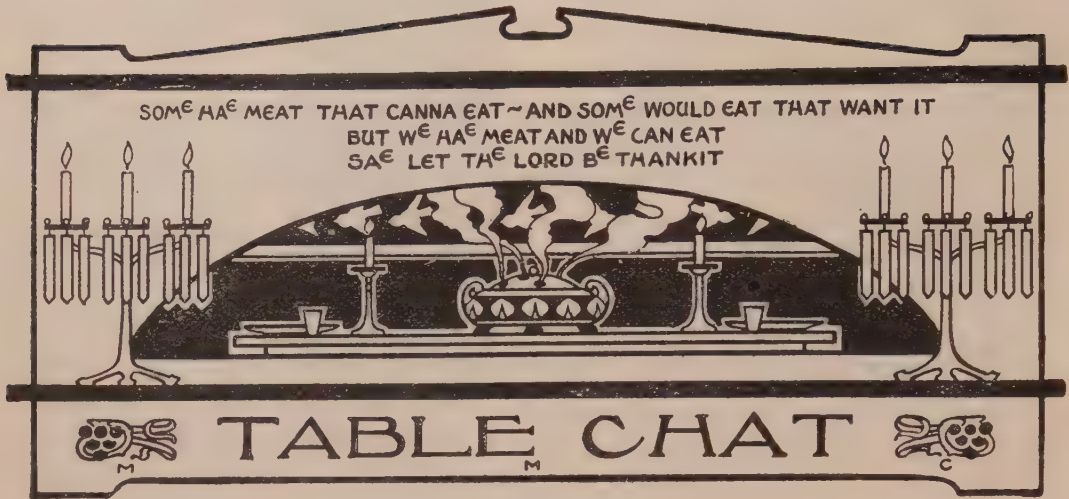


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LUNCHEONS are much in order in the midwinter months, and new kinds of sandwiches are eagerly sought.

An onion dish, which is excellent for lunch, is made by slicing white onions thin, browning them slightly in butter and sprinkling them with salt. Draw the sauce pan to one side of the range, sprinkle the onions thickly with grated cheese and leave it covered tightly for twenty minutes or half an hour.

An onion sandwich, which is liked for men's suppers, is made from crustless brown bread, with a filling of equal quantities of creamed butter, grated cheese and chopped onion, stirred together. It is an improvement to brown the onion in a little butter, taking care that it does not burn.

The making of sandwiches of all sorts is much facilitated by adding the butter to the filling instead of spreading it on the bread. It seems a pity that sandwiches are so little used for regular meals. Many a remnant, hopeless for warming over can be passed through the chopping machine and palatably seasoned make dainty sandwiches. But probably, as long as people will insist on making sandwiches without removing the crust, they will be unpopular with all but those who have acquired an appetite by violent exercise. Crustless bread, brown or white and a sufficiently moist filling are the secrets of success in making them.

* * * *

Napkins, intended specially for use at

ceremonious luncheons, are of plain damask with an inch wide hemstitched hem, and half a yard square. These have the merit of harmonizing with any cloth or with no cloth, but many people prefer to use the regular dinner napkin.

* * * *

Many people do not seem to understand the use of a bread board. At dinner, it should stand on the side board. When on the table, for informal luncheons, and for breakfast, it should have a small plate beside it, upon which the slices are placed, as cut, and passed. Nothing can excuse the passing of bread, upon the point or blade of the knife, which is sometimes seen.

* * *

When celery is attainable, as it sometimes is in August, it may be combined with pineapple for a salad, with the addition of salted almonds. Fruit and celery are diced, and the dressing is a mixture of whipped cream and mayonnaise. It is laid on lettuce heart leaves and the salted nuts are sprinkled over it.

* * *

Ice cream croquettes, which sound very mysterious, are merely ice cream, preferably vanilla, moulded in croquette shape. As each croquette is taken from the mould, it is rolled in powdered macaroon crumbs and sent to the table, to be eaten with a hot chocolate or claret sauce.

The claret sauce is made by mixing the yolks of six eggs and the whites of two, with a cup of sugar and a cup of claret,

Table Chat—Continued

and whipping the mixture over a slow fire till it reaches the boiling point.

For the chocolate sauce, boil a cup of sugar and a pint of water until clear. Mix half a cake of unsweetened chocolate (4 ounces) in a cup of hot milk, and four heaping teaspoonfuls of arrowroot in a gill of cold milk, and add these ingredients to the boiling syrup. Stir steadily over the fire for six or seven minutes, or till the mixture thickens, and flavor with a teaspoonful of vanilla. This makes a quart of sauce. Both of these sauces should be passed in a small pitcher.

* * *

A variation of the banana salad, which has been so popular lately, is made with a ring mould of lemon jelly, made without sugar, using half a box of sparkling gelatine to a quart of strong lemonade. Red bananas, not very ripe, are thoroughly chilled and, just before serving, peeled and sliced into the center of the ring of jelly. Each layer of bananas is covered with thick mayonnaise.

If any of the jelly is left, after making the ring, part of it may be poured into a small mould which has been lined with very thinly sliced cucumbers. When this has set, more cucumbers are put in, and the remainder of the jelly added. With mayonnaise, it may be served with boiled fish, or with bread and butter for lunch.

Whipped cream diluted with cucumber juice is recommended as a sauce for boiled fish.

* * *

New glassware shows some slight variations in shape. Cordial glasses are raised on long stems and there is a new style of bon-bon dish, which is a flat disk mounted on a standard, like an old-fashioned cake dish. Roman punch glasses are broad and shallow. Some exceedingly pretty—and expensive—berry dishes are of colored glass with mountings of silver. More colored glass is shown now than for many years past, marking the backward swing of the pendulum.



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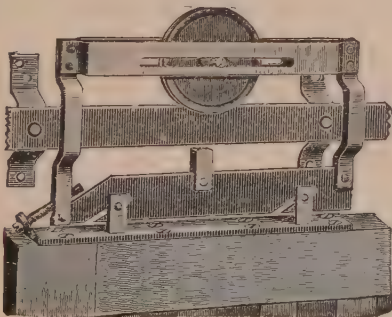
gives details of this and many other designs of Frame, Plaster, Concrete Block, Brick and Brick Veneer houses; also shows exterior views, figured floor plans and estimated costs ranging from \$800 to \$10,000.

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❖ *Splinters and Shavings* ❖

.. Treatment of a Stained Ceiling.

Just why a stain acts as it does on the water color that is applied over it I never could tell, and it does no particular good that I can see to ascertain the cause of the stain. Most all stains are caused by the action of water, no matter how it got there. If it is not treated in some efficient way it will come through the water color. In the first place, the wall must be perfectly dry. Whatever will keep back the stain, just as a pine knot or sap is killed by shellac varnish, will answer, no matter what it is. There are several liquids that will do this. Shellac will do it, but it is too expensive for a large surface. A varnish, and a cheap one at that, will do it. Oil and turpentine paint will answer. If the ceiling is badly stained, it will be well to coat it all over with a thin cheap varnish. Nothing makes as good a foundation for water color work, and by this I mean all kalsomines, as a painted surface, or a varnished one. It is not well to have a

very porous surface to water color over. I have been asked, may a time, will water color cover over paint? Sure, it is the very thing. The cause of many failures with ceilings that are tinted is that they have not been properly prepared for the work. Given a good, solid surface and a properly prepared water paint, it is only necessary to apply the material skilfully in order to get a satisfactory job. One coat should be sufficient.

Picture Hanging Device.

An arrangement whereby one may hang a picture without a stepladder or chair, is the invention of a woman who had personally wrestled with the problem. The picture hanger is a small nickel cylinder which slips over the end of a broom handle. The top is so shaped that it holds the picture hook in place with the wire across the lower part of the hook. The broom handle is then raised and the hook slipped over the

We invite our readers' special notice to Keith's Magazine bound edition for last year and 1903. Not only is it nice to have the publication in a good cloth binding, but if you are a prospective builder, the 175 attractive homes illustrated and described in each edition will prove an intensely interesting study.

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Splinters and Shavings—Continued

molding, leaving the picture in its place upon the wall. If the picture is very heavy it will need to be steadied when raised. If nails instead of hooks are used, the wire is slipped over the holder and passed over the head of the nail in the wall. The contrivance is very simple, yet it does its work well and saves much labor and climbing.

Painting Cement Surface.

An old experienced hand states that the only thing he has ever found for treating cement walls before painting was eight ounces of crude copperas dissolved in a gallon of boiling water; apply either warm or cold, it is all the same. When dry, paint over in the usual way. It is worth trying.

—Master Painter.

A woman from New Albany, Ind., sixty years of age, has built a house for herself, doing all the work except the shingling, and as for the painting, she said she could mix and apply it as good as any man.

The Kitchen Sink.

A very eminent physician once said, "If I am called in to a case of diphtheria the first thing I look at is the kitchen sink." The dangers arising from a badly kept sink cannot be exaggerated, nor can any degree of care in avoiding them be considered extreme. The waste pipe from a kitchen sink should have boiling water and ammonia or washing soda poured down it each day. At least once a week it should be treated to a dose of some good disinfectant such as chloride of lime.

This old standby is very inexpensive and quite as good as many of the modern high-priced articles. Put a large tea-cupful of chloride of lime into two quarts of water.

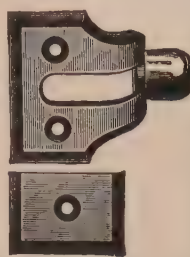
* * * *

The "back yard" is being "converted" in Brooklyn. The neighbors in the block join in and the park department does the laying out. Barns are condemned and alleys given up. One park of this kind 200 feet wide and 600 feet long has already been created in Brooklyn. The results are so pleasing that an extension of the idea is meeting with popular favor. Cats are forcibly "advised" to leave and the birds are finding it out. Instead of being a barny, catty horror the back yard becomes a joy forever.

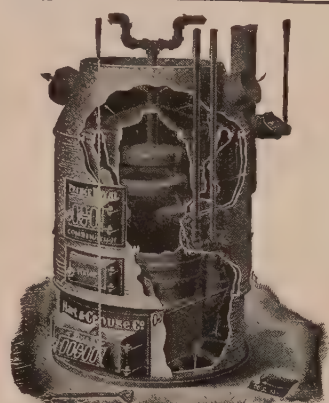
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We have in our possession a piece of tin taken from a residence at Edgewater Park, N. J., put on in 1855, in active service for thirty-five years and never painted but once. The sample is just as good to-day as it was when put on. This sample and all the evidence can be shown to any one who wishes proof as to the durability of "Taylor Old Style" tin.

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NOTES ON PRICES.

Cost Estimate.

We ask our readers to bear in mind that the published cost prices accompanying our descriptions, are not *close* estimates, but *estimated* costs furnished by the architects. Also, that *conditions* frequently add or lessen the cost to a large degree. With a large amount of building under way, contractors will want a good big profit on any additional job they take. Reversed, contractors all looking for work, you get close figures. These facts account for the frequent wide difference in actual cost of building in different localities, from published prices. We likewise publish information concerning the different costs of material and labor throughout the country, as furnished by our correspondents, and request that those who have built or have secured such figures will send them in to Keith's Magazine for publication.

The Following are Prices Sent Us by

Correspondents.

Fernandina, Fla.

	Prices.
Comon brick for inside and base-	
ment work, per M.	\$ 7.50
Face brick for outside work, per M.	15.00
Frame and rough lumber-sills,	
beams, studding, rafters; sheath-	
ing, etc., per M.	14.00 to 17.00
Flooring,	16.00 to 22.00
Dressed stuff,	20.00
Lath,	3.00
Portland cement,	2.00
Weather-boarding,	20.00
Cypress shingles,	4.00
Lime, per bbl.,	.76
Rosendale cement,	1.50
Labor—	
Carpenters,	\$1.50 to \$3.00
Masons,	1.50 to 3.00
Common labor,	1.25
Painters,	2.00 and 3.00
Plumbers, including asst.	5.00

Lisbon Falls, Me.

Excavating, per cu. yd.,	\$.25
Brick laid in wall, per M.,	13.00
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Masons, per day,	3.00
Comon labor, per day,	1.50

* * * *

THREE THROUGH CARS

Every Week to California.

The North-Western Line is now running through tourist cars from Minneapolis and St. Paul via Sioux City and Omaha to Southern California with a different route for each car as follows:

Tuesday car leaves Minneapolis 8:30 p. m., St. Paul 9:05 p. m., going from Omaha via Union Pacific to Ogden, thence via Southern Pacific, arriving San Francisco 4:25 Saturday, and Los Angeles 11:30 Sunday morning.

Thursdays leave Minneapolis 7:30 p. m., St. Paul 8:00 p. m., going from Omaha via Union Pacific to Salt Lake City, thence via new line through Nevada, arriving Los Angeles 7:00 o'clock Monday morning. This route is about ten hours quicker than any other, besides the train connections are such that there is about four hours' time in which to see the sights of famous Salt Lake City.

Saturday car leaves Minneapolis 9:10 a. m., St. Paul 9:40 a. m., going via Omaha to Kansas City, thence via the Santa Fe route all the way, arriving Los Angeles 8:25 Wednesday morning.

This choice of routes will be very pleasing to the large number of people who journey to California every year and who desire good service and accommodations at the lowest possible rates. Pullman porters accompany each tourist car, and fresh bed linen is furnished each night, and the charge for berths in these cars is just one-half what it is in first-class Pullmans.

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House Plan Service

SUBSCRIBERS interested in any house, or plan published in Keith's, may secure full information from the architect by addressing a letter to him in care of Information Service Dept. KEITH'S MAGAZINE

—Seven thousand painters connected with the United Brotherhood of Painters, Decorators and Paperhangers have presented a demand to the Master Painters' Association of New York City for an increase in wages of fifty cents a day each. Plain painters are now receiving \$3.50 a day, and ornamental painters get \$4.00.



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✻ Architect's Corner. ✻

NOTE—It is the publisher's aim to make Keith's Magazine practical and helpful to Home Builders. This column is open to answer questions which may arise in your building experience or to give advice on disputes with your builder.

Ques. H. D. B.—Will you kindly give me some information regarding chimneys? I want a chimney with 3 flues, one each for furnace, kitchen range and dining room open grate. Is it practicable? What is the proper size for flues? Does the chimney narrow on second floor and if so how much space will it occupy?

Ans.—H. D. B.—A chimney to serve a furnace, kitchen range and grate should have three flues, one 8"x12" to serve for furnace and kitchen range combined and laundry, if any; one 8"x12" for grate unless grate is small when an 8"x8" will do, and one 10"x16" flue for the ventilating system, without which no house should be built.

The chimney will, of course, narrow down at second story. The size of chimney for 3 flues built of 7" brick walls for smoke and 5" walls for ventilating will be 2"x2" wide and 4" long. Walls of chimney may be 4" brick lined with tile flue lining in which case the size of chimney will be a trifle less. The brick walls of smoke flues should be a 4" wall, then a 2" brick lining and then the inside of flue plastered making 7" in all. Walls between flue 4" of brick only and plastered.

The lining of brick is to prevent fire getting out between brick joints; the plastering to make smooth so soot will not accumulate and chimney constantly be burning out. Two or three tight stoves or furnace and stove may be connected to one large flue. If separate flues they should be 8x8. If house is

large, furnace 8x12 or 12x12.

Ques.—G. A. C.—I am a constant reader of your magazine and would appreciate your answers to the following questions. I am thinking of building a brick house with 12" walls. Would you build the walls hollow, leaving a 2" space between the outside 4" course and the inside 9" course? If so do you ventilate this air chamber and how? Would you prefer a hollow wall as above, or would you prefer solid wall furred on the inside? There will be a basement under entire building with stone foundation.

Ans.—G. A. C.—We consider a 12" solid brick wall furred on the inside with wool strips on which to lath and plaster, better than a 4" and 8" brick wall with air space between. A better wall than the above, however, is a facing of 4" of pressed brick backed up by an eight inch hollow terra cotta building tile.

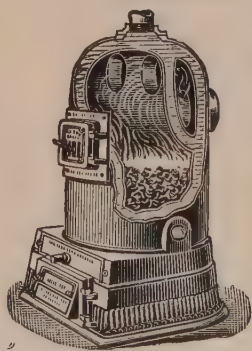
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Architect's Corner—Continued.

Ques.—M. P. B.—Ipswich, S. D. Is the freezing of cement injurious? Also, would you advise deferring to build until Spring? The weather is moderate during the middle of the day but freezing during the night and morning.

Ans.—Yes, I consider the freezing of cement injurious and would not permit concrete work to be done on any building for myself during freezing weather. Some will say it will be all right, but I do not think so. Where one is building a stone wall it is not so troublesome. With such weather as prevails at the present time and you can use cement mortar and have same heated, I think it would be safe to proceed. However, when the weather becomes severely cold, I would prefer to discontinue building, if possible, until

warmer weather.

Ques.—Rev. C. E. H.—Alma, Mich. I have built the foundation of my house of rock faced boulders and pointed with black mortar. The porch wall is to be built of washed beach cobble stones of all colors. Would it not be better to point porch with some other color? If so, what would you suggest? The fire place is to be built of select beach cobbles, of smaller size. How should they be pointed?

Ans.—I should think, if you pointed the stone work with mortar a shade darker than the stone, or a dark red mortar, it would look well, the stone which you are using being variegated, as I understand it. This would also apply to the fire place pointing.

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The esthetic in materials and architecture is beginning to engage the attention of Minneapolis builders. The day of severe commercialism has passed as the necessity for hurried building has been removed and the business element has become prosperous enough to pay for more than mere mortar and brick. Minneapolis is very fortunate in having already a large collection of good looking commercial buildings and fine appearing residences and public structures.

Some of the new structures show to what extent brick makers have gone to comply with the growing demand for something beautiful in the molded clods of clay. Formerly the dull red rectangular brick or the old-time white "Milwaukee" brick were the only styles on the market. Every house builder used one of the two and trusted to other decorations and cornice and porch work to conceal the monotony of the material. The gray speckled brick used by the implement and threshing machine companies here in their new warehouses was an improvement. It was adopted very frequently in housebuilding, until now the gray brick and the speckled brown brick have displaced the homely, rough red and even the pressed red brick. Next the raindrop brick was selected for some of the business buildings and residences. Another improvement was the plain white enamel brick used in several of the small store fronts. This was followed by the enameled Tiffany cream brick which is being put into the Security bank building now rising to ten stories at Fourth street and Second avenue S.

Let anyone walk thru a new city, such as is, for instance, the western half of St. Louis, and, if before unfamiliar with what has recently been accomplished in the architectural uses of brick, he will be treated to a succession of surprises as he discovers to what an extent bricks have been made to minister to the ever-growing national appreciation of the beautiful

in home-building.

Not only in color, in their adaptation to every style of curve, in wall and porch, arch and balcony, the bricks of today seem among the most attractive of materials. They are so readily combined in use with stone and concrete, terra-cotta and iron, that there is no end to the charming effects to be secured in a building wherein they are the chief materials.

The cost of construction in wood is by the present high price of lumber brought so close to that in brick that it is really worth while for home-builders to pause before committing themselves to the former.

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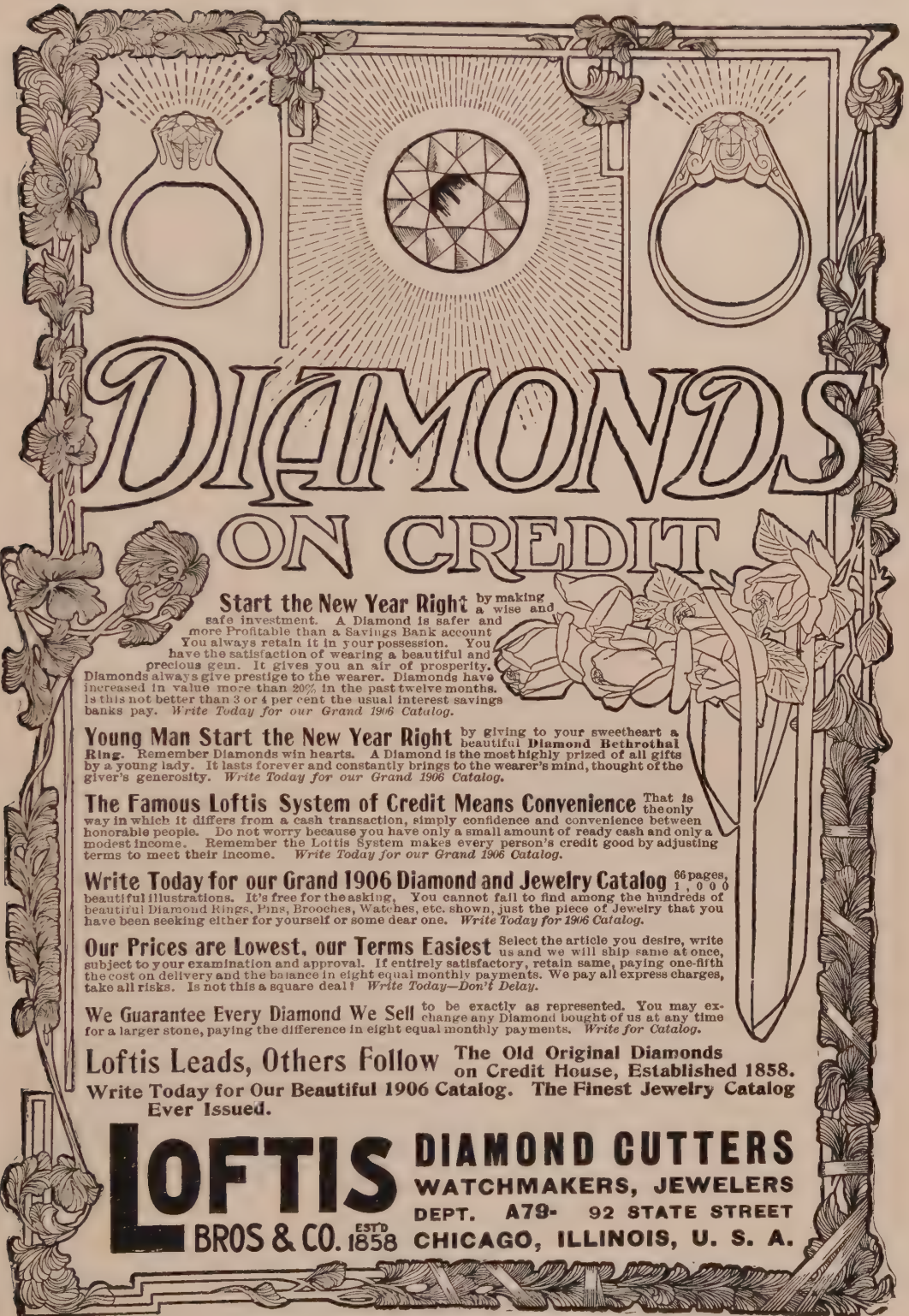
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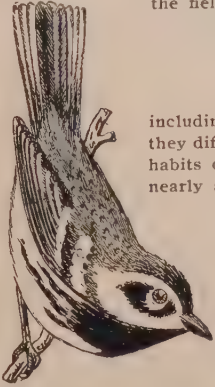
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MAX L. KEITH, Publisher, MINNEAPOLIS

Contents for February

	PAGE
TYPICAL AMERICAN HOMES	61
SECOND PRIZE BUILDING EXPERIENCE.....	64
LITTLE JOURNEYS WITH THE ARCHITECT NO. 2.....	69
TALES OF A WOOD-FINISHING EXPERT.....	72
SPOILS OF THE ORIENT	74
HOME GROUNDS AND GARDENS.....	76
WALL PAPER STUDY NO. 2.....	80
DESIGNS FOR THE HOMEBUILDER	82

DEPARTMENTS

DECORATION AND FURNISHING	96
ANSWERS TO QUESTIONS.....	99
HOUSEHOLD ECONOMICS.....	103
TABLE CHAT.....	105
SPLINTERS AND SHAVINGS.....	108
NOTES ON PRICES.....	110
ARCHITECT'S CORNER.....	112
NEW BUILDING MATERIALS.....	113
GLIMPSES OF BOOKS.....	114

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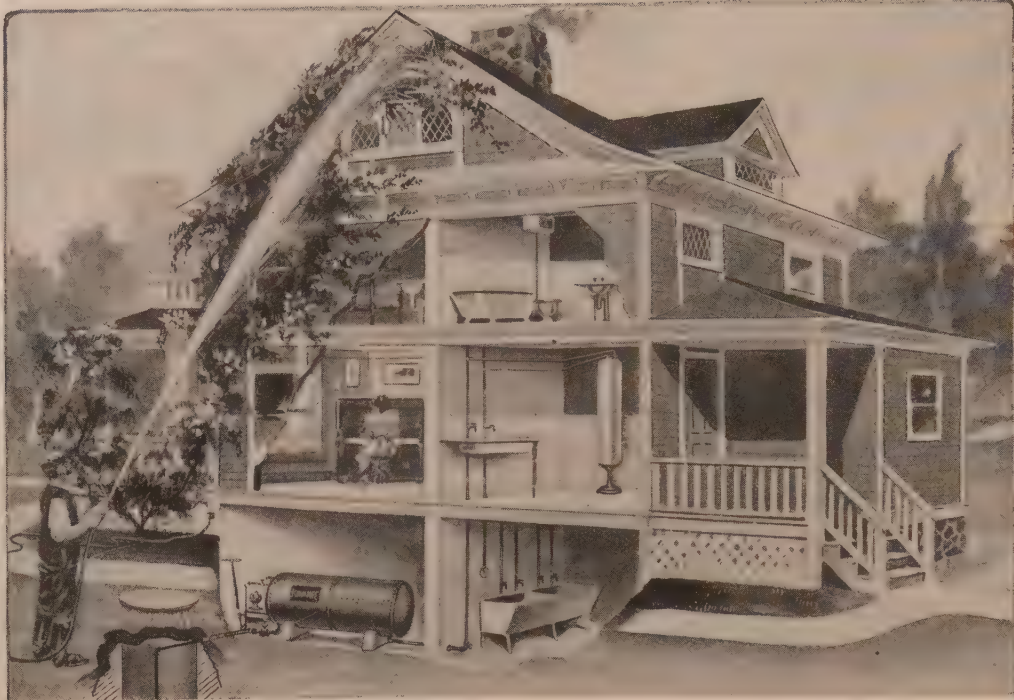
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CONTENTS

TYPICAL AMERICAN HOMES

THIRD PRIZE BUILDING EXPERIENCE

Mabel C. Davis

LITTLE JOURNEYS WITH THE ARCHITECT—No. 3.....

Arthur C. Clausen

WITH SMALL BEGINNINGS

John Burt

THE OLD FASHION GARDEN.....

WHAT TO PLANT AND HOW

Eda D. Bennett

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KEITH'S MAGAZINE

Vol. XV.

FEBRUARY, 1906.

No. 2

Typical American Homes.

By Arthur C. Clausen.



"A DORIC COLONNADE."

THERE are fast coming to be three distinct and readily recognized types of the American home. These can be classified generally as the city, the suburban and the country home. Each has its own peculiar characteristics that distinguish it from the rest, these characteristics being governed largely by conditions without the home, viz. the lot on which it is placed, and its

surroundings. The narrow confines of the city lot usually call for a rectangular structure. In the suburban home we find more breadth of treatment, more simple beauty with possibly less dignity, while in the country home we have that beautiful combination of art and nature, the art of home building at its best.

The three homes illustrated this month are easily recognized by their regularity of

form, correctness of detail and reserved dignity as being essentially modern city homes. City homes should be somewhat conventional they should be architectural in design. Now to make them conventional it is not meant that all should be built quite alike in plan or design. There is nothing so monotonous as a number of homes in a row all of the same design, no matter how beautiful the type chosen. Each city home should express some individuality, but without introducing rusticity or oddity.

To use the facade of a temple of wor-

mirable and successful feature. It is virtually a Doric colonnade of twelve massive, tho delicately detailed, columns in four groups of three each. Six of these sustaining a pediment and supported by a batter wall of brick and stone, from the main entrance to the house. If one were to remove the balance of the house this would stand, unsupported by other features, an architectural gem in itself. It is a beautiful porch. The porch cornice is typically that of the Parthenon or the temple of Theseus, of which the main cornice at the eaves is a



"BUFF BRICK AND GREEN SHINGLED ROOF."

ship as a motif and apply it to a modern home is an effort exceedingly delicate when successful and calls for considerable ingenuity on the part of the designer.

The designer of the first home illustrated is to be congratulated on the splendid manner in which the beautiful and dignified, tho somewhat severe details of the Doric Parthenon have here been combined in a manner which gives expression to those admirable qualities of the true home, congeniality and hospitality. The house is of red pressed brick. The trim, as can be plainly seen, is white. The steps, sills and copings are of Bedford stone and the roof is dark. While the whole house is a harmony of design, the veranda is its most ad-

counterpart somewhat more elaborate in detail. Here we find the tryglyphs of old Athens in the frieze, surmounted by the mutules under the cornice. Between the tryglyphs are the metopes containing the shields of Sparta. It is a long way from Athens to our prosperous American city, and a long time from the sixth century before Christ (when the Parthenon was erected) to the present day, but everywhere upon this structure we find the details of the ancient temple faithfully reproduced. To mention a few more details, attention might be called to the dormer on the roof, a little temple of beauty in itself. Good taste has also been shown in the use of iron grills in lieu of the usual balustrade which



"A WYATT ENTRANCE AND PALADIAN WINDOWS."

would hardly be appropriate with this order of architecture. The slight batter of the foundation walls with its base course of Bedford stone gives the house an air of stability. If we were to criticize this beautiful home it is suggested that the lonesome window on the second story might have been made more of a feature as it forms a rather weak connection between the sublime entrance portico and the beautiful dormer above it.

Shakespeare writes that "The ornament of beauty is suspect." One quite naturally *suspects* upon meeting our second home face to face with its simple beauty, that it shelters a wealth of comfort and home pleasures within. We are strongly tempted to delve at once into the interior beauties of these homes but as that is left for other departments of this magazine we will tarry admiringly on the outside. It can not be said that the motif of this home is Doric, it is *simplicity* with a slight embellishment of Doric detail. Its proportions are splendid and it affords a good opportunity for a study in lights and shadows. As in the lights and shadows of life; the sorrows which bring out our virtues; so the deepest shadows enhance the beauty of architectural work and ornament. The house is of light buff brick, the trim being a trifle

lighter shade of the same color; Kasota sandstone sills and copings and a very dark green roof with dormers of a brighter hue. The house is compactly and economically built. There is much floor space to the porch (or terrace) but very little shelter overhead, and that at the entrance passage. It is a mere matter of taste that makes it so, but as one is used to noting more attention paid to comfort and seclusion in the building of porches than to the design, it is therefore natural to draw conclusions from the manner in which the former object has or has not been attained. Looking at it from the latter standpoint, the entrance to this home is a decided success tho it affords little comfort as a porch. To offset this fact the owner has built a second story screened in porch on the rear of the house. During the winter season this is enclosed with glass, so that it is used by the family, alike to refresh themselves in the cool breezes of a summer's evening or reclining in Morris chairs to be sun-kissed by nature's great luminary on a winter's day. As has been said the house has some claim to architectural detail. Two Doric columns stand guard at the entrance portico. To the poetically inclined they seemingly say, 'We stand for strength of character and the power and beauty of

home; our graceful and delicate proportions are emblematic of its sensitive love; in beauty's truth that we are 'a joy forever' do we stand as monuments emblematic of the lasting and enduring qualities of love and home.' The pretty Palladian entrance is delicately detailed, attention being called especially to the glass design. There are many more features that call forth our favorable comment, but it is hoped that the architect in his next attempt will design the dormers more appropriately in keeping with the rest of the house.

This is an age of variety. Hardly an architect can be found today who confines his work to one period of architectural expression and queer tho acceptable combinations sometimes result. Thus in our third home we have an Ionic porch with Scamozzi column caps. A Wyatt entrance, Palladian windows in the roof, hip and gable roofed dormers on a gambrel roof of

the cottage type surmounting a brick house. And not at all inharmonious. The house is of a common tho popular style and has several features worthy of special mention. The house is of buff brick, limestone foundation and dark green roof. The porch is in perfect proportion and beautiful in its details. The windows of the house are rather narrow, a fact somewhat compensated by the number of them. The bay windows on the opposite side of the house interpose and relieve it of the boxlike appearance which it would otherwise present. The building of a beautiful home is the most delightful task a man can set before him. The uniting of his love for that which is good, beautiful and true in a material form with the love he bears for his family. How beautiful it is to have and live in one's own home, wherein is sheltered the love whose inception built it.

Second Prize Building Experience.

By Una Nixon Hopkins, Pasadena, Cal.

IT began with the lot—that is the Experience. We did not want a large lot, but we did want room about us; in other words, large lots adjoining—plenty of room at some one's else expense, and it is just as well to confess it in the beginning.

On the very tick of the clock when it leaked out that we wanted to buy, lots in the neighborhood went up with the same rapidity that a thermometer ascends when a hot blast strikes it. Owners looked wise and held firm—they knew we were bound to buy. Their wisdom, however, was of no avail for we picked out a lot owned by a non resident, sweet words ever to a would be purchaser. He doesn't know that all the lots on the adjoining street have been built on, or that a cement walk has just been laid on the opposite side of the street; and still better he doesn't know that you are obliged to buy or let your old house fall down on

your head. Then there is always the hope that he is tired of paying taxes on vacant property, and that perhaps he needs, or would like, the money for home investment. All these things were true of the non resident in question, the trouble being that they were too true. He owned three sixty foot lots in a row—nor had he seen them since the boom away back in the 80's; but he had had enough trouble with those lots and he wouldn't sell one unless he could sell the three. He held as firm as other land holders, who knew that our roof leaked and that our chimney sagged of old age, but of course from another reason. We tried to buy all three at a great bargain, but we couldn't, we had the ubiquitous California agent to deal with. This one had a conscience, as rare a thing in an agent as frost on California house tops. It was just our luck! The agent spent several dollars of our money telegraphing, trying to reach the

owner of the lots. He was camping in Minnesota—away off from electric or steam connections, so that the same mule that took our first message overland also carried our third. Three importunate telegrams arriving at once made the non-resident suspicious that somebody really wanted his lots badly, so he held firm. He wouldn't sell cheap, neither would he sell one lot. Finally a friend came to the rescue and bought two of them for investment and we were allowed to keep the one we so much coveted, on which was a magnificent pepper tree—for there is nothing that adds such

to build a low one, there was a perceptible coolness. They declared people had gone bungalow mad and that no one but a hot-tent would build such a house anyway. What were we to do? We had learned from experience that when one pleases themselves there is surely somebody pleased, so after due deliberation we decided to please ourselves. We finally got to the point of letting the contract and though we could scarce believe it—if you knew how carefully we had measured cost—the lowest bid, included our money set aside for the building, the ten per cent and



"GRACED BY THE STately PEPPER TREE."

dignity to an unpretentious home such as ours was to be, as a stately tree. A fine tree does for a house what furs do for a woman. The lot settled we began on our plans. Our money was limited, and we knew that in building it is well to count all the cost carefully, add ten per cent and leave a few hundred in the bank in case of extras. We set to work with a will on the plans, and after we had spent busy days and nights filled with dream houses, we at last settled on the number, size and character of our rooms. All builders of houses understand that this was a good start. Of course the exterior had to conform, which to us was a secondary matter. When the people in the neighborhood who lived in high houses learned that we were

the extra money in the bank. One of the men bidding helped us out of our trouble for the time being, and made it worse for the future. He suggested that we let him build it by the day, that he would charge ten per cent for his services and make it cost us just as little as possible. The way he said it—the tone of his voice, so full of concern for our welfare and pocket book—one could almost see tears in his eyes—settled matters in our mind then and there. We told him, in truth, that we felt sure he was just the man we were looking for, someone who would keep our interests at heart, and not waste our nails and pine sticks. We insisted however, on making our own plumbing contract, for we knew that we knew an honest plumber. After



"A FASCINATING LIVING ROOM."

making this statement at random, among our friends, we received a letter from a popular illustrated paper asking for our photographs, the editor stating that he had learned on good authority that we were people who had actually known an honest plumber, and being as he believed the only people on earth who actually knew one, he wished to present us to the American public; but shrinking from fame we refused the request. The ten per cent contractor insisted on having his own mason build the chimney for, he said, he wished to insure us a good job, and while his man was a little higher than some, cheap chimneys didn't pay. Still fresh in our memory and eyes was the smoke of a chimney that wouldn't work; so we let the wise man who knew exactly how to build chimneys have the contract, and likewise the building of the foundation and cellar walls. Our good contractor then put on his men—two if you please—as we were in a great hurry for the house, for we were obliged to move before the fall rains set in, or rather we thought we were. There are so many illusions in life! After the frame was up and the house enclosed, the head carpenter

tinkered along for days—as slow as the proverbial molasses in the beginning of the year. We spoke of his slowness, the man's, I mean, to the high priest who had done us the great honor of building us a house. He admitted that his man was slow, but he insisted—"You know cheap labor does not pay—this man is a skilled workman." We wanted to tell him killing time didn't pay us, but we were afraid to offend him, and besides some friends had advised us not to build in this way, and we didn't wish them to find out that we feared, yes feared to put it mildly, that we had made a mistake, so with an inward fever, every day growing in momentum, we let matters go on. When the superior mason got to building the chimney we were genuinely worried. The photograph will explain our position. There are two doors—one on each side of the chimney piece. Our original idea was to have the chimney above the shelf, of the same brick as it is below, wide to begin with, decreasing in size towards the top. Strolling in casually one afternoon, somewhat at peace in mind as to the progress of the house, the writer was astonished to see

that the chimney above the shelf was of odds and ends of ordinary brick left from the foundation. Remonstrating, the chimney man looked blank.—He was accustomed to such a thing—in fact he said women never would wait until a thing was finished. He further declared that he would fix that without a bit of trouble, for me to go home and come back in two hours. He was going to remedy the evil by covering the chimney with more brick of the selected variety and color used below. I was doubtful of his success. I had never, like Pythagoras' servants, been taught to hold my tongue for seven years, but I had learned to hold it ever since the day I first saw the head carpenter plane a board. I went home and meditated for two hours on the probable outcome of the looks of that chimney. I could see it in my mind's eye, growing in every direction until it crowded the doors on either side and filled the room. A caller however interfered with a second visit to the house that afternoon. All night I got no sleep, except in snatches, and when I did lose myself I could see that chimney crowding first one door and then the other, and just at the peep o'day that whole mass fell on my

head. I dressed, took a candle and a few matches and started for the new domicile. It was just as I anticipated! "It won't do! It won't do!" I said it out loud, twice, and the echoing walls reiterated the statement. I made up my mind the chimney should come down. After breakfast I returned to the new home again, just as the dean of chimney builders got there. He was confident—"Well I fixed your chimney, aint it great?" "It will have to come down," I said firmly. His assistant winked at him and grinned diabolically. "Down!" he shouted, "down!" "down!" as he said down his voice went up—"Madam if I take down that chimney you'll pay for it—you'll pay me ten dollars." I remained calm, it shows breeding—"Certainly," I said, sweetly as possible, just as if money were a mere trifle to me. And if everything in the building of that house had gone up as quick as those bricks came down, we would have been saved at least fifty per cent. "Let it alone now" I said, after the outer bricks were removed, for I had made up my mind to let it remain as it was in the first place, plaster over the brick and always keep a large Chinese jar on the one end, filled with large green



"THE BLUE AND WHITE DINING ROOM."

branches of live oak boughs; those in the picture are stalks of castor beans.

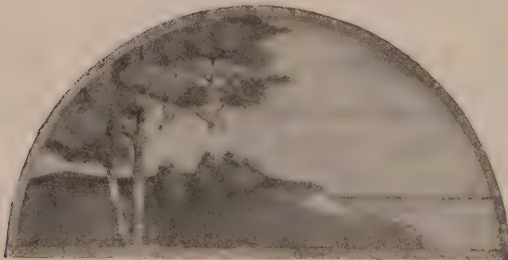
The house finished consists of a large living room 17 1-2x22 feet, a dining room on the east 12x14 feet, a pantry, kitchen, three bed rooms and a bath. The living room was papered twice, and we were trying to be economical! Having antiques for the living room we were tempted into buying a beautiful tapestry paper, which when put on the wall had a plaid effect, of which there was no suspicion in the roll. We then chose a two toned German import, in color between wine color and old rose. It makes a satisfactory background for old mahogany, and goes well with the brownish mahogany stain of the wood. As for the painters we actually quarreled with them for days—it sounds dreadfully but is the truth—to make them put enough rose madder into the stain to make it rich enough in color. The lower part of the dining room is in a blue and white paper that cleverly imitates Japanese crepe, with a paper above which has also a cloth effect—a white paper with tiny blue lines running up and down and across. The dining room had to go with one papering, as did the bed rooms, gay in English chintz papers. The house has a good furnace—a waste of money said the good, slow, careful head carpenter, who advised putting on more flower boxes—it took him a whole day to make one.

When the house was actually finished we realized that we had gotten along without moving six weeks longer than we had believed we could, and when all bills were paid and we had used the most expressive

words we dared—in our minds—and were moved in, we found to begin with that we had used our stipulated sum, the ten per cent, the rainy day money in the bank, and that a few little bills, as the contractor put it, were still outstanding. But, on the first cool morning when we made a fire and the chimney smoked, the last straw on the camel's back gave way and the whole family were precipitated into hopeless despair. We telephoned and we wrote notes and we sent a boy for the nice, superior chimney man, but not until we threatened him with the police and damages did he put in an appearance. Then he came one day when there was no one but the maid at home, knocked down brick and mortar, which settled comfortably as if to stay on furniture and rugs, then he brought in armfuls of wood and built a fire—it happened to be hot that day—but at last it worked—the fire place, I mean.

* * *

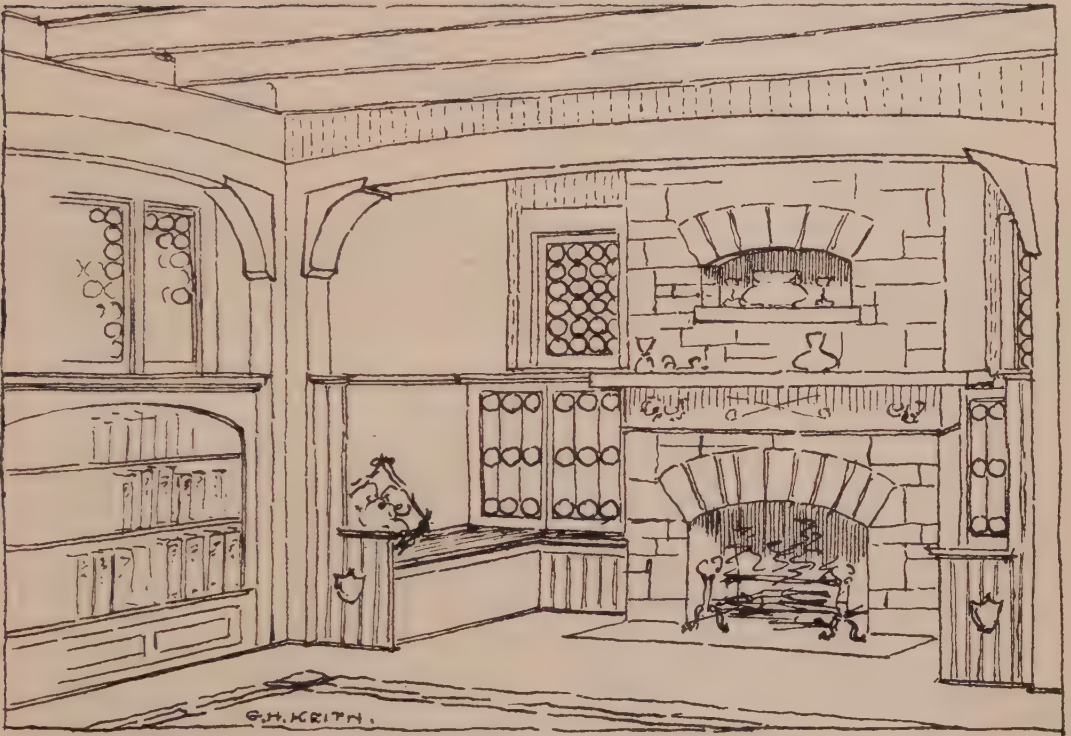
And now with the coming of Indian summer all things have mellowed like the atmosphere about us. Over all our experiences, even that of building, is a soft haze. On cool mornings, the fire burns brightly in the grate and outside the vines have grown, even in a few months, almost to the top of the house. The bills are paid and a ring at the door now arouses no unpleasant suspicion of a collector. The large pepper tree has been a joy and strangest of all we believe that the tearful contractor and nice, slow carpenter did pay. Everything has "stood well" to use their own expression, and we believe ours has been, taking all in all, a favorable Building Experience.



Little Journeys With the Architect

Journey No. 2--Ideas in Ingle-nooks.

By George Herbert Keith. With two original drawings.

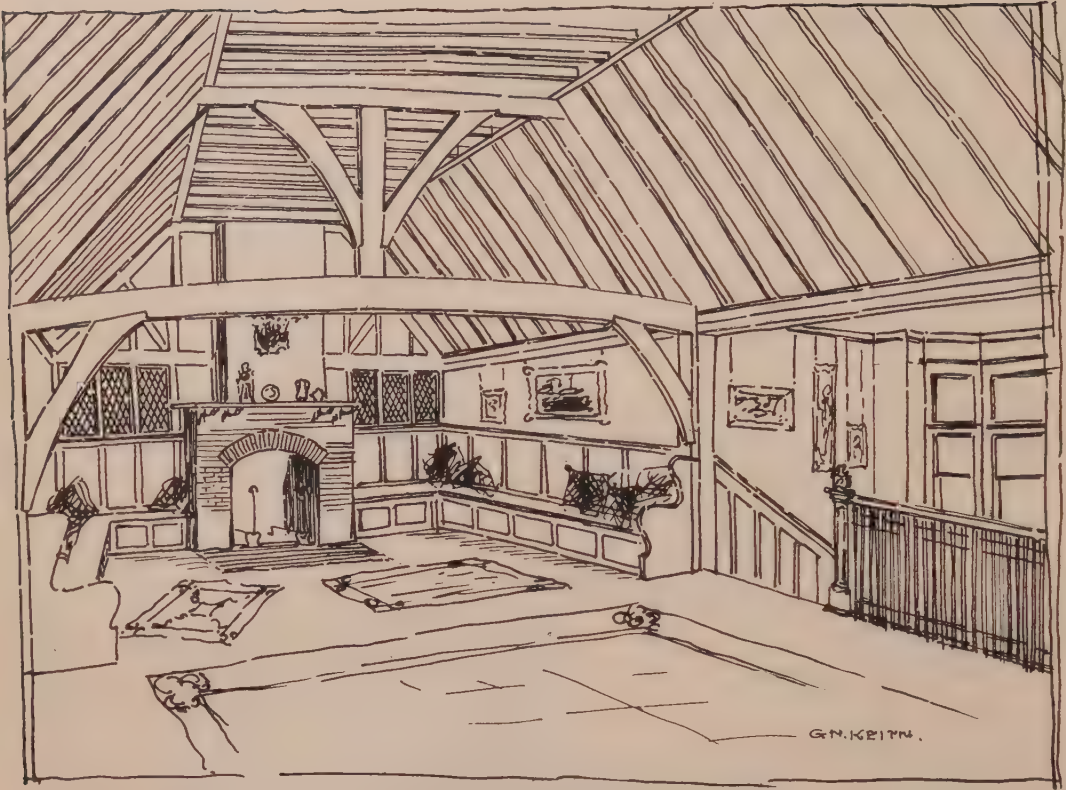


"INGLE-NOOK IN MISSION STYLE."

UPON the art of cooking there have been many volumes written and doubtless many more will be written, so unlimited and vast a field is there to be drawn upon by woman's ingenuity and the capriciousness of man's stomach. The same might be said with reference to inglenooks, as the taste of the individual together with the almost unlimited and innumerable variations of detail at the disposal of the architect, make possible designs which render this one of the most effective interior features of the home. It would be an easy matter for the writer to furnish illustrations and reading matter descriptive of same, to fill a

book as large as Lawson's *Frenzied Finance* and perhaps it would be conducive to more actual help and cheerfulness in the home than our friend's frenzied efforts.

In the large majority of American homes there is but one open fire provided and this in almost all instances is placed in the living room, as it should be. Why not then surround the open fire with such detail as will further emphasize the coziness and good cheer for which the open fire stands. It is not necessary that the home be of a conventional type or that expensive material and rich detail be used in order to accomplish an atmosphere of



"FOR A COUNTRY HOUSE HALL."

hospitality and cheer.

The inglenook may be shown in the plan of the house, or in some instances it is incorporated by simply uniting the woodwork, and may be an afterthought. It is far better, however, that the architect incorporate the detail of the inglenook in his working drawings in order that the whole may receive careful attention, as the inglenook should be a part of the architectural design and harmonize with it. It is just such careful consideration that makes a successful or an unsuccessful treatment.

There are two points which should always be considered; the constructional requirements and the decorative effect. Decoration in former times was largely to hide the construction, but now the study of the architect is to ornament the construction and render it attractive and this study has in large measure done away with the over ornamentation of objects. Over ornamentation is a common fault and it oftentimes detracts instead of improves the design. The writer has therefore attempted to show two or three suggestions in the simple forms of architectural design.

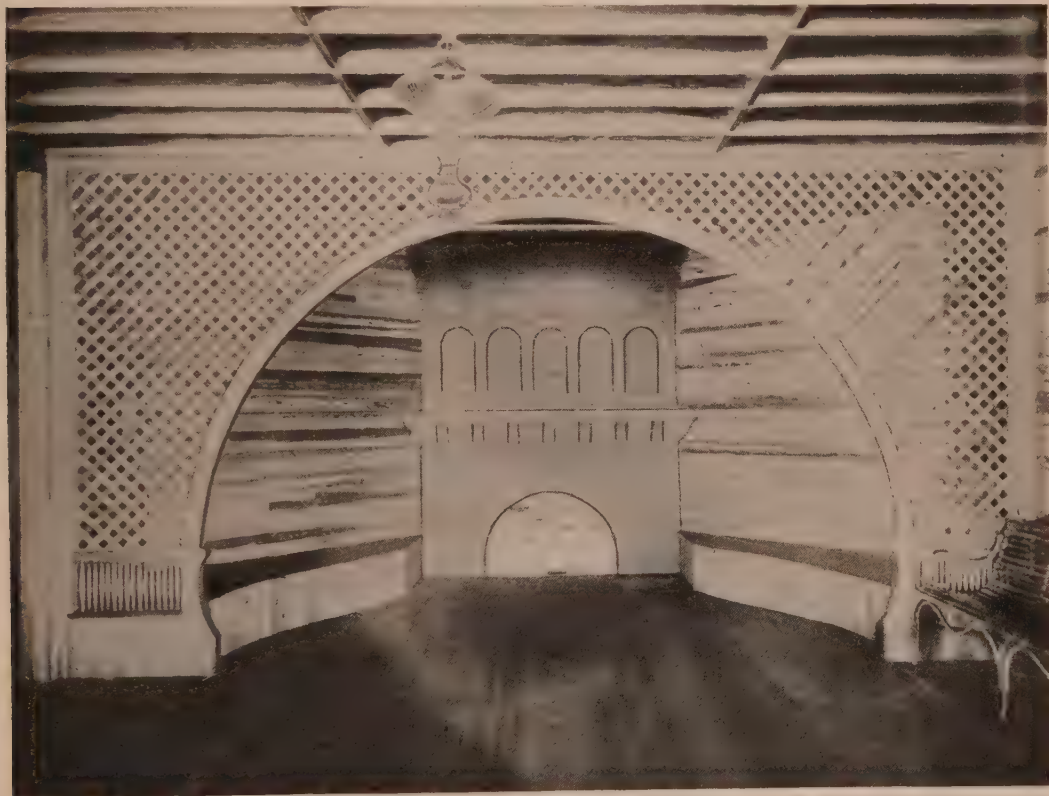
The first illustration is that of a nook for the livingroom and is adapted to the Mission style. The ceiling of the livingroom is beamed with straightaway cross beams and the inglenook is divided from it by a slightly arched beam and pilasters, all of which are of plain straight edged oak, the edges being slightly rounded to prevent splintering the otherwise sharp corners. The woodwork should be finished in a silvery gray stain and rubbed down with wax, as the glossy finish of varnish is not in keeping with the Mission style; or a brown stain might be used instead. The facings of the fireplace and chimney are of gray sandstone and the stone is laid in what is known as broken ashlar, that is, different sized stones are used, being first brought to square and plumb jointing and beds. The hearth would be of pressed brick laid on edge and of a color to match or harmonize with the stone. The shelf of the mantel is but a square dressed piece of oak with frieze board underneath, providing excellent opportunity for the carving of a motto in the same. Above the shelf a recess is let into the stonework four inches deep, providing space for some choice

piece of pottery. The space at the sides of the chimney are utilized for built-in bookcases and these are provided with leaded glass doors, while above each bookcase are small casement windows hinged to swing open. These windows are glazed with leaded bullseyes. The bookcases might be omitted and the entire space used for seats. These should be covered with upholstered cushions and the woodwork of the seat should be low enough so that when the cushion is in place the seat will be of the desired height. The backs of the seats should be paneled to a height sufficient to protect wall papering or frescoing. The seat arms are square in design with a simple ornament in the form of a shield carved on the exposed side. The arms may be varied in shape to suit the eye of the owner.

In the next illustration we have the end of a second floor living hall of a country

superficial decoration. To realize the best effect of this apartment one must imagine the hall itself somewhat dimly lighted so that the timbers of the ceiling lose themselves in soft shadows; on the great open hearth a fire of wood sheds a ruddy glow through the room causing the shadows to leap and dance from beam to beam in a delightful play of light and shade down the length of the room. The ceiling in the center is twelve feet in height, the roof timbers coming down to a height of seven feet and giving interest and charm to this apartment.

This nook is divided only by a large beam furnishing support for the roof, where the actual construction timbers are shown unadorned. On the left is the broad stair descending to the first floor in a large bay. The fireplace is of brick; the mantel shelf a slab of oak supported by four sim-



"INGLE-NOOK FOR A COUNTRY CLUB."

Harry Jones, Architect

home in English domestic architecture. This apartment, indeed, constitutes the private living apartment of the owner and his family. The gray brown of the timber work and the light tinting of the sanded plaster finish between the beams and the wall spaces seem to demand little aid from

ple wood brackets. In the space centered in the brick work of the chimney above the shelf is hung a deer's head, a choice trophy of the owner. At the sides of the fireplace are groupings of diamond leaded casement windows. Here the nook is of ample size, so that the family may draw up their

chairs to enjoy the full benefit of the glow and vitality given off by our best substitute for sunshine, the open fire.

The seat arms are sawed from two inch oak and are without enrichment. The backs of the seats are paneled and a portion of the seat lids are hinged that they may be utilized for the storage of fuel or magazines or a child's toys.

In the last illustration shown the inglenook is designed for the livingroom of a summer country club and at once emphasizes the effect sought of openness and airiness. Here the mantel is of brick, the fireplace opening being arched in a circular opening and carrying a moulded brick arch which starts from the floor. The mantel shelf is supported by brick corbels built in

the form of huge dentils. Above the shelf is a series of small recesses of but an inch in depth, just sufficient to carry out the outline of the arch and brickwork. The lattice work is of thin strips which are interlaced to form a perfect weave. The walls, ceilings, floors and all woodwork are of Georgia pine finished in the natural color of the wood. The joists of the second story form a beaming and are the straight timbers finished to match the woodwork. Such a nook carries out the effect desired in a summer home or club house with unmistakable certainty and shows the careful consideration of the architect as he incorporated it in his drawings.

"As for the fire, I keep the little hearth so hot as to warm half the cellar below, and the whole space between the jambs roars for hours together with white flame. * * * As night approaches, I have a huge pile of oak and hickory placed beside the hearth; I put out the tallow candle on the mantel, then, drawing my chair directly in front of the blazing wood, and setting one foot on each of the old fire-dogs (until they grow too warm) I dispose myself for an evening of such sober and thoughtful quietude, as I believe, on my soul, that very few of my fellowmen have the good fortune to enjoy."
The Reveries of a Bachelor.

Tales of A Wood-Finishing Expert.

By Earnest Mitchell.

Mrs. Adams called me down to her home the other afternoon, telling me over the 'phone she had something important for me to attend to. I have done all the Adamses' work for years, finished all the hardwood floors and wood work in their new house, and all the other work that falls to a man in my line.

The Adamses' have an heirloom in their home, several in fact, but there is one of which they are especially proud and to which they always call a visitor's attention, if he never has seen it before. It is a big mahogany rocker which Mr. Adams' great grandfather had in his parlor, over a hundred years old. There a lot of interesting

stories about him and the chair, which you are sure to hear if you stay any time—I've heard most of them. The chair had received numerous coats of varnish and shellac until you could hardly tell it was made of mahogany. It needed refinishing badly and so Mrs. Adams sent for me. When I came she showed me the chair and asked me to take it down to the shop and put it in shape. She looked decidedly surprised when I said, "There's no need at all of doing that, Mrs. Adams, the other work I have done for you was more complicated and I could do it best, but this is quite different. You can do it just as well as I can and you'll enjoy doing it. All you need is a

solvent to soften the old finish so it can be removed and some prepared wax which is easily applied and produces a beautiful finish."

"I refinish the chair! Why I don't know one least thing about it, even how to begin."

"That's easy and simple. You do not want to put on a coat of new finish over the old, for that will emphasize all the defects and leave your chair far less attractive than it is now, instead of making it more beautiful. You must first apply a proper solvent. In about ten minutes the old finish will be so soft that you can remove most of it with a putty knife, though you may need a little excelsior in the carvings or places the putty knife will not reach. If any of the old finish still remains, put on a little more solvent and rub with steel wool or a suitable substitute for sandpaper. Then saturate a piece of burlap or waste, with benzine or naphtha and then wipe the wood clean."

"That's plain. What do I do next?"

"The solvent will leave the wood bare and clean same as before it was ever finished. If you wish to color the wood, apply dye, suitable color, and then apply a coat of prepared wax and rub with polishing mit. If the wood is open grained a paste wood filler should be applied over the dye, so as to make a proper surface for the prepared wax."

"Wouldn't you put on a varnish instead of wax?"

"No, because varnish will show every scratch and your chair would soon be in as bad condition as ever. And then you would have to apply several coats of varnish and each coat would hide the natural markings



"WITH A PUTTY KNIFE."

and beauty of the wood. Varnish costs more, too. Prepared wax will not show scratches. You can touch up any marred portion of the chair any time with wax without going over the entire chair. If your chair was varnished and it became marred or scratched you would have to re-varnish the entire chair and not simply the marred part. You will be delighted at the looks of the chair and surprised at the little time and trouble it will take. Quite a number of ladies you know do it, since I told them about it. Mrs. Swift and Mrs. Cox, I remember especially—and they like it immensely."

She became more and more interested, I noticed, as I went on and decided before I mentioned the other ladies that she would at least make, as she afterwards told me, the experiment. In the morning she went down town, got the packages of solvent, prepared wax, a polishing mitt and the other accessories and began, though she had to confess, with fear and trembling. She was astonished to find how easy it was and what a beautiful finish she produced. "When Mr. Adams came home for lunch"—she said the next time she saw me on the street—"I took him into the library and showed him the chair in its new dress. I wish you could have seen his face when I told him I did it all. Since then I have refinished a number of pieces of furniture and some of the wood work. Mr. Adams declares I am always looking for a chance to do something of the kind, but he doesn't know what a pleasure it is, nor will any woman till she tries it herself."

Any woman can easily repeat Mrs. Adams' experience and find it as simply pleasurable and gratifying.



"A NUMBER OF PIECES."

Spoils of the Orient.

By Eleanor Allison Cummins.

UNTIL the Centennial Exposition opened our gates to the art of other nations oriental wares were confined to the limited space on our eastern sea board, associated with the long dead East India trade, and to some places on the Pacific coast. Old houses in Salem and in the various towns along the cape from Buzzard's Bay to Provincetown were and still are crowded with the spoils of sea faring ancestors. Occasionally a merchant returning from China brought with his consignment of silk or teas, some delicate porcelain or teakwood carving but the most of us were as ignorant of the art of the Orient as the topography of the Forbidden City.

Today each of our large cities has a dozen shops devoted to the sale of Oriental goods, and in at least one eastern city it is possible to buy Oriental fabrics, made up in the latest French fashions. In Japan, where once every artisan worked by himself, stamping his own individuality upon each piece of his handiwork, great factories turn out goods for the western market, and the Yankees of the Orient compete with the potters of Limoges or Carlsbad to the lowering of prices and the deterioration of the quality of their art.

Oriental work is still handicraft, but much of its individuality has gone. Looking at the showy and somewhat crude colors of much of the recent work, and contrasting it with that of the older potters as seen in museums or in good private collections one must wonder what has happened to the delicate fancy and subtle color sense of the Oriental. Individual, after a fashion, it still is. The Japanese copies a Sevres plate with the utmost accuracy. Yet the powdered marquise in its center is blood sister to a Japanese court lady.

Yet these drawbacks are merely the grievances of the connoisseur. As a matter of fact the commercial development of

Oriental industry has been a great benefit in giving us a wide range of useful and ornamental objects of excellent workmanship, and in the main admirable color.

In speaking of Oriental art we are apt to think first of the Japanese, their contribution is so much larger than that of the others. Canton China, and silks, metal-work and rugs from India, carpets and tiles from Persia, and rugs, brasses and inlaid furniture from Turkey, taken all together, will not more than balance the enormous output of Japan.

It is to Japan we look for adaptations to the requirements of modern civilization. It is quite possible to find electroliers and the most modern of lamps in Japanese bronze, and at a cost preceptibly less than that of the domestic article, and at the same time to avoid the possibility of duplicating some other person's choice.

Much of the cheaper porcelain is garish in the extreme in its contrasts of brilliant color, but in the management of one color no one can excel the Japanese. There is a common ware with a rather high glaze, perfectly plain in color, called, I think, Kishu, which is made in deep green, brilliant yellow, dark blue, sometimes turquoise, and *sang de boeuf*, which is almost like a precious stone in its splendor of color. The dark blue seen on the borders of Moriagi ware is as good if not better than that of Dresden, at many times the price. In Moriagi, the ware in which most of their Occidental experiments seem to be made, they get a most beautiful blue-green like the leaves of old fashioned garden pinks, sometimes working out the whole piece in tones of the color, at other times adding telling touches of pink. The common and cheaper Owari ware in blue and white is always pleasing and charmingly thin.

Among the finer things Cloisonné needs no encomiums. Satsuma, which is sometimes worth its weight in gold, or at least in

silver, is very often absolutely uninteresting, but one variety is exquisite. This has a body of deep brilliant hue with considerable gold tracery, and in this exquisite surface are inserted panels of ornament, landscapes and figure scenes in delicate colors, painted under the glaze with a minute care, beside which the finest Russian enamel looks crude. I can only compare this particular decoration to the jewel-like painting in old illuminations. The exquisite beauty of these jars and vases seems to demand a special setting to display it. Associated with other bric-a-brac it would be vulgarized.

China contributes to our welfare with delightful bamboo furniture. Not particularly graceful in shape, the chairs and couches are excessively comfortable and have an air of distinction. One associates them mentally with tiffin and cheroots and all that great company of goodly British youth who have taken up the white man's burden.

In a rug shop which I pass frequently stands a high screen of lattice work of some dark wood, set with tiles in blues and pinks and purples on a white ground. In the central panel a square opening rather larger than one's head is cut into which is fitted a cylinder bisected vertically, allowing a person behind the lattice to obtain a side view. This lattice work had been part of a harem in an eastern city, and made a wonderfully effective screen. A square of intricate lattice work of some dark brown wood has a large circular tile in blue and white set into its center and is mounted on feet as a screen for the lower half of a window. Other Turkish things at once attainable and desirable, are small pieces of furniture, chairs, tables, tabourettes and

stools of dark wood inlaid with mother of pearls.

While everyone knows that Oriental rugs have deteriorated greatly, still at their worst, they are more satisfactory than the best ones of western manufacture, and no royal factory has ever approached the splendor of a fine Persian carpet with its silky sheen and exquisite bloom.

How suddenly tawdry our brilliantly polished lacquered brass becomes when it is brought into close quarters with the dull lustre of Turkish or the intricately wrought surface of Benares brass. How delightful are the reflections from the slightly irregular surfaces patiently worked out with primitive tools in little shops in the winding passages of the bazaars.

Of all the products of the Oriental craftsman none is quite so satisfying as his textiles. His vegetable dyes and his hand looms and his wonderfully subtle color sense, results in almost absolute perfection, perfection in no wise impaired, but rather enhanced by certain undeniable technical flaws. Learn to distinguish between the things he makes for his own use and those that he adapts to his conception of market requirements, and you will rarely go astray. For a perfect carnival of delicious color I ask nothing better than a heap of cushions with covers of Orient cottons, while for depth of tone and clever management of values, no Lyons loom ever equalled their brocades.

The key to the use of the spoils of the Orient is found in the Japanese interior, where one exquisite porcelain is the sole adornment of room. Give your porcelain, your bronze, your rug a place of its own where it can utter its message from a distant land, and an alien civilization uncontradicted.





Home Grounds and Gardens

Planning the Garden and Buying the Seed.

By Ida D. Bennett.

WHEN the sun of late February begins to awaken the earth to thoughts of spring and the resurrection of life and of beauty, the spring catalogues descend upon us in new and ever increasing gorgeousness, luring our thoughts gardenward. Much has been said and written about the highly colored descriptions, especially of novelties, in which most, if not all, catalogues indulge, and there is no question that florists do, occasionally, wax unduly eloquent over novelties that often in the amateur's hands, at least, prove practically worthless.

It is however, usually only the uninitiated who are taken in to any great extent, as a few seasons' experience in buying plants and seeds should teach one to make allowance for enthusiasm in description of untried novelties, and to leave the experimenting for some one else to do. It must, however, be borne in mind that the florist's description and illustrations of plants are of the plant at its best, and not of the same plant as grown under unfavorable conditions, if not actual neglect. Many years' experience has convinced me that given the same treatment as the professional gardener would accord—there are very few plants that would not come fully up to the claims made for them by the catalogues. The trouble is they rarely do receive even a modicum of the treatment they deserve, and when we have raised a few decrepit, neglected plants we are apt to refer to them as such and such a plant the florist has so overpraised, and bewail our "taking in."

As a general thing in selecting plants or seeds for spring planting it is best to confine our selection, in the main, to such plants as we are familiar with, and select such improved and superior strains as will add a note of newness to our garden, while calling for no special treatment for which we are unprepared.

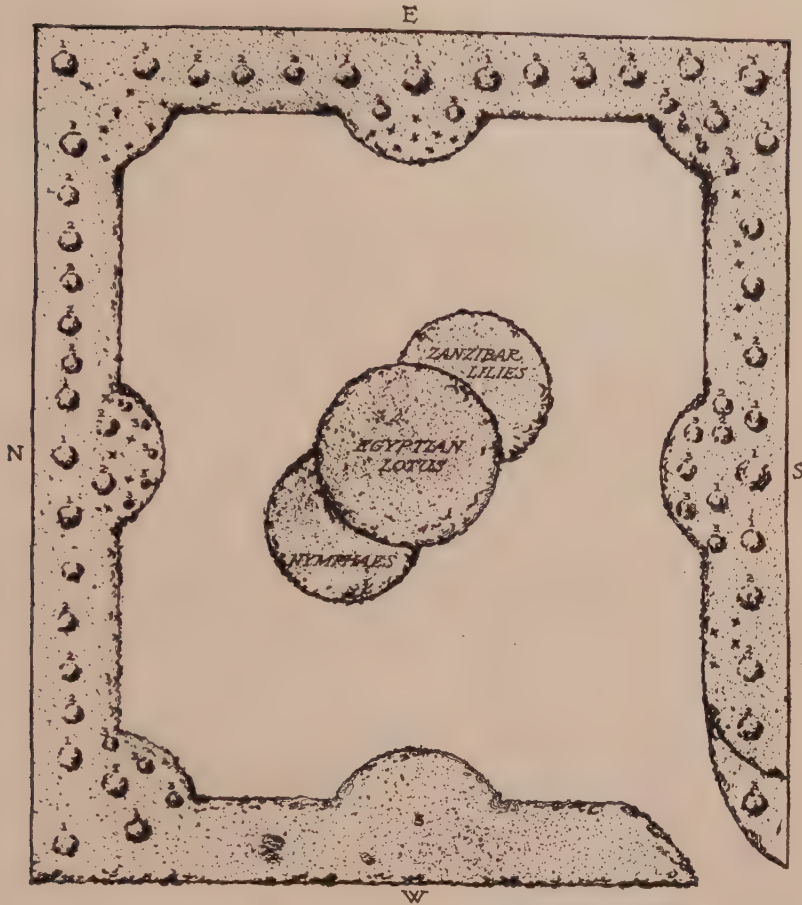
Take for instance the Asters, in the culture and development of which such

notable advancement has been made in the past few years. If the best strain of these are purchased and fair culture given—which means starting early indoors or in hot beds and transplanting two or three times before planting out in the open ground, one will have a floral display that will leave little room to regret novelties.

Of the Asters the best and most desirable varieties are the white and delicately tinted Comets, Paeony-flowered, Ostrich Feather and Victoria or Washington Asters.

Then there are the pansies which have wonderfully increased in value in the past few years. But it must not be expected that the choice pansies such as the florists offer for sale in the early spring are to be bought for a few cents a paper. Good pansy seed, like all good seed, has its price, and one should, if a notable bed of pansies that shall be the talk of the neighborhood, is desired, buy only the best, and that will be the special strains advertised as Vaughan's, Dreer's—or whatever the particular florist's name may be, Special Pansy Mixtures. This will cost—for a paper containing a possible two hundred and fifty seeds from twenty-five to fifty cents a package and will give one of the best obtainable in pansy seed. Then it will be well to buy one or two papers of any special color of which one may wish a large number of plants—as snow white, coal black or some fine yellow; as for myself I always include in my order a paper of the Giant Cassier, being very fond of this special strain.

I have instanced these two flowers and the suggestion will apply to all other flowers, the inference being that in buying seeds it is best to pay a fair price for seeds if one wishes notable results. Above all one should avoid the cheap collections of seeds advertised to introduce somebody's seeds, or to advertise some paper, or any other scheme to catch the unwary. I have experimented with any amount of such seeds—in my effort to bring home the truth



1. Tall Shrubs. x x Hardy Lilies. 2. Low Shrubs. Edging Plants. 3. Herbaceous Perennials.

KEY TO DIAGRAM.

Name of Plant.	Color.	Height.	Season of Bloom.	
		Feet, Inches.		
1. Hypericum	Yellow	1	6.....All summer.	
2. Deutzia Gracilis	White	1	8.....May, June.	
3. Lychnis Roseum	Pink	1	8.....All summer.	
4. Spiraea Filipendula	White	1	0.....May, June.	
5. Platycodon	Blue	2	0.....All summer.	
6. Anemone Whirlwind	White	3	0.....September, October.	
7. Spiraea Anthony Waterer	Crimson	2 to 4	0.....May, sometimes all summer.	
8. White Foxglove	White	3	0.....All summer.	
9. Scarlet Lychnis	Scarlet	3	0.....All summer.	
10. White Foxglove	White	3	0.....All summer.	
11. Lychnis Splendens	Red	3	0.....June, July.	
12. White Veronica	White	2	0.....August, September.	
13. Blue Veronica	Blue	2	0.....July, August.	
14. Spiraea Van Houttei	White	3	0.....May, June.	
15. Monkshood Fischeri	Pale Blue	4	0.....September, October.	
16. Hollyhocks in Var.		4 to 5	0.....Summer, fall.	
17. Monkshood, Uncinatum	Dark Blue	4	0.....June, August.	
18. Bocconia	Cream	5 to 6	0.....July, August.	

NOTE:—This Diagram is reproduced from Miss Bennett's book—The Flower Garden.

of the fallacy of getting something for nothing—to unbelieving friends, and the result was always, practically, the same—poor, inferior flowers or no flowers at all. Another point to be considered is this—that it takes not only money but time to experiment with cheap seeds and that by the time one has demonstrated that the seeds are worthless the time for sowing seeds is past and one must either go without, or purchase grown plants from the florist.

Of the purchase of novelties:—One need not necessarily deny themselves the pleasure the acquaintance with a new flower affords, for this is one of the rewards and joys of the amateur gardener; but only such or so many novelties should be undertaken as one may be able to study and grow intelligently; and be sure if there seems no time to acquaint oneself with the peculiar culture required by the particular class of plants desired beforehand, there will certainly be no time to acquire or apply the knowledge afterwards. Something new one should make shift to grow each year, for so we increase our knowledge and keep alive our interest in gardening, but the proportion of new things should be so wisely adjusted to the garden's whole, that no appreciable break may appear in the garden's story, should disaster light on our banner in this direction.

The purchase of seeds and the planning of the garden are work that may well be done in the late days of winter, ere yet the blue bird's wing has cleft the blue; and the garden that is well planned on paper, is likely to present many points of excellence over the one that is planned in a more or less haphazard manner in the spring.

In many cases the only planning required will be as to where, or in which beds certain plants will go. In other cases, it may mean the actual laying out of the ground, in which case the work on paper has many advantages over the actual work later on, in as much as it is easier to rectify one's errors with an eraser than to relay actual beds and walks.

In this preliminary work with the pencil the actual size of the ground to be utilized as a garden should be ascertained and a plat of it made on heavy paper, using a scale of a quarter of an inch to the foot. The first work may be simply a rough sketch of the garden as one imagines they would like it. This may be modified and changed until something approaching the idea of the finished garden is obtained when

the compass, ruler and strips of paper may be utilized to bring it into scale.

It will be well in this final work to use these tools as much as the actual tools will be handled in laying out the garden. For instance it will be helpful to substitute in this preliminary work something approaching the reel or pole used in the actual construction of the garden; for this, a string or strip of paper with a pin thrust through it into the paper will be the nearest approach to the pole and should have a series of feet (in quarter inches) marked off on it. If the garden is to be laid out in round, oblong and circular beds radiating from a common center, the central bed should be first marked out by thrusting a pin through the paper at the exact center of the plot and counting off the exact number of feet on the paper of half the diameter of the bed, thrusting the sharp point of a pencil through at this point and marking a circle on the paper. The width of the walks should next be fixed and marked and the succeeding beds planned in the same way. Often it will, in the case of a small plot, be only necessary to mark out the central bed, each side of the paths and the outside of the garden, when the other beds will fall within this area and often, from the shape of the land, present quite odd and attractive shapes.

In the actual work in the garden a long pole with feet marked thereon in plain numbers will be found far superior to the garden reel as it insures perfect accuracy. It should be attached at one end to the collar of a stout stake with a sharpened point to drive into the ground. The pole should be fastened to the stake by being slipped over the collar and held in place by a nail driven into the stake. It should move freely and have holes drilled in it at every foot to receive the peg for marking the ground. Such a pole will give more accurate results as the peg can be held erect and the whole will not stretch as cord will do. These pegs may be short or extended enough above the pole to allow of walking upright when using.

Of course this is only practical when marking out round beds or beds which have one or more sides on a curve. For long, straight or square beds the twine and stakes will be necessary.

In marking out oval beds the width and length should be marked on the ground and half the difference between the length and width should be marked off from each end and a stake driven into the ground. A

cord long enough to enclose these stakes and a marking peg held through the slack of the cord will mark off a true oval as easily as the circle is marked with the peg and cord or pole.

Having planned the garden and drafted the plot of ground so that the area of each bed is known it will be easily decided how many plants of a kind will be needed, providing, of course, that one possesses the necessary knowledge of the number of feet or inches apart each variety of plant should be planted. Such tall, robust plants as Cosmos and Dahlias should be from three to five feet apart, Salvias from two to three, while Asters should be set from one to two feet apart according to variety. Pansies

may be set nine inches apart and tea roses a foot apart in the rows. Never crowd the plants in the beds and as far as possible give each plant a bed by itself. Where more than one kind of plant is grown in a bed attention to the manner of growth, height and color is important. Never put two kinds of red—as scarlet and magenta in the same bed, neither should red and blue be combined in the same plot, but lavender and scarlet or lavender and rose may be used together with artistic effect, especially when combined with white.

White is a most useful color in the garden, bringing many otherwise unharmonious colors into harmony, and greatly increasing the brilliancy of all.

Pie Plant in Winter.

An abundance of rhubarb may be had in mid-winter, if roots are taken up with as much soil as possible, placed closely together in boxes or on the cellar floor, the spaces between the roots filled with soil, and a few inches of soil put over the top.

When so prepared, keep them in complete darkness, give plenty of moisture, keep the temperature up to sixty or seventy degrees, and in a month, or six weeks at the longest, there should be pieplant for pies galore.

I have spoken particularly of moisture lest some might not give due thought to the

fact that pieplant is an extremely succulent plant and grows naturally at a season when the soil is full of moisture. I want, also, to emphasize the matter of light, because the stalks grow to be tall, and if there is a point of light on any side of them, they will lean toward it and tangle together.

The plants must be dug before the ground freezes and placed in soil in a shed or frame where they will be frozen for a time, then take a few roots at a time and pack in moist soil in the cellar. No light is needed, but warmth and moisture must be provided.



Wall Paper Study No. 2.

By H. P. Keith.

A Dainty Drawing-room Decoration.

THE possibilities of wall paper are exceedingly interesting. Wall paper manufacturers have made such a study of their product, have brought texture, coloring and design to such a degree of perfection as to quite revolutionize the old methods of wall decoration with paper. Formerly we had two alternatives; we could have a plain in-grain paper with a "border" or a figured one, with its tiresome, monotonous repeat all over the wall. Anything more artistic and individual necessitated the services of a fresco artist and his corresponding bill. Except in the large cities, even if you were not frightened by the bill, the artist could not be had, except specially imported for the occasion at still greater cost. I recall a visit at the home of people of refinement and culture—also happily, of means—where the ceilings of two rooms had been decorated in free hand fresco work by an artist from the nearest large city, at an expense of several hundred dollars.

It is possible in these days, to obtain effects with inexpensive paper which can hardly be distinguished from fine fresco work, except that of course, they are not as durable. Perhaps this latter consideration can hardly be reckoned an objection; for we tire of even a very beautiful object if it is with us forever, and the decoration which we can afford to change, has a point of vantage over work so expensive that we must keep it twenty-five years.

The decoration illustrated is intended either for a parlor or drawing room, or for a small, formal reception room. It could also be adapted to a boudoir treatment by the use of different hangings and furnishings. Although an excellent example of panel work, having all the feeling of delicate, hand painted water color design, it is entirely produced by a skillful

manipulation of ordinary wall paper in the roll.

In this instance the paper comes in three divisions. There is first the plain ivory white "filler," having a slight, barely perceptible fleur-de-lis figure powdered over the surface, but in the same tone of ivory. This filler is used for the field of the panels and comes at 40 cts. a roll. There is then the same ground with a delicate stripe on each side,—a French floral stripe of small pink roses and leaf green foliage. To form the larger panels this striped paper, which is indicated in the illustration by the letter A, is opened in the center and the two halves used as panel borders, while the intervening space is filled in with the plain paper to any size of space desired. The large spaces are taken care of in this way, while for narrow spaces such as between the windows or doors, the stripe as it comes in the roll is usually sufficient. Or if the space is even narrower than the width of the paper, the paper may be opened in the center and the plain part reduced to the width desired. The striped paper comes at 50 cents a roll. To form the corners of the panels curving corner pieces come, which are matched to the stripe and join on perfectly. These corner pieces marked B, cost 15 cents each. Of course enough of the stripe must be cut off to outline the base and top of the panel. The narrow panels are completed by the oval decoration or crown at their head marked C, which come separately and cost 15 cents each also. These ovals are laid upon a ground of silk finished ivory watered paper, and the same watered moire comes for the ceiling at a cost of 35 cents a roll. The ceiling may be of this plain ivory moire with excellent effect, or it may be decorated if preferred. All the different sections of the decoration have a silk finish, and the wonder is that such refined and delicate effects can be furnished at such a



"PANEL DECORATION WITH ORDINARY WALL PAPER."

minimum of cost as the very moderate prices quoted for these papers.

Such a wall decoration may be achieved by any careful paper hanger, requiring only attention and nicety of workmanship. It therefore is a happy solution of the decorating problem for those at a distance from the fresco artist or professional decorator, yet desiring a room of this character.

In such a room, the last touch of grace is given by the exquisite lace curtains at the windows, while the side draperies of soft finished silk brocade in apple green add a delicate color accent which may be repeated in the other furnishings. Such curtains, of Duchess or of Marie Antoinette lace may be had for \$12.00 to \$15.00 the pair. Those in the picture are \$15.00. The silk brocade is \$3.50 a yard, 50 inches wide. These ex-

hibits are merely suggestions of the hangings which would properly accompany such a wall treatment, and they could of course be varied to suit the individual circumstances. Such a wall decoration is however rather exacting. It demands some elegance in the furnishing. As to the furniture pieces used, they may be either of the Louis XV style or at least in sympathy with it, or Colonial mahogany in the more delicate Sheraton shapes. Either would associate happily with the wall and have the proper feeling. In such a room a French Wilton in light colors with a medallion and French floral design, or the Axminster shown in the illustration, would be the choice for a rug. The rug illustrated is 8' 3" x 10' 6" in size and costs \$35.00.

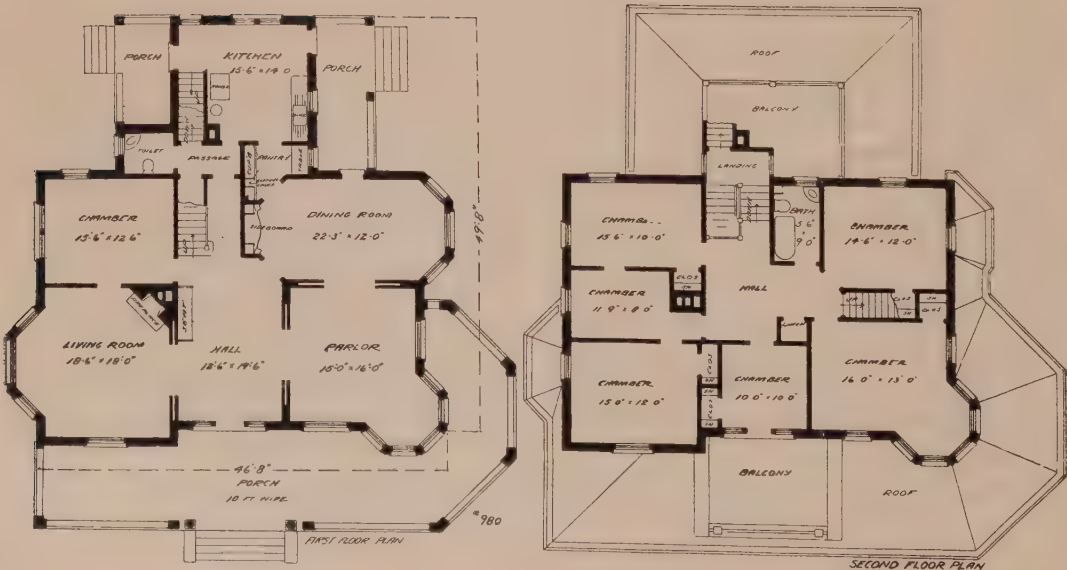
Designs for the Home Builder



The Keith Co., Archts.

Substantial and Artistic.

DESIGN A 122.



Description Design A 122.

The design is for a house of brick veneer exterior, of moderately large size, yet without too much formality in design and feeling.

The porches are especially a pleasing feature, large and roomy, also the large balconies of the second floor. The octagonal corner with its many windows adds much to the parlor and the chamber above.

The chamber of the first floor could be used as a library, having no direct entrance to the toilet, or a door might be added here if desired. The passage giving access to the cellar and kitchen and connecting with the front hall, is a convenient arrangement, and the back stair is also most economical of space.

The basement is provided with complete laundry, fuel and vegetable rooms, and clothes chute from the second story bathroom. Hot air heat is planned for.

The interior finish is of hardwood in the principal rooms, with hardwood floors; the built-in sideboard is of pleasing design and is arranged with leaded glass doors and mirror.

The several sliding doors add to the open, roomy effect of the lower floor.

Cost \$7,000.00. Width, 45 feet 10 inches; depth, 48 feet 10 inches; height of first story, 10 feet 5 inches; height of second story, 9 feet 3 inches.

Color Scheme Design A 122.

GREY limestone for the foundation, main body of house either grey brick or rough siding stained grey. Vivid, copper red roof shingle. Porch pillars and window reveals a deep water green. Porch floor grey, ceiling warm, light red.



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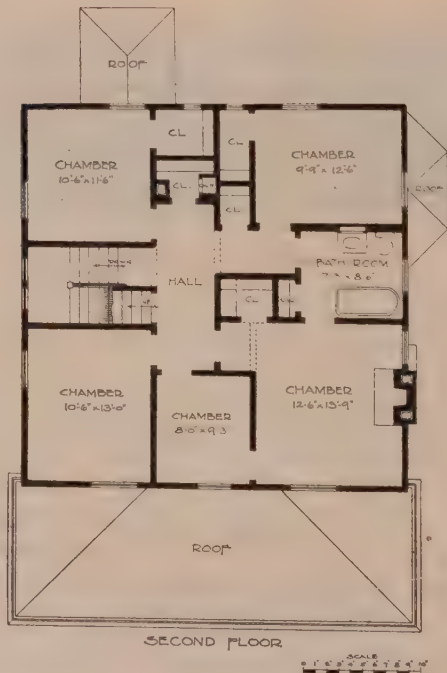
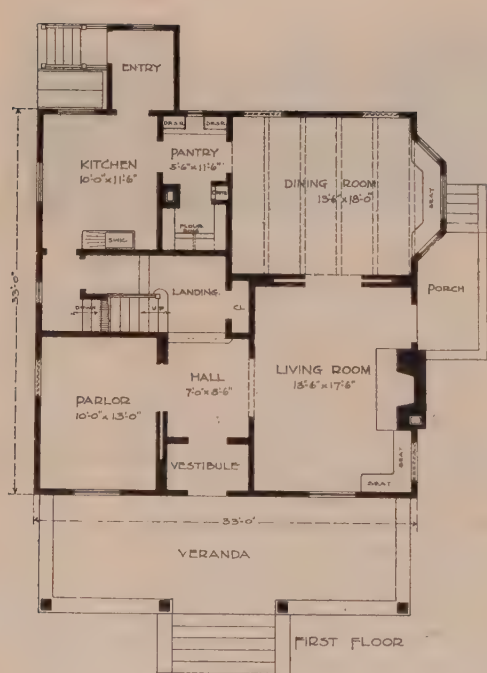
Designs for the Homebuilder



Frame and Plaster.

Henry Wittekind Archt.

DESIGN A 123.



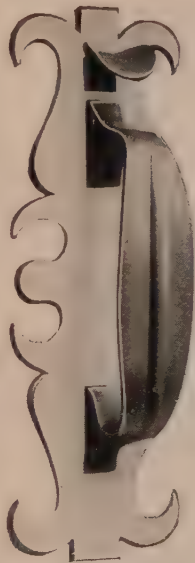
Description Design A 123

Frame and plaster construction with shingle roof. Floor plan shows open fireplace in living room and beamed ceiling with bay extension with built-in seat in dining room. Back entry has space for a refrigerator. Second floor has fine sleeping rooms and bath with ample closets. Clothes chute extending to laundry in basement. The large front chamber has an open fireplace. The interior on first floor except kitchen and pantry is oak with oak floors. Balance birch with maple floors. Entire second story finished in birch. Attic is planned for one finished room. Basement contains laundry with stationary trays, toilet room, vegetable cellar, boiler room and coal bins, cement floor. Width 33 ft., depth 33 ft. Estimated cost \$3,500.



Color Scheme Design A 123

It is suggested to paint main body of the house a dark, purplish red, with plaster of second story a greenish gray. Roof shingle stained dark green, shingle stain No. 309. Chimney dark red brick and window trim and under roof cornice dark red. Porch floor and steps also coping of balustrade greenish gray. Porch ceiling light, vivid red.



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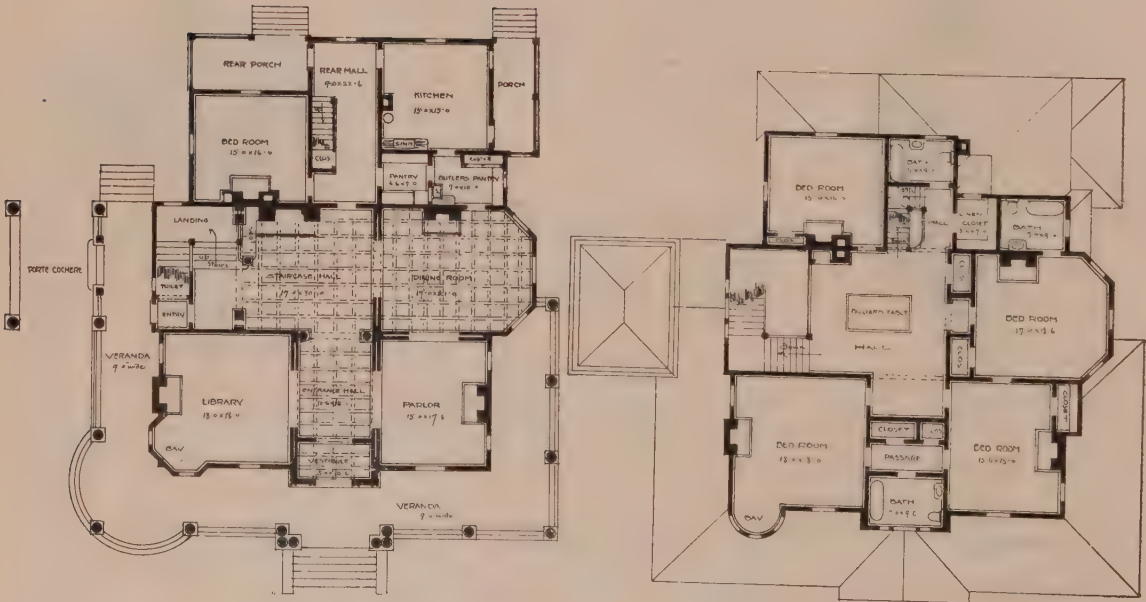
Designs for the Homebuilder.



Chas. W. Barrett, Archt.

A Southern Home.

DESIGN A 124.



Description Design A 124.

A design for a southern home of some importance built in Durham, N. C. The general colonial detail is mingled with half timber in the gables and Moorish roof effects. The foundation and bases of porch columns is of grey limestone, balance is frame construction. The floor plan shows large rooms and vestibule, entrance and staircase halls and dining room, have heavily beamed ceilings. The upper floor is furnished with three bath rooms. Estimated cost to build about \$12,000.

Color Scheme for Design A 124.

The color scheme suggested for this house is a clean French gray for the body, darker gray plaster in the gables, cream color for trim and timber ornamentation, black roof shingle or tile, black window sash, chimneys of red brick.



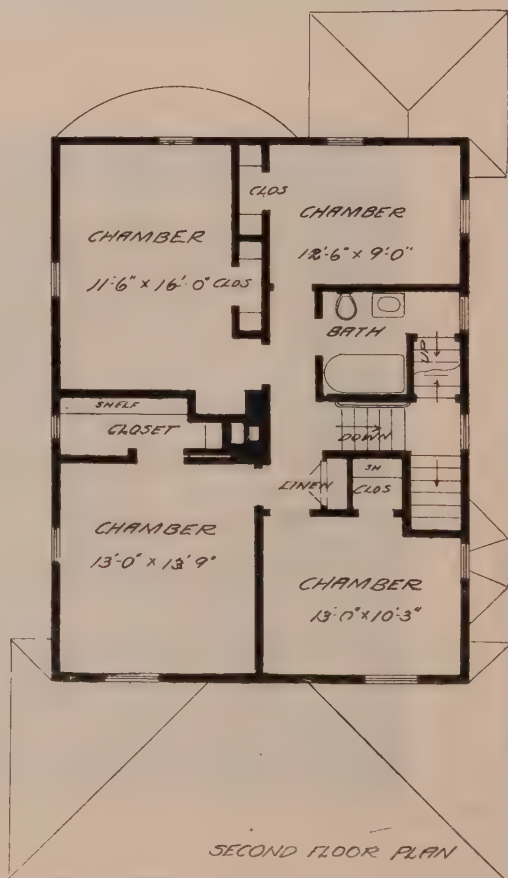
STAIRCASE HALL IN DESIGN A 124.



The Keith Co., Archts.

A City Frame and Plaster Design.

DESIGN A 125



Description Design A 125.

One of the latest ideas for a modern home, with a very simple and pleasing exterior, is here illustrated.

The large living room extending across the front, the dining room with its circular bay and seat, which with the convenient arrangement of the pantry and kitchen, make this a very good and practical plan.

On the second floor are four nice chambers and bath. In the basement there are a billiard room, laundry and hot water heating plant.

The exterior is covered with wide clapboards on first floor, with narrow ones for the second. The roof projection is very heavy and in the Japanese style, which with the brackets at the corners, make something different from the ordinary run of hip roofs.

Toilet room on first floor. No rooms in attic.

The finish of the main rooms of the first floor is of weathered oak with hardwood floors. Balance pine, or poplar.

Cost \$3,500. Width 27 feet 6 inches; depth 35 feet 6 inches; height of basement 8 feet 1 inch; first story 9 feet 5 inches; second story 8 feet 3 inches.

Color Scheme Design A 125.

FOR the shingle of the 1st story a rich olive green, stain No. 302, is suggested with the plaster of the 2nd story in the natural grey, and roof shingle also stained olive green. Foundation of red stone or brick, red brick chimney. Underneath the wide cornice to be painted a warm copper red with brackets olive green. Underneath dormers and porch ceiling warm red, but the string course between shingle and plaster, the porch pillars and window trim, to be olive green, with bright copper red window sash.



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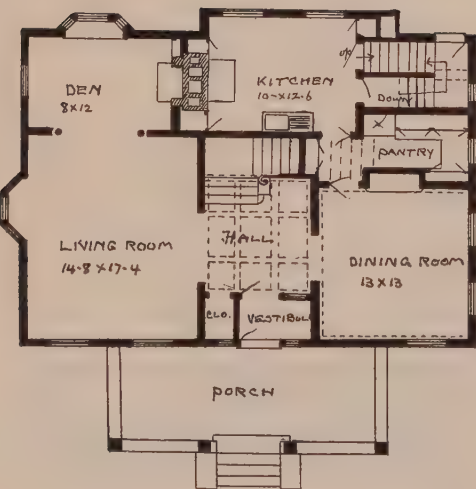
Designs for the Home Builder



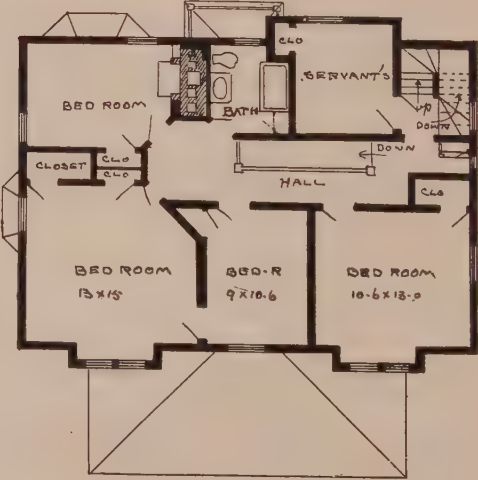
A. L. Dorr, Archt.

Interesting Timber Ornamentation.

DESIGN A 126.



FIRST FLOOR



SECOND FLOOR

Description Design A 126

An English type of design. The 2d story bays flanking the porch roof extend up into the main roof and form dormers. They are rough plaster overlaid with timber ornamentation, giving character to the house and adding to the attractiveness of the two front bed-rooms. The interior finish of the lower floor is birch, stained mahogany in living room and den, weathered oak in dining room and hall, kitchen and pantry Georgia pine. Second floor finished in white enamel. Hardwood floors thruout. Attic consists of one large room for dancing hall. The porch floor is cement tiles. Estimated cost \$5,500.



Color Scheme Design A 126

THE body of this exterior to be painted a rich dark maroon, the plaster cream color, the timber ornamentation a deep water green, and the roof shingle black, No. 148. Porch pillars and trim the deep green. The foundation and stone abutments of porch of cream colored Caen stone. Porch floor dark green, porch ceiling deep, pinkish cream.



**1/2 to
2/3**

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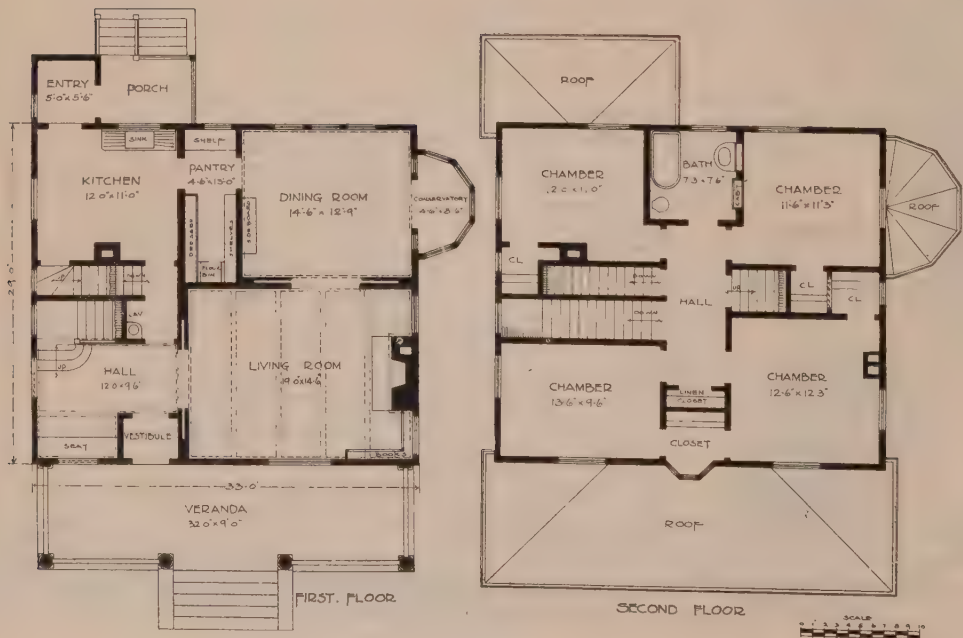
Designs for the Homebuilder



Henry Wittckind. Archt.

A Roomy House.

DESIGN A 127



Description Design A 127

A frame residence of moderate size, clapboard exterior and shingle roof. First floor has good sized hall and living room with fireplace and beamed ceiling. Lavatory under front stairs. Separate front and rear stairs. Interior finish on first floor except kitchen and pantry, oak with oak floors. A conservatory opens off from the dining room, which is trimmed in pine painted white and has a cement floor. Kitchen and pantry Georgia pine, maple floors. The attic contains two chambers finished in pine. Basement has servants' toilet and the usual arrangement for laundry and boiler. Width 33 ft. Depth 29 ft. Height 1st story, 9'-6". Second story, 8'-9". Estimated cost \$4,000.



Color Scheme Design A 127.

It is suggested to paint this exterior a medium, rather dull green, with trim a couple of shades darker green. This treatment will give distinction where two colors for body and trim would be commonplace. Stain roof shingle black, No. 148. Paint window sash and muntins black. Porch floor greenish gray, ceiling light red. Chimney mottled green brick.



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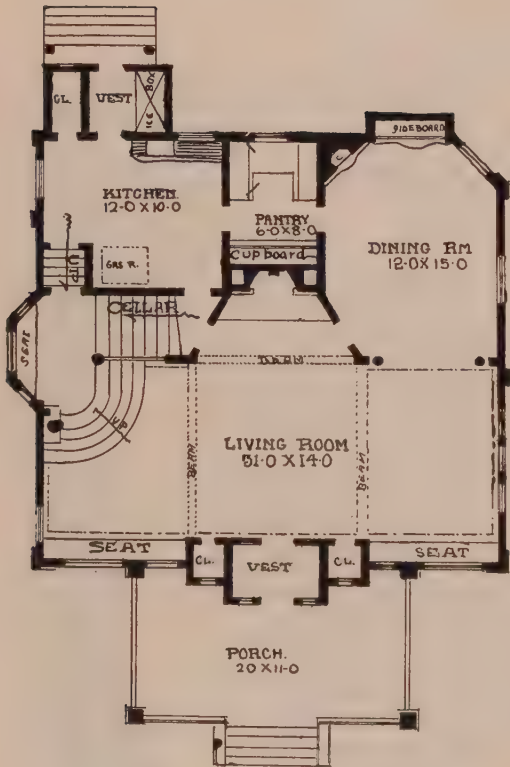




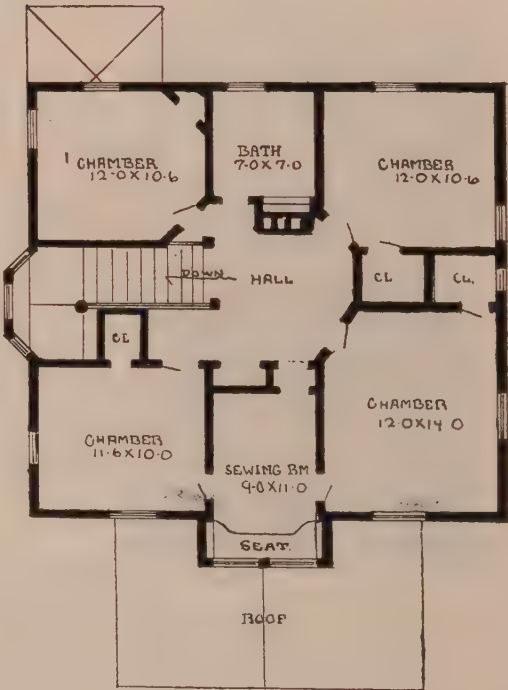
E. C. Haley, Archt.

The Popular Mission or Half Timber.

DESIGN A 128



FIRST FLOOR



SECOND FLOOR.

Description Design A 128.

A design for a moderate cost house showing new effects in use of pilaster corners, so treated as to harmonize with the half timbered porch, thus taking away any feeling of severity from the simplicity of the detail. The central vestibule with hall closets on each side leads directly into a spacious living room 31 ft. in length with quaint inglenook facing the entrance. There is a combination staircase, a large landing hall on 2nd floor, four good chambers and sewing room. The basement has plastered laundry and toilet. Other divisions of the basement are ceiled. First floor is to be finished in hardwood including floors, except kitchen. Second floor painted pine. Estimated cost exclusive of heating and plumbing, \$3,000.



Color Scheme Design A 128.

FIRST story a deep, colonial buff. Shingle in gables stained dark brown, No. 222. Roof shingle black, No. 148. Underneath cornices and all trim cream color. Mahogany outer door. Porch floor and steps medium brown, ceiling buff. Window sash black.



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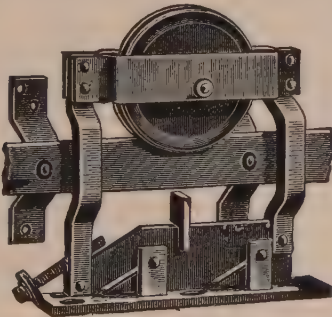
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Conducted by Eleanor Allison Cummins.

THE age of frippery is, to some extent, past. Frilled lace bureau covers and painted satin pin cushions are not seen, in the houses of sensible people, although, judging by the department stores, they must find purchasers somewhere. The reform has penetrated even to the guest chamber, which used to be the special field of the home artist and, in the households where that pleasant institution exists, the soul of the sojourner is not often vexed by undue elaboration.

Still there is often room for improvement, and we could all of us suggest changes in the rooms we have occupied, under the roof of our friends. Most of these changes would probably be in the line of simplification, and the enumeration of the points of the well equipped guest chamber may help some one in furnishing her "spare room."

There is a short account, in the Old Testament, of a guest room. It contained "a bed, a table, a stool and a candle stick," and sufficed for the modest wants of Elisha, and the writer knows of a house in New Haven where the small bed room over the front hall, dedicated to the entertainment of strangers goes by the name of the prophet's chamber. The brief list is suggestive at least.

The bed is an important matter and certainly, in the house of one extra bed room, it should not be a double bed. Two single beds minister to the comfort of most occupants better than the most luxurious of double beds. It goes without saying that the equipment of both should be exactly alike. A single, comfortable mattress, fine cotton sheets and light and warm blankets are essentials. The heavy white Marseilles spread seems to be consecrated to guest chambers, but the thinner cotton ones are much more satisfactory. There is a striped

dimity spread which, edged with a ball or tasselled fringe, is one of the prettiest possible bed covers. The English fashion, of folding the spread under and then over the pillows, is a specially good one for the guest room. It is far more practicable, where a bed is dressed with cretonne, than the roll bolster, which implies a spacious closet in which to put away the pillows. As far as the bedsteads go, twin bedsteads, in wood are disproportionately expensive. The light, clean, easily moved iron ones are preferable, on many accounts, and the difference in cost will provide many extra comforts and luxuries for the room.

The table, if there is but one, should stand by the one bed or between the two. Whatever else it holds, it should have a candle stick, with matches in its tray, and a tray for a glass of water. Another firm table, at which one can write, is a great satisfaction to most guests. The sort which has a shelf underneath is specially good, and such a table can be easily improvised from one of the square pine wash stands by taking off the railing and the top, screwing on a wide board projecting four inches all round beyond the posts and enameling it. A large sheet of tinted blotting paper is sufficient cover. Better still is a desk pad with corners of linen taffeta, or leather, with other writing appliances to match. In default of an extra table a wide shelf bracketed to the window sill, with a chair of the right height in front of it is very comfortable for writing.

If the prophet was contented with a stool, modern people are more exacting. A cheap Morris chair, furnished up with new covers for the cushions, is the best easy chair for a guest room, adapted at one angle to lounging, at another to work. A straight chair of wicker or wood is rather necessary and most women want a low

Decoration and Furnishing—Continued

rocker. A splint rocker, with a high back and low seat and a puffy feather cushion, may be made quite picturesque. The modern version of the prophet's stool is the Indian stool, which has its uses, particularly for the visiting child.

The guest who has not the habit of retiring early, or reads in bed, is in woeful plight in most houses. For his benefit, and he is neither few nor far between, it is well to provide a lamp, well trimmed, kept filled and easily adjusted. No gas jet or electric light in the wall takes the place of the clear flame of kerosene on a level with one's eyes. It may be assumed that the person unaccustomed to lamps will wisely let it alone and avoid possible danger.

To these provisions it is well to add a couch of some sort and a screen. One of the cretonne covered box couches, if it can be afforded, is comfortable and convenient, but an excellent substitute can be made from an ordinary cot bed, by shortening the legs, surrounding it with a cretonne valance and fitting it with a cotton-topped excelsior mattress with a cretonne cover.

With two or three pillows, this is as comfortable a resting place, as any one need wish, and may serve as a child's bed, at need.

A bed room screen should be large enough to convert the corner of the room where the washstand is placed into a small room. The ordinary one is quite inadequate. The carpenter will make light frames, of thin wood about an inch and a half wide. Six feet by twenty-seven inches is a good size. On four of these the covering material, denim, burlap, or very fine cotton warp matting is to be stretched, and the nailing covered by the second set of frames. The woodwork is of course stained or painted, and the four panels hinged together. Or the frame work may be single of heavier timber, and both sides covered. Matting requires the double frame work. In default of a screen, a heavy curtain can be arranged on a swinging pole which will shut off the washstand at need.

One is supposed to recommend rugs and bare floors, under all circumstances, yet the

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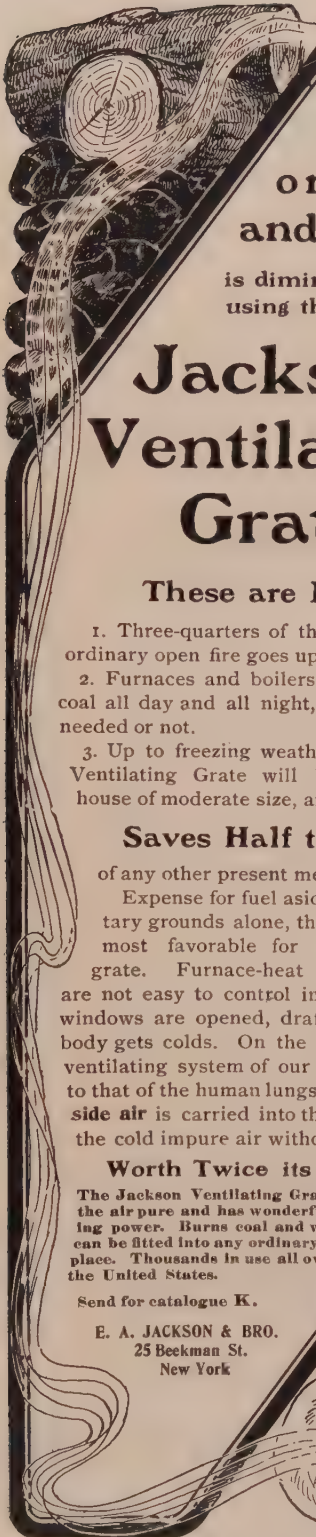


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Decoration and Furnishing—Continued

propriety of a surface of bare polished floor, with two or three small rugs, for a guest chamber may be questioned. To a very large number of people, this very artistic and hygienic arrangement is comfortable, in the extreme. A good cotton warp matting, or the heavier Chinese variety offers a compromise. Small rugs at the bedside and in front of the bureau are comfortable, the former almost a necessity.

Writing material, a scrap basket, a bookshelf are indispensable. Straight curtains of thin material, hanging to the sill, and running easily on brass rods, are well enough, but elaborate draperies are a care. A decorative wall paper in low tones, a single good picture, preferably a landscape, and two or three simple ornaments on the chimney piece, are enough gratification for the esthetic sense.

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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions. Answer will be given in next issue to go to press if possible.

Mrs. T. H. S. "Will you not kindly advise me relative to a color scheme for a new dwelling house. The house is frame, two stories with gambrel roof, I presume it would be called a modern Colonial. It is located on a corner lot, south east corner, facing the north. On the lot both in front and on the side street are some moderately sized trees. I would be glad to have your advice relative to painting house and the roof which is shingle."

Ans.—A gambrel roof, Colonial, facing north, will be pleasing painted a warm brown, with roof shingle stained brown and a cream trim. Red brick chimneys and foundation.

Mrs. A. McK. "Will you kindly give me some idea about decorating my dining room. Living room walls have green fabricona. There is no wainscot in dining room. What do you think of having red fabricona for a dado, about six feet from base board with plate rail, and then above that a green up to picture moulding, the rest a very pale shade of green or a cream? My dining room furniture is golden oak. I have always liked a red dining room, but if you can suggest something else more artistic please do so and I shall be very grateful. I am having house painted in colors you suggested and it is beautiful."

Ans.—If you like a red dining room, why not use one of the paper imitations of wood wainscot—some of them are very good—up to plate shelf, with the red fabricona above and a very light red tinted ceiling. A wall divided into red and green spaces would be harsh. As to the hall opening from green living room use either a two toned green paper or a tapestry with prevailing green tones.

J. F. M. "I am building a house and enclose a crude sketch of three rooms on the first floor. Would it be well to finish these three rooms in weathered oak and if so what coloring for walls would you suggest? We would prefer to have the hall and the living room alike and to allow green to predominate. For the dining room we have a Wilton rug in red and tan. We expect to put about \$3,200.00 in the house outside of the furnishings. What would you suggest for hall floor and in the borders of the other two rooms? In an article on decorations in

your magazine you speak of painting or staining floors green to match the walls—does this refer to good oak floors? A suggestion as to curtains will also be appreciated. Is weathered oak generally preferred to the natural polished finish or is it only a matter of taste?"

Ans.—The weathered oak finish suggested would be a good choice. The choice is a matter of taste, though stains are more generally used than natural finish. You are right to use same finish thruout. Green is always a good color for the living room. In the hall a green and tan paper might be used with tan ceiling. Yes, even oak floors are sometimes stained green to carry out certain ideas. With your wood work weathered oak, a brown oak stain for floors would be best.

N. G. R. "We are building a new home and I am writing for some suggestions as to finishing wood work, papering and best color scheme for rooms described below."

Ans.—The bare sizes of the rooms only being given, the suggestions must be limited. The lower floor might have weathered pine woodwork, the living room wall a two toned green stripe, the hall a plain green burlap wainscot with decorative paper above, a tree motif in greens and dull reds. Dining room, old blue with cream ceiling. Den, vivid red. I should prefer brown stained woodwork with the walnut furniture, with a plain mode wall paneled round by a narrow floral band, and white ceiling. The other bedroom white woodwork, wall deep rose color, white ceiling.

M. T. Enclosed you will find a sketch of the lower floor of our new house to be built out here. The woodwork throughout will be Oregon pine, except first floor floors which will be of oak. Living and reception rooms will be furnished in mahogany, and living room walls we wish to have tinted green. What color woodwork stain shall we have in living room, hall and reception room. Mantel in living room will be of cream colored rough Caen stone, reception room of pressed brick. The dining room set formerly belonged to a red dining room. It is of handsome Flemish oak and the chairs are upholstered in red, Pompeian red leather. Dining room will be wainscoted to plate rail and I thought woodwork could

Answers to Questions—Continued

be a very dark brown. What can I have walls above tinted to harmonize with red leather? I fear red walls will make the room too hot with south and west exposure. The rug for this room is a Wilton in red and black. In the south and east bedroom upstairs we wish to stain walls and floor a gray green. What color tinting on walls will go well with old rose in the furniture? Guest room on west and north we wish to enamel white and paper in green and white striped paper. Would the three other bedrooms done in natural finish Oregon pine be appropriate? What should upstairs hall be and should the stair hall downstairs and hall upstairs be finished in same color. Down stair walls will all be tinted, two bedrooms papered, would other bedrooms be appropriate tinted? Should not kitchen and pantry have painted walls, so as they can be washed? Kitchen will have Alpine plaster, marked off in tiles up to four feet. What would be most satisfactory finish for walls in maid's room, paper or tinting? Please excuse so many questions. I gain many ideas from your magazine.

Ans. M. F. T.—Your floor plan is de-

lightful. Oregon pine takes a very good dull mahogany finish. I think it is the one to use on main floor except dining room, but let it be the antique mahogany, a dull finish and brownish cast, not red. Tint ceiling in living room the color of the cream fireplace stone. Don't have red brick in reception room. Stain dining room woodwork to match Flemish furniture or else the dull green of small wood, sample attached to frieze. Of course, you don't want a red wall in there, and pray use your red and black rug elsewhere. The red leather in the chairs we can get along with by repeating in the dull red of the frieze sent. Stain or paper your wall up to this frieze a rich green, and cut out upper edge of trees as shown, allowing pale green ceiling tint to run underneath. Set a plate shelf at junction of wall and frieze. You will have a stunning room and very cool and restful. In south and east bedroom tint walls old rose with pale green ceiling. No, natural pine finish is very ugly and nothing goes with it. Tinting is all right for some rooms, if well done. It is not serviceable for a maid's room, as it chips and mars easily.

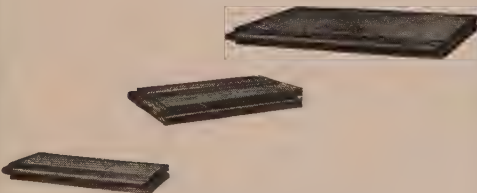
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Answers to Questions—Continued

W. F. "Kindly give me your opinion as to the finish of the woodwork and the decoration of my prospective home, a sketch of the first floor I herewith enclose. I would like to have mahogany stained doors throughout the first floor excepting the kitchen and butlery, yet I do not like white or white enamel paint.

"Would it be advisable to finish the dining room in all mahogany, the living room and hall in Flemish oak and mahogany doors? If possible I would like the staircase anyway finished in some of the shades of oak. Also advise as to the decoration of the walls."

Ans.—Mahogany doors are never combined with a Flemish finish on the remaining woodwork. We should advise entire woodwork in hall and oak finish. It would harmonize better with the stained glass windows than mahogany. The mahogany doors would look fine with white woodwork in dining room, or an all mahogany finish could be used; living room to correspond either with hall or dining room. The dining room walls could be treated in old blue and green, living room plain green, hall a light tone of copper red, or brown and yellows, whichever harmonizes best with the stained windows.

The house faces the south, woodwork and floors all hard pine. The southwest room is the place where I will seat my callers. Kindly tell me how to paper. Sliding doors between three larger rooms. Both inside and outside vestibule doors have the long plate glass.

Now I would like to have your help in the papering, the curtains (especially the inside vestibule door) and the finishing of woodwork, (shall any of it be stained other than natural?) if you can devote that much time to me."

Answer.—The Georgia pine woodwork will be much improved by staining. Green or brown stains are best adapted to this wood. The paper in the living room might then be a two-toned green, with ceiling several shades lighter in tone, and ecru curtains. In the parlor use a golden tan watered stripe, with plain lighter tan ceiling. Use old gold upholstery, mahogany furniture and Arabian lace curtains. There is nothing better for your vestibule doors than handsome panels of Arabian net with border of insertion inset by hand.

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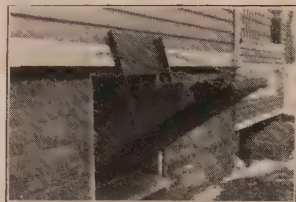


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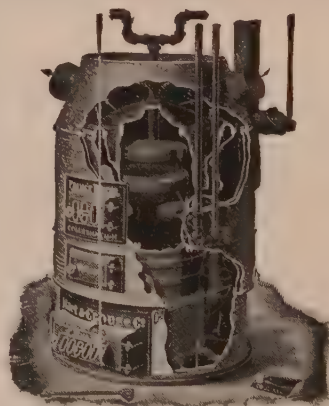
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The Housewife's Calendar

FEBRUARY

Holidays February 12th—Lincoln's Birthday.
February 14th—St. Valentine's Day.
February 22nd—Washington's Birthday.

Sanitation Daily Ventilation of the entire house. Regular inspection of perishable food supplies. Provision for supplying Moisture to the indoor atmosphere. Sick room appliances at hand and ready for use.

Dietetics Provision of a diet rich in heat and flesh forming elements, and of an adequate supply of fresh fruit.

Economics Purchase of table linens and making of underwear.

TO deny the existence of great difficulties, in the path of the woman who tries to make a home, in which her family shall enjoy material and spiritual comfort, is to write one's self down bigoted or, at least, singularly unobservant. The conditions of life in this country for the last twenty-five years, have been such as to diminish, alike, the number of women able to perform their own household work and of those who are willing to serve, in other's houses. The solution will doubtless come, in a few years' time; possibly it will be found in a rearrangement of the conception of what is necessary to domestic life, possibly in the importation of oriental labor. But, whatever it may be, the problem is, as yet, unsolved and we are confronted, in the majority of instances, with one of two alternatives; the orderly house and the overworked housewife, or the woman who has leisure, at the expense of household comfort. Neither alternative is to be regarded with complacency, least of all by the woman who is responsible for it. The overworked housewife is recreant to her-

self, the idle one to her husband and children.

Occasionally, a radical remedy is possible. More often, the only relief takes the form of a compromise, a merciless lopping off of things which are non-essentials and, perhaps, the surest test of whether or no a thing is essential is to inquire for whose benefit it is done. Does it conduce to the real welfare of the household, or is it prompted by the feeling that one must do as other people do, in one's immediate circle? Tried by this standard, how many things, which have seemed important, drop into insignificance. It is one thing to have one's own standard of propriety, which is necessary to one's self respect, quite another to adopt another's, at great personal inconvenience. It is one of the advantages of life in large cities, that one is released from the burden of conformity to neighborhood standards. It requires courage to emancipate one's self, in smaller places, but it is worth the effort.

The habit, once acquired, of regulating life with reference to one's own needs and limitations, it is astonishing how many

Household Economics—Continued

difficulties disappear. The burden of bondage to an impossible ideal rolls off, never to be taken up again. One adjusts one's self to one's environment, like every other of Dame nature's subjects, and finds life easier, sweeter, simpler.

* * *

One of the things, which make life a bondage, is the warm bread habit. It would probably be a gain to almost everyone, if warm bread were given up entirely, but, where the family taste is exacting, it is worth while to remember that warm bread is excellent at night, as well as in the morning, indeed has a flavor peculiarly its own, at the later hour. Griddle cakes are very good as a course at dinner, quite as suitable for an entree as the pancakes, of which the French are so fond.

* * *

A good many women would find their domestic burdens perceptibly lightened, if they could make up their minds to excuse their maids from attendance in the evening, leaving them entirely free, to go out or see their friends in the house. The necessity of opening the door for guests need not be burdensome and evening visit-

ing is sufficiently informal to dispense with the maid and the card tray at the door. Indeed most people make too much of the maid's opening the door on all occasions. Few people, in moderate circumstances, have any social position which necessitates the presence of a servant on all occasions. This is another matter, in which it behooves the wise woman to get down to fundamental principles.

* * *

One of the inventions of the cooking school is the process of making bread at a few hours' notice, without raising it over night. Some of our readers may find a rule for this quick bread useful. The quantity given is for two small loaves.

Scald half a pint of milk and cool it, with the same quantity of water. Stand till luke warm and add a scant teaspoonful of salt, a compressed yeast cake dissolved in half a cup of warm water and stir in slowly a pint of flour. Beat well, add enough flour to make a dough and knead, till soft and elastic. Cover the bowl and raise three hours in a temperature of 75 degrees. Mould, raise in a warm place, covered, an hour and a half. Bake in a quick oven.



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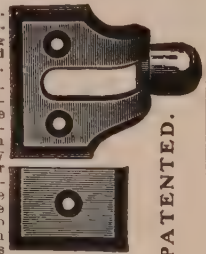
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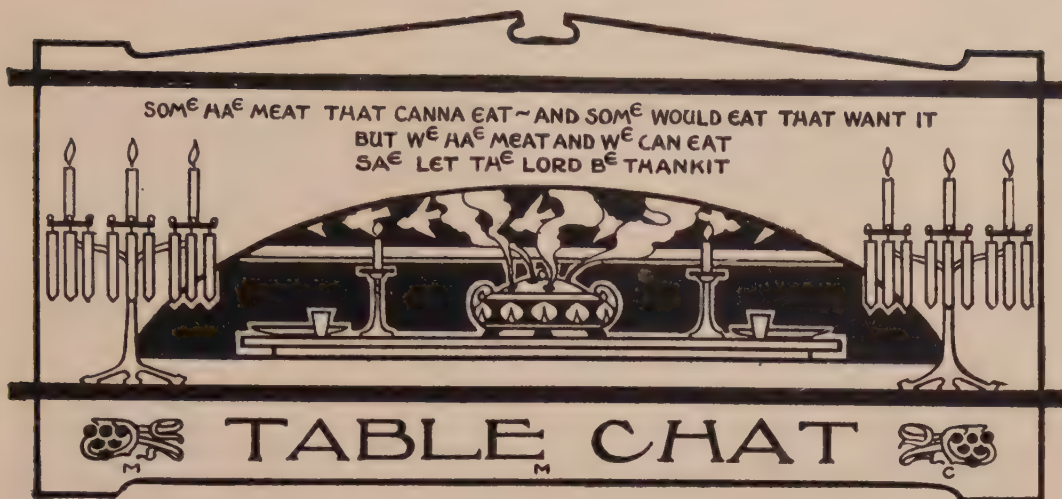
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"If Candlemas day be dry and fair,
The half of winter's to come and mair:
If Candlemas day be wet and foul,
The half of winter was gone at yule."

FEBRUARY brings St. Valentine day, sacred to lovers, and Washington's and Lincoln's birthdays. Cupid's darts, hearts, and true lover's knots are in order, for the Saint's festival, and the use of scarlet for table decorations is almost obligatory.

Invitations for a Valentine party may be appropriately written upon a Valentine, writing across the face of the valentine and using a heavy pen and very black ink. Or white watercolor paper may be pasted to the back of the heart cards of a pack and the invitations written on the blank face with scarlet ink, while the envelopes are sealed with scarlet wax.

Lay the table with a white cloth and use scarlet candles and shades. If the candlesticks are black wrought iron, so much the better. Above the table suspend a funball by a scarlet ribbon, and have long ends of ribbon start from the center of the table, ending at its edge in a bowknot.

For a center piece use a cake, baked in a high, round pan, whose decoration will carry out the heart idea, being iced with a thick, white icing, in which are set at frequent intervals, hearts cut from candied cherries. This cake is set on a lace paper doyley, resting on a full frill of scarlet crepe paper and if a china cupid is available he may stand in the center of the cake.

Bouillon in cups with tiny heart-shaped croutons, chicken patties in heart-form, or lobster or chicken cutlets in the same shape, and a salad of lettuce hearts, garnished

with hearts cut from beets are all appropriate. Heart-shaped ices may be accompanied by tiny rolls of sponge cake tied with red and white ribbon. A rich colored claret cup may be served, and is all the prettier if one has a tall jug of ruby glass to pour it from.

As the guests arrive boutonnières and corsage bouquets of scarlet and white carnations are given them. As many hearts of scarlet cardboard as there are couples are torn in two irregularly and the sections of each given to a man and woman respectively, and each goes out to supper with the one whose half-heart fits into his own.

Souvenirs, more or less elaborate, but all heart-shaped, are given and are concealed in a valentine pie, which is made like a Jack Horner pie, but heart-shaped. They may be distributed by a small boy dressed in seventeenth century costume, with tiny wings sprouting from his shoulders, and blindfolded, a modern cupid, but with all the attributes of the god.

Another pretty way of celebrating St. Valentine's day is to bring into requisition the blue ribbons and pink roses of the eighteenth century. The decorations will be true lover's knots of blue, and the table will be adorned with pink roses, while ices, sandwiches and little cakes are all heart-shaped. This idea is a good one to carry out for a parlor sale, and the entertainment can be the dancing of a minuet in costume.

Table Chat—Continued

As Lincoln's birthday is a school holiday, it is a good time to let the children have a party, a genuine good time without too much best bib and tucker. No better place exists for an informal festivity than the attic, if it is sufficiently spacious. Half a dozen flags, draped upon the walls, will give it a gala aspect and relieve the rest of the house from much wear and tear. A modest minstrel show or even a concert of college songs with one or two recitations will amuse the children admirably, and they can file down stairs to a patriotic melody played on the fife or the cornet. If the company is small enough for a set-down supper, tiny flags with the child's name written on a white stripe may serve as place cards. Provide three sorts of sandwiches, ham, chicken and nut, tying one of each into bundles with narrow red, white and blue ribbon. Then serve hot gingerbread and cocoa with whipped cream, simple sweets which will injure no one.

Colonial blue and buff is a good color scheme for Washington's birthday, and is lovely for a dinner, using a big blue bowl filled with buff carnations for the center of the table. For place cards have little folders of water-color paper washed over with buff and tied with narrow blue ribbon. On

the one side is the name, inside, on the opposite sides, miniature portraits of George and Martha Washington, and the date. Cocked hats of blue and buff paper, at each place, hold salted almonds, and larger ones at the corners, olives, candied cherries and bon-bons. Confectioners sell these hats, but they are easily made at home.

A simple soup, chicken pie for an entree and toasted ham with sweet potatoes for the principal course, with a lettuce salad and floating island or wine jelly with whipped cream, is a menu which might have appeared at Mount Vernon. Instead of Roman punch, frozen egg nogg may be served in tall-glasses, and when the ladies have withdrawn, the host may brew a fragrant toddy, although the guests may not care to smoke church warden pipes.

* * *

It is only occasionally that one resorts to decorations of special significance. At other times the prevalence in late winter and early spring of the lovely pink and cream colored tulip is a godsend. In a silver or cut glass bowl or apparently growing from a grayish-green raffia basket, they are charming and so much less expensive than roses that one may indulge liberally.

The Sideboard and the Silver

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Table Chat—Continued

If one is in the habit of using flowers on the table, it is worth while to acquire a few low dishes specially suited to different sorts of flowers, unless one chooses wisely to use constantly a low silver or glass bowl. Tall, slender vases have their advocates, but on a table of any size, they have an inadequate look, and tantalizing fashion of shutting out the view of one's opposite neighbor. A gold fish globe is satisfactory with flowers that droop at all, and shows their stems. A soft green pottery dish harmonizes well with most flowers, and deep red ones look specially well in gray unglazed pottery. Violets or pansies demand silver or glass, and strictly white flowers are at their best in decorated bowls. For three or four long stemmed roses or chrisanthemums a rather squatty carafe is an effective holder.

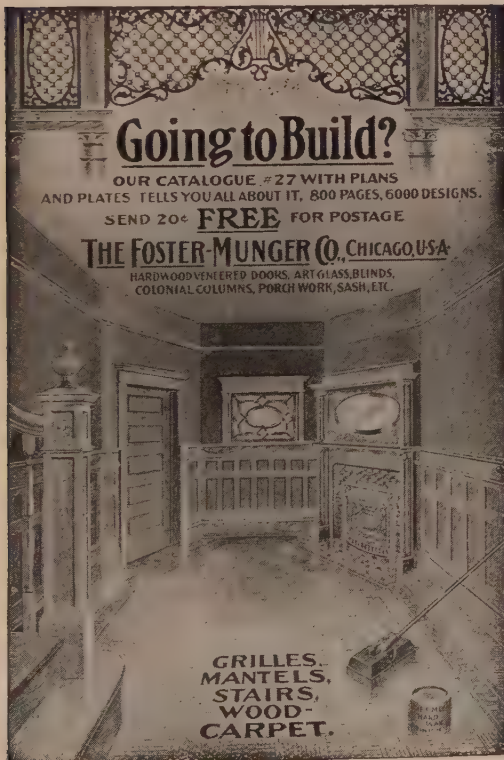
* * *

People, who have been accustomed to think that only home made bread is fit to eat, are always astonished to find that other people consider it indigestible. The only real prejudice which exists, even against good home made bread, is perhaps due to

the fact that it is so seldom thoroughly baked. Examine a loaf of good French or Vienna bread and you will see that the texture is absolutely even, the center no softer than the edges of the slices. This is due partly to slow cooking, partly to the small size of the loaf.

* * *

At a recent Arts and Crafts exhibition there was a casserole, the deep earthen pot with a long straight handle at the side, which is so much used abroad, for food requiring slow cooking. This was fitted with a cover of hand-wrought copper, beautifully ornamented, and with a handle at the top. Such a casserole is placed upon the table and the contents served from it. The heat is retained almost indefinitely. A copper tray is a desirable adjunct. All sorts of copper things can be had nowadays. A low copper dish is charming for ferns, and there is a great variety of candelabra to choose from, while a small copper teakettle is pretty for hot water. All these things go well with mission furniture.



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Splinters and Shavings

PAINTING BRICK WALLS.

The painting of brick walls points out a contemporary is mainly for the purpose of preservation, but the fact should not be forgotten that paint is an excellent preventive of dampness, and that a house with well painted walls is drier and consequently healthier than one with the walls exposed. The best paints for this purpose where the color is not an object are the natural ochre pigments united with zinc oxide. Whatever impairs the usefulness of a paint by attacking its tenacity and water proofing quality is to be avoided.

SEES REAL BEAUTY IN THE SOFT WOODS.

I had a talk with one of the leading architects of Minneapolis:

"Of course," said he, "the oaks and the hardwoods, such as birch, are the old standbys, and I presume those woods will always hold their position. The introduction of pine, particularly the Georgia pine for interior finish, has made great headway during the past year. This has come mainly through the efforts of those who produce it to see that their wood obtains a proper introduction to the public. Formerly we used yellow or southern pine, or whatever you may call it, for kitchens and back stairways, where it was finished usually in the natural grain or treated with paint. It was considered the proper thing only for the cheap end of the house. Since the application of stains and the showing up of this material in a new dress it commends itself admirably for the finish of the best rooms in the cheaper dwellings, by that I mean houses that cost from twenty-five hundred to three and even four thousand dollars. Here are some samples of this pine treated with the new process called electric finish. The main advantage in this particular process is the fact that it can be done with one coat. But here are a variety of samples and as many colors. Note those three in the darker stains. Why, any one of those would make a very desirable finish and be truly artistic and in splendid taste for any room. This wood is making great headway before the public since it has been brought out and we are receiving an extensive call for it. The public

exhibitions of the finished wood at the different expositions which have been held in various parts of the country during the past year or so have done much to bring this wood before the people. They have admired it, they call for it to be placed in their homes. As for Washington fir I have seen some excellent samples in the Lumber Exchange in this city, and if it can be worked up as shown by these samples it certainly is an excellent and an artistic finishing material. It is not so well known by the public; and, in fact, not well introduced in the arts and crafts. I understand that there is some difficulty in working it up, that it furs up, becomes fuzzy when sandpapered, but this can be overcome, and undoubtedly this is so or the samples to which I refer would not be in existence. The main advantage in the use of pine or fir for finish lies in the fact that they do not require so much labor in working as is required with the hardwoods. They do not cost so much in the first place either. Then, they are capable of truly artistic effects.

The objection referred to by some that after a time the gum will ooze out, I do not believe is material because it is so easily overcome, and that being the case is no more serious than the well-known objections in another wood which is of a different nature, but which at the same time must be overcome. Fir finish material should be first run through a sweat box as well as the dry kiln and this will effectually do away with any danger from the gum. We had in our office on the coast a piece of fir treated in this manner and it lay upon the radiator two or three years, the constant heat and the radical changes from extreme heat to a very different condition of the atmosphere never made the least difference in the wood. I have seen it used extensively as finish under all sorts of conditions, and when properly treated it is an excellent finish.—Miss. Valley Lumberman.

How to Hang Wide Burlap.—The wall is first prepared by sizing with a good glue size, not too strong, but coated sufficient to prevent suction. A good, strong paste is used for the purpose and a cupful of molasses or glucose added to a pailful, and also a couple of handfuls of plaster. This mixture is spread on the wall and the bur-

Splinters and Shavings—Continued

lap applied. Raw burlap should previously be sponged with water to shrink. It is then rolled with a wide roller, and rubbed down with a hardwood block, so as to remove all blisters. Sized and painted burlap may be applied as above with some kind of paste; also pasting the goods. In applying dyed or printed goods, reverse every other length, as the color is sometimes uneven in the dyeing process. In this case paste the goods only, rubbing out well at the edges to prevent squeezing. Fold, trim, and apply in same way as paper, using the roller and block as above. If the wall has been sized and kalsomined, wash off the kalsomine and give a thin coating of flat paint. If painted or varnished previously, give an application of size made with one pint of molasses to a gallon of hot water. Allow walls to dry before hanging the burlaps.

The Smoked Ceiling.—The grime may be removed from paper by means the wall paper cleaner explained in our August number. A whitened ceiling may be treated with a coat of starch in water (uncooked, of course). Allow the starch to dry on, then brush lightly off, using a soft bristle brush or duster. This will remove all the blackness, usually.



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NOTES ON PRICES.

Cost Estimate.

We ask our readers to bear in mind that the published cost prices accompanying our descriptions, are not *close* estimates, but *estimated* costs furnished by the architects. Also, that *conditions* frequently add or lessen the cost to a large degree. With a large amount of building under way, contractors will want a good big profit on any additional job they take. Reversed, contractors all looking for work, you get close figures. These facts account for the frequent wide difference in actual cost of building in different localities, from published prices. We likewise publish information concerning the different costs of material and labor throughout the country, as furnished by our correspondents, and request that those who have built or have secured such figures will send them in to Keith's Magazine for publication.

The Following are Prices Sent Us by Correspondents.

Boise, Idaho.

Excavating, per cu. yd.,	\$.20
Brick laid in wall, per M.,	 13.00
Rubble work, per perch,	 3.00
Lath & plastering (2 coats) per yd.,	27
Dimension lumber, per M.,	 16.00
Carpenters, 9 hrs. per day,	 3.50
Common laborers, per day,	 2.50
Masons, per day,	6.00

Covington, Ky.

Carpenters, per hour,	40
Painters, per hour,	30

Beaver Dam, Wis.

Shingles X A X, per M.,	\$ 2.25
No. 2 Dimension Lumber, per M.,	 11.00
No. 2 Flooring, per M.,	 12.00
No. 3 Sheathing, per M.,	 10.00
C. Sidings, per M.,	\$20.00 to 30.00
Finish Lumber, per M.,	\$20.00 to 30.00

Whitewood, S. D.

Lumber averages	\$18.00, \$22.50, \$25.00, \$30.00, \$40.00.
Good lumber at	\$30.00 and \$40.00.

The next April issue of "Keith's" will be a double number selling on news stands for 25c per copy. This number is included in all subscriptions at regular price. See offer page 120.

Notes on Prices—Continued**WHY PRICES ARE GOING UP**

A man came into my office this week and wanted to know when this rapid rise in the price of lumber was going to stop. I turned to my bill book and showed him three house bills that I had sold him the day before, and said to him that there would come a check in the advance just as soon as people would quit building at the rate they are now doing. I furthermore told him that it was the men who wanted the lumber who were causing these advances in the prices, and not the manufacturers altogether. He was probably as much surprised at this view of the situation as the generality of the public would be. Money is going into the channels of circulation as we have never seen it go since the civil war. Every individual who wants to work now has money in his pocket and with it comes the natural desire to spend it for what he wants. I sometimes hear people talking about the high wages being paid for labor. I tell them that is just what I like to see, because this is the class of people that put the money into circulation. The high wages paid here in the city are benefiting all lines of trade. The mechanic who is making his four or five dollars a day is looking for better quarters for his family and many hope in time to have homes of their own. This desire is raising your prices too. It is a principle in human nature to run after that which is going from you, and likewise you will never stop building by making it more expensive. If perchance the price of lumber should take a tumble of two or three dollars a thousand, do you think that would act as an incentive for more building? No indeed, you know as well as I do that when the average man finds that lumber is going down, he will wait a while to see if it don't go a notch lower, and when that comes still lower. Just you whisper among your trade that lumber is going to be lower in the spring, and see how quick they will defer the purchase of the bill they were going to bargain for now.—Miss. V. Lumberman.

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Detailed answers to all these queries are made in a new 40-page furnace book called "**Modern Furnace Heating.**" Every householder ought to send for one. It anticipates every question you might ask about heating by furnace.

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✻ Architect's Corner. ✻

NOTE—It is the publisher's aim to make Keith's Magazine practical and helpful to Home Builders. This column is open to answer questions which may arise in your building experience or to give advice on disputes with your builder.

J. E. N.—Cleveland, O.

Q. Referring to plans sent to me: The rafters are approximately 28 feet long. Detail drawings show 16 foot rafters. Is it intended that these should be spliced?

A. Examine the drawings carefully and you will see that the rafters are marked to be 16 inches on centers—that is, O. C. means on center, and not 16 feet.

Yes, you will probably have to splice the long rafters because, unless you can get Washington fir, you will have difficulty in getting 28 foot rafters.

J. S. B.—Pratt, Kansas.

Q. Contractor does not understand what is meant by "panel backs" or "paneled backs," as applied to the rooms on second floor. Kindly explain.

A. "Panel backs" is a term in universal use among mill men and contractors, for a piece of panelling the width of the window, covering the space between the window sill or apron and floor, to prevent strip of plaster between the base board and window stool from showing.

S. M. How shall I make doors of white pine match the other finish which is yellow pine?

Ans. Mix a stain of raw sienna with burnt sienna and a little burnt umber until the shade is the same.

Q. I have a brick building to red down in imitation of red brick used on the best houses in Philadelphia, and have had no experience in this line. Will you tell me how to go about it?

A. Give the brick two coats of Venetian red in oil, and finish with one coat of flat brick red.

Should Soft Woods be Paste Filled?—Yes, where a first-class job is desired, because you would get thereby a more solid, even or level surface than with liquid filler. The wood will take up all the solids it needs, and the surplus can be removed in the usual way. You will find this ever so much better than the liquid filling process. Where cheapness is desired, then use the liquid filler.

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PRIMING FOR PLASTER AND BRICK WALLS

Everybody has, at times, trouble in priming plaster or brick. Sometimes nothing will prevent the dampness coming through, but **Breinig's Lithogen Primer** has often succeeded where every other article known has failed. Why not try it?

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New Building Materials.

Damp-resisting paints have already achieved notable results in modern building circles. These paints are, for the most part, so effectual in their work that the modern interior of a home or office so treated is practically free from all dampness and unhealthy moisture. From a sanitary point of view this is a great gain. It is a pity such damp-resisting paint is not used more freely in rural homes, where damp walls, ceilings and foundations often cause sickness. In the modern office buildings of cities and in hotels and apartments, damp-resisting paints for interior work are used extensively, and yet, owing to the effective way in which such structures are heated and built, they need damp-resisting paint far less than houses in the country.

The fireproofing of wood has reached a point of development that should prove an incentive to the manufacturers of paints. While we hear from some quarters that there is no such thing as fireproof wood, it is nevertheless a demonstrated fact that wood is treated today so that it resists the effects of intense heat with marvelous results. To this extent, at least, we have fireproof wood. The treatment of wood to make it fireproof includes a complete change in its interior physical structure by the injection of fireproof material through its pores. The chemicals thus do more than cover the surface. They are absorbed by the wood and transform its general properties.

Strictly speaking, a fireproof paint should do the same, only not quite to the same extent. The first coat of paint should be absorbed by the wood, and the deeper this absorption the better it will be in the end. A heavy, thick paint cannot be easily absorbed by wood, hence the first coat or two should be as limpid and liquid as possible. By filling the pores of the wood with non-inflammable chemicals to a depth of a quarter of an inch, we secure practical immunity from fire for a considerable period of time. This is all that is required for ordinary cases. The outer coat of fireproof paint should form a thick mass which would yield very slowly to intense heat and protect the interior of the wood from the flames.

The question of utilizing paint as a feature of modern fireproof methods of protecting our buildings is one that is just now

receiving the attention of chemists and manufacturers.—*Trades Quarterly.*

Linofelt vs. Plaster.

Thirty years ago building paper was introduced and builders were led to believe it was all that was necessary to keep out the cold. Building paper will keep out the wind. So will glass. But experience has taught the people of the north and west that they are conductors of heat and cold, not non-conductors. Linofelt is a non-conductor of heat, cold and sound, and if used in the construction of a house will increase the efficiency of the furnace or stoves fifty per cent with a consequent saving of fuel.

Country demand is increasing for Frost-Proof Linofelt and it is fast taking the place of backplaster. A farmer can put a few rolls on his wagon load of lumber, and save the expense of plasterer and lather around the place, as well as the consequent dirt and muss.

He can put it up between the rafters and studding himself, or by the assistance of his carpenter. It will not crack to pieces and fall away, and it will keep out the cold. The studding will not shrink away from it, leaving chinks for the wind and cold to come through. It is cheaper than backplaster which you have been told is a non-conductor of heat and cold, but in reality has little efficiency along that line.

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Glimpses of Books



A new book from the author of Elizabeth and her German Garden, is ever hailed with delight. One has visions of being curled up in an easy chair beside the reading lamp—if it is winter—in the delightful society of this gay and charming writer, who still fancies herself unknown and declines to put her name on the title page of her popular books, though everyone knows what it is. "The Princess Priscilla's Fortnight," just from the press, is in its author's most charming vein of delicious humor, good natured satire and gentle though sometimes quite shrewd philosophy. There is no plot—there never is in her books. Plots are stupid, unwieldy things anyway. The whole movement of the story occupies but a fortnight; but in that time the Princess Priscilla contrives to run away from the ceremonial life of a little German court, light down upon the placid English village of Symford chewing its cud with staid and decorous gravity, buy a couple of laborers' cottages because they were overgrown with roses out of which cottages the unhappy tenants were tumbled at an hour's notice and an army of workmen required to paint, paper and put in several bathrooms in one day's time. As these kindred performances soon exhausted the ready cash with which Priscilla had fled and there was nothing to pay a cook with, this wayward, though charming young lady concludes to go back to her princess-ship and marry properly. How she turned topsy turvy the innocent village where she essayed "the simple life," during the fortnight of her residence there, and left despairing lovers in her wake—you must read the book as I have, to find out. It will pay you to do it.

Chas. Scribner's Sons, New York, \$1.50.

* * *

"Mrs. Jim and Mrs. Jimmie" is a sequel to Stephen Conrad's previous story—The Second Mrs. Jim. Both ladies are vivacious and loquacious, and sometimes quaint and original.

L. C. Page & Co., Boston, price \$1.50.

* * *

"Brothers of Peril." A Story of Old Newfoundland is a tale of the wilderness,

the scene laid in 1624, the time of the first settling of Newfoundland. Theodore Roberts the author, "whose boyhood was spent amid those brown, barren, shaggy woods and empurpled hills"—knows and loves them. He has resurrected the ancient and extinct tribe who first inhabited them, the Boethic Indians, and woven a romance about them in their island environment, drawing his inspiration from the heart of history, rather than the letter. Those who like adventure stories, will find this a good one.

L. C. Page & Co., Boston. Price \$1.50.

* * *

"Cameron of Lochiel," translated from the French by Prof. Chas. Roberts, is a new edition of Gape's famous story which first appeared as "Les Anciens Canadiens" in 1862. The author has been called the Walter Scott of Canada. Prof. Roberts, himself the author of some brilliant books, has given a systematic and felicitous translation of a fine story, preserving all the fire and grace of the original.

L. C. Page & Co., Boston. Price, \$1.50.

* * *

Another Canadian story of considerable dramatic interest is "A Forest Drama" by Louis Pendleton, author of "The Wedding Garment," and other tales. Moose hunting, Indians and a beautiful girl are mixed with wild scenery and hairbreath escapes to make a pretty and romantic story.

Henry T. Coates & Co., Phil. \$1.00.

* * *

Two charming sisters—Alice MacGowan and Grace McGowan Cooke—have written a charming love story called "Return." This is not their first joint production but it is the best. A genuine love story is not a common thing nowadays, and it is a pleasure to escape for once from the vivisection and dissection of feelings placed under microscopic inspection, which appears to be the stock in trade of some of our writers. The framework of the book is interesting, its scenes laid in Georgia in the early days and in the adjoining sea Islands. "Return" is the name given to her child by the wayward heroine, who comes through much bitterness of spirit and suffering to ar-

Glimpses of Books—Continued

dently desire the love and the presence of the husband she had sent from her in scorn. The warm, human emotions are natural, and the scenes vivid and dramatic.

L. C. Page & Co., Boston. Price \$1.50.

"Get ye first an abundant and reliable water supply, and all other good things shall be added unto you"—is the text printed upon the fly leaf of the interesting and attractive booklet issued by the Kewanee Pneumatic Water Supply Co. From this text, the booklet sets forth with many facts, figures and illustrations, the advantages of its system for supplying country residences, farm houses, villages, &c., as well as city buildings, with all the comforts that depend on a satisfactory water supply. We advise all present or prospective house builders to look over this booklet.

* * *

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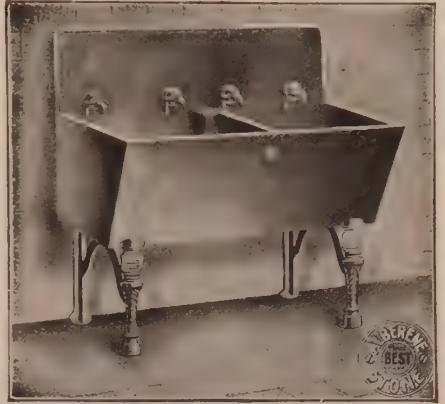
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so that you may read all these interesting contributions, which will appear in the immediate future.

THEODORE ROOSEVELT

will have two articles—"A Colorado Bear Hunt" in the October number, and "A Wolf Hunt in Oklahoma" in the November number.

KATE DOUGLAS WIGGIN

will contribute to an early number a short story entitled "*Philippa's Nervous Prostration*"—a very charming love story and a most amusing picture of a very up-to-date sanitarium.

F. HOPKINSON SMITH

has written a serial story, "*The Tides of Barnegat*," which will begin in the November issue.

RICHARD HARDING DAVIS

will contribute a short story.

MRS. FRANCES HODGSON BURNETT

will contribute a *Christmas Story* in two parts; the first part to appear in the December number.

ERNEST THOMPSON SETON

has prepared for early publication six articles on the *Great Horned Game Species of North America*.

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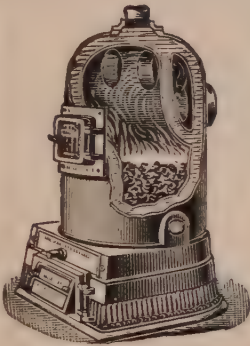
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INTERIOR DECORATION

The charm of this type of interior is great; quite as satisfying as the styles where there is more freedom of choice, but it is exacting.

In presenting this outline, therefore, of a background for Mission furniture, we do not feel that we must be confined to the natural gray plaster wall, or even to tinted plaster, considering that some of the textile fabrics such as burlaps or linen are entirely appropriate.

The Mission style is full of possibilities, and offers large opportunity for the expression of individual ideas. It is also compatible with a moderate expenditure, moderate for the artistic results attained, though money will run into three figures very fast when fumed wood with copper inlays or applied ornamentation, or the rich leathers so harmonious with Mission furniture, are indulged in.

In a house to be furnished on these lines, the hall would receive a paneled wainscot treatment of wood in a soft brown stain. The wall is very rough plaster, tinted and shaded from the deep, tawny, yellowish brown of a Florida russet up to clear orange at the ceiling; the ceiling itself left in the natural gray plaster. These wall color tones are complimentary to the predominating brown of so much woodwork, and another note of color can be introduced by using window curtains of deep ecru net, plain but heavy square-meshed net, with several narrow bands of orange cloth running across the bottom, the curtains hanging just to the sill. The rug will furnish another color note and should be chosen in tones of russet and orange with markings of dull green. A Mission settee of brown oak along the wall with seat upholstered in leather, mottled browns



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Contents for March

	PAGE
TYPICAL AMERICAN HOMES	125
THIRD PRIZE BUILDING EXPERIENCE.....	128
LITTLE JOURNEYS WITH THE ARCHITECT NO. 3.....	131
WITH SMALL BEGINNINGS	134
THE OLD FASHIONED FLOWER GARDEN.....	138
WALL PAPER STUDY NO. 3.....	142
DESIGNS BY LEADING ARCHITECTS.....	144

DEPARTMENTS

DECORATION AND FURNISHING	158
ANSWERS TO QUESTIONS.....	161
HOUSEHOLD ECONOMICS.....	164
TABLE CHAT.....	168
SPLINTERS AND SHAVINGS.....	170
NOTES ON PRICES.....	172
ARCHITECT'S CORNER.....	174
NEW BUILDING MATERIALS.....	176
GLIMPSES OF BOOKS	178

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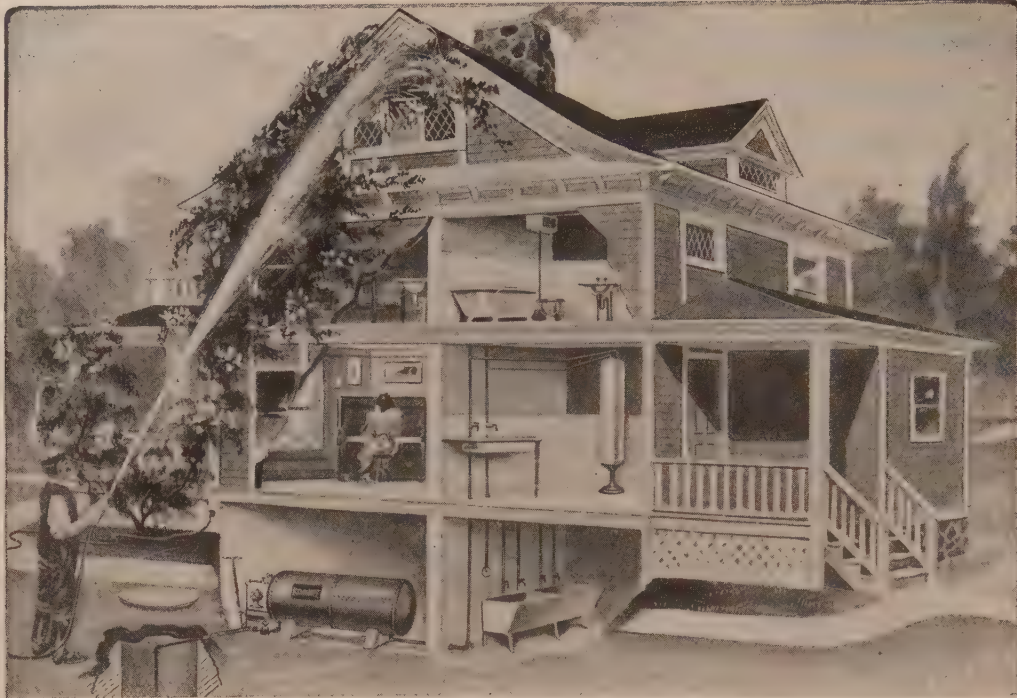
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Water For Your Country Home

IF you live in the country there is a way for you to enjoy *all* the comforts and conveniences of a *city water supply*, without a penny for water tax.

It is accomplished by the **Kewanee System**.

With the **Kewanee System**, you get even *more* than city service, because, in addition to every benefit the latter affords, you may have—

—*Soft water* in your bathroom and laundry.

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The **Kewanee System** is easily explained; it consists simply of having a **Kewanee Pneumatic Tank** set in your cellar or buried in the ground.

The water from your *own well or cistern* is pumped into the **Kewanee Tank**.

From the tank the water is *delivered under pressure* to the laundry tubs, kitchen sink, bath rooms, outside hydrants or wherever wanted.

When the tank is half full of water, the air which originally filled the entire space will be compressed into the upper half of it.

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An average pressure of 40 pounds may be maintained under ordinary conditions. This will carry water to a height of 80 feet, thus affording *splendid fire protection*.

You see that the *method*, while perfectly simple, is based on a thoroughly *scientific* plan.

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The water freezes in winter, becomes warm and stagnant in summer and repairs are a big item of expense.

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Its weight is apt to crack the plastering, and when it leaks (as it is pretty sure to do) your house is flooded. Just one such expensive accident may cost you many times the price of a **Kewanee Outfit**—

—Which cannot flood the house because the tank is resting on *solid ground*, where it can do no damage.

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- A plant that will last a life time,
- No expensive repairs,—

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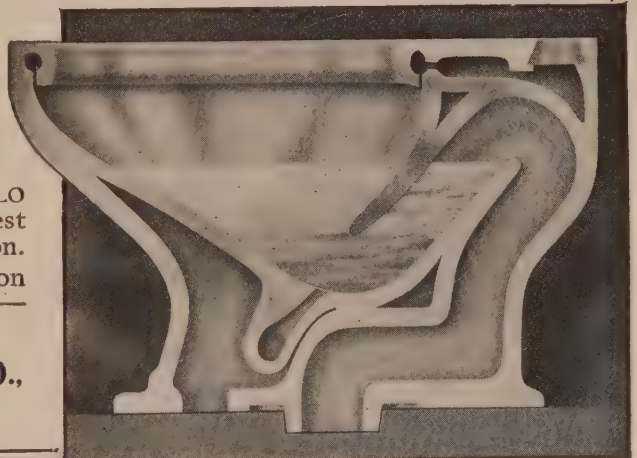
The SY-CLO Closet stands for an interior cleanliness and purity impossible in an iron closet, and unknown in any closet but one made of china—like the SY-CLO. Hand-moulded of china all into one solid piece like a vase, the SY-CLO is without crack, joint or rough surface to collect dirt or disease germs. It is as clean inside and out as a china pitcher, being made exactly the same way and of the same material.

The surface of the SY-CLO Closet cannot chip off, is not affected by acid, water or wear, and hence cannot rust or discolor as an iron closet does. The SY-CLO is strong, simple, durable; it cannot get out of order and, with ordinary care, will last as long as the house in which it is placed.

It costs but little more than the common closet, and when health and comfort are considered, it really costs less; in fact, *your doctor pays the bill*. Your plumber will tell you that SY-CLO is absolutely the latest word in perfect sanitation.

Send for booklet on "Household Health"—mailed free.

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NEXT MONTH

CONTENTS

TYPICAL AMERICAN HOMES

THE EXPLANATION OF THE BUNGALOW
CRAZE

Una Nixon Hopkins

SOME COUNTRY HOUSE INTERIORS....

A GROUP OF LOW COST BUNGALOWS..

Geo. H. Keith

LITTLE JOURNEYS WITH THE ARCHI-
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THE COUNTRY GARDEN.....

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COUNTRY HOUSE DESIGNS.....

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KEITH'S MAGAZINE

Vol. XV.

MARCH, 1906.

No. 3

Typical American Homes.



"THE BUNGALOW TYPE."

THEREVER we find Latin blood, we find romance, chivalry, poetry and song. A love for things sentimental, beauty adored, exalted, enthroned. An appetite for personal display and the luxury of earthly pleasures. More thought for the finite than the infinite. Natures that spring at once to right a personal wrong or obtain exacting recompense or revenge for a wrong received. Such impulsive dispositions must necessarily produce much that is good, noble and true, but not without earthly vices intermingled. Ruskin declares that the history of Europe can be studied in its architecture; however

that may be, the character of a people can certainly be studied in the design of their homes from within whose shelter the character must come. To further emphasize this fact of the relation of national or local character to home building, attention is called to the chaste beauty of ancient, "Godlike Greece," the seat of art and literature. The extravagant display and oriental fastidiousness of Turkish harems; the substantial homes of militant Germany; the simple beauty of the old Norman habitations, the gorgeous, unsubstantial, though exquisite homes of modern, frivolous France. "Beauty run mad." Then we

have the picturesque beauty of the "sturdy English" homes and the peaceful colonial of old New England. The close proximity of southern California to Mexico, of which it was once a part, has a decided influence on its life and hence its architecture. All Californian designers look to the Spanish missions as their Alma-mater. The essential principles of mission architecture color the architecture of southern California to a greater or less extent, and chiefly differentiate its homes from the home architecture of other communities.

The illustrations here shown, though only slightly marked by this distinctive style, are yet tinged with that air of south-

laid up roughly in dark mortar. The second story is shingled. The porch is a very spacious one which invites us to that indolent repose, the bliss of southern climates. The single dormer is neat and appropriate to the general design. Altogether it is a quaint, home-like little place.

To look at our second home one would naturally conclude that here lives an Englishman who has lived in Connecticut long enough to see a few cobble stone fences and has built in California. He has certainly caught the southern spirit, but has attempted to combine it with English principles of design. His home has many earmarks of Yorkshire upon it. Let us do him



"THE ROOF CASTING DEEP SHADOWS ON THE PLASTER."

ern romance.

The first is not gothic, renaissance, or classic, neither is it colonial. It is a mere home, an ideal small home, a bungalow. The distinction between a cottage and a bungalow is very slight. Indeed the writer has concluded that it is a mere matter of roofs. If the roof is high and the dormer somewhat pretentious we call it a cottage; but give it a low, square roof and a simple dormer, as in the present home, and we call it a bungalow. The approach to the home is guarded by six brick sentinels whose presence it appears is purely for ornament. Each has resting on the top what appears to be a croquet ball, but on closer examination we find these balls are electric lights. The first story is of dark vitrified brick

the credit to frankly acknowledge that he has succeeded admirably in the combination. To start with it has a good backbone, a line of ridge pole which gives the whole composition organic unity. Many of the windows are casement windows and all the windows are in groups of several each. "It's English, you know." Four solid piers which look the part they were ordained to fill support the second story front of the home, which overhangs the broad porch. The central entrance of the house is emphasized not alone by the steps but by a gabled two-story group immediately above. The house is of cream colored plaster, relieved with browns, the roof is dark and overhangs at the eaves about four feet, thereby casting a strong, deep shadow on

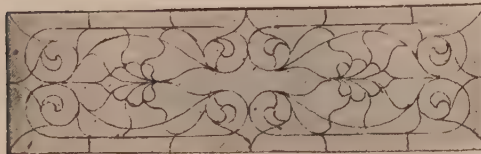


"MORESQUE MOTIFS IN THE RIGHT PLACE"

the plaster work. The house is larger than it appears, much of it not being in evidence in the photograph. In reality it extends back a considerable distance in the rear. The grounds are beautifully laid out, the lawn studded here and there with spreading palms and other southern plants.

The third house is one of the plastered houses which revive old Spanish architecture, modified for modern use and convenience. It has the soft yellowish gray of the old adobe mission with just a suggestion of vermillion about the windows. The ex-

treme projection of the roof with its consequent shelter to the side walls from the piercing sun bespeaks at once a southern house. Though somewhat faulty in minor details of design it is attractive and distinctive. A little fondness for display is emphasized about the entrance, which by close examination proves to be quite ornate. The all-the-year-round climate of California affords many possibilities in building which the northerner can hardly appreciate until he has experienced them.



Third Prize Building Experience.

By Mabel K. Davis.

RENTING is not always entirely agreeable, especially if the city you happen to live in has few pleasant places to rent. Some cities are like that here in California at least, as almost everyone has their own home.

After figuring things over with a contractor who had just built a house we liked pretty well, we decided we could have a far nicer place than where we were living, much more convenient and suited to our special needs, that would be our own, and

quite a comfort. So, having our piece of ground, we had plans and specifications made, and went to work, or rather the men did. And here let me say that this is the second time we have built, and we are convinced that to get good plans is to save your money twice over. If you have them you can insist on your contractor's following them exactly, and not changing things to suit himself.

According to our arrangements we were to have the cellar dug and the foundation



"ALL GREEN AND GRAY, WITH SCARLET BLOSSOMS."

yet cost us no more than the rent we were paying.

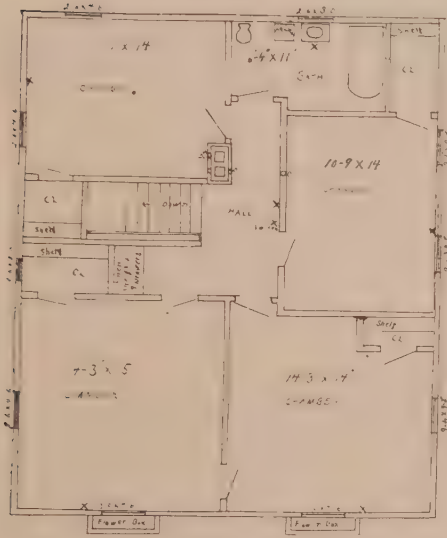
After getting a lot—yes, *after* getting the lot, for we found that was no easy matter, with a limited amount in our pocket-book and certain fixed ideas as to what we wanted. We looked at this lot, and at that group of lots, and at the "special bargains," but there seemed to be something the matter with all of them, or else the sum we had set aside for that purpose was too small. But at last we settled on one that seemed to have the fewest drawbacks, and we have not regretted the decision so far, which is

laid outside of the house contract, also any inside tinting or papering we were to pay for ourselves. Everything else was provided for in the contract. To build by contract saves one many small worries and vexations, and usually saves money as well. We also found that if you cannot have your architect personally supervise your house, it is a good plan to study up the matter a little so that you will have some idea when things are right or wrong—for the best of men will make mistakes or overlook those of their workmen, and the building of a house will bear close watching.

While lumber is much higher in California than in the Northern and Eastern states, yet in building there are some things we do not need that are necessary in colder climates. Many of the cheaper houses, and some quite good ones, have been built with no foundation at all, but were put simply on wooden posts, resting on brick or cement piers. This style of building, however, is on the decline and even here, more substantial methods are coming into use. Yet the dwellings are not nearly as "heavy" in construction as in the East.

We had an excavation made sixteen by eighteen feet on the bottom, for our cellar;

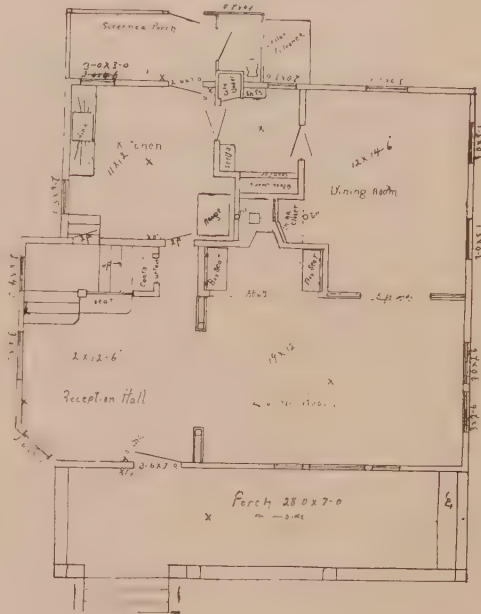
The wood-work upstairs and in the pantry and kitchen was given a coat of filling and a coat of the best varnish. All the inside finish is of selected Oregon pine. The dining room has a five-foot wainscoting and plate-rail, and the inglenook has the same wainscoting up to the height of the mantel. The woodwork of the reception-hall, living-room and diningroom was stained a weathered oak, and then given a wax finish. As the Oregon pine has a beautiful grain, and this treatment brings it out perfectly, it makes a really handsome finish at small expense, and all this woodwork gives a rich tone to the rooms.



Second Floor Plan.

then a good brick foundation for the house. The house is an eight-room frame dwelling with a luxurious porch across the front, as shown by the accompanying plan. The outside of the lower story is of Oregon pine rustic siding, and stained a dark green. The second story is of rough, grey plaster, made of Alpine cement, which stands the weather. The roof is stained dark green, and the trimmings are painted a couple of shades lighter, which gives an extremely pleasing color effect, especially with the addition of the red geraniums in the flower boxes in front, as they give the needed bright touch.

The original contract price for the house was \$1,730.00. This included the staining and painting of the outside, and the finishing of the woodwork inside, as well as three heavy coats of paint on the cement tiling in the bath room and in the kitchen.



First Floor Plan.

All plumbing, which was of the best, was included in the above estimate, the wiring of the house for electricity, all hardware of good quality, and all screen doors and windows. We had rather a funny experience about the window-screens. After moving into the house we discovered that the screens had been made with an inch-wide open space at the top, being mostly half window screens. Supposing this to be merely an oversight on the contractor's part we called his attention to the fact. Imagine our surprise when he assured us he *always* made them so, he was sure we would have no trouble, that flies always crawled up, not down, and when we demurred, he intimated we didn't know what we were talking about. Whatever flies may do for other people, we found they did crawl *down* in order to get into our house.

so we had the screens altered, after which we had no more trouble.

As heating plants are most uncomfortable here except in very large houses, and are expensive, we did not have one put in, though we took the precaution to have some furnace pipes set in the walls in case we should change our minds. So far, a small stove behind the door in the dining room, and the fire place in the living room, we find ample for the few months when extra heat is needed. ,

All lumber was to be of first quality, and we had the privilege of selecting the style of the inside finish, which was run out especially for this house.

While the contract price for the house was \$1,730.00, we planned from the first to have some additions, so that while in a way they were extras, the most of them were not unexpected extras. We wanted an instantaneous heater in the bath-room, which cost with the gas connections necessary, \$26.55. We had all walls and ceilings, except two back bedrooms, tinted, at a cost of thirty dollars. The filling and paint for the floors which we did ourselves, came to \$3.35. We put in a long plate-glass mirror over the fireplace which added \$7.25 to our growing list, but added also to our inglenook, lighting it up. Other miscellaneous items came to \$24.18. With us the water connections with the street came to \$21.18. So the entire cost of our house including everything, ready to walk into, was \$1,917.51.

The price of one's lot or piece of ground and the amount of work necessary to be done on it, would vary so in different localities, that these items would be no guide to anyone who might be thinking of building. We also spent fifty dollars on a good-sized woodshed, but many people would not consider that essential.

In order to get the best results in building many things have to vary, we found, according to the particular needs and desires of those most interested.

When they were ready for the tinting, we found it best to be almost constantly on hand, for as we live in a small city the workmen are not very expert, and under such circumstances, unless one knows something of the mixing of colors, it is much better to select neutral shades. For instance, I worked with our decorator for three hours one morning getting the right

shade of soft, deep green that I wanted for the living room and reception hall. The ceilings are a lighter, brighter green. And the dull, old blue in the dining room had to be put on three times before it was right. Fortunately I had a good natured man to deal with. When you have mixed a shade, put a dab on some paper, dry it in the sun, or over a fire, find it is not right, try again and again, you come to wish you had known just what to use in the first place, or had chosen a less difficult color. Upstairs the children's room has a beautiful wall paper design of blue birds flying about among pink blossoms and green vines, three feet deep from the ceiling, below which the wall is a light green. The adjoining room is tinted a shell-pink, and the bath room a greenish blue. The latter was a mistake. A buff, a corn color, or a pink would have been better, as the greenish blue is too cold.

The facing of the fire-place is of brick, a sort of tan in color, with specks of brown, and they are "set up" with dark brown mortar. The woodwork of the mantel is the same as the other inside finish. The house has but one chimney and but one flight of stairs. The latter is accessible from the kitchen, a point of great importance in a house with but one stairway, as we learned from experience.

Our home has been very much admired by friends and neighbors, unpretentious as it is, and we find it extremely comfortable and pleasant to live in. Then we take so much pleasure in keeping the lawn looking nicely, and in all the growing things we have planted about the place, knowing that they are our very own.

So, although there may be quite a number of small vexations before one has their house finished, there is such a satisfaction in having a home that suits you, that we are glad not to live in a rented one.

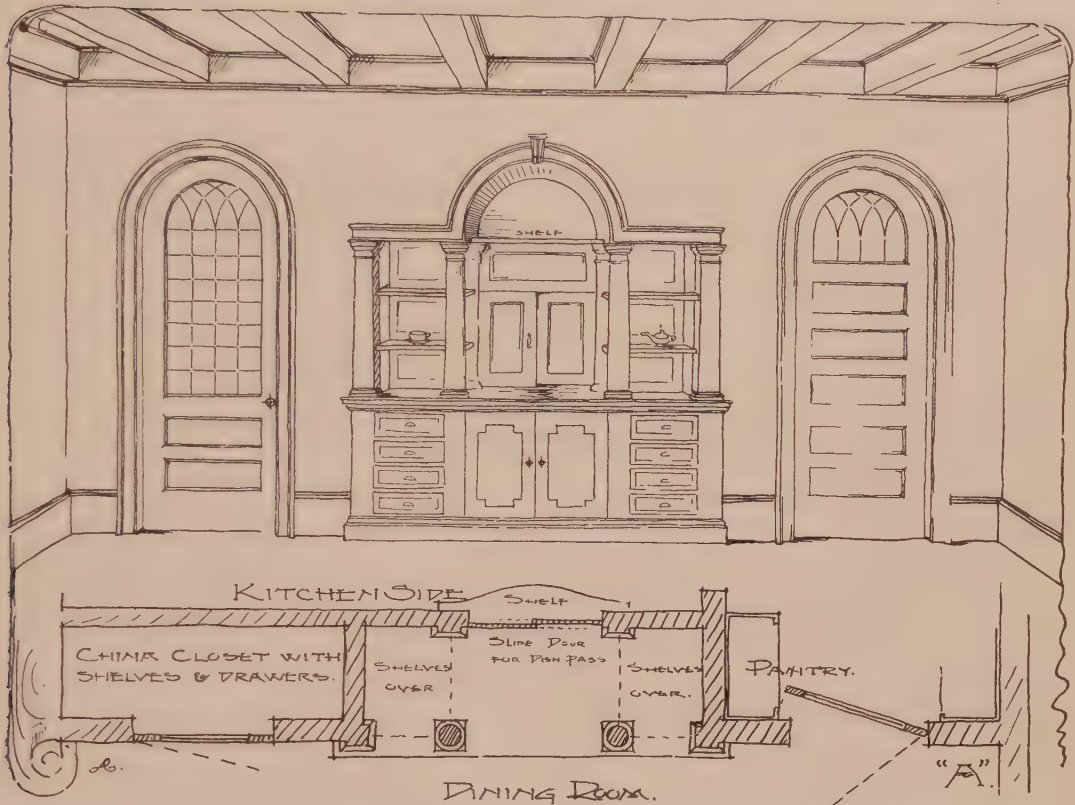
Building Items.

Paid to contractor.....	\$1,730.00
" for cellar excavation and foundation	75.00
" for tinting	30.00
" for heater, etc.....	26.55
" for mirror	7.25
" for paints	3.35
" for water connections.....	21.18
Miscellaneous items	24.18
Total	\$1,917.51

Little Journeys With the Architect

Journey No. 3---Sideboard Suggestions.

By Arthur C. Clausen.



THE sideboard and the dining-room can not be dealt with separately. Like the fireplace it dominates the room, and its design, location and general adaptability to the owner's needs will add greatly to the general makeup of the room, or mar it; as the shape, design and decoration of the dining-room must support this now popular feature, the sideboard.

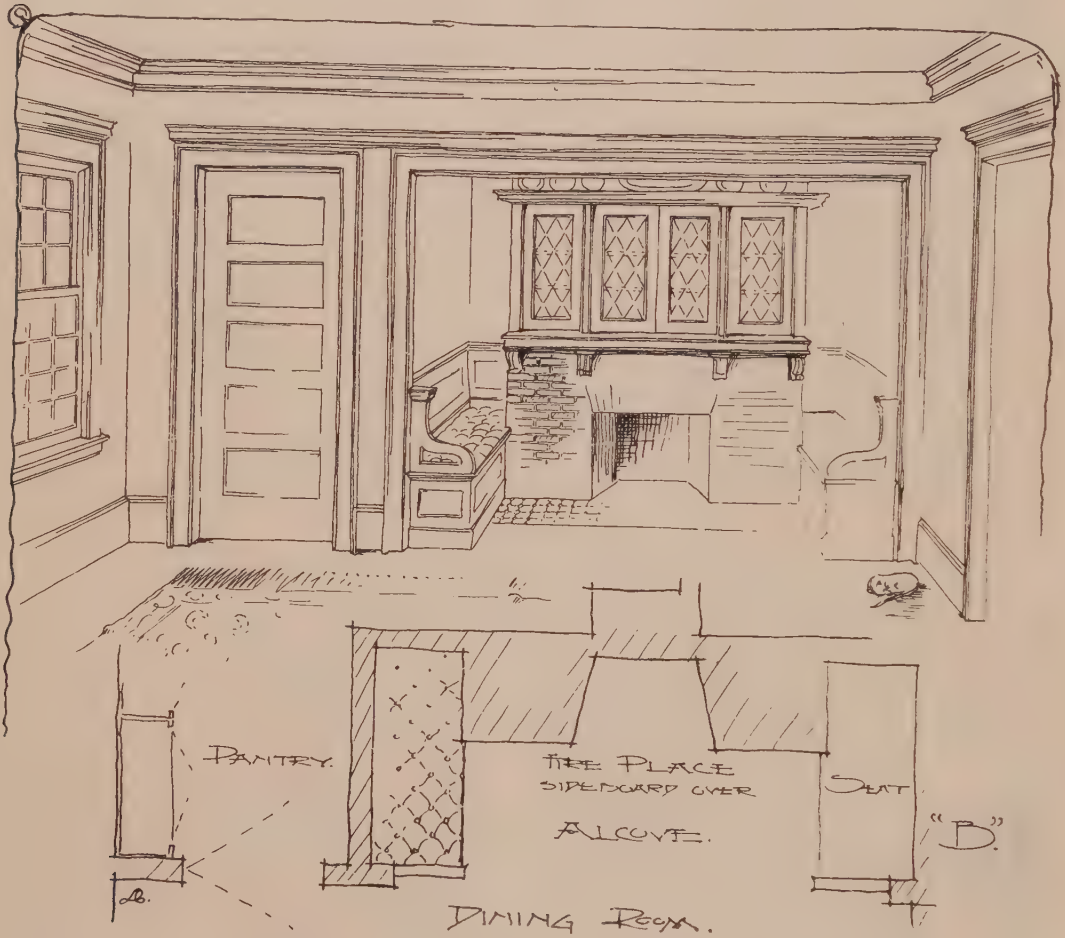
In ancient times the dining room and kitchen were one. The immense fireplace was at once the cooking stove and principal adornment of the room, often supported by elaborate architectural features, wall pilasters and massively beamed ceiling, the actual structural features being prominent. Today an effort is made to separate the dining room and kitchen as much as possible.

The built-in sideboard is a comparatively

new affair. Owing to its adaptation exclusively to modern living there is little that the past can offer except in the way of ornamental design. The four illustrations of this article are intended to present these phases of the sideboard problem. Taking them up in their order, Design "A" illustrates a model arrangement. First it is an admirable wall decoration, the motif being derived from the palladian triple window. On either side are open shelves for a few dainty pieces of hand decorated china. The shelf in the plastered cove above is an admirable place for one piece of rare old china and the tinting of this cove should be kept either in harmony with it or designed to set it off. The lower part of the buffet has plenty of drawers and cupboards for table utensils and linen. At the back of the buffet are sliding doors which make a

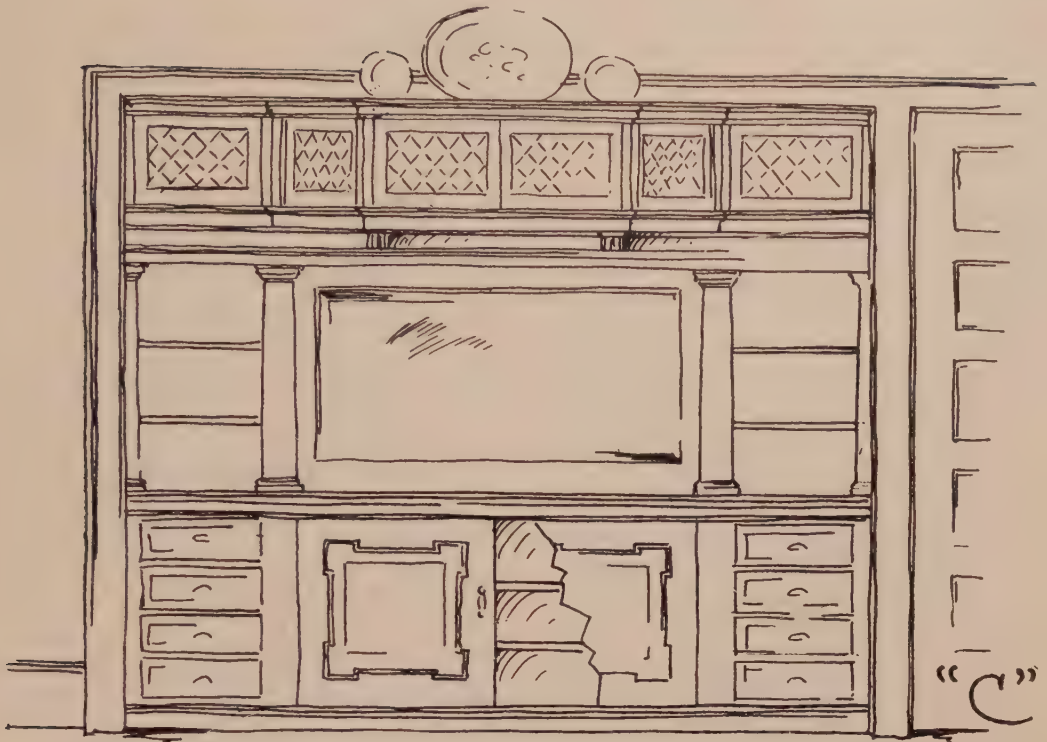
short-cut to the kitchen. None but the good wife and mother of many cares can appreciate the steps saved thus in passing thru eatables, dessert, etc., and then in taking back the soiled dishes, also in passing the special dishes back again to their respective repositories after being cleaned. The pantry has been conveniently located as shown and to the left of the buffet is the china closet for the necessary table dishes. This closet should contain shelves

nuts and sips of cider as they watch the "apples sputtering in a row." And what a "dear" trysting place it would make for the younger sister when crowded out of the parlor. Steering the fireplace flue directly back into the kitchen chimney at the rear the space above is available as a china closet, a flat rail above will also aid in satisfying our natural vanity in exhibiting a few family heirlooms in chinaware. If the plan of the house will allow for a little dia-



for dishes down to the bottom of the glass panel, below this should be drawers. The writer suggests that an improvement on his sketch plan might be a solid panel door on the kitchen side of the china closet, thus obviating the necessity of a trip thru the dining room to get or deliver the chinaware. The sketch plan and view into alcove "B" is at once a cosy and unique idea. There is the fireplace to warm up the room on chilly mornings. A cosy place for the family and the evening's guest to gather about, telling winter tales between the cracking of

mond copped paned casement window on the right wall, this little nook will be ideal. Sketch "C" is a common type of buffet designed in an uncommon way. Below is the usual allotment of cupboards and drawers. In the central portion are open shelves (as in a) for dishes. At the back is shown a bevel plate mirror, but this might give way for two paneled sliding doors as shown in the first sketch. These doors can have mirror panels if desired. The upper part is a row of six copped glass doors all of the same size. Thus may be obtained



glimpses of dainty bits of chinaware as they look coquettishly out upon us from behind their prison bars. It is said that iron bars make the Spanish senoritas more beautiful to their gallants who must carry on their suits under these restrictions. Thus, leaded or coppered glass doors often make old or ordinary books or china quite attractive. The four central doors in the upper part of the buffet are brought out a few inches into

a pretty bay. The photograph shows a fine design by a local architect for a beautiful dining room, and illustrates admirably the accommodation of architectural features to the possessions of the occupants. This room looks furnished when there is not a piece of movable furniture in it. The arched recess on the left provides for the movable sideboard in a manner at once beautiful and unobtrusive.

Arched
Recess
Providing
for
Movable
Sideboard.



With Small Beginnings.

By Eleanor Alison Cummins.

DEEP in the human heart is noted the home making instinct. It is as old as Adam and Eve; it finds expression in the doll's house keeping of the little girl, in the tent, or wigwam, or snow house of the small boy. In its earliest manifestations, it is confined to the individual; later it is expanded to include one other. Children come and later leave the roof tree; it is still the home as long as the pair inhabit it.

There can be no doubt that there is a strong tendency, in our complex modern life, to defeat the operation of this instinct, by making the standard of living, for refined people, impossible for limited means. The number of single men and single women increases, the married tend toward boarding houses and hotels where certain externals of ease and luxury are secured at the expense of the delightful solitude of two which is the ideal of human happiness.

This little study of essentials of refined living commends to those interested in the subject, very many its author hopes, the consideration of the possibility of a life dignified in its outward aspect, satisfactory alike to the esthetic sense and to the heart, on very limited means and with the simplest possible surroundings.

For everyone will admit that it is not the thought of the running expenses of house keeping, which stands in the way of people who long to make the plunge, but the sum total of outlay involved in setting up the most modest *menage*. No man takes a wife to the seclusion of a third story back room in a boarding house, without knowing in advance that he has the ability to pay the weekly bill. But an immense amount of self denial is required to accumulate the five hundred dollars, which Smith spent in furnishing his apartment, or the thousand, which changed hands when Brown moved into his modest house. And, if our young man and his wife are persons of taste, the results of Smith's and Brown's outlay seem to leave something to be desired.

Let them take courage. From an artistic point of view they may achieve results be-

fore which the ready made splendors of Smith and Brown will pale their ineffectual fires. A young woman of my acquaintance, who dressed very well on a small allowance, informed me that nothing was so economical as style, by which she meant a certain distinction of apparel which was quite compatible with simplicity of detail and cheapness of material. It is a quality which we have all recognized in studios and, if not native to one, can generally be acquired, or rather its results can, at no greater expense than that of asking and taking advice.

The thing that tells in decoration is color and color lies at the end of a paint brush, can be bought at the rate of a dollar and a half a gallon, for woodwork, and far cheaper for walls. It is matter for congratulation that the new wall finishes, which are improvements on kalsomine, are made in such excellent colorings. The golden browns, the reds, the yellows and the greens are specially good, and if a slightly different tone is desired it is easily produced by the addition of dry color. Two coats of this finish laid over the ugliest wall paper transforms a room completely. A border stencilled in oil color of a darker tone or black need not be beyond the skill of the amateur, nor a paper border with the ground cut away so that it looks as if it were painted on the wall.

Occasionally, in the quarters suited to a short purse one finds good floors which will bear staining but generally paint and putty are more feasible. But a painted floor may be something different from the ordinary horrible reddish brown affair, highly varnished. It may be soft dull green, or yellow gray or warm russet with a greenish tone or deep rich Indian red. In bedrooms a white floor looks uncommonly well. Nor need it be varnished. A painted floor will take a waxed finish very well indeed. For a passably good, new floor a cheap treatment is to rub in floor oil with little coloring matter mixed with it, burnt umber and raw Sienna or Indian red, using woolen cloths.

Were I John, setting up my household gods in company with Joanna, I should be-

gin with the dining room. One must eat and one may at a pinch sit in that room. I should choose, as the color of my banqueting hall, a good green not too dark and toned down to the soft color of spring leafage. The walls should be rather light, the woodwork a little deeper and the floor still darker. With the waxed surface of the latter I would dispense with a rug to begin with, in the meantime encouraging Joanna to sew carpet rags and have a rug woven with a green center and blue stripes at the ends.

I know of a man who sells, for six dollars, a settle, whose back swings over to make a table top forty-two inches in diameter. Stained green and waxed this would answer the same purpose as Smith's oak or Brown's mahogany, with the advantage of having a capacious box in the lower part in which Joanna might keep her silver.

The same man has a chair of good lines, rather high back with three slats and with a reed seat. This chair, at a dollar is susceptible of green stain and wax and I should buy four.

To do duty for a sideboard I should have two long shelves, perhaps five feet long, with rounded corners, the upper one narrower than the lower, fastened to the wall, with simple turned brackets, and painted to match the wood work. On the upper shelf we should range such blue and white plates and platters as we could acquire; the lower, with a crisp linen cloth, would hold the adjuncts to the service of our meals. Elsewhere in the room, about five feet from the floor, I would have a narrow bracketed shelf to hold more plates, with hooks beneath for cups. While the carpenter was about it, he would knock together three or four wide pine picture frames for landscapes. Cosmos prints in the large size would suit me well enough, a couple of Corots, a Hobbema and a Ruysdall. My own skill, or Joanna's, would, I fancy, be equal to making a long divan out of a packing box, covering it with burlap and equipping it with a flat cushion and three or four mattress shaped pillows standing primly against the wall. I should hope Joanna would embroider a square of green linen for the center of the table, and she would hemstitch short straight curtains of common cheese cloth, washing them before hanging to give them a crapy look. As a reward I should buy Joanna a rocking chair to match the dining chairs at a cost of a dol-

lar and a quarter. A very slight elongation of my purse would allow us hangings at our doors of green mercerized rep, costing fifty cents a yard. Five dollars judiciously spent would give us plates, cups, saucers and jugs of Japanese blue and white ware, and a pot of double mignonette would stand in one of our windows.

Our hall would probably be rather dark, and I should light it up with yellow walls. The upper third would be rather light, the remainder toned down with brown and strapped off into vertical panels with thin strips of wood, a horizontal strip at the dividing line. Another strip, at the ceiling line, would have small hooks screwed into its lower edge from which to hang a few pictures. All this woodwork would be painted dead black, the floor a dark brown. On it I should lay a strip of Japanese matting stained a little lighter than the floor, stencilled at intervals with a conventional figure in black and shellacked.

Near the door I should bracket a narrow shelf and above it hang a low and wide mirror in a black frame. A card tray and a plant in a dark blue jardiniere would stand on the shelf and some large plain brass hooks, screwed into the upright straps of wood, would accommodate coats and hats. A bit of drain pipe, painted, and shading from brown to bright yellow, would hold umbrellas, or I might content myself with a cheap and unobjectionable wrought iron stand. My gas fixtures should be painted black and I would have a plain yellow shade. My own hands would fashion a hall chest with a projecting battened lid and brass handles at either end, and it should have a big pillow of figured burlap in Oriental colors, or of bright cross stripes. The chest and a Windsor arm chair, in chestnut, for which I should pay two dollars and a quarter, I should stain black and then varnish. Lastly, I should hang against the upper part of my wall, portraits in brown tones with brown mats. For most of them *passe-partout* would suffice but I would have one or two in pine frames, stained brown and waxed. At the hall door a full curtain of ecru net would admit light and shut out intrusive scrutiny.

The living room I should plan, with a view to the ultimate acquisition of mahogany furniture. I should color the walls a warm light terra cotta, stencilling a festoon, just below the ceiling, in white, and paint the woodwork white. The floor would be a dark brown with a suspicion of red in it and for rug a square of mahogany ingrain

filling, that later would be a good background for small Oriental rugs.

A foreign mechanic, accustomed to working in hard wood, would make for me, of ready sawed birch lumber, a long table resting on X-shaped supports, braced with a broad shelf, with an upright in the center dividing it longitudinally, into places for forty or fifty books. Mahogany stain and wax would finish this and also birch frames for a few pictures. Some low bookshelves in a convenient recess I should paint white.

I should need a couch and could content myself with a six by two packing box, covered with burlap, with a cotton topped mattress laid upon it, and draped with one of a pair of mahogany chenille portieres, while the other would cover two very large square pillows, with the corners drawn in.

One must have chairs, and I should hope to have accumulated enough to buy a high-backed Governor Bradford chair, in mahogany-stained birch, at six dollars and the corresponding side chair at four dollars and a half. I know of no Colonial model which has more distinction than this chair with its spreading turned legs, its embracing circle of plain spindles and bracing of projecting rods at the back.

Were I certain of my carpenter, I should have him make the frame work of a high backed winged chair, which the deft fingers of Joanna would cover with an admirable dull toned tapestry, at a dollar and thirty-five cents a yard. Failing that, I should try

to pick up, second hand, at least one large wicker arm chair with high back and sides, to be stained, or painted, dull green and to have a cushion in tones of green reddish brown and old rose, perhaps embroidery, perhaps only cretonne. The same sort of stuff should make a cover for a three-legged stand to hold Joanna's work basket, and a cushion for an India stool. Then, for ornament, one or two good plaster casts, a Japanese vase in greenish tones, a pair of brass candlesticks and some pictures, etchings or engravings, in white mats, and the room would be done.

As for the bedrooms, given presentable lower regions, Joanna would probably be willing to camp out with cot beds and a draped dressing table until she could indulge in oak or mahogany, while, as we all know kitchens can be cheaply equipped from the five and ten cent store.

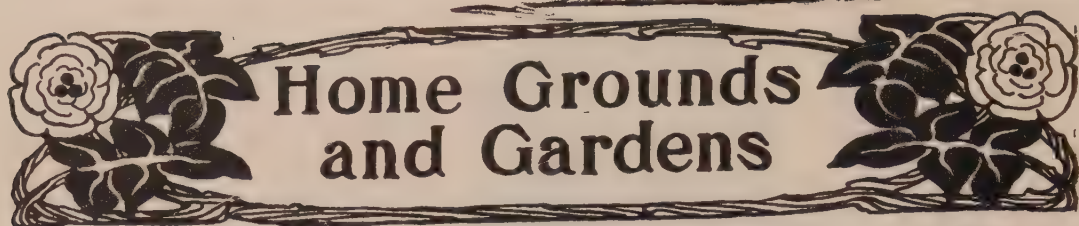
With ordinarily good sense, some little ability in laying out money judiciously and willingness to make small beginnings a hundred dollars ought to enable any couple to set up a home of their own. One's own handiwork may not always be practicable but judicious persuasion will do wonders with a landlord and an offer to purchase paper if he will lay it will often be gladly accepted, while in any city, at least, there are numerous ways of getting work done cheaply, if one only knows how to supervise it.





TWO LOS ANGELES HOUSES IN MISSION STYLE."

E. Meisser, Archt.



Home Grounds and Gardens

THE OLD FASHIONED, HARDY GARDEN

WHAT TO PLANT AND HOW TO MAKE IT

By Ida D. Bennett

"Mistress Mary, quite contrary, how does
your garden grow?
With silver bells and cockle shells and
tulips all a-row."

HERE we have the key note of the old fashioned hardy garden with its sweet, prim orderliness, its fragrant blossoms all a-row and its trim edges of box and spice pinks, where Dolly Varden walks in the twilight in her flowered gown of muslin and taffeta and high heeled slippers displaying to all the daintily clocked stockings and slender ankles. Pretty Dolly Varden, we would like to bring you back and build a high wall around you and the old fashioned garden and keep you both sweet and secluded, and unsophisticated. Unfortunately this is not the American idea of growing a garden. We live so much in the public eye that the idea of privacy and seclusion is practically lost—or has never existed. And yet the walled-in English garden is the ideal garden and I would gladly see it introduced in America; but it is for the flower lover; the one who loves flowers for themselves, and not as a mere matter of display; who loves to work among them and to go out and live with them in assured seclusion; to whom they are a balm for sorrow, a rest from the day's worries and fatigues.

The annual garden or the ornamental garden of bedding plants is a mutable thing, changing from year to year as the fashion or whim of the owner dictates, and that, perhaps, is its chief charm. The hardy garden on the other hand is a permanent investment and improvement and should be carefully planned and planted. It should occupy a retired position at the side or rear of the house and be provided with permanent paths or alleys.

As the soil in the hardy garden will not receive the thorough respading that the annual beds receive each spring it should be of an excellent quality to begin with—good, strong garden loam well mixed with old, well rotted manure and, in the case of the rose beds, of clay mixed with manure and sharp sand.

The drainage should be perfect and where the lay of the land does not insure a good natural drainage the beds should be dug out to the depth of two feet or more and a few inches of broken stone filled in for drainage and the excavation filled in with suitable soil.

The beds should be elevated above the soil to insure the shedding of water in the winter, but not enough to endanger the amount of necessary moisture during the summer weather.

The paths should be broad and of some permanent material. Gravel has the prestige of time and ancient usage, but is most uncomfortable to work on; dirt paths are dirty and remain wet for some time after rains; cement paths are ideal in many ways but are costly, while cinder paths have many of the advantages of the cement and have the great advantage of being practically inexpensive. They should be laid on a substratum of gravel or the rough coal sifted out and the ashes placed two inches thick at least over the top and well rolled. Such a path will be elastic to walk on; dry quickly after a rain, cost but a trifle and be fairly permanent, and with a top dressing of ashes each year will always be sightly.

To partake of the spirit of "Ye olden

time" the beds should be bordered with some low growing plant as the box, cinnamon pink, polyanthus, or the like. If the box is selected it must be carefully trimmed, not allowing it to grow over six or eight inches high except at the corners where a somewhat taller plant may be trained as a corner post a few inches higher than the rest of the hedge.

The old fashioned cinnamon pinks make a charming hedge when wreathed with their wealth of pale, pink sweetness in May and early June, but must be kept carefully groomed, all dead branches removed and

the narcissus, which in favored locations "takes the winds of March in beauty," and all the old, old list of stately lilies—the lily of the Annunciation, which blooms in June, and the Lemon lily whose fragrant golden chalices ope in the hot days of July and give place to the gorgeous tiger lily—are denizens of the old fashioned hardy garden and stand a stately row in memory's store house. Then there is the Sweet Rocket, the Valerian and the Canterbury bells, the Foxglove and the Dialetra or bleeding heart, the Sweet Williams and London Pride, the Paeony and the Phlox,



"THE OLD FASHIONED GARDEN."

their area strictly limited as they root wherever a joint touches the ground and are propagated in this way by taking up and re-setting these rooted branches—a few plants will, in this way, soon furnish a considerable border.

The beds bordered with bricks set cornerways, with shells or cobbles are quaint and quite in keeping with the hardy garden idea as resurrected from our ancestors' days and have the advantage of being permanent and needing no training.

What to plant in the hardy garden opens a delightful field of research, nothing that modern times has brought us can rival in sentiment, and in actual merit the old-fashioned flowers of our grandmothers' gardens. The crocus and scilla and snow drop—those firstlings of the spring, followed by

and the Hollyhocks which should stand in stately ranks, clear cut against the sky—and in this connection it may be noted that for effectiveness the single varieties are rather to be preferred to the more finished double kinds, and should always be silhouetted against the sky in long rows of several plants, or in irregular groups, while the more modern double plants are often most effective in the angle of a building—especially if the building be of grey stone when a clump of rich cardinal or crimson hollyhocks will be found highly effective.

The tall varieties of Larkspurs are very effective against a wall or other background but have not enough strength of color and outline to be very effective alone; but they give a very desirable quality of blue, and one that is rare in garden flowers,



NARCISSUS—"TAKES THE WINDS OF MARCH IN BEAUTY."

a blue that is shared by the Monkhood and *Salvia patens* alone.

No hardy garden should be considered complete without a generous bed of the Columbine or *Aquilegia*—both the long-spurred single varieties and the double forms which come in delicate white, flesh pink and lavender.

Then there is the *Asphodel*—so rarely met with now-a-days—with its sword-like foliage and tall spikes of fragrant, yellow lily-like flowers.

The hardy chrysanthemum should be grown in liberal quantities, as they will light up the garden long after frost has laid low the more tender plants; the salvias too, on the southern side of a wall, or building, will glow and bloom far into October, and the Wind Flower or *Anemones* will be covered with their beautiful white, crimson or rose colored flowers during the late fall days. The *Heuchera* or allum root will give a second crop of its dainty, perfect rosy flowers late in September and October and the Poppies will clothe with flame the garden's waste spaces all through the long days of summer. In the low, wet

places the *Iris* should be naturalized and will make beautiful the garden spaces from May to August with a wealth and variety of colors only equaled by the orchids.

The hardy garden may be a more or less extensive one of many beds radiating from a common center or it may consist, simply, of a wide border along the rear fence of a city lot, where one kind only of a plant is in evidence or in the more generous acreage of the many bedded garden each variety may occupy its own bed, shut off from its neighbors by the encompassing border of box, spice pinks or the like.

In the large, many bedded garden the arrangement should follow some definite, more or less conventional, formal plan, the beds radiating from a common center—a grass plot ornamented with a pavilion, sun dial, water pool or fountain and with convenient resting places, being a favorite arrangement. It should be shut off from the house grounds or lawn by a hedge of flowering shrubs or evergreens, or by a vine covered wall so arranged as to give the effect of isolation and privacy.

Pruning in Winter.

The mild weather that prevails over the country furnishes ideal conditions for winter pruning and general clearing up.

The object of pruning is principally to increase the bearing of wood of the trees.

"When two branches cross, or when one rests upon the one below, the weaker of the two should be cut away. A limited number of the sprouts or suckers along the main branches should be allowed to remain, to fill out open spaces in the head. Prune in winter to increase growth, and in summer to check it. With older trees, we need to cut away dead branches and all that rub against each other. Never cut large branches from the trunk or main branches if doing so can be avoided, but as the lower ones become weak from the natural tendency of the tree to grow at the highest point—we should counteract this condition by cutting for the top."

All wounds over an inches in diameter should be covered with grafting wax, or what is easier to apply and cheaper—linseed oil paint, applied as soon after pruning as the cut becomes dry.

The one safe rule for treatment of shrubs is to grow them in a form natural to the species. Shrubs should not be so close

together that each will injure its neighbor by crowding and over-growing. Let each one branch from the ground and take what space it will, with sufficient sunlight to save the foliage, and thus its whole branch system.

Outdoor Beauty

Even the winter time may not entirely destroy all color and beauty in our garden; the many varieties of evergreens at the gardener's disposal enable him to make a winter garden if he so elect, to which may be added other attractive features. Where they flourish, the green persistent foliage of the rhododendron and its allies seen against the snow are almost as valuable as the brilliant trusses of bloom which made their corner of the garden so attractive in early summer. To those further north there is still a selection to be made for winter effect from shrubs with colored bark or fruits; the golden willow is known to all, and the red and golden dogwoods, the striped moose-wood and the birch are not less valuable. The sumach with its crimson fruit spikes, the brilliant seeds and fruits of the cranberry bush, winter-berry, strawberry bush, rugosa rose, snowberry, bitter-sweet, and bush honeysuckle all help to make winter pleasanter both to ourselves and to the birds.



THE WOODS IN MARCH

Wall Paper Study No. 3.

By H. P. Keith.

Florals, and Stencil Effects.

WE have learned to be cautious in the use of floral wall papers. Captivating as they are when a single roll is displayed upon the rack in the paper store, sad experience has taught us that four sides of a room covered with luxuriant roses or nodding poppies are certain to give us too much of a good thing. Neither do we make arbors of our ceilings, with a riot of roses and a forest of vines, as erst we did not long ago. There are but few, very few places inside the house where such al fresco effects will not weary us. What then shall we do with the fascinating flower papers, which torment us by their useless loveliness? We long for some of this grace and charm, and revolt against absolute plainness of color or only conventionalized design. Besides, as a rule, the floral papers are cheap, and cheap beauty is always alluring.

The possibilities in a roll of wall paper are undreamed of by the ordinary salesman. In its way the beautiful decoration shown in the illustration is as much an artist's triumph as the metamorphosis of a plain little garden pink into the wonderful carnation of the florist.

It is coming to be generally understood that good taste requires the wall to be subordinate to the occupants and the furniture, and retire into place as a setting for these. Nevertheless we do not want blank monotony, and plain walls need decoration in suitable places. A decorative frieze is the accepted finish for a plain wall, and this may be of many kinds, from the paper frieze by the yard to elaborate hand fresco. The pleasing decoration of the first illustration is so clever an imitation of hand work that it has often been mistaken for it. However it requires no artist save good taste, a few yards of wall paper, some sharp scissors, good paste and great neatness in applying to the wall. A rather wide paper frieze having a design of deep pink roses is used for the main portion of the decoration, which is designed for the center



APPLIQUE OF FLORALS.

of the largest wall space in the room. Wall is a medium shade of old pink ingrain. The idea is not to use a continuous frieze, but to emphasize certain portions of the room, as this wide wall space, placing smaller decorations over doors and in the smaller spaces. It is best to outline very lightly the general lines desired in each position. After the main part of the decoration, the portion of rose frieze is gummed on the wall, the loose sprays and clusters of foliage, the pinkish morning glories and yellow blossoms are gummed on separately. These are cut from other flowered papers according to the taste of the worker. In the illustration seven different wall papers were used, sometimes only a leaf or a bud taken from one, to secure a color tone or an effect that was just right. In this instance also the whole completed decoration was pinned to the wall before being pasted, so as to be sure of the effect. If still more of a decoration were desired sprays falling still lower in the center could be added. The drapery shown in the picture is simply a soft weave of denim, of a beautiful old pink color, and is intended to be used in this room as a hanging for a closet door and as side draperies over sheer white organdy at the windows. The woodwork and ceiling are to be white. A similar decoration of deep, dark red roses and very dark

green foliage was used in this way in combination with a strong green fabric paper on the wall, in a bedroom where a strong treatment rather than a dainty one was desired. If well done the effect is excellent and not at all cheap looking as it can scarcely be distinguished from fresco work except upon close examination. Such applique use of wall paper must never be carried to excess or it at once degenerates into meretriciousness. We have seen, for instance, a guest room decorated (?) by using about $4\frac{1}{2}$ feet of plain lower wall in a light green color, the remainder covered with a gorgeous floral design of pink roses. The lower edge of this paper was cut out along the roses, the design favoring this, in inverted, irregular festoons, and at intervals, sprays of foliage and flowers were added, trailing down two-thirds of the wall. The thing was overdone and the effect like cheap finery.

The second illustration shows a use of wall paper to take the place of wood wainscoting in a hall or dining room where the wood treatment cannot be afforded. In a rich wood brown color with the stencil design in a lighter shade of brown, and used in conjunction with woodwork in brown or yellowish tones, this paper wainscot is not a bad substitute for the real thing. The border represents a wood cornice having carved decoration, with good effect. The plain wall between may be treated with a tan ingrain paper, or the plaster may be tinted. The ceiling may be the same as the plain wall space or it may be a shade lighter in tone.

In obtaining imitative effects with paper



A GOOD STENCIL DESIGN.

the great point is to use them with discretion and reserve. A little of such work is very good in some places, but it is easy to overdo it.



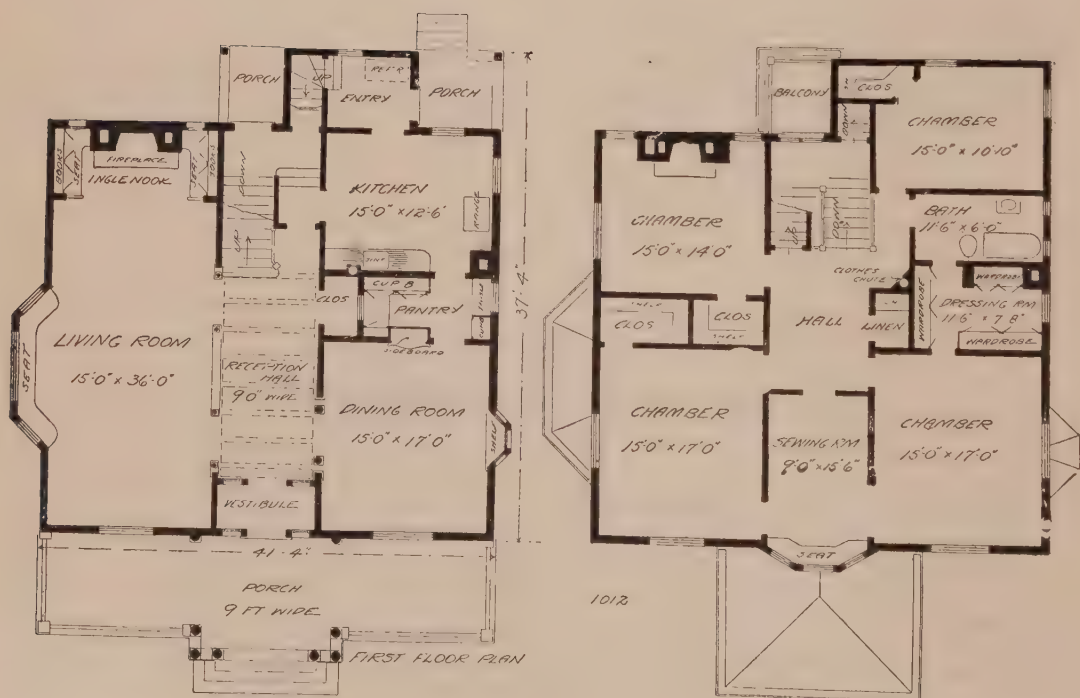
Designs for the Homebuilder.



A Very Pleasing Semi-Colonial Design.

The Keith Co., Archts.

DESIGN A 129



Description Design A 129.

A VERY attractive semi-Colonial design. It gives about as large an amount of space as is possible to secure in any way in a house that covers such a small ground area as this one does. There is a magnificent porch extending around two sides, and the side entry, coming into the dining room, will be found a great convenience, especially, where there are children in the family. The central entrance into the large reception hall, with its pretty alcove in front and the rooms opening off on each side, make a very attractive interior. The study at the rear gives a retiring corner for the man of the house and his evening paper or for the children with their school books and studies.

Full basement, with hot air heating apparatus and complete laundry is provided, with outside cellar entrance. There is space in the attic for a couple of good rooms to be finished off, if desired, besides leaving ample storage space.

The finish of first floor white oak; balance of house, pine, poplar or cypress, painted or stained. Base of main staircase is paneled, forming a paneled back for the seat, and the finish thruout while simple is rich and substantial.

Cost, \$2,800; width, 38 ft. 6 in.; depth, 30 ft.; width of porch, 9 ft.; height of basement, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.

Color Scheme Design A 129.

THIS evenly balanced exterior with its delightfully simple detail will be in sympathy with a warm French grey paint for the body of the house, with white for the trim, including porch columns and balustrade, window framing and the modillions under roof and porch cornice. The foundation of grey limestone, the porch floor grey, porch ceiling buff, window sash black. Roof black, shingle stain No. 80. Chimney grey stone.



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Designs for the Home Builder



L. A. Lamoreaux, Archt.

Cottage for Suburban Situation.

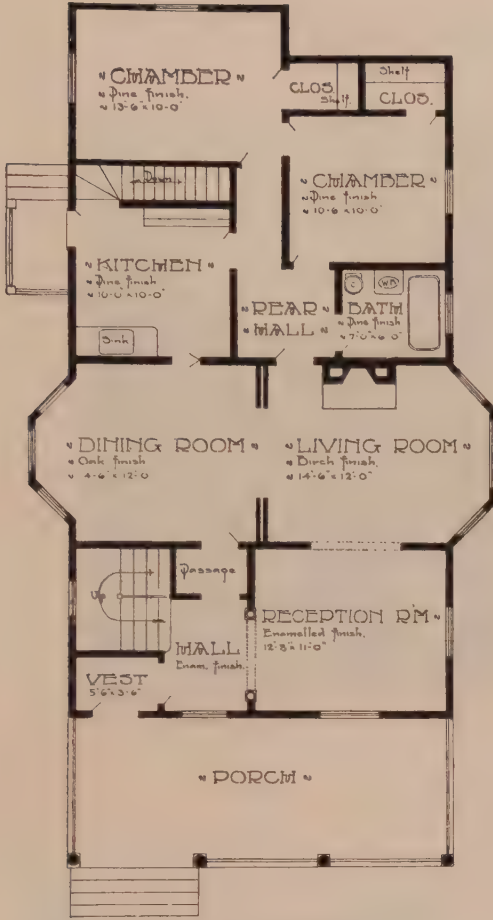
Description Design A 131.

COTTAGE in Colonial style, with long, sloping roof, broad eaves and wide, low gables. The twin dormers in the roof with circle balcony extensions, make the feature of the front view of the house. The main rooms on 1st floor are large and include a living room finished in birch, mahogany stained. Dining room oak finish, Hall and Reception room, white enamel. There is a fireplace in living room and the bath room, located on the 1st floor, is easily accessible from the two chambers in the rear. Rear stairs are provided and in the roof are two well lighted chambers of full height, with large closets. Height of 1st floor ceilings 9 ft. 6 in.; 2nd floor, 8 ft. 6 in. Height of basement 7 ft. 6 in. Hot water heat is intended. Estimated cost complete with heat and plumbing \$2,900.

Color Scheme Design A 131.

THE exterior treatment suggested for this pleasing cottage is olive green paint for the body of the house on the 1st story and in the gables, with shingle stain No. 225, coppery red, for the roof shingle. The trim, which includes porch columns and balustrade, cornice, string courses, window frames, dormer cornice and balustrade, to be cream color. The dormer sides and faces to be olive green, roofs copper red. Chimney red brick with grey coping; foundation grey limestone. Porch floor water green; porch ceiling light-red. Window sash black.





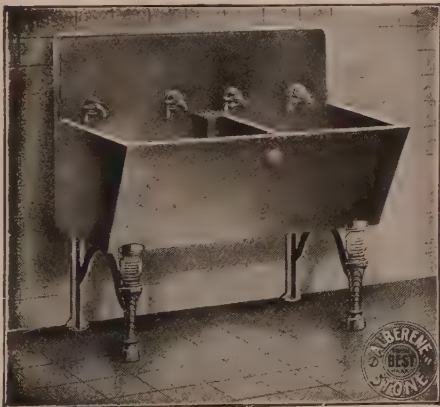
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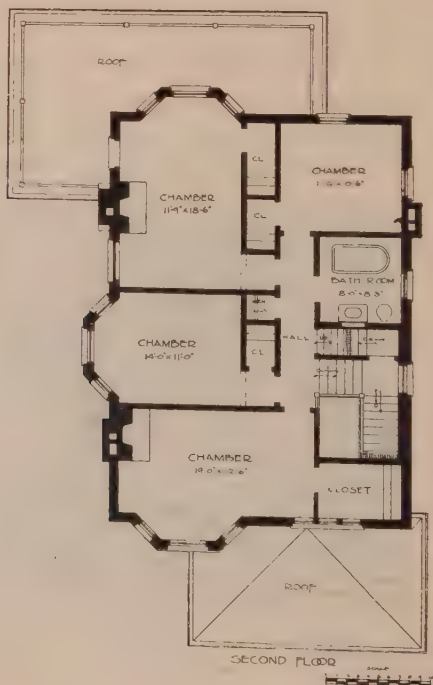
Designs for the Homebuilder



Henry Wittekind, Archt.

City Home for Narrow Lot.

DESIGN A 130



Description Design A 130.

THIS design is for a brick house with stone trimmings and shingle roof. There is a large porch in rear the roof forming balcony for 2nd story. The large living room has open fire, two bays and beamed ceiling. Dining room has also a fireplace, heavy wood cornice and plate shelf, with a door opening on rear porch. Combination front and rear stairs. There are four fine chambers on second floor with open fireplaces in two. The attic contains two finished rooms. Basement is completely fitted up in the usual manner, with cement floor. Inside finish on first floor is oak with oak floors. Kitchen, pantries second floor pine finish, maple floors. Width 29 ft. Depth 40 ft. exclusive of bays. Height of basement 7 ft. 1st story 9 ft. 6 in. 2nd story 9 ft. Estimated cost \$5,500.



Color Scheme Design A 130.

PURPLISH red brick is suggested for this exterior, laid up in light grey mortar, with grey limestone trim. Chimneys of the same brick to have grey stone caps. The wood cornice of roof and porch to be stained a wood brown, No. 248, and roof shingle a dark moss green No. 309. Porch floor of grey cement tile, stone steps and parapet. Porch roof ceiled in narrow Georgia pine orange stain. Window sash dark green.



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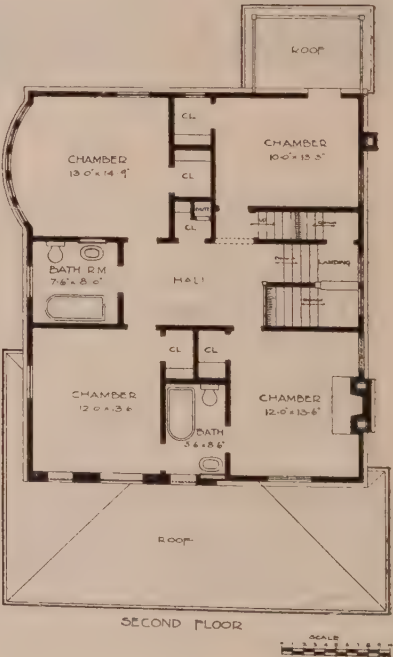
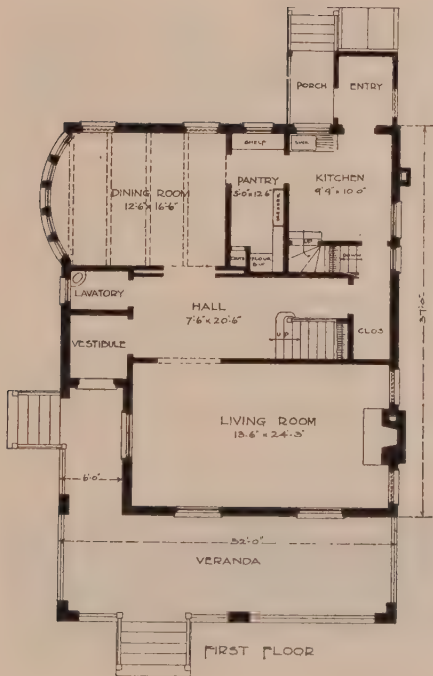
Designs for the Homebuilder



Henry Wittekind, Archt.

Brick Veneer and Plaster.

DESIGN A 132



Descripton Design A 132.

DESIGN for a uohtuqiuos brick veneer and plaster house with shingle roof. First floor contains large living room with open fireplace, dining room with beamed ceiling, lavatory in one end of hall, front and rear stairs. 2nd floor has four chambers and two bath rooms, with clothes chute down to laundry. The roof of entry and rear porch forms a balcony for second story on which the rear chamber opens.

Interior finish 1st story oak, with oak floors. Birch trim in kitchen and pantry with maple floors. Finish of upper floor birch, with maple floors. Attic is floored only. Basement contains all the usual divisions and has cement floor. Height of basement 7 ft. 6 in. First story 9 ft. 2nd story 8 ft. 4 in. Width of building 32 ft. Depth, 37 ft. Estimated cost to build, \$4,100.

Color Scheme Design A 132.

DARK red brick is suggested for the first story of this design, with plaster in second story stained a light, coppery red. The roof and porch cornice, the window trim and balustrade of porch to be painted cream color. The porch floor painted dark red and ceiling cream. The roof shingle stained green, No. 305. This scheme of coloring is intended for a situation where there are many trees and much shrubbery.



**1/2 to
2/3**

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L. A. Lamoreaux, Archt.

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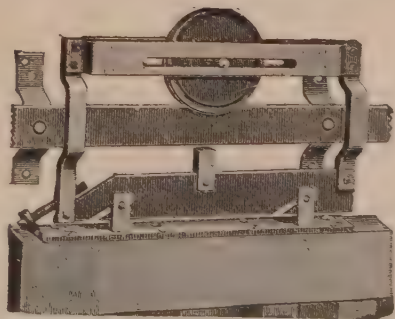
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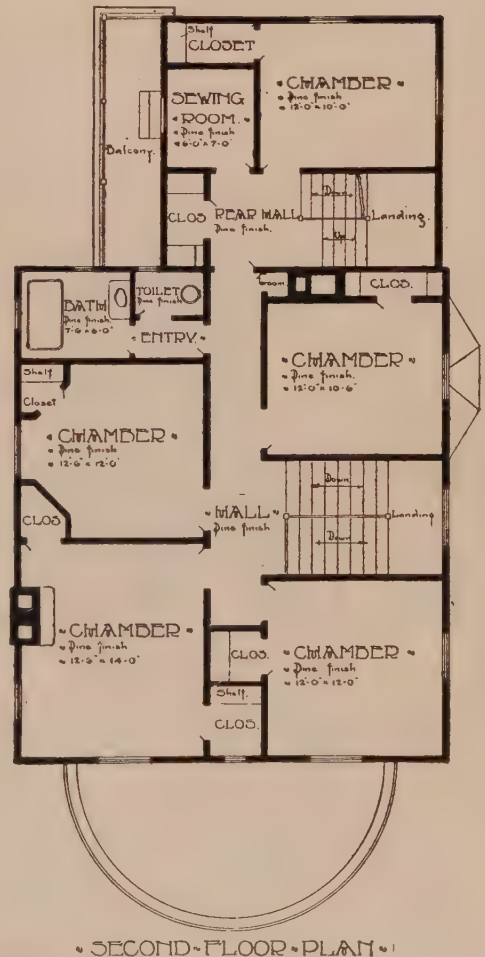
454-486 Prospect St., Poughkeepsie, N. Y.

Description Design A 133.

DESIGN for a city house on narrow lot in Colonial style. The circle porch, classic columns and richly pedimented dormers above are the features of the exterior. The floor plan shows a wide nook in the hall and columned opening to living room which is 20 ft. in length. A side vestibule for bicycles, with a lavatory. The den and library open from the hall. The dining room is 18 ft. long, finished in oak, with a butlery opening from it. The kitchen opens upon a large side porch. There are fine chambers beside sewing room on upper floor, with toilet separated from bath. The front chamber has a fire place. Finish of upper floor pine. Two rooms are finished in the attic. Height of ceilings 1st floor 9 ft. 6 in.; 2nd floor, 8 ft. 8 in. Basement 8 ft. Hot water heating plant. Estimated cost to build, \$5,600.

Color Scheme Design A 133.

RICH maroon color or dregs of wine, is suggested for color of this exterior, with cream color for the trim. Foundation of deer cream colored Caen stone. Roof stained black, shingle stain No. 148. Chimney purplish red brick. Porch floor medium gray, porch ceiling straw color. Window sash black. Dormer sides and faces except trim, like body of house.



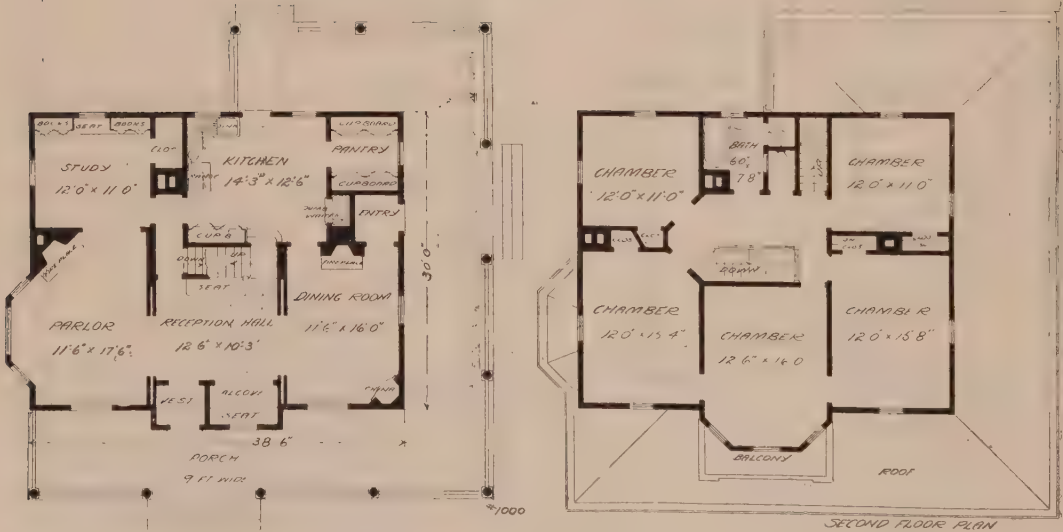
Designs for the Home Builder



The Keith Co., Archts.

A Substantial City Home.

DESIGN A 134.



Description Design A 134.

THIS design is for a square house, with some unusual features in its exterior arrangement. The living room of most generous dimensions, taking in with the angle nook, the full length of the house, is made to appear even more spacious by being screened from the main portion of the hall and not divided from it by a solid partition.

The second story shows generous closet space, that connecting the owner's chamber with bath, being a fine sized room, lighted, and with wardrobe cases having sliding doors lining the walls. The sewing room, with its bay and built-in seat might be my lady's boudoir.

The basement has complete laundry and is provided with a hot-air heating plant. The attic contains two good chambers and a complete bath, besides storage space.

The interior finish is of imitation mahogany in the living and dining room, white enamel with beamed ceiling in hall and hardwood floors throughout. The exterior is of clapboards, but may be brick.

Cost \$5,800. Width, 41 feet 4 inches; depth, 37 feet 4 inches; height of first story, 10 feet 3 inches; second story, 9 feet 3 inches.

Color Scheme Design A 134.

IF brick construction is used, sand mold grey brick laid in darker grey mortar is suggested. The trim to be white, window sash black. Roof stained light, moss green, shingle stain No. 301. The under side of roof, porch and bay window cornices to be painted white, but the modillions of undressed wood stained green. Porch floor grey and black cement tile. Porch ceiling, apple green. Foundation grey limestone.



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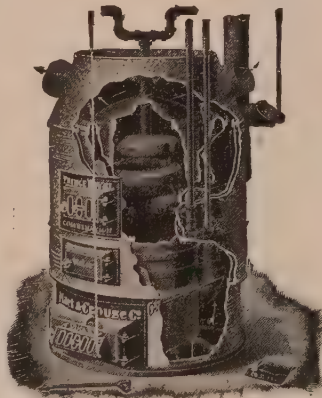
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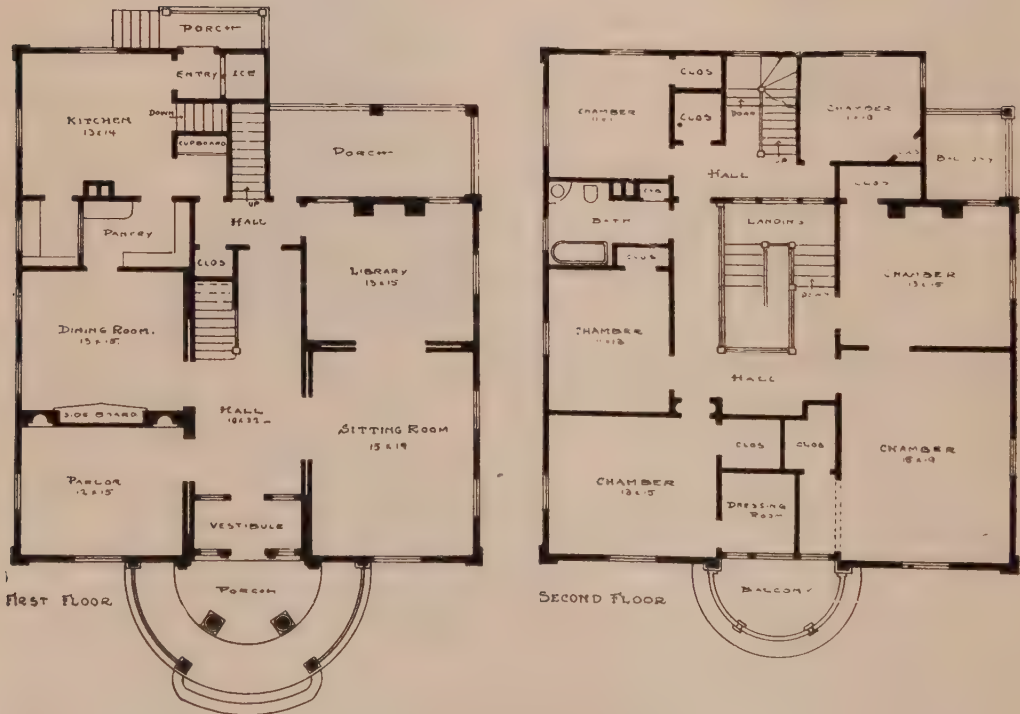
MINNEAPOLIS, MINN.



F. D. Qrff. Archt

For a Square Colonial.

DESIGN A 135



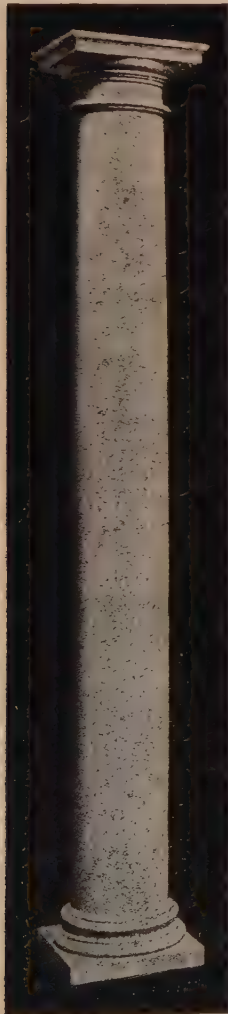
Description Design A 135.

COLONIAL design for a square house, with pilaster treatment of the angles and entrance. The feature of the front facade is the strongly treated entrance. With the exception of the Palladian window over the entrance, all the other openings are square. The floor plan shows the regulation colonial arrangement of center hall with rooms opening from it on both sides. There is a railing around the light well on second floor. The first floor is intended to be finished in birch mahogany stained and white enamel. Second floor painted pine.

Estimated cost, finished as above, \$6,400. Height of first floor 10 feet. Second floor 9 feet. Storage space in attic. Hot water heat intended.

Color Scheme Design A 135.

GRAY limestone is the foundation, and a clean French gray is suggested for the clapboard frame of this exterior. All trim including roof cornice and frieze above pilaster, to be pure white. Roof shingle stained black, window sash black. Porch floor dust gray, porch ceiling warm yellow.



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Conducted by Eleanor Alison Cummins.

ONE of the most satisfactory of recent decoration developments are the tapestry wall papers, costing from seventy-five cents to a dollar and a half a roll. They have a depth of tone and richness of color and texture which makes them almost as pleasing to the eye as the fabrics they imitate. They are so decorative that they furnish a dining room or hall so effectively that pictures and bric-a-brac seem quite superfluous.

The tapestried wall is at its best in combination with dark woodwork, in mission style, either green or fumed oak, or else simply painted brown or green. A soft, deep olive, toning in with the foliage of the paper, is a delightful setting for the verdure tapestries, and there is a deep green stain with a suggestion of yellow which is effective for hard wood.

Generally speaking the tapestry papers are only adapted to strongly lighted rooms and most of them need sunshine to bring out their best points. One of the newest ones, which could be used in a dull room, has a general golden tone. The whole surface is covered by a trail of vines and flowers in low tones of green and rose and at intervals, seen through openings in the branches, are suggestions of bits of architecture in the distance. Such a coloring would light up a room with a northern or eastern exposure admirably, and if used above a high wainscoting, need not be amiss with golden oak furniture.

The room with a tapestried wall, paper or fabric, needs almost nothing in the way of ornament. It should not be considered at all unless one is willing to use a wise restraint in the matter of china. Any display of delicately colored wares or of much cut glass is out of keeping. Silver galore

on sideboard and serving table, and all the rest relegated to the closet, except some pieces of copper or brass and of the darker toned potteries. Brown and yellow Doulton, the rich grays and greens of modern Flemish wares, and brightly colored steins are at home against such richly tinted walls, and the deep and tender green of foliage plants gives an added grace, but our great grandmother's sprigged china looks sadly out of place. It is sad but true that to be consistently artistic we must often sacrifice our sentiments of association. So with pictures, but hanging portraits on a tapestried wall has the sanction of custom at least.

* * *

In the more artistic houses there is a tendency to make the wall surface so decorative that the room looks livable with very much less in the way of furniture, ornaments and pictures than is customary. Any move which is in the direction of simplicity is a gain. For instance, the wall of a living room will be finished in rough gray plaster, almost like mortar, and a flat band of wood run around the room, perhaps four and a half feet from the floor. Between this and the subbase, the wall is divided into vertical panels by narrow strips. Above the horizontal band a succession of oblong spaces is arranged, by the use of another band and of vertical strips, alternating with those beneath. In these spaces are set decorations of some sort, conventional designs stencilled on the plaster in strong color, Japanese prints, sections of a landscape frieze, or even of wall paper varnished. A narrow shelf is set above the whole, and the small section of base wall remaining is finished at the top with a heavy molding. The woodwork is painted or stained a warm brown, and the plaster be-

Decoration and Furnishing—Continued

tween the vertical strappings is colored a lighter brown or a brownish green. Such a treatment, of course, demands a broken wall space, but well managed, is most effective. The wainscoting, panels and shelf should occupy about two-thirds of the wall space.

With a high wainscoting of the sort described, or of solid wood, it is possible to use very strong color for the small space of wall remaining. Copper, red, pumpkin yellow, or the greenish yellow known as citrine, are immensely effective. If the woodwork is given just the right tone, of red, yellow and brown combined that one sees in old marquetry, one may even essay turquoise blue. The same panelled effect may be used, with good results, by leaving out the insertions in the small openings, merely coloring the plaster and laying above it an important paper of bold design; with a green wainscot for instance, one would choose a paper combining blue and green; with a brown, one in brown and yellow or brown and red tones.

In finishing a wall in this way the body color and that of the strappings should not

differ greatly, in depth of tone. With a marked contrast one gets a disagreeable striped effect. The shelf at the top of the strappings is a great help, even if little more than a ledge, but it should not support a continuous row of ornaments. A tall jar or two, an occasional candle stick, and two or three well chosen and artistically framed pictures are far more effective than a miscellaneous huddle of trifles.

* * *

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Decoration and Furnishing—Continued

cotton velvet, or other fabric are a most effective decoration, more elegant than most embroidery.

* * *

Cotton velvet, by the way, is a fabric better appreciated in England than here. Not the Liberty velvets, with their short pile and high-colored designs, but the double width fabric in plain colors, costing \$1.95 cents a yard. The range of coloring is wide, and in some shades, a deep orange, a silvery green and Italian and Spanish reds, it has an exquisite "bloom" hard to match in more expensive fabrics. Both in color and in texture it is greatly superior to velours. For loose cushions and for hangings it is admirable and there seems to be no reason why it should not be as satisfactory for permanent upholstery as corduroy.

Another plain colored material, now fallen into disuse, is mohair damask. Careful search reveals a piece now and then, in the stock of a department store, and, as pews are still cushioned with it, it must be carried in stock somewhere. I know of some, in a warm red, that after fifteen years of

hard use, is still good and has been given a new lease of life by being turned. It cost originally \$1.75 cents a yard, and is as satisfactory to the eye as brocade.

* * *

Two hundred dollars is a fair average price for a not very fine Persian rug for a large room. In a certain house, where such a sum could be afforded, it was laid out in another way. In the rear and least used portion of the room, were two large leopard skins, spread out on the highly polished floor. In the front was a Kashmir rug of moderate size, with blue and yellow predominating. Everything in the room was in rather low tones of olive except long straight curtains whose general effect was yellow. There was a distinction about the whole which no ordinary Persian rug could have imparted.

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Sanitary Wall Finish and Calcimo Deep Wall Colors

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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions. Answer will be given in next issue to go to press if possible.

Mrs. J. J. B. encloses sketch of six room cottage, exterior cream colored cement, velvety green shingle roof. Interior finished in Oregon pine, except stairs, of hard wood. Had planned brown stains for woodwork in hall, walls a silvery green with dropped ceiling deep cream. Green raw silk or ecru net at windows and door, rug green and tan velvet. What sort of odd, yet inexpensive gas grate can I have? Dining room is Dutch; pine wood here stained a very deep brown and waxed, the walls a lovely old blue. What would you suggest as to panels or wainscoting and plate rail? Would like something very uncommon and a good share of the blue wall exposed. Ceiling old ivory with scene painted over sideboard. Rug of old blue and ivory. Fireplace had planned to be of cement facing and hearth blocked irregularly, shaded from dark to blue with scene painted in. Blue raw silk with valance across top of window seat or tan net. Parlor I wished to have separated from other rooms with silk curtains hung straight, and woodwork done in old

ivory and tan, and old pink on the walls. Could such a parlor be made to resemble a Louis XV? This may not be at all in keeping with the other rooms but leave it to you to decide.

Ans.—The very attractive scheme proposed needs little comment from us. In regard to red for upper hall, the change would be too violent from the silvery green wall and cream ceiling of the hall below. We think it would be better to carry up the lower hall coloring. An ivory ceiling would look better with the old pink wall and ivory woodwork, than tan. The bathroom could have apple green tiled wainscot and deep, old ivory wall above. A parlor recently arranged for a client had ivory woodwork, soft mode colored walls with a frieze of deep pink roses, ivory ceiling. The rug was an Axminster in a French design, having a large central field of deep old pink with irregular medallion in center, surrounded by delicate garlands of pale yellow roses and foliage. There was much mode color and deep ivory in the border. The lace curtains

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is another important feature of The Jackson Ventilating Grate. During Fall and Spring one will heat an entire house of moderate size, and in freezing weather several rooms on one or different floors, at half the cost your present system incurs.

Edwin A. Jackson & Bro.,
25 Beekman Street, New York.

Answers to Questions—Continued

were inexpensive, only \$8.50 the pair, but very Frenchy in style. They were of ecru net with border of white and delicate colors in a flower basket design. Such a parlor is French in character, yet not out of place in a pretty modern cottage. I know, of nothing "odd" in a gas grate. Styles, or flat strips of wood, placed two feet apart on the dining room wall up to a high, seven foot plate shelf would give you the paneled effect you desire.

L. B.—"I send you herewith pencil sketch of our house as we now have it built, ready for plastering. I would like very much to have some suggestions from you, before proceeding with the finish. Would like to know: First what kind of finish floors to lay (have already laid hemlock floors all over for the plastering). Would you finish parlor, hall and library in same wood and color? What kind of mantel would you use in library—pressed brick or the wood? If the latter, would you have mantel and book case built combination? Is the recess for the bookcase (18 inches) too deep? Would you have china closet built at factory ready to set in recess, 14 inches by 6 feet 8½ inches, or would you have carpenter build in same? What kind of floors would you rec-

ommend for bath room—would not birch or maple be about as sanitary as tile and much cheaper? Is Keene's cement all right for the wainscoting? etc."

Ans.—Yes, would prefer a unified treatment of woodwork in first floor rooms. The flooring depends on the wood chosen for standing work. If oak is used with brown stain, then oak is the best floor. If birch mahogany stained, then birch or beech floor. In fact, beech will take a very good brown stain and look well with oak woodwork if the latter is not too dark. Maple is a first class floor for bath room, kitchen, etc. The cement you mention makes an excellent substitute for tile wainscot. As to location of lights, would prefer brackets, except in dining room, hall and parlor. A mantel of pressed brick, either brown or dull red, is a good choice for library with oak woodwork. With birch would have wood mantel.

Combination mantel and bookcases need an architect's drawing. Recess of 18 inches is rather deep, but you could have a broad shelf at the top and stand bric-a-brac upon it. Advise suitable drawings for the china closet also.

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NEW YORK HAMILTON, CANADA CHICAGO

Answers to Questions—Continued

Mrs. J. G. F.—“Please tell me what to do with transoms all over the house. I have a new beautiful one story home and do not know what treatment to give the transoms. They look so bare as they are. I shall greatly appreciate answers to these questions: Shall I use silk lambrequins on my mantels? I am a girl with no experience at housekeeping.”

Ans.—It gives us pleasure to assist you. The transoms are a pity. They are ugly and unnecessary. If the doors are not too high, I would take them out where they occur on the lower floor, and set a plain, flat shelf, say six inches wide on lower edge of opening. Then place some pieces of pottery or ornament on the shelf. If you don't want to do this the next best thing is to shirr thin silk or net in harmony with the coloring of the room, over the glass, confining it top and bottom.

It is not necessary to drape the inner arch of vestibule but the double door to dining room opposite entrance should have hangings which will draw together and close if desired.

Silk lambrequins on mantels? Never.

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See that your doors are hung with

STANLEY'S Ball-Bearing Hinges

No creaking of doors
No need of oiling
No sagging

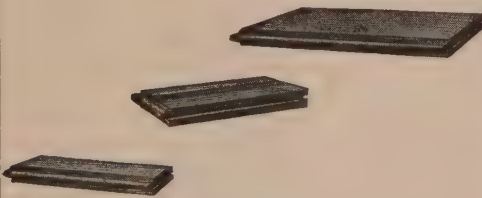
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This flooring is $\frac{3}{8}$ inch thick, or 1-16 inch thicker than parquetry. It is better than parquetry because it is matched on sides and ends and cannot become loose in the floor. It is also secret nailed so that the nails cannot work out and there are no unsightly nail holes to mar the surface appearance. The general artistic effect of a room should be supported not by a floor of gaudy patterns and designs, but by the harmonious massing of rich, quiet tones relieved by rugs and the beautiful grain and markings of the wood.

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Central Mantel Co., 1227 Olive Street
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The Housewife's Calendar

MARCH

Holidays

March 17th—St. Patrick's Day.
March 25th—Lady Day.

Sanitation

Thorough daily ventilation. Careful regulation of interior temperature of house. Regular inspection of cellar.

Dietetics

Gradual reduction of heat and fat forming articles of food, and provision of salads and fresh fruit. Precautions against loss of appetite and debilitated conditions, especially in children.

Economics

Beginnings of house cleaning. Care of closets and their contents. Distribution of disused articles. Purchase of wash goods at advanced sales and making children's summer clothes.

ANYONE who takes a comprehensive view of domestic life, must deplore the tendency, evidenced in a thousand ways, to exalt the material side of existence. "Plain living and high thinking" was the motto of the New England philosophers of sixty years ago; theories as to the conduct of life, at present, seem to hold up an ideal of high living which would seem, of necessity, to result in extremely plain thinking. According to one authority, the young housewife, who finds herself with a spare afternoon on her hands, should devote it, not to reading, to the practice of some pleasant and profitable craft, not to the service of others nor even to wholesome exercise, but to the seeding of raisins and the shredding of cod-fish, in anticipation of the day when she shall be confronted with the desire for fruit cake or for fish cakes, with no time to make the needed preparation.

Emphasizing the means rather than the end is an almost universal tendency in American life. Our stimulating American climate is partly responsible, partly a false conception of life. To find pleasure in one's necessary work is normal and desirable, to allow one's entire interest to be swallowed up by it is deplorable. This attitude pro-

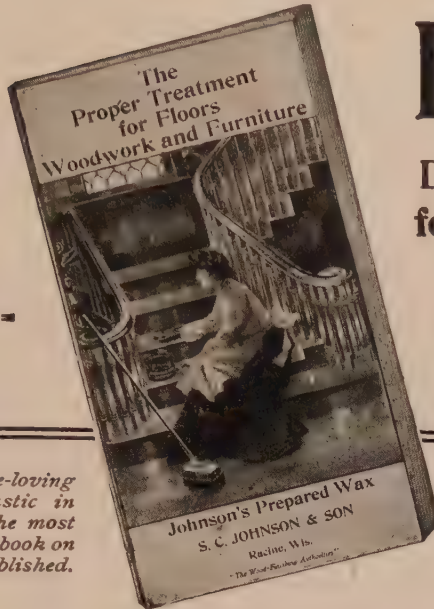
duces the business man who cannot rise even at the physician's behest; it has filled the insane asylums of eastern states with farmers' wives; it is evidenced in our slim tense overwrought schoolchildren.

A limited part of the population take work easily, if the truth were known probably most of them of foreign descent, and a still smaller proportion labor diligently in the pursuit of pleasure; but most house wives, with or without servants, work so hard that they have no strength left for the best things in life. Ask any clergyman, whose congregation is made up of people of limited means, how many of the wives and mothers of his flock attend the morning service, and you will be astonished at the demands of the Sunday dinner. In small towns every social occasion from the club meeting to the Women's Auxiliary involves a heart breaking amount of cooking and serving, with no adequate return in either pleasure or profit.

This condition of things involves great social injustice; it contravenes the inalienable right of every human being to the pursuit of happiness. The domestic drudge, man made or self made, is an unlovely spectacle and it behooves her to shake off her bonds and set up a different standard of

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Tells how to beautify your home at little expense.



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Consult this book and you'll save time, money and worry.

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"The Wood-Finishing Authorities"



Household Economics—Continued

living, under which she shall be a free woman and not a slave. The first step must be recognizing the fact that the material conditions of life are subordinate to the spiritual and the intellectual, that something besides physical comfort, is demanded for the symmetrical development, which is the proper seed of life.

The economist is firmly convinced that, if every woman set herself to the solution of her over particular problem of living, with due regard to the rights of others, but with absolute disregard of local or personal traditions, there would soon be no problems to be solved. In any given community there would be as many methods of household management as there were households. There might be conditions in one family which would make it desirable for the woman to become a wage earner, in another, it might be for the best interests of all that some member should cease from earning, to devote his or her energies to more profitable work at home. But, with all this divergence, there would be a distinct mental and moral gain, not only to individuals but to the whole community.

In this connection one cannot help wishing that the women's clubs, which have already done so much for the women in small places, might lay more stress upon the emancipation of women, not from political disabilities, which are seldom realized at all, but from the bondage of false standards of living and their resulting materialism.

* * *

In a recent number, the Economist had something to say about the advisability of buying groceries in bulk rather than in packages. She has seen no reason to change her opinion, but wishes to amend it by adding that one should be sure of one's conditions. It is better to pay the additional cost of goods in packages rather than to buy them in bulk, in a country store, where barrels of sugar or cereals are at the mercy of the store cat and the village lounge, and where the sales are too slow to admit of goods being strictly fresh.

In our northern winters, in which so much energy must be expended in the mere keeping warm, people do not sufficiently realize the difference in the comfort of the house—and the house wife—made by keeping the kitchen fire over night. Getting up.

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OUR illustrated book prevents the mistakes you would make. It's free. Better send for it now and save regrets. It tells how

MODERN
FURNACE
HEATING



The \$49 Furnace

to arrange successful plan for heating and ventilating with a furnace. It directs how to select a furnace, the size, where it should be placed, etc. It explains how we can sell the No. 45 Leader Furnace for \$49 and pay the freight east of Omaha. This high-grade furnace has brick fire-box, chain regulation. Has steel body and riveted, lined, galvanized iron casing. Burns wood, hard or soft coal or coke. The book makes clear how you can set your own furnace without an expert's help. It is free.

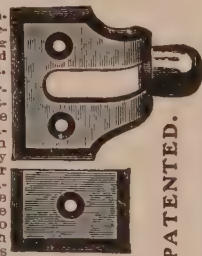
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solves the problem of

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Storm Windows and Entire Screens.

It's the "Housewife's Joy" for clean windows.

NO FLIES.
Ideal Ventilation.
Solid Comfort.

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Household Economics—Continued

on winter mornings is robbed of half its terrors, if one can slip down to a warm kitchen, and it makes an appreciable difference in the surrounding temperature, if the door into the dining room is left open.

It requires, undoubtedly, a certain amount of judgment to keep a fire over night successfully. Methods vary with different ranges, but, once the trick is acquired, it saves fuel. It is an experiment worth trying in every household in a cold climate. If one can make up one's mind to dispense with warm bread for breakfast, it is best to defer a thorough raking down, until the meal has been gotten.

Where it is not practicable to keep the fire in, week in and week out, it is better to feed it at bed time and close the draughts. In the morning, it will be strong enough to get breakfast by, and can then be let down.

An economy, as obviating the frequent and extravagant "drawing up" of the fire, is the use of the charcoal, which is sold in bags at the grocer's, sometimes as cheaply as six cents for a bag the size of a flour sack. A handful or two sprinkled on the top of a rather dead coal fire, will ignite and give a steady glowing heat for broiling, frying or boiling.



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There's no other kind so good—so pleasing.
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If you are using an old wooden coal chute, you are doing your house an injustice.

Because the chances are ten to one that if the window casing isn't damaged *now*, it will be sooner or later. And, besides seriously interfering with the *appearance* of your home, the clumsy, old-fashioned wooden chute causes you continued trouble and repair bills. What you *need*, and really should have, is a

Kewanee Folding Steel Coal Chute

which will save you money and not prove an "eye-sore" upon your premises.

It is made of steel and will last a lifetime. Has a steel shield which absolutely protects the window casing, saving paint and carpenter's bills. When not in use, can be folded compactly. Tracks are provided on which the chute can be run back into the cellar resting against the ceiling.

The "Kewanee" will outlast a dozen wooden chutes, will not litter up the yard, and soon pays for itself in saving in repairs. And we ship it with the privilege of

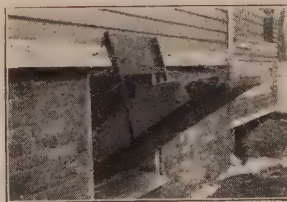
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with your money back, promptly, if you are not thoroughly satisfied for *any* reason.

We send complete instructions for installing the Kewanee Steel Chute. Anyone with a hammer and wrench and a little horse sense can put it up easily in an hours time. Write today for prices and fuller description.

Kewanee Coal Chute Co.

214 West Oak Street, Kewanee, Ill.



**New Style
Money Saving
"KEWANEE"
Steel Chute**



LENT is the time for small informal gatherings, all the pleasanter because the season is not one to encourage social ambitions. St. Patrick's day is good peg upon which to hang a small luncheon or a high tea. High tea, by the way, may be made an uncommonly pleasant function, in communities where the noon day dinner is in force, as it is not undue cruelty to leave the children and their father to the tender mercies of the maid, or even to a Bohemian "snack" in the pantry.

Early spring with its beginnings of verdure, seems just the time for a green function, as befits St. Patrick, and his saintship will be fittingly honored if the green be more subdued than that of his own emerald isle. Green is one of the colors which seems suitable enough, when applied to food. Rose and violet colorings are a little far fetched, and blue quite impossible.

Happy the hostess, who has a green oak table; with a lace centre piece and a fern dish, her scheme is made to order. Add four slender green glass vases, holding a few blossoms of white narcissus, and some low silver dishes, for nuts and candy, and the ensemble is perfect. If the green table is missing, shimmering white damask leaves little for regret.

If one must be formal, the prettiest souvenirs are tiny flower pots, each containing a fern, set into little green baskets, or merely frilled with crepe paper, while for place cards one can have pale green bristol board, with two or three shamrock leaves painted upon them.

A spinach soup with whipped cream, chops with peas, a salad of some simple

sort served in the hollowed out shells of hot house cucumbers, or in green apples and dressed with green mayonnaise, pistache ice cream and little clover shaped cakes, with pale green icing, is a simple and dainty menu for luncheon.

For high tea, one may dispense with the soup and begin with some dish of eggs, followed by lobster salad with a green mayonnaise. Next comes a cheese souffle and for dessert a mould of wine jelly, liberally garnished with candied rhubarb, and little iced cakes. Tea or chocolate is passed and hot buttered rolls are served throughout the first part of the meal.

* * *

The possession of a delightful little orange tree, in full fruit, was the inspiration for an orange lunch. The tree stood in the centre of the bare mahogany table. Orange cups filled with pulp and candied cherries to which had been added a liberal quantity of rum, and the whole chilled, were the first course. Later, oranges appeared in the form of a salad and as a jelly, and there was a layer of orange ice in the cream.

* * *

Almost any fruit dessert is an agreeable variation from the monotonous round of common puddings, and more wholesome than pastry. A simple one, which is good enough for almost any occasion, and often takes the place of ices at formal luncheons, is a salpicon, which is made by cutting different fruits into small pieces, sprinkling them with sugar and sherry, or rum. It is served in sherbet glasses, each glass crowned with a spoonful of whipped cream. Bits of candied fruit may be inter-

Table Chat—Continued

spersed with the fresh, and canned fruit, drained from its syrup, can also be used, especially peaches or pears.

Peaches or pears, canned whole, may be drained from their syrup and packed in ice till half frozen, halved and each section laid on a circle of angel cake, the whole surrounded by whipped cream. Or the cake may be omitted and the fruit imbedded in vanilla ice cream. It is then known as a college ice.

Canned apples may be cooked in their own syrup, till tender, and drained out. The syrup is strained, sugar, the juice of a lemon and a flavoring of extract of ginger are added and, when it has boiled, enough gelatine to make a rather soft jelly. This is poured over the apples arranged in a mould and it is served cold with plain or whipped cream.

* * *

The casserole, frequently alluded to in these pages, is of French origin and is used for moist puddings, for stews, for scrambled eggs and for vegetables served in a cream or *au gratin*. It is a circular sauce pan, rather deep in proportion to its diameter, of rough reddish brown clay, glazed on the inside, and has a rather short,

straight handle, larger at the outer end, on the right side. Without a cover, one holding a quart and a half costs fifteen cents, in New York. It is quite a fad among craftsmen to hammer out casserole covers from copper, the color of the metal blending agreeably with that of the clay. Food cooked in the casserole is served directly from it and retains its heat a long time. The use of the casserole is a step in the direction of economy, both in food, which yields its utmost in the way of nutrition when slowly cooked, and of labor.

Henrietta P. Keith

Interior

Decorating and Furnishing a Specialty.
Color schemes planned, cost estimates given. Samples furnished of materials advised. Purchases made if desired.

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MINNEAPOLIS, MINN.

Leonard Cleanable Porcelain Lined Refrigerators



This Style, 35x22x46;
Polished Oak Case.
Quarter Sawed Panels.

\$27.50

Write for free sample
of porcelain lining
and catalog showing
30 other styles.

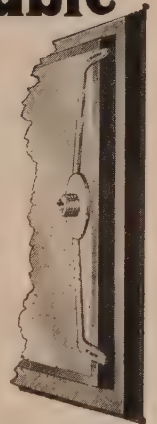
Excel all others in all practical and necessary features. The porcelain lining is real porcelain fused on sheet steel, and indestructible. This means a sweet, clean refrigerator—no foul odors. The doors are air-tight. Ordinary refrigerator doors lock in one place only—The Leonard door lock (see cut) draws the door air-tight against the door frame, and locks it top, bottom and sides, so that air cannot get in around the edges. This means your ice bill is cut in half. The shelves slide in metal bars and are adjustable to any height (see cut)—very convenient. By putting in extra shelves for pies, etc. we increase the capacity one-third without extra cost. There are nine walls to preserve the ice—(see cut below.)

The price is $\frac{1}{3}$ less than tile lining, and the refrigerator better.

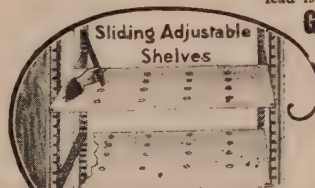
For sale by all the best dealers, or with ship direct from factory. Freight prepaid as far as the Mississippi and Ohio Rivers. Beware of imitations made with white paint; the lead is poisonous. you can scratch it with a pin.

Grand Rapids Refrigerator Co.

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Sliding Adjustable
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Cross Section of Leonard Cleanable Refrigerator.



Splinters and Shavings

Paint and white lead manufacturers and jobbers throughout the northwest are deeply interested in the new North Dakota pure paint law that went into effect the first of the year. The purpose of the law is to protect paint buyers and users from adulterated and impure paints that have been sold in the state as pure and are so labeled on the packages. There has been vigorous objection to the law, however, and attempts have been made to head off its enforcement. Paint interests which felt that they would suffer if held to the close restrictions of the law have worked against the measure and have threatened to test its constitutionality. On the other hand, the manufacturers and distributors of pure standard paints that fill the requirements of the law are not worrying.

The law prescribes that any paint containing only pure linseed oil, pure carbonate of lead, oxide of zinc, turpentine, japan

dryer and pure colors, can be marked pure. If it contains ingredients other than these, the adulterants must be marked on the package in clear and distinct open gothic letters upon a white background, with the percentage of each contained in the mixture. Failure to do this is punishable by a fine of from \$25 to \$100 and costs.

The manufacturers and distributors of adulterated paints have three possible courses of action. They may make pure goods conforming to the requirements of the law, in which case the packages may be labeled pure. Or they can continue to sell mixtures that will not comply with the legal standard by printing in plain letters the formula of the compound given the adulterants and the percentage of each. The name and residence of the manufacturer or person for whom it is manufactured must also be plainly printed on each package of adulterated goods.

STAINED EFFECTS ON WOOD

The superiority of our **Wheeler Filler** has been admitted for many years, and it is specified by all well informed architects the world over, wherever it is desired to obtain a **Permanent and Economical** finish, and develop the full life and beauty of the wood. There is, however, a very large demand for stained effects on wood, and for this purpose our various stains are used in connection with **Wheeler Filler**.

Among stains of our manufacture is our Penetrating Stain and Waxed Finish, which is of special interest for the following reasons:

It may be used as a one coat stain, giving in one operation various Weathered or Flemish Oak results.

Furthermore, it may be successfully filled over with **Wheeler Filler** and then varnished, thus differing from any other stain of this nature on the market.

This stain may be used on any wood, but inasmuch as it does not raise the grain it is particularly adaptable for soft woods; pine and cypress woods especially "take" this stain well, and may thus be finished in rich dark effects in either a varnish or flat effect.

Sample boards illustrating this stain may be had on request. In writing state what kind of wood you are using.

Our booklet, "Modern Wood Finishing" tells how to obtain all the popular effects on wood. Sent free on request.

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Splinters and Shavings—Continued**ON A MAN'S RIGHT TO WORK AS**

A man, says the Boston Advertiser, has a right to do what he will with his own—his own brains, his own labor. If an ambitious man will work for eleven hours a day, the state has no right to forbid. The experience of several centuries has shown that it is not the people who work the least that live the longest. It is not honest, steady work at good pay that kills men off before their time; but the vices of idleness, and the nearest saloon that always stands open for the idle. The only way in which an eight-hour law could be justified, then, would be to show that to work more than eight hours a day is a practical form of suicide. There may be a very few trades in which that might be true; but if so they are very unusual. A law forbidding the average citizen to work more than ten hours in a day—if he wants to—is unconstitutional.

HANGING A DOOR

The hanging of a door is a comparatively simple task, and yet it does not seem to ever have been mastered to any great extent into the future behavior of the door, for if there is any other one thing about a house that gives more trouble than the doors, it has not yet been discovered.

I read an article in the American Carpenter and Builder for December which said that fitting, hanging and locking three doors was a day's work. I think the party who wrote the article must have been referring to very heavy doors with complicated locks. I think that a first-class carpenter should fit, hang and lock one door every hour, that is, ordinary pine doors one and three-eighths inches thick. For my part I would be glad to take one door per hour for my day's work. I am not boasting when I say that I can put on a mortise lock in fifteen minutes and can do it in eleven minutes if I try hard. In trying to see how many I could hang, I fitted, hung and locked eight doors in five hours and five minutes. These doors were pine and hung on oak jambs. Three of these doors were 2 feet 4 inches by 6 feet 8 inches, one 2 feet 6 inches by 6 feet 8 inches, and four 2 feet 8 inches by 6 feet 8 inches; all of them being 1 $\frac{3}{8}$ inches thick.

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Slate Gives Place to Taylor
Old Style Tin After
Eighty Years' Trial

The roof of the old Franklin Institute, one of Philadelphia's most cherished landmarks, had given trouble for nearly eighty years. Although an institution having for its purpose the promotion of the mechanic arts, its own roof history has been a continuous round of inspecting, repairing and replacing. Recently a committee, delegated to select the best roofing material obtainable, decided in favor of "Taylor Old Style" tin, and this historical structure now has a roof that will undoubtedly out-live the building. Taylor Old Style tin was probably never selected for a more important purpose, or by a more competent committee.

Our booklet, "A Guide to Good Roofs," will interest all who are interested in good roofs.

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NOTES ON PRICES.

Cost Estimate.

We ask our readers to bear in mind that the published cost prices accompanying our descriptions, are not *close* estimates, but *estimated* costs furnished by the architects. Also, that *conditions* frequently add or lessen the cost to a large degree. With a large amount of building under way, contractors will want a good big profit on any additional job they take. Reversed, contractors all looking for work, you get close figures. These facts account for the frequent wide difference in actual cost of building in different localities, from published prices. We likewise publish information concerning the different costs of material and labor throughout the country, as furnished by our correspondents, and request that those who have built or have secured such figures will send them in to Keith's Magazine for publication.

The Following are Prices Sent Us by
Correspondents.

Mitchell, Neb.

Excavating, per yd.	\$.25
Brick, per M.	15.00
Lathing and Plastering (two coats)	.20
Dimension Lumber	24.00
Shingles	3.75
Carpenters, per hour,	.40
Finishing Lumber	35.00 to 60.00
Common Labor	1.50
Plumbers	
Flooring	38.00 up
Weatherboarding	32.00
Sheathing	24.00

LaSalle, Ill.

Mason Work—per hour	.50
Carpenters—per hour	.40
Painters—per hour	.35

Singac, N. J.

R. C. Siding,	32.00
Flooring,	30.00 to 38.00
Sheathing,	24.00
Shingles,	5.00

Notes on Prices—Continued

Lumber prices have advanced again. Piece stuff and fencing are \$1.50 higher on the lists of northern pine manufacturers, and boards of all lengths and sizes are \$1 over the former lists.

The advance is declared by manufacturers to be inevitable under the conditions. The report of invoices taken January 1 shows less lumber on hand than a year previous, and the demand this month has been unusual for midwinter. The Minnesota and Wisconsin mills have a big trade now in Chicago and points east of there, where manufacturers require northern pine, and are not able to get it anywhere else. There was some sentiment against the raise for fear of retarding building operations, but manufacturers who are shipping heavily to factory trade declared they were already selling above the list, and the others came into line. Prices are now \$3 to \$5 higher than in 1904, and in the last six or seven years have almost doubled on cheaper grades. No. 4 boards, which are largely used in box-making, used to sell for \$7 a thousand not so very long ago. Now they cannot be bought for less than the list price of \$15.

The result of these increased demands for lumber has been a steady advance in the price for several years past. In 1897 and 1898 lumber was at the lowest mark ever reached. Since that time it has advanced from 133 to 100 per cent in different grades. A comparison of prices of a few standard grades of white pine in 1898 and in 1905 will show the change. In the former year clear inch stock sold for \$43 per thousand. Today there is no such thing as clear stock, but B stock, which is a lower grade, sells for \$60.50. No. 1 6-inch fencing has advanced from \$16 to \$24. Common shop stock has advanced from \$15 to \$22.50. And the advance in some of the finer grades of lumber has been even greater.

Lumber, however, is not the only element of cost in building that has advanced within the past few years. The advance of the labor schedule has increased the expense of building even more than has the raise in lumber. Carpenters formerly drew 30 cents an hour. They are now getting 40 cents per hour. The wages of bricklayers have advanced from 50 to 60 cents. Stonelayers have been advanced from 40 to 50 cents and plasterers from 35 to 40 cents an hour.

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✻ Architect's Corner. ✻

G. S. W., Chicago: Please be kind enough to inform me as to the durability, and what proportions of material and how applied, for exterior cement work with a rough finish.

I am thinking of having a colonial house with cement blocks for foundation; above grade about three and one-half feet to joist will be rock faced blocks, the rest of exterior will be stucco, including the porch and pillars. What do you think of the combination?

Ans.—Exterior cement plaster is very durable when properly mixed and of correct proportions and applied as follows:

The wood sheathing should be covered with waterproof building paper held in place by wooden lath spaced 10 inches apart, nailed vertically over this should be placed metal lath securely nailed and then two coats of cement plaster applied; the first coat should be one part of Portland cement and three parts of clean, sharp sand. As soon as applied follow with the second coat mixed 1 to 2. The second coat to be stippled with a wire brush to get a rough effect, or may be rough cast with fine gravel or broken shells.

The smooth cement block would be better for Colonial and all should be natural color. W. F. G.—Laramie, Wyo.

Q. What are ventilating pipes made of and do they only go to the first floor? If you will kindly make the system plain I shall greatly appreciate it. I take it that all ventilating pipes run into one flue in basement ceiling. Do these pipes open into the room from the wall or floor?

A. Vent pipes are to run from a register face in the base board of each room, preferably as near the outer or exposed corners as possible, down in outside walls to basement ceiling, thence along basement ceiling separately into vent flue there provided. If these pipes are run in this manner and care is used that they are not clogged with saw dust, shavings, mortar or anything else, you will find they will work satisfactorily.

S. F. H.—“Can plaster and stucco work be painted in oil?”

Ans.—Yes, if first given a preliminary coat of hot boiled oil, to prevent the colors sinking into the porous plaster.

C. H. J.—“Am about to build a cottage—shingle sides. All trim surfaced, foundation red brick, chipped, and laid in brown mortar. What color would you stain wall shingle and roof, etc.”

Ans.—Brown shingle stain No. 249 is suggested for the wall shingle with trim paint a shade darker. Roof shingle brick red No. 225. Porch floor light brown, ceiling deep cream. Window sash deep cream. Should not care to carry up the brick for base of porch columns. Stone is used in this way with good effect.

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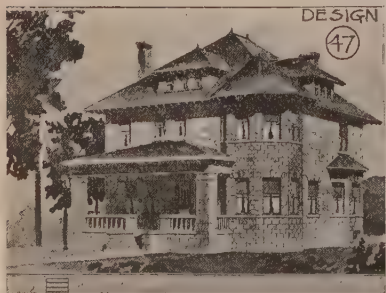
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INTERIOR DECORATION

The charm of this type of interior is great; quite as satisfying as the styles where there is more freedom of choice, but it is exacting.

In presenting this outline, therefore, of a background for Mission furniture, we do not feel that we must be confined to the natural gray plaster wall, or even to tinted plaster, considering that some of the textile fabrics such as burlaps or linen are entirely appropriate

The Mission style is full of possibilities, and offers large opportunity for the expression of individual ideas. It is also compatible with a moderate expenditure, moderate for the artistic results attained, though money will run into three figures very fast when fumed wood with copper inlays or applied ornamentation, or the rich leathers so harmonious with Mission furniture, are indulged in.

In a house to be furnished on these lines, the hall would receive a paneled wainscot treatment of wood in a soft brown stain. The wall is very rough plaster, tinted and shaded from the deep, tawny, yellowish brown of a Florida russet up to clear orange at the ceiling; the ceiling itself left in the natural gray plaster. These wall color tones are complimentary to the predominating brown of so much woodwork, and another note of color can be introduced by using window curtains of deep ecru net, plain but heavy square-meshed net, with several narrow bands of orange cloth running across the bottom, the curtains hanging just to the sill. The rug will furnish another color note and should be chosen in tones of russet and orange with markings of dull green. A Mission settee of brown oak along the wall with seat upholstered in leather, mottled browns

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MAX L. KEITH

Publisher KEITH'S MAGAZINE Minneapolis

New Building Materials.

The Des Moines Savings bank and the Methodist church in the same city will be buildings of a decidedly novel type, for they are to be built with walls of glass. A twenty-six-story office building also has been proposed. Frank C. Perkins, in the December Technical World, thinks the idea one of extraordinary possibilities. "These buildings," he says, "were designed by C. E. Eastman, a well-known architect of Des Moines, Iowa, whose idea of glass-wall construction includes the use of milk-white, opalescent wire glass one-fourth inch thick, securely fixed in two steel vertical divisions, which are parallel and laced together for the purpose of stiffening. These divisions are supported at the floors by brackets riveted to the steel channels of the floor construction. The wall thus consists of two glazed screens separated by a foot of dead air space, which affords insulation against heat, cold, or sound to as great an extent as would a solid brick wall of the same thickness.

"The construction provides approximately an inch for movement at the edges

of the glass sheets, which are about four feet by ten feet in size. This will cause any uneven settlement of the building to be adjusted by itself in the framework and glass, without becoming evident to the eye. A glass wall is of very light weight compared with one of masonry. Fire damage would be local and easily repaired, experience showing that the wire glass prevents the spread of fire, though the glass itself is shattered. With this construction, however, replacing material is easier than would be the reglazing of a window of the same size. The expense of a glass wall is less than that of a brick wall, and lacks all the disadvantages of the latter, being much lighter in weight, allowing a soft light to penetrate through, and having a surface which is self-cleaning in wet weather, and which, in the case of tall buildings in cities, reflects light to the lower portions at the sidewalk. The fact that no windows are necessarily required is one of the chief advantages claimed for this method of construction, since the entrance of dust, smoke, insects, etc., through such openings, is ren-

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New Building Materials—Continued

dered impossible. When an outlook is desired, however, plate-glass windows can be inserted."

Use of Cement by German Builders.

According to Cement and Engineering News, there are in Germany 100 factories producing woven wire for reinforcing cement pipe, and round and egg-shaped sewer sections. The clay roofing tile industry has now a competitor in the cement tiles, while building stone is being rapidly displaced by cement substitutes made up into caps, sills, steps, bridge materials, carriage blocks, balusters, water troughs, relief ornaments and numerous other similar products.

Use of Jointed Columns.

An extremely interesting booklet is sent out by the Koll Patent Lock Joint Co., illustrating the use in construction of columns with their bases and capitals put together by the use of this joint. Illustrations are shown of every kind of plain or classic column and pilaster, but the special designs of architects are also faithfully carried out. Builders cannot fail to be interested in this method of construction.

Exhibit of Washington Fir.

In connection with the space given in our February number under Splinters and Shavings, to the views of some of our leading architects on Southern pine and Washington fir for inside finish in dwellings, we note the very attractive exhibit of Washington fir recently installed on the ground floor of the Lumber Exchange Building, Minneapolis. Here has been fitted up a handsome living room with an inglenook recessed at one end in most approved style. The fire-

place is faced with brown marble, there are comfortable built-in seats on each side and a delightful leaded glass window high up at one side. The fir is, of course, used for the entire standing work, the ceiling beams and paneling between and the floor. The fir has been treated with a dark brown stain and waxed to a dull finish, special regard being paid, of course, to the selection of handsomely grained pieces. The markings are almost too decided and coarse for elegance, though in moderation they lend themselves to excellent and effective results



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KEITH'S MAGAZINE—Minneapolis, Minn.

❖ *Glimpses of Books* ❖

That delightful raconteur, F. Hopkinson Smith, who is equally an artist of high degree when mixing his colors for word pictures or the canvas—has given us another treat in his latest collection of story sketches—*The Wood Fire* in No. 3. In such sketches this author excels; the sure, though light and delicate touch, the aroma of old-fashioned sentiment, the warm, human sympathy, and the character drawing constitute their great charm. Mr. Smith has been called the American Thackeray, and as one sits him down to company with his brave gentlemen, one remembers Colonel Newcome and "*ad sum*". But Thackeray never drew such true hearted, tender women. Not for woman, however, blazes *The Wood Fire* in No. 3. Around this cheerful blaze only the strong faces of genial men are lighted by the crackling hickory logs. Only in the last chapter, when the circle gathers around the dying embers is there a charming tender bit of love story introduced, as a painter puts in a "click" of high light "right out of the tube," as a last finishing touch to his picture.

If, as the author's foreword says, "you love an easy chair * * * a well swept hearth, the cheerful crackle of hickory logs and the genial talk of the circle—Then, "Draw up—draw up!" around *The Wood Fire* in No. 3.

Chas. Scribner's Sons, New York. \$1.50.

"*The Deluge*" is David Graham Phillips' last sensational novel. There have been a few remarkable geniuses in the world of letters, who could evolve from those mysterious gray brain cells a book every few months that was worth while. Chas. Dickens, Scott, Voltaire—on the fingers of one hand you can count them. Mr. Phillips is not one of them.

It is supposed that Lawson, the walking delegate of "*Frenzied Finance*," is the original, very thinly disguised, of the hero of the story. Indeed the chapters are so closely modeled upon the monthly installments furnished by Lawson to *Everybody's Magazine*, that except for the lurid love episode that surges through the chapters, one

might as well read the back numbers of that magazine.

Bobbs, Merrill Co., Indianapolis, \$1.50.

We are in receipt of the *Twentieth Century Bricklayers' and Masons' Assistant*, the last volume in the series of technical works of this character put forth by Fred. T. Hodgson, Arch.. The first volume of the series was issued in 1902 and the five volumes constitute *The Carpenters' and Builders' Standard Library*. Mr. Hodgson being himself a practical workman, is well equipped for furnishing efficient aid in his books, which are valuable for daily consultation and reference, to all mechanics.

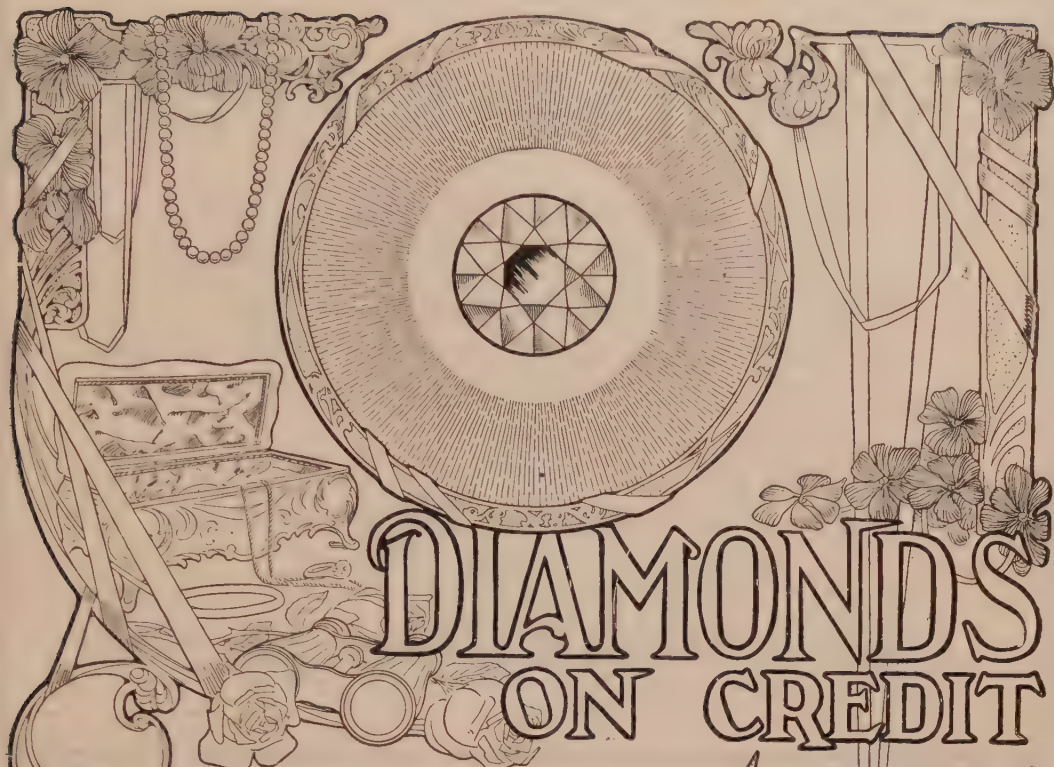
Frederick J. Drake & Co., Pubs., Chicago. Price per volume in cloth, \$1.00.

The House of a Thousand Candles is a title unusual enough to attract attention and that of course is what titles are for. The story relates the adventures of a young scapegrace heir, Jack Glenarm, in this queer house an architectural freak of his grandfather's, an old man so full of freaks that he apparently dies, leaving this property to Jack on certain conditions, but in reality he merely goes to Egypt. The tangle of plots and adventures which follow, together with a rather wooden love affair, constitute the story, which comes to a stop at last by the grandfather's sudden entrance into the house through a secret passage built in the walls, and his stepping forth from the mantlepiece.

The Bobbs, Merrill Co., Pubs., Indianapolis. \$1.50.

A successful writer of juveniles is Cornelia Baker, whose latest effort is *The Queen's Page*, a charming tale of two twin French children, Pedro and Petronilla, very high born children with delightful manners, who meet with many wonderful adventures. As these children appear to be related to many notable historical characters, such as Eleanor of Navarre, Anne of Cleves and hobnob both with Catherine de Medici and Charles V of Spain, the youthful reader absorbs quite a bit of French and Spanish history while enjoying the fascinating story.

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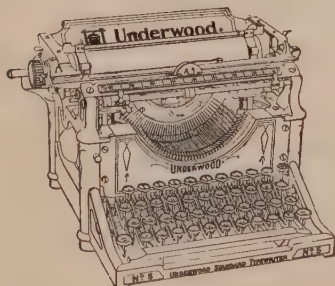
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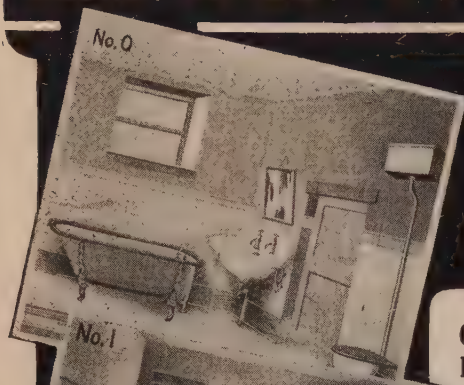
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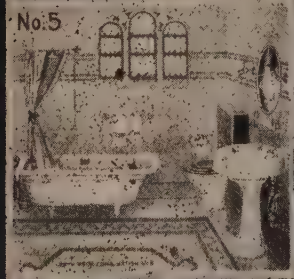
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Contents for April

PAGE

TYPICAL COUNTRY HOMES.....	189
THE EXPLANATION OF THE BUNGALOW CRAZE.....	193
HOW TO BUILD A SEA-SIDE HOME.....	198
A GROUP OF LOW BUNGALOWS.....	201
THE EVOLUTION OF A COUNTRY HOUSE.....	205
THE COUNTRY GARDEN.....	209
SUGGESTIONS IN HOUSEHOLD EMBROIDERY.....	213
A WALL DECORATION FOR A COUNTRY HOUSE DINING ROOM....	216
COUNTRY HOUSE DESIGNS.....	218

DEPARTMENTS

DECORATION AND FURNISHING.....	252
ANSWERS TO QUESTIONS.....	254
HOUSEHOLD ECONOMICS.....	256
TABLE CHAT.....	260
SPLINTERS AND SHAVINGS.....	263
NOTES ON PRICES.....	266
ARCHITECT'S CORNER.....	268
NEW BUILDING MATERIALS.....	269
GLIMPSES OF BOOKS.....	274

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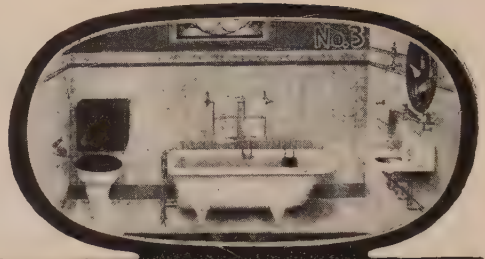
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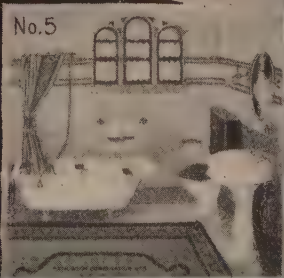
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NEXT MONTH

CONTENTS

TYPICAL AMERICAN HOMES

A BUILDING EXPERIENCE IN LYNN,
MASS.

THE HOME-MAKING OF TWO OLD
MAIDS

LITTLE JOURNEYS WITH THE ARCHI-
TECT—No. 5 [Detail of Entrance Doors]

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[How to Grow Lilacs]

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KEITH'S MAGAZINE

Vol. XV.

APRIL, 1906.

No. 4

Typical Country Homes.



"THE GREEK TEMPLE TYPE."

UNTIL within the past decade, we could scarcely claim to be a land of country homes. Prior to that time everybody who could get away, left the country and rushed to the cities. But electricity, free rural mail delivery and rapid transportation, have changed all that, and now the tide is flowing backward, back to forest and meadows, to hill-side farms and the joy of wooded ways. The world of books, too, has turned toward country life. Nature books are as much in demand as novels at the public libraries, and as to the army of magazines and periodicals that heap the news stands, they have sprung up like Jonah's gourd, in a night, and bid fair to spread like a banyan tree. This quickened interest in nature and country life, has of course extended to the homes—both temporary and permanent—that are to possess these new lands. Twenty or

thirty years ago the few books relating to this branch of architecture, contained only vague sketches of either great mansions, with flower-beds in the form of an ellipse in the fore-ground, or an absurd collection of turrets and pinnacles topping a wood clapboard house. These two have passed, and it is to the country houses of today that we look for real building charm; their general simplicity of line, quality of picturesqueness and infinite variety are a source of endless interest and pleasure.

The town house in the very nature of things, is bound by limitations that do not fetter the country home. One of the difficulties of the architect of today, is to use artistically the new patent building materials on the market. This is by no means an easy problem, for though corrugated iron and colorless cement blocks may be admirable for their

fireproof and sanitary qualities, it is difficult to make them picturesque. In the country, however, such local materials as field stone and shingle, timber and rough cast plaster, may be employed in endlessly fascinating combinations.

Delightful as are these transplanted English farm-cottage types—the country house is a most flexible subject, one of the favorite types for these homes being the plantation house of the South, whose “pillars white, in architectural splendour imposing”—are seen in the view from the water, shown in the first illustration. This

That a country house should be “beautiful for situation” seems demanded by the very nature of the proposition. It is doubtful if a more picturesque or interesting site could be found than has been chosen for this stately country home on the bluffs back of Pittsburg, overlooking the Monongahela river. The type is unmistakably that of the English Suburban style, with the addition of the American veranda, which has however been skillfully incorporated into the general plan and design.

Far be it from us to decry the charm



"LOOKING OUT THROUGH STATELY COLUMNS."

is a Minnetonka summer home with beautifully laid out grounds of an acre or two; not too isolated for the charm of that companionship that “sups with a friend and goes by lantern home”—along a wooded path, from the friendly neighbor on the right.

The Greek temple type is at its best among the “groves that were God’s first temples,” and this environment is all that could be asked for.

A view of the grounds, a bit of the lake showing in the distance is given, looking out from the magnificent portico, through those tall, stately white pillars.

of clustered brick chimneys, such as we see on an English Tudor house. And perchance had our chimneys risen among tree tops, instead of standing boldly out in naked relief, we might have found them picturesque. As it is, we can but wish that the comfort of the interior could have been achieved with fewer chimneys; for however fetching a massive outside chimney may be, a detachment of them, posted like sentinels on the five corners of the roof, scarcely make for beauty, but impress us as a flaw in the architectural composition.

For the rest, the construction of Har-



"THE CLUSTERED CHIMNEYS OF AN ENGLISH TUDOR HOUSE "

ward red brick laid with red mortar, the solid brick pillars of the veranda in tune with the main building, their repeat under the over-hang of the front dormer, and the way in which the side dormer is planted into the roof, as if part and parcel of it—all are good points and make us well content. The dormer gable ends are filled in with rough plaster and their window and balcony treatment made a pleasing architectural feature. The roof is covered with blue slate. The grounds immediately surrounding the dwelling are laid out in a formal manner, as best in keeping with the commanding situation. The rear of the house faces the river, with a magnificent view.

The next illustration is also a country

house of English type, but a totally different composition. There is here none of the almost forbidding stateliness of the formal type just shown, but a sympathetic study of the best examples of the English cottage type, in combination of course with the American veranda. But for this, one could fancy before them a veritable Yorkshire stone cottage, with its yellow ochre tint giving a rich note of color to the landscape.

The site here overlooks the blue waters of Massachusetts Bay; but oaks and beeches shelter it in the rear, so that even in winter it is not bleak and bare. The high cobblestone wall, which forms the foundation and the porch, imparts a feeling of security, and the great exterior chimney emphasizes this while adding



"THE ENGLISH HALF-TIMBER EFFECT."



"A MINNETONKA COUNTRY HOUSE."

to the picturesque effect. One could almost fancy the roof to be thatched, like some veritable English rural cottage, so homelike are its wide eaves and low, embracing lines. The rest of the house is of plaster, with half timber work stained a soft brown, in the gable ends. Somebody we forget who—has paraphrased the old whist player's axiom most aptly by saying: "when in doubt play rough cast." And certainly rough plaster seems to work in happily most anywhere. At any rate it is always in order for a country house.

Perhaps it would be difficult to show a wider variety in the type from the houses we have been considering, than is found in the last illustration. The situation, too, of this country house, built upon a low point of land running far out into the waters of Lake Minnetonka, is in marked contrast to those that have preceded it.

The architect has necessarily adapted his plan to this narrow tongue of land, and the building is composed of two long and shallow, one-story wings, running out from a two story center. The architect has emphasized the peculiarities of the

site by cutting down the central portion of ground to the beach level, and placing the main entrance on this level, while the wings occupy the higher ground. A sort of moat and drawbridge effect is thus obtained, which is unusual and interesting. The wide, arched opening, with quaint, fan-shaped lights in the half-circle and little square colonial sash lights in the upper door, leads quite through the house, with a similar entrance facing the lake on the other side of the point. A wide veranda is thrown across the front on that side. The oriel above, the string course divisions and the grouping of the windows, are the chief architectural features. The house is built of red, sand brick, a material popularly supposed to be adapted for town construction only. We have only to reflect however upon the use of brick in English country houses—notably the famous Holland House, to concede that brick in a setting of trees and greenery, is quite in place. The very simple detail of this house is early colonial, though the design can scarcely be classed under any special type. With the rich color of the brick however, the green of the roof and the white trim, the effect is wholly pleasing and satisfying.

The Explanation of the Bungalow Craze.

By Una Nixon Hopkins.

TO be able to live aesthetically and at the same time economically is the desire of a very large number of people—hence the bungalow. These are happy days for people who love simple beauty. Even a few years ago, it was scarce possible for ordinary means to accomplish the making of a really desirable abode. The majority had not learned how to lay hold of the material at hand, and out of it make beautiful homes. Ours is a fortunate language to contain a word that means so much, nor does the expression of any other tongue convey quite the same satisfaction that does the English word—"home".

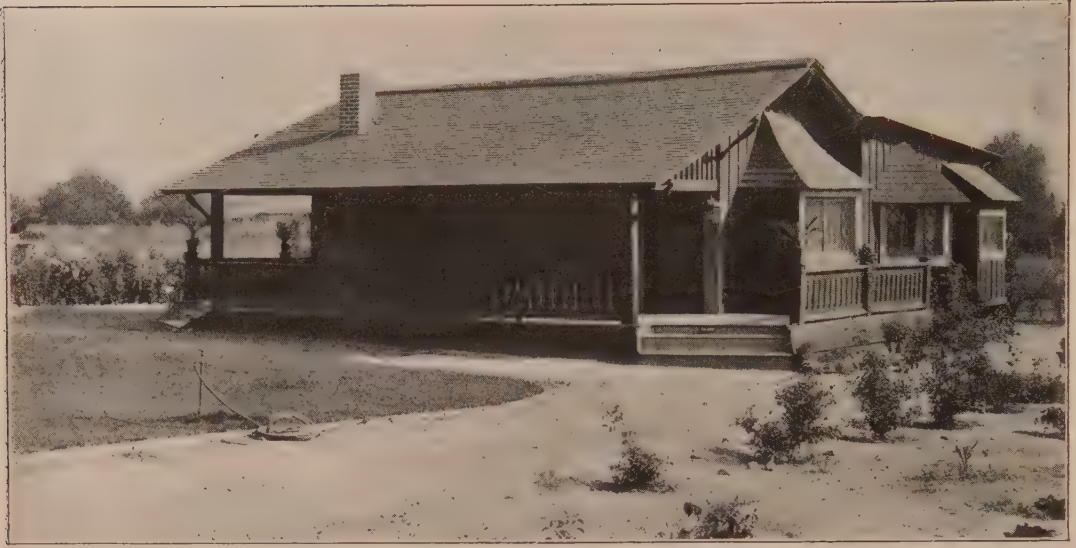
The newer small homes of America, are so original in design, and so varied in character, so totally different in construction from the conventional small houses we have known for years, as to deserve an entirely new name; and since many of these are low, and rambling, and more or less rustic, the term bungalow as applied to this new architecture seems fitting. Many of these bungalow houses have been planned by architects—a large majority of them have been evolved from the brains of their builders, while some of them are the composite effort of a family. What prettier picture imaginable than a family sitting about the lamplight, planning a home! They are not built by the man who can afford Colonial detail for the trimming of his house, or by the one whose bank account will allow him an Elizabethan copy, in which to spend his days, but by the man who cannot indulge himself in one iota of unnecessary ornament, and who can only hope for the number of rooms actually necessary to simple living. It is small wonder then, that since the discovery has been made that there are ways of building a home, with limited means, and varied materials, which will not only make them a joy to look at, but be a pleasure to live in, the early bungalow enthusiasm has grown

into a craze. It is a good craze. There cannot be too much enthusiasm, or too great a craze for good, economical home-making.

The old-time small house was stuffy. But enter a modern bungalow! The chances are the main room will be any where from sixteen feet wide by twenty-four long, to eighteen in width by thirty in length, giving you the feeling that you have entered an ancestral hall. It will perhaps not be unlike one. There may be heavy woodwork with beamed ceiling, or a ceiling made by the floor joists above—and the floors will be finished, even though the boards are not selected oak, or even selected pine. The writer has in mind a successful floor of ordinary boards, such as formerly was used for kitchen floors. In this instance they were stained to match the woodwork, and were cheap. Such a floor would not be possible in a regulation cottage house.

There is seldom a hall or vestibule in these bungalows since the economy of space has to be jealously studied, and the dining-room is frequently, though not always, at one end of the large living room. A big fireplace is never to be omitted, and usually breaks one of the longest lines of the main room. These great fireplaces of cobblestone or brick are no doubt responsible, to a large extent, for the cheer, comfort, and feeling of good fellowship that pervades such rooms.

The sleeping rooms, while not as compact as were the sleeping rooms in the Pompeian houses of old, are not larger than is necessary considering ventilation, etc., and besides if they are a trifle small they are excused with: "We don't mind so we have a large living room." There is always a comfortable bath, and well studied-out kitchen, though you may find the latter unexpectedly situated, if its mistress does her own work and is an advocate of simple living and high thinking, and likes to look out on her flower garden, or perchance watch the boats on



"BUILT IN INSTALLMENTS."

the river, or the clouds on the mountains, or the waving of the grain in the field—according as the petite maison is located. She will probably explain to you that in a conventional cottage, or small house, she would not have dared to so locate her kitchen! but then a bungalow is different—"You may have it to suit yourself, and still retain your position in society."

The details of the bungalow are invariably rustic, and the lines for the most part are straight ones. A lot of these houses have been designed and built by

girl bachelors—teachers, artists, and musicians, two or three living together, and setting up their household gods. Once, when everything had to be planed and surfaced and rounded at the corners, thereby running even a small house beyond their means, a home would have been impossible. These bachelors are among the most enthusiastic of the bungalites. Then there is the real bachelor—plain bachelor, with no girl about it, who loves to have a little corner in the world, where he can have his pipe and his wine,



"A MOUNTAIN BACKGROUND."

and fiddlers three, too, if he wishes them, with no one to say him nay—to have his books and his friends about him—a place where he can lay down his red rugs and hang up his red banners, for a man is never so happy as when he can indulge in the aboriginal color. He will tell you that there is nothing so jolly as a bungalow. The bungalow has tempted many a confirmed bachelor into the exquisite art of home-making.

It may be boarded up and down, inside and out, softly colored with creosote

hinges to the casement windows are cut out of wood. A heavy wooden peg keeps them in place. The electric fixtures are brackets of wood on which are ordinary tin candlesticks such as you may buy for ten cents a piece—into these were put electric lights. The windows in the living room of this house, as well as those of the dining room alcove, look out on a river and a beautiful landscape. The room is ceiled with wide boards, showing the grain, and the windows are framed, inside and out, just as if they were pic-



"DINING ROOM IN A PASADENA BUNGALOW."

stain, and let no one declare that the odor of creosote stain will never leave the interior—it will. If you leave the doors and windows open for a short time, it will invariably take the hint and go.

The people who like to make things, find no end of excuses for so doing in the "fixing up" of their bungalows. There are the fixtures and hardware particularly, to encourage genius of this sort. There is a bungalow "Out West" where the door latches are all made of wood. A string of leather—that synonym of welcome—hangs out through rain or shine, and the

tures, in wide frames of wood with mitred corners. There are apparently, no doors in the room, aside from the front door, but here and there close to the wall you will see a small peg in the floor; step on one of them, gently, and lo! the paneling the width of a door, opens, and you see another room beyond. As you enter the porch of this same house you will see some heavy chains, suspended from the house to one of the porch posts. If it happens to be evening and you pull one of these chains—the right one—the house will be aglow with electric lights, and



"THE RUSTIC COURT IN THE ANGLE."

should you then pull the other, it will be in total darkness again. There are no end of surprises. And the enthusiasts within declare there are to be more, when they can find time to make the things they have "thought up." This home means a hundred times more to them than as if they had no hand in it, as is too frequently the case with our homes, be they big or little; not that we can all make door latches or fixtures, or need to for that matter; there are so many ways of expressing individuality in the home.

There is another bungalow where all kinds of queer lanterns have been used to house the electric lights, there being no two in the house alike, and the pleasure that has been derived from lantern hunting alone has made the building of the little house worth while. To begin with, the one on the front porch is an old Colonial affair of tin, searched for at length, one summer during a vacation in Massachusetts. In the living room they are Japanese, varying in color and design, and in the dining room the simplest of the oriental varieties, still no two alike.

In the majority of these homes there is to be found a ruling passion for some particular species of objects, old furniture being one of the chief of these among a large number of people, followed by old china as a close second. Then there are Indian baskets and old prints, these prints not being tabooed, as are most pictures.

The bungalow of one woman is famous for its curtains. She has made them herself, combining simple materials so ingeniously and effectively that it is known as "the house of beautiful curtains."

Then here are men whose ardor for this phase of home is traceable to the fact that they have spent many odd hours of recreation in making furniture. So many art magazines now-a-days give specifications for the kind of furniture that best of all suits bungalows, that any one with a little ability and spare time can accomplish wonders. Taken all in all the solution of the bungalow craze lies not only in the fact, that the bungalow has solved to a very large degree the question of an artistic, small home, at moderate expense, affording as it does an air of spaciousness in a small house, but it is also such a happy background for the things people take pleasure in collecting, and further for the things they take pleasure in making. Then these houses can so easily be made to suit any location, however perverse, and the more they are built onto, the more delightful they become.

The first illustration is of a bungalow designed and built by the owner, who found time, between writing and other things, to build him a home. It is low but the photograph has rather exaggerated this quality, and the wing to the right shows how it has been built in install-

ments. It is boarded up and battened, both inside and out, though the lumber is rough on the outside and surfaced within. It is of a soft wood brown, for it is well to keep close to nature in the colorings of these houses. The windows are diamond paned and their proportions are excellent. The chimney is of red brick and in the niches, on the front porch side, are always jars of plants or flowers. The front door is nearly all glass, of rough

ly pretty in itself, but has a splendid setting of tropical shrubs and a rose garden with a variety of beauties. It has also high trees in the background and builders of small houses would do well to remember that every low house needs high trees behind it.

The interior shown is rather characteristic of the bungalow house, that is, it has a large rustic fire place, is finished in



"CEILED WITH WIDE BOARDS."

leading, and there is a funny little three cornered seat beside it where you may wait until your ring is answered. The detail of the porch is very good, and the whole place has an independent little air of its own.

The other bungalow pictured is not on-

wood, is spacious, and simple.

The term bungalow as dealt with in this article has naught to do with the bungalows used entirely for summer resorts in the mountain or seashore, but with homes where the latch string hangs out twelve months in every year.



How I Built a Sea-side Home.

By John P. Shirley.



"THE SEA-SIDE FLAVOR GIVEN BY THE TOWER."

I NTERESTED in your plan for obtaining the Building Experience of your readers, although in some doubt as to whether mine will be admissable, for the reason that it was merely the conversion of two sheds into a summer home—I venture to submit it, as it was a source of great pleasure to me.

Having acquired a most delightful situation for a summer home on what is known as Pawtucket Neck—a point of land dividing the waters of Pawtucket Cave from Narragansett Bay—the first thing to consider was what to do with the two sheds built by a former owner, and used in his business as an oysterman, for the opening and storing of oysters.

These sheds, in the form of an L, were well built, with good stone foundation, on the flats beyond the Point proper, for

the purpose of increasing the area of the property with the discarded shells; eventually making a large addition to the original size of the plot.

Admirably serving the purpose for which they were constructed, the buildings were not of sufficient height to allow of an upper story. So the services of an architect were secured who evolved a plan which gave a picturesque and satisfactory house.

In the first place the buildings were raised five feet and then sills 4x8 placed on the foundation walls, the extra width of sills being for the purpose of receiving the timbers of the old flooring. This was sawn off all around and lowered into its new position, after the studding had been lengthened out. This alteration gave satisfactory bedrooms with a height of 7 feet 10 inch centers and 4 feet 2 inches

at the eaves.

Having in mind the situation, the architect managed to give the building a sea-side flavor by an addition in the angle of the two sheds, of a tower—running up three stories, 12x13 feet at the base and gradually tapering to the top. The tower room is 11x11 feet on the ground floor, lighted on all sides, and giving a magnificent look out up the cave, with its numerous yachts and fishing boats and the quaint fishing village of Pawtucket; up and down the bay a continuous panorama of sailing vessels, excursion boats and yachts passes. The R. I. Club House is in view from this point, being the starting place for many races.

The nature of the work was such that it was not thought advisable to contract for it. The services of an Old Time Carpenter were secured, who worked alone from September to early spring, in getting ready for the plasterers, and sheathing all closets, kitchen and rear hall with white wood 5 feet high, finished with shellac.

As it was intended to move little or no furniture, the spaces under the eaves were utilized for bureau drawers, besides closets when convenient.

About this time it was decided if possible to wainscot the halls and dining room. With this end in view I commenced hunting up old-time, inside shutters, and was most fortunate in finding a lot of veritable antiques. These happened to be of the same period, but although of the same height, 5 feet 6 inches, were not all the same style of paneling. It was quite interesting to so arrange these that there should be no incongruity in the scheme as a whole. There was a sufficiency of this material to wainscot the reception hall and adjoining passages, the hall being further improved with the addition of a fire place, facing the front entrance. In the piecing out of the wainscoting there were a few places that would not come together, and here is where the Old Time Carpenter shone. He had an endless variety of moulding planes to match up what was required, so that the completed job is very satisfactory. The acquisition of two antique mantels—one used in the living room, 6 feet high, with curved mahogany shelf in Adam style, the others though less pretentious, of equally good style, in the hall, added to our splendor. The preparation of this

old material was a task that needed the greatest care, especially in removing the various coats of paint, many of the lines being very fine.

Having the advantage of a work shop and many years of experience, the experimenter devised a few special tools; and with the aid of a Clever Girl and some air burners of various sizes, after practising for a few hours on the shutter backs, succeeded in stripping the old paint completely off, although as great care had to be taken, it was nearly three weeks in the doing. Old time material seemed to demand old time men, so with apologies to Dr. Osler, I must confess to having engaged two, to help out, one a stairbuilder the other an all round man. They were slow but very sure, experts in the fitting of mitres and other joinings so closely that it would be difficult to find an opening anywhere. This seems remarkable when one considers the situation. At extreme high tide the water is not over 3 feet from the lower floor, but it must be borne in mind that there is a current of air passing at all times through openings in the foundation walls. The old flooring was 2-inch thick plank, tongued and grooved, upon which were laid two thicknesses of rosin sized paper and brought to level by strips where necessary. The finish floors are of hard pine, nicely laid and finished by oiling. iron instead of enamel paint—has proved



"A CORNER OF THE HALL,"



"SIDEBOARD EVOLVED FROM OLD PIANO."

The plastering was a simple matter of one coat work, and the decoration of the whole house done by the plasterer in two colors, red and yellow, mixed with the plaster when smoothing off. Although it is anything but smooth an effect was obtained by giving a rotary motion to the float in one case and in the other by pulling it directly off, leaving a very rough surface. This finish is alternated; where the walls are rough the ceilings are the rotary effect and vice versa, the coloring being treated in the same way. The red dried out almost salmon color, and of about the same strength as the yellow.

All the interior woodwork is white excepting the doors and small cap mouldings on the wainscot, these are mahogany finished, also the stairs and hand rail. There being no wall paper or picture moulding, pictures were hung by rods of suitable length, these rods being simply iron gas pipe $\frac{5}{8}$ -inch diameter, colored same as the walls, the ends finishing with brass ball $1\frac{1}{2}$ -inches diameter, dull finish. Having the workshop of the Art Fittings Company to back him up, the writer took his recreation in making most of the hardware and all the bedsteads, which are of iron and brass. One experiment in this line—a bedstead finished in galvanized

very satisfactory. The dead gold of the brass makes oxydized silver of the iron, at a very modest outlay. The hall fireplace was further embellished with a bronze facing instead of tiles, also a product of the Company

The illustration shows end of dining room, the side board evolved from a very old piano. The posts forming part of looking glass frame, were originally the supports for the pedals; the key board, made front for a large drawer. The three other drawers were already part of the original construction. The material is very fine—mahogany and rosewood; all the mountings gilt, including a piece of gas fixture ornament used as a receptacle for a well known, quart size, Mount Vernon whiskey bottle. Attention is called to this for the reason that a very prominent glass manufacturer was so impressed by its quaint shape, that he is now engaged in reproducing it in cut crystal, although I doubt if it will have the charm of its more homely prototype.

I suppose one of the important things is how much did it cost? I kept no close account. The plastering \$60; painting, \$85; mason's work, awnings, piers and raising foundation \$300; all other items, stock, wages, etc., \$320.

A Group of Low-Cost Bungalows.



"ORIGINALITY IN THE DESIGN."

THE cozy bungalow of low cost is always of much interest, especially to those about to build a small house. It is attractive, and when seen in the completed surrounding, one invariably exclaims, "What a cute place." You have doubtless done so yourself. Nor does the bungalow need the balmy breezes and towering palms and pepper-trees of California to be in a perfect setting.

The term "bungalow"—originally borrowed from the orient, has come to mean in the minds of most people, any low roofed cottage-like dwelling. There are even those who call a two story cottage a bungalow. The distinctive feature of the bungalow however is its long, sloping roof with eaves at the ends almost touching the ground. Therefore the people who insist upon a bungalow with an upper deck, a two-story bungalow, must call their dwelling by some other name; for the minute you put on a second floor, away

flies your bungalow roof. You may have a house, but you haven't a bungalow.

We Westerners have however seen the Bengalese Rest House of far India—the typical bungalow. We have taken a violent fancy to its long, low lines, and bungalows we must have; so we have adapted them to our own climate and uses. We want more sunshine than the East Indian, so we curtail the verandas which in the orient run the entire length on both sides of the dwelling, deeply shading the rooms within. Neither do we desire their stone or cement floors—at least few of us do, even in this fire-proof age.

In these days we demand even in the simplest dwelling, modern plumbing and conveniences, so that much skill is required to plan a successful bungalow of low cost. There is the question too of access from one room to another where all rooms are on the ground floor, without



"A \$350.00 THREE ROOM COTTAGE."

introducing the long narrow corridor which is permissible indeed in a public house but an eyesore in a private dwelling. Then while everything should suggest simplicity, there must be attractiveness and comfort. A cool dining room, a complete bathroom, sunny sleeping rooms and a generous living room.

These important requirements have not been forgotten in the group of bungalows which are here illustrated. Though intended principally for use as summer

dwelling there is no reason why with plastering, cellar and furnace, they may not be built to suit any climate.

The first illustration is of a six room cottage costing about \$1500 and containing two chambers, reception hall, living room, kitchen, pantry and bath-room. The reception hall is in the corner and back of this the living room with bay window and seat, opposite which is a brick fireplace. At the rear of this room are the kitchen and pantry, while on the



"WITH SHINGLE TREATMENT AND WIDE CORNICE"

other side of the house are the two chambers with bath and a good provision of closets.

The exterior is of shingles stained a soft woody brown which contrasted with the cream colored trimmings makes a perfect color combination. The arches of the porch and wide timbered cornice, make for individuality in the design.

Fortunately for this bungalow design, the exigencies of the interior arrangement permitted the placing of the chimney near the centre of the roof, for the chimney is a ticklish proposition for the bungalow, the essence of whose being—the unbroken roof—is incompatible with tall chimneys, especially end chimneys. The bungalow type reverses the rule for other dwellings for on most other houses, end chimneys

porch is recessed under the main roof. The living room extends the full width of the house, ensuring at all times airiness and light. At the rear of the living room are the kitchen and chamber.

The next design shows a delightful cottage with large living room, two chambers, dining room, kitchen and bath room. A rear entry is provided for the ice box as well as a large pantry and rear porch, the completed house to cost about \$1,200.

The shingled treatment of the porch arches and broad low lines of cornice and dormer, are unusual and pleasing.

Such a dormer is in harmony with the low, flat roof, but in general the introduction of dormers into a bungalow roof is only fairly successful, as they interfere with its continuous slope, and destroy the



"CHIMNEY AND PORCH COLUMNS OF COBBLE STONE."

and outside chimneys strongly accented against the sky, are extremely picturesque and valuable additions. On a bungalow they are to be avoided, because they destroy that continuous slope of roof line which is the spirit of the bungalow type.

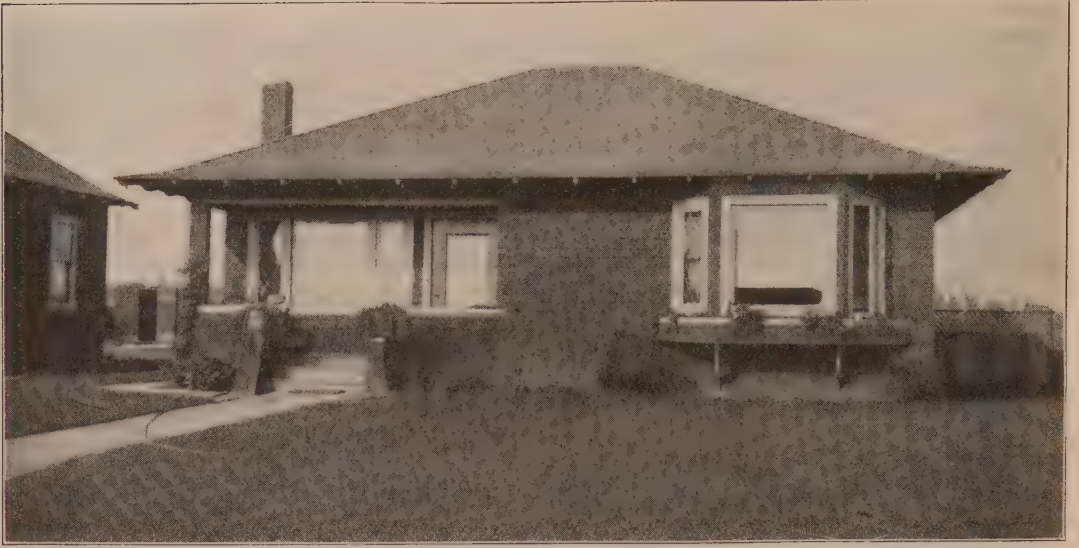
In the present instance we scarcely mind the chimney, so effective is the sweep of roof, the deep eaves casting cool shadows beneath, almost resting upon the tops of the doors and windows.

The second illustration is of a three hundred and fifty dollar three room cottage, having an exterior of wide rough siding. This rough surface takes the stain very satisfactorily. A good sized

outline. The porch steps, with their pretentious abutments, are a defect in the design of this pleasing cottage.

The fourth cottage, cost about \$600, has a living room 11x15 feet in size containing a fireplace. The chamber is just back of the porch, the kitchen is at the rear of the living room and between kitchen and chamber, a completely equipped bathroom is arranged. The chimney top and porch column are of cobble stones. The simple and inexpensive flower box adds greatly to the effectiveness of the design.

Such exterior detail figures largely in bungalow construction, and is most effective when larger, in proportion to the



"A GOOD, PRACTICAL BUNGALOW."

scale. Shingle and cobblestone are par excellence, the material for bungalow exteriors; shingle stains of gray weathered or velvety brown, combine delightfully with the rough, natural field stone. The interior is best with walls of rough plaster either colored or the natural gray, depending upon the woodwork.

Our last bungalow is quite a good sized cottage. On the front is the living room with bath and seat; back of the porch is the dining room and between living and dining rooms is an eight foot reception hall. The two chambers are at the rear of the living room, next them a bath room

and the kitchen back of the dining room. A small cellar is provided with stairway from kitchen leading to it. The dining room has a porch entrance and the grouping of its windows and its brick fireplace make it a very pleasant room. The flower box comes into play again in this design and with the simple diamond paned windows gives an inviting aspect to the cottage. The cost was about \$1,500.

In all of the bungalows the finish was of soft wood, stained, with floors of a good grade stained and varnished or waxed. Finally, a picturesque setting, is indispensable to the bungalow.

SPRING.

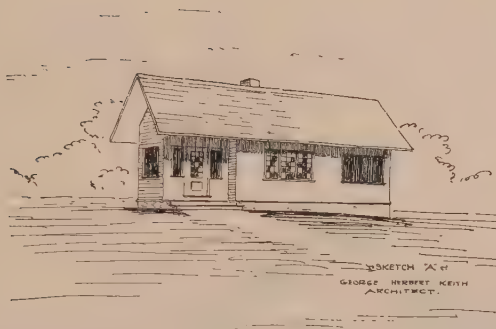
Like an army defeated
 The snow hath retreated;
 And now doth fare ill
 On the top of the bare hill;
 There's joy on the mountains
 There's rain in the fountains;
 Small clouds are sailing
 Blue sky prevailing
 The winter is over and gone.
 Wordsworth.

Little Journeys With the Architect

Journey No. 4---The Evolution of a Country House.

Written by N. Saunders Mann.

WITH DRAWINGS BY THE ARCHITECT.



The
Modest
Start

AFTER about two years of stuffy winters and breathless summers in a downtown flat, I thirsted for broader things in the way of atmosphere and view. Jeannette and I had, of course, built castles in Spain which embraced a spacious lawn sloping down to a noble river and gardens wherein our souls might delight. We had in our minds' eye a restful, quiet home, away from the hustling of American commercialism, where we and our friends might find peace and comfort; but our fortunes were extremely modest, and we had planned to spend the first five years of our married life as rather a probationary term, wherein we might get thoroughly acquainted with each other's tastes and habits, live quietly and put by what we could toward the afore mentioned castle.

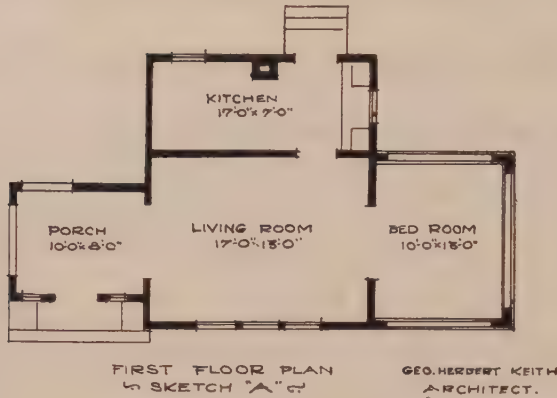
This worked very nicely for a year, for

our flat was convenient and cosy, the neighboring tenants were friends and things went merrily. At the end of that time, however, the situation began to pall on us a bit, as the newness and novelty wore off of things, and our most intimate friends moved out to a home of their own.

We had not as yet mentioned or hinted to each other any dissatisfaction as to our surroundings but when I found Jeanette buried in gardening books and seed catalogues, I felt the time was near when the subject must be faced.

On an evening in February my wife met me attired in her prettiest gown and her most alluring smile. She had prepared my favorite dishes and sustained a most brilliant conversation during dinner.

I marveled a bit, for, while Jeanette is always lovable, she is not always stunning. She blushed when I complimented her on



her appearance and cooking, and asked me if I believed a woman should be "wise as a serpent and gentle as a dove." I told her that view coincided with mine exactly and she came to the point at once.

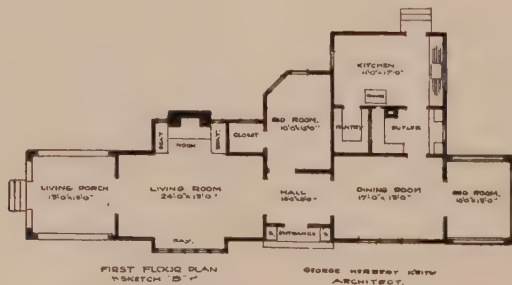
A country home was her idea. Suburban trolley lines had been extended in several

sirable location must first be considered, and "two acres was the minimum size for our estate." The house, my wife said, "might start with one room, and we could add to it as funds permitted." Again I remonstrated at a patchy, built-on affair to take the place of our castle, although I did



directions and real estate agents were offering acres and inducements galore. I reminded her that our nest egg of \$2,500 would not go a great ways toward a country home, but she waved me off and continued with her plans. Of course, a de-

long to get a start. We talked house until nearly midnight and laid out trips in all directions of the compass for my next day off. The house itself we did not go into very deeply then, feeling our experience in that line entirely inadequate to grapple with the



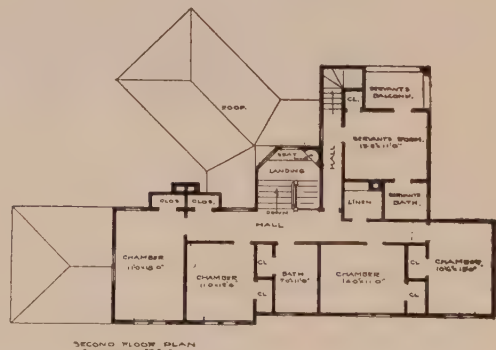
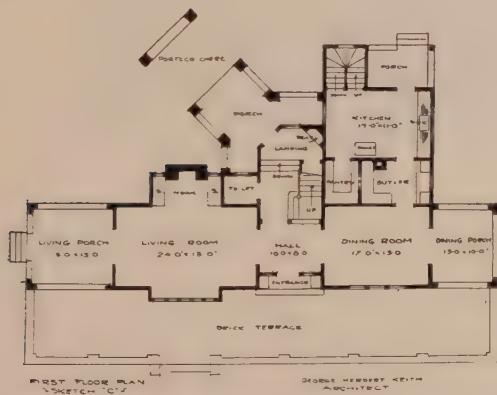


problem.

Subsequent days throughout the spring found us running hither and yon seeking the ideal spot. We insisted on water of some sort, a lake or a river, but finally compromised on a very pretty though small creek. We decided to buy a two-acre tract bordering this little creek, not far from a trolley station, for which we paid \$1,500. This may seem to some a high price for the land alone, but we felt that a desirable neighborhood was a necessity, both for our own satisfaction and to correspond with our completed dwelling.

Our next step was to take a surveyor out and have him locate the boundary points of the ground and also get his suggestions for locating our future home. We decided to build on a rising knoll somewhat further back from the creek than we had first thought, and we have since found our decision was most wise, for our expanding has been uncrowded.

We had thought that for the thousand dollars left we could get quite a start, and so went to our architect with ideas of large living rooms and screened verandas. After talking the matter over thoroughly, the architect became very much interested in our project, but said we had planned altogether too much house to be built for the sum; also that our plan would not take on additions without the patchy appearance I had at first objected to. He thought, too, that in our sketches we had put the cart before the horse. His first step was to lay out the completed house, whereat we stood aghast. We saw shortly, however, that he knew his business, for sketches of the partially evolved house and finally the small beginning of things, followed in due course. Then came the builder's preliminary estimates. These made our hearts sink and we all but abandoned the project. However, concluding that half a loaf was better than no bread at all, we started with the plans of



the four-room cottage shown. Should any one tell you that we put \$900 into this little house, you would probably think him crazy, and yet that is the sum it cost us; for, bear in mind, we were building a permanent home with full cellars, masonry walls, all outside walls back plastered, double floors and even gas pipes; thus avoiding the necessity of tearing out for our subsequent additions.

Our first enlargement, which, after all, was not so long in materializing, embraced the permanent kitchen, hall, living room and living room porch. The hall was used for an additional bedroom and we still continued to use the dining-porch as a bedroom. It was very comfortable for such use, as it had both screens and glass case-ment frames, and we hung large porch curtains to keep out the sun and to close at night.

The living room was the one of our dreams, and is twenty-four feet long with a large screened and glazed living porch opening from it. The fireplace was built up of brick on the inside, the outside being of cobblestone gathered from our own land, and a most effective chimney it made. We finished these living rooms in oak, the casings being perfectly plain, without mouldings, and a simple pattern of beaming was run in the living room. We had the lids of the nook seats hinged so that we might store wood there for the open fire.

This enlargement also provided for the completed pantry; and it will be noticed that even the same cupboards were used in the completed house as those first built. The sketches show plainly how simple it was to make the additions and affect scarcely anything that had been previously done. The large cross gable was, of course, entirely new; but the gable of the old part was simply extended out until it met the new and the whole was constructed in such a manner as to make the raising of the roof very simple. We arranged for a rather

steep little stair to give access to the attic, from the little entrance hall. No finishing was done there, just a rough floor laid, but we found the place decidedly convenient when guests stayed over night with us.

The last sketch shows the completed evolution, to which we were assisted more rapidly than anticipated by an unexpected windfall in the way of a legacy. We put a brick terrace across the entire front, the brick laid in a diagonal pattern. The walk leading down to the roadway is also of brick. We have had the porte-cochere and carriage porch put on, but do not expect to maintain a stable for some time yet. There is also a seat where milady waits for the carriage. (She is still waiting.) The rear stairway and the rear porch are now completed. The provision of modern conveniences for the servants insure us help while our neighbors go begging. The second story is finished in Washington fir. Some of the rooms we have stained and others are white enameled.

The exterior is of shingles brown for the first story, with the second story and gables the natural gray of the cement. The roof and window shutters are green.

The basement has a hot water heater and laundry. Our water pressure is obtained from a pneumatic tank located in the basement.

Think not because I have written only of the smoothness of the evolution that there were not long days of waiting and discouraging features, even through the joys of achievement. Our garden flourished and waxed fat during the first period of waiting, and we gloated over it, but when the workmen came and lumber was dumped before and behind, Jeanette shed copious tears over the ruin of her precious shrubs. However, they have grown, and so has the four-room cottage into the roomy, picturesque country home, whose completed evolution is shown in the final sketch.

Home Grounds and Gardens

THE COUNTRY GARDEN.

*"When chinks in April's windy dome
Let through a day of June,
And foot and thought incline to roam
And every sound's a tune."*



WE cannot associate the prim and formal garden of the town its close clipped borders and tidy cinder walks, its flower beds laid out in geometrical designs and bordered with Everlasting, or Dusty Miller—with the country. Ah, no! In the country we think of phlox and gilly flowers invading each other's precincts in friendly

amity; of garden paths that wander about aimlessly, and are plainly not "laid out" with tape, but just sort of grow out of the situation. Maybe there is a pretense of a box edging, but stray violets are all entangled in it, and in spots even crowd out the box. Sweet alyssum runs riot along these paths, sending venturesome runners right out into the middle of them.

But what of that, when the garden air is so perfumed with its honey breath?

"Had I a garden, alleys green
Should lead where none would guess."

What pleasure to loiter along such alluring paths and come suddenly upon a delightful rustic bench with a crimson Rambler trained over it! Or a clump of tall, white Iris lifting stately stalks from long green rushes, and hard by pink cosmos with its feathery foliage.

Look only on the cloud of purple bloom from that clump of lilacs over by the garden fence, and the careless but commanding position it occupies. And what a delightful mystery the orchard entrance holds. As we approach from the house, there is all the charm of uncertainty. We cannot see what is beyond—the garden's scents and perfumes half reveal it, but even when we pass beneath those luxuriant vines, the whole garden does not lay bare its charms at once to our gaze, but like all loveliness waits to be sought out. There are tall spikes of lilies—day lilies, *Lilium Auratum* gleaming in the sun and the old fashioned Tiger lily. In the country garden one makes a great deal of blue Larkspur, of fox glove and Canterbury Bells. A great bed of Sweet William is off in one corner, and Petunias make the air heavy with their sweet. Just break off half a dozen great branches of those pink and white ones; let them trail down from one corner of the mantel piece, and see what grace is given to the plainest room.

Beside the garden gate, one must have a bush of grandmothers' Cinnamon rose, and a Scotch yellow on the other side for a running mate. They will be a perennial delight. Perhaps there are other and grander roses, for all real country lovers, love roses. Very likely this garden has a parlor car compartment somewhere for such aristocrats as the American Beauty, Papa Gontier, Admiral Dewey and the Prince de Rohan; but the old Damask rose, General Jack and the good old Cabbage rose—good for any amount of wind and weather—must not be forgotten and will hold their own with all the new beauties. Some of the new importations from Japan, are excellent roses to fill in with, for they will grow almost anywhere and in any kind of soil. The Crimson Rambler will grow anywhere too, with decent care. I have seen its glossy leaves and clusters of pink bloom running all



"PINK COSMOS WITH ITS FEATHERY FOLIAGE."

around and atop Minnesota doorways—a pretty good test of a hardy rose.

One should make a great deal of the Phloxes, a flower that naturally belongs in a country garden. Since our grandmothers day, wonderful improvement in these perennials has been made by the process of selection. Gorgeous blossoms that are the glory of the garden from July to September, and that rival the roses or gladioli for display.

Nasturtiums of course, go without saying, and sweet peas. The latter, beautiful pets that they are—are more useful than most beauties—for lots of unsightly places, such as the clothes reel, the wood pile or the tool shed, can be screened from sight by a tall trellis of sweet peas. Nasturtiums are good to stick in most anywhere, and the poorer the soil the more they will bloom, though the flowers will not be as fine of course as the fewer blossoms on enriched vines. They are good to plant between the hollyhocks—which "belong" too of course, but whose tall bare stalks look ugly when blooming time is done. Then, cut down the stalks, and the nasturtiums will clothe their ugly stumps with a riot of bloom. For those who want lots of flowers without too much labor, these old favorites are the ones. Think of the labor of growing

carnations, and how much dearer is the old fashioned garden pink, the clove pink—which is the mother of carnations—with its fragrant, spicy odor. Nor do we sigh for geraniums or fuchsias in our country garden; but give us a crab-apple tree in May or an Althea bush—variously known as Rose of Sharon or the Painted Lady—with its mass of pink or variegated bloom lasting for six weeks.

The old-fashioned marigold—the big, very double yellow variety which used to be given a prominent place in the gardens of our grandmothers—is one of our best yellow flowers, and the value of this color is not understood as it ought to be. A small quantity of rich yellow, among other colors, not only brings out their beauty by contrast, but heightens and emphasizes them. Yellow in the garden is like sunshine to a landscape.

A sun dial in a country garden is well placed. Indeed the sun dial belongs far more to the rambling, unfettered beauty of such a garden than to the stately terraces and parterres of formal grounds. In many old gardens of New England, Maryland and Virginia, the sun dial still stands, half buried in the long grass of some neglected corner. These time worn old dials with their quaintly carved mottoes, have a fascination that is in complete accord with the environment of an old fashioned country garden. What a sympathy between the time-stained dial and the drifting bloom of the garden; and where should such a poetic device for telling the time of the day be placed but in some sunny spot among the flowers, those other sun-worshippers. The old English motto for the sundial—"I count the bright hours only"—seems made for a flower garden, where "lightly falls the foot of time that only treads on flowers." And that other old English motto—"Look on me, that I may be looked upon"—is surely a touching appeal from both



"TALL SPIKES OF BLOOM."

flowers and dial to the sun-god.

Ah well! Who does not recall the country bachelor's garden so quaintly described by Mrs. Gaskell in *Cranford*.

"There was an old-fashioned garden where roses and currant-bushes touched each other, and where the feathery asparagus formed a pretty background to the pinks and gilly-flowers. There was no drive up to the door; we got out at a little gate and walked up a straight, box-edged path."

Such a garden it has been my good fortune to wander about in, to smell the gilly flowers and clove pinks; and in a shady bower, to dream away a summer afternoon.

When Spring Blossoms Fade.

For a while in the spring we are overwhelmed with a wealth of blossoms from the tulip beds, when the frost releases them and soon their leaves may be seen breaking through the soil; the snowdrops

and crocus acclimated in the lawn and the woodland hepaticas and dog-toothed violets in the borders of the shrubberies will give the first touch of color that we long for. The bulbous plants will soon,

however, wither away and the tulip and hyacinth beds look brown and bare if nothing further is provided, but with a little additional labor, plants from the hotbed, the forget-me-not, for instance, may be set out among the tulips and in a night a grand transformation take place; flowering annuals may also be sown early in the beds and their blossoms soon take the place of the vanished spring bulbs.

It is well to consider now, how best to replace this early flowering.

The use of annuals is frowned on by some and it cannot be denied that a garden of these alone will render small returns sometimes in proportion to the labor involved, and at certain seasons show a broad expanse of bare ground, but by no other means can a showing of brilliant coloring be as quickly and cheaply attained, and if it has to be renewed yearly it affords opportunity to change plan and arrangement from year to year. The new varieties of annuals that are being constantly introduced are many of them of value for improved coloring and beauty.

If you want a hedge of flowering plants between the flower and kitchen gardens, you will do well to select the zinnia for this purpose. It is a strong growing plant, comes into bloom early in the season, and improves with age. It comes in a wide range of colors. Its red, yellow and carmine varieties are wonderfully showy. Because of its somewhat rank growth this plant is not very desirable for beds in the garden.

Beautifying a Country Roadside.

The writer some years ago bought a piece of land that had originally been an orchard. When the orchard died out, from neglect and old age, the land became a cattle pasture and was in use for that purpose when bought by the writer as a site for a home.

There were two fine elms beside the highway in front of the land, but otherwise the roadside was rough, stony and bare. After the house had been built and the grounds immediately about the house graded and set out with vines, shrubs and ornamental trees, attention was turned to the roadside before the house. The stones were removed, rough places made smooth, and eighteen or twenty silver maples purchased at a nursery. These were, about eight feet in height, with trunks about an inch in diameter. A stout workman dug holes for these about twenty feet apart, and the writer carefully set out the trees, spreading out the fine roots and packing them closely in the soil, so that they might not dry out, and might take hold at once upon the earth. Considerable stable dressing was mixed with the earth filled in about the trunks, and firmly tramped down. On this was spread a thick mulch of grass, which kept the earth about the roots cool and moist all summer—a condition that, I am sure, contributed greatly to the astonishing growth which these trees quickly made.



A ROADSIDE SEAT.

Suggestions in Household Embroidery.

By Eleanor Alison Cummins.

IN these days, almost any one with any skill at all with the needle, embroiders more or less. For demonstration of this fact, one need only stand in any department store and note the congested conditions at the "art embroidery" counter. The women before it are of all grades of proficiency, from the one who outlines duster bags in red cotton to her who embroiders American Beauties in half relief, at great expense of eyesight and filo-floss. And each feels, in some dim way, that she is a hand-maiden of "Art," always spelling it with a capital.

Yet, once one gets away from the machine-made conception of embroidery, there is no minor art in which good taste and the sense of color and a very moderate amount of technical skill go so far. The needed tools are in every work-basket—neither bench, nor anvil, nor wheel are needed. I'll admit it takes courage to start a hanging or a bedspread, but so it does to use a new skirt pattern.

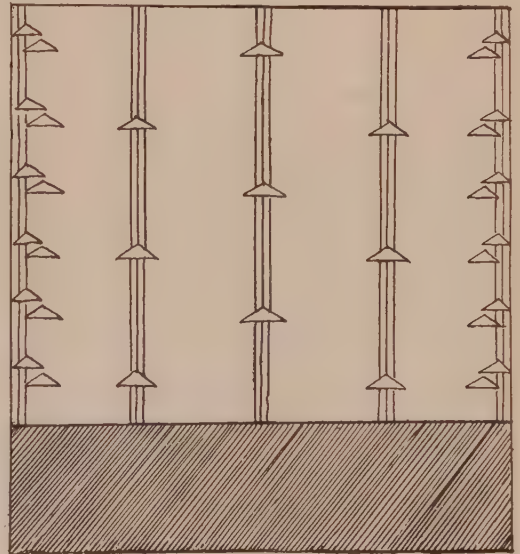
Considered as a part of the furnishing of the house, a really artistic piece of embroidery, on a good-sized scale, adds wonderfully to the impression of a room. Much use is made of this idea in the simple and almost bare rooms of some decorators along arts and crafts lines. The straight lines, low tones of color and expanses of bare, plain colored wall, are relieved by a hanging of bold design and strong color, yet in perfect harmony with the rest of the room. The design may be of the simplest, the fabric inexpensive, but an individual note is given to the room which could not be achieved by any amount of expensive upholstery. Readers who have access to art magazines which give illustrations of the interiors shown at notable arts and crafts exhibitions abroad, will observe how often the high note of a room is given by a piece of embroidery.

A study of these same magazines is immensely helpful in the way of ideas. One realizes how effective simplicity may be, and a very little artistic skill helps one to adapt designs to one's own use. Imported wall papers, English and German especial-

ly, are helpful, and almost any decorator has a sample book of them. Indeed, no one can attempt original work of any sort without realizing how full of suggestion the world around becomes for open eyes and attentive ears. A bit of iron grill work, the diaper pattern on a stained-glass window, the color of a wayside flower, may, any one of them, furnish an idea to be carried out in embroidery.

In this paper I wish to speak of hangings, to give some ideas as to coloring and material, and to make some suggestions as to design.

Most women are appalled at the thought of covering a hanging, in two breadths, each fifty inches wide and perhaps eight feet long, with embroidery, and well they may be. But it is never desirable to cover a hanging with needlework, and seldom advisable to embroider a hanging in two parts at all. The ideal ground for embroidery is a hanging for a single door, and it should be scant enough to display the design to advantage. To a certain extent, a hanging is to be considered as a picture, and one does not hang two precisely similar pictures side by side.



HANGING OF GRAY RUSSIA CRASH.

As to material and coloring, the latter, of course, depends upon the room in which the curtain must hang. Generally speaking, it should be rather stronger than the general tone of the room. Occasionally, where something in the room is in self-color, the curtain may present an absolute contrast; a green room, for instance, may have a hanging of turquoise blue, with embroidery in stronger tones of green than those prevalent in the room. In a blue and white room, on the contrary, one would use a hanging of blue of the deepest tone in the room. In a room in which there is much positive color, a neutral ground is best, the embroidery combining the different colors used in the room.

For the amateur worker, linen is far and away the most satisfactory material. It is reasonably cheap, it is admirable in color, fading harmoniously, if care is taken to secure a vegetable-dyed fabric; it is durable, and it can be worked in the hand. All these are important considerations. There are cottons which are satisfactory for embroidery on a light ground, unbleached twilled muslin and a very heavy double-width fabric called Egyptian tapestry; but they are less durable than linen and they smut. On the whole, I would rule out cotton, as not being worth while. It is the fabric par excellence for the amateur dyer and for the stenciller, but not for the embroiderer.

For heavy, coarse work in appliques a fabric variously known as Craftsman canvas or arras cloth, is excellent in color and weight. It costs \$1.25 a yard in double width, and has the feeling and texture of coarse wool, although made of jute or hemp. Between the two one gets a wide range of color, except in violet tones, whose use in decoration is very limited.

Of silk materials, the heavy pongees, known as Rajah silks, are artistic and cheap, costing as little as 59 cents a yard, twenty-seven inches wide. A raw silk, in the same width, with more lustre, costs \$1 a yard.

This, I think, completes the list of available fabrics of moderate cost. An additional word about linens is in order. Any linen store carries a good assortment of colored linens, and will send samples. A good blue is hard to find, greens are better and there are some good browns, while linens seem to take yellow admirably. Reds and pinks are seldom fixed, and should be thoroughly washed before using. Red is never guaranteed by a reliable house.



L.T.

Objections like these do not apply to the hand-woven Agra linens, imported by the East India shops. Unlike the machine-made linens, the texture is so irregular as to be decorative in itself, and the colors are vegetable and have the soft brilliance of a Cashmere shawl. Nor are they very expensive—\$1 a yard, in 45-inch width. There is a heavier weight also, whose surface is like arras cloth, which is used for upholstery as well as hangings.

Just a word as to the proper place for an embroidered hanging. It needs a space to itself with no other decorative object near it. Books, carvings or metal work yes, but not pictures nor bright-colored bric-a-brac. It is better placed in a library or hall than in a drawing-room, at a door than at a window, and, like a picture, it should be well lighted. Its hanging should be the simplest possible one, simple rod and rings and no pleats, while its width should be only a fourth greater than that of the open-



ing which it screens. Usually a lining is necessary, and I know of nothing better in point of color, weight and expense than mercerized cotton rep.

The accompanying sketches are intended less as actual designs, than as suggestions, to be varied and improved upon by the individual worker.

Figure 1 is a hanging of gray Russia crash. The narrow widths are overhanded together, and the seams covered by lines of couching, or darning, in three shades of green wool. The triangles are of linen, alternately blue and orange, with a couched edge of black, and the foot-wide border is of green linen. There is a four-inch edge of green linen across the top.

Fig. 2 would be a stunning door hanging for a country house. The design may be

carried out either in an applique of felt on Craftsman canvas or it may be stenciled on linen or cotton. If a high note of color were desired to relieve a neutral color scheme the ground color of the curtain could be dull yellow with the peacocks appliqued in rich peacock blue. Or if a quiet, rich effect were desired the design could be worked out in two tones of brown on a mahogany ground.

Fig. 3 is a charming design for a table scarf, the material gray Russia crash, the swans worked in coarse wool of a bright blue color, the crests bright yellow, the blossoms dull red and leaf suggestions bright green. Such a scarf is a wonderful addition to a room, laid across the brown wood of a Mission or Craftsman table.



A Wall Decoration for a Country House.

By H. P. Keith.

Illustration credited M. H. Birge & Sons.



"AL FRESCO TREATMENT OF DINING ROOM."

SEVERITY in architectural treatment, in decoration, in furniture, is admirable for many uses and situations. The restraint and plain, severe lines of the new German school of decorators, is most refreshing after an age of wild application of all sorts of patterns and colors to the walls of our houses. Especially in the living rooms of the house, those in constant use by the household, are plain walls and reserved ornamentation most restful and desirable.

It does not follow however that these ideas are the only ones; that always and everywhere they must prevail, or that we never can give rein to the fancy in house decoration, or indulge in the joy of color, the grace of foliage, the turquoise of the sky, softened and chastened by shadows. There are places where a room may blossom like a flower, and yet be altogether fitting. One of these is the dining room of a country house. Here the artificialities of life fold their tents and steal away, and we may decorate our

houses more in harmony with out door life and nature. The character of the decoration is influenced by the situation, and stronger coloring, less conventional treatment is permissible.

The charming decoration here given illustrates the foregoing remarks and general principles. The breakfast room of a country house is associated with all that is bright and joyous, gay and unrestrained. The glimpse we have of this one is altogether charming and the decoration in perfect accord with the spirit of the place. Of course the same idea could be applied in treating a small, country dining room, in a house where there is only one, as is the case with the majority of places.

The decoration is a wall paper hanging costing 75c a roll, and represents a pergola with vine-wreathed columns, and an overhead lattice of poles, instead of beams. These latticed arches, carried on the tops of the supporting columns, form the frieze. The wall "filling" between the columns, represents an enclosing lattice, a slight frame-work lightly covered with leaves—all in shadow effect of light, greenish gray tones upon a background of an indescribable shade of dull but not dark, purplish blue. Against this background, the ivory columns with their wreathing vines of rich, darker green foliage, stand out in bold relief. Delightful shadows are cast upon the ivory columns, as when the real sunlight sifts through the leaves. Overhead, the lattice arch is ivory also, and clusters of grapes that vie in rich color with the purple grapes and mulberries which Titania fed to Bottom, in the *Midsummer Night's Dreams* hang from the leafy vines.

The decoration comes with extra rolls of the shadow-lattice wall-filling, so that the columns may be placed just where they are wanted for the best effect, and the space between, whatever it may be, filled in with the lattice-wall. The ceiling is the blue of the sky when slightly overcast by a thin haze.

Such a wall treatment besides being used with discretion, and only under appropriate conditions, must be supported by the architectural detail and furnishing of the room. A generation ago, nobody paid any attention to these relations, but it is now coming to be very generally understood, that a

room to be satisfying must be carefully planned as a whole. The whole scheme, wall decoration, architectural detail, furniture, should be considered as a painter studies a picture, before anything is done. Of course we know this is not always possible; circumstances often compel to quite other courses. But this is the way to secure really satisfying results, and in most cases this "best way" is not followed, simply from want of foresight. People rush into things heedlessly; they see some one thing that takes their fancy and get it; then perhaps it doesn't fit in anywhere.

In the room we have before us, all the details have been carefully considered. The woodwork is ivory finish and the low, broadly paneled white wainscot, is an ideal base for the wall decoration. The floor is stained a water green and has a rug of woven wire grass of soft, dull grey-green coloring. There is a built-in seat of green-stained wood under the casement windows and attention has been given even to the detail of the cushions, which have a stencil ornamentation of a dull rose colored flower, enclosed by a green calyx and with long green stems—on an ivory ground. Here too are the shadow effects of the wall in a faint grey. The furniture is of green raffia, and the minor details of silver urn, golden fruit and large green leaves thrown in careless grace upon the duller green of the table—are all notes of color that make for the general effect.

Such an al fresco effect is almost equal to an out-door dining room; and those who have felt the charm of dining or breakfasting in such out-door rooms, are ever loth to give them up when the inclemency of the weather drives them inside. To all such, this inside pergola will appeal with irresistible attraction. It is the next thing to the latticed and vine covered porch—and so dear to the country lover and enthusiast.

One can fancy a freshness to the fruit, an aroma to the coffee, a flavor to the golden pat of butter and a crispness to the rolls, that would be missing in the ordinary, prosaic dining room of the ordinary house. Why—with the casement window ajar, one could even fancy the vine leaves stirring on those ivory pillars, and the shadows wavering in the sunlight, as the leaves stir.

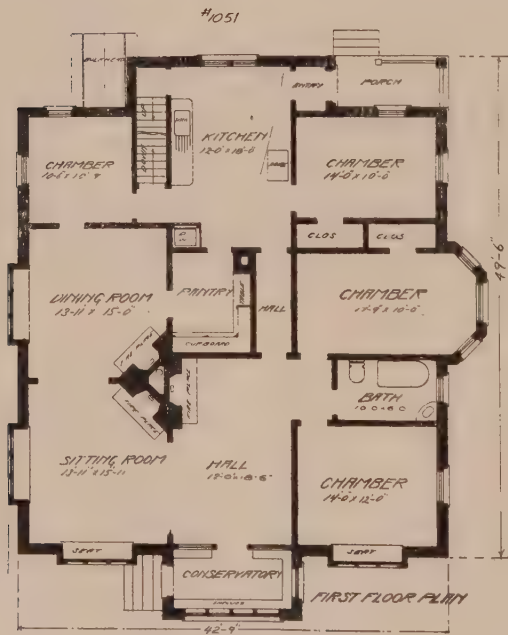
Designs for the Homebuilder.



The Keith Co., Archts.

Summer Cottage, With Sun Room or Conservatory.

DESIGN A 136



Description Design A 136

THE tendency in the suburbs of the large cities and especially through the entire section of California and the South to build homes on the bungalow style of architecture, cottages in fact, with most of the living space on the ground floor, is well exemplified in this design. Peculiar it may seem to some at first that so little porch room is provided, but the porch is practically the conservatory, in other words, the sun parlor, being enclosed in glass, and especially for such a climate as California this is a delightful feature.

There would be no difficulty whatever in extending the main roof of this design so as to cover the porch entirely across the front, making it any width desired. This would certainly add much to the desirability of the plan from the standpoint of many people.

One attractive feature of this design is the window seats in several of the rooms, the sitting room having two of them. The exterior is simple Colonial treatment and inexpensive of construction. The walls are intended to be of brick though of course frame construction could readily be used if desired. The interior arrangement is very attractive. In the first place, an ample number of fire places are provided, one each being placed in the hall, sitting room and dining room and the rooms open up very nicely. The pantry is large and commodious and the servants' room off the kitchen can be used by a member of the family, if desired. If not, door connecting with dining room should be omitted.

There is space in the attic for finishing off one large room and two smaller ones if desired, and still leave storage space. The finish throughout the interior is intended to be of pine, poplar or cypress, painted or stained.

There is a basement under the entire house and plans call for hot air heating apparatus, outside cellar entrance and cistern. In other words, while a bungalow or cottage home, it is a strictly modern house in every sense of the word, designed to be well and substantially built, the full basement making it dry and sanitary and easily heated, and offering unusual facilities for storage.

Cost, \$2,950; width, 42 ft. 9 in.; depth, 49 ft. 6 in.; height of basement, 7 ft. 6 in.; first story, 9 ft. 3 in.; second story, 9 ft. in center of rooms, if rooms are finished off. Lowest wall height of second story rooms would vary according to the size the rooms were made.

Designs for the Homebuilder.



Henry Wittekind, Archt.

Simple But Spacious.

DESIGN A 137



Description Design A 137.

GOOD design for a country home where a number of sleeping rooms are required. The wide veranda almost encircles the house. The main living rooms are very large with open fireplace. There is a servants' dining room and a serving pantry, besides the usual service rooms. 2nd floor contains six large chambers, a large hall and two bathrooms in main portion of building, with three chambers and bath in rear wing. Attic is floored only. Oak is intended as finish for main living rooms, pine, with maple floors for balance of house. There is a basement under rear wing only.

Total width of building 65 ft. 6 in. Depth, 33 ft. 6 in. with rear wing 27 ft. 4 in. wide and 26 ft. 8 in. long. Height of basement 7 ft. 1st story 10 ft.; 2nd story 9 ft. Estimated cost, \$6,500.



Color Scheme Design A 137.

NOTHING could be more pleasing for a country house like this than white for the body of the house and the trim, with a lettuce green for the roof. Such a green while not adapted to a city dwelling is extremely fetching in rustic surroundings. Shingle stain No. 301 would require some lightening up to get the effect suggested. The window sash should be black and green shutters would be an addition. Porch floor painted dark water green, porch ceiling light apple green.



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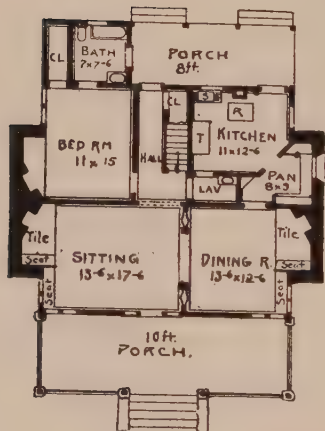
Designs for the Homebuilder.



Barbour & Kluttz, Archts.

A Rustic Cottage.

DESIGN A 138.



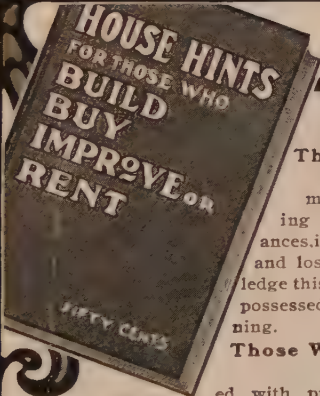
Description Design A 138.

COMBINATION shingle and field stone design. The rustic material used in this construction adds somewhat to the cost, but the excellent effects obtained are worth the expense. There is a large rear dormer on the other side of the roof affording excellent light for the attic. The great boulder chimneys at each end are extremely picturesque and furnish open fireplaces for the living and main floor bed room and dining room, also the kitchen flue. Very broad tile hearths are intended with built-in seats.

Estimated cost to build \$1,800.

Color Scheme Design A 138.

MOSSY green stains for the body of this cottage, with vivid copper red for the roof will combine effectively with the rustic field stone used for chimneys and porches. As more freedom of color treatment is permissible on such an exterior, additional interest would be given by vivid red on the ornamental work in gable dormer and the top rail of balustrade, both porch and balcony, while the roof cornice and porch columns are green. Porch floor and steps greenish gray, porch ceiling light, vivid red.

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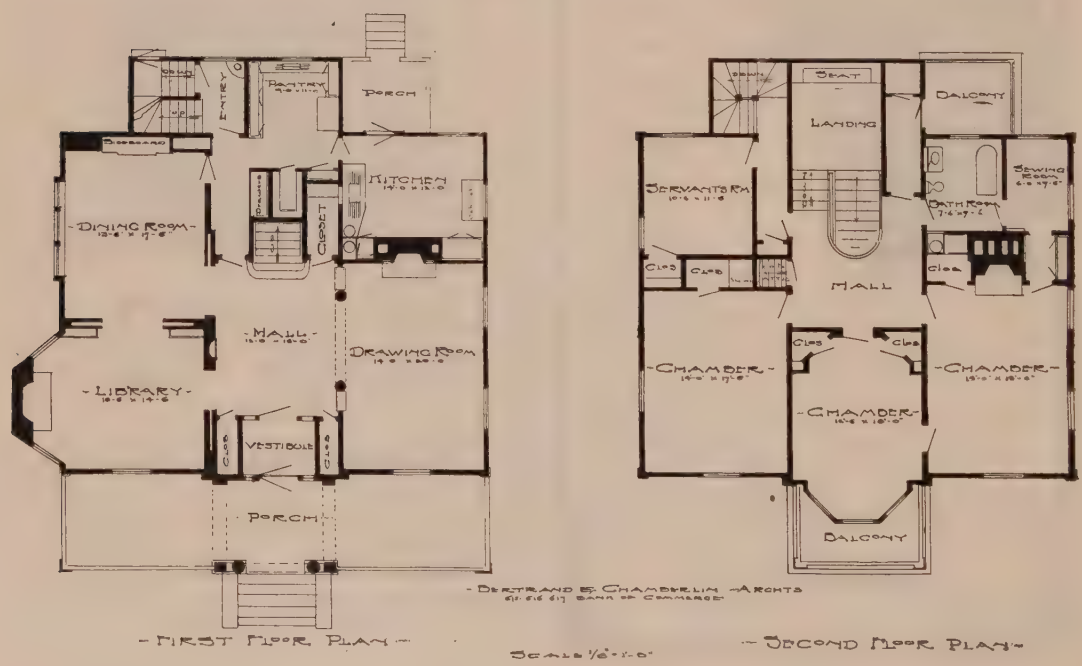
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KEITH'S MAGAZINE
Designs for the Homebuilder.



Well Proportioned Classic Detail. Bertrand & Chamberlain, Archts.
DESIGN A 142.



Description Design A 142.

COLONIAL design with interesting treatment of exterior detail. The floor plan shows a well arranged interior, containing large drawing room on the right of center hall, library and dining room on the left. Dining room is furnished with handsome built-in sideboard. The recessed stairway at the rear of the hall gives a spacious effect to the front of the house. Oak and red birch are the woods contemplated for interior finish, the latter stained mahogany. White enameled pine in the chambers. There is a gymnasium room finished off in the attic. Floors of oak and brick. Fireplace faced with tile. Height of ceilings on 1st floor, 10'-0" 2d floor, 9'-0". Hot water heat and open plumbing. Estimated cost to build, about \$6,000.



Color Scheme Design A 142.

THE best treatment for this handsome colonial exterior will be pure white for both body and trim, with black roof shingle and black window sash. Chimney red or grey brick, grey stone foundation. Porch floor painted grey, porch ceiling yellow.



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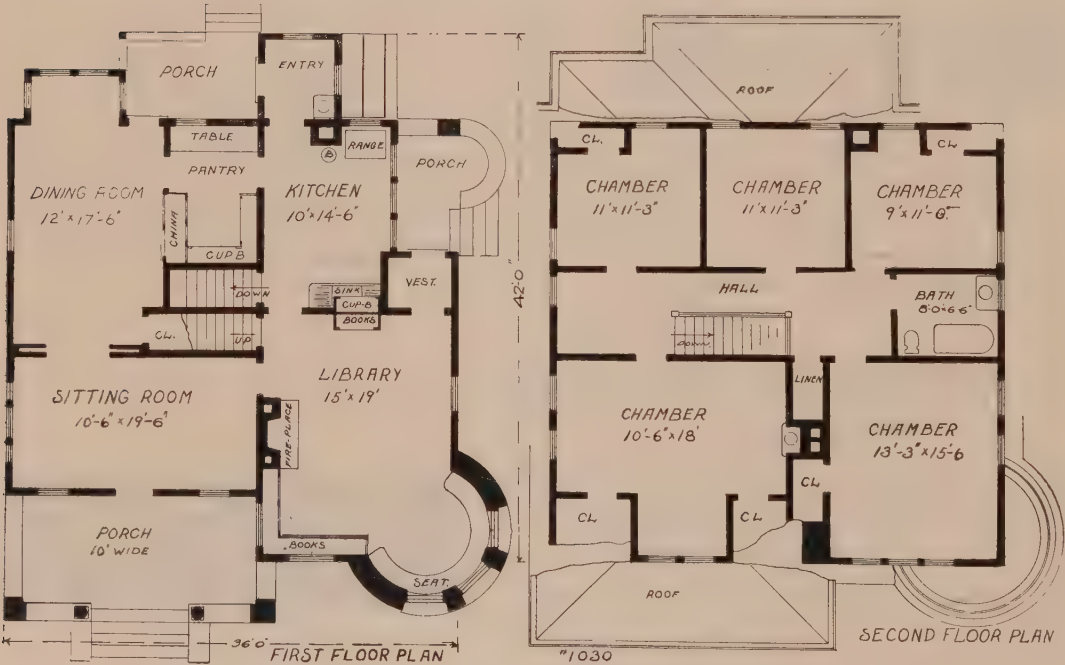
Designs for the Homebuilder.



The Keith Co., Archts.

Country House in Dutch Colonial.

DESIGN A 140.



Description Design A 140.

A very attractive cottage with free treatment of Dutch Colonial gambrel roof. The exterior is of siding to belt course, gables of second story shingled. The porch is of good size and the entrance into the sitting hall is unique. The library at the right is a fine room, having a circular bay, and the dining room, which is of good size, is entered from the sitting hall in front. The stairway is shut off from balance of house for privacy, there being a door at bottom of entrance into the library. This could be readily arranged so as to show effectively from sitting hall. The rear entrance will be found very convenient for the members of the family and the rear porch is a unique little affair and very attractive.

The finish of sitting hall, library and dining room is oak or birch, with hardwood floors; balance of house, pine, poplar or cypress, painted or stained.

There is a full basement, with hot air heating apparatus, laundry, outside cellar entrance, fuel bins, vegetable room, etc. The attic space is not available for rooms, only for storage, being reached by a scuttle in ceiling of second story hall.

Cost, \$2,575; width, 36 ft.; depth, 35 ft.; height of basement, 7 ft. 6 in.; first story, 7 ft. 6 in.; second story, 8 ft. (The low effect is desired in first story.)



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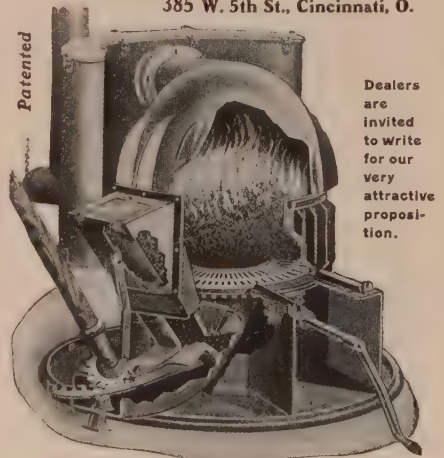
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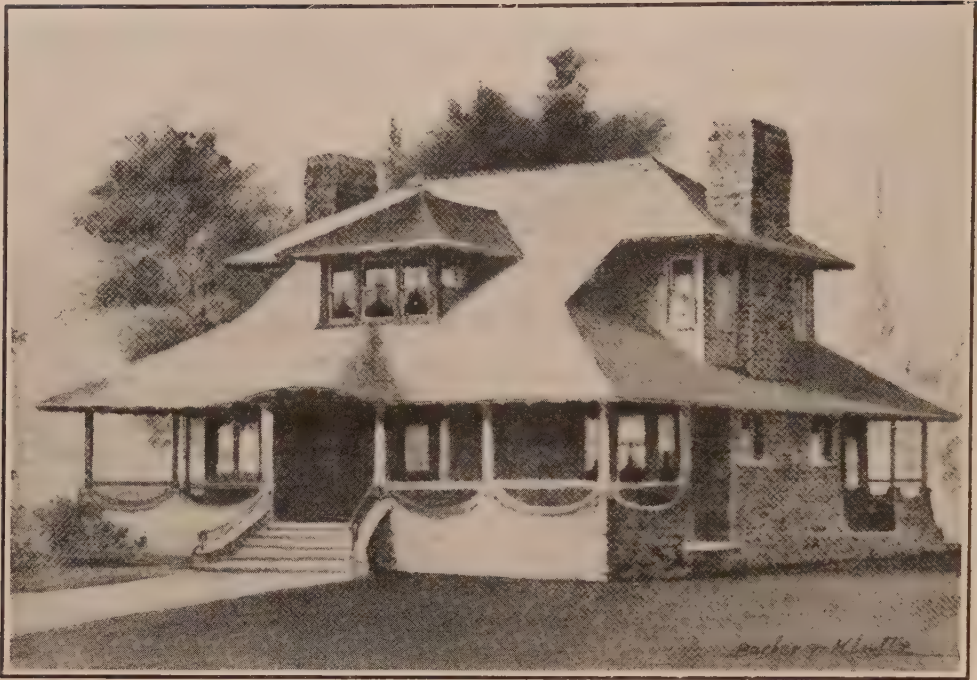
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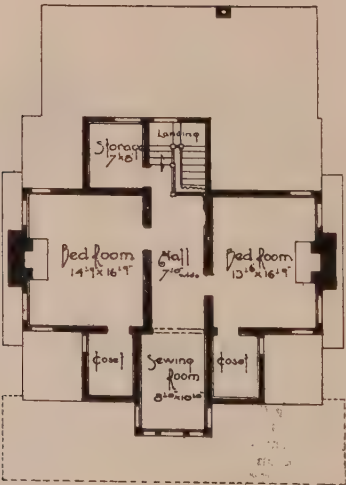
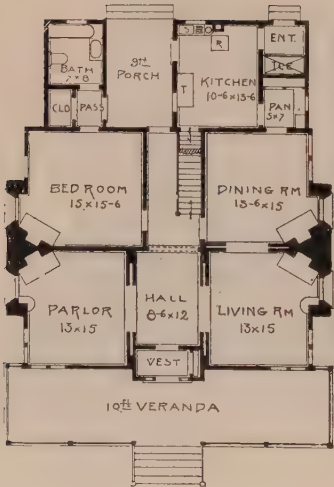
Designs for the Homebuilder.



Barbour & Kluttz, Archts.

An Unusual Design.

DESIGN A 141.



Description Design A 141.

AN unusual design for a summer cottage. The peculiar arrangement of the chimneys gives a unique effect inside providing for a cheerful fire near the windows. Sliding doors throw the whole lower floor together. A picturesque exterior is effected by the use of two large old-fashioned chimneys, which may be built either of rough stone, cobble heads or rough, red brick. A bed room and bath are provided on the first floor with two large chambers above, sewing room, store room and lavatory.

Estimated cost to build, \$2,800.



Color Scheme Design A 141.

THE exterior brick work on chimneys and porch enclosure might be the dark, purplish red, of vitrified brick laid up in grey mortar. The cap rail of the inverted porch arches painted cream color, the porch columns trim cream color, the body of house light brown No. 237, the roof shingle and dormer roof green No. 301. Porch floor cigar brown, porch roof orange color, window sash deep orange.



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Chas. W. Barrett, Archt.

Design for Small Church.

DESIGN A 142

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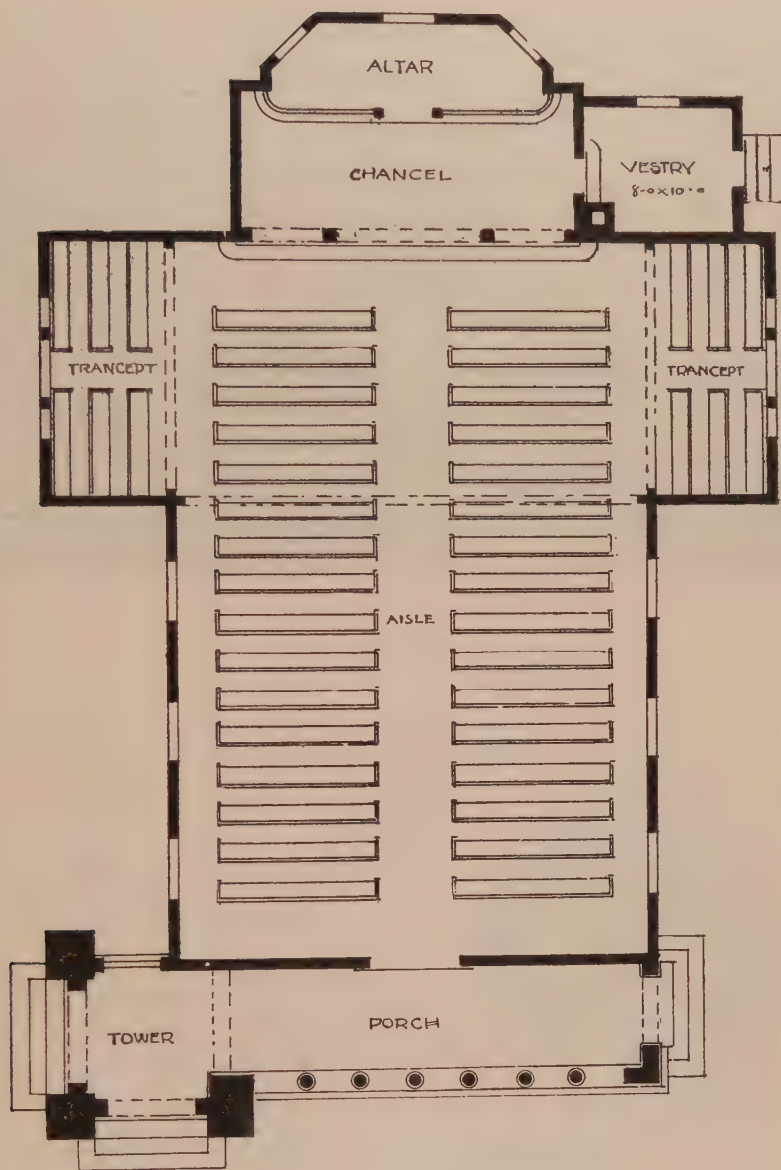
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Floor Plan for Church Design.

Estimated Cost to Build \$3,500.

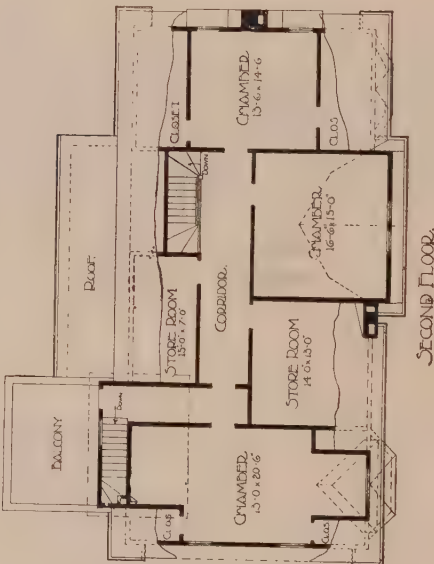
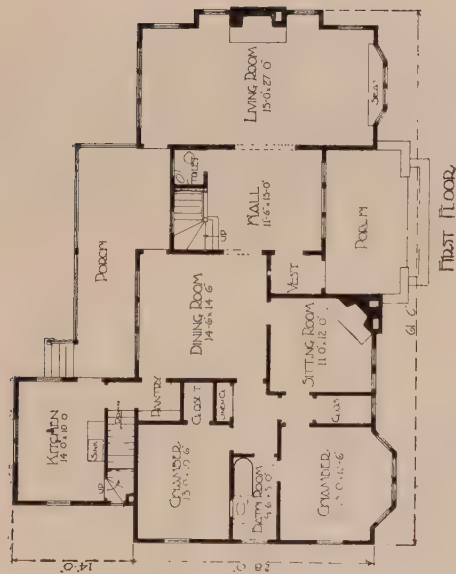
Designs for the Homebuilder.



Henry Wittekind, Archt.

Country House in Stucco and Shingle.

DESIGN A 143



Description Design A 143.

AN artistic Country Cottage, one and one-half stories and basement. The exterior is stucco; shingle roof. First floor contains reception hall, large living-room with open fire-place and built-in bookcases on each side of same and built-in seat in bay window; dining-room, two chambers, sitting room with open fire-place, which room may be used in connection with front chamber, or as an additional chamber; bath-room with modern plumbing; kitchen and pantry; front and rear inside stair, and toilet room under front stair.

Interior finish in first floor, except kitchen, chambers and bath-room, is oak, with oak floors; balance Georgia pine. Second floor chambers trimmed in Georgia pine.

Basement contains laundry with stationary trays; vegetable cellar; boiler room and coal bins. Cement floor.

Width 61 feet, 6 inches; depth 28 feet, with kitchen portion of 14 feet added.

Height of basement 7 feet; first story 9 feet; second story 8 feet, 6 inches.

Estimated cost \$5,000. Heating not included.

Color Scheme Design A 143.

DEEP cream color is suggested for this stucco exterior with roof shingle a warm red. Chimney of red brick with cream colored cap. The under side of roof and dormer cornice, the door and window trim, a yellowish brown. Window sash cream color. Floor of portico, red tile, red brick foundation.



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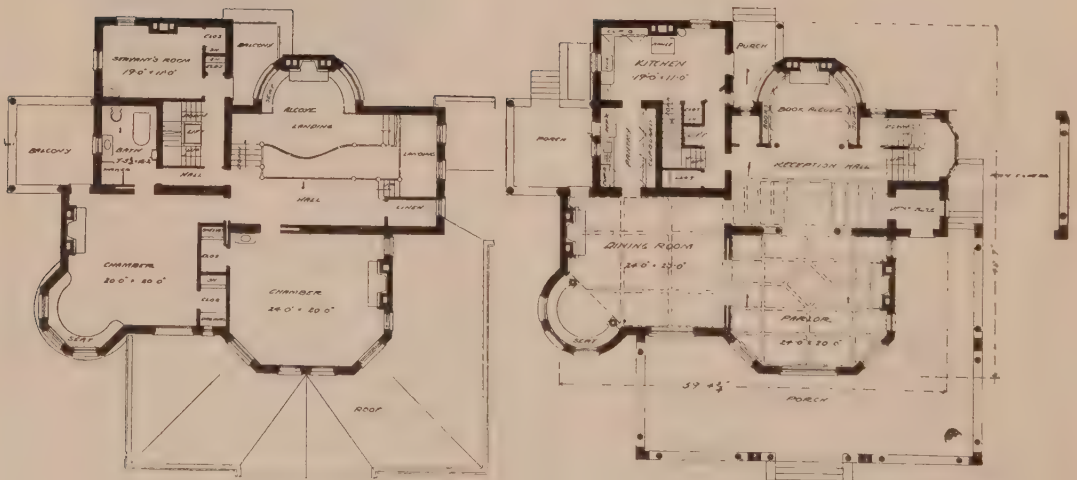
Designs for the Homebuilder.



The Keith Co., Archts

Handsome Country House in Old English Style.

DESIGN A 144.



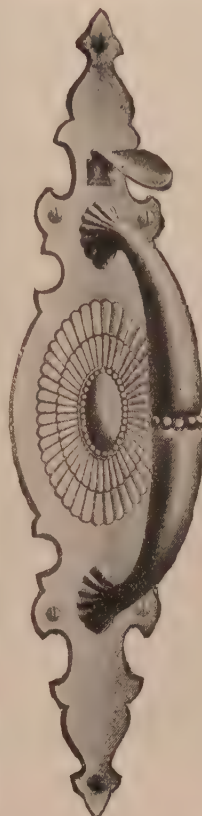
Description Design A 144.

IN old English half-timber and plaster treatment, intended to be carried out in first class construction. The foundation walls are of stone, the walls of 1st and 2nd stories of solid brick faced with pressed brick. The porch walls are of stone also the porch columns, and between each column are set wooden posts in octagon, English style. Porch floors are tile. The main rooms of 1st floor have beamed ceilings and are wainscoted in hardwood, with oak floors. The book alcove is fitted with handsome bookcases which extend from the fireplace to the columned opening on each side the alcove. The drawings call for rubber tile floors and wainscot in the kitchen. A lift is provided to run from basement to attic. A large billiard room is provided in the basement with alcove and toilet room. In the attic provision is made for large dancing or gymnasium room or the space may be utilized for chambers. The finish of the 2nd story is intended to be white enamel. Width 59 ft 4 1/4 in. Depth 48 ft. 7 in. Height of basement 8 ft. 6 in. 1st story 10 ft. 9 in. 2nd story, 9 ft. 9 in. 3rd story, 8 ft. 3 in. Estimated cost to build, \$13,500.



Color Scheme Design A 144.

THE grey limestone of foundation and porch treatment will combine delightfully with warm red for the color of the brick, with the wooden posts of the porch stained a rich brown. The same brown used on exterior window framing, while the timber work and roof cornice are stained a deep water green. Roof stain dark brown. Porch floor grey and black tile; porch ceiling deep orange.



A Colonial Door Handle

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Knob and Escutcheon in
Parma Design
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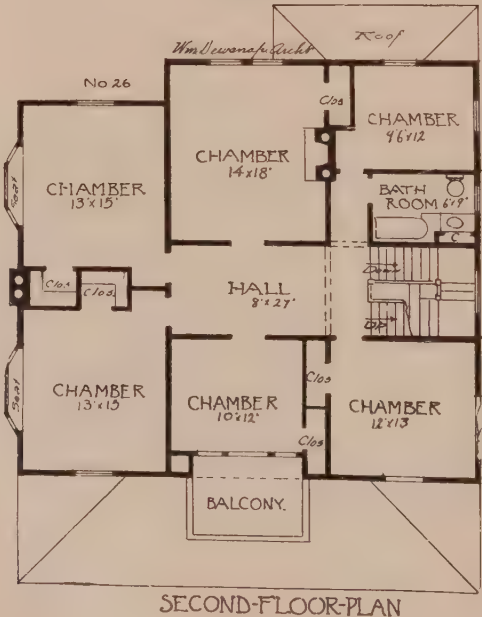
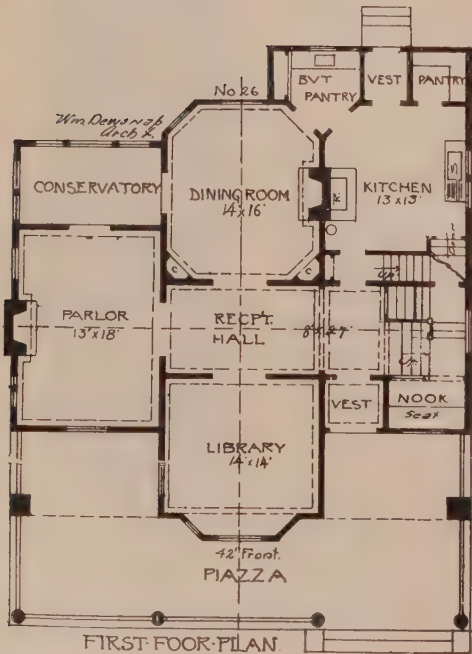
Designs for the Homebuilder.



Wm. Dewsnap, Archt.

A Lakeside Home.

DESIGN A 145.



Description Design A 145.

COUNTRY house design in semi-colonial style. First floor plan embraces the usual living rooms, with entrance hall from the side opening into reception hall in center of house. The dining room is octagon in shape, furnished with open fireplace and opening into a conservatory. Entrance from the conservatory is also given into the large parlor. There are three chambers planned for the third story, or it may be thrown into one large amusement room. Main rooms on 1st floor to be finished in ash. Cellar under entire house containing servants' toilet. Brick foundation, shingle exterior. Hot air heating plant. Modern plumbing. Estimated cost \$7,000.



Color Scheme Design A 145.

This house is somewhat wider than usual with Colonial designing and as the roof is medium in pitch, we have a good deal of exposed roof surface. Under the circumstances stain the roof a soft woody brown. Paint the wide cornice and all trim a cream with three coat white for body. Draw the sash in black.



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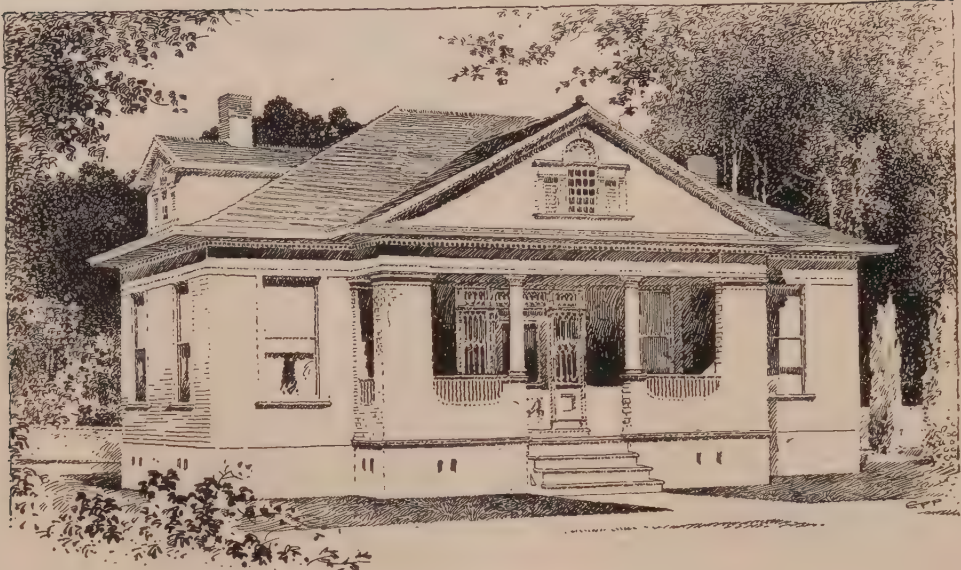
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**LORENZEN
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Designs for the Homebuilder.



Barbour & Kluttz, Archts.

A One Story Southern Cottage.

DESIGN A 146.

Description Design A 146

DESIGN for a one story cottage, which may be used either as a Southern home or a summer cottage as desired. The large central hall with its corner fireplace furnishes the living room of the house and is an excellent feature for either class of home. The bath room is conveniently located at the rear of the hall. An exquisite front door is designed for this cottage, with leaded and beveled plate glass side lights and transom, and a large, beveled plate in the door itself, a valuable adjunct to the lighting of the living hall.

Size, including porches, 35 ft. in width, 34 ft. in depth. Estimated cost to build, \$1,900.



Color Scheme Design A 146

THIS cottage is susceptible of several treatments. If built of siding, a pleasing combination would be light leaf green for the body, white trim and dark moss green for the roof. If plaster or cement blocks, cream colored body with brown stained shingle for roof, and deep burnt orange underneath the roof cornice. Porch floor brown, porch roof orange. Window trim and porch columns, cream.



(Cut showing interior view of Library)

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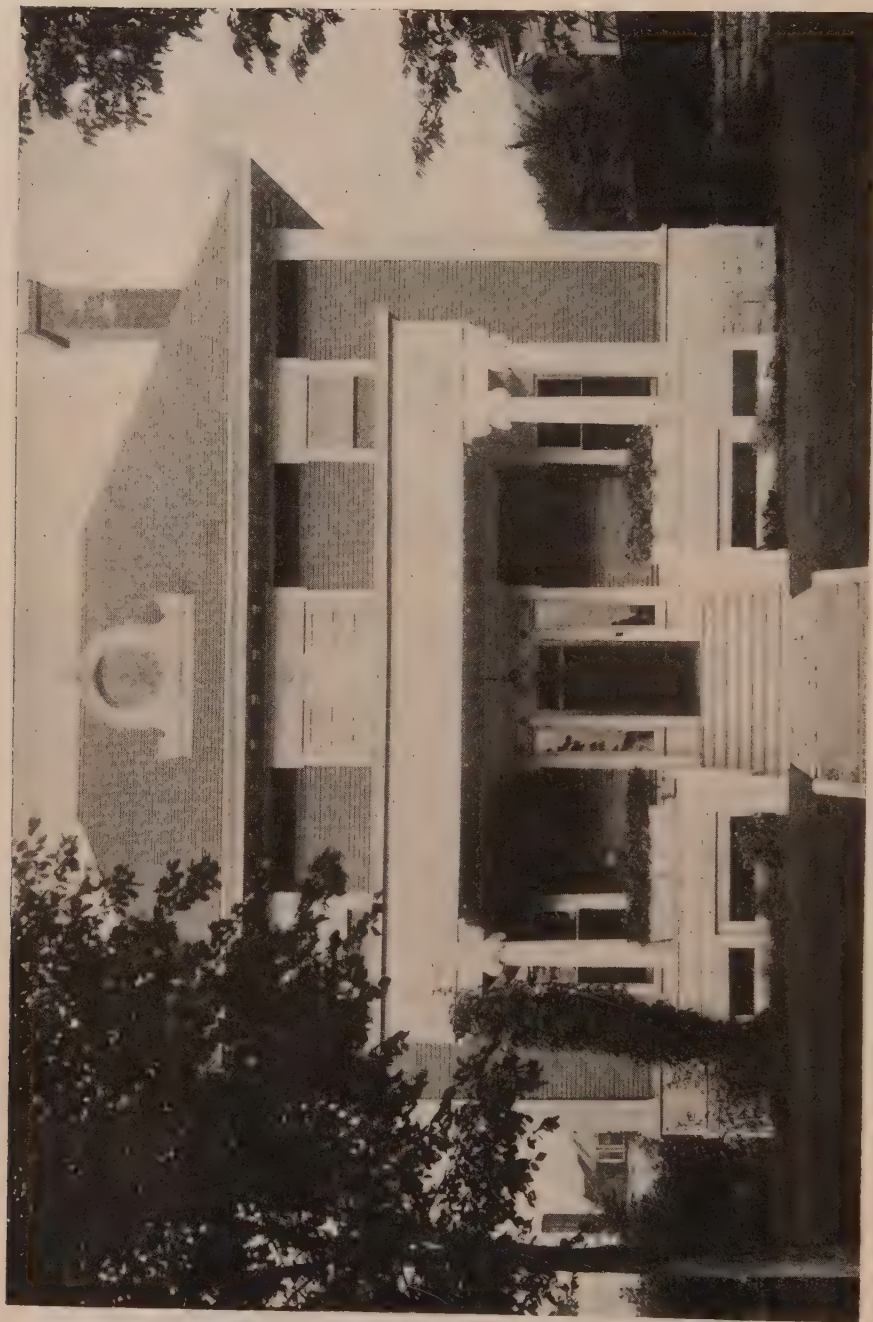
SCHALLER-HOERR CO.

426 Blue Island Avenue, - - CHICAGO, ILLINOIS.



Cut showing Cheerful Hall and Stairway

Designs for the Homebuilder.



Bertrand & Chamberlain, Architects.

A Design in Classic Greek.

DESIGN A 147.

Description Design A 147.

DESIGN in classic Greek, but with a hip roof. The house embodies the best qualities of what is known as "Colonial" work. The front door is particularly pleasing. The house is of frame construction, with stone foundation and brick chimney. The floor plan shows an interesting arrangement of space, with fireplaces in the main living rooms. The interior finish is intended to be treated in white enamel and mahogany. Floors, oak and maple. Width of house, 33 ft. Depth, exclusive of porches, 44 ft. Height of 1st floor ceilings, 10 ft.; 2d floor, 9 ft. Estimated cost to build, about \$7,000.

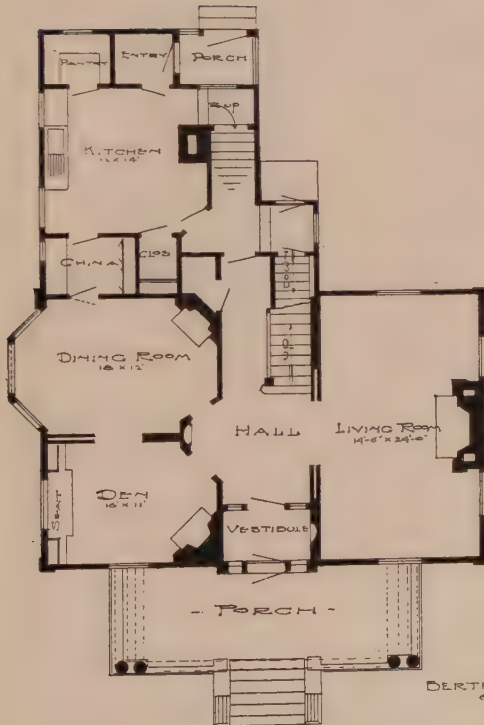


Color Scheme Design A 147.

ALTHOUGH this exterior is strictly colonial in style it may be effectively painted in either a rich maroon color for the body of the house or a sage green. In either case the colonial trim will be white, not cream. If green be used for body of house, stain the roof shingle a dark moss green No. 309. If maroon, the roof should be black. Chimney dark, purplish red brick with cap the same. Porch floor greenish grey or reddish brown. Porch ceiling yellow.



FLOOR PLAN A 147



~ FIRST FLOOR PLAN ~



~ SECOND FLOOR PLAN ~

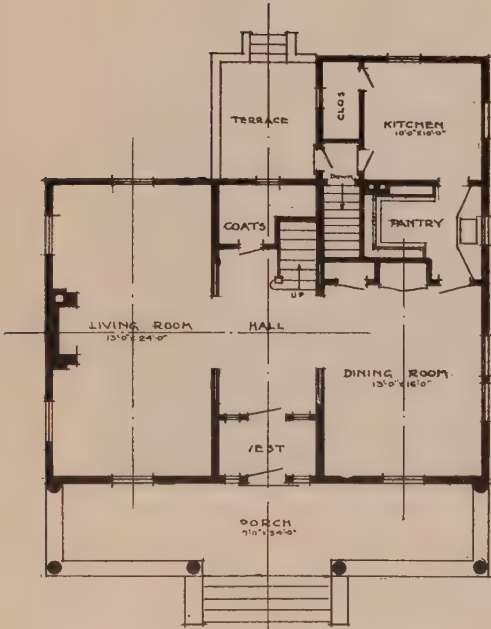
BERTRAND E. CHAMBERLIN - ARCHT.
615-616 617 BATH OF COMMERCE

Designs for the Homebuilder.

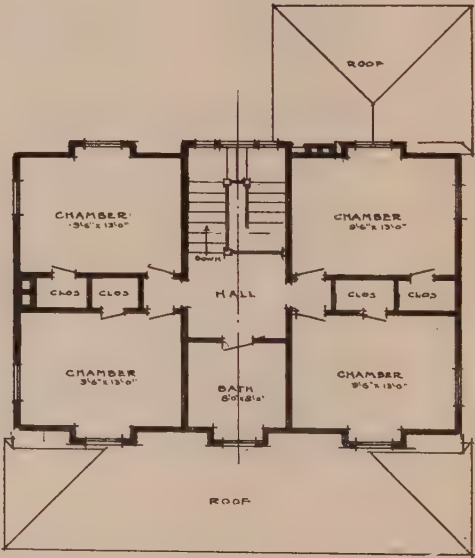


Home-like With Pleasing Gambrel Roof.

DESIGN A 148



FIRST FLOOR PLAN



SECOND FLOOR PLAN

Description Design A 148.

AN attractive design for a country house in Dutch colonial style. The main rooms on 1st floor are arranged on each side of a wide, central hall, running through entire depth of house, with vestibule at front end and roomy coat closet at the rear.

The living room is a generous apartment 24 ft. in length with open fireplace facing entrance from hall. The enclosing of the porch, gives a pleasant feeling of seclusion as well as protection from windy weather. The 2nd floor contains four ample chambers opening from square center hall; and there is quite an attic above these in the high gambrel roof. The exterior is treated with clapboards on the 1st story and shingles above. Finish of main rooms on 1st floor oak. The 2nd floor is intended to be white pine, stained. Width of house 37 ft. Depth 25½ ft. Height of 1st story 9 ft. 6 in. 2nd story 9 ft. Estimated cost \$4,400.



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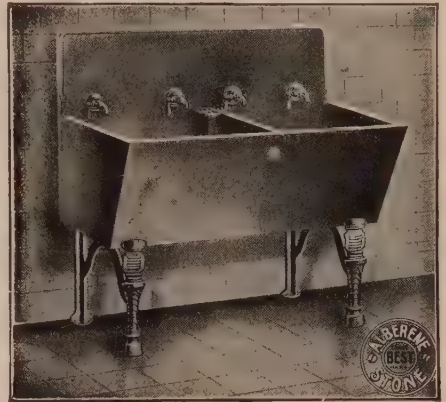
Works and Main Office :: CANTON, OHIO

Color Scheme Design A 148.

FIRST story clapboards painted deep colonial yellow. Roof shingle, also dormer roofs and faces, stained a rich velvety brown. Shutters painted brown, window and porch trim cream. Porch floor brown, ceiling canary yellow.

**Alberene Stone Laundry Tubs**

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Address "Information Service Depart."

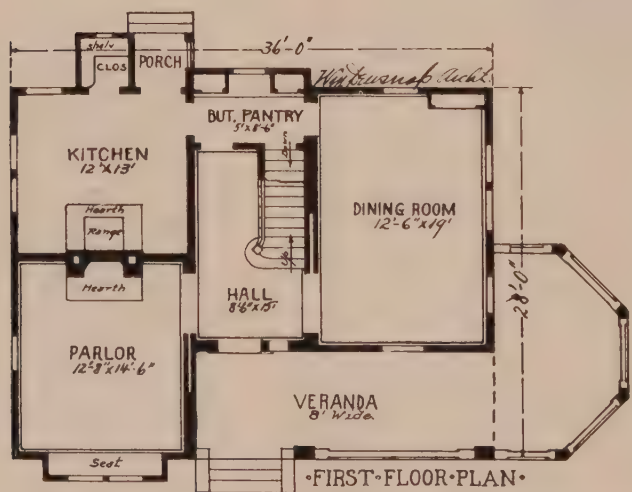
Designs for the Homebuilder.



Wm. Dewsnap, Archt.

A Satisfying Home for the Average Pocket.

DESIGN A 150

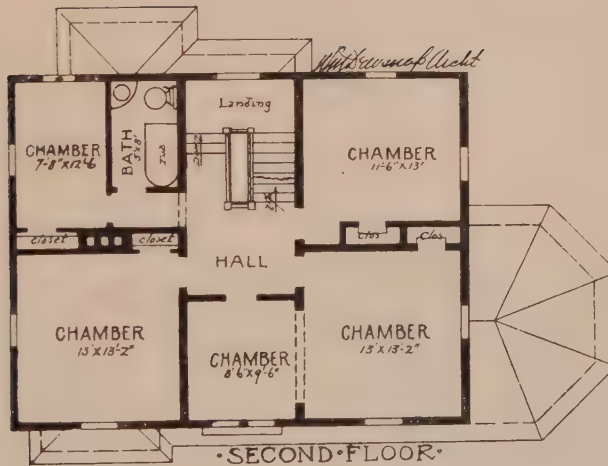


Description Design A 150.

SHINGLE exterior with arched openings of partially recessed porch. Floor plan shows large dining room, giving upon porch on two sides. Four good chambers and small sewing room or study on 2nd floor. Cypress is intended for the interior finish. Double floors with deadening felt between. Basement under entire house with steam heat and open plumbing. Estimated cost about \$3,500.

Color Scheme Design A 150.

BROWN stain No. 248 is suggested for the shingle treatment of this exterior with cream trim. Roof shingle stained dark red No. 227. Cornice under roof painted cream color. Brown brick or grey stone foundation, chimney brown brick. Window sash cream color. Porch floor medium brown, porch ceiling deep yellow.



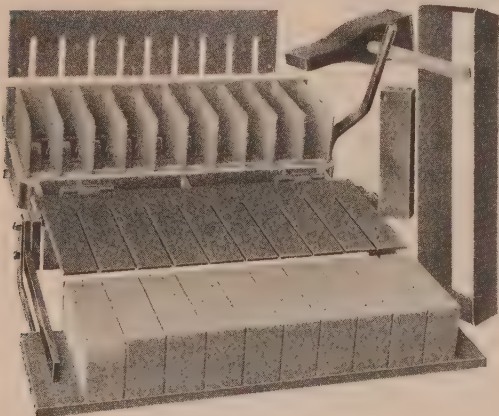
Designs for the Homebuilder.



Chas. W. Barrett, Archt.

The Architect's Own Cozy Bungalow.

DESIGN A 151.



The Peerless Brick Machine

makes Brick face down, delivers them face up, may be faced in any color, or proportion. Capacity 3500 per man, add expense one man to each 3 machines, for mixing.

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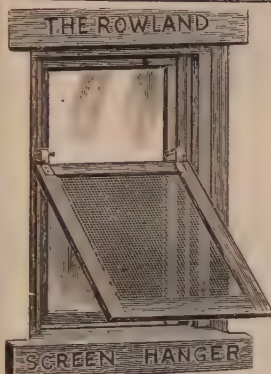
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Bungalow Floor Plan.

DESIGN A 151



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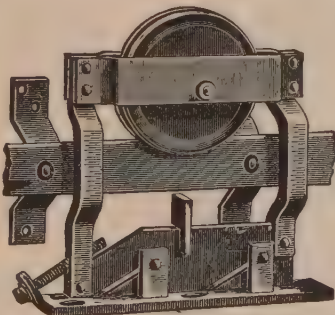
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is exemplified in the SY-CLO Closet, the construction and action of which ends at once all the subtle dangers of disease arising from improper cleansing; the escape of sewer gas; the absorption of poison by the material of which common closets are made (iron for instance); and

the gradual discoloration of those interior parts which furnish a prolific breeding-ground for millions of death-dealing bacilli.

The action of the SY-CLO is two-fold. Besides the copious flush of water, there is an irresistible syphonic action, which, like a powerful pump, literally **pulls** the contents through the outlet channel, cleansing, scouring, polishing as it goes, leaving the **INSIDE** of the pipe as clean and smooth as a china bowl. And this is a truism because the SY-CLO is solidly constructed of china—*pure white china*—without joint or break or rough place inside or out to furnish lodgment for dirt or disease germs.

Examine your closet; if it is made of enameled iron or has just an ordinary flush, discard it at the first opportunity for a SY-CLO. *Your doctor pays the bill.* If you are building a house or buying one, insist on SY-CLO Closets with the trade mark name burned in the china. The fact that

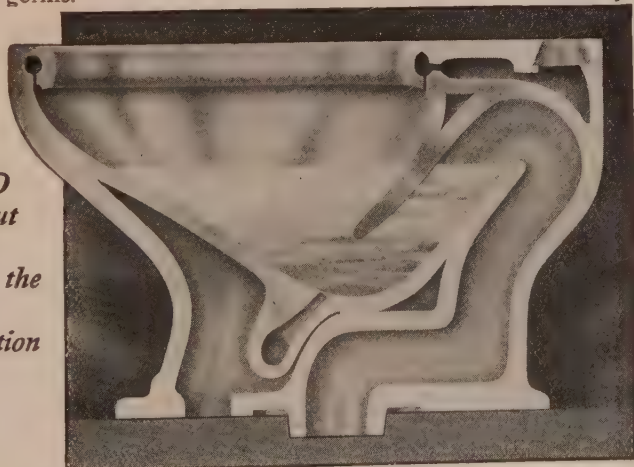
SY-CLO
TRADE MARK

Closets cost but little more than other closets—that, with ordinary care, they will last as long as the house in which they are installed, leaves no further excuse for sewer sickness. Ask the plumber. A book on "Household Health" mailed free if you send the name of your plumber.

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in half
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*Note the
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Conducted by Eleanor Alison Cummins.

GIVEN the furniture, its arrangement in a room would seem to be a simple matter, but is it? Let the many unsatisfactory rooms which are filled with desirable articles of furniture answer.

Different styles of furniture require different arrangement. A certain primness and regularity is essential to the Colonial styles. Heppelwhite and Sheraton chairs, set at all sorts of angles, and a Chippendale china closet across a corner are ridiculous. They demand space, and look out of place in small cluttered rooms. Unless you can give a four-posted bed ample leeway at sides and foot, content yourself with iron or brass.

In moderate-sized rooms, the more the furniture clings to the walls the better. A table in the center of a room less than twenty feet square, other than a dining-room, is most awfully in the way. In a small library, better set the writing table at one end of the room, with passage room behind it. A long couch looks best set straight against a side wall, with its ends near a window. In a room with an open fireplace, a couch is often placed at right angles in the chimney piece. This is a capital arrangement, if the space at the back of the couch is so treated as to have some interest of its own, apart from the rest of the room. A table screen behind the couch may shut it off into a cozy nook by itself, where one (or two) may find pleasant seclusion. In a sufficiently large room, a writing table may stand in the center with a couch backed up to it and facing the fire. This is the proper position for a bedroom couch, with the bed in place of the table.

The narrow space between two windows is always rather awkward. A set of book-

shelves projecting considerably, so as to give the windows a recessed look, is one expedient, or a narrow cabinet will answer as well. If nothing but a table can stand there, it is well to cover the wall above it pretty solidly with pictures, as the bit of narrow space is exceedingly ugly. A desk, with some sort of a top, looks well, too, but let us avoid pier mirrors and high-backed chairs, likewise pedestals, which may have their uses some where.

Once in a while one finds a room which has hardly any wall space at all, so broken is it with doors and windows. The writer once rejoiced, for eleven months, in a large sitting-room which had fourteen feet of available wall space. With such a room, one must group tables and chairs away from the walls, and thank Heaven for a reasonable floor area. High screens are a great assistance, giving a background for a desk or a couch. Indeed, is there any place where a screen does not add to the charm of a room?

The latest thing in summer furniture is bamboo, but a glorified bamboo much decked out with cotton taffeta. The furniture is entirely covered with the flowered taffeta, the bamboo in pale yellow appearing as an edging. There are desks, tables, chairs, tabourets and shirtwaist boxes, and a quaint seat with high arms and no back; also screens. Portiers matching the covering and edged with narrow fringe are to be had. Being new, and presumably fashionable, this furniture is rather expensive, the various pieces ranging from \$12 to \$20. An ingenious person could probably take the ordinary bamboo furniture apart and apply the cretonne covering without great difficulty.

* * *

A very good canvas for summer uphol-

Decoration and Furnishing—Continued

stery comes in green, red and brownish gray, in double width, at 35 cents a yard. It is of better texture than burlap, has a sort of basket weave and is very durable. It is much used to cover weathered oak screens.

* * *

The so-called bungalow furniture with stout oak frames and cane seats and backs is cool and substantial and looks as if it would last indefinitely. This year there are high backed settles with winged sides which are very picturesque. These cost \$25. The Davenport couch of last summer is to be had again (\$23), and is big enough to use for a bed on occasions. Some of the pieces have pads of green or brown cotton canvas, but they are much prettier, showing the cane and with a few loose pillows of bright cretonne.

Much cheaper than any domestic furniture is the Chinese wicker, which has a certain air of distinction. The circular Canton easy chairs are only \$5, and very comfortable; and there are delightful lounging chairs with seats five feet long costing in the neighborhood of \$10. It must be admitted that they are not quite as firm as American reed and rattan furniture, but

they are eminently comfortable, and picturesque as well. Of course, they need loose cushions, preferably covered with some bright oriental cotton, Java print or Japanese crepe.

* * *

A tour among the furniture shops discovers some desirable things in the way of parlor furniture. The "set" is no more, a sofa and one arm chair matching sufficing for stuffed pieces. The very prettiest of these is the English Chesterfield couch and easy chair, with wide seats, straight in front and rounded at the back and sides of equal height, and curving over at the top. The mahogany framework shows everywhere, and the covering of delicate tapestry is laid on plainly. The couch is much shorter than a Davenport. Pieces like these are not cheap, the couch alone costing \$80, and the other things must be in keeping.

In rooms furnished along French lines sets of furniture are still demanded, and one finds a tete-a-tete couch, two arm-chairs and one side chair and a table, with old ivory frames. The covering is a delicate striped material in light tints, and the price is \$90. Pieces of this sort follow the

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Decoration and Furnishing—Continued

Louis XVI. style, and would harmonize delightfully with the wall decoration suggested in the February issue.

The mahogany furniture shown is generally of English derivation. To go with these upholstered pieces are delightful tables and desks in dull finished mahogany, the desks of the Georgian model, which has a pillared front, resting on claw feet, and three or four capacious drawers.

* * *

The cottons made by the London firm of Liberty are pleasing examples *l'Art Nouveau*, with some designs which suggest the poster style of decoration. Of these latter, there is a cretonne at \$1, 36 inches wide, which presents, for the pleasure of the nursery, a succession of red-frocted shepherds playing on pipes, followed by lambs in whitey brown against a green ground; all of which sounds crude, but the effect is really good. Another, at 75 cents, has landscapes in six inch squares at intervals, the remaining space being filled by a design of leaves, the whole in various tones of greens with some black outlines. Strips eighteen inches wide and fifty inches long are devoted to the maid in the garden, and to

a damsel, in a pointed head-dress, riding on a charger to Banbury Cross. The design, repeated three times on each strip of the Banbury Cross design, is all in green; the other is gray green, red, yellow and white. For a frieze in the nursery or a border for portiere of plain green, either would be quaint and effective. Liberty cretonnes in double width at \$1.75 are many of them very pleasing, the coloring always good.

Guild Hall tapestry might have been taken from the best bedroom of an eighteenth century English house. The material is linen, deep cream color or ecru, with small knots at intervals, the design of bright colored birds and flowers like the old oriental chintzes. These, too, are double width, costing \$2.50 a yard, and just the thing for a Dandy Saddler chair or a high-backed couch. They also make charming table covers, edged with a narrow gimp.

* * *

The hall of a country house is paneled for some six feet high with large flat panels, having a narrow moulding and broad flat stiling. This woodwork is all of quartered oak, the stiles and rails being finished with a gray stain or dye, and the panels being

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Decoration and Furnishing—Continued

stained with a transparent sealing wax red. This staining should preferably be done with water or spirit stains and the wood afterward finished with wax, which gives a soft velvety effect impossible to obtain with varnish. At the intersections of the stiles and rails are large blued iron nails, giving a massive appearance. Above the dado, a narrow English wall paper border is used, a Dutch landscape design, in broad flat tones of greens and blue grays, showing winding streams flowing through grassy meadows, with distant windmills and church towers and softly rounded foliage. Above this, the wall is hung with a soft gray burlap that runs to the deep beamed ceiling. The quaint doorway has an upper sash panel glazed with heavy thick greenish glass, and is trimmed with heavy strap hinges and a lock and kick plate of blued iron. The door and window casings are broad and flat with a delicate stencil design in red, put on underneath the wax. A slight amount of stenciling is also used on the cornice, between the beams and on the panels of the ceiling. The floor is of oak, the central portion being treated with a red stain and the border being gray.



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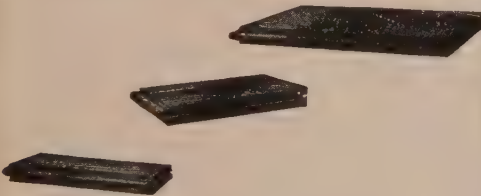
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THE MURALO COMPANY,
Interior Department,
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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.
Answer will be given in next issue to go to press if possible.

Mrs. B. "If you have time, will you help me a little in one bedroom? The upstairs is to be tinted in Alabastine. This room is a south west chamber 16x16½ ft., and to have twin beds. I rather want the walls old rose; in that case what color of bed (iron) would you have and how drape them. How curtain the windows and what kind of furniture—oak or bird's-eye maple?"

Ans.—Old rose walls with ivory ceiling and ivory woodwork will make a charming bedroom; only do not get a purplish tone to the rose, and do not have it too delicate. Let the rose be strong enough to have some character.

Now if you could run a 2-inch stripe of pink roses on a white ground, around the top of the baseboard, up each corner of the room and underneath the picture molding it would be still prettier, and you could then use a delicate rose flowered organdy at the windows. Keep the beds however, white. Nothing is better than white to dress a bed, particularly in such a room. The beds themselves may be either white or rose enamel, as you fancy. Rose enamel with white spreads and valance, and a dainty canopy drape over the head would be very charming. Of course you can omit the canopy tops. Oak furniture would not suit such a room. Bird's eye maple costs quite as much as mahogany. Of the two I would choose mahogany.

Mrs. W. F. E.—"Will you kindly advise me as to the floors to use in parlor, reception hall and stair hall? The conditions being as follows:

"The house as planned is of Colonial design. The front door opening into lobby or vestibule, same having tiled floor. The lobby will lead into a center hall 10 feet square, column arches separating this reception hall from the parlor and reception hall from stair hall. I had planned to use white enamel finish for the reception hall, stair hall and parlor. The reception hall and stair hall to have panel wainscoting about 5 feet 4 inches high, ceiling 9 feet 8 inches high. The top rail of the panel wainscoting as well as the treads, hand-rail and cap on newel post of the stair case to be cherry finished ma-

hogany. Would 5¼ feet for paneling be the correct height, when the ceilings are 9 feet 8 inches high; also do you think cherry floor finished mahogany would be preferable to oak floors in these rooms?"

Ans.—The finish you propose for hall and parlor is entirely in sympathy with a Colonial plan. In regard to height of paneling, we advise that in parlor it should be only about 2 ft. 6 in. from floor, and that the wall above should be decorated in panel effect. The hall might have the 5 ft. 6 in. paneling proposed, but our preference would be either for the 2 ft. 6 in. height of the parlor or carried much higher to the tops of the doors if an open effect broken by pilasters can be secured. Page 161 in our September, 1905, Colonial Number, will illustrate. In the August, 1905, number excellent suggestions are given for Colonial interior detail. In these rooms would prefer beech to cherry for floors with a mahogany stain. Or you might have a maple center with mahogany parquet border.

R. B. B.—"Although I have been a constant reader of your valuable magazine for a number of years I have never taken advantage of your information department. I would like to know if you believe the house as shown in the enclosed photo would look well shingled in both stories. The roof is slate. If it will look all right (it is in the suburban district) please advise color scheme. Would green second story and a brown or yellow shingle look well for first story?"

Ans.—Would not advise entire exterior of shingle for this style of house. Would allow boards to remain on first story, painted a rich olive green, using shingles on second story, stained brown and in front gable above the string course where little balcony is placed use a lighter brown stain. Paint trim of first story nearly the same as body, a trifle darker, using the same green on the horizontal ornamentation that breaks the front projection. Also the string course defining gable, and the roof cornice. The balcony and window framing however, paint the brown of the shingle. This house is too high for its breadth, and needs all the help that can

Answers to Questions—Continued

be given by horizontal divisions and inconspicuous trim.

M. P. B.—“I am about to build a rustic shingled 5 room bungalow. * * * *

The bungalow treatment of the living room in your book on “Practical House Decoration” pleases me very much, but would prefer other than Japanese furnishings for dining room and bed room.

I would be greatly obliged to you if you would help me with the decoration of these rooms. As for the living room I can't fancy anything better than the red-wood treatment above referred to.

Am partial to the Dutch or old English treatment for dining room, and I already have part of the furniture in weathered oak for the den upstairs.

The dining room and living room practically being one room, would the woodwork of both rooms have to be the same? The wide door between them I would like curtained off.

I shall be glad for any suggestions you might give me, as I would buy the furniture to suit the decorations.”

Ans.—We feel sure that our correspondent will find in the present number of the Magazine, which is devoted to con-

sideration of bungalows and country houses, the idea she desires. The subject is so fully treated both in the general articles and Decoration Department that we feel sure she will find her case covered.

The Building Experience in the February number will give an idea for the Dutch treatment of the doors. These we would advise being used in the living room also. These rooms are practically one, and the woodwork should be the same. Nothing could be better with these Dutch doors than Delft blue and white in the dining room and simple black stained furniture. Black Flemish is not in keeping with a bungalow. In regard to the upstairs den, weathered oak is rather heavy for a den in a bungalow. Can you not exchange it for something in raffia or stained wicker?

Mrs. M. F. G. asks advice as to color scheme for new home in country, style Domestic Colonial, facing east, with no trees very near. Also as to woodwork, etc., for interior.

Ans.—A pleasing color scheme for such a style and situation, would be a soft, rich brown for whole house, with deep cream trim and red brick chimneys.

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The Housewife's Calendar

APRIL

Holidays

April 15th—Easter Day.
April 23rd—St. George's Day.

Sanitation

Thorough cleansing and white washing of cellar. Gradual reduction of temperature of house..

Economics

House cleaning, begun in March, continued. Bed rooms cleaned, one by one, beginning at the top of the house. Screens and porch furniture painted and repaired. Summer sewing should be well under way.

Dietetics

Reduction of quantity of animal food consumed, increased consumption of green vegetables, eggs and fish; light desserts and plenty of fruit.

Daily airing of house plants, seedlings started in the house and in sheltered parts of the garden.

WITH the lengthening days of early spring, the thoughts of the housewife turn to house cleaning, unless, indeed, she be a dweller in city apartments, with whom an annual moving takes the place of the time honored spring cleaning. The increase of hardwood, or at least stained, floor and natural woodwork has done much to make the work easier, but there is still an appalling number of people who cling to carpeted floors and light colored paint, and who omit the annual overturn, under penalty of pervading dinginess and possible disease, for the rest of the year.

But a wise woman avoids the revolutionary processes of her "forbears," and refuses to have the entire house upset at once. Her cleaning is done, a room at a time, even that by degrees, giving one day to taking up the carpet, another to cleaning the paint, another to brushing walls and pictures and so on. So done, the work need not be burdensome and can go on without perceptible inconvenience to anyone in the household.

As work that involves having windows open, for any length of time, cannot well be done in windy and cold March weather,

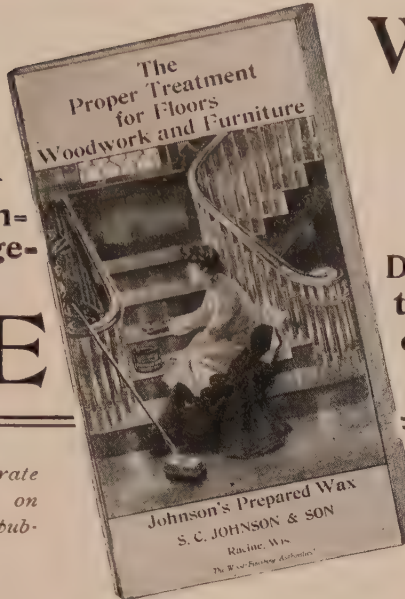
it is advisable to begin with the closets of the house. Every article in them should be brought to the light of day, examined and have its fate decided upon. The closets themselves should be thoroughly cleansed and the floor and shelves wiped off with a weak solution of carbolic acid, or at least strong ammonia water. Cracks should be filled up with putty and the walls painted, if possible.

The disposition of the treasures brought to light demands courage. Most households suffer from over accumulation. So many people are in bondage to "things." The rummage sale is a boon to those who are oppressed by their possessions. One needs to have worked in one, to realize the demand among the poor for the left-overs of the very moderately prosperous. Old underclothes, shoes in an advanced stage of dilapidation and hats find eager purchasers, at a few cents. Lace curtains, draperies and ornaments of all sorts find takers among those who have a little more money to spare. Men's and boys' clothing, and partly worn outer garments, or suits are a wonderful help to the comfort of straightened families who, by paying a small sum for them, escape the pauperiza-

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tion of a gift.

The spring inspection will show a good many warm garments ready to discard. It by no means follows that they are to be sent off to the next rummage sale, which bespeaks patronage. The better plan is to pack them away carefully, until autumn. The poor seldom get money ahead of their present needs, and the warm garment, bought in May, is apt to find its way to the pawn shop during the summer.

The spring inspection will probably bring to light a good many odds and ends of furnishings, faded, but otherwise in good condition. It is well to consider the possibilities of the dye pot. The dyeing of heavy articles, like carpets and hangings, is beyond one but, with a good dye, such as is sold everywhere in packages, smaller articles can easily be managed. Madras or fish net curtains take green or red admirably and are very effective. They should be finished by being dipped in a very weak solution of gum-arabic and stretched out on a floor to dry, not ironed. Faded light colored cretonnes of heavy texture will also take green, or brown, or indigo blue, and a new lease of life at the same time.

A very light colored Moquette or velvet carpet will take an exquisite silvery green. Darker carpets of all kinds will take dark or medium tones of golden brown, red, green and blue. Of these colors blue is the least satisfactory, but it is claimed that any desired shade can be produced if the tone desired is specified. For dyeing carpets, the largest concern in the country charges, for Moquette, Wilton, Axminster and velvet, fifty cents a linear yard; for tapestry or Brussels, twenty-five cents linear yard; for ingrain, twenty-five cents a square yard; these prices include thorough cleaning. This would make the cost of a 9x12 foot rug, made from carpet, six dollars and forty cents, or a Brussels, four dollars, certainly a small expense, when the beauty of the product is taken into consideration. The same firm charges from two to three dollars for dyeing a pair of Turcoman or chenille hangings.

In the sorting out, one should not forget to lay aside all the scraps of bright or delicate colored cottons to be cut up into strips for the pretty hit-or-miss rugs, that are so desirable for bedrooms. All the bits of nondescript coloring can be colored

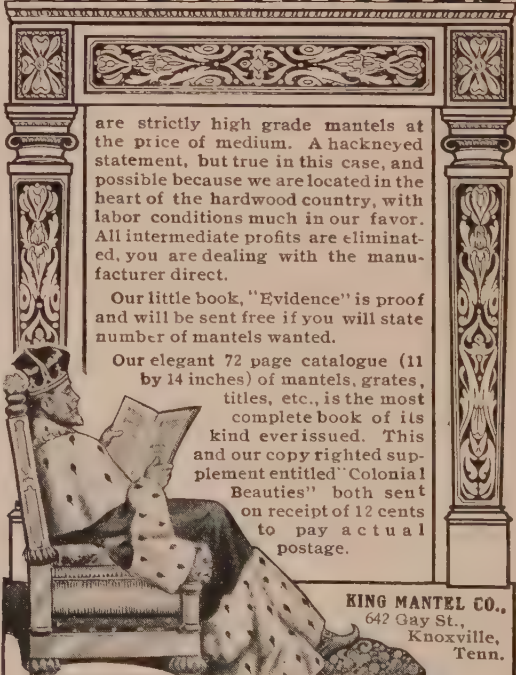


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Household Economics—Continued

green, or brown, for the plain strips of rugs, and any inequality of tint will improve the tone.

Another sort of remnants to be saved with care are those of carpeting. In the large cities, almost everywhere, are establishments which make old carpets into rugs. The carpet is reduced to the condition of yarn and woven into a very thick reversible rug. Ingrain carpeting, cut into narrow strips and sewed hit-or-miss can be woven on an ordinary rag carpet loom into a substantial rug, not of necessity a thing of beauty but serviceable for a dark corner.

In the clearing up process let us not forget the shut-ins. Every town has its invalids, bed or chair ridden, who must occupy the long hours as best they may. To many of them fancy work is an unfailing resource, and too often such people are unable to buy materials for themselves. The gleanings of other people's abundance are highly appreciated. You yourself may have outgrown the taste for silk quilts and knitted afghans, while your unfortunate neighbor and her friends cherish an innocent admiration for them.

Let your useless surplus find its way to her.

The claims of the various agencies for the distribution of disused books and periodicals have often been presented in these pages. Mental starvation is a very real thing and is as detrimental to morality as the more tangible sort.

* * *

With the approach of milder weather, comes the consideration of the pros and cons of coal or gas for cooking. A few years ago coal was undoubtedly the cheaper fuel; now, with its rise in price, of certainly thirty percent, and a considerable decrease in the price of gas, in most places, things are about equal, with a slight presumption in favor of gas. The economical use of gas, however, implies an exercise of judgment which is much beyond the average servant; in the hands of the mistress of the house, the gas fire is a wonderful saving of work and dirt.

The economist wishes that some readers of the magazine, who have had experience in cooking by electricity, would send some details as to cost of initial equipment and running.

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MY butcher informs me, with a very superior air, that veal is the proper thing for the Easter dinner. It happens that my family has a prejudice against the fatted calf, so I intend to defer to prejudice and to tradition at the same time, by having my principal dish sweetbreads, blanched, breaded and delicately fried. With them I shall serve tiny new potatoes in cream, a mound of spinach and tartare sauce. This will have been preceded by a chicken soup, made by simmering a fowl, which I destine for Monday's dinner, in plenty of water, with salt and two sliced onions. To a quart of the liquid strained and skimmed, I shall add a thickening of one heaping tablespoonful of flour, wet in cold milk, two tablespoonfuls of butter and a pint of rich milk. Just at the last a tablespoonful of whipped cream will go into each plate. For my salad, I shall have little balls of cream cheese laid on white lettuce leaves and covered with a white mayonnaise. My dessert will be crescents cut from a sheet of white cake, covered with cocoanut frosting and left in a moderate oven till delicately browned, and served with a foaming sauce flavored with bitter almond. With a certain gray-green jar filled with narcissus in the center of the table, I fancy my Easter dinner will be a pleasure to the eye as well as to the palate.

* * *

St. George's day, which comes in April, affords an opportunity to pay a pretty compliment to one's English friends in the shape of a substantial supper, at which traditionally British viands shall be served. If one have quaint, brightly flowered china

for the entire service, so much the better, but at least one must have a china bowl filled with red roses in the center of the bare table, and light it with silver or brass candlesticks.

If one have Canadian connections, it is an easy matter to get place cards with the English coat of arms. Failing that, they may be of Bristol board, painted with the conventionalized Tudor rose, or merely have tiny British flags, cut from a sheet and pasted to white cards. A long-stemmed red rose and its leaves may lie at each plate, with a British and an American flag tied to it.

The supper begins with raw oysters, of the sort which made Thackeray think of swallowing a baby, accompanied by ale, which is served throughout the meal. Next come cold cuts of roast beef, very rare, toasted English muffins and pickles. Dessert is a Welsh rarebit, served from the chafing-dish, and at this point the host may brew a toddy. After these substantial viands have been disposed of, toasts are in order, and when the company has adjourned to the drawing room, tea is served. These rather robust refreshments are well adapted for the entertaining now so much the fad, at country houses.

* * *

An excellent selection for country house tableware is the blue and white Japanese china, and the variety of pieces to be found is constantly increasing. There is one design which has scenes of rural life with numerous figures, in which one finds covered vegetable dishes and soup tureens, a sauce boat and stand and soup plates, as

Table Chat—Continued

well as plates and open dishes. While not specially cheap, the vegetable dishes costing \$2.25, open dishes 75 cents, soup plates 35 cents, and the sauce boat 75 cents, they are of quite fine china, and have a distinction absent from the conventional dinner service. Smaller pieces, in the same pattern, are disproportionately cheap. Strange to say, one finds the almost obsolete bone-dish in these oriental wares.

* * *

Making a good mayonnaise dressing is a mystery to a great many people, and a good many who get fair results are deterred from attempting it by the labor of the old method. Given a fresh egg and very cold oil and vinegar, nothing is simpler, and I can vouch for the results. Into a bowl put the yolk of an egg, a little dry mustard—made will answer—a salt spoon of salt, a dash of cayenne, four tablespoonfuls of oil and one of vinegar, cider or Tarragon. Whip the ingredients together with a Dover egg-beater, and in two minutes' time you have a thick, jelly-like dressing, such as caterers make. If this is too oily for the family taste, dilute with thick cream, or, if you can get it, unsweetened condensed milk.

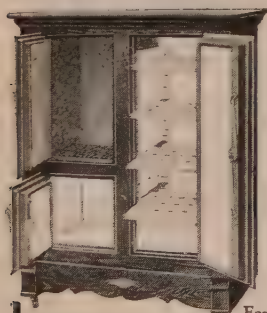
Lemon juice may be used, but vinegar makes the best dressing. In making a large quantity of dressing, for a function, make a quart of rich unsweetened soft custard and whip into it a quart of mayonnaise. Be liberal with mustard and sparing with salt. Mayonnaise will keep two or three weeks in the refrigerator.

* * *

Delightful pieces for the country house table are seen in the new ware closely resembling the German stoneware, but of a lighter and brighter brown, than that made Luxembourg. It is considerable cheaper than the German, a capacious French coffee pot costing about a dollar, a small chocolate pot 35 cents. Although these imported stonewares are warranted fire-proof, it is well not to expose them to too strong a heat. When used over a gas flame they should be protected by an asbestos plate. They give a pleasing note of strong color when used with more delicate wares.

A nest of blue and white pudding dishes holding a quart and a half, a quart, and a pint, respectively, hails from Japan, and costs, on a bargain counter, only 25 cents.

Leonard Cleanable Porcelain Lined Refrigerators



This Style, 35x22x46;
Polished Oak Case.
Quarter Sawed Panels.

\$27.50

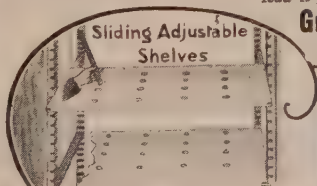
Write for free sample
of porcelain lining
and catalog showing
50 other styles.

Excel all others in all practical and necessary features. The porcelain lining is real porcelain fused on sheet steel, and indestructible. This means a sweet, clean refrigerator—no foul odors. The doors are air-tight. Ordinary refrigerator doors lock in one place only—The Leonard door lock (see cut) draws the door air-tight against the door frame, and locks it top, bottom and sides, so that air cannot get in around the edges. This means your ice bill is cut in half. The shelves slide in metal bars and are adjustable to any height (see cut)—very convenient. By putting in extra shelves for pies, etc. we increase the capacity one-third without extra cost. There are nine walls to preserve the ice—(see cut below.)

The price is $\frac{1}{3}$ less than tile lining, and the refrigerator better. For sale by all the best dealers, or will ship direct from factory. Freight prepaid as far as the Mississippi and Ohio Rivers. Beware of imitations made with white paint; the lead is poisonous, you can scratch it with a pin.

Grand Rapids Refrigerator Co.
No. 9 Ottawa St., Grand Rapids, Mich.

Cross Section of Leonard Cleanable Refrigerator.



This is the
LEONARD LOCK
that makes it
AIR TIGHT.

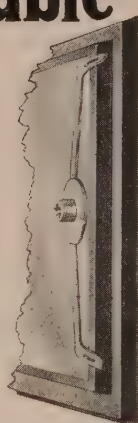


Table Chat—Continued

Pretty iridescent glasses, with stands, at \$3 a dozen, are primarily intended for oyster cocktails, but may also be used for sherbet and for the grape-fruit, which is used as a first course for luncheons.

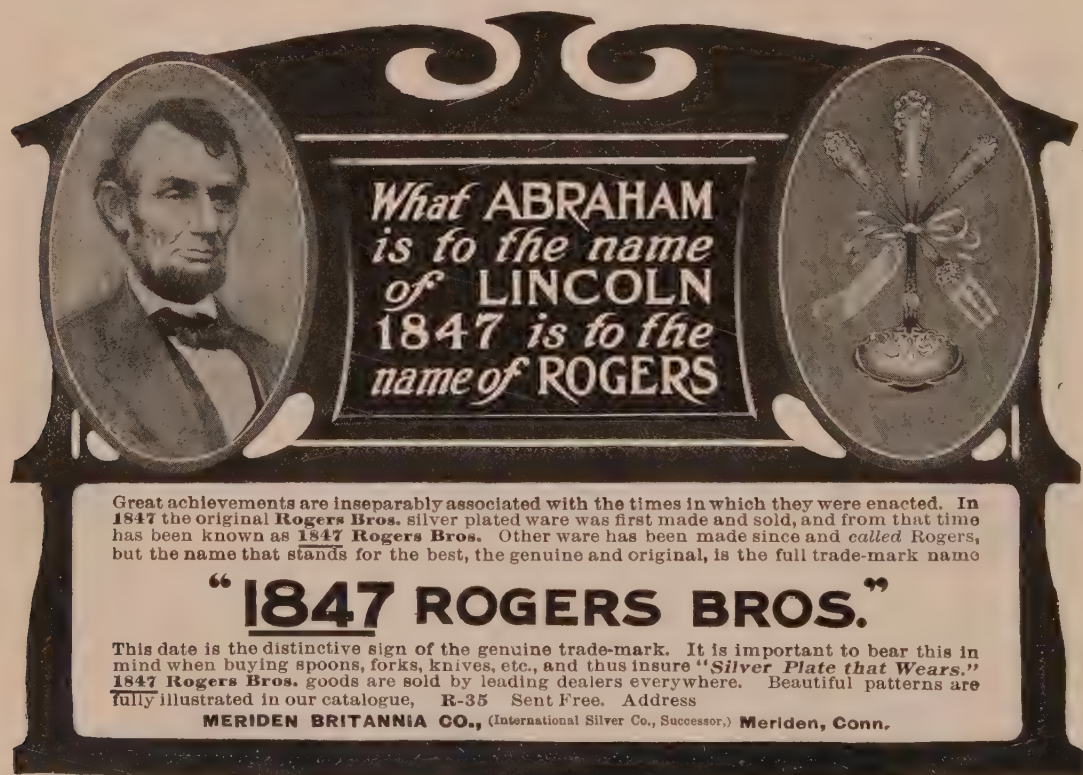
* * *
* * * *

From the cheerless cold dinner, beloved of our straight-laced grandmothers, to the delicate meal, cooked in a chafing dish, on the dining room table, is a far cry. Both make it easy to keep Sunday, as a day of rest, both, for average people, leave something to be desired. Cold meat and rice pudding were satisfying, but not cheerful, the chafing dish meal is vivacious, but has but little staying quality. Children need something more substantial than oysters a la Newburg, more digestible than Welsh rarebit.

With a very little forethought, the Sunday dinner can be almost wholly prepared the day before. This is, of course, impossible if one must have a roast, but no law, human or divine, enjoins us to consume roast meat on Sunday. Beef steak or chops can be cooked in ten minutes; cooked potatoes can be heated in cream, made the day before; almost any green vegetable can be

set away cooked, covered with boiling water, reheated and buttered and be as good as ever; a salad arranged on Saturday can be kept fresh in the ice chest and be covered with mayonnaise the last minute. For dessert there are half a dozen cold puddings any one of which is as good as a hot one, and there is always pie.

A cold dinner need not be unappetizing. English people eat chicken and game pies cold, particularly the succulent "weal and 'ammer," dear to Mr. Wegg. A leg of ham with potato salad and pickles or cold slaw, preceded by canned soup is very good, indeed; so is a good cut of fish boiled, thoroughly chilled, and covered with sauce tartare, with Saratoga potatoes; raw oysters and a cut of rare roast beef with a lettuce salad with French dressing, is a combination relished by most men, particularly when supplemented by mince pie and cheese. If this meal has been prepared the day before, it is no great hardship for the mistress to get it ready, in the maid's absence and the dishes can be disposed of on the co-operative plan. If the late meal is impracticable, it is at least possible to make the burden of the earlier one as light as possible.



*What ABRAHAM
is to the name
of LINCOLN
1847 is to the
name of ROGERS*

Great achievements are inseparably associated with the times in which they were enacted. In 1847 the original Rogers Bros. silver plated ware was first made and sold, and from that time has been known as 1847 Rogers Bros. Other ware has been made since and called Rogers, but the name that stands for the best, the genuine and original, is the full trade-mark name

"1847 ROGERS BROS."

This date is the distinctive sign of the genuine trade-mark. It is important to bear this in mind when buying spoons, forks, knives, etc., and thus insure "*Silver Plate that Wears.*" 1847 Rogers Bros. goods are sold by leading dealers everywhere. Beautiful patterns are fully illustrated in our catalogue, R-35 Sent Free. Address

MERIDEN BRITANNIA CO., (International Silver Co., Successor,) Meriden, Conn.

Splinters and Shavings.

Sea-Grass Furniture for Country Houses.

A large trade is being built up along the lower Chinese coast in furniture made from bamboo and a certain sea-grass which the Chinese have used for centuries in many ways, but which has heretofore not been used for furniture. Considerable of the trade is with the United States, chiefly by way of Hongkong. The manufacture of chairs and small tables from this material was commenced by two American citizens from the Pacific Coast. They began making the well-known rattan furniture, and exported much of it to the United States. Casting about for new and novel materials, they hit upon this coarse grass and after considerable experimenting they found that upon suitable bamboo frames they could make a fairly substantial and very pretty article. The natives imitated their work, and now it may be said to be an industry common to many points along the coast. The grass is secured in the salt water marshes along the lower coast, especially below Swatow, and ranging toward Canton. It can be had in abundance, almost without limit, in fact, and its pliability and strength are such as to make it available for not only furniture but for other purposes. It is greenish yellow, maintains its color and strength, and might be used to advantage in other industries.

Bungalows in Egypt.

By a contract signed recently, the Fisher Hydraulic Stone and Machinery Company completed the sale of one of its complete outfits to be sent to Cairo, Egypt, where the Desert Bungalows and Hotel Syndicate of Egypt is going to erect a number of bungalows to meet the requirements of anyone wishing to spend the winter months in Egypt.

In Egypt stone construction costs about \$10 a cubic foot, about 20 times as much as here. Lumber is also expensive, and the cost of material has been the great drawback in building up the country. The immense cost of natural stone, which has to be carried for such great distance to the cities of Egypt, makes a cheap artificial stone desirable.

"All the bungalows will be built of



1 pound
covers 300sq.ft.

SELECT YOUR FLOOR WAX

with the same consideration for wear and beauty as you would your wall covering. Just as important—even more so. The best results always follow the use of

Old English Floor Wax

The Wax with a Guarantee

It puts your floor in perfect condition and keeps it so. It is economical, sanitary, lustrous, transparent, accentuating the natural grain of the wood.

Send for Our Free Book

"Beautifying and Caring for Wood Floors"

an authority on all questions relating to the care of floors, woodwork and furniture. A book to read and keep for future reference.

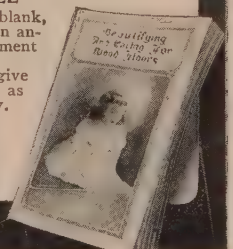
Old English Floor Wax comes in one, two, four and eight pound cans, 50c. per pound. If your dealer cannot supply you, write to us direct, giving his name, and we will send you a

LIBERAL SAMPLE FREE

together with our question-blank, which, filled out, will bring an answer (free) telling what treatment your floor needs.

We guarantee our finishes to give entire satisfaction when used as directed, or refund your money.

A. S. BOYLE & CO.
Dept. N, Cincinnati, Ohio
Largest exclusive manufacturers
of Floor Wax in the world.



Splinters and Shavings—Continued

hydraulic rock and tool-faced stone manufactured by Fisher machinery, so that in the very hottest weather these buildings will be delightfully cool. It is the intention of the syndicate to erect two colonies of these bungalows, one close to the great pyramids and Sphinx, from which visitors can reach Cairo in half an hour by a regular service of electric cars which will pass close to them. The other colony will be at the village of Matarieh, which borders directly on the desert and stands on the site of the ancient town of Heliopolis, and from which there is a regular service of trains every half hour which reach Cairo in twenty minutes.

"It is proposed to furnish the majority of these bungalows so that visitors to Egypt can rent their residences for a period of from one to six months. One great advantage of these furnished bungalows will be that no visitor need be worried with the trouble of keeping house unless they wish it, as attached to each colony will be a first-class European restaurant, which will undertake to supply all meals and service to each bungalow and have a large restaurant, where residents can take their meals and entertain their friends."

Country Homes Becoming More Popular.
Substantial Construction Now the Aim in This Class of Building.

Country homes are becoming more and more popular in the United States, and architects are remarking the fact that in recent years there has been not only an

unprecedented amount of building of out-of-town homes, but that there is also apparent a demand for more substantial structures, embodying new features and costing large sums. Many of the improvements made in country-house building may be attributed with certainty to the fact that families of means are spending a greater amount of time out of town each year, and the heads of families have developed the habit of taking week-end trips away from the counting-house and office to their country places.

Ingenuity of the acutest architectural minds is being directed nowadays toward this subject of country-house construction, with the result that more substantial and better structures are building and being planned than have ever heretofore been known in America. Cost, in many cases, is a factor not considered, but in the majority of instances it is most studiously handled, for the great majority of men who would have their country places are not in a position to be palace-builders even if they desire to be. The usual tendency is to economize, not meanly, but with a due regard for the opportunities which are presented.

It is quite possible to provide for the man of moderate means every essential that a millionaire would enjoy in his palatial residence at a very reasonable outlay. Sanitary specialties are produced in such enormous quantities and by such ingenious methods that their cost is extremely small today in a relative sense. By the use of cement and expanded metal as an exterior covering for a house it is possible to approximate the dignity of

STAINED EFFECTS ON WOOD

The superiority of our **Wheeler Filler** has been admitted for many years, and it is specified by all well informed architects the world over, wherever it is desired to obtain a **Permanent and Economical** finish, and develop the full life and beauty of the wood. There is, however, a very large demand for stained effects on wood, and for this purpose our various stains are used in connection with **Wheeler Filler**.

Among stains of our manufacture is our Penetrating Stain and Waxed Finish, which is of special interest for the following reasons:

It may be used as a one coat stain, giving in one operation various Weathered or Flemish Oak results.

Furthermore, it may be successfully filled over with **Wheeler Filler** and then varnished, thus differing from any other stain of this nature on the market.

This stain may be used on any wood, but inasmuch as it does not raise the grain it is particularly adaptable for soft woods; pine and cypress woods especially "take" this stain well, and may thus be finished in rich dark effects in either a varnish or flat effect.

Sample boards illustrating this stain may be had on request. In writing state what kind of wood you are using.

Our booklet, "Modern Wood Finishing" tells how to obtain all the popular effects on wood. Sent free on request.

Sole Manufacturers

THE BRIDGEPORT WOOD FINISHING CO.
NEW MILFORD, CONN.

New York.

Chicago.

Philadelphia, 41-43 So. 3d St.

Boston, 48 Cornhill.

Splinters and Shavings—Continued

a stone or brick structure at a cost virtually the same as that of a frame dwelling.

In interior decorations also, by the use of a simple preparation applied to wood-work with a brush in one coat it is possible to treat inexpensive wood so that they will have the appearance of the richest of English oak to the layman's eyes. These things are especially comforting to the prospective house-builder in these days of high wages and expensive material.

Improvements in Paints.

Damp-resisting paints have already achieved notable results in modern building circles. These paints are, for the most part so effectual in their work that the modern interior of a home or office so treated is practically free from all dampness and unhealthy moisture. From a sanitary point of view this is a great gain. It is a pity such damp-resisting paint is not used more freely in rural homes, where damp walls, ceilings and foundations often cause sickness. In the modern office buildings of cities and in hotels and apartments, damp-resisting paints for interior work are used extensively, and yet, owing to the effective way in which such structures are heated and built, they need damp-resisting paints far less than houses in the country.

The fireproofing of wood has reached a point of development that should prove an incentive to the manufacture of paints. While we hear from some quarters that there is no such thing as fireproof wood, it is nevertheless a demonstrated fact that wood is treated today so that it resists the effect of intense heat with marvelous results. To this extent, at least, we have fire-proof wood. The treatment of wood to make it fireproof includes a complete change in its interior physical structure by the injection of fireproof material through its pores. The chemicals thus do more than cover the surface. They are absorbed by the wood and transform its general properties.

Strictly speaking, a fireproof paint should do the same, only not quite to the same extent. The first coat of paint should be absorbed by the wood and the deeper the absorption the better it will be in the end. A heavy, thick paint cannot be easily absorbed by wood, hence the first coat or two should be as limpid and liquid as possible. By filling the pores of the wood with non-inflammable chemicals to a depth of a quarter of an inch, we secure practical immunity from fire for a considerable period of time.

**WAINSCOTS**

IN

**BATH ROOMS, HALLS
and KITCHENS**

MADE OF

BEST BROS. KEENE'S CEMENT

AND

Rinald Bros. Porcelain Enamel

(See Above Illustration.)

Cement applied by plasterer. Anyone can apply Enamel. Perfect wainscot. No small pieces to work loose. No joints to harbor dirt. Stands washing. Better than tile at one-third the cost

FLOOR ENAMELS
HIGHEST GRADE of FLOOR FINISHES

Write for samples, color cards and full details.

U. S. SALES AGENT

HUNKINS-WILLIS
LIME & CEMENT CO.
SAINT LOUIS MO.

No. 225—48x12 inches, \$3.60.
Retail value, \$7.00.
No. 230—48x14 inches, with Curtain Pole, \$4.50. Retail value, \$9.00.
Others from \$2.50 up. Largest assortment. Division Screens and special Grilles to order.

GRILLES "Direct from Factory" MANTELS**\$13.25**

buys this solid oak Mantel, 80 inches high, 54 or 60 inches wide, 28x16 Mirror. Heavy columns and elaborate capitals. Fireplaces at bottom prices.

Write for catalog of Mantels, Grates, Tiles for floors and baths, Slate Laundry Tubs, Grilles, etc. It is free. Or send 10 cents to pay postage on our Art Mantel Catalog. Mantel Outfits from \$12 to \$200.

W. J. OSTENDORF, 2417 N. Broad St., Philadelphia, Pa.**TILES****OF EVERY DESCRIPTION,
FOR WALLS, FLOORS, ETC.**

A Sixty Year Old Tin Roof

The old First Presbyterian Church at Princeton, N. J. has a roof of old-time hand-made tin. Although laid sixty years ago, it is still in perfect condition and has never been repaired. This is the kind of durability we offer in our "Taylor Old Style" brand—the only roofing tin still made in the old-fashioned, hand-dipped way. Before deciding the roofing question compare the service given by good tin—the original, genuine "Old Style" brand with that of the cheap composition roofs which must be guaranteed for ten or fifteen years to find any takers at all.

The machine-shop of the Georgia Railroad at Atlanta, Ga., was roofed with tin prior to 1840. This roof is still in good condition after nearly seventy years' wear. This is the kind of roofing material we offer you today in our "Taylor Old Style" brand. What other kind can even approach this record?

Let us send you our booklet "A Guide to Good Roofs."

N. & G. TAYLOR COMPANY

ESTABLISHED 1816

Philadelphia

NOTES ON PRICES.

Cost Estimate.

We ask our readers to bear in mind that the published cost prices accompanying our descriptions, are not *close* estimates, but *estimated* costs furnished by the architects. Also, that *conditions* frequently add or lessen the cost to a large degree. With a large amount of building under way, contractors will want a good big profit on any additional job they take. Reversed, contractors all looking for work, you get close figures. These facts account for the frequent wide difference in actual cost of building in different localities, from published prices. We likewise publish information concerning the different costs of material and labor throughout the country, as furnished by our correspondents, and request that those who have built or have secured such figures will send them in to Keith's Magazine for publication.

The Following are Prices Sent Us by Correspondents.

Junction City, Kansas.

Dimension boxing and fencing,.....	\$ 25.00
Flat sawed flooring,.....	37.50
Finishing Y. P., \$50.00, Cypress,.....	60.00
Plastering, including material and labor,	
per yd.	.32½
Shingles, per M.,	3.50
Siding,	32.50
Brick, per M.	12.50
Stonework, inc. material and labor, per	
perch,	2.00
Grading, per yd.,.....	.25
Carpenters, per hour	.30

Irvington, Indiana.

Framing lumber, per 1000 ft.,	\$ 22.00
No. 1 Poplar siding, per 1000 ft.,	30.00
Shingles, "best"	3.65
No. 1 Poplar outside finish, per ft.,....	.07
Plastering (with lathing) three coats,	
per yd.	.40
Labor, per day, 8 hrs.,	3.00

Providence, R. I.

Carpenters, 8 hrs.,	\$ 3.00
Masons, 8 hrs.,	3.60
Painters, 8 hrs.,	2.80
Laborers,	1.66 2-3
Excavating in yd.	.30

Notes on Prices—Continued

MAPLE FLOORING.

7-8 Clear, 2 1-4, 2 1-2, 2 3-4	\$ 50.00
7-8 Clear	45 00
7-8 No. 1	40.00
7-8 Factory	35.00

QUARTERED OAK FLOORING

7-8 Figured	\$120.00
1-2 Figured	85.00
7-8 Clear	110.00

HARD PINE FLOORING.

7-8 x 4 Heart Rift, P. & M.....	\$ 55.00
7-8 x 4 "A" Rift, P. & M.....	50.00
7-8 x 4 "B" Rift, P. & M.....	45.00
7-8 x 4 "C" Rift, P. & M.....	40.00

Contractors, lumbermen and realty men all unite in branding as erroneous the general impression that the building world is turning from lumber to better substitutes for building material.

Their verdict is supported in the case of Minneapolis by a comparison of statistics of the building inspector's office for a period of years, and as for the country at large, papers read before the last session of the American forestry congress, held at Washington within a year, show that the lumber consumption per capita has actually increased.

"The statistics of the building inspector's office of cities show that the frame house is in as much demand as ever. I would not say that lumber is gaining over other building materials, but that it is holding its own. The increased per capita consumption of it I would explain by referring to new uses for it which are constantly springing up, and by the enormous increase in all kinds of building in which lumber maintains its old ratio.

"The year of 1904 was an active one in building operations. The total of building permits for a score or so of the principal cities that year amounted to \$375,000,000, and for last year the total of the same cities was \$525,000,000, an increase of more than 40 per cent. In 1904 62,000 cars were built in the United States. Early last year the present shortage of cars was foreseen, and during the year 168,000 cars were built. But even this large increase has by no means relieved the situation, and already orders for 341,000 cars—more than five times the number built in 1904—have been placed for cars to be built the present year.

* * * * *

Woodwork for Ships.

"It is generally supposed that the ships

of today are largely built of iron and steel. As a matter of fact, they are now built larger than ever before, and as a consequence require an enormous amount of braces and other inside work. This is largely of wood.

"It was thought that the demand for Northern lumber and the draft on Northern forests would be lightened when the product of Southern and Western mills entered the market. But as white pine is lighter, it does not split as easily as other woods, and does not taint meat and other provisions, it is given the preference over Western and Southern pine in the manufacture of boxes, and nearly 40 per cent of the product of the companies belonging to the Mississippi Valley Lumbermen's association is now used for boxes and cases.

"Signs are not wanting that indicate that the use of wood will soon rapidly give way to the other materials, but up to the present time we have only reached an age of experimenting. It is the old story of the difficulty of breaking a habit. Even the money argument cannot overcome the wooden house mania. A large number of contractors are of the opinion that utility, cost of repairing and painting, and lower insurance rates considered that the house built of other materials than wood is the cheaper.

Fine HARDWOOD Floors

ALL DESCRIPTIONS

Weighted Brushes.
Hardwood Floor Polish.



Parquetry, Wood Carpet,
and Excelsior Floor Finish.

Messrs. J. Dunfee & Co.

Nos. 104 and 106 Franklin St., CHICAGO, ILL.

✻ Architect's Corner. ✻

O. C. F.—“My house will face the north with a side entrance to the east, being on a corner. I had thought of staining the roof shingles brick red and the siding shingles dark green, painting the trim cream. Could I not stain the siding shingles light green and the trim dark green? Will the stain work as well on finished lumber as on shingles, and if so will the shade be the same?”

Ans.—In the matter of stains for your house, would say that stained in place of painted trim gives extremely pleasing effect, especially on a shingle exterior. The trim in this case should be of undressed lumber. Stains on finished lumber are not satisfactory, and our best architects advise the undressed where stain is to be used. If all green is preferred to the color scheme suggested, the difference in tone between the shingle and the straight grain of the trim will give sufficient color variation, the same stain being used.

Q.—Would you use 2x6 studding set on

4-foot centers, or 2x6 spiked together, and placed on 8-inch centers?

Ans.—Would prefer placing the studding on 4-foot centers. It is true the two studs spiked together would more than double the strength at that point, but in doing so the space between is robbed in carrying strength for the load. The load, however, remains the same in either case, but where the carrying supports are on the lesser span the weight is more equalized.

C. B.—Will you kindly inform me how large openings are deducted in figuring out the mason's pay, and also if corners are counted twice as in stone work.

Ans.—The ordinary rule is that openings containing over 100 square feet are deducted in measuring brick work. Have never known or heard of an instance where corners were figured twice. There must be some exceptional reason for it.

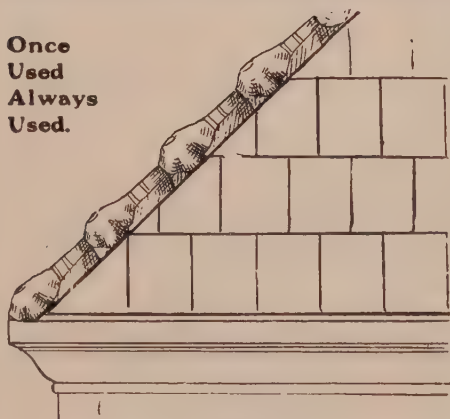
Q.—“I have two lots, corner of 50 feet; lots face east; all surrounding country flat. I want to build a house as respectable as possible for not over \$2,000. Would like full basement, to be constructed of cement blocks; basement and first story walls stucco; second story of the wide eaves style. Can I build it for this cost? The hollow cement blocks are figured at 20 cents per square foot (superficial). Do you think stucco is as much or greater cost, and what color of stucco would you suggest where cement blocks of a sand color are used for first floor?”

Ans.—The relative cost of stucco and cement blocks varies with the character of the work. A good plastic job would cost more than cement blocks, which is getting to be an inexpensive form of construction. White stucco above gray cement blocks with a green roof is a pleasing color combination.

Q.—“Is a flat roof as strong as a high pitched roof?”

Ans.—Flat-pitched roofs are not as strong as those that are pitched higher. The nearer to the perpendicular that wood is fixed, the stronger it is. This is shown by the fact that the horizontal thrust of a pair of rafters is proportionate to the length of the oblique line drawn at right angles from the foot of the rafters to the perpendicular dropped from the apex.

Once
Used
Always
Used.



The

Willis Hip Shingle

Makes a very ornamental hip finish, prevents curling shingles. Send for catalogue No. 4 containing description and price, also designs of Funnials, Crestings, Gable Ornaments, Garlands, Enrichments, Cornices, Skylights, etc.

WILLIS MFG. CO.,

156-158 N. Academy St.

GALESBURG, ILL.

New Building Materials.

Tin Roofs for Country Homes.

A great many materials are used for roofing, and a great many motives enter into the selection of these materials. The writer believes that tin makes the best roofing material that can be obtained, provided the tin is the best of its kind.

The two objections the builder or house-owner has which are against the use of tin are: first, false economy, and, second, the aesthetic consideration. It is true that tin is not so beautiful as many materials, as, for instance, time-stained shingles reduced to a soft, pearly gray by the action of the weather; red tiles, which add brilliant and beautiful coloring, or slate, which is so picturesque; but the first object of the house is to be lived in, and comfort and utility should never be sacrificed to effect, however good that effect may be. The first purpose of a roof is not to furnish an attractive picture, but to protect the house. A leaky roof, no matter how artistic, can never be anything but annoyance and a source of loss.

When tin was first used for roofing purposes, its manufacture being commenced about seventy years ago in Cornwall, it was the custom to make a strong, durable sheet of "blackplate," as it was called, and dip that sheet into a mixture containing a large percentage of tin. The sheet was alternately dipped into a flux, as it was named, of palm oil, and then into a kettle of tin, until a thick coating was secured. The purpose of the palm oil flux was to cause the tin to adhere readily to the blackplate, and afterwards to the successive posts of tin. This was a slow and expensive process, but in those days of honest workmanship it was the only process known and, therefore, the only process used. The result was a tinplate so durable that buildings are still roofed with the same tin purchased seventy years ago, which tin has outlasted all the severity of our climate.

As the use of tin for a roofing material increased, one tendency of manufacturers has been to cheapen it. By careful experimenting they found out the smallest quantity of tin which can be used to give a tin color to blackplate. They

Be Sure To Plan For The Right FURNACE In Your New Home.



Prevent every mistake possible in your building plans. Write for our furnace book. This 40-page book is sent **FREE** to home owners. It tells how to buy a furnace; where to place it best; where to build and how arrange chimney for smoke-pipe to get best draft; explains the best method of providing a supply of cold air and of heating it and distributing it throughout the house without making cold drafts. The information in this book is almost a necessity to every one who expects to heat a home properly. In connection with these the

\$49 LEADER STEEL FURNACE

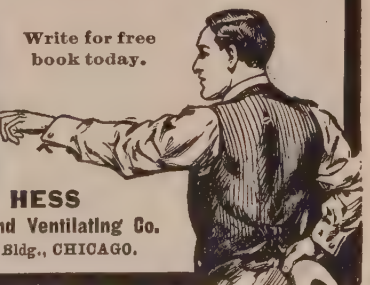
is described in detail. Illustrations, house plans, sectional drawings, etc., are produced showing how any man can warm a new or old house; or a school, store, church or other buildings.

We invite you to send in sketches of buildings requiring heat. We will then estimate on cost of a complete heating outfit including a furnace, registers, pipes, etc., all ready to set up, and freight prepaid to the buyer's station. With no expert help, the buyer can erect the furnace, put in pipes, registers, and all, with little or no expense. Hundreds of people have done this, and so well pleased have they been with the success of their furnace, the liberal treatment accorded them and the very substantial saving in cost in their direct-from-factory purchases, that our mail order department has assumed very large proportions.

Lists of patrons distributed all over the United States are also supplied free, so that the truth of our claims may be easily investigated.



Write for free
book today.



HESS

Warming and Ventilating Co.
717 Tacoma Bldg., CHICAGO.

New Building Materials—Continued

found out how to cheapen the blackplate itself. Instead of dipping the blackplate into the tin mixture and allowing it to adhere, it is dipped in and then squeezed off between rollers, so that only a very thin coating of tin remains. Instead of the more expensive palm-oil flux, an acid flux is used, which, while answering the purpose of a flux, injured the quality of the tinplate. Finally, a different proportion of tin in the tin mixture is used, which produces an inferior quality of tin coating upon the blackplate. To-day, as in the past, the most durable roofing tin, is one made by the hand-dipped process, slow, painstaking and careful, but producing a tin of real merit and one which makes tin the most desirable roofing material.

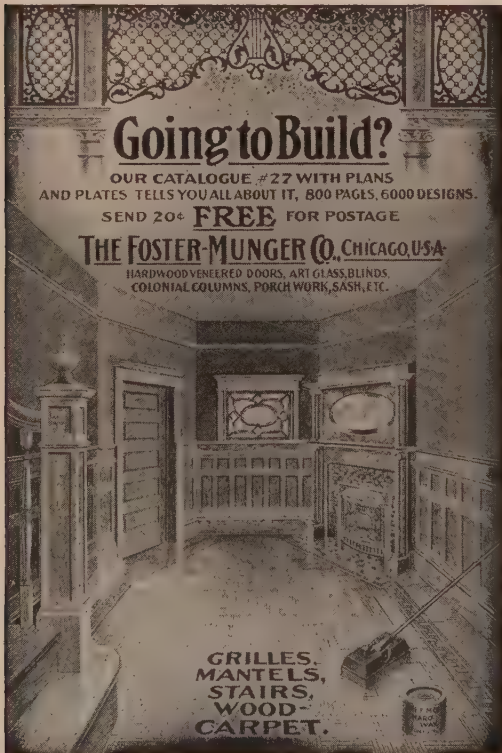
A Chimney—Pen House.

Will the Twentieth Century see the passing of that cumbrous destroyer of artistic symmetry in dwelling houses—a chimney? Will it become a useless feature in the homes of the future?

Electricity has made the departure from the ordinary possible. When Mr. H. W. Hillman, a prominent official in the General Electric Company's works at

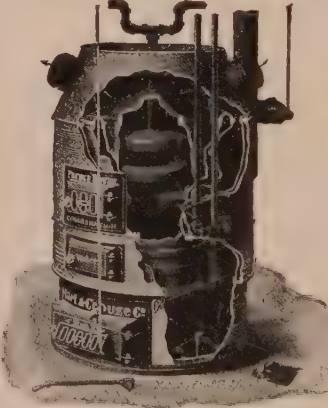
Schenectady, N. Y., commissioned an architect to draw plans for his handsome suburban residence, without chimney or flues, he rather astonished that gentleman until it was explained that electricity, which was to be used exclusively, rendered those adjuncts superfluous. The house was built and it has the unique distinction of being the only residence in America without a chimney. Electricity furnishes the light, supplies heat in ornamental radiators, does the cooking and operates numerous other devices of utility and comfort.

Before the present century runs the half of its circle, chimneyless houses may, nay, will be, no novelty. The increasing cost of coal to the consumer will direct attention to a cheaper substitute which will be safe and satisfactory. This electricity will supply. New devices by which the current is controlled has minimized the danger for home purposes, as the masses are becoming educated in the management of the safeguards about electric current, and with the exercise of ordinary intelligence it is harmless and less dangerous than coal, gas or the oils so extensively used as fuel at present.



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OUR CATALOGUE #27 WITH PLANS
AND PLATES TELLS YOU ALL ABOUT IT, 800 PAGES, 6000 DESIGNS.
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HEATING**

Space here is too valuable to tell you why. Write us for
an estimate and catalogue. We have cheaper furnaces
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is particularly suited for residences.
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AND BY THE
SAXTON HEATING CO.
405 Sixth Avenue South MINNEAPOLIS, MINN.

Heating and Plumbing.

Heating.

The proceedings of a convention, whether it be of bankers or barbers, are usually rather dry reading.

The booklet recently sent out by the Herendeen Manufacturing Co, of Geneva N. Y., containing a printed account of the proceedings of their late convention is somewhat of an exception, as the one or two extracts here given will show.

"The Norwegian now warms himself with a Furman boiler, the South American rides in a Geneva wagon, the Japanese propels his launch with a Fay & Bowen engine, shaves his beard with a Geneva razor, sees the world through Geneva glasses, satisfies his hunger with our fruit or canned goods or breakfast food cooked upon an Andes or Summit range, and at the end of the day rests from his toils in a Ralph bed".

A Poor Draft Actually Wastes Fuel.

A poor draft will often consume, although seemingly absurd, more soft coal in a house heating boiler, than a good draft. The reason being that as the draft is poor it fails to properly carry away from the fire pot the generated gases or to draw into the fire pot the fresh air necessary for combustion, resulting in the passing of the gasses of combustion up into the flue without being burned.

The boiler is thus actually turned into a gas retort until the coal is coked. The latter then burns to some effect, burning the accumulated soot from such surfaces as are exposed to the direct flames of the fire.

Saving Money on a Heating Plant.

By a Hot Water Advocate

Have you thought how much it is going to cost each season to heat your new house? The heating plant is the only part of the building for which a new investment must be made each year.

On the average the money spent for fuel in two seasons will be more than the first cost of a hot air furnace; in four or five seasons the fuel will have cost as much as a hot water plant. In other words, in ten years the money spent for fuel will pay for five hot air furnaces or two hot water plants. Suppose the hot air furnace costs

Home Heating Experiences.

Saved Over 90 Per Cent

Andrews Heating Co.

Gentlemen: Figuring the cost, your contract price, freight and drayage, I have saved over 90 per cent. I put the plant in myself any anyone can do the same, because your plans and instructions are very plain. Very truly yours,

Terre Haute, Ind.

Care Revenue Service.

F. M. Clift.

Not One Cent for Repairs.

Andrews Heating Co.

Gentlemen: The longer I use my heater, the better I like it. It has not cost one cent for repairs, and I do not think it will for years to come. It is better in every way than hot air. Knowing what I do, I would put in the same kind again; it is the cheapest and equal to the best.

Yours respectfully,

Lyons, Neb.

Fred Engfield.

Method of Doing Business.

Andrews Heating Co.

Gentlemen: Am heating my whole house, only burning about 1-3 more coal than I burned before in one stove. I think your method of doing business will put hot water heat in a great many homes that would otherwise have to go without.

Very truly yours,

Marseilles, Ill.

P. O. Box 705.

George W. Gallaher.

Half the Expense of a Furnace.

Andrews Heating Co.

Gentlemen: Your plant has kept the entire house nice and warm during the coldest weather at half the expense of the furnace we used last winter.

Yours truly,

Milbank, S. D.

C. W. Latimer.

Better Than Hot Air or Steam.

Andrews Heating Co.

Gentlemen: The heating plant is the finest I ever saw, and I have had experience with hot air furnaces and steam plants, but they are not in it with the Andrews Hot Water System. It burns less than half the fuel the hot air furnace would.

Spooner, Wis.

J. W. Brisblin.

Plans Plain and Easy to Follow.

Andrews Heating Co.

Gentlemen: I erected the plant myself, never having done any work of the kind before, and found your plans very plain and easy to follow.

Yours truly,

Chicago, Ill.

232 Belle Plain Av.

Paul Oilling.

Cost Half What Plumbers Charged.

Andrews Heating Co.

Gentlemen: My plant has given entire satisfaction in heat and fuel economy and cost me about half what local plumbers wanted for a plant to do the same work.

Respectfully,

Lafayette, Ind.

France B. Parker.

Four Different Kinds of Coal.

Andrews Heating Co.

Gentlemen: I have used four different kinds of coal and it works well with any. I am now using smokeless screenings and coke. The Andrews System is the only heat to have in a house.

Kenosha, Wis.

700 Garden St.

Very truly yours,

Christ P. Heide.

Saving in Fuel Pays 10 Per Cent on Investment.

Andrews Heating Co.

Gentlemen: To say the Andrews System is satisfactory, but half expresses it. We have not only been perfectly heated, but we figure the saving in fuel will pay us 10 per cent on our investment.

Warrensburg, Mo.

Yours truly,

E. N. Johnson.

President People's National Bank.

See the Back Cover

Heating and Plumbing—Continued

\$200.00 and the hot water plant \$300.00; this is a fair proportion. In ten years the fuel for the furnace will cost 5×200 or \$1000.00 and for the other 2×300 or \$600.00, a saving in fuel alone of \$400.00. It is evident that the amount of fuel used is far more important than the first cost of the plant. To get at the cost for fuel it is well to use a little common sense in addition to the heating contractor's statements. There is a definite amount of heat in a pound of coal; all of it cannot be used; some is always wasted, but the method that wastes the least is the one to use. Every time heat changes form, or passes from one medium to another, some of it is lost. For three changes in a hot air furnace there are only two in a hot water plant. As a matter of fact, experience proves that it cost about one-third less for fuel with a hot water plant than with a furnace. In a few years this amounts to a good deal.

Generally the reason for putting in a furnace is the low first cost. Naturally the lower the price the smaller the furnace and as a result it is often too small to do the work. A heating contractor can always "get out from under" on a hot air plant. If fuel enough is burned it can be crowded and forced far beyond the proper limit, in a way that is not possible with a hot water system. A first class hot water plant can be obtained for from 8 to 10% of the cost of the house and a good hot air furnace for about one-third less.

Any where in the United States the heating plant is a very important part of the home. Physical comfort depends on the temperature more than on almost anything else. The heating apparatus is a continual source of expense under any circumstances and the subject should be investigated as fully and carefully as possible. Every house builder should get posted by reading up on both hot water plants and hot air furnaces. He should get references and either write to disinterested parties or go and see their plants.

Carpenters Notice!

To be successful you need a copy of the **THIRD** edition of

The Lightning Estimator.

Estimates an ordinary residence in 30 to 60 minutes. Simple, practical, accurate, brief and to the point. Based on actual building operations not theory.

Price of this edition 60c money order.

BRADT PUB. CO. JACKSON, MICH.
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Sanitation for Country Houses.

Sanitation in the country is not less important than that of urban dwellings. Perhaps it would be more precise to say that it is of even greater importance. A very large and steadily increasing number of city dwellers annually, at the beginning of the warm season, migrate to the country in search of health.

In many localities the soil is unduly saturated with water, the ground is imperfectly drained, the house is badly located, the water supply is contaminated, the sewerage arrangements are of the crudest and worst kind, and there is in general an absence of cleanliness and neatness.

No good reason exists why the benefits of a good water supply, suitably installed under a good pressure, of convenient and time and labor saving plumbing fixtures, of a good, clean and sanitary indoor water closet, and of good and efficient drainage, should not be extended to the cottages as well as to the country mansions of the rich.

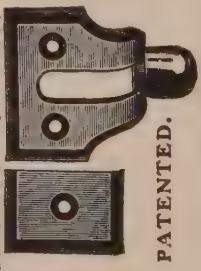
Laundry Trays.

Wooden Trays are not being used in the best grade of houses. One of the most modern Trays is the stone or marble Tray. It is claimed that slate frequently splits or cracks from unequal expansion, while the stone will wear smoother with continued service. Enameled Ware is very choice, but is extremely expensive, and the enameling people are not at this time turning out the high quality of work that they have formerly. All modern houses, even cottages, are today installing Laundry Trays. The house-wife can scarcely get along without them.

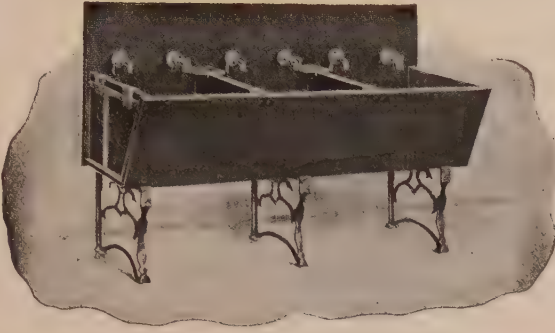
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One, two, three and four compartments. Twenty-four to One Hundred and Fourteen inches long. Prices—In proportion to sizes. Nature has not compelled us to make the **STYLE** at 48 inches long. Ten feet in length as easily furnished as four feet. The Third compartment is worth, to user, as much as the other two.

Stone Sinks For the Kitchen

Single drain boards, right or left hand. Lengths with single or double drains, from Four feet to Nine feet inclusive. Any widths. Perhaps you have heard of broken dishes on stone drain boards or sharp corners not easily kept clean? We have a special arrangement, invented by a woman, overcoming these two faults.



The Euclid Booklet about Stone Trays and Stone Sinks

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The only tray having metal wringer guards preventing the stone from wearing at the edges.

You don't want slate or cement trays because they cannot stand the change of hot and cold water.

You don't want soap stone because it gets rough, ruins clothes and bothers you in one way or another all the time.

You waste money when you spend it—if you spend it for Trays and Sinks that can't help leaking or corroding. In "**Euclid**" **Stone Laundry Trays and Kitchen Sinks** we have produced a perfect line with none of the bad qualities that make other materials undesirable.

Write for booklet, it will pay you in information at least.

THE NORCROSS CO.,

Cleveland,

Ohio.



Glimpses of Books



Bossism and Monopoly, by Thos. Carl Spelling is an exhaustive analysis of present economic conditions and tendencies, a severe and caustic arraignment of political "bosses" and corporation monopolies as responsible for the evils which menace the country, and a discussion of municipal ownership as the feasible remedy.

To examine such a study at any length, would be without the scope of these columns; but we commend it to the student of economics and politics, who will find this bold statement of conditions in the business and political world, stimulating reading.

D. Appleton & Co., Pubs., N. Y. Price \$1.50.

* * *

Sarah Bernhardt Brown is a fresh story by that industrious writer Charles Felton Pidgin, author of Quincy Adams Sawyer. It is published by the J. K. Walters Co., Boston, Mass. Price \$1.50.

* * *

Serving and Waiting is a rather pleasing departure from the stereotyped cook book form which has been in use with but little change ever since table matters went into print. Miss Eleanor Marchant is a well known writer on domestic matters, and this volume is not a collection of recipes, but a suggestive guide to correct forms of service both in the ordinary routine of the home and for entertainments both simple and formal. It is particularly devoted however to the needs of the modest home, where only one servant is kept—or possibly none. The chapters are well arranged and illustrated by forty-six photographs. The style is simple and direct, and the book cannot fail to be valuable, particularly to young housekeepers. Fredrick A. Stokes Co., Pubs., N. Y. Price \$1.20 net.

* * *

"The Business Man's Encyclopedia," in two small volumes, bound in black, flexible morocco, may really be carried in a man's

pocket, and well deserves its title of A Hip Pocket Business Counsellor. Each volume is perhaps three-quarters of an inch thick, but the print is clear and the matter so well arranged and classified as to make reference to it very easy. The contents are compiled by 27 experts and all the vexatious legal points and business questions constantly occurring are here answered, with quantities of facts and information besides. The first volume contains a compendium of Business Law, and a synopsis of prevailing Business Methods. The second volume has a Dictionary of Business Terms, an explanation of the several Business Systems, including different Card systems in use and business tables of all sorts. The two volumes certainly form an invaluable adviser and assistant to the busy business man. Their attractive appearance adds to their interest.

Published by the System Co., Chicago.

A unique specimen of the bookbinders' craft is a very convenient, practical and well gotten up pocket tool kit, which is on the market under the name of "Napanoch." The kit consists of a leather pocketbook, size 4¼x3¼ in., containing pocket knife, file, saw, chisel, screw driver and reamer. These tools are of the finest tool steel. Sent postpaid on receipt of \$2.25 by U. J. Ulery, New York.

* * *

The Village of Hide and Seek is a juvenile of the season by Bingham Wilson, and turns out to be The Home of All the Dolls, a city of tiny houses whose queen is a sister of Santa Claus. Some of the chapters are rather blood-curdling for small children, but there is no doubt of their holding the interest of the youthful reader. There are eight full-page illustrations in color.

Consolidated Retail Booksellers. Price. \$1.25.

* * *

A very artistic catalogue has been received from The M. H. Birge & Sons Co., manufacturers of Paper Hangings. On page 216 of this issue is an Al Fresco Treatment, taken from same.

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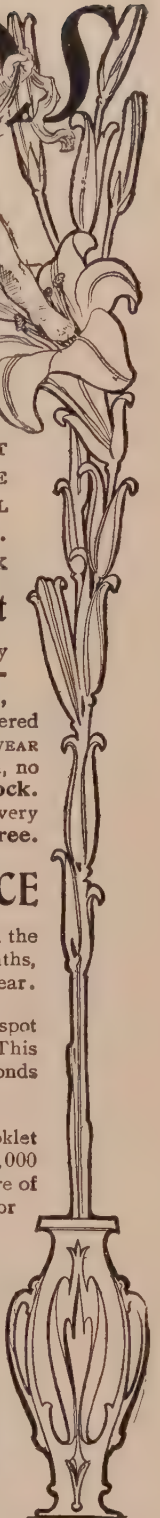
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Our Guarantee, aside from the fact that we are one of the oldest (est. 1858) and the **Largest Jewelry House** in the U.S., we give a signed guarantee as to quality and value with every Diamond sold. You can exchange any Diamond bought of us at any time for other Jewelry or a larger stone.

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The Ladies of the Maccabees of the World are doing a great beneficent work among women. The society was organized in 1892, has 150,000 members, and is established in every State and Territory in the Union but four. It has paid to its members in death and disability benefits over four millions of dollars. Its Emergency and other Funds now exceed one million six hundred thousand dollars.

If you are interested in Life Insurance for Women, and feel that you can afford to invest for the protection of your children a small sum each month, write me today and I will not only send you a free copy of our splendid magazine, but I will tell you how you can secure this protection for your little ones. Don't delay—write today. Address

MISS BINA M. WEST,

Editor "The Ladies Review" and Supreme Record Keeper Ladies of the Maccabees of the World

311 Maccabee Temple, Port Huron, Mich.

What a Practical Decorator Says of It.

"Your new book on decoration is the best one we have had and we have had them all."

INTERIOR DECORATION

The charm of this type of interior is great; quite as satisfying as the styles where there is more freedom of choice, but it is exacting.

In presenting this outline, therefore, of a background for Mission furniture, we do not feel that we must be confined to the natural gray plaster wall, or even to tinted plaster, considering that some of the textile fabrics such as burlaps or linen are entirely appropriate.

The Mission style is full of possibilities, and offers large opportunity for the expression of individual ideas. It is also compatible with a moderate expenditure, moderate for the artistic results attained, though money will run into three figures very fast when fumed wood with copper inlays or applied ornamentation, or the rich leathers so harmonious with Mission furniture, are indulged in.

In a house to be furnished on these lines, the hall would receive a paneled wainscot treatment of wood in a soft brown stain. The wall is very rough plaster, tinted and shaded from the deep, tawny, yellowish brown of a Florida russet up to clear orange at the ceiling; the ceiling itself left in the natural gray plaster. These wall color tones are complimentary to the predominating brown of so much woodwork, and another note of color can be introduced by using window curtains of deep ecru net, plain but heavy square-meshed net, with several narrow bands of orange cloth running across the bottom, the curtains hanging just to the sill. The rug will furnish another color note and should be chosen in tones of russet and orange with markings of dull green. A Mission settee of brown oak along the wall with seat upholstered in leather, mottled browns



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in poor conductor pipe?
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CHICAGO, MILWAUKEE & ST. PAUL RAILWAY

There are three other fast trains via this line from the Twin Cities to Chicago every day, and there is no extra fare to ride on them.

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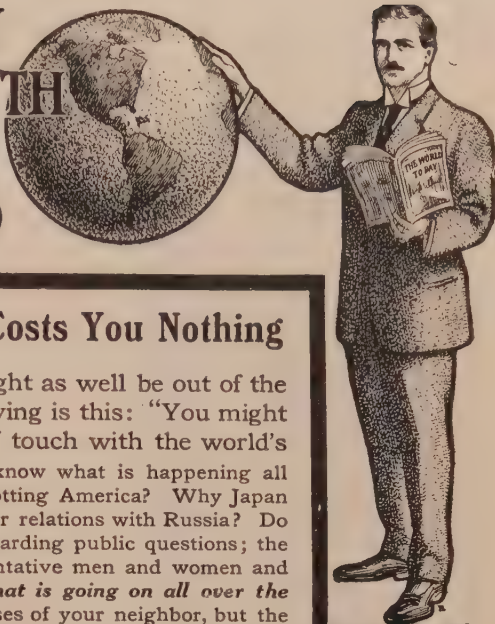
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3 MONTHS

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THE
WORLD



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THERE is an old saying that "you might as well be out of the world as out of the style." A truer saying is this: "You might as well be out of the world as out of touch with the world's progress." How is it with you? Do you know what is happening all over the world? Do you know why China is boycotting America? Why Japan is allied with England and why Germany seeks closer relations with Russia? Do you want the truth, *unbiased* and *non-partisan*, regarding public questions; the real meaning of great events; who are our representative men and women and what they stand for? *Would you like to know what is going on all over the world?* Not the crimes, the scandals, the weaknesses of your neighbor, but the significant facts of contemporaneous history that, like the straws in the wind, show whither the world is going? *All this and much more you can have for a nominal sum; or, you can sample it for nothing.*

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IS AN ILLUSTRATED MONTHLY WORLD REVIEW—IT IS A BIG, HANDSOME, ATTRACTIVE MAGAZINE—AN INSPIRATION AND DELIGHT FOR THE ENTIRE FAMILY

THE WORLD TO-DAY is not a dry-as-dust record of events and is not made up of clippings from other publications. It obtains its information from original sources, and as a result is reliable and always up to date. Its contributors are the foremost men and women of the day.

THE WORLD TO-DAY well typifies the cheerful, progressive American spirit. While its policy is to build up rather than tear down, it does not hesitate to oppose men and measures derogatory to the best interests of the people.

THE WORLD TO-DAY by its method of treatment makes fact as entertaining as fiction. It believes in the educational value of pictures, and contains monthly more illustrations of noted people, prominent events and famous places than any other magazine published. It was the first magazine to print regularly many of its illustrations IN COLORS. This is a feature in which it excels. The stirring events of the past year have demonstrated the necessity of having a readable, well-balanced world review in every home. Why be without such a publication when you can obtain the best for \$1.50 a year?

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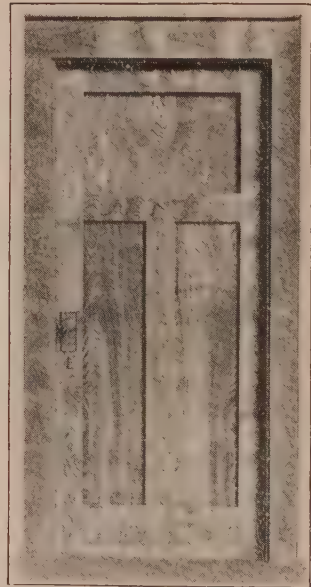
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KEITH'S MAGAZINE

ON HOME BUILDING

OFFICES:—934-5 Lumber Exchange

MAX L. KEITH, Publisher, MINNEAPOLIS

Contents for May

	PAGE
TYPICAL AMERICAN HOMES.....	285
BUILDING A DUPLEX HOUSE.....	288
OLD BRASSES.....	290
THE HOME-MAKING OF TWO LONE WOMEN.....	293
THE LILAC AND ITS CULTURE.....	296
WALL DECORATION FOR CHILD'S ROOM.....	300
DESIGNS BY LEADING ARCHITECTS.....	302

DEPARTMENTS

DECORATION AND FURNISHING	252
ANSWERS TO QUESTIONS	254
HOUSEHOLD ECONOMICS.....	256
TABLE CHAT.....	260
SPLINTERS AND SHAVINGS.....	263
NOTES ON PRICES.....	266
ARCHITECT'S CORNER	268
NEW BUILDING MATERIALS	269
GLIMPSES OF BOOKS	274

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NEXT MONTH

CONTENTS

TYPICAL AMERICAN HOMES.....

By A. C. Clausen

A BUILDING EXPERIENCE IN COLORADO...

THE HOME-MAKING OF TWO LONE
WOMEN

By One of Them

(CHAPTER II.)

THE RENAISSANCE OF THE PEONY....

By Ida D. Bennett

LITTLE JOURNEYS WITH THE ARCHI-
TECT—ENTRANCE DOORS.....

By I. A. Stone

STUDY IN WALL DECORATION No. 6.—
WHAT CAN BE DONE WITH CALÇIMINE

By H. P. Keith

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MINNEAPOLIS.

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From Western Camera Notes.

"A Song of May."

KEITH'S MAGAZINE

Vol. XV.

MAY, 1906.

No. 5

Typical American Homes.

By Arthur C. Clausen.



"A WELL BALANCED FRONT."

THE three homes illustrating this article are so entirely unlike that comparison would be impossible, yet each is the abode of a happy family, who look upon their home in preference to all others, as the most beautiful spot on earth. It is a well known fact among designers that the most beautiful homes are produced, considered from a standpoint of design, when the architects have been bound by the fewest instructions. But these homes do not express alone the individuality of the architect and not the owner. A man's house should be in harmony with his tendencies and individuality. For example: a home of purely classic form and detail would hardly be in keeping with a man possessing a roving, nature

loving spirit. For him an ivy clad cottage with a gambrel roof and rose vines climbing over the door. The owner knows best what he wants and it is the architect's business to know what he ought to have. The result should not be a compromise, but a merging of the desires of the one and the technical knowledge of the other. Such combinations invariably result in producing homes which fascinate and charm us, to the degree that our own inclinations are like or unlike those of the owner.

The first home illustrated is one of those charming little homes which a glance tells us is the product of a spirited home builder and an artist. That attractive two story there because the owner would have it so; bay on the side and that oriole window, are

and what a relief they give to that broad side which without them would look so plain. What exquisite loveliness is given the whole house by that artistically designed front porch, purely the product of an artist's mind coupled with certain unalterable elements of good design, the beauty of which has been enhanced by the owner with trailing vines. Both the upper and lower balustrade are uncommonly attractive and give an air of life and gayety to the entire home. This house has an especially well balanced front. There are three openings to the front of the porch with the entrance through the center one and broad windows looking directly out

Each room has a parquet floor and is finished in hardwood. Entirely unlike the previous home, it is nevertheless quite attractive and has many beautiful and admirable features. The owner wanted plenty of porch and he got it and of good width too. The house is situated on a corner lot and has pleasant views up several streets, thanks to the generous use of bay windows. Bay windows are, it must be admitted, expensive luxuries both in the building and heating of them, after they are built. Aside from the fireplace, there can be no one feature which will give a more cheerful aspect to a room than a bay with its broad expanse of windows. With a fireplace on



"A SUBSTANTIAL HOUSE AT JAMIACA, N. Y.

through the openings on either side. Directly above these windows are the bedroom windows of the same width; between them is a small window to the dressing room directly over the front door. The dormer is also on the central axis and is neatly proportioned and designed. As can be plainly seen the whole house is shingled. The wall shingles are brown with which nothing goes better than a white trim.

The second home illustrated is a compact and substantial looking home at Jamiaca, N. Y. So well arranged is the interior that within the four walls of this home are ten rooms to say nothing of the many closets, four bay windows and four fireplaces, two of which are in bed rooms.

one side of a room and a bay window on the other side, the provision for comfort and cheerfulness is complete. The former gathers the family about its crackling fire at evening time and the latter admits the glories of the daytime sun. It would have been better if the second story balustrade had been carried clear down the side, but overlooking this slight omission it is a model home and as the proud owner declares, "Everyone that has seen it, says it's a beauty."

The last illustration is of a quaint little home which has settled down near the top of a long hill overlooking a park, from which point it obtains superb views in several directions for many miles around.



"A HILL-SIDE HOME."

Near this house are many of the most beautiful homes in the city, but they do not deny charm of this little odd house. It is tract in any way from the peaceful, retired, painted a soft gray, a color retiring in itself. Batter stone walls retain the ground on which it stands, making a level terrace on the side of the hill which is quite steep. This wall, formerly a marring feature on the street, has been made beautiful by a heavy mantle of climbing ivy which in this instance is planted in the lawn above and climbs downward. The lot which is small, when bought presented as undesirable a

situation as one could find. It will be noticed that a long sloping roof has been used giving the house a low roofed appearance in keeping with a hillside home. A perfectly rectangular form of house is only appropriate on a level plain or at the crest of a hill, and must at all times have a broad level plot of ground about it. The present successful home with its no less successfully developed surroundings furnish a splendid example of what a little care and forethought will do in the adaptation of the home and grounds to each other.



A Builder's Experience in Lynn, Mass.

A Duplex House.

I have but recently become a devoted reader of the Keith's Magazine, therefore, I will endeavor to relate my building experience which will, I hope, be as interesting to some of our dear readers as other writers have been to me.

I purchased a cottage house with a large lot of land adjoining and as tenements in this location were in very good demand, with the aid of my wife, we started to build a two tenement house that would be somewhat attractive to a good class of tenants.

carpenters except myself; of course I had a head man who took charge of the framing; everything went along smooth by working right with the men every day. I purchased my material wherever I could do the best, the shingles in one place, frame and boards in another and finish in another place, by doing so I got better prices and saved quite a sum. I handled all the sub-contracts and got pretty fine figures and very good work. I have forgotten to state that all this happened in the winter time when in my own business there was



"DUPLEX HOUSE IN LYNN, MASS."

all before I started. We studied the plans thoroughly so we knew just what we wanted and they were carried out very successfully without any change. I next set out to get bids for a complete house according to plans, and my lowest bid was \$3,800.00, and thinking the bid rather high I decided to be my own contractor, and I started out and hired my carpenters, all being skilled

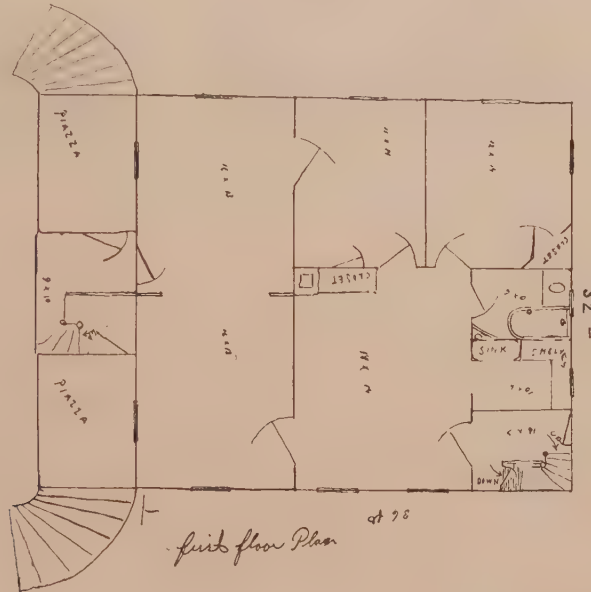
practically nothing doing, so to speak, and at that time of the year I could get better prices on both material and sub-contracts. I had very good luck with my cellar regardless of some blasting which I knew would have to be done before I started my cellar. The only one who tried to do me was the chimney builder, the contract called for the chimney to be plastered inside

as well as out. I caught him plastering inside just around the flue holes where it showed, but it did not work, as I caught him just in time and made him line the whole chimney. Understanding lathe work somewhat I turned all my corner blocks over the doors and windows, also all the balustrades to the front stairs in the hall, also the balcony spindles which you see on the roof, the rail on the piazza, and made all my coping brackets. I also laid the fancy hardwood floors in dining rooms. The plain interior and exterior was of my

cold water and furnace, also gas.

The exterior is finished in a very neat and rich color, the side wall shingles are stained a dark golden brown with light cream sash and blinds, also trimmings, the light blinds make it look very neat. The cost of the house is as follows:

Cellar	\$ 200.00
Lath and plastering.....	275.00
Plumbing and heating.....	475.00
Painting and papering.....	225.00
Gas fittings	50.00
Doors, windows, lumber and all	



own original idea. You will note that the projection on the front of the house is the front hall way and stairs, the hall is divided and on the left piazza is for the down stairs tenants and on the right is for the up stairs tenants, so you see each tenant has a separate piazza and separate entrance which every one thinks is a very unique idea. My house consists of five large rooms and bath room on each floor; it is finished all in cypress, having five cross panel California redwood doors and they finished up very nice. Each tenement is papered and moulded throughout; there is not a foot of waste room in the whole house. There is a very good idea in the kitchen that is well worth mentioning which I will have to give my wife credit for planning, she named it a kitchenette, the sink is enclosed in a closet like, where you can, with closing two doors, close the sink right in out of sight, which makes it quite popular with the tenants. Each tenement is equipped with hot and

material	1,525.00
Carpenters' labor, including my own	725.00

Total \$3,475.00

So you see I saved just \$325.00 by being my own contractor, and I dare say got a better house. It was all day work and done in first class mechanical style. It is, according to my estimation, the only way to build a good house, as I have seen so much of contract work that I am thoroughly disgusted. A painter has a chance to see all of the bad joints and inferior material that is used on contract work, in fact the painter has to make a good job out of it with putty and paint. But on the other hand if you have your work done by the day be sure and get conscientious workmen and be around the building as much as possible as you have got to keep right after them, and above all things handle all of your sub-contracts so that if there is \$10.00 to save

it is as good to the owner as the contractor, and still another point I wish to bring to your mind is, do not allow your building to be primed until the finish and clapboards are thoroughly weather beaten, say at least six or eight weeks is soon enough to prime in; the carpenter may tell you that the house will spoil, that the lumber will all break up if it does not receive a priming coat, but don't let that worry you, I will guarantee the house will not fall down, and if a clapboard splits it will show you that it is a poor clapboard and you want it taken out and replaced by a good one. Why I advise thus is the lumber that you get now-a-days is put on the market green and full of sap, then if you let the sun and rain take the sap out your paint will stick and will not peel off.

Returning to my house I will state that I have it rented for \$44.00 per month or per year \$528.00
5% on my \$3,500 equals \$175.00

Water by meter.....	10.00
Taxes	60.00
Insurance	5.00

Total expense 250.00

Net gain \$278.00

So you see it pays me \$278.00 per year besides my 5 per cent on \$3,500, for I could get 5 per cent if I had it invested in a mortgage; so you see I am not figuring my money laying idle. So my advice to you, kind reader, if you are in a city where tenements are in good demand, look around and invest in tenement property instead of putting it in banks for bank clerks cannot run away with real estate. Hoping that my little story will be somewhat interesting to some of the dear readers, I will close.

—Constant Reader.

Old Brasses.

By H. H. H.

IT no longer requires an ultra-artistic eye to appreciate the decorative qualities of brasses, beautiful as they are in both form and color. The taste for collecting quaint, handsome and rare pieces is developing and never seems to lose its fascination.

In glancing through a collection we find it to be largely the work of simple people, artistic yet unlettered, of those who ignorant of classic principle and academic rule have yet, perceived the vital essence of art and clothed it in visible form.

The chief hunting grounds for oriental brass collectors are the shores of the Mediterranean, Syria, North Africa, the Adriatic Sea and the coast of Spain. Damascus appears to be the seat of the modern industry; but it is extremely difficult for the unlearned traveller even to find out the original home of the article he buys. The industry of Damascus seems to go on unceasingly—hundreds of trays and various other pieces are being sent annually to spots where travellers congregate.

The work may be divided into two kinds, one in which the pattern is beaten out on a pitch foundation, when the designs are



Fig. 51. BRASS AND COPPER BRAZIER
From the Collection of Mr. George Brodhead



Fig. 89. COPPER COFFEE-POT AND BOWLS, RUSSIAN
From the Collection of Mrs. Charles P. Barry

round and flowing; the other when it is chased or cut in low relief, and the patterns are chiefly geometrical. In cheap articles the latter style is used and it is not at all attractive, but it is capable of exquisite effects when delicately treated and ornamented with letters of silver. The chief difference between the old and the new brasses, is that the former are made of thicker brass and the patterns are quainter. The Damascus lamps are usually of the perforated kind and the most popular shapes are the thistle and bee-hive.

Russian peasant work is distinguished

by an infinite care which has guided the craftsman in his efforts to accomplish by hand what he had no other means to do. The poor class of Russians who live in that part of New York known as the Ghetto are not a sluggish people, but are unusually active. In their shops one finds shelf upon shelf of brass and copper the bright yellow of the one blending beautifully with the rich shades of the other. These brasses are possibly the heaviest and finest in quality and color and if one has the time and patience to look carefully through the shop keepers' stock, many artistic samovars



Fig. 59. BRASS CANDLESTICK AND LAMPS
From the Collections of Mr. George Brodhead and Mrs. E. Wetmore



Fig. 72. RUSSIAN SAMOVAR

The American brasses are both English and Dutch in design and are known in general as colonial. The old settlers put a very high valuation upon their brass pots and pans and one is fortunate indeed if he can buy them at any price. The candlesticks from Flanders with the large saucer and long shaft usually have a small knob in the stick to push up the candle and are accompanied by a snuffer and tray.

Indiscriminate collecting is often the subject of ridicule and merciless criticism, but intelligent collecting is often the work of a scholar, a man of the world, who not content with the pleasure derived from foreign travel, gladly burdens himself with relics of memorable occasions. The chase after the beautiful, the rare and the curious continues with unremitted zeal.

and candle-sticks may be obtained at a very reasonable price. The growing interest in brasses has encouraged their importation and some really good pieces may be found in these queer little shops.

The samovar is used by the Russian people as a water-boiler in the brewing of tea, it is a modern invention, constructed upon a very simple plan. At first the samovar was found only in the families of the rich, but now it is found in the peasant home as well.

The French brasses are not as unique and individual as those of other countries, they are usually lighter in weight and paler in color. The French are partial to the fire-dogs and candlesticks and some of their pieces are works of art.

From Spain comes the ewers, tankards and salvers of both brass and copper, many with elaborate Moorish decorations. Very few of the Italian and Persian brasses find their way to this country, their work is simple but very rich in appearance. The Persian pieces are especially delicate and pale turquoises are often inlaid in the particularly fine articles.

The Japanese are fond of using human faces, dragons, butterflies and flowers on their lamps, vases etc., and many of the designs are very picturesque.



COLONIAL
BRASS
CANDLESTICKS



The Home Making of Two Lone Women.

By One of Them.

IN THREE CHAPTERS. CHAPTER I.

CECILIA and I have travelled in company, for a number of years. We are neither of us young. Cecilia complains that she is getting to look "settled."—Cecilia is stout—and I notice, with sadness, that the lines around my nose and mouth have a downward tendency. Indeed, it is a number of years since a physician, whom I was assisting in the compilation of a medical book, looked at me meditatively and remarked: "I suppose you would describe yourself as a woman of a certain age." I assented cheerfully but the last illusion of youth perished in that moment. Still, I am slight and with the assistance of a picture hat and a gray veil I manage to cheat time of ten years or so.

Yet I should not describe myself as a bachelor maid. I consider "spinster" a more appropriate designation. Cecilia is a widow of so many years' standing, that her brief married life has slipped into an oblivion, from which it is but seldom recalled. I never knew her husband; I hope he was good to her, and I presume he meant to be, but I fancy Cecilia is a more interesting person than she would have been, had he lived. For a good many women, widowhood spells development.

Cecilia and I are not related, we are connections by marriage. My first cousin was her grandfather's second wife. Nor do we live together because we are either of us homeless. Cecilia has a stepmother, with whom she is on perfectly friendly terms, who would feel that the presence of her husband's daughter in her house was enimently suitable, while a sphere of great usefulness opens to me, in the family of my married brother.

For the rest of it I have a small income,

which I supplement by occasional scribbling, and Cecilia augments the proceeds of her husband's life insurance by acting as private secretary to a financial magnate, whose conception of salaries is not at all in proportion to his possessions.

One autumn evening we were sitting together in our bedroom, in Mrs. Bedford's boarding house. I was trying to sew, by a gas jet over my head; Cecilia was resting. We had eaten a very good dinner, well cooked and abundant. Indeed I had observed Cecilia, whose appetite is always excellent, surreptitiously unhooking the lining of her shirt waist. If the service of the meal had been somewhat lacking in elegance, we were the only people who had noted it. From the parlor, two flights below, floated the cheerful strains of rag time. Cecilia winced. Four years at the Leipsic conservatory do not fit one to enjoy rag time.

"I wish I could have my piano here," she said. It was a useless wish. Mrs. Bedford objected to pianos in bedrooms, as she objected to lamps, and single beds, and a good many other things. But her house was clean, her meals were good, her charges reasonable, and she had a long list of people who would jump at the chance of securing our third story back room.

Cecilia's eyes traveled hopelessly round our room and took in the big double bed, the walnut bureau, the nondescript carpet and more nondescript paper, the Nottingham lace curtains and the cheap etching of Stratford-on-Avon church, in a gilt frame, and, then and there, I made up my mind that we would have a home.

I started out the next morning, my resolution of the night before much braced by the quality of Mrs. Bedford's coffee that

morning. I had no very definite plan but I thought I would take a car to another part of the city where there were a good many old fashioned houses, and walk, up one street and down another, looking for houses with bills on them. Failing that, I should advertise and I was composing my advertisement, when two women got into the car, and sat beside me. The younger had a singularly pleasant voice, low-toned, but with a good deal of carrying power, and I could hear everything she said. I had qualms of conscience, but I could not close my ears to the soft penetrating voice, and the car was full, so I could not change my seat. She was talking about the difficulties of a certain Emily, recently widowed. "She'd get on nicely if she could rent part of the house. You know the house, the one with the low windows on the third story in Evergreen Place. She has two lodgers, men, on the second floor, and the little girls have the back room on the third, which leaves the front room and the hall bedroom. The back hall room on that floor is a bathroom. You know someone's invalid aunt died there and they had it put in for her." "Can't she get lodgers for the other two rooms? It's a good neighborhood," the other woman answered. "She could, if they were furnished, but she hasn't a stick, not even carpets."

I took my bearings. We were very near Evergreen Place. I stopped the car and walked down Margrave street, till it crossed the single block of Evergreen Place. I knew the house perfectly. Some one's invalid aunt was mine, and I had spent many dutiful hours of my girlhood, taking the nurse's place, when she had an afternoon off. I had always thought it the pleasantest of old houses, and I hadn't been in it for twenty years.

A gentle little woman, in deep mourning, opened the door and admitted that she should like to let two rooms unfurnished. She took me up the familiar stair case and ushered me into a large low south-east room with perfectly bare plastered walls, and white woodwork and with a big hall room opening out of it. I don't think they had been used, since my aunt lived in the north-west room, and kept her trunks in the big front room, and her medicines, of which, poor soul, she had a great many, in the hall room. "Would she object to having a piano in the large room?" "Not at all," and I took a refusal of the rooms for twenty-four hours.



"CECILIA TURNED HER FACE TO THE WINDOW."

Cecilia came home early, with the straight line between her eyebrows which means preplexity. "I've seen Amy," she explained, "and she wants me to come and make a visit. I haven't been for three years and she and my father think it is very strange."

"But why don't you go?" I asked. "You come in mornings in half an hour, and I really think it looks odd your never staying at your father's—you and Amy have always been on good terms."

"Do you know why I don't want to go?" Cecilia burst out. "Because I can't bear to come back, after I've had three weeks of Amy's pretty house and dainty house-keeping, to this awful living in a bedroom, to the stupid people at that long table, to the awful din of coon and college songs, night after night." Cecilia turned her face to the window and I saw her furtively wiping her eyes. I thought it was best to let her alone, and I made a bit of unnecessary bustle hunting for a clean handkerchief. When I had found it, I sat down and wrote a letter to the landlady in Evergreen Place, taking the rooms, giving Cecilia's name and the financier's for a reference. Then I informed Cecilia that we

were going out that evening, in order that she might be able to repel invitations to play euchre, or to bring her work and sit with one or another of various women in the house. I escape such invitations usually, because I am supposed to be "literary" but Cecilia is an easy prey to the vacant mind.

It was a mild October evening, and we sat on a bench, in a near-by park, while I unfolded my plans to Cecilia. She had doubts as to the financial basis of the enterprise, as became the private secretary of a millionaire, but I was able to convince her that, if the board paid by one of us would more than pay the rent, we ought to be able to feed ourselves on the board money of the other. The question of furniture, which I admit, rather appalled me, did not weigh with Cecilia at all, as long as she could have her piano, she was willing to sleep on her trunk. Then I had an inspiration. We would visit. Amy was anxious to have Cecilia, who could come in to the office, every day by train, and

my brother's house was within walking distance of Evergreen Place. I allowed myself a month in which to get our quarters into good shape, and the fifty odd dollars which we should save by not paying board, with the surplus money we each had on hand, would go far toward our plenishings, even after the first month's rent was deducted. I don't want to live with my brother, but I can spend a limited time in his family, with comfort to all of us. On this occasion, I was something of a godsend, as my sister-in-law and her younger children were visiting her mother, and my being there, night and morning, made things a little more cheerful, for John and his oldest girl. Our room at Mrs Bedford's was eagerly snapped up by a young married couple, who wanted to go there. They had heard it was "so social."

Cecilia kissed me goodbye as I stood by our trunks at the foot of the black walnut bedstead. "Do everything exactly to suit yourself dear," she said. "So long as I have my piano I shall be content.

An Old Fire Place.

When Summer days come, ye forsake
My settles for the green-wood's sake,
But soon, ashamed, for auld lang syne
Ye bring me oak boles, knots of pine,
And heap my arms with gifts, and I
Crackle forgiveness merrily.

And on my settles young and old
Gather to hear old tales retold.
Old tongues rehearse them staid and slow;
The younger lisp and prattle so
The tale's half lost in laugh and shout,
And ere I know it I'm half out.

And soon they bring the night log in,
And in the dim light I begin
To tell my story, old and wise;
So you may dress it, Sleepy Eyes,
When Mother tucks you into bed.
A-1 smooths the pillow for your head.

RICHARD KIRK.
In American, Ill. Magazine.



Home Grounds and Gardens

THE LILAC AND ITS CULTURE.

By Ida D. Bennett.

*"You may talk about your orchids,
(Tho' I don't know what they be.)
And your "Lawson Pinks" and lilies
With a great long pedigree.
But I tell you there ain't nothing,
From the violet to the rose,
That is half so sweet in spring time,
As the laylock when it blows."*

*"Oh, the old farm in the spring time
Is a purty sight to see,
With the birds and bees a-hummin'
and a singing jubilee.
And the trees down in the orchard,
A-standing there in rows
Seem to nod and wave a welcome
To the laylock when it blows."*

*"There's the dandelion blossoms
In the medder bright and green,
With the cowslip and the flag-root
As far as can be seen.
But the very purtiest picter
That an artist could compose
Is that spot down by the well sweep
And the laylock when it blows."
—Ella C. Gay in Club Woman.*

WITH all its welcome sweetness the lilac must not be used indiscriminately or indiscreetly, if we may believe those wise in occult lore, as it has an unfortunate influence in all love affairs and should never be brought into the house where Cupid is a guest or where his presence is desired.

"She who wears lilac, never wears a wedding ring," runs the proverb. For the same reason rustic-wise women with marriageable daughters, never allow a spray of the sweet smelling blossoms to be brought into the house, though they may decorate the outside of the window sill with them, but "there's no love-luck" about the house that contains the lilac.

To give your sweet-heart a spray of the flower is accounted a sure way to break the engagement, though in this connection the white lilac is not considered as unlucky as the mauve.

Stony hearted bachelors have been known to sport a button hole boquet of the fragrant flower as a charm against feminine blandishments, but the lilac in the open air has nothing against it and may be grown with impunity by the most love-lorn maid or designing mamma.

What is regarded as the finest collection of lilacs in the world is owned by the Arnold Arboretum in Boston. The collection is fine, not only on account of the size and abundance of the bloom, but also for the care with which it has been selected. The season of bloom has, by painstaking methods been prolonged to a period of eight or ten weeks where formerly it was confined to as many days, in the old white and purple species of our country gardens.

It is not generally known that stripping the trees of their foliage after they are through blooming, will induce another period of bloom later on in the season. It

seems a rather mean advantage to take, however, after receiving so freely of its wealth of bloom and sweetness earlier.

Florists have discovered how to produce lilacs in autumn and winter. It is quite a wonderful achievement considering how closely they are associated with the spring-time and the way in which it is accomplished is curious and interesting. In a state of nature the lilac, like all plants, requires a period of rest before producing its flowers; that period is the winter when the cold enforces repose. But it has been found that the plant can be cheated into blooming in autumn by exposing it to the fumes of ether, which puts it to sleep for a little while, after which it proceeds to blossom luxuriantly.

Florists grow the plants in pots and in the fall place them, pots and all, in an air tight box containing an uncorked bottle of ether, leaving them exposed to the fumes of ether forty-eight hours; sometimes the operation is repeated in two or three days, when the lilacs are ready to start in blooming much to the profit of the florist.

The new French and hybrid varieties are said to be free from the vice of "sucker-ing" so troublesome in the old fashioned white and purple varieties. They are also, greatly improved in size and color of flowers and in the double forms of some of the varieties. Single and double white, rose, china blue, reddish-purple and mauve are produced in immense panicles, and by a careful selection they may be had in bloom for the better part of three months.

Of *Syringa* Varieties—for to the order of *Syringa* the lilac belongs, the common white and purple of the old fashioned gardens heads the procession about the second week in May and continues until about the Thirtieth of the month. At this time, too, many named varieties of *S. Vulgaris* are in bloom, these last blooming well into the latter part of June, while the *S. Japonica* carries the blooming season well into July; *S. Josikaeas* are also late bloomers being in evidence late in June.

In color there is a wide range to choose from: the pure white of the single Marie LeGrey which is a valuable sort for forcing; the double form of white—Belle de Nancy, the double blossomed President Grevy a beautiful blue in color and with



CALIFORNIA LILACS REACHING UPPER WINDOWS.

larger panicles than any other; *Loviniensis*, a very distinct shade of silvery pink, with single flowers in large erect panicles that show to advantage. President Loubert is one of the darkest lilacs, having spikes of enormous individual flowers, reddish carmine in the bud and opening purplish red. *Souvenir de Ludwig Spaeth* is another of the very dark varieties and by some growers considered the finest of its color. These are a few of the best of the new varieties, all worthy of cultivation.

The culture of the lilac is of the simplest. Any good, well drained soil, well enriched with manure, bone meal or other fertilizer and dug deep enough to insure the free action of the roots, suiting it. It is well to shower the foliage frequently in dusty weather during the season of bloom, for aesthetic reasons, as a shrub loaded with dust is at no time an object of beauty and the general health of the tree will be much improved if its breathing apparatus is in order. A liberal application of ashes about the roots of the tree in the spring, will add depth to the color of foliage and flowers and a mulch of old manure and stable litter during winter, will not only give protection to the roots but supply the necessary food for the early spring growth of limb and leaf and blossom.

Any disposition to sucker should be promptly discouraged by removing the offending shoot close to the root and all superfluous growth on the body of the tree trimmed and a symmetrical growth maintained.

MAY PLANTING OF DAHLIA BULBS.

It has long been thought that, in order to secure good dahlias, we must give the plants a very early start in the house. I used to believe this, because I was taught that success depended on it; but two years ago the tubers I ordered early in the season failed to reach me as I expected, and it was nearly the last of May when I received them. They had sprouted, and were trying hard to grow. I thought there was but little probability of getting flowers from them that season, but I planted them in a very rich place and watered them well. They began to grow almost immediately, and the rich soil in which they were planted forced them with wonderful rapidity. Much to my surprise, I had flowers from the last of July, and from that time on till October they continued to bloom profusely.

Perhaps the best full-flowering plant we have for use in the garden is the dahlia. It begins to bloom during the late summer months, but does not give us its best flowers until the cool weather of Fall comes. The chief objection urged against it is that it is likely to be injured by frost at the time when it is nearing its prime, and if this takes place, nearly all the labor expended on it during the season is wasted. To this I would reply that it is a very easy matter to tide the plant safely over this dangerous period. By covering it with a sheet, or with paper, we can protect it from early frosts, and as we invariably have a long period of pleasant weather after the first cold spell, we may, by giving it this protection, retain its blooms for weeks during a period when there will be but few other flowers to enjoy. The trouble of giving this protection is so small that it is not worth serious consideration.—Frank Nutter.

NEW USE FOR SAND.

For bulbs in the mixed border white sand has a very particular service, quite distinct from its use to the young roots. It never cakes, and when digging its color warns one if too near a bulb. Its cost is infinitesimal, as a sack can be had from the grocer for almost nothing, and that quantity goes a long way. We not only set all our lily and other bulbs in this white sand, but in the fall a little of the earth is removed from the crowns of such plants as larkspur, foxglove, columbine and hollyhocks and replaced with sand. In the spring the crowns are fresh and clean, and the sand prevents trouble from baked or saggy soil during the following summer.

In the spring the manure which has been between the plants in winter is spread over the surface as a mulch, being sprinkled with wood ashes to insure against cut-worms. We failed to do this one season, and during a dry period in April the worms played havoc with the young shoots in the phlox bed.

ASTERS GROWN WITH WOOD ASHES.

After losing one year's flowers we grew the late varieties, to beat the aster beetle. These flower when the insect has about run its course. Then, of course the mysterious disease fell on our garden—the plants turned yellow and died—until from somewhere came a hint about wood ashes applied around the collar. It worked like a charm, and if it is done every two or three weeks during the season there will be no trouble.—Garden Magazine.





PRIMROSES.



DESIGN FOR OUT-DOOR ARBOR, MADE OF POLES.



Stone
Garden
Vases.

Wall Decoration Study No. 5.

By H. P. Keith.

DECORATION FOR A CHILD'S ROOM.



A BEAUTIFUL BIRD FRIEZE AND UPPER WALL.

CAREFUL consideration is nowhere better repaid than in the fittings, furnishings and decoration of the Children's Rooms. Children are extremely susceptible to impressions, and the unconscious impressions received from their surroundings, are perhaps strongest of all. Strong enough at any rate, to justify care and thought in the choice of such a constant and pervasive source of influence as the treatment of walls in the rooms especially devoted to their use. Up to twelve years of age, the child's mind is most impressionable, and the power of beautiful and cheerful surroundings in developing children's manners and morals, is now recognized by all the workers among

children. Inanimate things figure largely in a child's consciousness. See to it then That very quality of beauty, is a restraining and educative influence upon the child. Neither put up a card rail and string along it rows of photos and undesirable pictures that you don't care about in your own room, most of them too small in detail to be seen at all by a child, at such a height, and then call this meaningless jumble "decorating" the child's room.

There are only a few instances when a "patterned" wall paper should be used on the walls of nurseries or children's rooms. A patterned paper with its monotonous repeat, becomes tiresome to the child's mind, and intolerable in case of protracted illness.

A combination of plain walls and either frieze or band or panel decorations, is the better choice. The plain part may be ingrain paper or it may be tinted. Tints may be used very successfully in combination with paper decoration.

For instance, there is a panel decoration called *Babes in Toyland*, each panel about three and a half feet long and two and a half feet wide. There are six figures in the panel, children in bright blue, pink, buff, and green frocks and straw hats, marching along a very green lane, carrying flower pots and garden tools, all on a very light gray background. It is a sort of poster style decoration and suitable only for a nursery wall, but would be pleasing and interesting to young children. It should be used only in the center of the three or four large wall spaces which occur in every room. It is placed on the lower six feet of the wall, and a four inch band or style run around it of plain paper—say the intermediate shade of green in the picture—for it is really a poster picture, framed by the plain band. The line of joining is concealed by a small wood beading. A molding divides the lower six feet of wall from the upper, and this lower wall has previously been tinted or papered a slightly stronger grey than the background of the decoration. Above the moulding, the two or three feet of wall space and the ceiling are tinted a soft pink or light green, according as the room has a south or north exposure. A charming decoration for a child's room is the Colonial paper illustrated above. This comes in the roll, only 40 cents a roll, and for the plan proposed only about two rolls would be required, as each repeat of the design is cut off and used as one section of a paneled dado, above a sur-base of wood two feet high, and again as a frieze, at the top of the wall. The repeats of the design are the width of the paper and perhaps 16 inches deep. The meeting branches of the highly conventionalized rose trees are dull green, the roses pink, the tall, bare trunks are gray, while the shadow effects are soft, dull blue. The gay waistcoats and cocked hats of the bowing,



"COLONIAL DECORATION FOR CHILD'S ROOM."

little gallants, the petticoats and powdered locks of the small, Colonial dames, the bright pink eyes of the rabbits watching the doings of these quaint little folk—are a never ending source of pleasure and interest to childish minds. The woodwork of the room should be white, and each repeat of the design separated by a white beading, both in the dado and the frieze. The top of the frieze should be at the ceiling angle with a picture moulding dividing it from the plain wall below. This plain wall space between dado and frieze should be tinted or papered the soft dull blue of the shadows in the decoration. The ceiling pale blue or white.

The beautiful bird decoration shown comes at 50 cents a roll for the wall portion and 15 cents a running yard for the frieze. The frieze alone may be used above a plain wall of soft, peach-colored pink; but the charming filling pattern, down to a card rail placed 3 feet below the ceiling angle, makes a perfect decoration. The vivid pink of the peach blossoms, the very green stems, the soft pastel blue greens of the birds touched with browns, their carmine bills, and the inimitable grace of the drawing, makes this decoration a joy to the eyes, not only of children but grown-ups. The design is on a white ground, and the woodwork may be white, if a pink wall is used, or it may be apple green, with a two-toned white stripe on the wall below the card-rail.

Description Design A 152.

This is a very attractive English half-timber design and rather difficult to represent, in a drawing, as attractively as the structure appears when built. Unfortunately, at the time of publication, photograph was not available for illustration. The material intended for exterior of first story is shingles and in the half-timber work panels, either rough cast or smooth cement, or plaster, treatment. The chimneys carry out the design, as well as all the details, and the whole effect is charming. The interior is simply, but appropriately, detailed, the stairway and hall having paneled wainscoting.

There is a full basement, with hot air apparatus and outside cellar entrance. Attic space is not available for use.

The finish intended for principal rooms of first floor, excepting chamber and kitchen, is oak, with hardwood floors; balance of house, pine, poplar or cypress, painted or stained.

Cost, \$2,800; width, 40 ft.; depth, 30 ft., not including bays or rear extension; height of basement, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.; second story rooms, full height.



Color Scheme Design A 152.

FOUNDATION of red brick and red brick chimneys are suggested for this design. Roof shingle stained a rich moss green, No. 305, with timber work stained also a very dark green, No. 309. If rough cast plaster be used, it will be gray in color, or a smoother cement coat in a cream color may be used. Either would be a good combination. If rough cast be used the porch floor may be gray tile and the railing painted dark green. Porch ceiling, deep orange.



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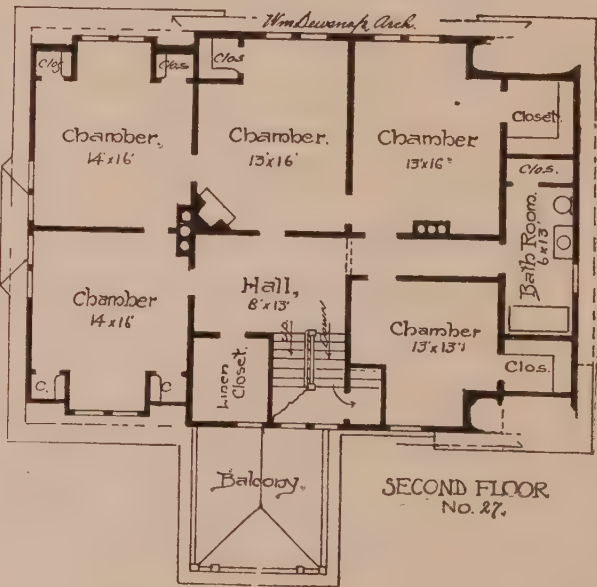
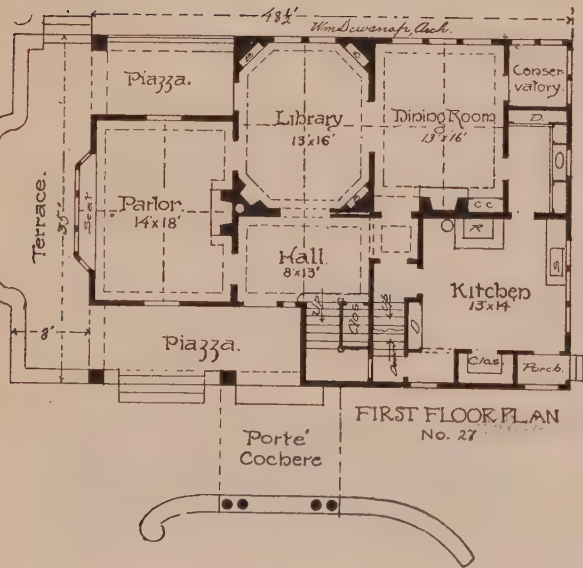
Designs for the Homebuilder.



Wm. Dewsnap, Archt.

Field, Stone and Shingle Combination.

DESIGN A 153.



Descripton Design A 153.

A DUTCH Colonial design in stone and shingle. The foundation, porch pillars and abutments are of field stone; the side walls and roof shingle, stained. The floor plans show beamed ceilings and fireplaces in the principal rooms. The library fireplace occupies one corner of the fine octagon-shaped room, while built-in bookcases fill the other three corners. The principal rooms of first story, the staircase and second-story hall are finished in hardwood. There are double floors on both stories, with two rooms in the attic. Finished basement under entire house, with servants' bath in basement. Sanitary plumbing. Hot air heat. Estimated cost about \$7,500.



Color Scheme Design A 153.

THE deep, velvety brown of shingle stain No. 144 is advised for the first story of this house, with light brown No. 249 in the gables. Roof shingle, No. 303 moss green. Underneath the cornice painted a deep cream, the same used on porch columns and remaining trim. Porch floor a brownish grey; porch ceiling, bright yellow.



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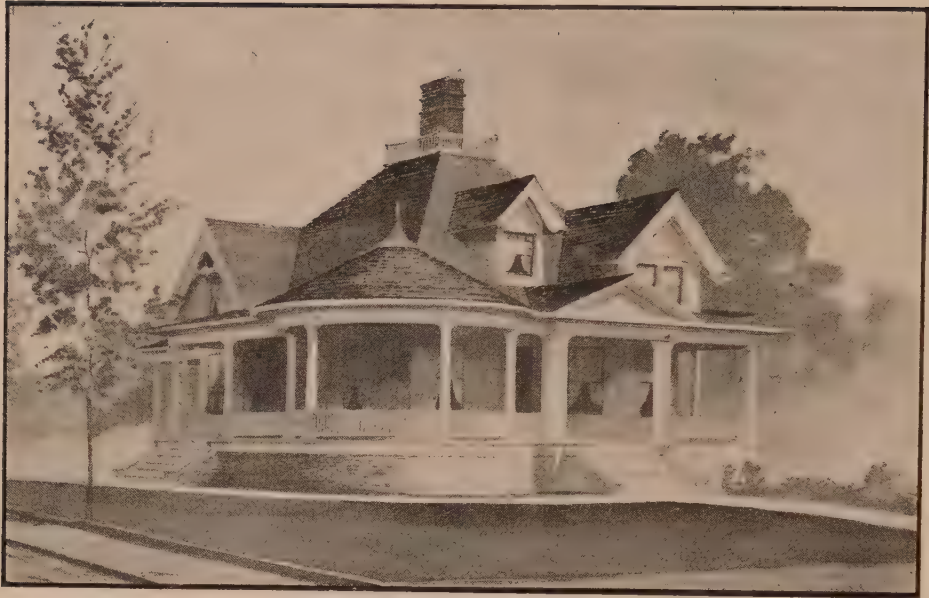
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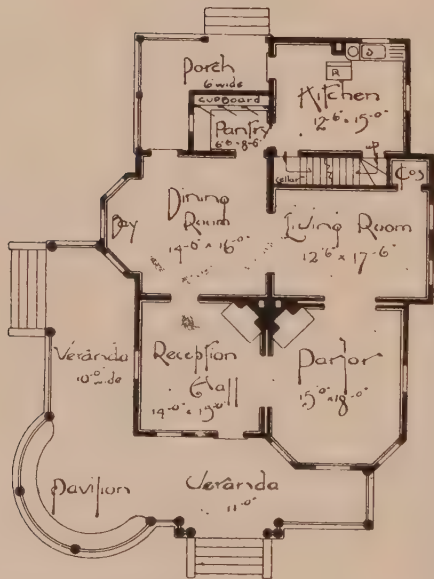
Designs for the Homebuilder.



Barber & Kluttz, Archts.

A Roomy Cottage.

DESIGN A 143



Description Design A 154.

A NEAT cottage design, providing three rooms in the attic and a small cellar. Has a spacious porch on three sides and good, large rooms throughout. A brick foundation is intended, and shingle roof. Oak woodwork for the hall, balance interior finish pine, stained or painted. There are fireplaces in hall and parlor and first floors are double. Hot air heat is intended. Estimated cost, exclusive of plumbing, \$2,000.



Color Scheme Design A 154.

IT is suggested to use a dark, purplish-red brick for the foundation, laid up with gray mortar. To paint the body of the house a rich maroon. To stain the roof shingle a dark myrtle green, No. 309. To paint the trim straw color, introducing a deep yellow into the faces of the small pediments over porch and dormers. The porch floor gray and porch ceiling canary yellow.



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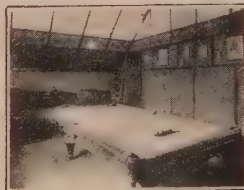
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Henry Wittekind, Archt.

Design for a Narrow Lot.

DESIGN A 155.



Description Design A 155.

A frame residence for a narrow lot. Clapboard exterior, shingle roof. First floor provides the usual living rooms with fire place and bay in library. The front room of 2d floor extends across the entire width of house giving a fine family chamber. Attic contains two finished rooms. Interior finish on first floor in main rooms is oak with oak floors. Kitchen and pantry and entire second floor finished in white-wood with Georgia pine floors. Maple floors in kitchen, pantry and bath room. Basement, contains usual fitments with cement floor.

Width 21 ft. 6 in.; depth 41 ft.; height of basement, 7 ft.; first story, 9 ft.; second story, 8 ft. 6 in.; attic, 8 ft. Estimated cost \$3,200.



Color Scheme Design A 155.

In this design, a pleasing scheme would be to paint the body of the house a warm buff. If red cedar shingles are used, leave them to weather both in the gables and on the roof. They will turn to soft brown tones. If pine shingle, stain a yellowish brown. The entire trim to be painted white with black window sash. The floor porch and steps brown, porch ceiling white.



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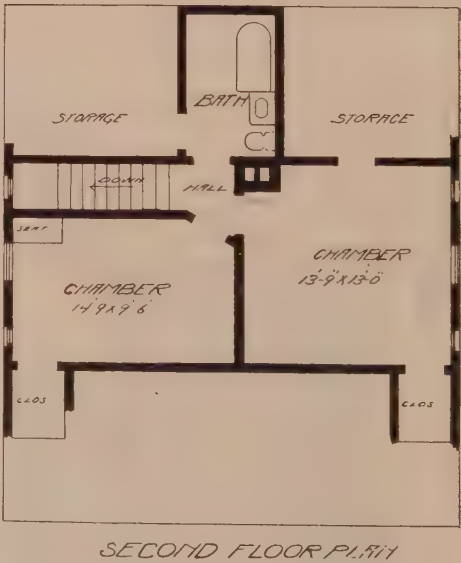
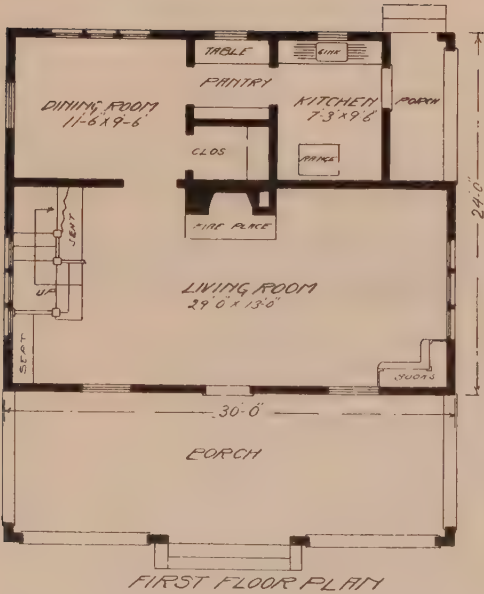
Designs for the Homebuilder.



The Keith Co., Archts.

The Beauty of Straight Lines.

DESIGN A 156



Description Design A 156.

This bungalow or summer cottage design will be found a very desirable plan in many ways. Every inch of available room across the front is utilized by eliminating all partitions, giving a most magnificent living apartment, with staircase ascending to second floor in one corner. Back of this is a cozy dining room, commodious pantry and a kitchen large enough for the work to be done there. This kitchen could readily be enlarged by taking in the porch and building on a porch at the rear. This slight change is one that can be readily arranged for with the builder by attaching a memorandum of agreement to the contract made with him.

The foundation of the house is upon brick piers and the interior is intended to be plastered. The staircase design is simple Mission treatment and fire place is of cobble stones below the plank shelf and brick above.

The finish throughout is pine, poplar or cypress, painted or stained. First story exterior is intended to be of rustic siding up to belt course and shingles in gables.

Cost, \$1,050.00; width, 30 ft.; depth, 24 ft.; height of first story, 9 ft. 7 in.; second story, 8 ft.; lowest height second story, 6 ft.

Color Scheme Design A 156.

A LOW-POSTED cottage like this would be pleasing with body painted white and trim also. Roof shingle stained a bright green, No. 301. Porch floor painted a dark water green; porch ceiling, light apple green. Window sash, a strong, vivid green, with green shades at the windows. Foundation red brick, and lattice painted same red. Red brick chimney.



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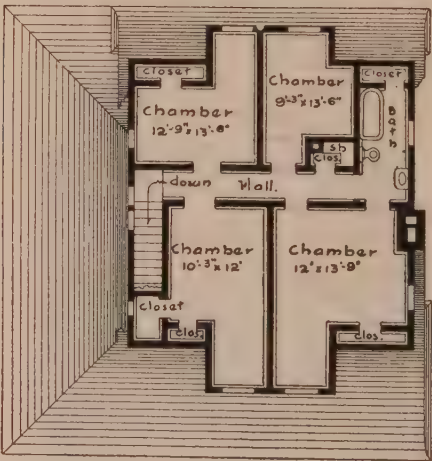
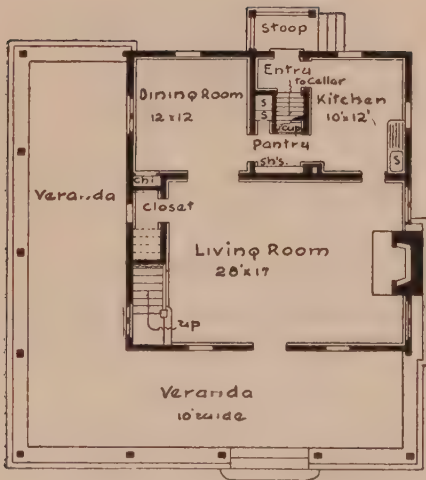
Designs for the Homebuilder.



Barber & Kluttz, Archts.

A Summer Home.

DESIGN A 157.



Description Design A 138.

IN attractive and convenient cottage summer home, that can be built mostly of shingle. It can readily be adapted for a permanent home if desired. The lower floor contains a spacious living room with large stone fireplace at one end. The staircase is practically enclosed. A fine porch extends around two sides of the house. There are four good chambers with plenty of closet room. The interior finish will be of soft wood, stained or painted. Size 42 ft. x 43 ft. 6 in. over porches. Each story 8 ft. 6 in. high. Estimated cost to build, \$2,500.



Color Scheme Design A 138.

FOUNDATION and porch bastion of cream-colored stone. Body of house painted a cool gray. Roof shingle stained a light lettuce green, No. 301. Cream-colored trim and black window sash. Porch floor painted gray; porch ceiling, deep pink.



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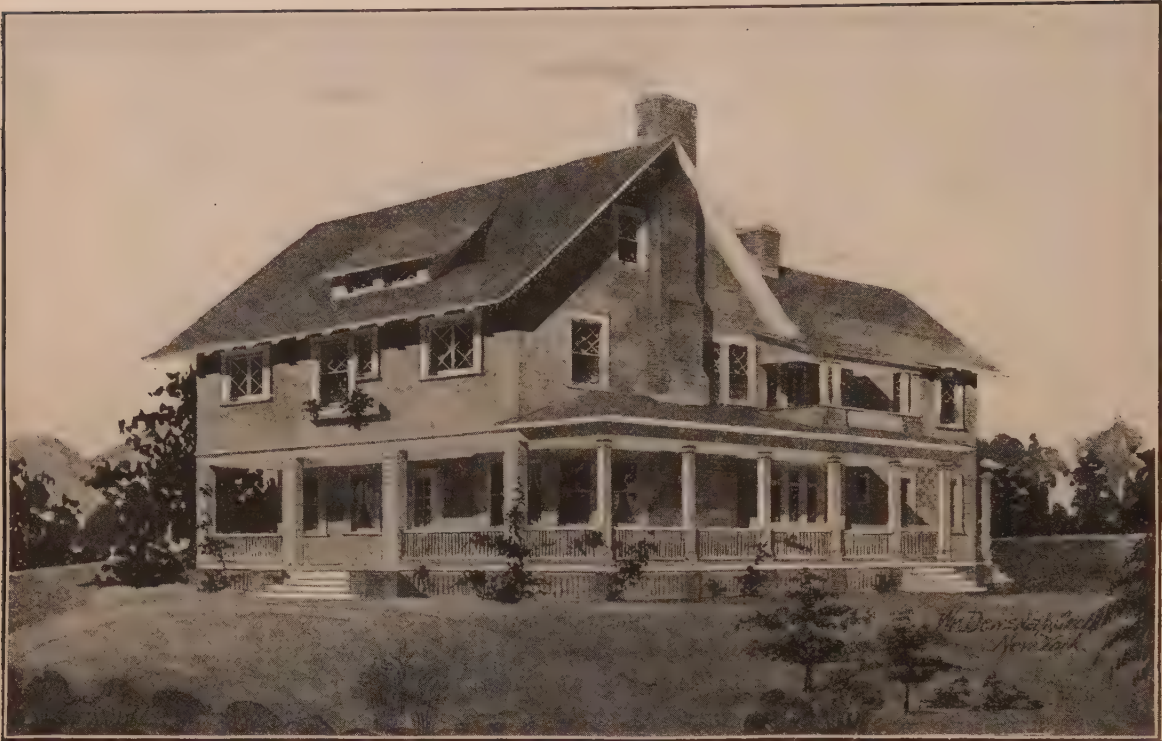
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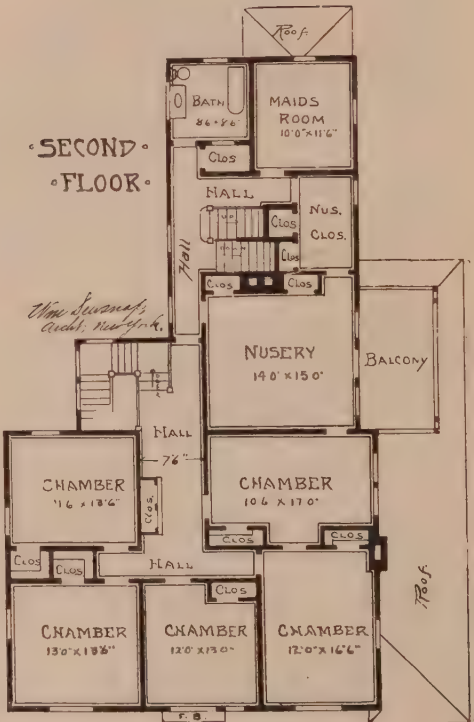
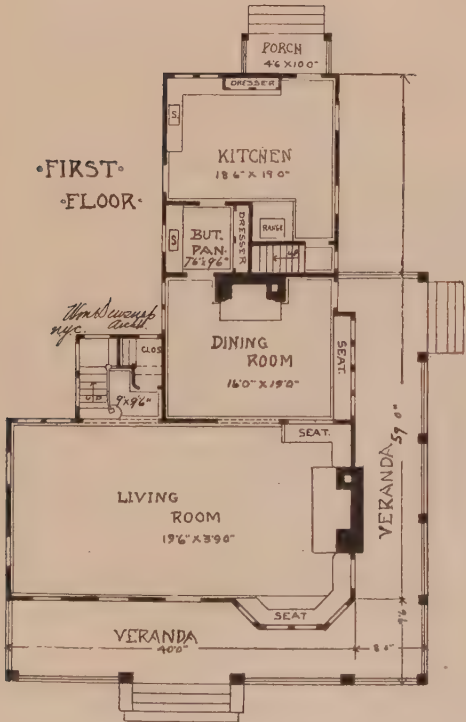
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KEITH'S MAGAZINE
Designs for the Homebuilder.



Wm. Dewsnap, Archt.

Shingled Country Home.
Estimated cost \$9,000.
DESIGN A 158.





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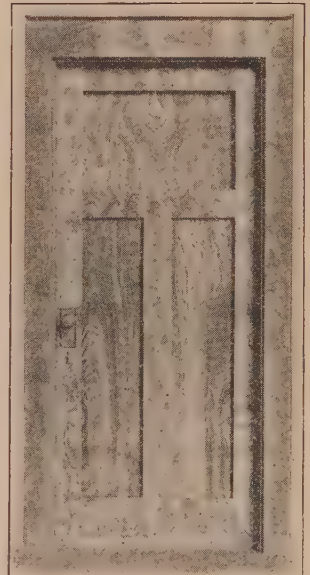
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Conducted by Eleanor Alison Cummins.

THE dweller in city apartments, of moderate cost, is generally qualified to write an essay on, "Making the Best of a Bad Bargain." One can shut one's eyes to the imperfections of the woodwork, which is generally dark, but the papering seems generally to have been done out of the decorator's left over stock. The effect is, however, occasionally stimulating to invention.

In one apartment, the private hall was long, narrow and winding, turning four times, and its walls were covered with a paper, whose like one sees in the country farm house furnished up for boarders, a set bunch of red flowers on a cream colored ground. The woman, who lived in it, decided to make the paper a part of a red scheme. She laid on white cotton warp matting and went over it with dark red dye mixed with wood alcohol, finishing with shellac. Then she had some rugs woven of strips of Turkey red cotton, with dashes of white and black. In the two doors into the parlor and back parlor, which were the only ones which showed from the entrance, she hung curtains of deep red burlap. On the slanting wall, opposite the entrance, she hung a length of burlap on which she grouped a number of sketchy black and whites in narrow black frames. Below this in the corner, two feet from the floor, she bracketed a three cornered seat, not much more than a ledge, on which she laid a cushion, covered with red and white striped cotton. The umbrella stand of wrought iron stood against the slanting wall. On the next division of the wall was a large window into an air shaft, and this was curtained with a red and white art muslin of large pattern. Hanging at this window was a pretty arrangement of ferns, growing in an ox muzzle lined with moss. Three

or four brass hooks screwed to the lower frame of the window accommodated casual coats and hats. In the passage leading from the front door to the parlor she hung several good sized pictures, cut from illustrated papers, and finished in passe-partout, with wide red mats and binding. Midway of the longer wall she set an old fashioned ebonized pedestal holding a plant, sometimes a begonia, sometimes a blossoming scarlet geranium. The rear part of the hall running past the bedrooms was left as it was, being much broken by doors. The expense was trifling, less than the price of a machine made hat rack, and the effect of glowing colors delightful.

A nondescript light tan or cream colored paper, for the parlor, is the choice of most landlords and this is, in its way, quite as hopeless as a positively ugly one. I remember a room of this sort which was redeemed by being hung almost solidly with pictures, mostly photographs in dark frames. One corner, over a box couch upholstered in green, was hung with water colors, in gold mats, and just below their level a hanging of stuff like the couch covering went around the corner, making a background. In another corner, a high screen stood behind a writing table, with pictures hung above it. Book shelves filled in the space between the two windows, and on the wall, a large mirror was hung in the midst of the pictures. The rug was plain green and bric-a-brac was conspicuously absent. The pictures were so interesting, one seldom thought of the walls at all.

* * *

Propos of pictures, how few people think of suiting their surroundings to them. Really, it is much more sensible to harmonize one's furnishings to one's

Decoration and Furnishing—Continued

pictures, than the other way round. Because so few people do is one reason why most rooms, even with good taste displayed in their decoration, are so unsatisfactory. One sees water colors, in very light tones, hung in weathered oak rooms, photographs in Flemish oak frames in pink drawing rooms and black and whites in almost colorless rooms. The acme of absurdity is reached, when coaching scenes are hung on a flowered wall paper, which ought to have no pictures at all.

* * *

In May, it is none too early to think of preparations for summer, and fresh covers for one's pillows are in order. There are any number of pretty materials at hand, in cheap cottons. Some of the ginghamms are very decorative, although one must buy the Scotch ones to get really good combinations in plaids. The domestic ones, with broad stripes of white or pink, blue gray or ox blood, are very effective and plain chambrays in blue, green or yellow are satisfactory, the ordinary ones more so than those which are mercerized. Cross stripes of white braid in two widths make these plain pillows quite decorative. An-

other line of fabrics is found at the linen counters. Some of the brown kitchen towelings are wide enough for covers, and lend themselves well to simple embroidery, and there are glass towelings, with wide stripes of color, which are very pleasing. Russia crash is delightful in tone and texture, but is too narrow, though it may be cut into strips catstitched together over a colored lining.

More pretentious are covers of white butchers linen, with insertions of Cluny lace, or of brown linen with insertions or medallions of heavy lace, in the same tone. Such covers as these are made with a fly to button on and removed weekly to be washed, and need a colored lining. Indeed it is best to make all cotton covers detachable.

* * *

The least thought-for room in the house is usually the kitchen, that is as far as its esthetic character goes. Occasionally a very fine house will have a kitchen that is a wonder of marble tiling and nickel fittings, but the ordinary kitchen is cheerless and shabby. And yet in most families the mistress spends a large share of her time in it.

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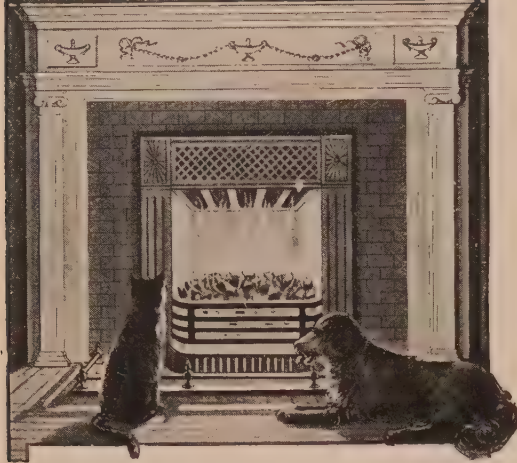
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IN PLANNING FOR HEATING A HOUSE

- 1st.** The heating system should be under easy control. Most families either suffer with cold during the autumn because of entire lack of fires, or are uncomfortable because of excess of heat when the furnace fires are lighted.
- 2nd.** The system should be economical in its running expenses. The cost of the installation generally comes but once in a life-time; the fuel bill is an annual cost. Many a cheap furnace wastes its whole cost by excessive use of fuel within a few years. Every unnecessary foot of space between the source of heat and the room to be heated is paid for in wasted fuel.
- 3rd.** The heating should always be combined with the even more important function of ventilation. Every system of heating is defective that simply heats the air of the living room over and over. For perfect health every breath should be of pure air such as nature provides outside the house.
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Decoration and Furnishing—Continued

After all, it is largely a matter of trouble, and not much of that. Putty and plaster of paris will fill cracks in the floor and crevices in the walls and after that it is mostly a question of paint. For the wood-work, I think three coats of good paint is preferable to varnished hardwood, as it is easily cleaned and not affected by steam. Unless the room is very dark a medium color, a warm brown or light olive is preferable to white.

Walls may be of nothing more than white wash, but white wash with a tint of color, orange, brown, or terra cotta, lemon or pumpkin yellow. Tiled papers at thirty-five cents a roll are very pretty, and the imported ones at a dollar and a quarter are lovely enough for any room. In a room, where light is scant, plain white oilcloth makes a capital wall covering with light Indian red woodwork.

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for those who are or contemplate buying, Building, Improving or Renting a home.

Will in a practical manner advise and describe what features, materials, or arrangements to examine, incorporate or exclude.

A copy will be sent postpaid for 50c. House Hints Pub. Co., Dept. 4, Phila., Pa.

Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to **Decoration and Furnishing Department**. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions. Answer will be given in next issue to go to press if possible.

Mrs. R. W. T. "We have built a Southern home, with many columns on veranda. House is painted cream. Should columns be the same or white? Roof is shingle painted slate, brick work red, green blinds. What color for windows? Should the part marked x on cut, which is shingle, be painted the color of roof or body of house? I have marked on plan color of rooms, please tell me what you think of it all? Shall I use shades for windows and what color?"

Ans. We advise that the columns should be the same as body of the house; that the shingled projection marked, is a return of the roof, and should be painted like roof; that the window framing should be like the house and porch columns but the window *sash* black or dark green.

The interior color scheme is very good except that in such a house Colonial white should be used for hall woodwork with a wall paper in red design on a white ground; white ceiling. Your olive green is too cold and dark for a north hall. The same objection applies to the bedroom on the east, which should be a cheerful stripe in pinks or yellows.

Geo. A. J. "I am building a story and a half cottage, which I intend to have all white except the roof and write to ask if you could offer suggestion as to the color I should stain roof, and a few questions I would like answered as to interior decorations and finish? For durability should I paint or varnish the floor of kitchen? What color (except green) would harmonize with natural finish in kitchen, on the walls, the same wainscoted 4 feet 6 inches high. The floors in dining room and living room, which woodwork is finished in Mission, should they be stained any color or finished natural? The front bedroom, facing the northwest, is furnished in mahogany with brass bed, and woodwork stained in the mahogany. What color wall paper should I use, and should I stain the floors in any color or leave natural?"

Ans. A green roof is always pleasing on a white cottage, also a warm red. Varnish is not a durable finish for a kitchen floor; buff is a good color for the walls. With woodwork in Mission finish, some stain would be advisable to deepen the tone of the floors in dining and living rooms. In regard to bedroom floor it is difficult to advise since you do not state what wood is

used. Generally speaking with mahogany woodwork and furniture, it is best to darken the floor. A dainty stripe in yellows, would look well on the walls of this low-ceilinged northwest room.

P. L. K. "I enclose floor plans of our home for a plain and economical scheme of decoration for walls, &c. At present the parlor is in dark green and cream ceiling. Sitting room is red and cream but I suppose should be changed as I am going to enlarge the opening between these two rooms and make them practically one. Rug in parlor is Brussels, dark green and red and black. House is finished in Georgia pine, varnished, and floors are pine except dining room."

Ans. The treatment of the walls would depend upon what is done with the woodwork. To remove the varnish on all that woodwork would be a tedious and expensive job, but you cannot stain over the varnish. You can of course paint over it, and deep, soft olive green woodwork would be a much better combination with your golden oak furniture and rug than the varnished pine. If this were done in living and sitting room and the same paper carried through both rooms, a paper having an all-over rather large, conventionalized, shadowy design in a medium shade of soft green upon a lighter green ground, with a pale green ceiling, we think you would find the effect restful and of some distinction. The woodwork in the hall might then have varnish removed and deepened with a rich brown stain, using golden browns on the wall. Or the same olive green paint could be used with walls a warm, coppery red. In the north dining room lighted only by the high triple window, a deep dull, old yellow, like old gold, will best tone in with the Georgia pine, and the ceiling a lighter tone of the same. A tobacco brown might be used below the plate rail. Yes, the lower edge of the window is a good height for the plate rail.

H. McF. I would like to have reception hall and living room of our new house furnished in weathered oak furniture, while the dining room would be of natural oak; or perhaps the reception hall woodwork and furniture of weathered oak while the two connecting rooms, viz: living and dining rooms, of natural wood, or would you say to carry one or the other scheme

throughout.

Ans. We think one finish of woodwork carried throughout the lower floor of a small house with small rooms opening together, much the more distinguished. As to whether the finish shall be weathered oak or natural that depends on the general character of your house and furnishings. It is not necessary that the wood should be finished entirely without stain, if a light finish is desired. A thin stain can be used which will merely bring the wood into harmony with any desired color scheme. It is probable however that a nut brown stain would be best for such a house as your floor plan indicates. Use brown oak furniture in hall and dining room, but lighten up the living room with some wicker pieces.

Mrs. A. J. A. "I enclose sketch of floor plan of house and would you please tell me what to use for paper and general color scheme for each room. I have a rug with a good deal of blue, green and red in it that I would like to use in either parlor or library and one in green and tan with a little red for the dining room."

Ans. It is suggested to use the blue, green and red rug in the parlor, with a

paper to the picture molding of indefinite blues and greens. Let the picture molding be dull gold and the space above it and the ceiling be old gold. Have portiers of the red in the carpet or a lighter red, and one or two green wicker chairs seated in red. This will bring the rug into harmony with the room. Put the green and tan rug in the library, do the walls in plain green with a tan ceiling. This south room which has wide columned opening into parlor must be in some sort of relation with it. Do the walls of the north dining room in tobacco brown and deep, dull yellow. Use a wash of Pompeian red on the walls of the hall with an old gold ceiling, and have rugs showing a good deal of the same red. Use Pompeian red velour in the opening between hall and parlor.

Answer to Mrs. M. F. C.

In the large living hall would use a Colonial oak stain on woodwork, dull finish, with green walls and cream ceiling. Would repeat the red in the rug in a few minor touches only, such as cushions or chair seat or a jardiniere. The walnut piano is good, and the one or two mahogany pieces will not be amiss.

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Answers to Questions—Continued

In your north dining room would use a yellowish brown fabric paper on wall below plate shelf, placed seven feet from floor, with a tangle of forest leaves in golden tans, flame color and yellow greens, above. Against this your blue plates will look fine, and the north room will be all aglow. Banish the red and green rug, and substitute golden browns with red touches.

Put your cherry bedroom set against a Colonial blue and white paper, white woodwork and a blue and white Pilgrim rug on the floor. Do the little north study in yellow, with yellow tile in the fireplace and mahogany stained woodwork and mantel. Have a mahogany writing desk and chair with rush seat. Have a winged, fireside chair, either brown mahogany frame or brown wicker, and cushioned in golden brown. Do your northwest bedroom with a gay little Colonial stripe, bright chintz curtains and chair covers.



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The Housewife's Calendar

MAY

Holidays

May 1st—**May Day.**
Arbor Day—Varying in Different States.

Sanitation

Furnace fires out, but provision made for occasional heat at night and morning. Gas ranges in commission. Winter underwear discarded.

Dietetics

Quantity of flesh food greatly reduced. Meat once a day with liberal supplies of fresh fruit and vegetables.

Economics

House cleaning finished. Curtains and heavy draperies down, winter bedding put away. Cellar thoroughly cleaned and whitewashed, furnace pipes taken down, thoroughly cleaned and wrapped in paper, to protect from rust. Window screens and porch furniture in place.

FROM the stand point of the intelligence office one gets some interesting sidelights on the service problem. One is that the general servant is a steadily diminishing quantity, a fact for which a social sentiment among servants themselves is largely responsible. The matrimonial opportunities of the houseworker are not to be compared to those of the cook or chambermaid. Then most mistresses expect too much of a maid; one woman in a New York apartment expects her one maid to cook a dinner of six courses, every night, and serve it in immaculate cuffs and apron, nor can she be made to understand that her expectations are unreasonable.

Another cause, for the demands of the employed, is that the working life of a first class servant is short. In this, as in all other occupations, the demand is for youth. Past forty a woman seldom commands a good position: the cook, who commands forty dollars a month, may, often does, at fifty, sink into the ranks of the house cleaners. The very fact of her having held a highly paid position is against her filling one, with lower wages, where her age would be no objection. She can do one

thing only and she is hopeless without a helper.

Some people have tried men, with more or less satisfactory results. "But I don't like to ask personal service of a man," says one woman plaintively. To which the hard-hearted head of the employment agency responds: "You can't expect personal service from a general servant."

In places, where there is a large negro population, it is often possible to secure the services of a negro boy, of sixteen or seventeen, for part of the day, for considerably less than the wages of a regular servant. The colored people take easily to housework, and such a boy will sweep, wash windows and wait on the door and table very satisfactorily and is not above assisting with the cooking. He is almost always civil and good tempered. Of necessity, such help is rarely permanent, and it must be added that special arrangements like this require a woman of executive ability to engineer them successfully.

* * *

How much time and energy go to the endurance of little annoyances, and yet most of them may be remedied, if one only takes a very little time and thought.

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Johnson's Wood Dye is the result of years of experimentation. It is a dye not a varnish stain. It penetrates the wood; does not raise the grain; retains the high lights and brings out the beauty of the wood. It is easily applied with brush and is the best for floors, interior wood-work and furniture.



Inexpensive woods, such as Southern Pine, Oregon Pine, and Washington Fir, finished with Johnson's Wood Dye and Johnson's Prepared Wax, look almost as beautiful as real hardwood. Johnson's Wood Dye, any desired shade, and Johnson's Prepared Wax, are sold by the best paint dealers. Insist on getting the genuine—don't take a substitute.

Johnson's Wood Dyes—One-half pint cans, 30 cents; Pint cans, 50 cents; Quart cans, 85 cents; Gallon cans, \$3.00.

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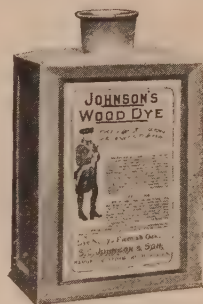
½ lb. can, 30 cents; 1 and 2 lb. cans, 60 cents per pound; 4, 5 and 8 lb. cans, 50 cents per pound.

Johnson's Dyes are prepared in all Shades as follows: No. 131, Brown Weathered Oak; No. 129, Dark Mahogany; No. 172, Flemish Oak; No. 140,

Manilla Oak; No. 126, Light Oak; No. 110, Bog Oak; No. 123, Dark Oak; No. 128, Light Mahogany; No. 121, Moss Green; No. 125, Mission Oak; No. 178, Brown Flemish Oak; No. 130, Weathered Oak.

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There is the nerve-racking rattling of the door, which latches loosely, and is at the mercy of every current of air. Unscrewing the plate on the jamb and inserting a bit of wood back of it is a few minutes work. Another way is to fasten two thick bits of rubber, such as is used for heels, on the door frame above and below the lock. Any boy, who can use a knife, can whittle out enough window wedges, to keep the house quiet on windy nights.

Soap, merely a well wet cake, rubbed over the resisting surfaces, is a panacea for sagging and reluctant drawers. It is also an assistance to the curtain, whose pole is a little large for its rings.

As for the machine oil can it can be applied successfully to almost every variety of squeaks.

* * *

Buying thread, by the mile, is an economy, which may be new to some of our readers. The thread is of excellent quality, of Scotch manufacture, and is wound on very large spools. Each spool contains seventeen hundred and sixty yards, equal to nearly eight common spools, and is sold for fifteen cents.

* * * * *

The possessor of a Wilton, Moquette or Axminster rug is advised to brush the edges carefully with a whisk broom and to clean the center with a carpet sweeper,

which is much less destructive to the thick pile of the rug. The same caution applies to the thicker varieties of Oriental rugs.

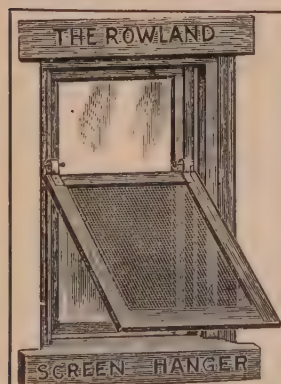
There is a superstition, among house maids, that a new carpet should not be swept for some weeks, as sweeping will destroy the pile. To the observance of this tradition is due the exceeding dinginess of so many carpets, in which dirt has so accumulated, in their early days, as to make it impossible to get them clean without taking them up. The fastened down carpet is bad enough when kept clean; allowed to get dirty it is a menace to health.

* * *

A wire screen, covered with cheese cloth, and set outside an open window, strains the entering air in cold weather and moderates the draught. Two such screens, the width of the window and six inches high, one fitted at the top, the other at the bottom of the window frame, provides very efficient means of ventilation without much draught. Wire gauze has great wind breaking qualities. The famous Newport rose garden of George Bancroft was protected from the Atlantic gales by wire gauze, fastened inside the palings.

* * *

The habit of sleeping with a light burning all night demands a caution, in the case of gas. The light should not be turned



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Household Economics—Continued

down so low that any reduction of the pressure will extinguish it. During the coal famine of a few years ago great demands were made upon the resources of the gas companies, with the result that the average of pressure was sensibly lowered. Numerous cases of asphyxiation were traced to the escape of gas left burning and extinguished by the reduction of pressure. If one must have a light, a tiny kerosene night light is safer and exhausts the atmosphere of the room less than gas. Better still a dark room and a candle and matches, on a table at the side of one's bed, and available at a minute's notice.

* * *

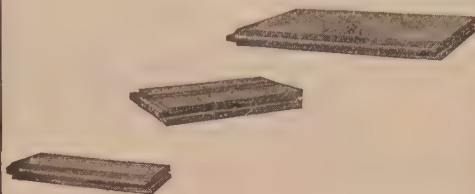
A very good sort of kitchen lamp consists of a cylinder of tin, with the top and part of one side cut out, and fitted with a handle. The outside of the cylinder is painted green, the inside is left bright and acts as a reflector for the lamp set inside the cylinder. The cost is trifling, fifty cents, it is easily and safely moved and the chimney is protected from draughts. The same lamp is admirable for reading in bed, if one have that much condemned habit.

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*Spring's last-born darling, clear-eyed sweet,
Pauses a moment with tinkling feet,
And golden locks in breezy play,
Half teasing and half tender, to repeat
Her song of May.*

—SUSAN COOLIDGE.

IN the May days, when all the orchards and the single trees in city back yards and suburban side lawns are white with blossoms, it is a great temptation to despoil the apple, or pear, or cherry tree. Once in a while there is a tree which, under no circumstances, comes to fruition, and one may revel in a blue and white bowl of apple blossoms, or a tall green jar of cherry blossoms, with a clear conscience, but such chances are few and far between. There are, however, so many lovely flowering shrubs in May, that one need not grieve unduly.

For instance, there is the Japanese quince, with its gorgeous scarlet blossom, the bright yellow Forsythia, some varieties of spiraea and the old fashioned syringa, to say nothing of lilac and flowering almond. Any one of these is exquisite, when well massed. It is an improvement, however, to trim off a good many of the leaves, to give the blossoms a chance to display their beauties. Tall jars, set in the corners of the dining room and filled with long sprays of bloom, give a more festive appearance than more elaborate decorations, confined to the table. For this purpose, the elegant thing is a tall flower holder, at least four feet high, of white or green glass, costing about five dollars. Lengths of drain pipe, painted green or brown and fitted with a wooden

bottom and a tin can for water, are fully as effective and much cheaper. Indeed, the less a flower holder obtrudes itself the better.

If any of our readers are in search of a quaint color scheme to use in Canton china, let them try masses of blue in the purple shades, ranging from light to almost black. This combination of blue and purple is effective and exceedingly French, and is much assisted by the velvety texture of the pansies.

* * *

The postal card craze is responsible for the postal card lunch. The invitations are picture postal cards, other cards serving as place cards. For this purpose, the nicer postals are used, such as are sold for ten cents a piece, at first class book shops, and there should be some harmony of subject in the cards selected. Either all should be landscapes or all copies from the same artist, or something of that sort.

Indeed, a postal card of this sort is exceedingly pretty for informal invitations of any sort. One needs to inspect the stock of a large shop to realize the wide range of subjects and the beautiful execution, of the better kind of cards.

The afternoon tea habit is less established here, than with our English cousins—a stubborn prejudice against eating between meals endures, in many minds; other

Table Chat—Continued

people, who would enjoy the little interval of rest and refreshment, in the business of the afternoon, find the mechanical part of it troublesome.

The woman who manages easily, arranges it in this way. About four o'clock, she goes into the kitchen and makes a pot of strong tea, letting it draw about five minutes. She prepares a tray with napkins, sugar bowl and cream pitcher, and strains the tea into another pot, earthen, not metal, which she sets where it will keep very hot, but not boil. When she rings, it is a minute's work for the servant to fill a small copper tea kettle with boiling water, set it and the tea pot on the tray and carry it into the parlor. In an old fashioned secretary, in the parlor, are tea cups, spoons and cracker jar. Crackers or wafers suffice for the family, and the unexpected caller, and on special occasions, sandwiches are prepared beforehand and the bon-bon dish filled. A small table is always left bare for the function. After all the little impromptu hospitalities are the pleasantest, and one of the comments, which visiting English people make, upon American life, is that our hospitality is so much a matter of forethought and

preparation.

* * *

A number of cold desserts are prettily served in tumblers. One, which was christened ice cream soda by the children of the family in which it is common use, consists of a third of a tumbler of wine or fruit jelly, another third of soft custard and the remainder of meringue or whipped cream. Coffee jelly and whipped cream is another combination, and a contemporary assures us that custard can be baked in glasses safely, if they are set into a pan of cold water, which will heat gradually. The glass has the merit of neither chipping nor turning brown.

For a children's party, glasses of chocolate custard, with whipped cream heaped on them and long handled soda spoons in the center of each, are a very pretty and economical dessert, much more wholesome than ice cream. It goes, without saying, that whatever is served, in this way, should be very cold. Having cold things cold and hot things hot is an essential part of good cooking.

* * *

In these days, when we are frequently

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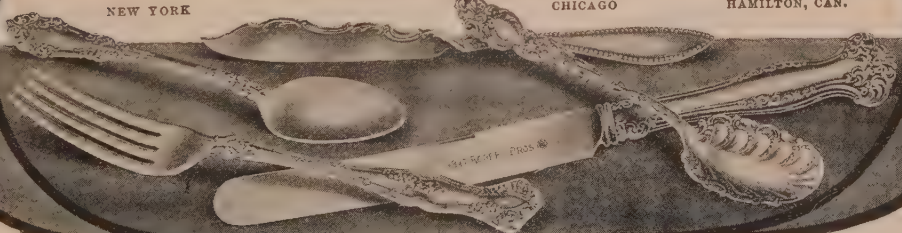


Table Chat—Continued

assured that death lurks in the pot (of coffee), and that cereals are our only salvation, the opinion of a trained nurse, of long experience, may be of interest. She insists that for the majority of people, strong coffee is a valuable and harmless stimulant, that when coffee disagrees with people it will be found to be weak coffee, which does the mischief. An exceedingly clever specialist, known to the writer, declares also that the coffee question is wholly a matter of digestion, and that its effect on the nerves is indirect. Tea, he asserts, it is which plays havoc with the nervous system.

Of course there are people who have an idiosyncrasy opposed to coffee, just as others cannot eat onions or apples, but it may be worth some one's while to observe the connection between gastric troubles and poor coffee.

* * *

The beginning of the strawberry season, when fruit is still dear, is the halcyon time of strawberry shortcake. Numerous people await eagerly the first appearance of shortcake at the Women's Exchanges, which have a restaurant attached.

The shortcake served at these places is founded neither upon puff paste nor cake, but upon short biscuit dough. It may have strawberries on top, or only between the layers, it may, or may not, be accompanied by cream, but its layers are substantially the same. A quart of flower is mixed with two teaspoonsful of baking powder and one of salt, and three large tablespoonfuls of lard and one of butter are cut into it. Enough rich milk is added to make as soft a dough as can be handled, and it is rolled or patted into circles fitting a pie plate. One of these circles is laid onto a plate, its top buttered and another circle laid above it and they are baked in a quick oven. The two are split apart, on the line of the buttered surface, and a liberal filling of crushed and sweetened berries added. Some people think this the equal of ambrosia, whatever that may have been.



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Why do our architects of today ransack the old localities for Colonial doors, which they remove, if possible, intact? Why not copy them in new timber and process? Why not follow the history that preserves them? In a very beautiful old doorway in a house in Germantown, Pa., the panels in the door not only add eventfulness to the design but they lighten the weight and lessen the cost of the door. It is interesting to see how harmoniously the idea is carried into the door jamb, giving the elegance of simple harmony to the ensemble.

Frequently one finds a new house built on Colonial lines with the door to some old mansion added to the new house in place of a new one. A very simple and quaint one is an example of this architectural brigandage in Germantown. But one does not need to go away from New York to see this. The raids upon old mansions on the east side to buy old doors is an industry, and results in their reappearance as the piece de resistance of a new structure.

We, as well as men of a hundred years ago, know that Colonial lines are but the remembrance of classic forms. We know that men who could build could also design and carve. They gave individual labor, and in that day manufacturing was not a misnomer applied to workmanship.

No machine made carving, with its fearful, relentless evenness, sends a dreary expression into the carefully, faithfully cut design which ornaments the entrance to an old house in Portsmouth, N. H., of which the owners are the inheritors—sons of many generations. The detail is worked out with a delicacy and expression which none but hands of practised skill could produce.—Architect and Builders' Journal.

HINTS ON WALL TINTING

A condition of walls of which most tinters are ignorant is dampness, and it is very difficult for an ordinary man to detect this. If his hand is a trifle damp he will detect no dampness in the walls at all. When walls are damp so slightly that a naked hand cannot detect it, it is necessary in that case to apply to the wall a piece of designers' copying sheet glue. This sheet glue is used by designers to transfer draw-

ings or small ornamentation, and, being an absolutely sensitive glue, when applied to these walls, if they are damp, will curl up, so the curling up of the glue will indicate to the painter that the walls are damp. In that case he has to tell the contractor or owner of the house that the walls are not in condition to receive any size or tinting, for it would peel off, if put on.

In order to do tinting on old walls every thing should be removed from the walls and ceilings, which means a thorough washing and cleaning. The least little soap, which is an alkali, left on the walls will cause peeling afterward. Paste from wall-paper must be thoroughly removed. Metal ceilings and walls need only a thin coat of flat priming before being tinted. The flat coat of priming paint is necessary to counteract the grease caused by the metal workers.—The Digit.

CONVENIENCES IN ENGLISH LABORERS' COTTAGES.

The bath, as a necessity in the modern laborer's cottage, has led to many a shift to have it and yet have its room when it is not wanted. One sees the bath which shuts up into a cupboard, that which becomes a low table or even a sleeping place when covered. A bath which turns on a pivot and reveals a sink in the other side is decidedly ingenious, while in another house the sink and the bath are one and the same. A sink shaped so that it forms a basin in which the hands can be washed, seems decidedly sensible. Many of the baths are connected with the copper, and one stove in the living room is made to heat a large supply of hot water in the scullery which backs on to it. One-half of the fireplace is in one turned into a drying cupboard for linens; in another the window sashes work on a hinge, so that both sides can be cleaned from the inside, a great saving of trouble and risk.—The World To-day.

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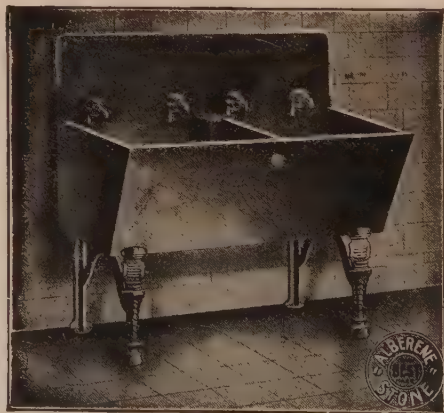
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Contents for June

	PAGE
TYPICAL AMERICAN HOMES.....	349
A BUILDING EXPERIENCE IN COLORADO.....	352
THE HOME-MAKING OF TWO LONE WOMEN.....	354
HOME GROUNDS AND GARDENS.....	357
MY EXPERIENCE WITH CONCRETE STONE.....	359
THREE INTERESTING INTERIORS.....	362
STUDY FOR WALL DECORATIONS.....	364
DESIGNS BY LEADING ARCHITECTS.....	366

DEPARTMENTS

DECORATION AND FURNISHING	380
ANSWERS TO QUESTIONS	383
HOUSEHOLD ECONOMICS.....	386
TABLE CHAT.....	390
SPLINTERS AND SHAVINGS.....	393
NOTES ON PRICES.....	394
ARCHITECT'S CORNER	396
NEW BUILDING MATERIALS	398
GLIMPSES OF BOOKS	402

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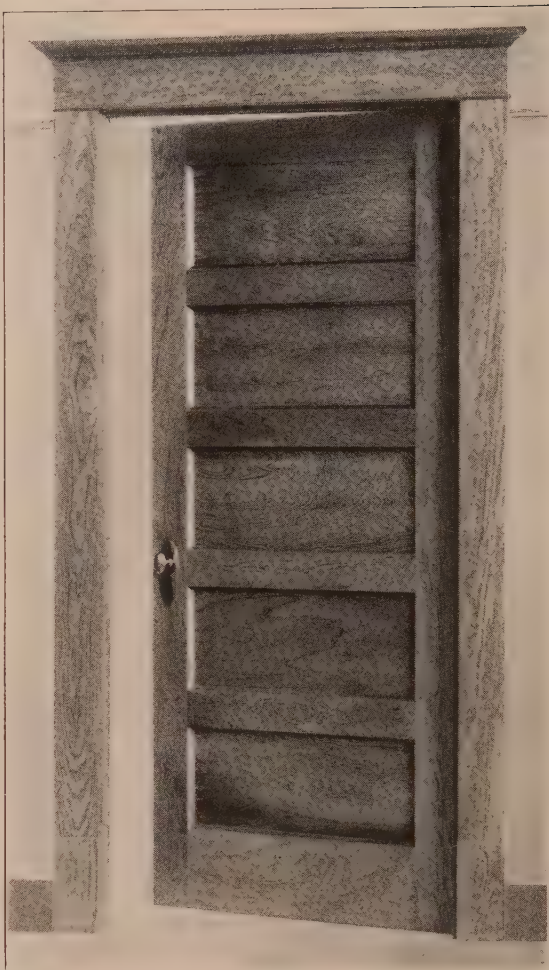
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MIDSUMMER NUMBER

NEXT MONTH

CONTENTS

A MINNETONKA SUMMER HOME.....

By E. C. F.

TYPICAL AMERICAN HOMES.....

MODERN BRICK DWELLINGS

By A. C. Clausen

PERGOLAS AND PORCHES.....

A KANSAS BUILDING EXPERIENCE.....

By T. J. English

THE HOME-MAKING OF TWO LONE
WOMEN

(CHAPTER III.)

By One of Them

CONCERNING HARD WOOD FLOORS....

VINES FOR PERGOLAS AND PAVILLIONS

By Ida D. Bennett

STUDY IN WALL DECORATION No. 7..

By H. P. Keith

DESIGNS BY LEADING ARCHITECTS....

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The Peony Path.

KEITH'S MAGAZINE

Vol. XV.

JUNE, 1906.

No. 6

Typical American Homes.

By Arthur C. Clausen



"ONE OF CHICAGO'S NICE HOMES."

TO the world at large, Chicago is known as a purely commercial center; as a city of tall buildings, crowded streets, slaughter houses, noise, dust and dirt and plenty of wind to scatter it. But busy people must have homes and the busier a man gets the more comforts, conveniences and beauty there must be in his home to make it attractive to him. Chicago is a city of many beautiful homes and if we were to include the little suburbs surrounding it which depend for their maintenance upon Chicago's pleasure seeking business men, we could justly say that Chicago has undoubtedly more beautiful homes than any other city in the country. There are of course marble piles, the homes (?) of

Chicago's millionaires, but, we will pass by these palaces and notice one of the more modest, though not inexpensive homes, on one of Chicago's pleasant drives. A good view of it is given in the first illustration. At the first glance it appears to us a house of organic unity and refined simplicity. On more close acquaintance we find it to be a home of considerable elaboration in its details. This modest retirement of its ornamental features and the prominence of its simple classic lines taken together with its harmonious composition from a standpoint of design are its strong points. Its style is of the German renaissance applied with a good deal of Southern feeling, which is mainly evident in the considerable projection of the cor-

nice and the green tile roof. The walls and porch piers are of gray brick and the trim of Bedford gray stone with the wood cornices and consoles painted to match. In the rear is a spacious barn of the same materials. Some people try to make themselves believe that as long as the house is well built the barn can be "any old thing." It is a pleasure to now and then run across a home builder who has not stretched his imagination too far on this point. Standing directly in front of the house there is nothing to criticise and much to admire in the well balanced arrangement. There are three large openings in the porch, the center one being the largest; above this is a pretty little balcony which greatly relieves the roof; and there are well bal-

The second home illustrated is a model cottage home. Modest though beautiful, simple though of good design and proportion. It has a refined appearance. This little home has been copied many times, but seldom has the copy equaled the original. Standing rather high on a pleasant avenue it has a green roof and the balance of the house is a very creamy white, giving a warm tone without being yellow. Another touch of color is the broad, red pressed-brick chimney which climbs up the south side of the house from the foundation to above the roof, in plain sight. Below, it is eight feet wide to accommodate the living room fireplace, above which it corbels into chimney size. The porch is about ten feet wide, and adorned with ten



"MODEST THOUGH BEAUTIFUL."

anced windows above and below with one quite ornate window having a pediment and consoles. The side view of the house is also good; with but two trifling alterations it would be superb. One would be to omit the gable end of the porch. It jars the sensibilities of a designer as it is not a house calling for a gable treatment. The other suggestion would be to have an odd number of openings to the porch so as to have a space instead of a pier in the center. The dormers are only admirable for their inconspicuousness. Otherwise the house has a sunny cheerful appearance inside and out.

Doric columns in four groups, and a neat though cheap balustrade. The Greek crosses are a pleasing variation from the usual balustrade and give a decided "snap" to the front. At first glance one would think that the low cosy cottage appearance and pretty dormers had been obtained at the expense of ceilings cut off at an angle or an exceptionally low story, which is usually the case with homes of this character. Thanks to good planning and construction, these objections have been obviated. If the reader will follow with his eye up to the roof on a line with the front wall of the house, he will find that the wall



"OWNER'S IDEAS VS. THE ARCHITECT'S."

would, if extended, meet the roof in exactly the same place that the rear wall rises to a height of two stories. In other words the house has been constructed as every two-story house is, and the roof then extended down in a curve over the porch. This modest little home can boast of eight rooms, with a reception hall and bath room additional. On the first floor is a circular hall to the right of which on the south is a living room which runs the full length of the house and contains a fireplace and many windows. To the north of the hall is a dining room with a pantry and kitchen adjoining. On the second floor are four bedrooms, sewing room and bath room. Of course the rooms under these conditions are not large but they are exceedingly cosy and homelike.

The third home illustrated gives a good opportunity to call the reader's attention to the inadvisability of adhering too strictly to one's own ideas rather than those of the architect. The well known architect of this home has succeeded in an admir-

able manner in obtaining a neat homelike structure under aggravating conditions. The owner insisted, as is plainly seen, on having a bay window at the corner of the second story but would not have one below it on the first story. The result is plainly evident. The architect must have also been pained at the necessity of having to place the little shed-like structure at the rear of the house to meet the owner's requirements. In the details, however, the architect had his own way and they are good. Special attention might be called to the second story balustrade, also the limestone and red brick combination in the foundation and the porch parapet gives a pleasing effect. Some latitude should always be given an architect when he is designing your home, as you are paying him a good price for what you do not know about yourself and you should give him a chance to earn his wages. Remember it is to obtain these essential requirements of a model home that you engage an architect.

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Kodak Snap Shot.

"BETTER THAN RENTING."

"We raised the last post with many a shout
As the rain in torrents fell
And though our backs were soaking wet
Our breasts with pride did swell."

IN building we decided to follow no precedents but to build to suit the needs of our family which contains twin toddlers. As I wish to do my own work and have found it almost impossible on two floors, we decided on the one floor, but in looking forward thought best to prepare for the time when both children will require a room. The attic is left unfinished, but will make two or three beautiful rooms. By a streak of good luck a friend and my husband secured two lots on the corner, by fronting the avenue this gave each party a 62½ foot frontage. To be sure the back lawn is not large but sufficient for the children's sand pile under a great tree. We were especially fortunate in having fine trees already on the lot.

With so small a sum for building we could not have everything as we wanted it; but that is no reason for having nothing. We had none of the worries one hears so

much about for we gave the complete contract to the lowest responsible bidder knowing that one cannot have the world for \$2,000. The house was begun in March and by June we were the proud occupants. We have had a fairly good lawn this summer and some flowers. A climbing rose is needed for the porch. For years we have contemplated building so had snap shots of many of the features we wished. I am sorry we could not have read Clausen's "Solved Problem" before building. Our front door and some of the windows could have been improved. We are quite content with our brick foundation, having lived in a brick foundation house which has stood for thirty years. Our floor plan is unusual but very convenient. The large living room, 12x26, which fronts south and west, commands a glorious view of the mountains. This room has three windows in a cluster at the south with two corner windows under which are seats. The din-

ing room, 11x13, is directly back of the west end of the living room. High casement windows provide a setting for the low buffet beneath. The closet stairway goes up in the center of the house, back of it is the kitchen and store room. The compact arrangement of the kitchen was taken from a dining car kitchen. Cupboards either side and above the place where stands the table with drawers and bins. A cupboard is also under the long drain board. Shelves above the sink. A shallow built-in cupboard is back of the ranges.

The morning sun is welcomed in the two bed rooms and bath, all three rooms being reached through a hall opening off the living room. The family room has a mammoth closet with shelves to the ceiling. The master of the house who is his own furnace man desires to sleep within hearing of his furnace and the crackling of the range fire, hence a passage way opening off from his room leads to basement door and to kitchen.

The entire finish is of pine, quarter-sawed Texas pine being used for dining room and living room. All floors except the kitchen (which is covered with linoleum) are slightly stained and finished. The trim is white enamel. We preferred the new stains with flat finish, but understand they will not stand washing. I hope some one will give his experience in using stains.

The basement contains laundry and furnace. The hot water boiler stands in the bath room but is connected to both furnace and range. The connection was made

to furnace and piping to range by the plumber.

The contract being let for \$2,000, the contractor paying all bills we know but little of the details. We paid \$1,000 when the building was half completed, \$500 when keys were turned over, and the remaining \$500 after the house had been occupied a week. We desired this arrangement in order that we might learn of any defect before paying in full.

We allowed \$250 for the finishing touches but did not spend it all. Following is a bill of expense:

General contractor's bill.....	\$2,000.00
Walks, grading and lawn.....	100.00
Connection of gas and coal ranges	5.00
Gas heater for boiler.....	10.00
Shades for windows.....	15.00

Total	\$2,130.00
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The exterior is of red pressed brick with white trim. The gables are painted a moss green, so is the roof. Porch floor is a greenish gray, light green ceiling.

We owned the lot clear so secured a loan sufficient to build. The money we got in installments from the bank. When all was complete the loan was made. We are to pay \$25.00 monthly until all is paid. We have been paying \$30 per month rent. So far we are delighted and feel that when we have paid out the loan we can then sell and build larger and better. In the meantime we have been better housed than while renting.

MRS. WALTER HALL.



The Home Making of Two Lone Women.

By One of Them.

IN THREE CHAPTERS. CHAPTER II.

SOMETIMES I think that month in which I painted and carpentered and upholstered, was the happiest time of my life. For the first time, I was able to do things, and I think no impulse brings more pleasure, in the gratification than that to creative action.

A shrewder woman than I, would probably have insisted on the landlady's papering and painting the rooms, but, somehow when I looked at her anxious face and her carefully cared for mourning, I told her I should like to do those things according to my own ideas, if she did not object, and the expression of relief on her face was pathetic.

I planned to use both rooms for sleeping rooms. Cecelia hated makeshifts. She had never wanted a folding bed. She should have the smaller room for a bed room pure and simple. The larger room was to be living room, breakfast room, (we would go out for dinner) and sleeping room for me.

The rooms had nothing unusual about them, except that the ceilings were very low, only eight feet, I think and the windows, which were unusually broad were only five feet long, and not more than a foot from the floor.

I thought over our possessions, before I decided on the coloring for the large room, and I was sure green was out of the question. The room would be in shadow in the late afternoon and I wanted a warmer tone; I wanted to use objects of a good many different colors and I don't think green is very successful, except with tones of itself, or of brown, and some blues; I didn't want white woodwork, and I wanted a wall which would be a good ground for some photographs in dark frames. Someone else might have seen all these things differently, but they inclined me to a warm tone, half way between yellow and brown, with wood work of the color of old

French walnut. That I thought was a combination which would be the best possible background for our possessions and ourselves.

I didn't dare to attempt papering, but I was sure I could paint. I bought four gallons of paint, two yellow, the rest a medium brown, and invited an artist for whose studio I had once made some pillows, to repay the obligation by modifying them, with burnt umber, burnt Sienna, raw Sienna and other pigments. She got beautiful tones of yellow and brown for me, and was with difficulty restrained from beginning the walls herself.

I pointed up all the cracks in the walls, with plaster of Paris, and sand papered the woodwork, before I began to paint. I used three coats of very thin paint on the wood work and two on the walls, thinning out with equal quantities of oil and turpentine. It took longer to dry than if I had used turpentine alone, but the surface was more durable, and I thought it worked more smoothly.

At the same time, I painted some seventy-five feet of pine picture moulding and I had a useful man, recommended by John, give the ceiling a coat of kalsomine, in a warm cream color, and put up the picture moulding.

In the bed room, I painted the woodwork white, the walls a warm gray, just a little darker than putty, with a view to a background for bright chintz furnishings. In the intervals of painting, when I was tired of reaching up, I filled the cracks in the floors with putty and a drawing knife.

Staining the floors was not practicable and I painted them with three coats of paint, rather darker than my woodwork, sand papering each of the first two. I left finishing the last coat till everything else was done.

I was very tired and very lame, but very happy, as I closed the door on my finished

painting one night and walked the length of Margrave street to John's. That gentleman surveyed my somewhat tousled hair, my more than dingy fingers.

"I've always told you a woman ought to have a home," he said.

"Yes," I assented, "I accept your premises. It's your deductions which I reject."

Having lived several years with Cecilia, I can detect the first symptoms of mental disgust. She turned up to spend the night after the painting was finished, and, when John had left us alone, I invited her to confession.

"It's Amy," she admitted. "She's immensely interested in our venture and she's been hunting up all sorts of things that she thinks would be useful, and I don't know how to get rid of taking them. You don't want thirty-nine yards and a half of perfectly good pale gray velvet carpet, with pink and blue flowers on it, and awfully faded. Then she thought you could use the linings of those brown curtains, her mother used to have in the library. They're silk, what we used to call old gold and a green old gold at that. Isn't it discouraging?"

I thought I could tell better, when I had seen the things. There was also it seemed a good many yards of a heavy pale tinted English repped cretonne which might be had for the asking, of excellent quality but, like the carpet, much faded. Amy it seemed would not be hurt if the things were not used, and suggested that in that case I might sell them for the benefit of the undertaking. From which it may be inferred that Amy is unfamiliar with the law of trade which compels one to buy dear and sell cheap. "Still," said Cecilia, "I know she'll be disappointed if we can't do something with them." I comforted her with the assurance that I should be able "to do something with them," and spent a wakeful hour in the early morning considering possibilities.

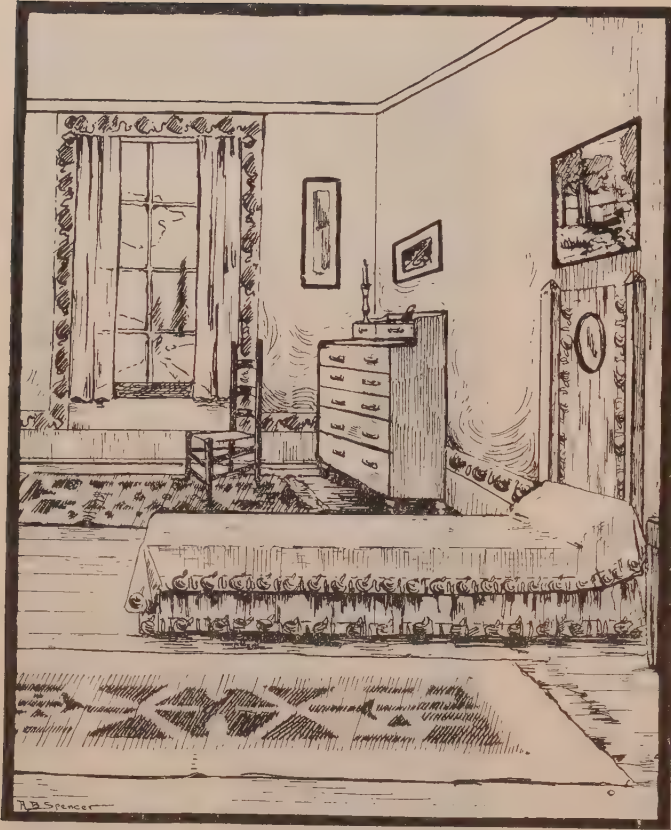
I took a day off, for the benefit of my hands, and visited a German dyer, whose shop I had passed on my journeys back and forth. Could he dye a carpet, had he ever done it, and could he reproduce a given tint? To each inquiry he returned an emphatic "Ja," and then plunged into a voluble German-English discourse which convinced me that he understood his business. The carpet could be sent to him directly and would be returned to me, in ten days, dyed green to match samples which I agreed to furnish. My rug prob-



"I WAS SURE I COULD PAINT."

lem which had seemed more difficult than anything else was solved and I was free to give my attention to the furnishing.

John had promised to find me a carpenter, an old man who was glad to work cheaply, but he could not be had for a day or two, so I went to work and gave the edges of the floor in the large room three coats of brownish green paint. Quite by accident I discovered that my landlady's oldest boy had had a course of bench work in a summer school. He was not up to heavy work, but he fitted my three windows, which had a very respectable subrasure, with seats, curving out in the center. He made curtain pole sockets, after a design of my own, triangles with curved sides to be nailed on with wrought iron nails. I secured a box, such as church candles come in and we covered it with a bit of English wall paper, with a pattern of daffodils and green leaves, marking it off in squares, with heavy lines of water proof ink, to simulate tiles, and the boy edged it, top and bottom, with a strip of wood painted, to match the wood work. He



"THE GLORIFIED COT BED IN CECILIA'S ROOM."

obligingly carried it to the nearest florist, who filled it with ferns.

The carpenter and Amy's contributions arrived at the same time, and, while he went in search of lumber, I examined the treasure trove. Amy's mother had had abundant means and an instinct for perfection, and she had had her library curtains lined with a soft India drapery silk, of much the same tone as my walls and still, after a good many years, whole in thread and pleasant in tone. The silk did not really need the washing I gave it but was grateful for it. Then there was a hanging of dark olive damask, three homespun linen sheets, (Amy doesn't care for the antiques) two or three remnants of figured silks and one square of tawny yellow plush and the cretonnes, very clean, very faded, and cut up into slip covers for a whole set of drawing room furniture.

Beds were my first consideration. I had decided that Cecilia hating make-shifts, should sleep on a glorified cot bed. The carpenter added, to the one I had purchased, a strip of wood, at head and foot, to keep the mattress in on either side of the head

and on a line with the sides, he set an upright strip of three-inch stuff, squared off at the top, like a Colonial roof, and between these uprights he fitted a pole, which I am willing to admit was only a broomstick.

While I was treating this erection with wood filler and mahogany stain, wax and turpentine my carpenter made a six-foot couch, with a perfectly straight back and sides, three and a half feet high, and two feet six inches wide. Three inches from the floor he set a shelf. The seat part was only twelve inches above the floor and consisted of two nine-inch boards as long as the width of the couch, securely bracketed to the ends. These were to support a woven wire spring on which was laid a thin hospital mattress.

In the cellar, at John's, I found an inspiration for my mantel in a disused door with two long panels in its upper part. One of these panels and the plain wood surrounding it filled in the space above the rather high shelf and support a narrow shelf, and, once painted, might have been there always.

At the back of the room was a closet door and a set basin in a horrible arched recess. My carpenter simulated a door frame of the same height and width as that of the closet and bracketed a shelf above it, then, having presented a modest bill, departed while I bundled up my cretonne, and sought my friend the dyer. He assured me that it would take a pleasing green and I left with him as much as I thought would cover the couch. At home, I found Cecilia, on her way to the train, and bearing another contribution, a window curtain, of rather beautiful Brussels lace, but stiffly starched and with a jagged tear. She had thought I might see possibilities in it, and had rescued it from Amy's rummage sale bag.

(TO BE CONTINUED)

Home Grounds and Gardens

THE RENAISSANCE OF THE PEONY.

By Ida D. Bennett.



"BEAUTIFUL SCHEME FOR PEONY PLANTING."

WHEN the Peonies bloom then the rain falls, has come to be a maxim in my garden. The early days of June usually usher in a decrease in the humidity of the atmosphere which is seriously felt in the garden, but I always console myself with the fact that the full blossoming of the flowers is usually accompanied with rain. Now if it had only been Aquarius instead of Pluto to whom Peony brought healing in the form of a soothing application of the leaves of the plant, which afterwards came to be known by his name as the peony, one might weave a fetching legend of how the Rain

God, in grateful remembrance, sent each year at the blooming of the peony, refreshing showers to revive the flower and the earth which nourished it. Unfortunately no such plausible anecdote is tenable, and the almost certain presence of rain, on or about the flowers' full bloom may more safely be ascribed to the fact that there is usually a change of the moon about that time.

Of the origin of the Peony there is no definite data. It has been known in China for fourteen hundred years, where, as is usual with flowers in the Flowery Kingdom, it is known under various fanciful

names. "The Flower Queen of China," "Flower of Prosperity," "Flower of Twenty Days" "One Hundred Ounces of Gold"—in allusion to the excessive prices formerly paid for certain species of the plant. It is said that a traveler found a Peony in bloom on the Mountain of Hanam and he was so struck with the novelty that he thought it worthy of ornamenting a parterre. He therefore took up some of the roots with the earth adhering to them, carried them home and planted them in the garden. A bonze, who was ignorant of the origin of the plant, thought he could produce one like it by grafting. This he did and his venture proved so successful that he raised more beautiful shrubs than those from the mountains.

The plant soon engaged the attention of the florists and by careful and continual cultivation it was brought to a high degree of perfection. The infatuation soon became general and even provinces contended for superiority of skill in raising it that they might have the glory of sending the finest flowers to the Emperor for his approval.

This if not the Genesis of the Peony may be considered the origin of the trace of beautiful hybrids.

The Peony is also a great favorite among the upper classes of Japan and is cultivated so that it produces blossoms of enormous size.

In our own country and day the renaissance of the peony is worthy of the skillful hands and minds that have wrought it. Blooms of a depth and richness of color, or delicacy of tint, of a size unprecedented and texture rivaling the lily or the rose, abound, and the period of bloom has been much prolonged, so that by judicious planting it is possible to have the royal flower in bloom for a month or more.

While beautiful as a specimen or single plant on the lawn, the Peony is seen at its best either as a hedge or border plant or in great masses in oval beds of from fifty to an hundred plants. Such a bed of carefully selected varieties cannot fail to be a source of much satisfaction and pride and will grow in beauty and value from year to year.

Once planted the Peony should not be disturbed for several years, never in fact, unless deterioration of some sort appears. The disturbing of the roots in any way, especially by dividing, causes an almost complete cessation of blooming functions

which may not be resumed for several years, and only the most serious reasons should lead to its disturbance.

Nearly one hundred varieties are listed by the florists. Most of these are but slight variations from the type, and not of especial importance except for color grading in planting. A dozen well selected varieties would doubtless prove as satisfactory as a much larger number.

Of the white varieties Festiva Maxima is probably the best, while Golden Harvest—a sulphur colored flower is the nearest approach to a yellow peony. Some of the deep, blackish crimson varieties are exceedingly fine and should find a place in every garden; then there are the blush and pinks and silver rose to be coveted and possessed.

It would be practically impossible to make an intelligent selection from the exhaustive lists sent out by the florists, and where only a limited number are wanted and those of the best it would be well to leave the selection to the florist, only stipulating that the best in each class should be provided. Where it is wished, however, to make one's own selection a visit to the gardens at the time of the blooming is by far the most satisfactory procedure, and when this is impracticable, the request for blooms from which to make a selection will be cheerfully complied with by most growers, if accompanied by a remittance to cover the cost of packing and postage.

Every collection of Pœonies should contain a few of the single varieties—one, at least, of each color. These single Peonies are very effective flowers and by some are preferred to the double varieties.

The culture of the Peony is simple and consists of little beyond a deep, rich well drained soil, where water cannot stand around the roots in winter, as this is fatal to them, and a mulch of coarse manure in the fall, which may be raked off in spring or left for a mulch the year round. It is a question with some growers whether it is worth while to water the peony during summer or not, as it is held that it is difficult to get sufficient water to penetrate below the thick, woody roots into the subsoil where the feeding roots are; certainly I have found that they bloom quite as well when not watered. If grown in large beds a deep hole might be dug in the center into which sufficient water to reach the roots could be poured from time to time.

Practical Peony Planting.

Few flowering plants are more popular or satisfactory than the garden peony, as few are more beautiful or easily grown. It is one of our most hardy plants and grows well in a great variety of soils. It is easily propagated, so that the amateur may readily increase his stock of plants. The peony succeeds best in a deep, rich, but rather light soil, and should have an abundance of sunlight to bloom freely. No flowering plant is more free from insects than the peony.

The plants are easily increased by division of the fleshy roots. This is best done in August or early September, while the plant is dormant. The whole clump is taken up and with a sharp knife or spade cut into pieces from the top, taking care not to injure the buds. Every piece of root with a bud upon it, if well planted, will be sure to grow.

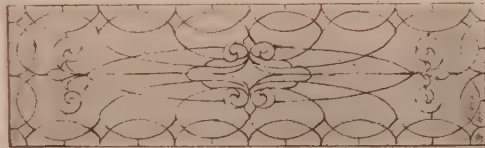
In planting, the bed should be made deep and rich and the bud placed about two inches below the surface, with a small stake placed near it so that it may not be injured when the soil about it is cultivated.

The branches of tree peonies should be

carefully tied to stakes and a covering of coarse manure be placed about the roots. Beds containing plants of the other species should be covered with six inches of rich strawy manure before the ground freezes, the finer portions of which are to be spaded into the bed the following spring.

Beautiful results are produced by placing plants in lines along the borders of walks or roadways or in front of stone walls. They are also effective in large masses in beds, or in borders in front of the shrubbery, but it must be borne in mind that the foliage soon fades and some other plants such as astors and geraniums must be on hand to follow them, to give a succession of bloom.

Most of the varieties in cultivation have come from the common garden peony, (*Paeonia officinalis*) and the Chinese species (*P. albiflora*). The Chinese varieties give us the greatest diversity of colors, ranging from deep, dark red to pure white, the petals of many flowers being most delicately marked with pink, reds and crimson. —Gardener.



My Experience With Concrete Stone.

By F. L. F.

WHEN I decided to build my house, I first investigated all the architectural journals and finally settled on a plan published in the Keith Magazine of August, 1905. I decided that I would build me a stone house but upon investigation it was too expensive so I looked into the matter of concrete stone houses, a material I noticed was advertised in all the architectural magazines that I read. I took a trip to Chicago, Detroit, and Mt. Clemens, Mich., where I understood there were a great many of these houses. After this trip I was thoroughly satisfied that I wanted a concrete stone house, but I heard that the houses were damp so this was rather discouraging for a while. I sat down and wrote some thirty or forty letters to parties who were living in these houses in other

cities, to learn their experience as to dampness. I sent letters to Florida, Pennsylvania, Michigan, Illinois, and some western states and without exception, I found that this was a mistake, so I felt encouraged and ordered the machines for making the stone. I then made arrangements with a Detroit contractor, who I had the good fortune to meet while on a visit to that city, to come here for thirty days.

He arrived one Sunday morning and telephoned me that he was in the city. On Monday morning he examined the plans and began the stone for my house. We selected the lot, laid it off, and let the contract for the digging to two day laborers and in a week's time we had the cellar excavated ready for the stone. We put in a base of concrete for the foundation. We waited for five or six days and then began



"EIGHT INCH ROCK FACE ALTERNATED WITH FOUR INCH SMOOTH FACE."

on my foundation. The concrete stone, had by this time, become hard enough to bear transportation in wagons from the point on the railroad where we made the stone, which was under a tent some thirty by forty feet that we bought in order to protect the stone from the hot rays of the sun. My, my, how it did attract attention! The people came out to see it and of course, the stone had not received its full strength as concrete never does under thirty or sixty days, so that all said it would never stand and that they could take their fingers and pinch it off. One architect said that the first hard rain would wash it away as it would mud or sand. Some were unkind enough to call them mud houses. I must confess that I felt a little discouraged myself and then I reasoned that if these houses stood in other places and got harder every day why would they not do the same in the south. So when the time came for us to begin work, we had from ten to fifty visitors every day where I was building. My contractor was a good old-fashioned sort of a fellow, who seemed to feel that I was discouraged and kept boosting me up, so to speak, and the building of the house went forward despite all that was said to

the contrary by the skeptics. Frequently, on the streets, I would meet a friend and they would ask me how I was getting along with my mud house, but by the time we had finished the house up to the second floor, the walls began to get harder and turned from a muddy color to that of a pretty white and from a distance of fifty feet, you could hardly tell them from the natural stone. Then I was delighted and so were a good many of my friends.

We bought our own lumber according to the plans and specifications. We engaged our own carpenters and paid them weekly and the house cost about what we estimated it would. We put in a furnace which is sufficient to heat the house, at a cost of \$150.00. Our plumbing work cost us \$125.00; our mantels \$110.00. Instead of putting in floor porches, we built our own floors of concrete, doing the work ourselves, also the steps, so that we have nothing to paint but the roof. The interior woodwork we had painted by our painter who we engaged by the day. He proved a very accommodating sort of a fellow and after a little experimenting, we got the color I wanted. The front room, reception hall and stairway, were stained in Flemish oak; the



ANOTHER STYLE.

dining room is painted white and the upstairs we gave the natural finish with the exception of the bathroom which we finished in white. We then graded our yard by day labor and had the house completed and ready to be occupied in three months' time.

The photographs show two houses built of cement hollow block building stone. There is little or no trouble in using plans made for frame houses. Before they begin work, they increase the size of such plans so as to fit the blocks, thus saving as little cutting as possible.

The concrete stone is attracting attention all over the country. At the convention in Indianapolis in January, it was shown that there were over two thousand (2,000) manufacturers of this material in

the United States alone which is a pretty good proof of the stability and durability of this class of building material. In the photographs one of the houses is alternated with an eight inch rock faced and a four inch smooth faced. It is hard to tell which is the prettiest and we suggest to the readers of this magazine, who are in the building business, that they do this instead of building a residence of all eight inch stones as it changes the sameness of the house. It makes a beautiful wall and a very attractive home.

A cement shingle is manufactured for use on these houses; and walls, roof, veranda floors, steps and pavements are made of concrete, also cellar floors, giving a concrete house from roof to cellar.

Three Interesting Interiors.



LIBRARY IN MISSION STYLE.

From the Upholsterer Magazine.

A really interesting and individual interior is not so common as it should be. If we run over in mental review the houses of our acquaintances, we shall have difficulty in recalling many rooms which have left upon us an impression of interest or attraction. Most rooms are crowded with a motley collection of "things." A fussy elaboration of furniture, fittings and decoration, destroys whatever of pure design there may be in the constructive and architectural treatment of the room. One has only to recall the photographs of the interiors of rich people's houses which fill the architectural publications, to see how the multiplicity of objects of every description take all distinction from an apartment intended to have a splendid impressiveness and make it only a show room. This is the error fallen into by the rich; on the other hand the average middle class home is quite as apt to be crowded with a heterogeneous medley of commonplace though less pretentious belongings, and too often is cut up into many small rooms, so as to make a show of a big house on a diminutive

ground plan.

Now if we only could bring ourselves to discard these meaningless cumberers of space, secure the greatest amount of freedom and space possible in our interiors and insist that we will have only the things that really fit into the facts of our lives.

The three interiors here presented are exponents of the new gospel of simplicity. Each illustrates a distinct type of treatment, but in all, through varying degrees of cost and requirements, we trace the tendency toward elimination of the unnecessary and the meaningless. In each room, the things that are there have a purpose, a *raison d'être*; in each case they correspond with the type of room and show refined and cultivated tastes. Yet there is unmistakable reserve and directness of purpose.

We are accustomed to the plain and severe treatment of the Craftsman style, but the Los Angeles library in Mission style gives no sense of bareness or discomfort. The paneled wainscot of wood strips and burlaps of a soft yellowish brown, the harmonious upper wall above showing a

French Colonial
Living Room
in house of
Junius Morgan,
Princeton, N. J.



figure in soft green and pinkish yellows upon a tan ground, the repeat of the design in the stenciled decoration of the brown canvas door hanging, the touch of deep color in the red tile with copper trimmings of the fireplace, make an ideal environment for the books we cannot see.

The living room in French Colonial style is a delightful and unusual instance of individuality in a rich man's home. The distinctive type is carried out with a marked adherence to the demands of the style, yet without losing its home-like atmosphere and without the look of a furniture shop

which so often characterizes such an apartment. In its way it is a model well worth study, for any who desire to carry out a Colonial design.

The third illustration shows a dining room treatment in a moderate cost house. There is no attempt to carry out any special style, but the excellence of the sideboard design and decoration, the simple oak woodwork with no fancy mouldings, the old blue burlaps wainscot, and the softly shaded blues of the wall above, the simply leaded glass and straight draperies of grey linen, are a restful picture.



Corner of
Dining Room
with Built-in
Sideboard.
Instance of
simple but rich
design.

Wall Decoration. Study No. 6.

By H. P. Keith.

WHAT CAN BE DONE WITH CALCIMINE.



From the designs of the Muralo Co.

Those whose ideas of calcimined walls as treated at the present time, are based upon the work of that sort done a decade ago or even half that time, should investigate the subject and find out the difference "twixt now and then."

Calcimine color work especially, has attained a perfection undreamed of by the untrained workman of a few years back. It is true that some calciminers still indulge in awful, bilious greens, purplish blues and dingy terra cottas, compounding them from a distracting array of pails and cans, the process necessitating countless demands for hot water and a monopoly of the kitchen range to heat up the contents of said pails. With all his paraphernalia moreover, he never is able to approach anything like harmony in color tones, and too often his unhappy customer is left with a nightmare of crass and discordant shades as the result of the "decorator's" labors.

What exquisite torture this may mean to one who has a sensitive color organization the good soul who is "color blind" can never know. In many cases, however, the calciminer has come to be a skilled artisan, almost an artist, and not only does he spread his tints with a smooth perfection that would have been the despair of the old time kalsominer but he is able to produce any color shade you may desire. The repertoire of color tones indeed, of the up-to-date calciminer, is far more complete than that of the wall paper man, and one is fairly driven to calcimine ceilings, especially, to obtain a color harmony impossible in wall paper tints.

While it is true of this as of everything

else, that the professional can do a better job than the amateur, it is possible to get very fair results with these prepared mediums in doing the work one's self. There are many people so located that to obtain a good painter is difficult and expensive, and to them these prepared calcimines are a real boon. Very full directions for using come with the packages, which are put up in convenient form for use, and if a man is "handy," quite satisfactory results may be obtained. I have in mind the pretty cottage home of a young architect,—whose clients are not yet important enough to occupy all his spare moments—which is a pleasing instance of amateur work. The upper rooms were first attempted and light tints employed, as these are more easily handled than the darker colors. But growing bolder with success a soft, dull yellow, catalogued as H-Dark Yellow, was applied to the rather dark and not large hall, a rich dull old blue to the living room and F Light Olive to the dining room where the southwestern sun demanded a cool wall tone. These well chosen tints made excellent harmony through the connecting rooms. Our architect had an advantage over ordinary folk in being at home with the pencil. Therefore the charming frieze of acanthus leaves first outlined in pencil and then laid on in silver, also with a prepared paint, with which he crowned the living room wall of dull blue, was beyond the powers of most amateurs.

It is not, however, so very difficult to use a stencil, and if one cannot do free hand work, stencil patterns are furnished by the tint-makers with which pleasing decora-

tions may be effected on the tinted walls or ceilings. The first illustration shows three decorations for which cut stencils, all ready for working use, are furnished. These stencil patterns are cut from paper specially prepared for the purpose and come "double." That is one stencil may be worked out in one tint and the second stencil in another tint, so that a two-tone effect is secured, or both stencils may be combined to produce the design in one tone. The patterns shown are some of the simpler designs, adapted to the amateur's use, but they are furnished in all degrees of elaborated design. The illustrations are one-thirteenth of the actual size of the cut stencil. No. 2466 is a conventionalized sunflower; the price of the stencil is \$1.00. The actual depth of the frieze on the wall would be twenty-one inches. A couple of inches could be taken off from the lower edge of the design without hurting it, if this width were too great. This decoration is very good for a northerly room with a wall tinted a Leather Brown, the frieze background a Yellow Lake with the decoration stenciled in sea green; ceiling tint No. 114, a pale dull yellow. The oak leaf design would be a charming decoration done in silver on a wall of old blue. The price of the stencil pattern is 80 cents. The simple arrangement of bow knots and graduated discs is very pleasing for a chamber, done in white or silver upon a light wall tint. The price of the stencil pattern is 20 cents.

The second illustration shows a graduated color scheme having a base of grayish olive green, an upper wall, or a frieze background of a light green harmonizing tint and a ceiling in ivory white. The decorations are put on in a slate blue calcimine pigment, but would be very artistic in a light copper metallic effect. The price of stencil for corner piece of ceiling decoration is 60 cents and for the ceiling extension the same. The frieze stencil is 30 cents. Of course the color arrangements may be varied indefinitely from those here suggested, to suit individual tastes and furnishings.

As to the actual use of stencils, it is advised to try the process where a slip would not matter before attempting serious work. The "knack" of holding the stencil firmly with the fingers of the left hand while the right hand passes the brush over the stencil can only be acquired by practice. But the feat is not a difficult one and only requires deftness and care, while the stencil may be secured in position with a couple of glass



From the designs of the Muralo Co.

headed thumb tacks or by lightly inserting a couple of very small upholsterer's tacks. Care must be taken too in removing the stencil not to shove it, but lift so as to leave a clear and distinct pattern. Also in repeating the pattern with the same stencil, care must be taken that the pigment before used on it is dry, before applying it again. This applies to any color which gets through to the back of the stencil, which should not occur on a flat wall.

A perfect cold water calcimine, that is one which is mixed for use by merely adding water at normal temperature to prepare it for use, will cover properly with one coat, but two coats may be used on a very rough wall. It is merely necessary to be careful and not cover too much of your wall or ceiling with the wet material at one time, that is, a wall or ceiling should be done in long narrow "stretches" or "reaches," commencing at one corner of the ceiling say, and laying on a ribbon of color about twice as wide as your brush, continuing this to the other side of the room and then returning to your starting point and laying on the next stretch before the edge of the first stretch becomes dry.

N. B.—The Specified numbers used are those of the Muralo Co.

Description Design A 159.

A California bungalow is always an interesting study. In this plan there are several unusual and desirable features. The bed chamber hall has a side entrance as well as a rear entrance and connects with the kitchen. A good circulation of air is secured and the bed rooms, barring front chamber, which is, more properly speaking, a little library or den, are quite shut off from the living room of the house. The bath room is accessible from one of the principal bed rooms as well as from the hall. The living room is magnificent in its proportions and is provided with a handsome brick fire place with wrought iron crane and heavy plank shelf. Back of the seat, under the high windows, is wainscoted. Various changes in the interior could readily be made to suit individual requirements. There is a fair attic with good sized, plastered play-room finished off in front.

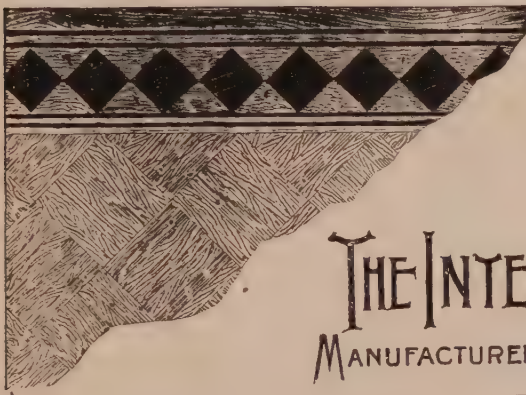
There is a brick foundation wall or underpinning and under the rear right-hand corner there is a cellar large enough to accommodate a little hot air heater, which is included, also fuel bin, etc.; balance is unexcavated. First story is of clapboards or siding; balance, shingles.

The finish of the house is intended to be pine, poplar or cypress, painted or stained.

Cost, \$3,550; width, 42 ft. 6 in.; depth, 64 ft. 6 in.; height of first story, 10 ft. 7 in.

Color Scheme Design A 159.

THIS pleasing exterior would be extremely attractive if body of house were painted cream color, with roof shingle sweeping down over porch and dormers stained a light, lettuce green, No. 301. The brick underpinning and chimney a pinkish red laid up in cream colored mortar. The porch columns and balance of trim cream color. Porch floor a dark green, porch ceiling Dutch pink. Window sash green—black and green shades. Outside door deep green.



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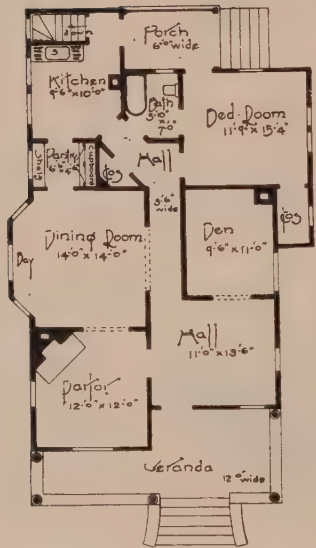
Designs for the Homebuilder.



Barber & Kluttz, Archts.

Cottage for Narrow Lot.

DESIGN A 160



Description Design A 160.

AN inexpensive cottage design for frame construction, containing five good rooms and a living room hall from which a den opens with wide, connecting arch. There is space in the attic for storage only. The parlor has a fireplace and the dining room a wide bay embracing that entire end of the room. A bath is provided and all necessary conveniences. There is a small cellar. Brick foundation. The inside finish is pine or other soft wood. The plumbing is omitted from the cost estimate.

Size: Width, 32 ft.; depth, 52 ft.; ceiling height, 9 ft. 4 in. Estimated cost to build, \$2,250.



Color Scheme Design A 160.

THIS simple cottage would be pleasing with a foundation of cream colored brick, body of house and gable faces painted cream color and roof shingle stained a velvety green, No. 305. Chimneys of cream colored brick. The porch columns and window trim to be cream color but character to be given to the house by bright green window sash, the same brilliant, emerald green used on the inner side of the roof cornice around the gables and under the overhang of the porch. Green shades at the windows. Porch floor painted a dark water green; porch ceiling bright canary color.



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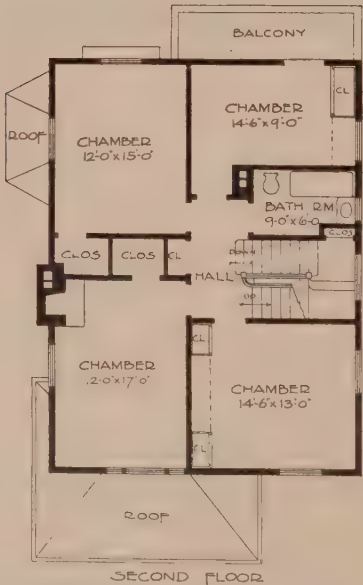
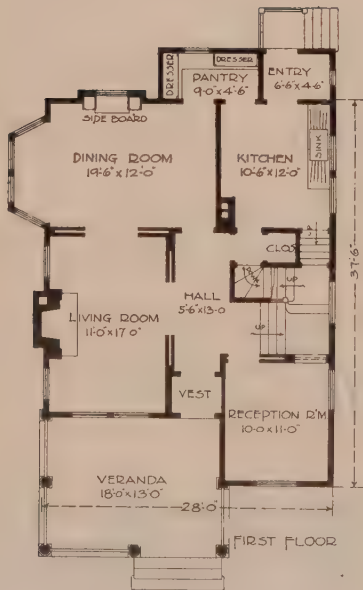
Designs for the Homebuilder.



Henry Wittekind, Archt.

Compact and Substantial.

DESIGN A 161.



Description Design A 161.

FRAME residence with shingle roof. The main living rooms are large and well arranged. A combination stair gives direct access to the kitchen, avoiding a second stair. Fireplaces are provided in the living room and chamber overhead. The attic contains two finished rooms. There is a complete basement with toilet room, fitted-up laundry, furnace and coal bins. The interior finish in main rooms of first floor is oak with oak floors. Balance of house pine or whitewood with maple floors.

Width of house, 28 ft.; depth, 37 ft. 6 in.; height of basement, 7 ft.; first story, 9 ft.; second story, 8 ft. 6 in.; attic, 8 ft. Estimated cost, \$3,300.



Color Scheme Design A 161.

A rich wine color is suggested for this exterior upon the body of the house, with roof shingle a dark slate, No. 346. Chimney of burnt brick in dark purplish reds. Cream colored trims and black window sash. Foundation grey stone; porch floor painted stone color; porch ceiling Dutch pink.



IF YOU ARE BUILDING

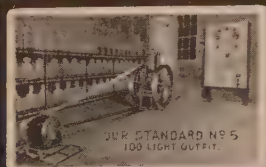
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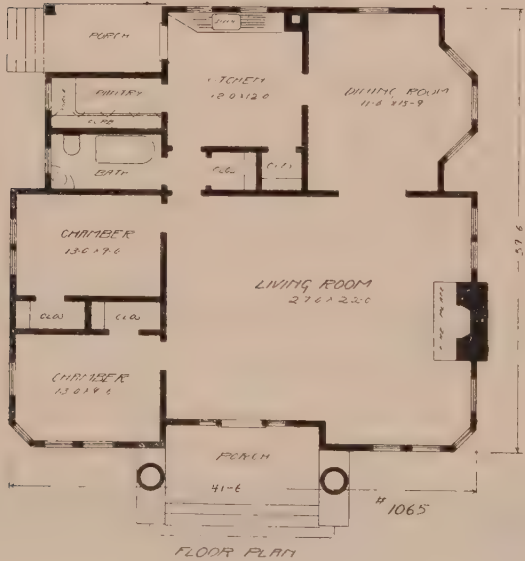
Designs for the Homebuilder.



The Keith Co., Archts

A Fetching Exterior.

DESIGN A 162.



Description Design A 162.

WE have in this bungalow design quite a large one-story cottage, the main feature of which is the magnificent living-room, 27x22 feet in size. The room is very effectively embellished by the open fire and seat running round in the corner, which gives the bungalow a generous and luxurious appearance. Two chambers are arranged, each provided with large closets.

There is no basement under same, only a stone underpinning and, consequently, no heating is included. This is a matter that might readily be arranged if a basement with heating plant were desired, and stairway to same arranged where the closets are now shown between kitchen and living-room.

The finish of living-room and dining-room is of white oak; balance of rooms, soft wood, painted. Hardwood floors are included throughout.

Cost, \$1,700; width, 41 ft. 6 in.; depth, 39 ft. 6 in.; height of first story, 9 ft. 5 in.



Color Scheme Design A 162.

THE outside chimney and single massive column of the entrance are striking features of this exterior and the starting point of the color scheme. With these features laid up in cream colored brick and shingles for the house stained light green No. 301 with roof dark moss green No. 303, an unusual and fetching effect would be obtained. The deep cornice underneath should be painted deep cream, also the window trim. Sash black and cream colored shades. Porch floor dark green, ceiling deep buff.



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Designs for the Homebuilder.



Wm. Dewsnap, Archt

Unique but Simple.

DESIGN A 163.



Description Design A 163.

A unique design though simple in outline, of shingles and clapboard construction, with brick foundation. Cellar under entire house. It is intended to be finished in soft woods and hot air for the heating plant. Only single floors are provided. The living hall is a large apartment connecting through double doors with a parlor. The stair case is recessed back of the hall. Sanitary plumbing is included in the estimate. Main dimensions exclusive of porch 36x32 ft. 6 in.; estimated cost to build about \$4,250.



Color Scheme Design A 163.

It is suggested to paint the first story a Dark Brown. To stain the shingle of the second story a light Wood Green No. 304. To stain roof shingle dark Moss Green No. 302. Foundation and chimney of red brick. Window trim, porch columns and underneath cornice the brown of the first story. Cream colored window sash and window shades. Porch floor dust brown. Porch ceiling straw color.



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Peck-Williamson Underfeed Furnace Saves 1-2 to 2-3 on Coal Bills



Several months ago we published a letter from Mr. Howard Shordon, Fort Wayne, Ind., telling his experience. A gentleman from Virginia recently wrote Mr. Shordon, asking further information. Extracts from his reply, follow:

"In reply would state that I am pleased with the Peck-Williamson Underfeed Furnace and consider it the most economical furnace on the market. Prices of coal in this city are as follows: Anthracite \$8.00, Soft Lump \$5.50, and West Virginia Slack \$2.25 per ton. I used less than ten tons of the West Virginia Slack to heat my eight-room house last Winter—heating my kitchen with the furnace and using gasoline for cooking purposes, making my entire fuel bill for the Winter \$22.50 for coal and \$5.00 for gasoline.

"Last year we used a base-burner stove and burned wood in the kitchen, and our fuel bill was \$32.00 for coal and \$15.00 for wood, making \$47.00 for fuel and only heating three rooms."

Note the saving. In many cities, slack coal is much cheaper than it is in Mr. Shordon's home, and of course in such cases, the saving would be much greater. We've literally hundreds of such letters.

Let us send you an illustrated *Underfeed* booklet, giving full description of furnace and crowded with fac-simile testimonials of satisfied users. Heating plans and services of our Engineering Department are at your command—absolutely FREE. Write to-day and please give name of local dealer with whom you prefer to deal.

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Dealers are invited to write for our very attractive proposition.

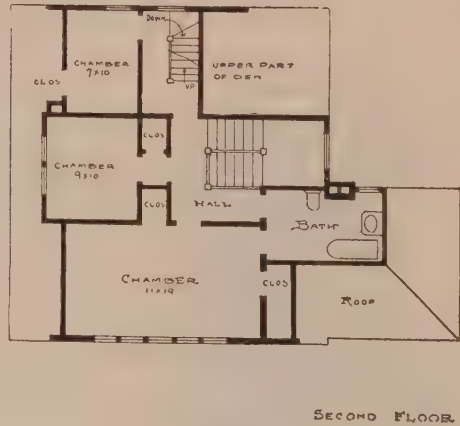
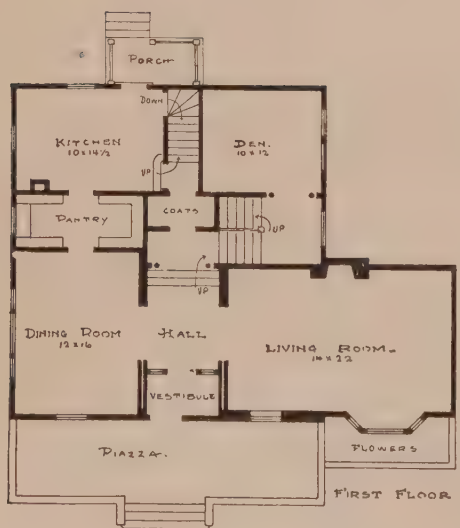
Designs for the Homebuilder.



F. D. Orff, Archt.

German Half Timber.

DESIGN A 164.



Description Design A 164.

A design after the German Heidleburg Hoff-timber style of architecture. The lower story may be of brick, or cement with brick foundation. The gable filled in with plaster; the roof shingle, the timber work of undressed stuff, stained. Chimney may be either brick or cement.

Hard wood in a Flemish finish is intended for main rooms of first floor, with pine painted in Holland blue on the second floor. The floor plan shows an exceptionally large living room with a conservatory extension. The arrangement of hall and dining room opens a splendid vista through.

It is intended to heat with hot air, and first class plumbing is provided.

Height of 1st story 9 ft. Second story 8' 6"
Estimated cost to build \$4,000.



Color Scheme Design A 164.

FOR this design in German half timber work it is suggested to paint the first story olive green; the rough plaster panels of the gable to be left in the natural grey. The timber ornamentation and trims a greenish brown, and the roof shingle stained a warm red No. 320. The foundation of chimney of dark red brick. The porch door of grey cement, porch ceiling stained bright orange.



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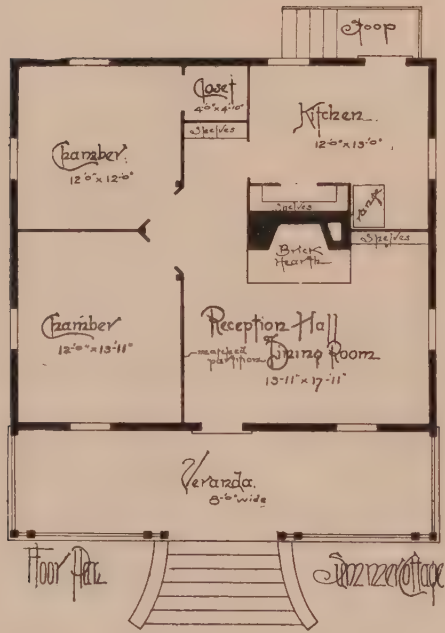
Designs for the Homebuilder.



Barber & Kluttz, Archts.

Cheap but Pleasing.

DESIGN A 165.



Description Design A 165.

SHOWS front elevation of plan for a summer cottage of low cost, to meet the requirements of a very modest purse. While the construction is of the cheapest the design is tasteful and will make a comfortable summer home. There is a large living room with fireplace, which answers for dining-room also. No plumbing is intended, and undressed lumber is used on the exterior.

Width of structure, 31 ft.; depth, 35 ft.; estimated cost from \$800 to \$1,000.



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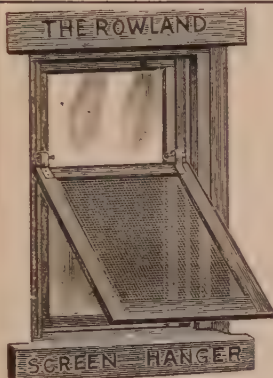
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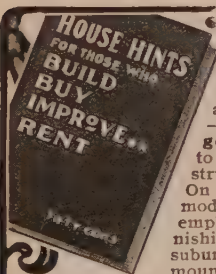
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WITH the advent of warm weather, it is worth while putting the house into summer dress. For the majority of us stay at home most of the summer, and there is a certain oppressiveness about heavy draperies and dark colored upholstery. It saves the rugs a good deal of wear, to send them to be cleaned and put into cold storage, until autumn, leaving the hardwood or matted floors uncovered. Slip covers for furniture and cushions, all alike, of some pretty cotton material, give a pleasant look of cool freshness. The time honored gray linen crumples fearfully, and the red braid binding, which the upholsterer loves, is apt to distribute its color in streaks when the covers are washed. Cretonne is prettier and much cheaper. One may even use a striped percale in pink and white, or buff and white. These cotton covers should not be bound, but cut a trifle large and have the seams welted, like the edges of Morris chair cushions. Sometimes one finds even cheaper materials, cotton prints in small Persian patterns, which will give a season's wear at small cost. The effect of these covers is much better if they are used for everything in the room, even for pillows with washable covers, except for those with white linen covers. Slip covers of white linen, with or without lace insertions, for one pillow on every couch, are a simple summer luxury within everyone's reach.

The net, which imitates old Italian filet lace, is useful for bureau or table covers or for cushion slips, cut into its separate squares and set into heavy butchers' linen. The square should be laid onto the linen, secured by heavy button-hole stitch and the linen cut away beneath it. Half a yard

of net at 75 cents a yard, 45 inches wide will go a good way. The cheaper qualities are not at all satisfactory. The squares are also pretty, when laid on plain pink, blue or green linen or cotton leaving the color to show through the lace. A hem-stitched edge greatly improves the cover.

An effective piece of piazza furniture is one of the long settees, with solid seats and spindle backs, once much in vogue for Sunday Schools. White paint and a seat pad of red burlap transforms one beyond recognition and they are perfectly comfortable for grown people. It is another matter with children, whose little legs must dangle.

Not every one knows that a capital hanging seat can be made, at small expense, from a common cot bed. The head, foot and legs are taken off and a nine inch valance of Turkey red, or denim, set around the edge. A cotton topped excelsior mattress is covered with the same material, and fastened at the ends with a row of ornamental nails. A professional must be called in to sling the affair, with ropes, or chains and hooks.

A variety of hammocks, which have been on the market for a year or two, but is not at all common is called the Cape Ann. It consists of a strip of sail cloth, about twelve feet long and two feet six inches wide. A stout pole is inserted in the hem at either end, and the six small ropes, by which it is hung, are attached to this pole. A mattress covered with Turkey red, is laid in the centre of the hammock and long strips of sail cloth, sewed to each side of the hammock, and laced to the ends, hold it in place. It is a highly nautical looking affair and would be admirable to use in out of doors sleeping rooms.

While on the subject of porch furnish-

Decoration and Furnishing—Continued

ings, let me commend the piazza chest, of generous length, supplied with a projecting battened lid, handles at either end and a lock. With a few pillows it is quite a decoration and, in out of doors living, it saves a great deal of trouble not to have to carry everything indoors at night.

Effective coverings for piazza cushions are the cotton bandanna handkerchiefs, in red, blue, yellow and orange. They cost a shilling apiece, are washable, and are quite as pretty as most of the Java prints, at half the cost. Cut in half they make gay borders for a Turkey red or blue denim table cover.

A matter, not always considered is the harmony of porch furniture with the color of the house. With a back-ground of Colonial yellow nothing looks any better than dull green, while the deeper pumpkin shade calls for blue. The gray shingled house is at its best with much scarlet, and with brown tones, creosote stained shingles or paint, one needs blue and orange. What ever one chooses, let it be of sufficiently strong tone, nor to look dull and shabby in the strong light of out of doors. Delicate tints are charming in the house in summer, but outside they are hopeless.

So dear are curtains to the average woman, that it is with bated breath that I suggest dispensing with muslin and frilled lace curtains in the summer months. They are very pretty but in damp weather they are a constant anxiety. A shower comes up in the middle of a hot night, instead of enjoying it, one makes a dash for the precious curtains. The summer breezes are a source of concern, lest they should blow the draperies against a gas jet. As for the wear and tear of the curtains, they suffer more damage in the summer from dampness, from the ingraining of dirt into their texture and from iron rust caused by contact with wire screens than in twelve months of use in cool weather.

For the country house bed room, are made charming sets, for the desk and table, of the beautiful warp printed cretonnes which are technically known as *toile jaspeé*. These include a blotter with corners of the material, a pen-tray with a glass let into the bottom, a case for stationery, a pen-wiper, a handled blotter, a calendar and a stamp box and a pair of the book-racks used on library shelves, all covered alike and finished with antique gold braid or gold cord, or better still with a plain white cot-

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Decoration and Furnishing—Continued

ton gimp. The material, the supreme product of the French cotton looms, is expensive, three dollars a yard, but a little goes a long way. Other sets are made of the Morris brocade cretonnes, in Persian patterns or of the fine quality of Japanese crepe. A cover for a small table and a strip, say a yard long and a foot wide, to break the severity of a wooden mantel, are pretty additions. In fact, in furnishing people don't half realize the value of having all the small things in a room match. This is quite a different matter from hanging companion pictures on either side of a door, or having your vases in pairs, although some pairs of vases have their uses. The impression of forethought, of a definite plan is always agreeable. A few dollars spent on china for the writing table and dressing table, of the same color and design goes further in effectiveness than a much larger sum, added to the cost of the carpet or the solidity of the furniture.

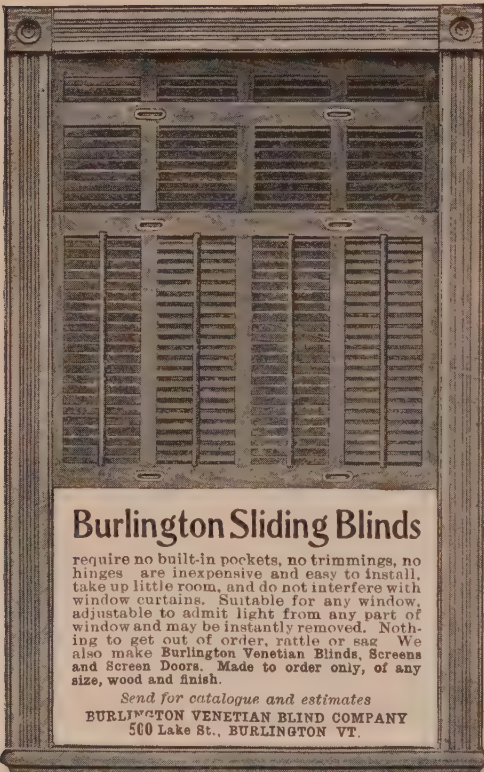
* * *

Some beautiful new tapestry wall papers have the familiar cross stitch effect, but are in light colors, great bunches of pastel tinted flowers on a cream white ground.

The ground has a silky look and one is reminded of old canvas embroidery. With a rather heavy cream colored moulding at the ceiling line, or with a cream colored moirè paper carried part way down the side wall, one of these papers would be exquisite for a guest chamber, with cushions and curtains of hand-woven linen in soft pink or green.

* * *

A bit of cleaning, which it pays to do, is on one's pictures. When the back of a picture is in perfectly good condition, all that is needed is to wipe the glass with a cloth wrung dry out of soap suds, drying with a second and polishing with a wad of tissue paper or, better, with Japanese napkins. When the paper at the back of the picture is torn or lacking, remove the brads, take out picture, mat and glass. Dust mat and picture carefully, cleaning the mat with a soft H or Windsor and Newton rubber, and wash the glass. Replace a wooden backboard by one of pulp board or binder's board, drive the brads into place and repaper the back. Oil paintings may be cleaned with a sponge and white soap and water.



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require no built-in pockets, no trimmings, no hinges are inexpensive and easy to install, take up little room, and do not interfere with window curtains. Suitable for any window, adjustable to admit light from any part of window and may be instantly removed. Nothing to get out of order, rattle or sag. We also make Burlington Venetian Blinds, Screens and Screen Doors. Made to order only, of any size, wood and finish.

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We will send you illustrated Color Card and fullest information upon receipt of inquiry.

THE MURALO COMPANY,
Interior Department,
 New Brighton, Staten Island, N. Y.

Answers to Questions on Interior Decoration.

N B —Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions. Answer will be given in next issue to go to press if possible.

Mrs. J. M. L: "Will you kindly suggest a dark and light color scheme for modern colonial house facing south. What do you think of dark green? What finish would you use on birch casing and stairs with maple floors? What color scheme would you use, working from a parlor rug in light green and wood shades of tan and brown? Oak furniture. Would Mission hall-rack and table be suitable with the birch seat? &c."

Ans. We are sorry not to answer these questions in May number as requested. We wish we could impress on our correspondents that in order for answer to appear in any given month, the question must be received by us the 1st of the preceding month. For instance: The May number appears April 20th, and the forms are all made up for it the first of April.

The plan submitted does not appear to have any special Colonial characteristics. It would be difficult to carry out Colonial ideas in a parlor with oak furniture. Mission furniture would not be appropriate in a hall finished in birch with maple floor.

We advise either a natural finish throughout for the birch, deepening the tone of the floor with a little stain, or a dull, mahogany finish in the hall, staining the floor mahogany and using mahogany finished hall pieces. With the light green and tan rug and natural birch finish, walls of leaf-green with ceiling a soft light tan would be in harmony. By mixing some green rattan furniture with the oak, the effect would be improved.

Louise W. asks suggestions for "a living room which I wish to make charming. Would you advise a gray finish for a room where the family will always assemble, and there is a variety of furniture? Or is it safer to stick to something more conventional, brown oak, &c."

Ans. The attention of this correspondent is called to the remarks in preceding answer as to delay in reply. The Magazine regrets to disappoint correspondents, but it is not our fault. In regard to living room described, the gray woodwork would make a charming room if properly carried out in wall treatment and furnishings. But



DR. LINAWEAVER HOME
Findlay, Ohio

Whose article received first price on Home building published in one of the recent issues of this magazine. Columns and Pilasters for this house were furnished by the

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such a finish is exacting, and does not accommodate itself to a mixture of things. It would "be safe" to stain woodwork either brown, or a greenish tone, especially with sliding doors opening into hall and parlor finished in natural oak. The mantel for living room or library, if of wood must match the other finish, or it may be of light chocolate colored pressed brick. With such woodwork and fireplace, green walls would be much the best choice for a Texas living room with a south exposure, but not too dark a green. The ceilings should be tinted a pale green. In a family room of this character it is best not to attempt unusual effects. For "the very young lady's room overhead," read Answer to Mrs. B. in April Number. You cannot do better than this.

Ques. We desire your assistance in the furnishing and decoration of living room and dining room in unfinished house just purchased. A sketch of ground floor here enclosed. The studies that you furnished us for the cottage built four years ago, were so eminently satisfactory that we must have your opinion on this before proceeding with the finishing of the house.

The house is of dark red pressed brick, on red sandstone foundation, to the second story window sills; between this point and cornice, the wall is covered with a cream colored pebble dark cement with open timber work effect in front. The finish will be in plain sawed Oregon fir with either vertical grained fir or Georgia pine flooring. All to be stained and rubbed to a dull finish. The living room has a beamed ceiling. The mantel will be of dark red brick with no woodwork.

Would you give the walls a rough sand or hard smooth finish and how treat them in either case? The plans call for "bulkheads" on either side of cased-in opening between living and dining rooms, designed for palms, ferns or other potted plants. Would you carry out this idea or omit them? We have an old fashioned black walnut dining room set that we will use. The sideboard has a high back and must stand at rear or east end of room. The ceiling is about 9 feet 6 inches in height. Would you suggest carrying the beamed ceiling in dining room also?

Ans. The interesting interior submitted will be best treated by an application of

Information Service.

¶ We are constantly receiving inquiries concerning the building and furnishing of homes, as well as questions about lighting, heating, plumbing, water systems, etc. To meet this steadily increasing demand for advice and help we have established an "Information Service Dept." for readers of this magazine. This office will furnish any information at its command concerning these subjects free of cost, and give the names of persons best able to supply our readers needs.

Address "Information Service Dept."

Midsummer Number.

The contents page for next month is well worth special attention. This special midsummer issue will be extra large and full of interesting matter. Usual price, 15c per copy.

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KING MANTEL CO.
642 Gay St., Knoxville, Tenn.

Answers to Questions—Continued

Craftsman ideas. The Oregon fir is at its best in rather dark greenish or brownish stains. If then the woodwork of the lower floor be stained a blackish, olive green we advise a wainscot of the fir carried around the living-hall. With this wainscot, the staircase, the built-in seats, the casement windows at each end of the room, the red brick mantel and the openings, the remaining wall spaces will be merely panels of plaster, framed by the woodwork. We advise these panels left in the rough, first-coat plaster and stained a dull red like the brick of the mantel. The same plaster between the ceiling beams but left in the natural grey. At the top of the room a frieze of weeping willows, with straight red trunks and sparse, olive green foliage and a background of purplish red mountains against a saffron sky. This is a narrow, 12 inch frieze and should be framed with 3 inch strips of the fir at top and bottom. Short curtains of mahogany red raw silk at the casements and hangings of grey Russia crash embroidered in greens, copper reds and dull yellows, coming to the sills of the other windows. Simple, straight-lined furniture with color relief in seats and cushions. The "bulk-heads" mention-

ed are in harmony with such an interior and may be retained. A large folding screen standing across the opening when needed, may take the place of draperies. A wall tone of old blue will be the best background for the old walnut furniture in the south dining room. This may be of plaster stained or burlaps, and divided into narrow, vertical panels up to a height of 7½ feet by 3 inch strips of the fir, and terminating in a high plate shelf. Above this a wide frieze in a formal design of deep, indigo blues, emerald greens.



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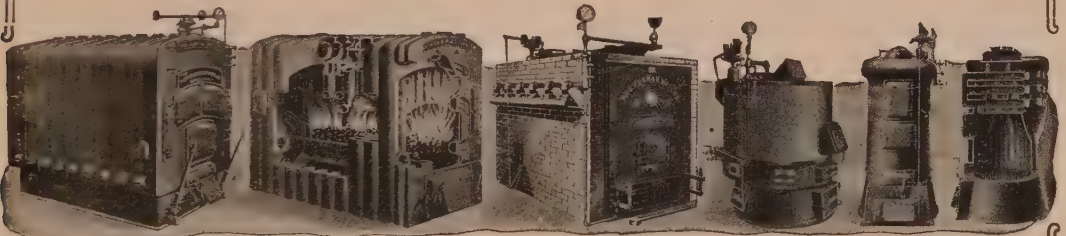
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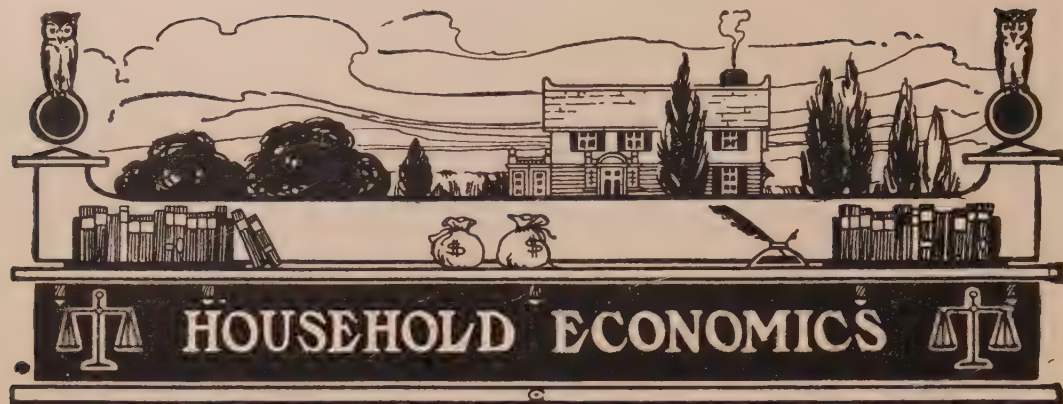
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The Housewife's Calendar

JUNE

Festivals

June 24th—Midsummer.
School and College Commencements.

Sanitation

Purchase of food in quantities only sufficient for each day. Special care, in regard to cleanliness of refrigerator, and supply of pure drinking water.

Dietetics

Provision of light and nutritious food, milk, eggs, fruit and vegetables, with a minimum of meat. Elimination of heat forming foods.

Economics

Gas range in commission. General simplification of household routine, for warm months. Preserving strawberries, cherries and raspberries. Canning early vegetables and rhubarb.



"WHAT can I leave out?" is a profitable question, for the housekeeper to ask herself, at the beginning of the summer. "Is it worth while to go on with the elaborate routine of the cool months, and lose the best part of the year, because I am so cumbered with serving?"

Decidedly not. It is well for us all to realize that the summer sunlight and the enjoyment of nature, in her prime, are worth many times more, in health, and in the development of mental and bodily power, than all the nice housekeeping in the world. Not that order and an adequate supply of good nutritious food are to be neglected. These things are as essential as the others, but their provision need not absorb one's entire attention. In most households every department of the housekeeping might be greatly simplified.

Take the kitchen for instance. A breakfast of uncooked cereal, of fruit, bread and butter and coffee is ample for anyone. If the man of the house must have meat, let a chop or a bit of steak be cooked specially for him, but let the habits of the rest of the family be reformed. When the children come in at noon give them a bowl of bread and milk and simple

cake rather than some greasy warmed up mess of meat and potatoes. If vegetables and dessert have been prepared earlier in the day, getting dinner is a matter of three-quarters of an hour, unless meat is to be roasted.

The house, with carpeted or matted floors, must of course have its rooms thoroughly swept each week, but if one is fortunate enough to have hardwood floors, it is a great saving of work, and of the rugs, to take them up and fold them away till cool weather. The yacht mop is much less fatiguing to use than the broom.

A great many people still cling to feathers for under beds. At best, they are unsanitary, and they add greatly to the difficulties of bed-making. If they are banished for the warm months, the children of the house can easily make the beds and if one is inspired to cut them up for cushions the gain will be considerable. With a good spring the feather bed adds nothing to comfort and does, by its weight, greatly diminish the elasticity of the spring. In hospitals, the rule is a very thin mattress and, in the finely equipped maternity ward of one large hospital, the patients lie upon thickly folded quilts, laid directly upon the woven wire spring.

There is another aspect of the simplifi-



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itself—is the
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as the
Laundry—
is the
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Household Economics—Continued

cation of domestic life during the summer. Every mother is familiar with the difficulties of vacation. The children, deprived of their usual routine, are restless and don't know what to do with themselves. Play from morning till night is demoralizing and productive of quarrels with other children. If the mother can "let up" to some extent, on her ordinary labors and devote part of the day to the children, the change will be helpful to both of them. Indeed it is the reverse side of very superior housekeeping that it absorbs all one's energies, which may be well enough for a single woman, who elects housekeeping as her vocation in life, but it is a doubtful good, in the case of a wife and mother. Nothing is worth while, which prevents a woman from being the favorite companion of her children.

I have had in mind the woman who does her own work. With the mistress of servants, one or many, the thought of making life a little easier for the other woman ought to receive attention. An early breakfast, which will give her time to rest in the middle of the day, and special indulgences in the way of afternoons and

evenings off will make the summer easier for both mistress and maid. If these changes are not practicable at least one thing can be done and that is to sternly prohibit the children from intrusion on the kitchen or interference with a maid's duties.

There is a little tale which may explain why some women have trouble with servants. In this special house there were kept, cook, second maid and nurse. The cook had departed and the second maid performed the duties of the absentee, pending the arrival of another, the next day but one. The nurse went out for the afternoon and the care of the year old baby devolved upon the substitute who, in immaculate cap and apron, answered the bell in the intervals of her other occupations. The mistress of the house went out and, at three o'clock, her young daughter brought home with her, from school, nine other girls to whom in due season, the maid served tea and cake. At nine o'clock, after cooking and serving a late dinner, she was still in commission. Yet the mistress is a sweet and amiable woman adored by her children and her friends, always planning some pleasure or kindness for others.

If you have a Fireplace

YOU CAN SECURE FOUR TIMES THE USUAL
AMOUNT OF HEAT BY USING A

Jackson Ventilating Grate

This grate has heat-saving chambers in which outdoor air is warmed, resulting in perfect ventilation and economical heat. Two rooms on the same or different floors can be thoroughly heated with one of these grates in the most severe weather.

If you have no Fireplace

You can secure the effect of the ordinary open grate by using a

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THESE ARE DIRECT
COPIES OF COLONIAL
FRANKLINS, and, being
made in several sizes,
are adapted for various
uses.



Write at once for Catalogue "K" which describes both the Ventilating Grates and the Franklins; also for separate catalogues of Mantels, Andirons, Screens, Etc.

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One would suppose there need be no particular question as to the economy and desirability of putting up one's own preserves, but so many people point to the long rows of cheap preserves in the grocers' windows, as a proof of the folly of trying to do such things for one's self, that a few words as to the comparative expense may be in order.

Take strawberries. A quart of strawberries, whose average cost is ten cents, will make a pint of preserve; add five cents for a pound of sugar, for it is useless to expect strawberries to keep unless they are done pound for pound, and you have fifteen cents for a pint. Pint jars put up by one well known woman, are sold for sixty-five cents. At the exchanges you may possibly buy the same thing for fifty cents, put up by the best canning company in the country it costs forty. Enough to prove that preserving pays, to say nothing of being sure of getting a pure article, and not a chemical combination, as you are apt to do in buying cheap preserves.

* * * * *

In regilding frames, it is well to buy banana oil and gold powder in bulk, rather than that which comes in boxes. The sav-

ing is considerable. Gilt frames may be cleaned with a solution of gum-arabic and water, used with a camel's-hair brush. When clean and dry paint over with more of the solution. Only the best gilding will bear cleaning.

* * *

In building a house an important point is to carry the kitchen windows to the ceiling line, insuring the escape of cooking odors. It is such an advantage to have windows on two opposite sides of a kitchen, that it is worth while straining a point to get them.

The latest development, in the way of labor saving appliances, is the washing machine, which has hitherto been pretty much restricted to institutions, but is now made in a manageable size. People who have tried it assert that a large washing can be gotten through in an hour and a half, with a minimum of effort and without injury to the most delicate fabrics. The purchasing of such machine by three or four families, would seem to be a long step in the direction of that co-operation, which is to be the solution of all our domestic woes.



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is the title of our **free booklet**, which we want to send to every reader of this publication. Write today and learn how

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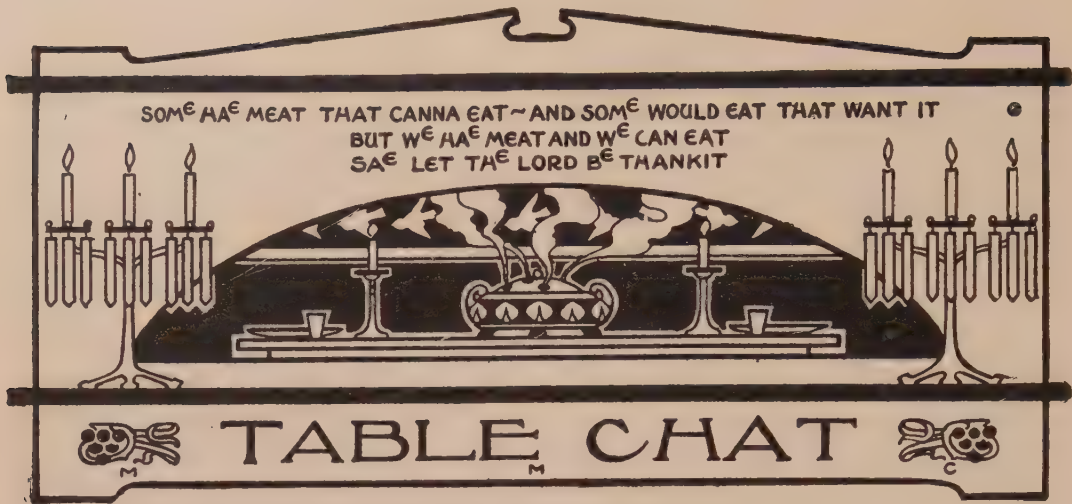
add an extra room to your home, cool and shady, at a cost of from \$2 to \$10.

Passers-by cannot see through them, though you can look out. This affords privacy, and you can serve luncheons or lounge in negligee on your porch without fear of observation. The Vudor are the only porch shades with which this is possible.

Made of Linden wood fibre and Seine twine, stained in pleasing, harmonious colors, restful to the eye. **Admit a free circulation of air and shut out the sun.** Inexpensive and durable. You can readily put them up yourself in 10 minutes. Easily raised and lowered.

When you write for the Free Booklet, "How to Cool a Hot Porch," we will include description of Vudor Chair Hammocks, and also Vudor \$3.00 and \$4.00 Hammocks, made under a new principle of suspension, which will outwear two of the ordinary kind.

HOUGH SHADE CORPORATION
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"And what is so rare as a day in June?
Then, if ever, come perfect days;
The heaven tries the earth, if it be in tune,
And over it softly her warm ear lays;
Whether we look or whether we listen,
We hear life's murmur or see it glisten."

THERE'S just one flower for the June table, the rose, but that has such a variety of color that one may make it the key note of half a dozen schemes. Your June lunch or supper table may be quite bare, showing the beautiful surface of polished mahogany, or the dull waxed one of weathered oak, with a silver bowl of American Beauties for adornment, except for a spray of leaves and buds, laid down carelessly here and there.

Or you may use only white roses, the rather stiff old fashioned ones of many leaves, setting them in masses of ferns. Nothing is prettier than this if you have much cut glass, and very delicate china and it is delightfully cool looking, as well. To be used under artificial lights, the roses, which have a suggestion of cream color, are more pleasing, and there are lovely effects to be had by shading from deep yellow down to cream color. In the ordinary climbing roses, it is not difficult to manage a gamut of half a dozen shades, from quite a dark china pink to white. Red roses are less manageable, and it is better to use only one shade. But one can never go far astray with roses.

* * *

Meals, served out of doors, sound more enticing than they really are. As a matter of fact, given desirable climatic conditions, absence of direct sunshine, of wind and of

mosquitoes, only a cold meal is practical on a piazza or under trees. Coffee will keep hot after a fashion, in an earthen pot, and something may be served from a chafing dish, but that is about all. Still the custom is so pleasant a one, that it is worth some trouble, where it is practicable at all. A special table, which can be used without a cloth, ought to be provided, and nothing is any better than a settle table, stained and waxed, so that no cloth is needed. Braided mats of raffia, with strands of bright color introduced, are exceedingly pretty and give scope for the children's skill. The Russian bowls, in scarlet and gold, are just the thing for fruit and cereals, and haven't the gaudy look out of doors, which they have in more conventional surroundings. The carved bread board, with a knife to match, finds its place also on the out of doors table. An improvised butter dish is made with a ramekin of German stone ware, set into a larger dish, which is filled with cracked ice, the butter balls being piled in the ramekin. But let it be remembered that unusual arrangements lose all their merits, when they cease to be simple.

* * *

Class day and commencement spreads are in order, and great is the consumption of sandwiches and salads. It would seem as if all the possibilities of invention had been exhausted, and that all one could do

Table Chat—Continued

was to remind one's readers of things that might possibly have been forgotten.

As to sandwiches, delicate slices of home made whole wheat bread are preferable to white, and brown bread is specially good for nut sandwiches. Lobster, chopped to a paste and moistened with green mayonnaise, makes an appetizing sandwich. So does a combination of cream cheese, olives and mayonnaise. Where economy is necessary, one may make the sandwich course the more substantial, using a vegetable salad of some sort, and a delicate jelly with whipped cream may take the place of ices. Chicken mousse, cut in slices, each of which is laid on a lettuce leaf and covered with mayonnaise, is a good substitute for the conventional chicken and obviates the necessity of getting celery, which is seldom good in June. The advantages of making mayonnaise in short order with a Dover egg-beater have been dwelt upon before in these pages.

With ices or jellies, nothing is better than the old fashioned sponge cake provided one has a knack at making it. A

delicate cake, made with egg whites, is also nice, and the yolks can be utilized for mayonnaise. Coffee is good made very strong diluted with an equal quantity of cream or rich milk, with a spoonful of whipped cream or rich milk, and served icy cold, in tall glasses, with a spoonful of whipped cream on top, passing cut sugar with it. Nine people out of ten use sugar in their coffee, the tenth is exceedingly unhappy when the beverage is sweetened. The Chatterer is a tenth person and speaks feelingly. Chocolate, of course, may be served in the same way.

Here is a highly commended rule for fruit punch. A quart of strawberries, hulled, four oranges thinly sliced, a small pineapple shredded, make a boiled syrup of a quart of water and two cups of sugar. When cold add the juice of a lemon and a glass of brandy and pour it over the fruit, add a large lump of ice and two quarts of soda water. This quantity will serve about twenty people.

For a small wedding, delightful cake boxes can be fashioned at home from very



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Herrick Refrigerator Co.,

Factory, WATERLOO, IOWA.



Table Chat—Continued

heavy Whatman paper. A pattern must be cut, allowing half inch laps at the corners: the top is an extension of one side and has a flap at the front edge folding over the front of the box. On the cover is stamped the bride's monogram in silver, and a delicate decoration in water colors may be added after the boxes are decorated. The folding lines are carefully creased, with a paper-knife, and the corners pasted together, laps inside. Two small slits are cut in the center of the cover, through which a narrow white ribbon is passed and tied around the box.

* * *

The painted dinner card seems to have gone out permanently, except where it is needed to carry out some special scheme. The elegant thing now is a plain card, with the hostess' monogram. A pleasant custom, much in vogue at men's dinners, is to have a place card large enough to hold the names of all the guests. At the close of the dinner these are passed from hand to hand and each guest inscribes his name on every card. For people who dine out much, their collection of dinner cards becomes a complete social history of the season.

When "mere man" gives his mind to entertaining, he does it with great thoroughness. Last winter, at one of the New York clubs, a group of artists gave a dinner to a popular Scotchman. A private room was decorated with the tartan of his clan and every man wore a broad scarf of the same tartan across his breast. At each place was a piece of tartan, to which was sewed a white linen heart, on which was written a legend in Gaelic. The center piece was a bed of earth, brought from Scotland for the occasion, in which plants of heather were growing. The dishes were all Scotch, including Scotch whiskey and shortbread, also imported, and the menu was written in "braid Scots." Nor was this all. The waiters wore kilts and two pipers played the pibroch of the clan, to marshal the guests into the dining room and at intervals during the meal.

ROYAL MANTELS

People of discriminating taste invariably select the Royal Mantel. Our large and sumptuous catalogue is full from cover to cover, with exquisite designs of most artistic creations—Mantels, Crates, Tiles, Grilles, and Fret Work. Gives suggestions, hints, and plans, worth a thousand times the trouble of writing. Tells how to make the home beautiful, and yet save much on cost of interior fittings. We send this valuable book for the mere cost of mailing—10 cents.

WHITE MANTEL AND TILE CO.,
133 Jackson Street, Knoxville, Tenn.



WAINSCOTS

IN

BATH ROOMS, HALLS
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MADE OF

BEST BROS. KEENE'S CEMENT
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Rinald Bros. Porcelain Enamel

(See Above Illustration.)

Cement applied by plasterer. Anyone can apply Enamel. Perfect wainscot. No small pieces to work loose. No joints to harbor dirt. Stands washing. Better than tile at one-third the cost.

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Re-Making An Old Country House.

An ordinary white wooden house, two stories and a half high, stood less than a year ago on the main street of a New Jersey village. The country builder who put it up knew nothing about architecture, and on this four-acre lot there came a residence containing four rooms on the first floor, a narrow hall, a kitchen in the rear and a piazza about four feet in width across the front of the house. Upstairs the same arrangement prevailed.

IN THE RE-MAKING.

The two rooms on the front of the house disappeared entirely. In their place came a long hall so divided as to make three delightful living rooms, so arranged that they gave the impression of only one. This was accomplished by removing the walls that separated these rooms from the hall. Pillars were placed in the four corners of the room formed by the space formerly used as the hall. The two windows leading to the veranda in both front rooms were cut down to the floor level.

At either end of this hallway, which stretched from one side of the house to the other, deep bay windows were added. In summer the windows and doors opening on to the veranda gave one almost the advantage of out-of-door life. Brick mantels were placed in the rooms, and in the library in the rear of the reception hall a low wooden seat was put in the broad bay window that opened upon the back porch. Wooden bookcases were built about two sides of the room. In the centre of the east hall a window 6 by 4 was built at a distance of five feet from the floor. It was filled with leaded panes and afforded a glimpse of the far end of the village street and the hills beyond. The dining-room in the west side got a similar window and its walls were wainscoted almost to the ceiling.

The most effective detail of the architect's changes was in the stairs. Instead of a thin flight of steps in the end of the hall, he turned the staircase in such a way that a balcony hung midway between the first

and second floors. The woodwork of this hall or living-room was painted white and the stair balcony was made of thin spirals in Colonial fashion. In addition to breaking the flight to the second story, the view of the balcony when one entered the hall was charming.

It was to get some sense of space that the one color, white, was used throughout the entire first floor. Even the dining room was painted white, but in that apartment there were additional colors to furnish variety. That was supplied in the other rooms by draperies. The architect worked under strict limitations. The money he spent was under no circumstances to exceed \$1,000. The cost for the first floor was, if possible, to be kept down to \$750. As it was, the whole account amounted to a little more than \$800 for this floor. That expenditure had made into a roomy, airy, light floor the rather gloomy, restricted four-room-and-hall down stairs. It was made possible to keep these alterations down to the figure mentioned by using in every instance the materials the builders had in stock.—Architects' & Builders' Journal.

Glass Houses are Coming.

The prospects are that the time is not far distant when people who live in glass houses may throw all the stones they care to without fear of consequences to their own domiciles, as there are strong indications that the glass house may be a reality before many years have rolled by. It is a possibility now, but would be rather expensive. Glass paving bricks have been successfully used. Hollow glass house bricks are made; glass foundations are more durable than stone; and there is glass roofing, glass gas pipes, glass kitchen and bathroom equipments, and glass furniture. The possibilities of glass are just beginning to be understood.

This "Taylor Old Style"
Tin Roof Was Laid
22 Years Ago.

It covers the Harrington Block at Portland, Oregon. Since 1884 it has been giving excellent service, requiring no repairs whatever since the day it was laid. Its present perfect condition indicates that it will prove the usual "Taylor Old Style" durability for many years to come.

The Lutheran Church of Schwenksville, Pa., was roofed with "Taylor Old Style" tin in 1878, has required neither paint nor repairs since it was first laid, and is still in perfect condition.

The "Taylor Old Style" tin of today is made in the same way as that which has proved its durability in hundreds of instances like those above cited. Have you read our booklet, "A Guide to Good Roofs?" It will be sent for the asking.

N. & G. TAYLOR COMPANY

ESTABLISHED 1810

Philadelphia

NOTES ON PRICES.

Cost Estimate.

We ask our readers to bear in mind that the published cost prices accompanying our descriptions, are not *close* estimates, but *estimated* costs furnished by the architects. Also, that *conditions* frequently add or lessen the cost to a large degree. With a large amount of building under way, contractors will want a good big profit on any additional job they take. Reversed, contractors all looking for work, you get close figures. These facts account for the frequent wide difference in actual cost of building in different localities, from published prices. We likewise publish information concerning the different costs of material and labor throughout the country, as furnished by our correspondents, and request that those who have built or have secured such figures will send them in to Keith's Magazine for publication.

The Following are Prices Sent Us by
Correspondents:

Rome, N. Y.

Excavating.....	\$.15
Rubble stone work.....	2.50
Brick laid in wall.....	12.00
Lath and plastering.....	.30
Dimension Lumber, Hemlock.....	26.00
Flooring, No. 2.....	28.00
Sheathing	22.00
Shingles	4.00
Siding "C"	32.00
Finish lumber	65.00
Tin work	7.00
Carpenter	2.75
Mason	4.50
Common labor.....	1.75

Lewiston, Me.

Dimension Lumber, per M, \$18.00 to...	\$21.00
Sheathing Boards, \$21.00 to.....	25.00
Sidings, \$23.00 to.....	30.00
Shingles, 2d clear Cedar, per M.....	2.60
Finish lumber, \$30.00 to.....	40.00
Carpenters, 8 hours, \$2.75 to.....	3.50
Common labor, \$2.00 to.....	2.75

Notes on Prices—Continued**Boyer City, Mich.**

Common Brick,.....\$ 6.00
 Rough Hemlock, per M..... 10.00
 Inside Finish (The same as Minneapolis
 Prices):

White Pine will Stay Up.

"Those who are looking for a reduction in the price of white pine in the near future are certain to be disappointed" predicted the speaker.

"The limited amount of stock which will be available under the most favorable circumstances guarantees that every foot can be sold at present values. The amount of contract work, much of which has already been undertaken will tax to the limit the ability of the lumbermen of the north and west to supply the demand for lumber.

"A transcontinental railroad creates an enormous demand for building material and just now there are two such lines in active construction. The white pine production is decreasing at a rate of half a billion feet yearly and the territory which it must largely supply is being gradually extended. The ruinous competition from the south which has been used in the past so effectively to scare the northern manufacturers, is fast getting into a stable, conservative industry. The total mileage of new roads in the state of Texas alone will create a demand for sufficient material to consume the output of the Texas mills. With the capitalists of the north and east all competing for a part of the remaining yellow pine forest of the south, the mill men are not going to saw up their logs and sacrifice their lumber.

Prices no Bar to the Consumption of Hard Woods.

High prices are not checking the use of hardwoods in any direction. Local consumers are taking liberal supplies all the time, and it is easier to make sales of dry and partly dry stocks from the yards and from interior shipping points than to buy from the mills. All large local consumers are in the market constantly for supplies and the market is strong at the best prices of the season, with a bullish feeling in regard to oak of all kinds. Basswood, poplar, birch and maple are all good sellers.

Be Sure To Plan For The Right FURNACE In Your New Home.



Prevent every mistake possible in your building plans. Write for our furnace book. This 40-page book is sent **FREE** to home owners. It tells how to buy a furnace; where to place it best; where to build and how arrange chimney for smoke-pipe to get best draft; explains the best method of providing a supply of cold air and of heating it and distributing it throughout the house without making cold drafts. The information in this book is almost a necessity to every one who expects to heat a home properly. In connection with these the

\$49 LEADER STEEL FURNACE

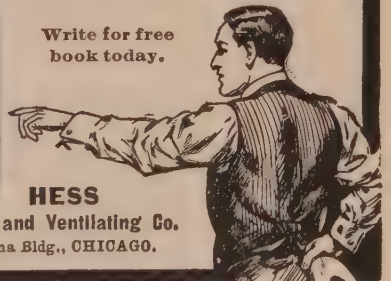
is described in detail. Illustrations, house plans, sectional drawings, etc., are produced showing how any man can warm a new or old house; or a school, store, church or other buildings.

We invite you to send in sketches of buildings requiring heat. We will then estimate on cost of a complete heating outfit including a furnace, registers, pipes, etc., all ready to set up, and freight prepaid to the buyer's station. With no expert help, the buyer can erect the furnace, put in pipes, registers, and all, with little or no expense. Hundreds of people have done this, and so well pleased have they been with the success of their furnace, the liberal treatment accorded them and the very substantial saving in cost in their direct-from-factory purchases, that our mail order department has assumed very large proportions?

Lists of patrons distributed all over the United States are also supplied free, so that the truth of our claims may be easily investigated.



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book today.



HESS

Warming and Ventilating Co.
 717 Tacoma Bldg., CHICAGO.

✻ Architect's Corner. ✻

Q. Is fencing similar to "ship-lap?" I am not acquainted with the term. Clapboards here are 4" laid 3" to the weather.

A. Fencing is not "ship-lap," but ship-lap is made from fencing. Some call it drop-siding. In the east it is called German siding. Clapboards are both four and six inches wide, the four-inch being laid three inches to the weather.

Q. What is the ventilating face of $\frac{3}{4}$ "

A. Just what you mean by ventilating face of $\frac{3}{4}$ " pipe is not quite clear. Three and four-inch (3 in and 4 in.) vent pipes are specified for the ventilating system and the faces of these pipes where they come thru the base board, in outer walls, as shown on plans, are to be covered with a register face only. Any hardware dealer carrying registers can furnish them. If round ones cannot be secured then use small square or oblong.

E. M. S. Ionia, Mich.

Q. What would tiling for bath room floor and wainscoting cost? A. Wall tiling for bath room can be set for sixty to seventy cents per square foot and floor tiling for from fifty to sixty.

Q. What would be the price of smooth cement floor on porch? A. Proper cement floor for porch cannot be laid for less than a dollar to two dollars per yard.

Bell & Co., Philadelphia, Pa.

Q. Do you not think that the Granolithic work would be preferable to the ordinary foundation stone at the price, and that the concrete block work would be better than frame for the first story? A. I think the Granolithic work would answer very well for the foundation. If cement blocks are used for the first story, I think you would prefer the smooth block surface to the rock face.

FRESH AIR *and* HEAT

Insured By The Use of The Heitland Return-Draft Grate.

It burns wood, coal or gas. In the majority of cases it can be installed without any tearing out of your rooms. It will heat two floors if desired and is a constant and perfect ventilator.

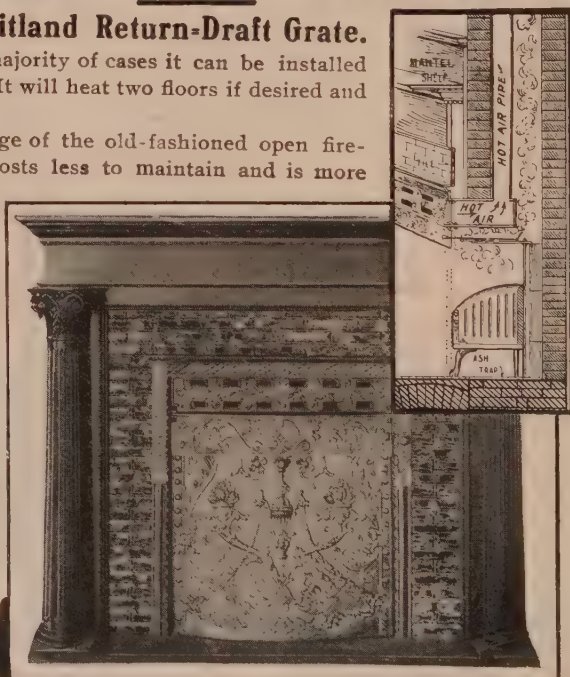
It gives to your rooms all the advantage of the old-fashioned open fireplace with none of its disadvantages. Costs less to maintain and is more satisfactory than any other grate on the market.

Guarantee—If after one winter's use our grates fail to give you satisfaction, return same at our expense and we will refund your money.

Send for our special catalogue. It also includes a full line of wood mantels, fire-place furnishings, etc. Free on request.

Note in the diagram the thorough circulation of heat. Not only throws out into the room its own heat, but heats air in chamber directly over bed of fire. Uses smallest amount of fuel, gives off greatest amount of heat.

HEITLAND GRATE AND MANTEL CO.,
819 Maine Street, Quincy, Ill.



Architect's Corner—Continued

H. C. G.—Wooster, O.

Q. May I respectfully request the favor of your opinion on the following matter?

During the construction of my house, I noticed that some of the joists—those around the chimney and under the porches—have been joined at right angles by being end-spiked merely, without being notched. The joists around the chimney support partitions over head.

A. If the spiking has been well done you are all right. If good, large spikes are used and not less than four (4) to a joist, you get a shearing strain on the spikes that is quite ample for the load.

H. C. G.—I have just discovered that my contractor has not plastered the interior of the chimney as required by specifications. Kindly state to what extent this negligence damaged the chimney.

A. It is quite difficult to state to what extent you are damaged by reason of the failure of your contractor to plaster the chimney. It depends upon the kind of a job he has done. If the interior joints of the chimney have been carefully pointed as the work went along, I would not consider that you are damaged very much. The main object of plastering is to close up the joints and prevent a possible fire by reason of sparks getting through the brick work.

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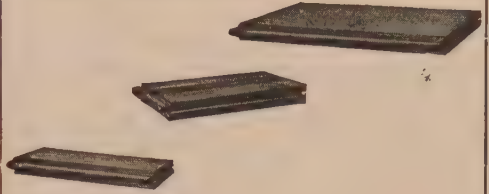


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New Building Materials.

The Low Cost of Modern Brick Houses.

Members of the Architects and Draughtsmen's association of the Twin Cities recently participated in a prize competition for the best essay on the comparative merits and cost of brick and frame construction, and the desirability of using brick instead of frame. Extracts from the prize essay by E. M. Anderson, Mpls. are here given. Editor.

Style of Brick.

The main feature of the face of building is the style of brick selected and in most cases pressed brick is used with the best results. This may be backed by a wall of a cheaper grade of brick, but will not prove an impenetrable wall for the cold or moist atmosphere.

The material used for division walls or partitions should receive as careful attention as the outer walls. A frame partition lacks the quality of being fire-proof, but is one of the most commonly used because of its cheapness, being but 11 cents per square foot. A brick partition is not very desirable because it requires an unusually heavy wall, which cannot rest on the floor unless it is supported by a firm foundation. This must either be solid walls or intermediate supports thereby incurring an additional expense. Such a partition exclusive of its supports costs 20 cents per square foot. Tile partition is the cheapest as regarding the cost of material, but as additional provisions are required for carrying its load, the cost may be considered as being the same as a frame partition. The brick partition will be excluded as being undesirable, therefore the choice will be limited to either the frame or tile partition. The fact of the tile partition possessing the quality of being deadening, fire-proof and durable makes it the one which is more worthy our choice.

By employing actual figures a better comparison may be obtained. Let us assume a house to be 30x40, with basement, first floor and second floor heights eight feet, nine feet six inches, and nine feet respectively. For a comparison only the finished exterior walls, including interior plastering of some will be taken into consideration, as the interior finish will remain the same in all cases.

Cost of Each Style.

First—The frame structure with three

coats of paint will amount to \$2,435.

Second—A frame construction with pressed brick veneering at \$20 per thousand, will cost about \$248 more than the frame.

Third—A pressed brick veneering at \$20 per thousand with tile backing, will cost about \$263 more than the frame structure or \$35 more than the frame construction with brick veneer.

Fourth—The solid brick wall with pressed brick facing at \$20 per thousand will cost about \$363 more than the frame structure or \$115 more than the frame construction with brick veneer, and \$80 more than the brick with tile backing.

In Favor of Brick.

Now having established our comparison between a frame and a brick structure as to actual cost (a difference of \$363 on a \$4,000 house complete) it will be seen the former is slightly favored. In ten years' time the difference in cost which exists between the frame and brick structure will be entirely eliminated and the cost of both will have been the same, as the repairs, painting and insurance considered will almost amount to the difference. The repairs and painting will alone be about \$40 per year after the first three years and the insurance has a higher premium on combustible structures.

The appearance which a brick house presents at the end of a long number of years is most gratifying, standing as erect and perfect as the day of its erection.



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HOW TO HANG
Storm Windows and
Entire Screens.

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Stains disfiguring your
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in poor conductor pipe?
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no more than ordinary square
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**POLYGON PIPE IS
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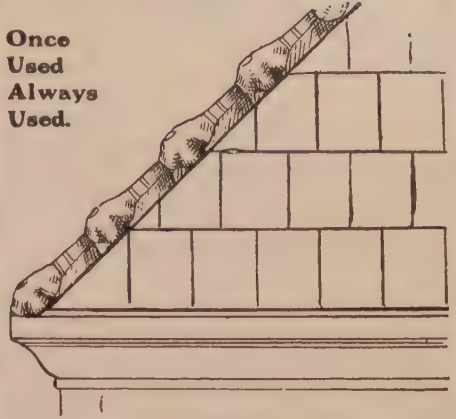
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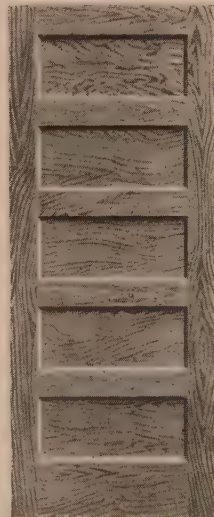
You want the best. You want it at a reasonable price? You would like to save money on the plumbing in that new house of yours. Perhaps you have often talked of fixing up your old home. I have but one price and that can save you money.

The above bath-room outfit costs \$50.35, consisting of a 5 foot, 3 inch roll porcelain enameled bath-tub, low down syphon action water closet and porcelain enameled apron lavatory. Each fixture is complete with all necessary fittings, being of heavy brass nickel plate.

Let me tell you I handle only new guaranteed, first-class, latest pattern goods. All enameled ware are smooth glazed, porcelain lined. Closets are of vitreous china. Everything of one quality. I carry no seconds. Ship carefully and promptly. Write for my free illustrated catalogue, describing a full line of plumbing supplies.

B. K. KAROL, 235 West Harrison St., Chicago

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WRITE FOR VENEERED DOOR BOOK 1448 C

Heating, Lighting and Plumbing.

The Care of Porcelain Bath Tubs.

One desires to keep their enameled Bath Room fixtures free from scratches and mars, and the house-wife must be particular that she steers clear of the many solutions and preparations on the market advertised to clean Bath Tubs, etc. If they are not familiar with the cleaning preparation, they are very apt to use something containing grit or acidulous increments, which will spoil the glaze.

There is a new preparation on the market, which is guaranteed to positively remove all dust, dirt, grease, rust, lime, or other stain without the slightest tendency to damage the enamel. The name of the manufacturer of this preparation will be given to any reader upon request.

Advantages of Exposed Plumbing.

A great advance was made in the sanitary equipment of buildings, says *The Metal Worker, Plumber and Steamfitter*, when the former system of hiding every possible pipe was in a large measure overcome. The unseen water service, waste and other pipes in a building not only permitted poor workmanship and bad arrangement of pipes to pass uncondemned, but the effort to hide them from view too often provided opportunity for accumulations which, if not actual filth, were nothing of which the housewife could be proud. Modern plumbing equipment, whether to the novice who has lived away from all examples of the best class of American plumbing or those acquainted with the plumbing equipments of twenty years ago, is far more pleasing in appearance and much more satisfactory than the old systems. Everything in full view, with no inclosure to serve as a receptacle for the undesirable, gives an honest, open appearance, which, with the excellent workmanship and superior finish of the different lines now available, adds greatly to the attractiveness of this necessary equipment.

Electric Wiring in Residences.

There has been probably no one branch of the modern house engineering that has been subjected to such blundering as in the electrical installations. This blundering has not been confined to any one party, for as a rule the owner wants as cheap an installation as possible; the architect has not fully appreciated the necessity of having high grade engineering in residence work and often considers the electrical installation as one of the annoyances incidental to the profession; the electrical contractor in competing for the job "skins" his figures to get the work and then "skins" the work to make a profit. The consequence is an installation without the conveniences that it should afford, endless trouble with the insurance companies, and continual expense and annoyance.

Another point of great weakness, and one that has caused great loss is the combination fixture. An installation may be installed with heavy insulated wire, roomy conduits, and all the requirements of safety employed, and then at the fixture every law of insulation, size of openings, and safety is sacrificed in order to combine electricity and gas on one fixture. There is no good reason for it; no combination fixture can be designed that is as handsome as either a straight electric or straight gas. The two lights do not harmonize when used together, and if both are desired for emergency sake, in case of a breakdown in the service of one or the other, let them be installed on separate fixtures.

In the electric fires on St. Charles avenue, New Orleans, La., several years ago, the houses that had no combination fixtures had no trouble, while every one that had combination fixtures had trouble to a greater or less degree.—Architecture.



OCTAGON SHINGLE

MONTROSS METAL SHINGLES

IF there had been more homes covered with them in San Francisco, it is safe to say fewer buildings would have caught fire from flying sparks, because they're fire proof. Think this over, ask your architect or builder about it, or write us.

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The Closet of Health



The home in which is installed the SY-CLO Closet is doubly safeguarded against the perils of improper sanitation and the two dangers common to all ordinary closets.

One of these is the danger from within—imperfect cleansing. The other is the danger from without—the escape or the deadly sewer gas into the home.

The SY-CLO Closet has a double cleansing action. A copious flush of water from above starts an irresistible syphonic action from below. The downward rush of the water through the pipes creates a vacuum—a powerful pump-like *pull* which instantly empties the bowl of *all* its contents instead of merely diluting as does the ordinary closet.

Being formed of a single piece of solid white **china**, the SY-CLO Closet is without crack, joint or seam for the lodgement of impurity. Nothing can adhere or be absorbed.

By an unusually deep water seal between the closet bowl and the sewer connection making the escape of sewer gas into the home impossible, the SY-CLO Closet gives adequate health protection against the dangers from without.

SY-CLO Closets are heavily constructed and have unusual strength. With ordinary care, they will outlast the building,—a perpetual safeguard of health.

SY-CLO stamped on a closet, no matter what other mark is on it, signifies that it is constructed of the best material, with the aid of the best engineering skill, under the direction of the Potteries Selling Co., and that eighteen of the leading potteries of the United States have agreed to maintain its standard of excellence.

If your home contains a closet of imperfect construction, improper material, or one subject to rust, corrosion, or under-surface discoloration, such as porcelain enameled iron, you may be unknowingly exposed to a dangerous source of disease. If you have such a closet, self defense demands that you replace it with the closet bearing the trade mark name of SY-CLO, the seal of safety, the safeguard of health.

A book on "Household Health" mailed free if you mention the name of your plumber.

Lavatories of every size and design made of the same material as SY-CLO Closets.

POTTERIES SELLING CO., Trenton, N. J.



Glimpses of Books



Kipps.

Did you ever grudge every moment of some beautiful day, longing to keep it by you forever? Can you remember, as a child, taking the teentiest bites of some delicious dainty, such for instance as a stick of lemon candy or a raspberry tart with whipped cream—and so protracting that gustatory joy as long as possible?

So was it with us, when we read "Kipps." We loitered and lingered over every chapter, instead of scrambling through, as is the reviewer's wont, and when one long, happy evening had glided by, we gloated over the prospect of another sitting, and wished that those 479 pages might by some magician's wand be lengthened into 479 more, or better still, like Longfellow's River—"go on forever." In many previous books by Mr. Wells, we have stepped through that magical door of his imagination, into quite other worlds; and whether listening to his speculations as to the future of the human race or the play of his fancy in *The Sea Lady* or *The First Men in the Moon*, we are held fascinated by its spell. In *Kipps*, almost his first real novel or sustained story of real life, that wonderful imagination illuminates for us a human soul, and its quality is no less delicate and enchaining. In this wonderfully vivid and tender story, which tells the struggle of a poor, illiterate London window-dresser suddenly come into a fortune, to adapt himself to the demands of his new "position"—Mr. Wells holds the reader with an even stronger sympathy, because he is dealing with real people in a real world, and because there is the subtle spell of his own tenderness for his own creation.

In *Kipps*, perhaps more than in any other of his stories the author displays that admirable facility for showing up cant and humbug, the prevailing absurdities and weaknesses of human nature. Yet with none of the bitterness, the bad taste in the mouth that the modern social novel is prone to leave.

It is such a simple tale, that merely the outline of the "movement," tells nothing. Indeed there is no "action." But delicious humour, delicate fancy, mental stimulus, admirable technique and a mood that is wholly his own, which captivates and holds unflinching to the end the attention—these

the lucky reader will find, in this, to our mind, Mr. Wells' most original and delightful book.

Chas. Scribner & Sons, Publishers, New York. Price \$1.50, net.

* * *

One of the most fetching books of the last few months is *An Orchard Princess*, by Ralph Henry Barbour. It is a book fit for these spring days, for apple blossoms and white clouds sailing, for

"The gold of April sunshine

The sweet of the April breeze

The bluebird's note in yonder wood

The droning of the bees."

The charming girl of the story—the Orchard Princess—fits in with all these, they are in fact a stage setting for her. It is only a tender bit of a love story, a most ordinary situation. Just a "successful" young novelist, run down to spend a week with an artist friend in the spring of the year and stumbling upon a beautiful girl painting in an apple orchard. But the delicate, bantering talk, like the glitter of keen and shining sword-play, the fresh, breezy atmosphere, the sweet, tender love making, are something pleasant to smile and sigh over in an idle hour.

The beautiful press work, the thick creamy paper, the wide margins with exquisite sketches of bramble and blossom in sepia and tints of grey-blue on every page, complete one of the handsomest and most artistic gift books of the year.

J. B. Lippincott Co. Publishers, Philadelphia. Price \$2.50.

* * *

House Hints—for those who Build, Buy, Improve or Rent—is a practical treatise of some 50 pages, by C. E. Schermerhorn, architect. The book covers briefly the essential points in home building, the location, construction, lighting and heating arrangements, with some remarks on decorating and furnishing. A helpful feature of the book is the list of representative firms published in appendix form where information and prices on reliable goods may be secured. *House Hints* Publishing Co., Philadelphia. Bound in paper. Price 50 cents.



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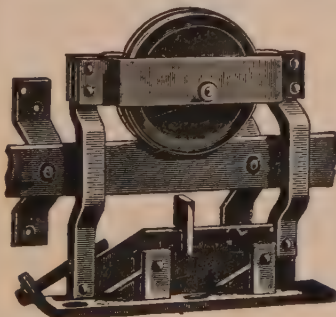
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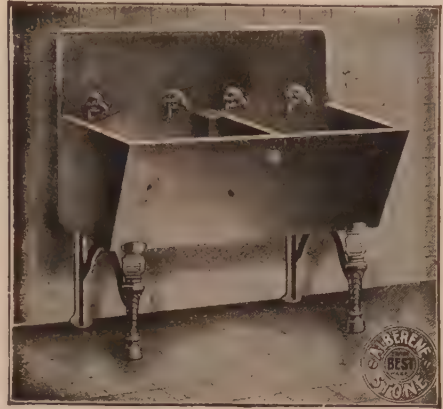
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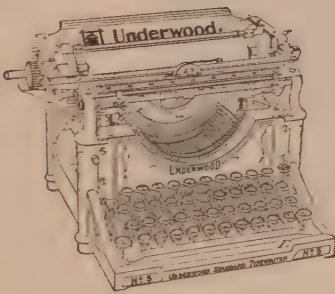


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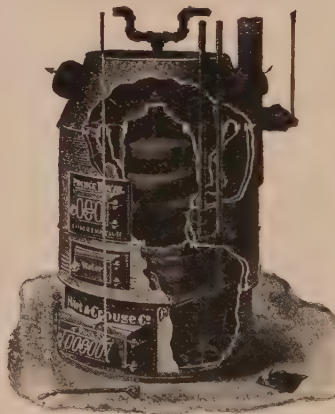
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Contents for July

PAGE

FRONTISPIECE—A JULY MORNING.

OLD ORCHARD—A MINNETONKA SUMMER HOME.....	5
TYPICAL AMERICAN HOMES—A GROUP OF MODERN BRICK HOUSES	7
PORCHES AND PERGOLAS	11
A KANSAS BUILDING EXPERIENCE.....	14
THE HOME-MAKING OF TWO LONE WOMEN—CHAPTER III.....	17
VINES FOR PERGOLAS AND PAVILIONS.....	20
ENTRANCE SUGGESTIONS.....	23
STUDY IN WALL DECORATIONS.....	26
DESIGNS BY LEADING ARCHITECTS.....	28

DEPARTMENTS

DECORATION AND FURNISHING	44
ANSWERS TO QUESTIONS	47
HOUSEHOLD ECONOMICS.....	50
TABLE CHAT.....	53
SPLINTERS AND SHAVINGS.....	56
NOTES ON PRICES.....	57
ARCHITECT'S CORNER	60
NEW BUILDING MATERIALS	62
GLIMPSES OF BOOKS	66

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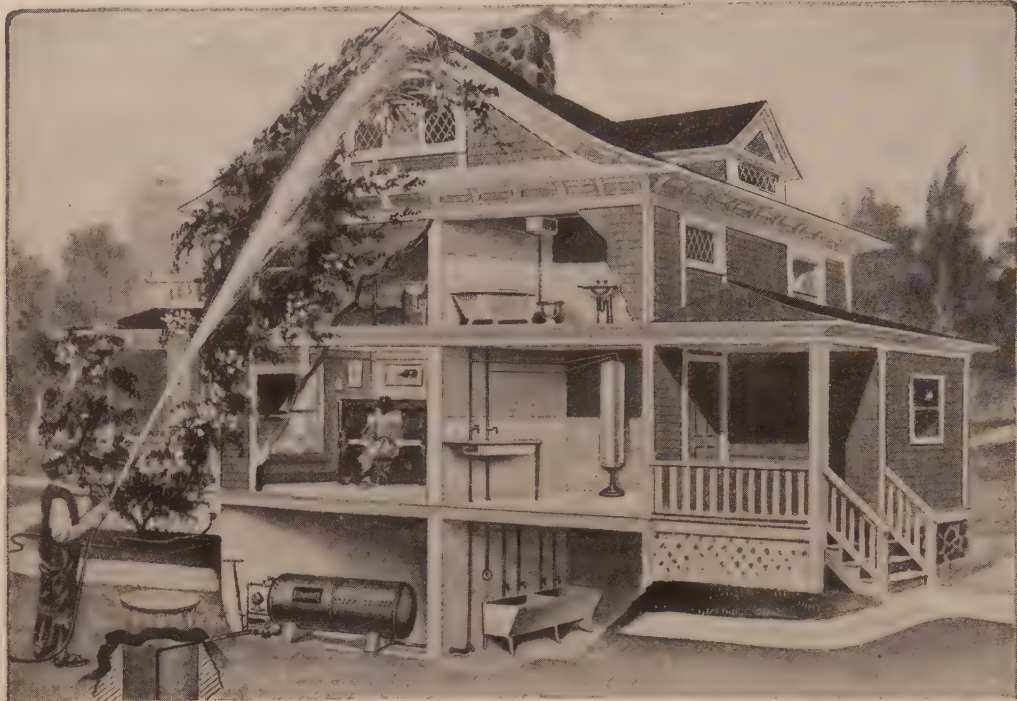
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CONTENTS

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THE HOME-MAKING OF TWO LONE
WOMEN

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By One of Them

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A July Morning

KEITH'S MAGAZINE

Vol. XVI.

JULY, 1906.

No. 1

Old Orchard

A MINNETONKA SUMMER HOME



"VIEW OF HOUSE FROM THE DRIVE."

A SUMMER home quite out of the ordinary, is that of Mr. J. F. Wilcox at Minnetonka, with grounds and park comprising eighty-five acres. The place derives its name from the fact that it was the experiment Farm of the State University, and possesses one of the oldest and finest orchards in the State. Here old Peter Gideon—famous in horticultural annals—propagated the superb Wealthy apple, now an apple of renown. The great trees with spreading, heavily laden boughs, still testify to the enthusiasm and devotion of the *Minnesota Wizard*. When Mr. Wilcox bought the property a few years ago, he chose "Old Orchard" as its fitting and pleasing name.

An estate of eighty-five acres on the

shores of so popular a summer resort is something out of the ordinary. As mere land, the tract is a superb piece of diversified landscape, the shore front in some places rising precipitously to a height of 50 or 60 feet, then sloping off in sandy stretches of beach. Back of the house, stretches of sunny pasture alternate with groves of stately oaks and maples. Through these beautiful trees a fine drive approaches the house from the station a quarter of a mile distant. The plans call for a picturesque lodge, near the gates that open from the highway, but this is not yet completed.

The house itself stands on rising ground which drops abruptly to the left into a thicket of natural shrubs and vines. One



"THE DRIVE AND THE PERGOLA-PAVILION"

of the beauties of the place is that the natural contour of the ground has been unchanged. Some terracing has been permitted in front of the pergola, which nestles in a depression of the ground, its white columns just rising into sight as the house is approached from the drive. The pergola is modeled after the pavilion of the Petit Trianon, with extended wings and a fountain in the center. The velvet sward, upon which long shadows lie, slopes gently up to the drive in the rear, and in front is terraced down to a still lower level, with white stone steps leading up to each wing of the pergola. In front of these, more than two thousand tulips open to the sun in the spring. Native vines, woodbine, the wild grape and clematis shade the pergola, and Crimson Ramblers wreath the white columns.

The house itself is a comfortable, roomy structure of shingle and frame, with a roof suggesting the Dutch Colonial, but with classic columns and arches introduced into the facade of the front gable, and a balcony having a balustrade of Grecian fret work overhanging a wide, Moorish arch below. The mixture of architectural details is a pleasing one however, and the whole effect homelike. The broad terrace extending out from the covered porch across the front, is built upon a supporting wall of boulders picked up from the shore, and adds immensely to the dignity of the design. The wide open stretch of gently sloping lawn, insures abundant sunshine in the fall of the year, that charming time when the owners most delight to linger.



Typical American Homes.

A GROUP OF MODERN BRICK HOUSES



"CREAM BRICK, WHITE PLASTER ORAMENTATION."

A HOUSE designed by a prominent firm of architects for a contractor, to be built for his own home, certainly ought to be a model home in every respect. In such a home we would find to begin with a carefully assembled plan in which special attention had been paid to the many, many details that go to make a good plan. Its architectural features would also be well handled. No one realizes more than a contractor the advisability of giving the architect almost unlimited control or at least a great deal of latitude when it comes to the designing of a home.

Such a home with its single dormer, its central entrance and side terraces we have before us. It is thoroughly satisfying in its architectural aspect, a pleasing result of the combined labor and skill of builder and architect. An architect is an artist who "paints the picture" of the home he is designing in his mind. It stands before him

in all its architectural lines, its materials and its colors. Whether it was the economy of the contractor, owner of this home or the artistic effect sought by the designer, to complete the picture in his mind's eye which prompted them to use a veneer or facing of common cream brick, I do not know, but will assume that it was the latter as the color effect is splendid. The soft cream brick is laid up in white mortar. The entire trim of the house is also white. It gives the house a quiet, peaceful aspect and the fact that the brick cost seven dollars a thousand instead of thirty does not detract from its beauty in the least. Considerable attention has been paid to the details. The dormer gable and window lintels are specially designed, ornamental features in plaster. Of course this exterior plaster work has been prepared and painted in a manner which enables it to withstand the elements. The front facade is espe-

cially well proportioned, the central entrance with the usual palladian window over it and well grouped windows on each side making a perfectly balanced front. The foundation is of limestone and the roof a dark gray.

The second home to claim our attention is an imposing residence in two light terra cotta shades of pressed brick, the trim being the darkest shade. The keynote of this attractive home is simplicity of design. It is the good but simple things, actions, words and songs that are the most attractive and give pleasures of the longest duration. Among the things to first attract

necessary bars to the screen netting somewhat detract from the otherwise imposing effect of the fine large openings with the solid brick piers between of the generous porch; but this evil so common in localities where the mosquito is a pest cannot be easily eliminated. It is to be regretted that the photographic art has not yet arrived at that stage when colors will be faithfully reproduced as the color effects which are lost in the black and white reproduction, are often among their principal attractions. There is a slight contrast in the brickwork of this house which is quite pleasing. The quoins on the corner are of the darkest



"TWO TONES OF TERRA COTTA PRESSED BRICK."

our attention is the considerable projection of the cornices, casting on the brickwork below long rows of deep shadows. They are the life of the structure. It is a regrettable fact that the porte cochere is fast going out of use. It is seldom that we see this feature on modern homes. Once considered indispensable they are now considered a useless expense. The general air of hospitality however which they give to a home goes far toward compensating the owner for the added cost. This fact is emphasized in the picture of this home. The

shade, also the frieze under the main cornice is given character by making it of the dark brick with panels of the lighter shade.

Colonial homes are ever present among us. It is safe to say that in a modern American city there is one colonial residence to every five or six built. The reasons for this exceptional popularity which has lived through two centuries and is still flourishing in apparent youthfulness at the beginning of a third, are plain. The colonial expresses to us what the half-timbered vine covered home expresses to the



"RED BRICK SET IN WHITE MORTAR. IVORY TRIM."

Englishman. Its severe dignity, its quiet restrained beauty, its close sympathy with the surrounding landscape, its simplicity, are the expressions of all that is best in American domestic life.

This home is of the usual attractive red brick and white mortar combination with ivory white trim; but it has been handled with a keen sense of subtle proportions and a thorough understanding of the style. The entrance is very beautiful in itself, with

its fluted columns, Scamozzi Ionic caps and solid brick piers at the corners, which are carried up in the form of a die above the cornice and crowned with a sphere on four modillions. The beauty of this entrance is almost lost in the screen cage which obscures it. The details of the house are exceptionally good. The dormers are in good proportion and there is a well balanced grouping of its doors and windows.

The Vanity of Big Houses

By John Burroughs

THERE is no vanity so foolish as the vanity of building a big house unless the family is big, or bids fair to be big. The only big things a small family wants about a house are big windows, big doors and a big fireplace, yes, and a big attic.

In the attic you can put the dear old worn-out things and the furniture that has become unfashionable, but which is dear to you because your friends have sat in the chairs, or have eaten from the tables.

In the attic you can be a child again and see the wasps build their nests, the spiders weave their webs, and hear the rain upon the roof. Who would not rather have a peep into the attics of the country than into the parlors? How much history and tradition, how much humor and pathos in the one, and how much sham and vanity in the other. And if the accounts were to be balanced, how much more has the attic done for the race than the parlor or the drawing-room!

In the attic philosophers have meditated, poets have dreamed, wits have scribbled, saints have prayed. Was ever a serious or profound word spoken in a parlor? Probably so when serious and profound men

have been caught there, but for the most part when in the parlor we are in the parlor mood, and concerned only about the compliments and the superfluities of life. A man can fill and warm a cabin, he is not swallowed up by it; he can make it a part of himself—he can make it fit him like his old shoes, and be as expressive of his daily life. But the moment he goes beyond the simplest structure—plain undisguised wood or stone—and begins to build for looks, for position, or from the pride of a full purse, that moment there is danger that the gentler divinities will forsake him, that the quiet, non-assertive, open-air standards will be outraged, and the discordant, the meretricious, will take the place of the humble, the harmonious, and the assimilative.

Not always do these results follow; I am only indicating the danger. Wealth sometimes succeeds in building a real home—a structure that is not an outrage upon the human heart within.

But the danger is as I have indicated—that in seeking the fine we will miss the homely and the homelike, that in indulging our vanity we starve our hearts, that in multiplying our possessions we diminish our comforts.

Porches and Pergolas



"A PASADENA PORCH."

IT goes without saying, that these features of out-door life, are becoming almost universal ones. The porch has long been established, and the pergola is coming to be almost as general. To be sure we have not lost all sense of the fitness of things, and most people realize that a pergola is an absurdity on a 25 foot front city lot. But where the grounds will at all justify such a feature, there is almost certain to be a pergola.

It is besides a feature of southern gardens which it is possible to adapt to northern latitudes, and we hasten to appropriate it. We cannot very well have "patios," colonnades, and loggias, in sections where they are liable to be banked in snowdrifts half the year; at least they look out of place.

But we can hustle in our wicker furniture and cushions from the porches, and we can let the winter winds howl through the leafless columns of the pergola, if they want to, without any sense of absurdity; for the vines will leaf again in the spring.

An unusual porch belongs to the summer home of Miss Frances Stearns at Magnolia, Mass. The house itself is built of matched boards painted white, and these are overlaid with green latticework. This very unusual treatment is carried out on the porch of the sea front, where tall, square pillars which extend to the third story, are laced on each of the four sides with the green lattice. At one side is a long, wide veranda, terminating in a flight of steps which lead to the garden beyond. The steps have three abutments of graduated

height, each level bearing a dwarf box tree. The green and white latticed pillars, support a cornice and balustrade on a line with that running round the top of the low, flat roof. Rambler roses climb up the lattice work, intermixed with the dark green of the bittersweet vine, which shows off admirably against the light green of the lattice. The veranda at the side has flower boxes in the openings, filled with trailing vines of blossoms. It is furnished with tables and chairs of raffia and used as an out door living room.

The writer recalls a rather ordinary and commonplace porch, which was converted into a most attractive out-door living room

eysuckle were masses of the Moonflower Vine, also a rapid grower, and blooming profusely in great tangles of mystical, white flowers whose delicate sprays shimmer in the moonlight with unearthly beauty.

Across the other end of the porch was a long flower box, planted with scarlet geraniums, Boston fern and asparagus vine, things easy to care for only wanting an abundance of water, and luxuriant growers. There was an old fashioned octagon top table in the attic which was brought down and given a coat of green paint. Some wooden rockers and a discarded reed chair were repaired and given a green stain. A rug of woven old carpet across one end



"RUSTIC PERGOLA ON GROUNDS OF THOS. LOWRY'S COUNTRY PLACE."

by a small expenditure and a larger outlay of time and trouble. The house faced southwest, and across the west end and around that corner, the vines of the Virginia Creeper with its thick, rank growth were trained for an effectual screen against the afternoon sun. At the base of the posts by the steps were planted layered cuttings of Hall's honeysuckle—the free blooming red sort, which throws out shoots twenty feet long in one season and flowers from June to October. Mixed in with the hon-

and a pile of cushions at the foot of the corner post, and the ugly duckling turned out a thing of beauty and a joy forever.

Another excellent choice for a porch flower box is the Verbena—the scarlet and white varieties. Not the mixed colors, but the pure scarlet and the pure white. Petunias too make a fine showing massed against the gray or green walls of the house, especially the deep crimson ones.

Quite another type of porch is this Pas-



"A CALIFORNIA PERGOLA."

adena one, with its wide embrasured arches through which is seen the splendid view of the Arroyo and the distant foothills. The wood supports, spring from square bases of boulders imbedded in concrete and capped by massive square blocks of the concrete. The boulders extend in a parapet wall around the porch and from this projects a wide shelf of concrete which in its turn rests upon a support of boulders, the whole construction giving a feeling of massive strength. The projection forms an admirable resting place for dwarf trees in tubs and other plants. Raffia furniture, cushions and rugs make up the furnishing.

Here too is a Pasadena pergola, its heavy columns coated with plain, rough cast plaster, and roofed by undressed saplings with all their nubs and knots remaining. The thick foliage of the passion vine shades one side of the pergola, while the delicate green of jasmine winds about the grey columns and hangs in graceful, swinging tendrils

from the pole roof. There is an artistic massing of blooming shrubs about the bases of the columns and the shadows stretch softly down the walk between.

The beautiful rustic pergola illustrated is on the grounds of Thos. Lowry the Minneapolis Street R. R. magnate, at his country place at Monticello, Minn. The construction is of the simplest, small tree trunks and saplings forming both roof and support. These are wreathed with a luxuriant growth of native vines transplanted from the neighboring woods. The pergola forms a quadrangle, with a small fountain in the center. It covers about a block of ground and a ramble through its cool shady walks is a pleasant thing. The same artistic use of native flora appears in the decorative clumps of the wild high bush cranberry and wild honeysuckle planted along the road running from the house to the river bank, a romantic road built mostly by the owner's own hands as a recreation.

A Kansas Building Experience

By T. J. English



"THE COMPLETED HOUSE."

WE had often thought of the building of a beautiful home as a far off event, to be long prepared for by the purchase of a well located lot, and by the planting of desirable trees and shrubs, which by the time we were ready to build would be large and beautiful. But when the chance came to buy such a lot as we wanted, one 132 x 176 feet occupying the northeast corner of the block, and with a garden spot in the adjoining block of over an acre, the temptation to build became too strong; besides, we reflected, shrubs and trees would grow better after the house was built, not being subject to the treatment usually accorded by drivers of lumber wagons and workmen in general. Our decision was hastened, perhaps, by the fact that we were living in a "bandbox" of a house, pressing into nightly service a bed lounge in the

sitting room, and so cramped that no guests could be possibly entertained, so that the dream of our lives was the time when we should have plenty of room. Remodeling the band box had been considered and rejected, since any addition interfered seriously with the ventilation, and the standing finish all looked like it had been planed with an ax; so we began immediately to draw floor plans, and in the next few weeks turned out an amazing number.

We soon found that a one story cottage of any ordinary style would not give the room we were after, and as the upper rooms of a story-and-a-half dwelling as far south as Central Kansas are almost untenable in the summer, our choice fell of necessity on a house of two full stories. Then too, our prevailing winds being from the south, the long way of the house must be east and west to give the ventilation we required.

The mistress of the house-to-be made only one other requirement,—the hall must be on the side; no plan showing a central hall would fill the bill. After using an incredible amount of paper, studying all the architectural magazines at our command, the favorites being worn to fragments, we at last evolved a floor plan which seemed suited to our needs, which we drew off in our best style, and mailed to the architect whom we had selected, with a request that he would shape up an exterior and give us a sketch. From the first we had decided to employ a first class architect for the building: we ourselves felt reasonably competent to arrange floor plans which would suit us; but the exterior features, the drawing of details so that a builder could understand them and figure intelligently on them, were utterly beyond us. We wanted everything strictly "according to Hoyle," so that those who criticized could be informed that everything was in accordance with the best practice.

The sketch came to hand in due time, done in colors, and immensely pleased we were; it seemed fairy like to think that the shape of our future home could be thus conjured up; it was like the crystal of the old Astrologers; so in a fever of desire to see more we returned all papers, with directions to proceed.

Right here is where we "fell down." We should have taken up every room in turn, and asked ourselves what furniture we proposed to use, and seen to it that each wall space was sufficient; we should have considered carefully the location of each door and window, each register, and lighting fixture, and all such data should have been put in the hands of the architect, in as concise a form as possible. The key note of this part of the work is "Co-operation" between the architect and his client, and the wonder is that we were so well satisfied with the outcome, when we gave our architect so few ideas from which to work; probably his large experience with others was all that saved the day for us.

The finished plans came, all drawn to scale and showing elevations and details.

Now we did what we should have done before, looked them over closely, and discovered that our upper hall was three feet wide only, which we felt was too narrow; the adjoining rooms were not large enough to admit of any cutting down in size, so the whole house must be widened. It would never do to trust the builder to make the change, so back the plans went for re-

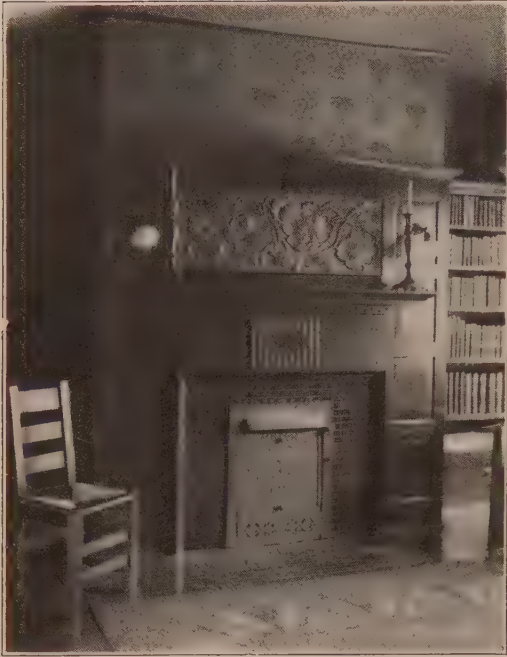


"ARCH, AND STAIR PANELING IN HALL."

drawing, we agreeing to stand the expense. This time we had a weary wait while the Express Co., lost the plans and found them again, but at last they were in our hands, pronounced perfect, and we were ready for the real work of building.

We bought all lumber and mill work ourselves, at a cost of about \$2400.00, the special mill-work including birch stair and hall seat, oak mantel, book case, panelling around chimney breast, oak finish for three rooms, birch finish for two, and thick oak flooring though the first floor. The contracts were let separately: For \$840.00 the mason furnished everything, excavated under entire house, built a 12 inch stone wall dressed range above grade, large chimney with three flues lined with brick on edge, 148 barrel cistern, cold air tunnel and cement floor complete. The carpenter work was let for \$1025.00 including the smoothing of the floors all over the house. The plumber installed a hot air heating plant, with auxiliary water heater for summer use, soft water system from ten barrel tank in the attic, ventilating system complete; also furnished all the flashings, gutters, and metal decks, for \$650.00.

Our first trouble was the only one of any consequence: The mason reported that he was unable to get range rock twelve inches thick, and suggested laying eight inch range, heading them in. After two courses were laid this way, we made some



"FIREPLACE CORNER OF LIBRARY."

objection to the appearance, when the mason volunteered to use the range the long way and concrete outside for eight inches, thus making a sixteen inch wall. This we permitted, but it proved to be a poor piece of work, for water from the downspouts finds its way through the wall in a rain; we afterward learned that most of the concreting was done in the wall rather than in a box, by using alternate courses of spalls and mortar.

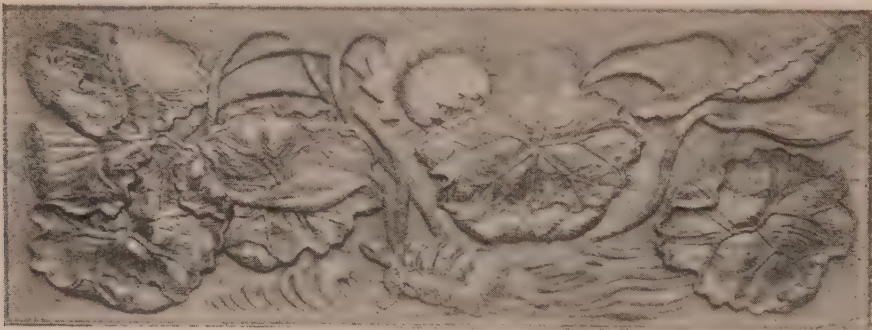
Many of the carpenters were inefficient; some could not read plans, and none understood putting in hardwood floors and finish, and their hammer marks were everywhere in evidence; and when they had to get down on their knees and plane and scrape the

floors, their lamentations were loud and long. The hardwood finishers came before they were done, and the way they wielded the cabinet scrapers and the work they were able to do with them, were matters of surprise to the carpenters who regarded the scraper as a rather worthless tool.

We had to send to a distant city to get our hardwood finishers, and paid each four dollars per day, and it took them a long time to do the work; but the quality was so much better than anything we could have gotten locally, that we have never regretted the extra expense.

A word about hot air heating may not be amiss here:—We find it quite satisfactory, though possibly not so economical as hot water; but here in Central Kansas, winter does not begin in earnest until New Years, and February and March see many warm days, when a basket of cobs or a little wood night and morning keep the house pleasant; then too, we were glad to banish the radiator from rooms not overly large anyway. But don't let the plumber put the registers too close to the wall downstairs, nor behind a door upstairs.

When it came to decorating, we employed professional advice; and if we let the architect off easy, we certainly worked the poor decorator to death. This was the most pleasurable part of our building experience (the decorating, not the way we worked the decorator) and we could write a volume on it alone, but a short description of the lower floor will suffice: Hall and parlor we finished in birch stained a rich mahogany, the hall hung in moss green burlap, the parlor in a two toned green paper, the two connected by a handsome columned opening. Living room and library we stained a soft brown Mission oak, and covered the walls of the former with a brown crepe to the angle, cream moire



"DETAIL OF CARVING OVER MANTEL, ENLARGED."

ceiling. The library is in red, the upper third being covered with a paper in bronze green, and dull yellow, the design reminding one of old illuminated text, that carries out the Mission idea well. The severely plain mantel is in the same soft brown oak, and instead of the conventional mirror, shows a beautiful carving of lotus leaves and flowers, the dark green of the wood representing the water streaming through the lily pads, and beneath, a turtle dragging his accumulation of moss behind. The dining room in golden oak has a dark green textile up to the plate rail, and above an upper third of mossy green jungle leaves and orchids blooming riotously.

Up under the roof we have fitted up a work and play room, where the children love to go and play "Circus parade." The room is large and airy, and even serves well, with its waxed floor, for sundry parties and entertainments. A strip of gray

round the room sets off many pictures of interest, prints, posters and kodak views, and ample seats well cushioned invite one to remain and rest. We spied the "Attic Solution" in Keith's magazine and followed it more or less closely.

If we were to be obliged to build again, it is not likely that we would build to exactly the same design, for we all love change; but we are entirely satisfied with our design as it is, and with the house as it has been built, so we could hardly ask more. In fact since writing our experience in building, we are more than ever attached to this house which is in every sense a home, and feel like the old farmer who listed his farm for sale with a real estate agent, but said, when the agent read his glowing description of the place, "Py golly, I pelieve I not want to sell; dat shust the place I béen looking for."

The Home Making of Two Lone Women

By One of Them

IN FOUR CHAPTERS. CHAPTER III.

HAVE I said that Cecilia's room, measuring eight and a half feet by ten, had been painted a warm light gray with white woodwork? As her closet was in the hall, there was only one door. Door and window, I surrounded with a quaint nose-gay border, in bright colors, and I ran a line of the same border above the surface, a mode I had seen in an old house somewhere. In the angle of the ceiling, the boy and I nailed a tiny moulding, merely a quarter section of a circle, whose exact technical name I have forgotten;—white of course. Then on three successive mornings I gave the floor a coat of paint as near the color of old mahogany as I could get it, waxing it for a finish. Afternoons I hunted for furniture.

In a second hand shop, in a tenement house district, I found a bureau of veneered mahogany, with wooden knobs, four drawers with two small ones on top with no pretensions to style, part, I fancy of the wedding plenishing of some Irish housewife in the sixties. It was sound, but oh so dirty! Crude oil outside and soap and water inside made it decent, with much rubbing presentable and I put on brass knobs.

The same shop yielded a fine wash stand painted a cheerful yellow with green lines, which disappeared under the application of a paint remover. With back and ends removed and a new, projecting top nailed on I had a good double decked table, to be treated with mahogany varnish stain.

In another shop I found a cushionless

Morris chair, much scratched as to varnish, and two straight splint chairs with slat backs, while a third yielded the legs of a cherry extension table really well finished and of good design and a high backed oak rocker which was at least inoffensive.

Other trophies were a weather beaten Windsor chair and a round pine light stand, an India stool, a wicker arm chair, one of the circular canton ones and what mystified Cecilia was a cheap engraving of the engagement at Quatre Bras, in a highly varnished frame of light oak. Last but not least, there was a very dirty feather bed.

"Your books!" I gasped. "I didn't know you had any." Except your prayer book and your 'Imitation,' I amended.

"I hope," said Cecilia severely, "that you don't judge my intellect by its manifestations in that boarding house. There are three boxes of books, down at the office,—The Financier let me put them in a back room."

I got up from my knees and hugged Cecilia. "My dear, we will have book shelves. I wanted them awfully but I didn't see how we could have them with only my books."



THE SPINSTER'S CORNER SHOWING PANELED SEAT FROM OLD DOOR, ETC.

My dyed goods came home, the carpet a lovely silvery green, the cretonne a little darker, both delicious to look at. I had a woman come in to sew the carpet into a ten by fifteen rug, while I covered the box couch smoothly with the cretonne, putting a full frill attached to a straight piece stretched tightly over the wire spring across the front. The shelf beneath was entirely concealed and would hold newspapers and music.

"Where are my books to go?" inquired Cecilia as she stood in the door way, while my helper and I wet the back of the rug tightly stretched on the floor.

"And" said Cecilia, opening her music roll, "Amy thinks you might have these. She says they are really good foreign photographs, and she shall probably go abroad again before she will have anything done with them. I don't know anything about pictures but you will." She produced half a dozen big unmounted photographs, the Belle Ferronière, a Botticelli Madonna, Raphael's Cardinal da Bibbiena, and two of his Angels, a Corot and that beautiful Hobbema Middleharnis Avenue. I could have cried with pleasure.

My carpenter came, the next day, and built shelves across the recess between win-

dow and fire place, breaking them so as to make a seat in the centre three feet long. Another old door supplied a paneled back for this seat. Then he fitted a top and the necessary bracing to my cherry table legs, making a writing table three feet wide and four and a half feet long. After that he vanished. He did me good service and I cannot regret the infirmity, which incapacitated him for steady employment, as, in its absence, he would not have served me.

The boy and I visited a moulding mill and purchased material for photograph frames, two inch strips of hardwood, likewise a very narrow pine moulding, for some color reproductions of old mezzotints which I had cut from an English art magazine. These frames we stained at odd times, those for the photographs brown or Flemish green, the latter for the Hobbema—the narrow ones black. White mats for the mezzotints I made myself of hot pressed water color paper, folded over a cardboard foundation.

I removed all the varnish from the Morris chair and gave it a coat of green stain and the India stool had the same treatment. The light stand we stained black. My coadjutor developed a great ability in the way of rubbing up with wax and turpentine, which we manufactured in quantities, on the kitchen range. One splint chair and the Windsor chair I stained mahogany, mindful of Cecilia's mahogany piano, the other, which was intended for her room, was black also but highly varnished, in the fashion dear to our grandmothers.

"How about heat?" asked John at dessert with a meditative look at my demoralized hands.

"Furnace," I answered. John frowned "I shouldn't have much confidence in a furnace run by a widow of limited means.

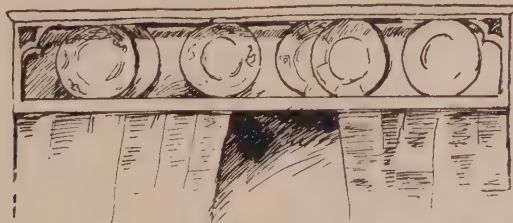
You'll want a fire basket and dogs. You'll find them in the department stores. Or let me give you one. I owe my housekeeper something." And, late that afternoon, a low wrought iron basket and fire dogs were installed on my vacant hearth stone.

Quatre Bras was dislodged, its frame reduced to its natural state and stained mahogany and, of course, waxed. Fitted with a piece of German plate it hung between the two windows. Under it I set my one piece of new furniture, a desk of stained mahogany, with four good sized drawers and a top from that dropped to make a table. This desk, which cost ten dollars, was to be my dressing table and chiffonier, although most of my clothes would go into the capacious closet.

With a handy boy, what is easier than to make a fourfold screen from four wide boards, six feet long? I pasted unbleached muslin over each panel, covered the muslin with a dull toned tapestry wall paper, varnished the wall paper, and had each panel edged with a narrow strip of wood at top and sides and a four inch one at the bottom. Black stain and wax for the strips and a coat of paint for the back and we were made.

Then I matched the dull browns and greens of the paper, in a tapestry, which cost a dollar and a half a yard and looked like old cross stitch. Of this I made a scarf for my long table, a cover for the light stand, a cushion for the wicker easy chair (stained green) and, for the rocking chair, a cushion and an accurately fitted back piece reaching to the top. This upholstery, which included cushions for the Morris chair, was stuffed with the contents of half a dozen old cotton comfortable spending a leisurely old age in my sister-in-law's attic.

(CONCLUDED IN AUGUST NUMBER)





Home Grounds and Gardens

VINES FOR PERGOLAS AND PAVILIONS

By Ida D. Bennett.

IT is a debatable question with many as to the desirability of vines on the house or even on the porches and verandas; certain it is, the matter is so often overdone, the vines so poorly groomed and cared for that their presence detracts from rather than adds to the general effect of the house; especially is this the case in the use of rank growing vines that defy training and make a luxuriant season's growth—as the wild clematis, wild cucumber and even the woodbine.

The Boston and English ivy, however, makes a neat close growth, that is easily trained and kept within bounds, and is especially suitable for stone and brick houses.

The use of vines on pergolas and pavilions, however, is really obligatory, though the treatment of the different structures is quite separate. The pergola having architectural features of beauty that should not be wholly obscured calls for twining vines rather than climbers, vines that will twine about the pillars and be festooned along the cornice rather than cast their branches abroad on the wind, catching and twining until they have covered the entire structure with an enveloping mantle of green, obscuring cornice and pillar alike.

Therefore vines for the adornment of the pergola should be planted with discretion; but there are many desirable plants that nature would seem to have specially contrived for the adornment of this class of architecture, chief among these being the climbing roses, especially the ramblers. These should be planted wide apart and kept carefully trimmed. They should, as far as possible, be trained around the columns rather than across, and sufficient room left between for tubs of ornamental

shrubs—as Chinese Hibiscus, palms, Bamboos and even Bay trees, if one cares for those stiff uninteresting snobs of the vegetable kingdom which look like nothing so much as a supercilious English butler.

One of the most beautiful roses among the climbers is Mrs. Robert Perry. This is, by all odds, the finest white rose in existence—bar none; it has, however, the fault of not being entirely hardy in all localities, and dies down to the ground in the winter; but however small the season's growth may be, it may be confidently expected to bloom according to its capacity and the blooms are simply magnificent. In mild latitudes, like that of Philadelphia it should give complete satisfaction.

Another very adaptable plant for the pergola is found in the Wisteria; this is a natural twiner and as it grows to a considerable height before blooming it may be trained to the top of the pillars and across from one pillar to the next and so allow its great clusters of blooms to hang pendant where they are seen to the best advantage. The Wisteria, however, has its peculiarities, one of which is being slow to bloom, and for this reason two or three older plants should be purchased if procurable.

The Trumpet Vine is a magnificent thing when in bloom but must not be allowed to form too robust a head, and for this reason is perhaps better adapted for arbors. Some few of the annual vines may be used with good results, notably the Passion vines; these are not annuals but must be, in cold climates, employed as such, and may be kept in the green house during winter and planted out in summer. There is a beautiful scarlet variety that hangs its blossoms in great clusters a yard in length, each blossom a great disc of crimson beautiful

to behold; then the white—Constance Elliot, is a most attractive variety and the vari-colored Southern Beauty is not only beautiful but blooms when but a few inches high.

Another interesting plant that may be grown in the green house and planted out during summer is the *Aristolochia Elegans*. This has handsome leathery leaves of a dark green, and heart shaped, the flowers are large and oval with a deep tube-shaped back; in color they are a rich purplish wine, curiously streaked and mottled with cream color, and a deep blotch at the throat which is greenish cream. It is

afford a cozy smoking room even in the depth of winter.

The vines grown on the summer house should be of the enveloping climbing variety and no better choice can be made than the *Clematis Paniculata* which in September will wreath the building with close set sprays of snowy white, deliciously fragrant. With this may be planted the large-flowered variety, The Duchess of Edinburgh, that blooms in spring and is almost as floriferous as *Paniculata*, and the rosy crimson summer bloomer Mde. Edouard Andree, a rosy pink; these three will afford a profusion of bloom throughout



"LARGE FLOWERED CLEMATIS OVER ARBOR ENTRANCE."

Courtesy Wagner Park Conservatories, Sidney. O

a very tender vine but if planted out after all danger of frost is passed will make a very vigorous growth and the odd and handsome flowers are greatly admired both for their rarity and beauty.

Where the architecture of the pergola admits, the presence of boxes of brilliant flowers and trailers on a balustrade or railing adds greatly to the effect, and here the potted plants may rest and give distinction.

The pergola should be as long as circumstances will admit—never less than fifty feet. It should have sufficient beauty to excuse its existence for it has no other excuse—it affords neither shelter nor protection, as is the case with the summer house or arbor which may be a grateful refuge from the heat or the summer shower and when fitted with glass and fire-place may

the season. The only one of these that is bothered by insects is the *Paniculata*, which becomes badly infested with red spider unless frequently sprayed with a strong stream of water. They are all hardy, but should be cut back to a foot above the ground when frozen back in the winter. They are all gross feeders, and should be well-mulched in winter.

The grape vine has utility as well as beauty to recommend it and some quite tender varieties may be grown with the protection afforded by the four walls of the summer house though it may be the lightest construction and a roof of thatch. The Pocklingtons are perfectly hardy in this connection and one of our best white grapes; the Nigra, though somewhat more

tender, with this protection will prove quite reliable.

The Trumpet vine may be used with good effect here and if annual vines are preferred no more ornamental climber than the *Cobæa Scandens* need be looked for. The foliage is good and the large, trumpet shaped flowers are very beautiful. On opening they are a delicate greenish cream which changes as the flower matures to lavender, purple and finally to a rich wine color, the many shades of color on the same vine at the same time making a beautiful study of lavender, violet and wine.

Then there are the ever loved morning glories; and if the Japanese varieties are adopted much pleasure may be experienced watching the development of their wonderful colors and the odd variations of their leaves. A western light is best for the Morning Glory, as they will then remain open the greater part of the forenoon and their beauties may be enjoyed; on the east or south side of the house they close their silky trumpets as soon as the sun strikes them and one must be an early riser who sees them at their best.

The Japanese variety is so rank a grower—branching from the ground up, that they require much more space than is usually accorded any climbing vines and to grow them at their best each plant should be allowed at least five feet of ground room and as much vertical space as possible, otherwise they will crowd the blooms and their greatest beauty be obscured. The double white varieties are especially beautiful, and the deep, rich crimson, white-edged ones, are very handsome. Then there are any amount of rare, odd shades, smokes, steel greys and splashed, spotted and speckled beauties galore. All that they lack is fragrance.

Vines grown on the summer house should be kept under control and not allowed to obstruct doorways and windows to the exclusion of air and light. Where vines of demure coloring as the *Cobæa* are grown, or vines which do not bloom, as the *Ampelopsis Veitchi*, a touch of color may be achieved by boxes of bright geraniums or nasturtiums under the windows.

Living Arbors

Living Arbors * * * can be grown in just about the time we are getting good sized trees. They should at first consist of a circle—preferably of arbor vitæ, for an evergreen arbor—say twenty feet across.

Trim the young trees, as they grow, so that the outside of the circle shall rise gradually with a conical outline, while the inner limbs are allowed to reach together overhead, and form a cool, shaded enclosure. The roots of the arbor vitæ create a dry mat inside like the floor of evergreen woods. Old Hickory chairs are just in place—five or six of them, and in the cen-

ter an Old Hickory table or a home-made table. Get an old, rejected millstone, and set it on boulders. In the hole through the middle fix a large vase, to hold flowers; or saw a section of a big tree that is three feet in diameter and make the section three feet high. Let the bark cling to such a table, and, lest it cleave off, drive in a few nails to hold it. The birds approve of these arbors as much as I do, and they nest overhead and sing, without being disturbed by their neighbors in the hammocks below.

E. P. Powell, in *A Country Home*.



Little Journeys With the Architect

Entrance Suggestions

By Arthur C. Clausen.



Gothic
Open
Tracery
Work
on
Entrance
to
Chapel
House.

Reproduced
from
American Homes
and Gardens.

ONE of the hardest problems an architect has to solve is the making of an imposing entrance to the home. Few owners realize the important part that the entrance plays in the successful make up and attractiveness of the best homes along our avenues. The owner who will allow the architect to put a little expense into this feature of the house is rare. The architect therefore is often placed at a disadvantage. There are exceptions:

The entrance to the "Chapel House" is its only embellishment of any importance. It is, one might say, the very life of the

structure; dominating over it to the extent that it gives the house its well known name, the entrance being decidedly chapel like in design. It is a chaste, neat piece of English architecture, in a combination of stone stucco and half timber characteristic of that style. The admirable restraint shown in the use of the Gothic ornamentation is worthy of note. There is no superfluous ornament on it, no ornament which does not mean something and serves its purpose.

It well illustrates the important part which the entrance detail plays in establishing the character of the design.



"COLONIAL DOOR, WITH WROUGHT IRON WICKET."

The interior carries out the feeling of the entrance, the hall being treated in Gothic style, with a staircase and group of windows which suggest an old English hall.

It is a principle of good design that the interior should be distinctly in the style of the entrance and should support it to a degree as to general embellishment and beauty. The entrance is sometimes spoken of

as a part of the interior adorning the exterior of the house, so closely is it connected with the life within. For this reason the entrance should not be made *too* elaborate for such is possible. Carrying the elaboration to an extreme might make it impractical or too expensive to continue the scheme throughout the interior. Thereby jarring on the sensibilities of the visitor when he realizes that the entrance is a sham and that the expected good things to look at inside are wanting.

A little touch of combined originality and beauty is presented in the inside vestibule door to Mr. Winston's old Dutch Colonial house at Chestnut Hill, Mass. It belongs to that style of American Architecture so prevalent in the seventeenth century. The exterior of this house is interesting. It has a gambrel roof with the shingles left to weather, the side walls are painted a colonial gray with a white trim. The vestibule has a tile floor and the door shown in the illustration is of mahogany with plate glass.

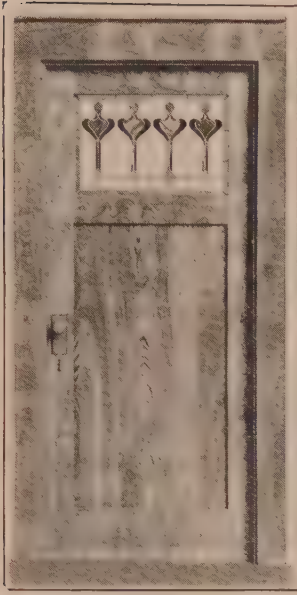
The porch enclosed within brick piers and a hanging balcony overhead makes a picturesque entrance doorway. E. Harris Jones, the architect, had his own way when designing this entrance for through it he enters his own home. The house is of the English suburban type and stands high above the Harlem river, over which it has a commanding view. The entrance porch is placed in the center of the facade and is one of the attractive features of this very interesting home. The interesting brick-



Entrance
Adapted
to the
English
Suburban
Style.

Courtesy
American Homes
and Gardens.

An
Artistic
Ready
Made
Door.

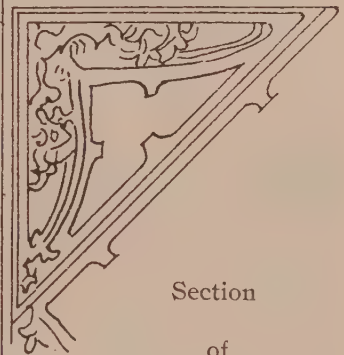
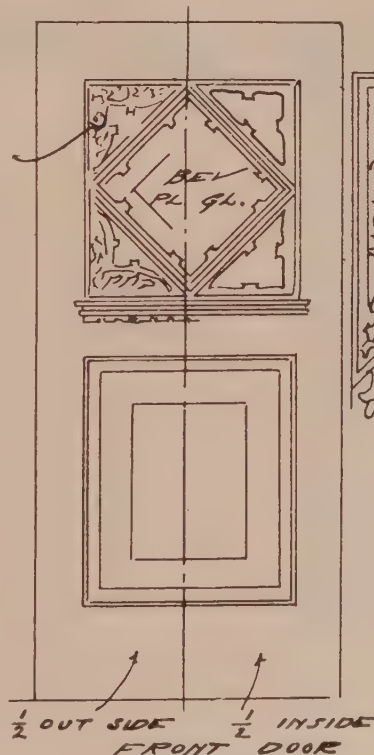


work seen about it is of Harvard brick laid Flemish bond and in red mortar with the joints well cleaned so as to show deep shadows. The far projecting balcony gives protecting seclusion to the entrance and this in turn is sheltered by the overhanging eaves. Considerable originality is shown in the interesting detail about the entrance, especially in the picturesque balcony rail, and proves that originality in art is not entirely a thing of the past. So little of the new work is worth copying that it is refreshing to see something original which is at the same time artistic, and Mr. Jones' home is certainly artistic even to the trailing of the vines.

It is not often one finds high class art in *stock* doors. There are a few doors, however, on the market "ready made" that show the divine touch of an artistic hand. A more beautiful door, in its place, than the one I have chosen for this article would be hard to find. It is

of Circassian walnut finished in a mission brown, the beautiful grain is well shown in the single large panel. It is glazed in a highly artistic manner with opalescent art-glass. While its style is somewhat L'Art Nouveau, it is an appropriate door to combine with a mission exterior or interior. Such a door would be just a detail—a touch of art in the home, but the entire home is but an assemblage of such details and each must be studied with reference to its artistic value and its appropriateness to its surroundings.

Our final illustration is a detail drawing for the entrance door to an architect's home, the house itself a handsome structure in red brick with plaster and timber ornamentation in front gable and porch pediment. The door opens from a porch treated with arches between massive pillars resting on a stone parapet, the pillars and timber work stained a soft brown. The door itself is a solid piece of oak treated to a brown Flemish stain and the beautiful design in relief around the beveled glass, is hand carved. Nor is such a door beyond the means of the average home builder, to whose dwelling it at once imparts distinction.

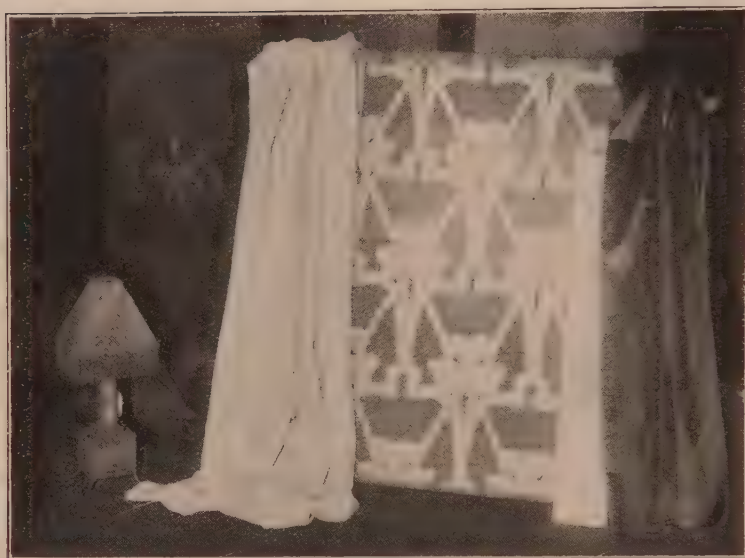


Section
of
Wood Carving
Around Plate
Glass, Enlarged
[to Show Design.

Wall Decoration. Study No. 7.

By H. P. Keith.

A RICH LIBRARY TREATMENT.



"WALL DESIGN IN MODERN GOTHIC."

IN the previous papers, the aim of the writer has been to suggest wall decorations of an individual and artistic character, which shall nevertheless involve only a small outlay of money; for the majority of requests for decorative schemes coming to this department of the magazine, are coupled with the stipulation that they shall be "inexpensive."

While it is quite true that many pleasing and satisfying effects can be obtained with little money, and that costly decoration does not by any means insure beauty or refinement, still it cannot be denied that where the purse will permit a little wider range of choice, more elegant and exclusive effects are possible. It is also sometimes feasible to combine a small quantity of some rather expensive wall hanging with tinted plaster or plain ingrain for the greater part of

the wall, thus achieving an effect of richness and superior quality, not to be obtained with only low-priced goods. We cannot have something for nothing, and fine drawing, unusual design, rich and fast dyes, are not to be had in papers 25 and 50 cents a roll, though we may by searching, find very attractive and tasteful things at that price. One hates to admit it, but generally speaking, we must look to the imported wall papers, English or German, for the best effects of finest quality.

When we come to textiles, it is different. The continent has nothing to compare with our American manufacturers in Krash and Burlaps wall hangings, a fact so patent that decorators across the water particularly specify the American fabric goods in their decorative schemes.

The wall treatment for this month illustrates the foregoing remarks. The paper

on the rack is an imported German, hand-blocked print—a process necessarily more expensive than machine printing—and costs \$7.50 a roll. The design is an Arts and Crafts treatment of modern Gothic, in which the tre-foil motif, so characteristic of Gothic design is repeated in a sort of Gothic tracery. The conception is based upon the open-work wood carvings of Gothic traceried windows in the old world and is a most artistic handling of outline, which enters largely into all Gothic decoration.

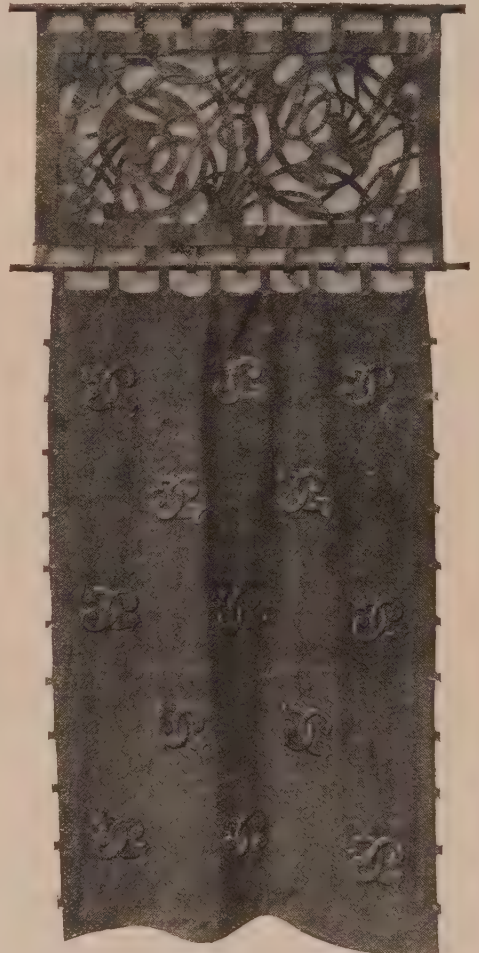
The design is carried out in an extremely soft shade of light green, upon a darker green background, and has the effect of being in slight relief. The rich, dark green of the ground has an indescribable wavy effect and a look of Japanese leather.

Although \$7.50 a roll may seem a prohibitive price to many, the expense involved is not really great, since it would be used only upon the smaller portion of wall space, either as a dado or above a high wainscot. As for instance in a hall, where the various openings occupy nearly the whole of the walls, and in connection with a five foot wainscot would leave only panel-like spaces to be filled with the paper. The ceiling would be tinted, a light greenish-grey. Probably not more than three or four rolls of paper would be required for quite a large hall. The woodwork in such a hall would be preferably Cathedral Oak, the door hangings of green, glace velour.

Or, if it were desired to treat a rather dark library, in a subdued, yet restful manner, full of luminous shadows, rich but bright—let the hanging be used as a high dado with an upper wall of soft, lichen-green burlaps, strapped at intervals with 3-inch wood strips of deep ivory, an ivory tinted ceiling and ivory woodwork. On the floor a mossy green rug into whose long pile the foot would sink noiselessly, chairs of black oak, seated with apple-green leather, and cushions of green ooze on the window seats. Here let there be a stained glass window, simple, not elaborate a center of plain white opalescent or granite glass leaded into little panes, with a border of leaded glass in greens—dark and light. Such a window will probably be placed over low book shelves, and the full sized windows can be curtained with the Sicilian Tracery cloth shown in the illustration, in a deep ivory shade. This is an exquisite

cotton fabric, of about the texture of Madras, and falling in soft, crepy folds. It is 50 inches wide and \$1.50 a yard. For the door hangings there can be nothing better than the same green Glace Velour.

Other accessories shown in the picture and appropriate to such a room, are the Japanese screen, the panels of a Japanese textile in a perfectly plain, black oak frame, the design hand-painted, the textile given shaded effects of dull green, dull yellows and rose, and lacquered. The table lamp is of pierced copper, treated with acids to produce greenish hues and is a Tiffany manufacture. These are of course merely tentative suggestions, indications of what to buy if new furnishings are to be purchased



"PORTIERE FOR LIBRARY, GREEN OOOZE, WITH DECORATION OF APPLIED ROSE LEATHER."

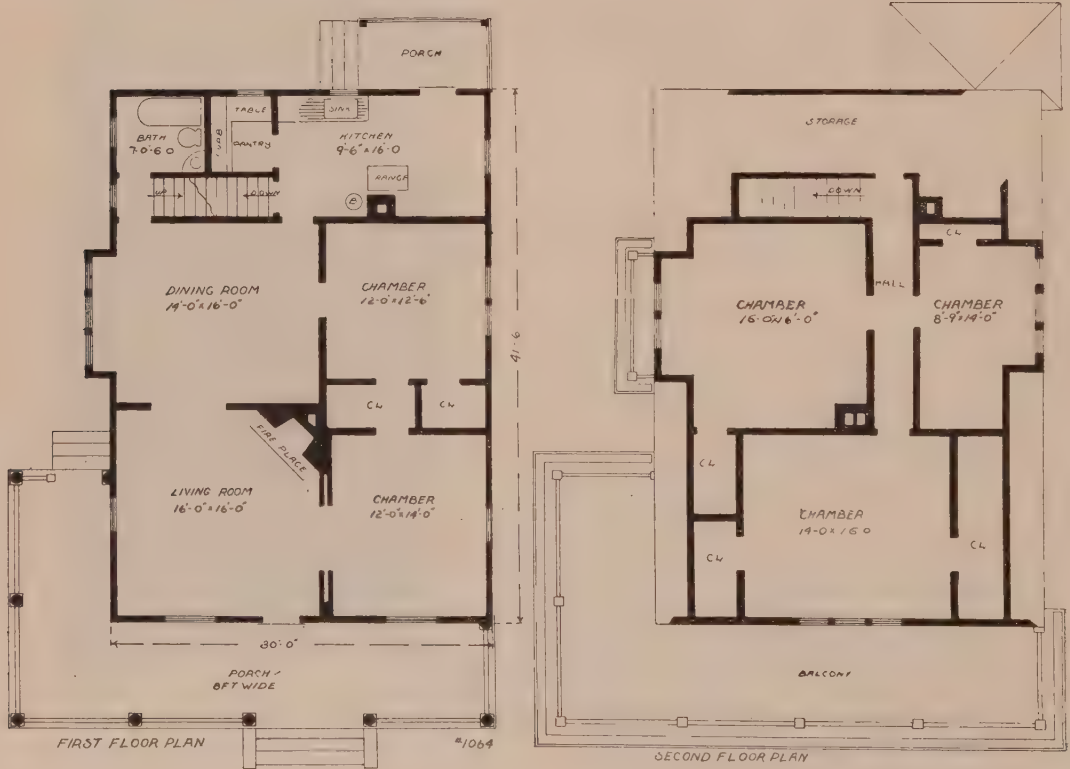
Designs for the Homebuilder.



The Keith Co., Archts

A Pleasing One and a Half Story Cottage.

DESIGN A 166



Description Design A 166.

This design is for a modern home of eight rooms, with the exception that there is no heating plant included in the estimated cost. However, there is a large cellar and ample room for a heating plant to be installed, if so desired.

The provision of bath and chamber on the first floor makes the design desirable for suburban purposes.

The finish of the rooms is in pine or poplar, with pine floors.

Cost \$2,400. Width 30 feet; depth, 41 feet 6 inches; height of cellar, 7 feet; first story, 9 feet 3 inches; second story, 8 feet 3 inches.



Color Scheme Design A 166.

A **F**ETCHING combination for this charming exterior would be ivory for the main body of the house including the trim. Roof shingle stained a rich moss green. No. 305, porch roof the same. Imitation slate shingles in upper portion of gables painted stone green. Chimney of light, pinkish red brick and foundation of the same. Porch floor greenish gray, porch ceiling apple green.



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the warmest sheathing made. Six times warmer than common papers. Warmer and one-half cheaper than back-plaster.

Samuel Cabot, Sole Manufacturer. Boston. Mass.

AGENTS AT ALL CENTRAL POINTS.



Pat. Dec. 27, 1892, Dec. 24, 1893.

Sample and catalogue sent on request.

Designs for the Homebuilder.



Henry Wittekind, Archt.

A Formal City Home.

DESIGN A 167.



Description Design A 167

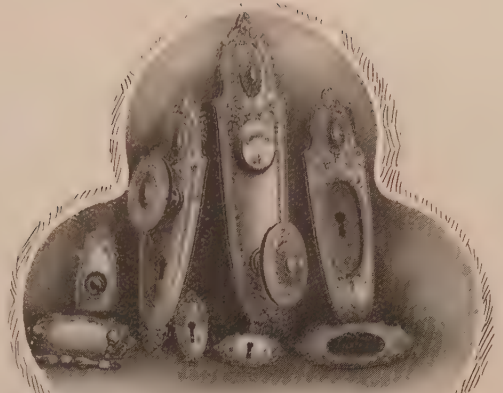
FRAME residence with plaster exterior and shingle roof. Floor plan shows large rooms on main floor with beamed ceilings and fireplaces. The location of dining room in front and library in rear is a pleasing novelty. The small bay thrown out from passage leading to library has a window shelf and is a pretty feature. Library can be thus entirely shut off from balance of house. On the second floor there is a door opening from rear chamber to balcony over entry, convenient for airing bedding, etc. Interior finish of first story is oak with oak floors, balance birch with maple floors. Basement completely fitted up.

Width 33 feet. Depth 41 feet. Height first story 9'-6". Second story 9'. Attic 8'-6". Estimated cost \$5,000.



Color Scheme Design A 167

FOR a formal, city house of this character it is suggested to use a very rough cast plaster and to give it a decided greenish effect with stain. The string courses and trim to be a deep moss green as also the roof. The foundation and steps of gray stone. The porch floor grey and black cement tile. The porch ceiling a light, vivid red. The window sash black.



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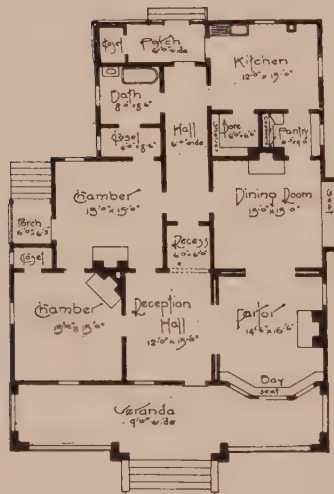
Designs for the Homebuilder.



Barber & Kluttz, Archts.

A Substantial One Story Cottage.

DESIGN A 168.



Description Design A 168.

A one story cottage of substantial construction with shingled roof and porch treated with shingles. The large, square shingled columns being especially appropriate. The floor plan shows a compact arrangement of space. The attic is high enough for several rooms if a staircase were added.

There is a small cellar for furnace and fuel. Brick foundation. The hall is finished in oak, balance interior woodwork pine or cypress. Fireplaces in three rooms. The plumbing is not included in the cost estimate. Hot air heat is intended.

Width of building 45 feet. Depth 57'-6". Ceiling height 11 feet. Estimated cost \$3,000.

Color Scheme Design A 168.

A light brown stain is suggested for body of house with cream trims. Shingles of porch columns stained brown. Roof shingle, dark brown stain No. 144. Foundation mottled brown brick, chimneys cream brick. Porch floor light brown; porch ceiling Nile green.



THE HOUSE WE LIVE IN

is rendered more attractive and home-like if the woodwork is properly finished.

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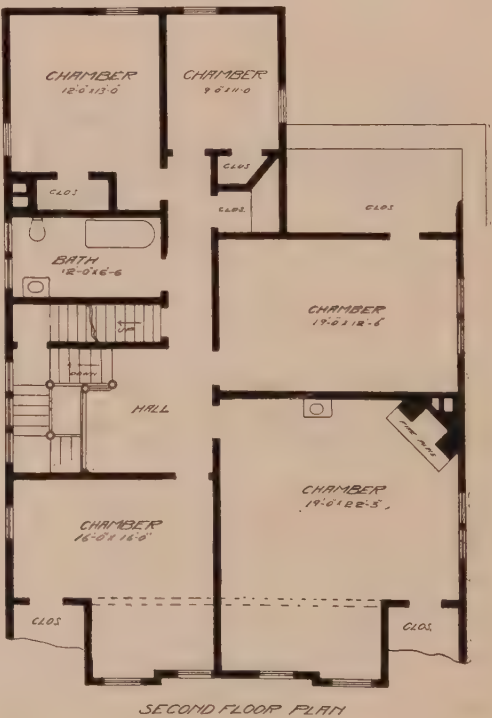
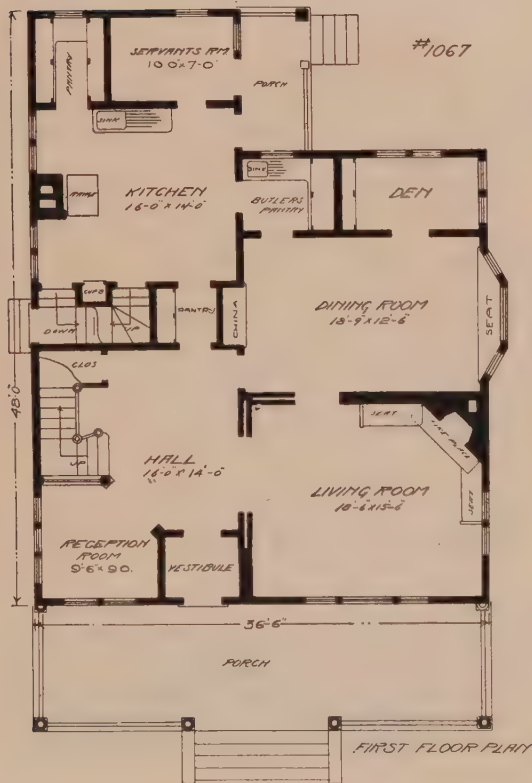
Designs for the Homebuilder.



The Keith Co., Archts.

A Splendid Cottage Plan for Wide Lot.

DESIGN A 169.



Description Design A 169.

This design has a very attractive exterior, the first story being calboarded and second story and gables being shingled. The plan is spacious, especially the hall, living room and dining room, while the little reception room at left of entrance is amply large for the purpose which it serves. Direct access from kitchen to front door is secured, a very desirable feature. The basement extends under the entire house, has hot water heating apparatus, combination outside and inside cellar entrance, laundry, etc. There are no rooms finished off in the attic though stairway leads to same. The attic is too low for living rooms.

The finish of principal rooms of first floor is white oak; balance of house, pine, poplar or cypress, painted or stained.

Estimated cost, \$4,500; width, 36 ft. 6 in.; depth, 48 ft.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.

Color Scheme Design A 169.

SILVER gray stain, No. 342, is suggested for main walls of this charming bungalow design, with dark moss green No. 302 for the roof shingle and lettuce green No 301 for the shingles of gables above projection. Grey brick foundation and chimney. Trim including porch columns lettuce green. Window sash black. The under surface of cornice and projection a darker grey. Porch floor stone grey; porch ceiling apple green.



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P. O. Box 8518, Boston, Mass.

Designs for the Homebuilder.



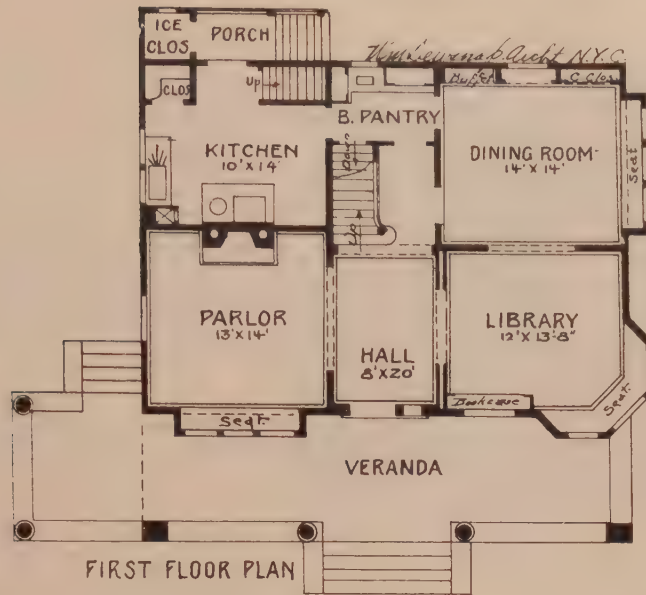
Wm. Dewsnap, Archt.

House in Dutch Colonial Style.

DESIGN A 170.

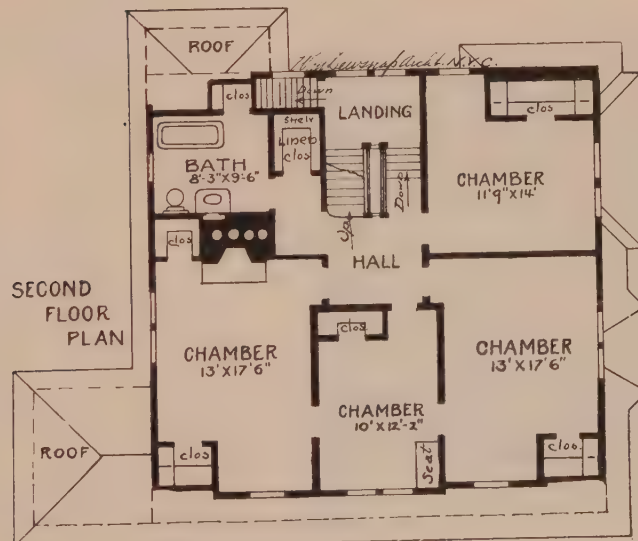
Description Design A 170.

FRAME construction in Dutch Colonial style, with foundation and veranda walls and pillars of field stone. The estimated cost is based upon enough field stone being obtained upon the property. Both side walls and roof of exterior are shingled. The floor plan shows a colonial arrangement of rooms on each side of center hall, with central fireplace in parlor, intended to be of white marble. The principal rooms of first story and the upper hall are intended to be finished in hardwood. Double floors with building paper between are planned. Two rooms are finished in the third story. There is a basement under entire house with steam heat. Open plumbing. Width of building 35 feet. Depth including porches 40 feet. Estimated cost to build \$6,000.



Color Scheme Design A 170.

BROWN shingle stain No. 141 is suggested for the lower story of this exterior, with lighter brown No. 249 in the gables. The warm red of No. 320 will give the roof so dear to the Dutch Colonist's heart. The window shutters, the roof cornice and the porch floor and steps to be painted a Van Dyke brown. The balance of the trim a warm cream. Chimneys of the field stone. Porch ceiling deep cream.



Designs for the Homebuilder.



Dining Room

Design

A 170.

Living Room

Design

A 170.



Veranda

Design

A 170.



Chemistry Building, University of Wisconsin, Madison, Wis.

Residence of Chas. W. Wright,
Grand Rapids, Mich.Residence of Chas. F. Rood,
Grand Rapids, Mich.These buildings were made better; **your** building can be made better by using

Sackett Plaster Board Instead of Lath

Sackett Plaster Board is a building material that should command the attention of every man who is interested in **good** building construction. It is displacing wood and metal-lath in edifices of every type, and has earned the unqualified commendation of architects and builders everywhere. Every architect owes it to his clients, every owner owes it to himself, to investigate this material before making old-style specifications.

Sackett Plaster Board has succeeded, and is succeeding, because it is something more than a mere base to hang plaster on—it offers advantages and gives results that are not obtainable in any other way. It makes a warmer wall than wood lath, is cheaper than metal, and resists fire far better than either.

The New Way



Sackett Plaster Board consists of alternate layers of felt and stucco rolled into sheets which are nailed to the studding, presenting a hard, smooth surface to which the plaster adheres perfectly. The board being non-inflammable, the result is a wall or partition that the underwriters will pass as "slow-burning" construction, that retains heat, excludes cold, and that is an effective sound-deadener.

These and other advantages have kept the demand exceeding the supply for several years past, and the board has never before been advertised. Two new factories have recently been erected, however, and **Sackett Plaster Board** is now on sale in building material yards throughout the country. Address of nearest dealer furnished on application.

The Old Way



Sackett Plaster Board

is not merely a substitute for lath. It can be used to good advantage **somewhere** in every building that is put up.

Sackett Plaster Board is an excellent fire retardant and sound-deadener, and can be used between floors to excellent advantage. It has also been used a great deal for sheathing, and those who have tried it are enthusiastic over the results. Tar paper used in ordinary sheathing usually cracks when the heat is turned on. **Sackett Plaster Board** gives a warm, tight wall, and costs 25 to 40 per cent less than lumber and paper.

When used in interior work the plaster is put on with half the usual amount of water, which not only saves time (often an important consideration) through quicker drying, but reduces the warping and shrinking of timbers and trim. The finished wall is hard and firm, can be depended upon not to warp or crack, and the ceilings are not subject to the streaks caused by porosity of the "clinches" as in ordinary lathing.

In warehouses and commercial plants the fireproof and insulating properties of **Sackett Plaster Board** can be utilized in many ways—between floors, as a covering for exposed metal surfaces, and as a non-conductor in the casings of kilns and refrigerating plants.

The State Insane Asylum at Binghampton, the Marlboro Hotel at Asbury Park, The Savoy Theatre, New York, The United States Naval Academy at Annapolis, are types of buildings in which it has been used successfully and economically.

Results considered, **Sackett Plaster Board** is the cheapest building material ever made. And its first cost, in many cases, is no more than is paid for antiquated, inflammable and unsatisfactory lathing.

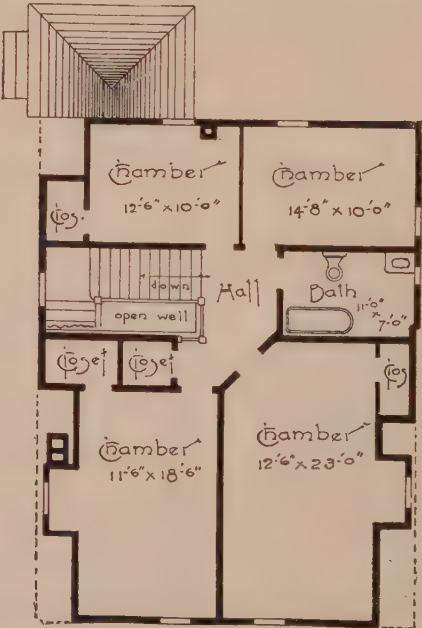
This advertisement, necessarily, gives but a suggestion concerning **Sackett Plaster Board**, printed in the hope that it will interest those who contemplate building. If you are interested, and would like to know **ALL** about it, without obligation, drop a line today to

Grand Rapids Plaster Co.,
Western Sales Agents, Grand Rapids, Mich.



Barber & Kluttz, Archts.

A Gambrel Roof Cottage Design.
DESIGN A 172



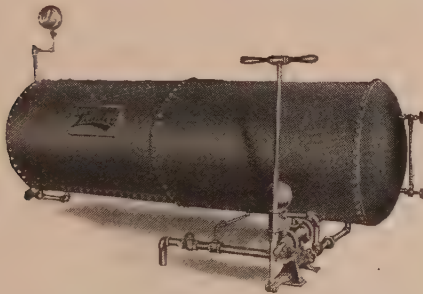
Description Design A 172.

AN example of the colonial cottage in a gambrel roof type, the pitch of the roof affording excellent rooms in the second story. Though a cottage, both floors are commodious and convenient. There is a parlor and a large living hall with beamed ceiling and fireplace. Hardwood is intended to be the finish in the reception hall, balance of house pine or cypress painted or stained. Dimensions of house are 31 feet in width by 41 feet in depth. Height of first story 9 feet. Second story 8 feet. Hot air heat. Estimated cost exclusive of plumbing \$3,500.



Color Scheme Design A 172.

MOTTLED green brick is suggested for foundation and porch wall of this cottage with old ivory paint for first story. Roof shingle stained moss green No. 305. Shingle in gable faces stained light green No. 301. Cornice and trim deep ivory, porch pillars the same. Cream brick for chimneys. Window sash dark green. Porch floor water green, porch ceiling primrose yellow.



Leader

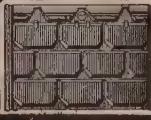
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Designs for the Homebuilder.

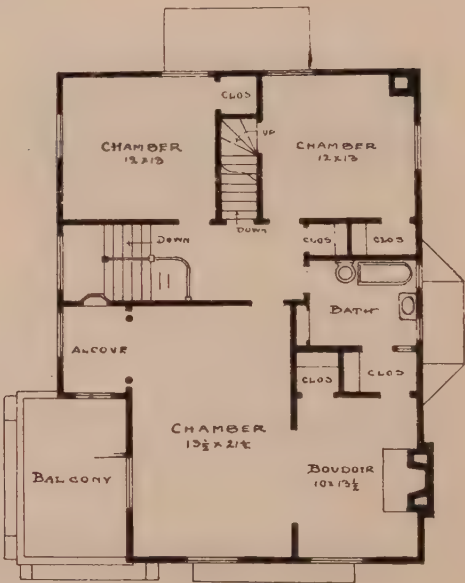


F. D. Orff, Archt.

“Colonial” With Cement Exterior.
DESIGN A 172



FIRST FLOOR.



SECOND FLOOR.

Description Design A 172.

Our illustration is for a dwelling in the modern adaptation of Colonial style. The exterior is of rough cast cement with trimmings finished with cork float plastered on expanded metal. Projecting cornices are of wood painted white. The cement may be colored in harmony.

The inside finish is straight and slash grain Fir first story and pine, painted, second story. In addition to the open piazza is a covered porch from which entrance is made to hall. A charming living room of 19 feet in length with fireplace in one end and seat opposite with a beautiful triple window front is an interesting feature of the interior.

The house stands on a foundation 30 feet by 34 feet. Further dimensions are height of ceiling 9 feet first story, 8 feet 6 inches second story; full height basement. The house will cost complete, hot water heat and open plumbing, included, \$4,655.

Color Scheme Design A 172.

NATURAL grey plaster can be used for this exterior, with complimentary roof color a warm terra cotta. If shingle stain is used No. 225 is advised, but terra cotta Spanish tile should form the roof. The parapet enclosing the porch to be of terra cotta plaster and the ornamentation terra cotta on grey. Window trim to be in the same grey as body of house. Chimney terra cotta brick or plaster, also foundation. Porch floor plaster tile terra cotta and grey. Steps terra cotta.



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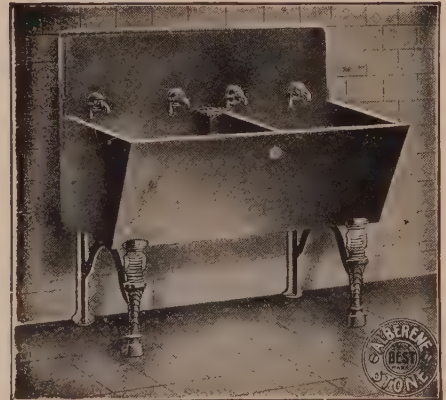
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"The beauty of the house is order:

"The blessing of the house is contentment:

"The glory of the house is hospitality:

"The crown of the house is godliness."

A good many people seem to need instruction, as to the arrangement of a drawing room. In handsome modern houses, this room is almost always in the French style, and its furnishing and decoration should harmonize. The paper should be either plain, in brocade effect, or striped in an Empire design, or a panelled effect. Long lace curtains are in order and silk draperies, of more or less elaboration, permanently fastened back. The furniture should be white or old ivory enameled wood, or else plain or inlaid mahogany of light construction, while the upholstery should be in silk fabrics of delicate tint. Occasional chairs may be of gilt or gilded cane. Very little bric-a-brac should be used. A mantel clock and accompanying vases and one or two handsome china jars, on side tables, are all that are needed, and the most suitable pictures are old prints or colored mezzotints, in gold frames. Bric-a-brac, in any quantity, should be displayed in a cabinet. Books are entirely inadmissible or anything that would indicate constant occupation.

With a room, whose construction is English rather than French, a wider range is permissible. Warm rich color, heavy mahogany furniture, a multitude of interesting objects, pictures, china, books, are all suitable. The point, in either style, is to preserve the harmony of the room with its

contents. As a matter of fact, the drawing room in the French style is only appropriate in a house where there is much formal social life, and is not to be thought of where the drawing room is to be used for ordinary family living.

* * *

Green seems to have taken a new lease of life, as far as summer furniture is concerned. Almost all the wicker and grass furniture is green, except that which has an upholstery of matting, in the natural color, and with that the frames are green. This sort of furniture seems to be getting more substantial, with each succeeding year, and one hopes it is durable, for it is by no means cheap. Tables in wood, to match the framework of chairs and settees, are round, about a yard in diameter and very substantial. A quaint chair in green prairie grass has the back carried up and bent over to form a sort of canopy, shading the occupant but not excluding the air.

* * *

By watching the sales, one often finds great bargains in bamboo furniture. The mottling is not particularly beautiful, but, if the surface is roughened with coarse sandpaper, paint can be applied, and a subsequent coat of enamel. Some of the semi-circular hanging shelves are very pretty; above a mantel shelf, with a panel picture on either side standing on the shelf. All

Decoration and Furnishing—Continued

the hanging shelves are much improved by a backing of some decoration fabric, not shirred silk, tightly stretched.

* * *

While mahogany still retains pre-eminence for handsome furniture, especially for the public rooms of a house, other woods are coming to the front in popular favor. Chief of these is Circassian walnut, with an exquisite grain and surface and about the color of a good cigar. It is made into very sumptuous bedroom sets, with twin bedsteads and low broad bureaus. It sometimes has incrustations of glided brass, is sometimes delicately carved. It is beautiful in combination with old rose or yellow. Such a set costs \$300, about the same price as mahogany.

A few pieces of white mahogany beautifully inlaid are in the market, mostly on the simple lines of Chippendale's designs. They are only suitable for rooms in Louis XVI style, and require hangings of delicate tints, in stripes, or very small designs.

Curly birch, with its warm orange tones, is often very attractive, though a whole set of it is rather overpowering. It looks well with surroundings in low tones of brown,

blue and green, itself acting as a high light in the color scheme. It is singularly ugly in connection with a brass bed, and is perhaps best adapted for one of the small rooms, in which a draped cot takes the place of a bed.

White enamel bedsteads, double and twin, are now to be had in old fashioned designs with head and foot boards of medium height, and with slender ornamented posts at the corners, perhaps two and a half feet high. Others have head and footboards, of exactly the same height, of narrow vertical slats. These bedsteads are an agreeable change from the rather ugly iron ones, whose principal merit is sanitary. The same styles are found in weathered oak. The purchasers, of bedroom furniture, in weathered oak, should be reminded that it needs a good deal of strong color, in the way of covers and hangings. A weathered oak bedstead, with a white spread, has a very funereal effect. Solid colored linens, Russia crash, with gay embroidery, and bright Java cottons are all suitable and effective.

* * *

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Decoration and Furnishing—Continued

grained wood, possibly an old table top was noted recently. The board was carefully squared off and an opening cut to admit a colored picture, in this case a German landscape print. Into this opening was fitted a narrow ogee rabbetted moulding, of ebonized wood, which held the glass in place. Moulding and board were rubbed down to a dull finish. The arrangement would be equally good for a mirror.

* * *

The nomenclature of furniture is getting to be quite a science and is sometimes puzzling. The Davenport couch, with back

and ends straight and of equal heights, is well known, but an English woman does all her writing at her Davenport, which is a flat-topped desk, with a number of small drawers at one side and no superstructure. The Dendy Saddler chair, christened from the artist of English interiors, is also called the eared chair, the winged chair, the bed-side chair and sometimes the sedan chair. Bradford chair is Oliver Goldsmith's chair, and our high boy and low boy are unknown, though cabinets are plenty. The only safety seems to lie in a careful study of the pictured articles.



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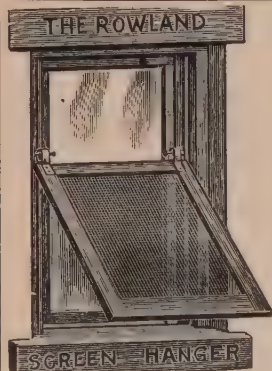
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Answers to Questions on Interior Decoration.

N B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions. Answer will be given in next issue to go to press if possible.

H. C. "For two years, some of my happiest hours have been spent with Keith's Magazine. Now that I am finally building, there are some points upon which I would like your advice.

The halls I want in terra cotta shades, with maroon carpet—terra cotta brick fire place two shades, or perhaps a touch of black brick, English oak woodwork, Mission furniture. The library, mahogany woodwork and furniture, built in low book cases where I made dotted line. Library walls canary, plain or unpronounced classic frieze, cream ceiling. Plain soft canary silk curtains. Front windows open to floor—no console; portieres, maroon carpet. Sitting room in soft well blended greens; moss or deep green carpet. Should the woodwork, southern pine all through the house, be stained in this room a green or English oak. I have heard of a beautiful home where the green stain was effective, but it would need to be precisely the right color, and I do not know if it is suitable for a living room. Sounds more like a chamber, yet I like the woodwork and furnishings to accord. What sort of curtains? White shades I presume all over the house. The change will seem abrupt from hall carpet to sitting room with the cased opening. Draperies may soften the transition. The dining room is an unsolved problem. This room will have hard wood floor; but the other floors including halls I prefer covered.

The north-east front room is to be my room and I have a set of bamboo furniture brown and straw color, made by Japanese in Des Moines, very fine matting panels let into the chair backs and settee. Two chairs are very odd in shape—no panels. Desk, dresser, all ornamented artistically, good workmanship. I thought of a plain paper two thirds—upper third a tangle of California poppies or yellow roses. The colors burnt orange canary and brown. The middle chamber may bear greater evidence than the other rooms of my ignorance in furnishings. I suggest ebony wood work and furniture. Would any other do with ebony wood work? Plain walls surmounted by a Japanese

frieze with red? In my travels I have gathered embroideries, carvings, pictures and pillows, that I want to place here against subdued backgrounds, without having a den, a cozy corner or a freak room. With Oriental colors and some brilliant pillows, what color for side walls, ceiling and carpet? I had thought of having a finish like a third window between other two with a mirror instead of other glass. This window not appearing on outside. Or would you prefer a console?

Ans.—The very interesting ideas outlined by our correspondent, need little in the way of advice from us. In regard to a green stain for standing wood of sitting room, it would be entirely appropriate for such a room and very pleasing. An accordant treatment of walls and woodwork is in sympathy with our own ideas, yet we are inclined to use the same woodwork finish in sitting room as in hall. It gives a house a patchy appearance to have so many kinds of wood finish. The allover carpets are a difficult proposition. One thing appears imperative; that the carpet on hall and library floors should be the same, for you cannot have different carpets coming together flush. You suggest a long narrow rug in doorway to break the transition to green of sitting room carpet, but that would interfere with the use of the sliding doors. Why not omit the sliding doors in the opening and use draperies only? We enclose the order slips of "The Isis Loom" weavers of rag rugs, portieres, etc. You will see from their attached samples that their ideas of color are very refined. Possibly you might be able to carry out the silk curtains through them.

The carpet cannot be maroon, but a darker shade of the warm coppery red tones which are advised in place of terra cottas in the hall. The crimson of maroon would be way off from your coppery reds. With this floor tone you must be careful to get the antique, brownish tone to your mahogany stain. A red mahogany would spoil all. The sample of striped paper is a true canary color. We would suggest however, using this burlap, which is softer in shade and not so "parlory" in

Answers to Questions—Continued

effect. It would make a really charming room, with the canary silk draperies, and the burlaps is strong enough to keep the bookcases in countenance. The shadowy, leafy greens of sitting room would open a pleasing vista.

In regard to your chamber, the poppy wall is not in line with the furniture and draperies. Why not tint the wall, with simple stencil decorations? The color card enclosed is soft and lovely with the brown bamboo. Of course, the ideal decoration would be reeds and grasses for a frieze, running up on ceiling in the corners. But probably not practicable.

A. The ideas for the up-stairs den are extremely good. A dull, soft black stain will be excellent for both wood work and furniture. We should not like a console in such a room; the suggestion for mirror between windows is good, or a mirror might be placed on the inside of the closet door. There is a paper in a soft grey with fine black lines over-laid which would be an excellent back ground for the foreign embroideries and Japanese fringe.

Mrs. J. M. Mc. "I would like your suggestions of a color scheme for this plan.

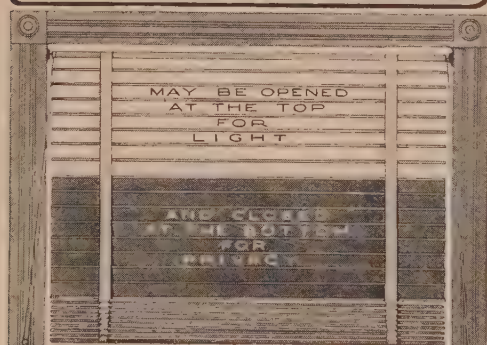
There are many trees around the place, situated on a five acre plot.

The material is deep cream pressed brick, trimmings of white stone.

House to be papered. Everything in the way of furniture, rugs, curtains, to be bought. The piano, which goes in living room, is mahogany. What is the newest material for curtains and draperies? Interior decoration for hall, living room and dining room is all I will bother you with."

Ans. In the entire absence of any information as to the wood finish of this interior, any suggestions must be altogether at random. The only clue given being the mahogany piano for living room, which from the plan appears to be the only reception room—it is suggested to use mahogany pieces principally in the furnishing of that room. Hang the wall with a copper colored paper having an indistinct design, which will be toned into the mahogany wood finish and furniture. Cream colored ceiling. It is impossible to say what is the "newest material for draperies, etc." Lace or cream madras would be suitable for curtains in this room. As this appears to be a handsome house, the treatment out-

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lined in the Wall Decoration Study for hall, in March issue, would be in keeping. The south-west dining room might have ivory white woodwork, a green burlap wainscot, plaster wall above wainscot painted deep ivory with a wide frieze of green foliage and yellow oranges. Ceiling white beams with apple green plaster between. Floor stained dark green. Furniture dark green, chairs having seats of orange colored cane.

E. E. S. "I enclose drawings for a suburban residence which I am building and would request some advice in regard to decorations. The building faces the south. We propose to paint dark green with white trimmings.

Kindly advise in regard to shingle stain for roof and gables. Should the shingle stain in the gables match the green as nearly as possible?

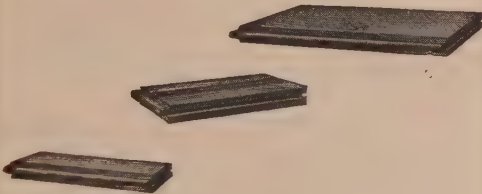
In regard to interior decorations; the reception hall, parlor and dining room are to have oak trim and oak floors. The furniture is mostly golden oak finish. It had been our intention to use the wax finish on the wood work and would like your advice in regard to staining the trim and in regard to wall papers. The second floor trim will

be cypress. We would also be pleased to have advice in regard to the finish of these rooms."

Ans. If a white trim is to be used, a medium shade of green is advised rather than a very dark, for the body of the house. Green in the gables, but the variation in shade allowed by use of stain on the shingles will be more pleasing than an exact match. With a white trim, shingle stain No. 305 is advised for the gables, with moss green for the body of the house and roof shingles dark brown, No. 144.

In regard to stain to be used on interior finish to go with golden oak furniture, the best choice would be an English oak stain in hall and living room. Cypress is usually best painted for chambers, but a stain might be used in a family bedroom. It is impossible to advise wall papers without more information in regard to the rooms and their furnishings.

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Dietetics

Supply of light and nourishing food, replacing animal fats by vegetable oils.

Economics

Washing bedding. Preserving raspberries and blackberries. Taking advantage of the dull season to have papering and painting done.

VACATION time, when the children are at home, from school, and free from the inexorable necessity of conforming to a time table, is a good season in which to instill some useful lessons of self-help and mutual assistance. In summer, if ever, there is leisure for the learning and application of the simple principles of conduct, which go to the easing of life, for one's self and for others.

The economist's grand mother was the mother of eight children, and she was accustomed to say that her large family was less trouble than a great many smaller ones, because the older children were such an assistance in taking care of the younger ones.

It is not a lovely sight to see a tired mother waiting on sturdy children quite able to serve themselves, running hither and yonder to collect their scattered belongings, and for the children, it is a very certain education in selfishness, an education which is needed only by the congenital altruists. Let Johnny rush round for his belongings, unassisted two or three times, at the expense of a tardy mark, and that wise teacher, experience will show him the wisdom of re-

fraining from scattering them all over the house. And, when Johnny no longer has to hunt for his possessions, he can take an advance step, and assist Teddy, who has not reached years of discretion, to equip himself for the fray. But as experience is a sour old dame, it is best to let Johnny learn his lessons in vacation time, when no penalty attaches to tardiness.

The household ought to be a little commonwealth, in which each member is an office-holder elected to perform certain duties, the father and mother president and vice-president. Children have an overflowing activity which, directed into the right channels, gives admirable results but otherwise leads to strife at home and trespass abroad. It takes thought and planning to direct it but the results are worth while, not only in the division of labor, but in the effect on the child's character.

With very little children, the first effort toward self help is in the direction of dressing themselves. Happy the child whose hair is short and whose clothes are easily adjusted. One mother in about five hundred, has the courage to vary the accepted modes of opening and fastening her

Household Economics—Continued

children's clothes, with a view to ease in dressing, but at least clothing can be loose enough to be put on and taken off easily. Every teacher has experienced the drawbacks of tight coats and pinching rubbers. One wonders sometimes, if the indifference of most men to their clothing is not due to the fact that it is so easy and comfortable that it never obtrudes itself upon their consciousness.

In the beginning of training children, a system of rewards is an excellent thing, not of rewards and punishments, because punishment implies a moral quality, in an action, and the awkwardness of a little child can have no such quality. The inconvenience resulting from tardiness should be allowed to have its full effect. If Johnny can dress himself and will not, let him find his porridge cold and he will probably apply the lesson to himself.

* * *

The summer months should see all the bedding washed. All careful housekeepers wash blankets every year, but not every one purifies her pillows. We will hope that mattresses get sunned but it is doubtful. The second story porch must have been designed for such processes.

Anyone who can wash flannels nicely, can wash a blanket. The great point is to soak them thoroughly in a lather, either of soap or well dissolved washing powder, and to keep the whole process, of washing and rinsing at the same temperature. The dirty water must be squeezed, not wrung out and the rinsing water changed several times. It will not hurt them to lie in the water, but they must have sunshine in which to dry.

When dried, they should be rebound, if necessary, and a strip of cheese cloth, of the finer sort, a foot wide, bound over the upper edge of the blanket. This will protect it, in the one place where it is most likely to be soiled. In a sickroom, where the patient cannot bear the weight of a white spread, a common sheet should be spread over the blankets, and tucked in, at the foot and sides. Nothing so demoralizes blankets as being used uncovered in a sick room.

For washing pillows, a bag, a yard and a half long, of sleazy unbleached muslin, should be provided, into which the contents of a pair of pillows can be emptied. Sew up the end firmly, and plunge the bag into a tub of warm soap suds, washing it thoroughly between the hands. Souse it up



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Household Economics—Continued

and down thoroughly, in another tub of clear water, and wring it out. With care you can get it through the wringer. Hang it up, by the four corners, between two lines and let it stay, in strong sunshine, until the feathers are perfectly dry and fluffy. In the meantime, the old ticks must be washed and dried unless new ones are provided. When new ticking is bought, for pillows or mattresses, it should always be shrunk. A tick will shrink enough, in washing, to make the mattress too small for the bed, and the shrinkage seems to be as much in width as in length.

People have been known to wash comfortables, but the results are not generally very successful. A better way is to rip the quilt apart, wash the cover and put in new cotton. It is not difficult, and the old cotton can be laid aside for home upholstery. If one is apprehensive of germs, as indeed we should all be, it may be plunged into a sterilizing solution and dried, in the bag used for the feathers. It answers for any purpose, where elasticity is not required.

All these operations are most profitably carried on in July. In August, thunder storms and showers are frequent, and one is less sure of a whole day's sunshine.

* * *

One of the clever contrivances, which saves fuel and labor, which it seems impossible to get a servant to use, is the charcoal iron. The initial cost is considerable, \$2.50 I believe, but a cent's worth of charcoal will keep it going for an entire day, and it can be used three hours without replenishing.

* * * *

Austrian enameled ware now comes in white, with a red edge, and the esthetic housewife can follow out a red and white color scheme successfully. While more expensive, the foreign enameled ware is very durable and well shaped. The caution against buying seconds in enameled ware, has been given before, in these columns. Highly poisonous substances are used, in the glaze, and may affect the food, if there are breaks in the surface.



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A pretty conceit, for the Fourth of July table, is a centre piece, in the form of a flag. Fill a pasteboard box, of the size you want, and three inches deep, with sand and indicate the stripes by lines of red and white carnations, cutting the stems short and sticking them into the sand very close together. For the blue field, use bachelor's buttons and indicate the stars by small white flowers, double daisies or feverfew. Lay a piece of oil cloth under the box, to protect the table, wet the sand thoroughly and surround the flag with greenery of some sort to hide the box. At the four corners of the table set tall glass vases, of red and white carnations, or of white snapdragon and scarlet salvia, and for place cards use common crackers, with the name written with white paint. Lay bunches of scarlet and white flowers tied with red, white and blue ribbon at each place.

Then, as far as possible, carry out the red and white scheme in the food. Iced currants, salmon, boiled tongue and tomato salad are suggested, with a raspberry and lemon ice instead of Roman punch. Paper cases for the vanilla ice are easily made from red and white crêpe paper. Or, quite as prettily, the ice may be served on glass plates, with a big spoonful of strawberries at the sides.

* * *

The ice cream freezer is generally in commission, by the first of July, and is a valuable adjunct to pleasure and comfort, but it demands a good deal of elbow grease. Not so the many varieties of *mousse* and sherbet, which only require packing in ice and salt. As the mixture generally re-

quires no cooking, the labor is confined to preparing the ice and salt, a simple matter with an ice grater, and no freezer is needed, a can with a tightly fitting cover and a water pail being quite sufficient.

A mother and daughter whom I know made chocolate ice cream, every day last summer, in a pound baking powder can, which they packed in a mixing bowl. Two or three times, in the course of the morning, the can was lifted out and shaken violently, and the cream was excellent, although not quite as stiff as if made in the ordinary way.

All these soft ices should be served in Roman punch glasses, with spoons. For stiffly frozen creams, use plates and provide both forks and spoons. And, apropos of forks, always supply them with berries or sliced fruit and use plates rather than saucers, which are only suitable for very soft puddings or cereals. Indeed, it is much better to use small bowls for cereals, as the cream can be more easily managed.

* * *

The summer breakfast is something of a trial. Most people are below par physically, and food must be very dainty to appeal to them. Quality, rather than quantity, is appreciated. Let the fruit and the cream for the cereal be as cold as the refrigerator can make them, and you have an auspicious beginning, at least. Then, let whatever comes later be savory, rather than substantial. And dear house-mistress, whatever you leave undone, have your coffee piping hot and on the table the minute you sit down, so that no one need wade through half his breakfast, without the fillip to his appetite, which his cup of cof-

Table Chat—Continued

fee gives. People differ in this regard, but it is your business to satisfy the desire of each person at your table, else why are you the bread giver?

* * *

Frizzled beef, which is as old as our great-grandmothers, is a good summer breakfast dish, suitably served *en casserole*. The secret of having it good is to cut it in very narrow shreds, with scissors, and to brown it in a little butter. The cream sauce, in which it is heated, needs no salt, as the beef has so much. A little parsley and an accompaniment of brown bread toast are an improvement. It is prettily served in ramekins, or may be used as a filling for timbales.

* * *

An authority on diet gives as a typical luncheon, without meat, but containing all the necessary elements of nutrition, black bean soup, rye bread, cheese, and baked apples. Other combinations are baked bean, brown bread and lettuce salad; macaroni, with cheese, apple and nut salad, bread sticks and cocoa; vegetable salad, rye bread, Swiss cheese and cocoa; cheese powder, lettuce and nut salad and cereal

coffee. These menus may be suggestive to some of our readers, who are trying to reduce meat consumption.

* * *

The tomatoes, which come early in the summer, from the South, and are less juicy than the local article, are good fried, when seasoned with salt and pepper, and dipped in flour. They are nice with an omelet, for a breakfast dish, or with chops or fried chicken, for dinner. They should be served on the same plates as the meat.

Cucumbers, which sometimes rise in judgment if eaten later in the day, can generally be digested when served at breakfast. Mustard, added to the oil and vinegar, assists their digestion materially.

* * *

How many people know that keeping oil in darkness is the secret of its remaining sweet? The best place for it is, of course the refrigerator, but cold is less essential than darkness. Tall jugs, of the blue and white German ware, come especially for oil and are really picturesque. Indeed, an outfit of receptacles, in this ware, is almost sufficient to insure the kitchen beautiful. Italian salad oil comes in tin and needs no

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WHITE MANTEL AND TILE CO.,
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AT WHOLESALE PRICES.

You want the best. You want it at a reasonable price? You would like to save money on the plumbing in that new house of yours. Perhaps you have often talked of fixing up your old home. I have but one price and that can save you money.

The above bath-room outfit costs \$50.35, consisting of a 5 foot, 3 inch roll porcelain enameled bath-tub, low down syphon action water closet and porcelain enameled apron lavatory. Each fixture is complete with all necessary fittings, being of heavy brass nickel plate.

Let me tell you I handle only new guaranteed, first-class, latest pattern goods. All enameled ware are smooth glazed, porcelain lined. Closets are of vitreous china. Everything of one quality. I carry no seconds. Ship carefully and promptly. Write for my free illustrated catalogue, describing a full line of plumbing supplies.

B. K. KAROL, 235 West Harrison St., Chicago

Table Chat—Continued

precautions. In order to empty it, two punctures must be made in the lid, so that the air admitted at one will expel the oil at the other. Oil, for a mayonnaise, should always be specially chilled.

One chef made a wager with another, that he would cook ice cream, and this was the way he won it: He froze the cream very hard and, with a scoop, made it into a round ball, which he dipped in fritter batter, and then into boiling lard for a second. The fat cooked the batter instantaneously, making a crisp coating over the cream. Makers of timbales will recognize his philosophy.

* * *

Moderate priced dinner services are unusually pretty this year. At twenty dollars, there is the English stone ware copy of the Dresden onion pattern, perhaps the most satisfactory of all the blue and white wares. At the same price is the familiar Raleigh pattern, in semi-porcelain. For eighteen one gets a very decorative iris design, in either blue or green. At fifteen, there is a copy of the Copenhagen ware, in blue and white, and a really pretty land-

scape set in blue is only twelve dollars. Blue and green predominate, in these low-priced sets, and have a more refined effect than floral effects in many colors. One wishes, that the makers would recognize the fact that bread and butter plates are the rule, on well appointed tables, also that they would make sets, with the usual number of platters and vegetable dishes, and plates in sets of six or eight. Few families ever need twelve plates at once.



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“Silver Plate that Wears”

The Style in Spoons

The prevailing taste is for the more elaborate designs in spoons, forks, knives, etc. The illustration shows four exquisite patterns of the famous

“1847 ROGERS BROS.”

ware—the silver plate that ever since ROGERS BROS. discovered the electro-plating process, sixty years ago, has kept the lead in quality and beauty. Sold by leading dealers. Send for catalogue '1885'

MERIDEN BRITANNIA CO., Meriden, Conn.
(International Silver Co., Successor).

Splinters and Shavings

New Plan of Bidding for Contractors.

Investors in real estate, architects and many building contractors are coming to realize that the most economical and satisfactory method of any size is on the percentage basis, instead of on the basis of a lump sum bid; that is, the builder engages to erect the building or make whatever alterations are desired for the actual cost of the work plus a percentage as compensation for himself.

There are many advantages both to the owner and builder in this method of building. Though the owner may not know exactly what the building is going to cost him, the expenditure of his money is always within his own control and easy of veri-

fication at any time. He receives from the builder an itemized account of the cost of material, labor, etc., and he is relieved of the danger of "extras."

Contractors, on the other hand, are always assured of a decent profit on their work. They are not harassed by unexpected rises in the price of material, or by penalties for delay occasioned by strikes or other causes often totally beyond his control.

In other words, the element of risk inseparable from the lump sum basis of work is practically eliminated, and a builder is free from all temptation to "skimp" certain parts of the work.

How to Use Wood Stains.

When the stains are applied by dipping, it is worth while to apply a brush coat after the shingles are laid, as it evens up the color effect, and covers up raw edges which may be left where the shingles have been cut to fit corners, window frames, etc. It also adds to the permanency of the color. If applied by a brush coating two coats should always be used, because one coat is not a thorough job in any material.

In applying the stains care should be taken to see that they are kept thoroughly stirred, and are applied to dry wood, in order that the coloring effect may be uniform and permanent. Shaking or rolling the package is not sufficient to completely incorporate the pigment and the vehicle—the stain should be stirred to the bottom with a stick until the coloring matter is all in suspension.

In dipping it is an economy to fasten brushes at the top of the dipping-tub and draw the shingles through them as they are dipped. This saves stain and hastens the drying. The shingles should not be soaked in the stain, but dipped in and out as quickly as possible, and after dipping should be

thrown in a loose pile, so that the free circulation of the air will dry them quickly. One man can dip 7,000 shingles per day, but three can dip 25,000, because they work to greater advantage. But two-thirds the length of the shingle need be dipped.

Master Painter.

* * *

Nothing is more noticeable than the improvement constantly going on in stains and wood finishes for interiors. The great competition in this line has stimulated the different manufacturers to unusual effort, and each one is striving for something new and attractive in finishes.

Our attention has been called to the new booklets of the Bridgeport Wood Finishing Co., describing the various processes of modern wood finishing by the use of their products, and containing much information of interest to all homebuilders. The booklets are put out in a very unique form, the covers simulating very perfectly wood shavings, finished in mahogany and gray weathered stains. The firm supply these booklets on request, also sample panels of any special stain desired.

NOTES ON PRICES.

Cost Estimate.

We ask our readers to bear in mind that the published cost prices accompanying our descriptions, are not *close* estimates, but *estimated* costs furnished by the architects. Also, that *conditions* frequently add or lessen the cost to a large degree. With a large amount of building under way, contractors will want a good big profit on any additional job they take. Reversed, contractors all looking for work, you get close figures. These facts account for the frequent wide difference in actual cost of building in different localities, from published prices. We likewise publish information concerning the different costs of material and labor throughout the country, as furnished by our correspondents, and request that those who have built or have secured such figures will send them in to Keith's Magazine for publication.

A Look Ahead.

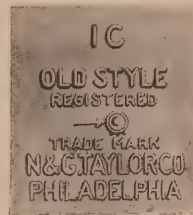
At the present time there appears to be no reason why building material should be expected to decline in value. There is a great deal of talk on the part of the uninformed, of the "unwarranted" prices for lumber, and of the "lumber trust" that is squeezing the buyer of material, but no one who understands the conditions that govern the marketing of lumber is making any such mistaken statements.

Not only is there an unprecedented demand for lumber at all manufacturing centers, but the supply of stock available for shipment is very much reduced from the figures of last year. During the year 1905 the manufacturers of northern pine cut less lumber than during the year before, and sold more than they did in 1904, leaving stocks at the end of the year fully a quarter of a billion feet less than were in hand when the year commenced. Since the first of the current year the heavy shipments from the mills have still further reduced the supply, and the mills have only been running a few weeks. During 1905 there was a net decrease in stock amounting to nearly eighty-three million feet at the mills reporting to the clearing house of the Yellow Pine Manufacturers' association, and during the first three months of the current



Roofed with "Taylor Old Style" Tin in 1871

These buildings house the roofing firm of Wallace Brothers Company, of Lafayette, Indiana. The one in the foreground was built in 1871 and its roof of "Taylor Old Style" tin, laid at that time, is in good condition today. With the exception of a few coats of paint, it has required no attention whatever during its thirty-five years of service.



In 1852 a dwelling and a store in Moorestown, N. J., were roofed with our "Old Style" tin by Geo. T. Doughten. These two roofs today are practically as good as if put on last year.

After fifty-four years of service they bear every indication of proving their durability for another half century.

Tin affording service of this kind has our name and trade-mark stamped on every sheet. Our free booklet, "A Guide to Good Roofs," is all that its title implies.

N. & G. TAYLOR COMPANY

ESTABLISHED 1810

Philadelphia



The Delicate Beauty

of this mantel is but faintly expressed by this illustration.

The graceful pattern is only equaled by the careful construction and richness of the wood.

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269 N. Ashland Avenue, Chicago

LORENZEN
PAYS THE
FREIGHT

Notes on Prices—Continued

year there was a further decrease of forty million feet. There may be a slight increase in the output of southern lumber during the year, but the decrease in the output of northern mills will probably more than balance it. At the time of the earthquake the mills of the west coast had all the business they could handle, and more than the railroads could handle for them. Many of them had orders on hand that would engage their capacity for several months. They have announced their intention to divert all the lumber possible from the eastern rail trade to the California market where it can be used in the temporary and permanent reconstruction of San Francisco and other cities. It is estimated that a billion feet of lumber will be needed for this work. This will make it still more difficult to get material from the mills of the west coast, since it will eliminate a considerable portion of the cut of the western mills from the eastern market. If this means anything, it means that buyers and consumers cannot expect market prices will decline. It appears reasonably certain that they will advance.

A Mistake Corrected.

The statement is often made that because congress has refused to repeal the stone and timber act, "the timber continues to be gathered in by the timber barons at from fifty cents to a dollar a thousand, to be cut and sold to the builder at \$20 to \$40 per thousand." The impression conveyed is that the difference is profit, while as a matter of fact, the timber in Minnesota will not at present sell for an average of more than \$6 or \$7 per thousand, and there is practically none of it that can now be taken up under the stone and timber act, and in the west, where it is possible, timber will not average \$3 per thousand. When this western timber is sold for \$20 to \$40 per thousand to the builder, the selling price represents \$12 to \$15 that goes to the railroads for freight, and the profits of manufacturers, jobbers and retailers, to say nothing of the cost of logging and manufacture.

Miss. Valley Lumberman.

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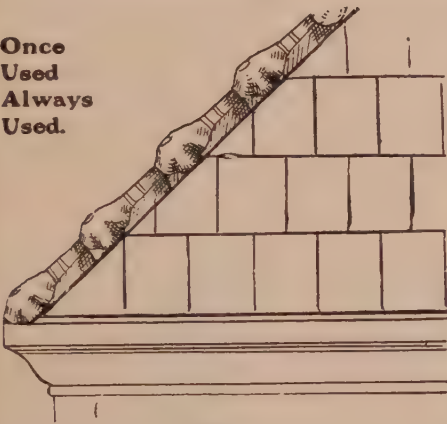
We help you avoid mistakes in your building plans; get them correct now. Read our free Furnace Book which tells how and where to place a furnace. It also tells how to replace your dusty stoves or worn-out heater with a dust and gas-proof

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GALESBURG, ILL.

Notes on Prices—Continued

The Following are Prices Sent Us by Correspondents:

Nogales, Ariz.

Rough lumber, per M.....	\$35.00
Flooring, per M.....	45.00
Finishing lumber, (selected pine) per M.....	65.00
Shingles, per M.....	5.00
Bricks, delivered, but not laid in wall, per M.....	10.00

New Haven, Conn.

Brick, at the yard, per M, \$12.00 to ..	\$13.00
Framing lumber, per M.....	25.00
Finishing lumber, per M, upwards from	40.00
Masons, per hour \$.50 to.....	.60
Masons' helpers, per hour.....	.27½
Carpenters, per hour.....	.41
Painters, per day, 8 hours.....	2.75

Howell, Mich.

Dimension lumber, per M, \$21.00 to..	\$22.00
Flooring, Pine, per M, \$30.00 to.....	33.00
Sheathing, per M.....	16.00
Shingles, per M.....	3.75
Siding,	24.00
Finishing lumber, per M, \$40.00 to...	60.00

Muskogee, I. T.

D Finish, Yellow pine or cypress, per M	\$40.00
E Finish, Yellow pine or cypress, per M	45.00
No. 2 Flooring fence Y. P. per M....	25.00
B. Siding 6 inch Cedar or red wood, per M.....	25.00
Yellow pine flooring 4 in, per M.....	30.00
Cypress lath, per M.....	5.50
No. 2 Shiplap Y. P. per M.....	27.00
No. 1 Door 2-6x6-6 Y. P. or Fir, per M	2.25
No. 2 Door 2-6x6-6 Y. P. or Fir, per M	2.00
Shingles 6 to 2 Cedar, per M.....	3.50
Plaster, per ton.....	10.00
Portland Cement, per 100 lbs.....	.75
Common brick, per M.....	8.00
Pressed brick, per M.....	18.00
Common labor, per day \$1.75 to.....	2.00
Carpenters, per day, \$3.00 to.....	3.25
Masons, per day.....	4.00



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✧ Architect's Corner. ✧

C. H. C.

Q. We have decided to use shingles entirely for the outside covering instead of clapboards. The lower walls and upper hall we thought of having sand plastered and the standing wood work of interior stained a dark Mission oak or weathered oak. Do you approve of this?

A.— The sand finish plaster will be all right but you cannot paper over sand finish very well. They are getting out some good Mission designs in paper now-a-days.

Q. We are hesitating between a brick or a stone fireplace, built from the round field stones. Which would you like the best?

A.— A field stone fireplace is very appropriate for a summer cottage such as you will have and I think I would prefer it to the brick fire place; that is, if the material is available, as well as good workman to build it. It makes all the difference in the world how the job is done.

Q. Do you advise for framing, the use of wire nails or cut nails and would you nail on the sheathing with wire nails or cut nails?

A:— There is a difference of opinion as to which is the better nail, the wire or the cut. I am rather inclined to the cut nail myself for the sheathing. For framing, I think probably you would get better results with the wire spikes or nails.

F. R. N.

On my estimate for Mill material, it states as follows:—"If material needed for

cupola has to be made bent shape, as per plan, add \$45.00. If as listed, straight stock, there will be no extra charge on bid price." Will you please let us know if straight material could be used satisfactorily in the windows, or it is worth \$45.00 extra to have the bent shape?

Ans:—Regarding bent mill work would say, I think the principal charge of the mill is for the bent cornice work, balance being for the window sills and caps of windows in tower. This is what we would recommend and if the mill has not figured for bent window sash, I think it would be worth to you the extra \$45.00. For myself I certainly would pay it and have the circle work.
E. M. P.

Plans call for three-panel doors and our mill people claim that a six panel door is stronger. Kindly advise as to whether or not their statement is correct?

A:— The statement of the mill people that a six-cross-panel door is a stronger door than a three-panel door is correct. The three-panel door is amply strong that a six-cross-panel door is amply strong enough, however, if properly made as any good mill concern should make it and in my judgment, for this situation, a very much better looking door. This is a matter for your own decision.

F. A. B.—Ypsilanti, Mich.

Q. Both my contractor and superintendent whom I have employed say that

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The Herendeen Manufacturing Company
 Home Office and Works,
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 EDW. S. DEAN, Bloomington, Ill. E. K. BARR, La Crosse, Wis.

Architect's Corner—Continued

a 12-inch grout wall, for basement, the Portland cement being 5 to 1, will be just as safe as a 16-inch wall; that is, in this location. Are they correct?

A. If you have a good quality of crushed rock and sharp sand and make it four parts rock to two parts sand and one of cement, I think you would obtain a concrete that would be perfectly substantial for a twelve-inch (12-in.) wall. See that they put in a little crushed rock; it adds to the strength of the concrete forming the binder.

J. L. H.—Connersville, Indiana.

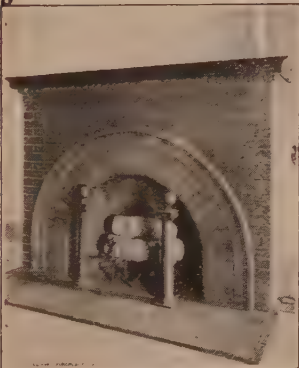
Q. Do you consider transoms over doors useful in a private house?

A. Transoms over doors cost money and in a private house, from my point of view, are not necessary or desirable. In a hotel the transom proposition is a different sort of matter.

H. C. S.—Which heating do you consider the most satisfactory for a medium sized residence, steam or hot water?

A. For residence purposes hot water is considered more desirable than steam, excepting perhaps for flat buildings, where steam is more generally used.

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OUR Colonial Fireplaces are genuine works of art. Quiet dignity with the proper elaboration to suit all varieties of interior decoration has resulted in a combination which will be a finishing touch to the handsome residence.

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there shown for any possible style of room, from the stately, raftered hall to the cosy cottage living room.

We are specialists in this line, being the only house in the West who have combined artistic effect with up-to-date ideas in Brick Fireplace construction.

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To prove the truth of this statement, we make the unusual offer to give

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We do not know how to make any stronger guarantee than this. It gives you a chance to try this grate thoroughly.

SEND THE SIZE of your room (length, width and approximate height) and we will have one of our expert heating engineers tell you just what size grate will be needed. This service is furnished absolutely free.

SEND AT ONCE for our catalogue explaining the principle on which the Heitland Return-Draft Grate operates and showing illustrations of the various sizes and kinds of grates, together with mantels and general fireplace fixings.

HEITLAND GRATE & MANTEL CO.

819 Maine Street.

QUINCY, ILL.

New Building Materials.

Washington Fir and Red Cedar.

In a former issue mention was made of the beautiful exhibit of these woods which has been arranged by the Pacific Coast Lumberman's Association in one end of the lobby of the Lumber Exchange Building, Minneapolis.

The exhibit is worthy of a more extended notice than space permitted at that time. It is in fact a dream of artistic beauty, and justifies the two thousand dollars hard cash it cost.

The exhibit is designed primarily to acquaint the public with the possibilities of this lumber, and also as a delightful reception room for visiting lumbermen. It is a masterpiece of wood finishing, and at once places Washington Fir among the standard woods for interior use. Every possible use for lumber is anticipated here. Not only are beautiful panels of varied grains shown in the wainscoting and the finer grain in ceiling panels, in beams and casings, but the floors are laid with fir also. Few people are aware that flooring of this wood is equal to the best yellow pine and is \$11 per thousand cheaper. Its freedom from sap gives it another advantage over yellow pine.

In the inglenook at the end of the room Red Cedar has been employed with admirable handling of its delicate grain in a soft, brownish stain. A richly hammered panel of dull brass is inset in the overmantel and a hood of dull brass below. Copper and brass are used for bric-a-brac and there is a mediæval lantern framed in old brass swinging from the ceiling beam. This combination of old brass with the rich, dark wood is most effective.

The wall panels have been given an effect of rough plaster in a soft, tawny brown relieved with a stencil decoration in dull green. Draperies of raw silk of a dull green color are hung at the diamond paned windows glazed in a greenish yellow glass.

One of the most noticeable features of the exhibit is the furniture, which is all made from the same woods. The great library table is a beautiful specimen of

wood craft. The chairs are completed by seats of mottled yellowish brown Spanish leather.

As a result of this exhibit a Chicago University Professor is using these woods in his entire house both exterior and interior; and people generally are becoming interested in these new and at present cheaper woods.

* * *

The latest building material is "kremite," which is made at a factory near St. Petersburg and consists of powdered clay, sand and fluorspar melted together at a high temperature. The molten mass may be used like iron for mould castings for architectural and artistic purposes, yielding hollow bricks for buildings and stoves, fancy marble-like bricks, tiles for floors and sidewalks and even thin, corrugated plates for roofs.

* * *

Among the recent booklets on building materials, we commend to our reader's attention the Euclid Booklet About Stone Trays and Stone Sinks. It is certainly a strong bit of talk, a forceful combination of technical descriptions, some pictures and many facts. There is no part of the home-building more interesting to the chatelaine of the house than the laundry equipment; and a poor outfit of sinks and trays is a mere waste of money. Better read up on this subject.

* * *

Government Investigations of Fuels and Structural Materials.

U. S. Government

As a result of the recent investigations, along these lines of work which have been conducted by the U. S. Government, a National Advisory Board for Fuels and structural materials has been appointed composed of members selected from the different engineering and allied societies of the country, and including one representative from each of the Government

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It will enable us to prove to you that we can supply you INTERIOR WOODWORK far superior to anything that can be purchased elsewhere, and, moreover,

SAVE YOU 10% TO 30%

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SASH, DOORS, CASINGS, PANELS, HARDWOOD FLOORS,
GRILLES, STAIR-WORK, COLUMNS, HALL SEATS, Etc.,

—everything which goes to finish a modern home, made up in any of the rare woods desired.

Furniture you can replace, but the woodwork has to stay. Why, therefore, should you not get for your money all you can? You will never know what you can do in this direction until you give us a chance to tell you. It will pay you to drop us a line today.

Our large 200-page catalogue, giving illustrations, descriptions and prices, sent postpaid on receipt of 15 cents.

SCHALLER-HOERR CO., 426 Blue Island Ave., Chicago, Ill



THE DOROTHY DOLL HOUSE

CHILD'S DOLL PLAY HOUSE

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4 Sets of Domestic Furniture.....	\$2.95
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ON HOME BUILDING

OFFICES:—934-5 Lumber Exchange

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Contents for August

	PAGE
FRONTISPIECE—"UNDER THE GREENWOOD TREE."	
TYPICAL AMERICAN HOMES.....	77
A BUILDING EXPERIENCE IN JAPAN	80
HAND MADE AND WOVEN RUGS.....	83
THE HOME-MAKING OF TWO LONE WOMEN—(CONCLUDED).....	86
GROWING THE CARNATION FROM SEED.....	88
STUDY IN WALL DECORATIONS—No. 8.....	94
(MORE ABOUT CALCIMINE)	
DESIGNS BY LEADING ARCHITECTS.....	96

DEPARTMENTS

DECORATION AND FURNISHING	111
ANSWERS TO QUESTIONS	114
HOUSEHOLD ECONOMICS.....	118
TABLE CHAT.....	121
SPLINTERS AND SHAVINGS.....	124
NOTES ON PRICES.....	127
ARCHITECT'S CORNER	130
NEW BUILDING MATERIALS	132
GLIMPSES OF BOOKS	134

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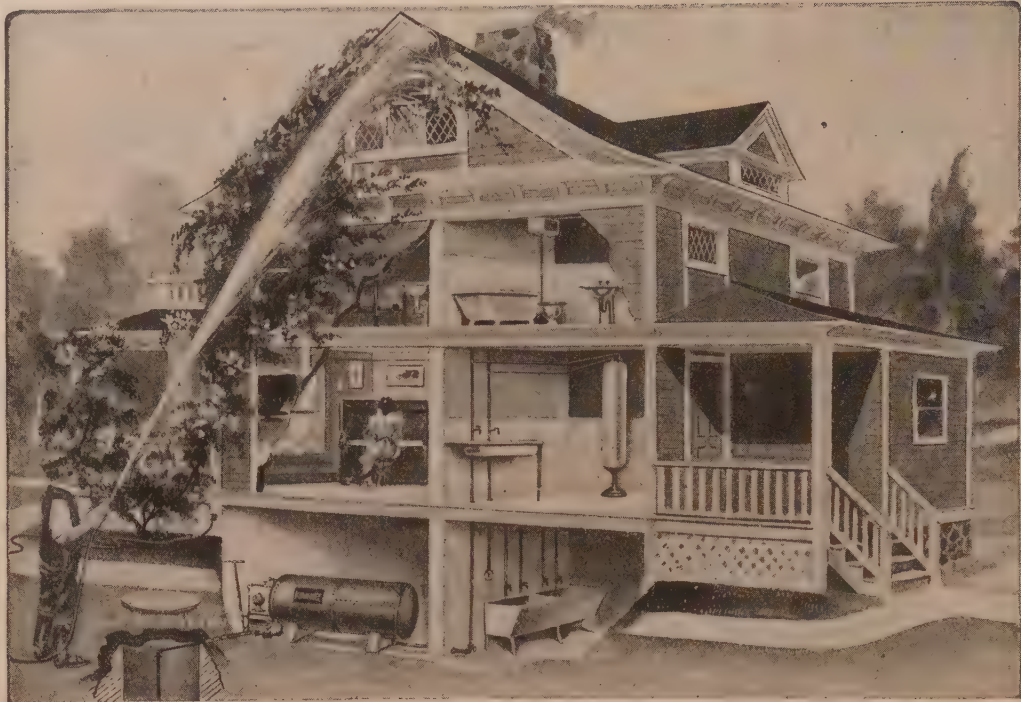
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CONTENTS

TYPICAL AMERICAN HOMES.....
Illustrated

CONCERNING HARDWOOD FLOORS....
Illustrated

A BUILDING EXPERIENCE
IN COLORADO

THE REVIVAL OF CANOPIED BEDS.....
Illustrated

THE SEPTEMBER FLOWER GARDEN...
Illustrated

STUDY IN WALL DECORATIONS No. 9..
[A GROUP OF MODERN FRIEZES].....

DESIGNS BY LEADING ARCHITECTS....

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Under the Greenwood Tree.

By courtesy of Western Camera Notes.

KEITH'S MAGAZINE

Vol. XVI.

AUGUST, 1906.

No. 2

Typical American Homes.

By Arthur C. Clausen.



'A MODERN ADAPTATION OF COLONIAL STYLE.'

IT is a refreshing sight to sit on a hot July evening and gaze upon a beautiful home amid last winter's snow. As we sit on our screened porches with a fan in one hand and the lemonade pitcher beside us, making a general complaint about the weather, the principal topic for conversation, if we would but take a good look at this imposing home amid the severity of last winter's snow, its pines sighing in the winter's winds, it would undoubtedly have a cooling effect. We would then recall the

bitter cold nights when we huddled about the blazing grate and were wishing it was "the good old summer time" when it is "nice and warm." The home is situated not far from one of Wisconsin's picturesque rivers. It is in a thickly wooded tract which in the summer time makes a splendid background for its white exterior. In style it is a modern adaptation of the colonial which it follows very closely in some of its details. The porch columns and the two small dormers are especially true to colonial standards. The columns are Ionic

with the beautiful Scamozzi caps which are used so much in colonial work. They are so named after their designer, Scamozzi, a Roman, the head draughtsman to Palladio. The Adams Brothers in England adapted them, along with other classical detail to the Georgian architecture, from which we derive our colonial style. The arched window in a triple group, is also taken from Palladio's work and is another much used feature of colonial architecture. The small dormers mentioned are typically colonial, examples of them being found all through the New England states,

details it is very simple. The cornice is plain, the old fashioned hanging, rain water leaders having been used. The siding has been put on in a picturesque manner. The upper portion is special double lap siding while the lower portion, near the foundation is a plain 4 inches to the weather" siding. The wall space between the windows forming the triple group over the porch is of Portland cement plaster. When used, this plaster should always be placed on expanded metal lath. The porch columns and porch balustrade are both of original design. Even



"SOMETHING NOVEL."

notably on the Arnold house which figured so conspicuously in this country's history. The dormer in the center is poorly designed. The lower porch balustrade of Greek crosses is an old idea but always looks well. Had the second story balustrade, and the balustrade on the roof been designed more in harmony with it, they would have added greatly to the appearance of the house, beautiful tho it is.

There are few novelty houses, so called, that look well. We are illustrating this month one of the few. In designing this house the object of the designer is originality. It is probably a house that will not often be copied; it is never the less a home which is much admired and little criticized. It will be noticed that in its

the enclosure around the under part of the porch is out of the ordinary. Altogether the house is a success from a designer's standpoint, and inspires that satisfied feeling which always comes after one has been in a model home.

It is necessary now, and then to publish views of homes which do not come up entirely to our standard of excellence for the purpose of calling the readers' attention to common mistakes in designing, that he may avoid these when building his own home. Our last illustration is of such a character. At first glance it is not a bad looking house, but on the second glance we find many things that recall the verse: "A little more and how much it is. A little less and what worlds away." It is

A
Common Mistake
in
Designing.



the small details, the fine touches that make a home beautiful. First, the cornice to the gable has no projection, giving the house a decidedly bald appearance. Had the gables been finished off with the same cornice that runs horizontally it would have given more character to the house. The window in the gable has too much around it and the bulls eye window over the en-

trance is too insignificant. In its place there should be a window the same as the two just beside it. The porch is fairly well designed, in fact, it is the only successful feature on the house. With all its faults it is a fairly good looking house and stands out notably before the vast majority of houses that belong to what we call "The common lot."

Stables as Artists' Homes.

An enterprising young woman artist has cut the Gordian knot of New York's housing problem by renting an old stable in a downtown alley and turning it into a home and workshop combined. In the same alley—it is an alley by name and by nature—are a dozen other stables which have passed through the same evolution. They once housed the equipages of the rich folk who inhabited a nearby square. On the door plates of her neighbors' not to say her own, may be read the names of artists well known in this city. The first floor of this outgrown stable is now one large room, with the brick walls painted green and the floor and the woodwork black. The main part of the second floor is cut completely out and the whole front is open by glass windows to the north light, so prized by artists. Below, the walls are covered with the tenant's work and the shelves with still-life studies. Around the opening

cut in the second floor runs a gallery, from which open all the rooms necessary to a well-ordered housekeeping establishment.

The gallery itself is a charming dining-room, and the kitchen is a gratifying proof that this young woman is an exception to the common theory that an artist must be impractical. A tiny gas stove, with oven and broiler of half the usual size, would captivate the heart of any domestic woman with no aspirations after aesthetic effects. An ice chest of the same miniature proportions stores away viands. Shelves and cupboards hold the dishes and there is an immaculate white sink. In fact, all the ingenious devices for making housekeeping easy and hospitality a pleasure are here evident. Two bedrooms off one corner of the balcony complete the living quarters.

A Building Experience in Japan.

By W. W. Prudham.

I TRUST the editor will not think it audacious in me to send an account of "How we built our Home" in Karuizawa, Japan. I do so not so much by way of contest but that your readers may hear a building experience in far away Japan where your magazine is a welcome monthly visitor now. I wish I had subscribed earlier. Our home might have been greatly benefited had I done so.

This summer in addition to building a little summer house, I have built a house for our Mission here in Toyama. As it is not really ours I do not tell you about it as such. I should have related my experiences in greater detail but as your constituency is American rather than Japanese such would doubtless be gratuitous.

My first real experience in house-building was on my father's farm. I was about ten at the time, my tools were an old cast-off hammer, and a piece of tin shaped into what served as a shovel at one time and a trowel at another, a few flat sand stones, a little mortar begged from a mason, two or three shingles for timber, made up my material. The house was such as called forth praise from my father. An ignorant cow and a foolish dog caused its destruction. Since then until coming to Japan I never repeated the experiment. However the experience stood good.

Five years ago on our arrival in Japan we were persuaded by friends to spend the first summer in Karuizawa. Seventeen or eighteen years ago some Canadian missionaries found this little mountain hamlet a desirable place to spend the sultry summer. Despite the slovenly habits of the natives its pure air, high elevation, and attractive scenery has turned this sleepy place into a bustling town of from 700 to 800 foreigners every summer. Native houses of course became insufficient to accommodate so many, and native enterprise did not turn to house building. Accordingly foreigners, mainly missionaries, began to build their own

summer houses. Turning my attention to these facts and looking over the conditions and requirements I started in a second time into house building.

While examining the style and structure of the houses being built in Karuizawa and prospecting for a desirable site, there came an opportunity to invest in some furniture. The main articles required, such as tables, chairs, beds, stove, dishes and kitchen utensils cost us about \$35.00. Whether we rented a house or built one we should need the furniture; so we purchased. This was the first investment toward a new home.

Land is not so cheap in Karuizawa. Besides its tenure is not easy. A ten or fifteen year lease is not easy in a growing town. Foreigners cannot get a deed of purchase. Boundaries and roads are in endless confusion. The more I inquired into things the more complicated things appeared. Up on the eastern ridge of hills about a hundred feet above the main village, ten minutes walk from the post office and commanding a magnificent view of the south, west and north was a tract of mountain land not yet entered. We must make our own roads and define the boundaries as first settlers, if we purchased here. We resolved to try. Over one acre of land, in shape nearly square, having four large spruce trees and several smaller trees of all kinds, bounded by a stream on the north and commanding a magnificent view of Asama Yama the greatest active volcano in Japan, became ours by paying \$180 for 999 years on lease. This was our second investment.

It is the custom in Karuizawa to build facing the west as much as possible, with a view to getting the benefit of Asama's eruptions. To secure our house this advantage and protect us somewhat from the hot afternoon sun we decided to locate our house so the large spruce trees would serve this purpose. They also serve the purpose of anchor posts in Typhoons. For a summer house a frame building is most desirable. In fact the lack of stone and brick make it the only

possible structure. Besides timber is cheap and the carpenter's experience must count for something. The common Japanese plastered house will not stand the driving rains and snows of a mountain locality. Among missionaries it is customary to take in another family or one or more single people for the summer. This is also a determining element in house building. So we finally decided to build a house suitable for a good sized family or for two small families and called for estimates. After five months negotiating we got the figures within a reasonable

uation required \$20 for leveling. The volcanic nature of the soil requires much pounding to make it firm, we mixed a little clay with it and found it formed like cement. When thus made hard a few squarish stones were all that we needed to complete the foundation. Upon these the lower timbers of chestnut were laid, so as to leave a space of ten to twelve inches between the floor and the ground. Chestnut was used for its ability to resist moisture and decay. Upon this foundation our house stands.

The remainder of the timber is mainly



"IN JAPANESE STYLE."

amount and let the contract in January. Building began in April. It was to be completed by the end of June but we did not get into it till July 12.

Our style and plan is not wholly new. It follows very much the custom of the place. The building is a frame structure, shingle roofed, plastered and clap-boarded outside wainscotted and plastered in white inside. From the plan you can get an idea of the arrangement and from the photo an idea of the outside appearance. The roof is coal tarred, the clap boards are stained red, and under the eaves and the veranda protected from the weather, the plaster is left unboarded and white.

The foundation is important. The sit-

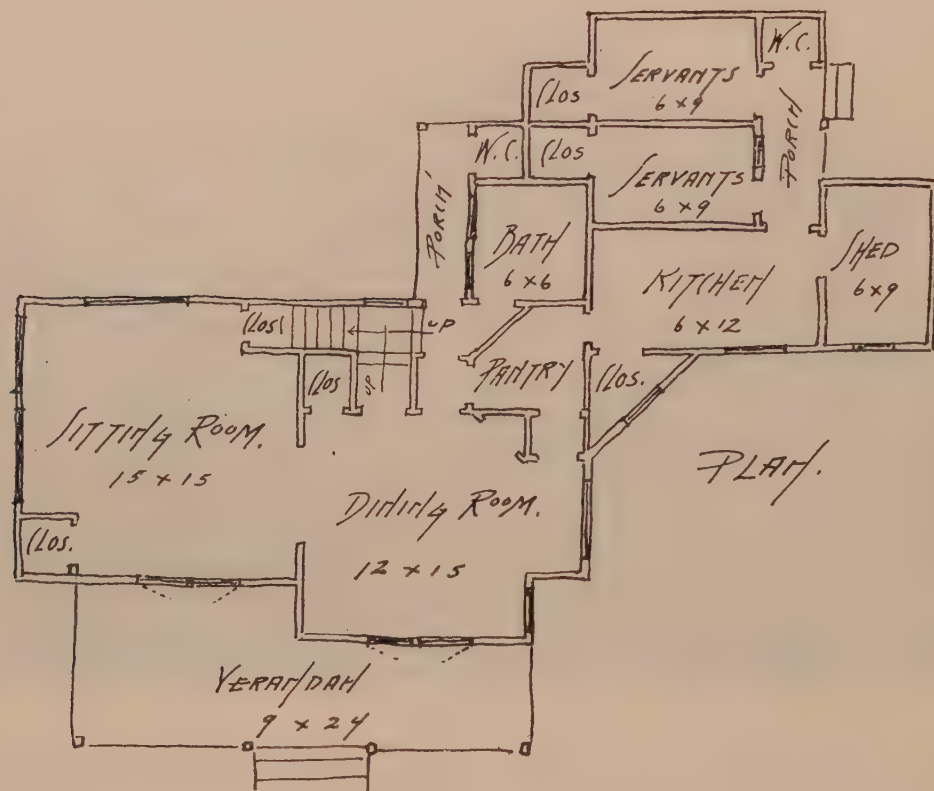
ting is on a hillside. The foundation is of pine. Doors and outside doors and shutters are made of a kind of cedar. The floors are of a hard pine. The ceiling upstairs is also of a light kind of white wood, about one-sixth of an inch thick, a real Japanese ceiling. The upstairs floors, being planed on both sides, serve as a ceiling for the downstairs. Tongue and groove prevent dust falling through.

There is only one broad veranda downstairs, nine feet wide in front of the sitting-room and six feet in front of the dining-room. As the upstairs is set over the veranda it only required a three or four foot roof to protect the veranda. This roof is supported with braces in-

stead of posts, thus lessening expense, and leaving uninterrupted view. On the veranda are a couple of box seats, the seat being on a hinge makes the box a convenient receptacle for shoes, rubbers, and the like. A railing completes the appearance of the veranda. Upstairs a little balcony opens off each of the larger rooms and serves the purpose of a larger one at no expense.

The sitting-room entrance is six feet, as is also the dining-room; closed by two three-foot doors, which slide into cases prepared for the outside sliding doors. These doors are half glass, and serve as

for umbrella, raincoats, and the like. The dining-room looks square, with a little alcove at one end. This alcove is really a passage to the kitchen, the door of which acts as a server. The three-cornered closet for china and the like is in three parts, the middle being open with a shelf, the upper and lower thirds having little sliding doors. This closet also shades the kitchen door and server. Next to it is a closet for supplies and provisions, opening by a half-door into the pantry, and a whole door to the dining-room. The stairway opens into the dining-room, and turns on itself in rising,



"THE ARRANGEMENT OF ROOMS."

windows. The windows, as far as possible, are placed in the corners, so as to admit of an extensive view, and especially in the bedrooms, to give good wall space for setting a bed or other article of furniture. The sitting and dining-room, the bedrooms on one side, and the bedroom and study on the other side upstairs, can be opened into one room if necessary, by removing the four sliding doors. These doors are like wainscoting below, and papered on both sides above. In the sitting-room are closets

having two landings, instead of corner steps. From the lower landing a second stairway leads to the bathroom and also to the kitchen.

The kitchen is small, but light. Adjoining it are two small rooms for servants. These may be thrown into one. Outside of the kitchen is an open shed for wood, boxes, or the like. Between the kitchen and dining-room is a three-cornered closet for lamps, oil, charcoal, wood and the like. The bathroom is supplied with water from a rain tank, on

a level with the upstairs. The tank serves as a roof to the bathroom. A pipe from the tank brings the water to easy access, and provides for a shower bath.

Upstairs is quite regular and balanced in appearance. Not so down stairs. This was intentional. To have dining-room and sitting-room balanced seemed too rigid, and while one side upstairs is the counterpart of the other, each part in itself avoids stiffness by a little break of three feet. A single three by six landing makes it possible to enter any room without passing through another. The closets are a little small, but in summer one does not need a large one. Each room gets sunlight at some time of the day, and from three of them a fine view is possible. The one called a study is located for the morning sun and general coolness. The upstairs floors are covered with a kind of rush matting, thus deadening the sounds. The two large

rooms are separated by a solid plaster wall, insuring privacy if two families occupy the house at any time. Water for upstairs use is available from the tank, and saves carrying upstairs. As it is a hillside, a well is not possible, so water is carried from the spring brook on the lot.

The house, complete with eavetroughs, tank and the like, cost \$425, including leveling. After building there was terracing, road cutting, some little extra furnishing being the total for all, including land, up to \$700. Of course, we do not need the whole acre for ourselves. There is room for a second house, and if half were sold our home would be considerably lessened in price. For the present the extra lot forms a nice tennis ground. The cares of house building are nothing compared to the summer's solid comfort in one's own new home.

Hand Made and Woven Rugs.

By Eleanor Allison Cummins.

ONE of the interesting developments of modern handicraft is in the line of hand weaving, and there has been a marked revival of interest in the domestic industries of a century ago. Old hand looms have been brought out and repaired, and classes in weaving are quite a fashionable fad. In some cases this revival of domestic art has affected the welfare of a whole community, in others it has been developed along some special line, by an individual worker. Rag carpeting has become a quaint adjunct in the homes of the well-to-do, instead of a makeshift for people too poor to afford ingrain or Brussels.

As far as weaving goes it is hardly practicable for most people. It is to be hoped that it will not be many years, before the weaving of linen, woolen or cotton cloth is pursued in American farm houses, as it is in English cottages and Irish cabins, or in the hill towns of Italy. But rag carpeting, in its glorified estate, is within the province of most people, who are within reach of a carpet loom. There is probably no large town where

one does not exist, if one can only hear of it, and one's own share is only the preparation and arrangement of the rags.

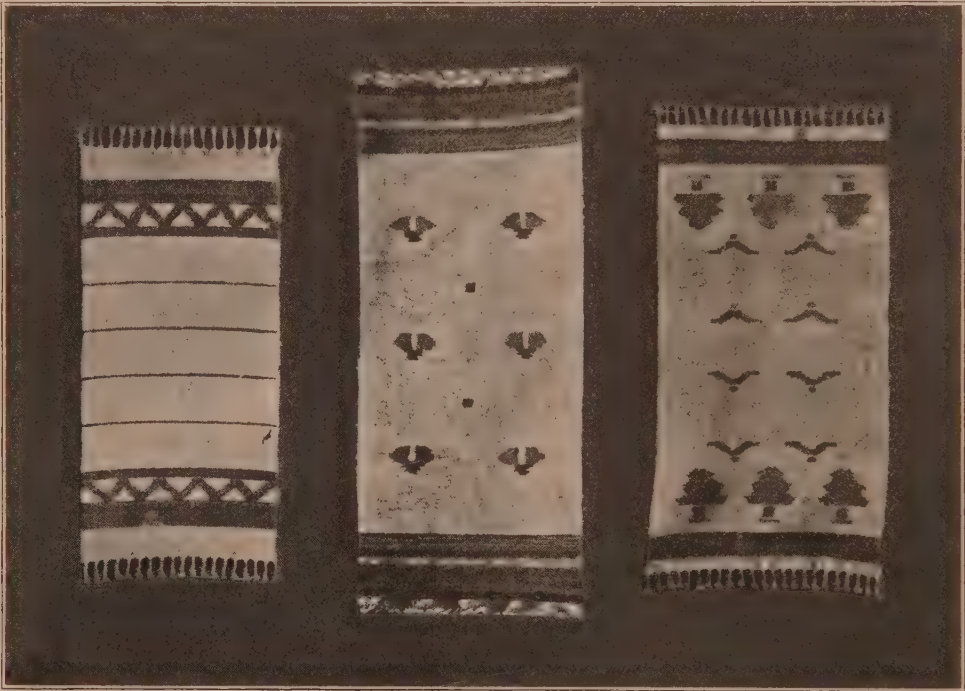
Most of the artistic makers of rugs employ cotton rags. In the best product the rags are specially dyed, with vegetable dyes, and the elements, which go to making up the hit-or-miss part of the work, are carefully studied. Most of them, of course, have the cross-striped effect, which is inseparable from fabrics in which warp and woof differ widely, but this is avoided in the rugs which have the woof entirely of one color. At a recent exhibition there was a rug shown whose woof was of a single shade of copper red, with a warp of the same color. Warp and woof were specially dyed with vegetable dye, and the rags were torn instead of cut, giving a texture like chenille. An example of a different sort was a rug with a white warp and broad stripes of yellowish cream. The contrasting stripe was made up of old rose, china blue, pale green, yellow and cream. Sometimes there are stripes at the ends, of torn rags those for the body of the rug being cut. Again, the

center may be of a plain color with at either end a narrow hit-and-miss-stripe of the color and white, a plain white stripe and a wide stripe of plain color to finish off with. Red or blue, with a white warp, are both very good, indeed, a rug of indigo dyed cotton rags is the only really satisfactory blue and white rug. One hesitates to say as much of green unless very light shades are used, and brown rugs are only occasionally successful.

The average weaver is wedded to a brown warp, a prepossession of which he

own rags, to experiment with the lovely tones of color afforded by different vegetable substance. Books on basketry gives ideas about dyeing which might be applied to textiles, and Mrs. Candace Wheeler has published a small book on the subject.

For the benefit of those who are moved to make a beginning at rug making I might add that cotton rags should be cut, or torn, an inch in width, that about two pounds of rags are required for a square yard of carpeting. Most looms only weave yard widths although the



"RUGS WOVEN BY PARTIALLY BLIND MEN AND WOMEN."

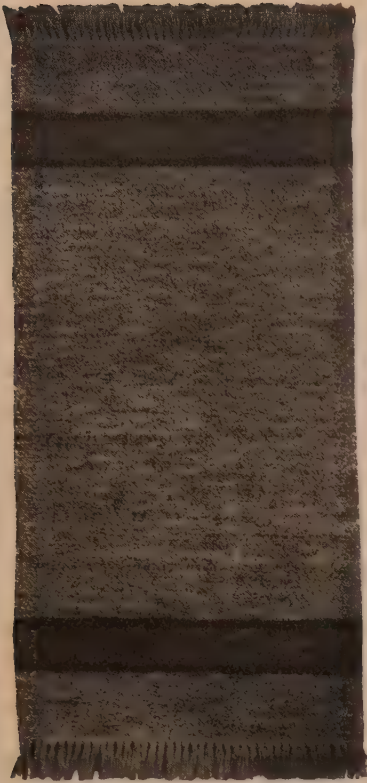
Reproduced from Arts School Magazine.

must be disabused. In nine cases out of ten the warp thread makes or mars the whole rug. The warp should be heavy white cotton, the white giving that gray tone, which is said to be Nature's prescription for harmonizing opposing elements. Another point in which many weavers fail is in getting their work firm and close. Whether this depends upon the tension of the warp threads, or upon pressing the strands of the woof closely together, I am uncertain, but a close texture should be insisted upon. A well woven rag rug should be as firm as a heavy blanket.

The real charm of rug making is experienced when one begins to dye one's

material may be woven in any narrower width. Rags are rapidly and effectually sewed on the machine, lapping them about half an inch and sewing close to either edge. In eastern cities, the cost of weaving is from twenty-five to thirty-five cents a yard. Where wider widths are woven at all, the cost is greater in proportion.

Club women who are interested in the establishment of handicrafts have found rug making a good beginning. It has been found a successful way of employing untrained women, by different branches of the Organized Charities. Looking at it merely from a commercial stand point, there is a constant and increasing de-



"WITH STRIPED ENDS."

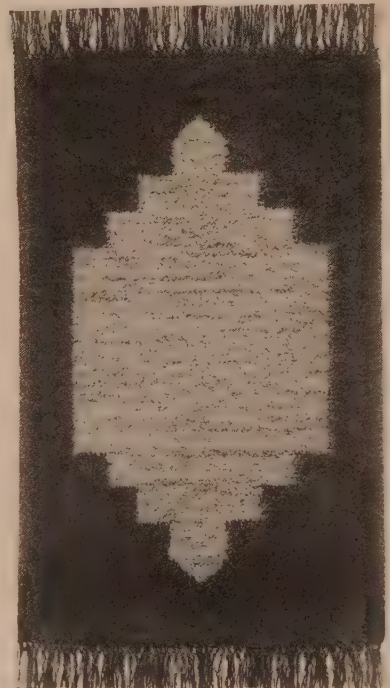
mand for hand woven rugs.

The rugs woven from old carpet, while lacking the charm of one's own hand work, are extremely serviceable and many of them are really handsome. Very great improvement has been made in methods of weaving these rugs. Formerly the range of design was limited to a mottled, all-over mixture of many colors, or at most a center of solid color, with striped ends, such as is here illustrated, and only ingrain carpet could be woven. A variety of fancy designs are now made, the closing illustration showing a handsome rug having a ground of brown with medallion center in rich red. This rug is made from old Brussels carpet, but has a deep, fluffy nap, alike on each side, and is of a firm and even texture. This rug is $4\frac{1}{2} \times 7$ feet in size, requires about 32 pounds of Brussels carpet, and costs to weave, \$3.75. A less amount of ingrain is required than of Brussels.

What can be done by individuals in this line of manufacture is forcibly illustrated in the group of hand-woven rugs made by partially and even totally blind men and women, under the supervision of a seeing designer, at the Experiment Station for the Trade Training of the Blind, at Boston, Mass.

When such results can be achieved by the sightless, it is surely not beyond ordinary deftness and intelligence, united with the sense of sight.

The photograph does not reproduce the soft and delicate coloring of these rugs; the ground color of the two on the right is a soft and demure tan, the stripes of the end one are bands of orange, madder red and green, and the tree-like figures alternate in these same colors. The flying birds are a chocolate brown. The broad bands across the middle rug are olive green, with narrower ones of bright green, orange and red. The small, sketchy figures are in pomegranate red. The smaller rug is a mode ground, with border and crossing lines in green and orangy browns. The materials are dyed with vegetable dyes, which give soft, subtle tones of color.



"WITH MEDALLION CENTER."

NOTE.—We are indebted to the courtesy of Briceland Bros. for illustrations of rugs woven from old carpet.

The Home Making of Two Lone Women

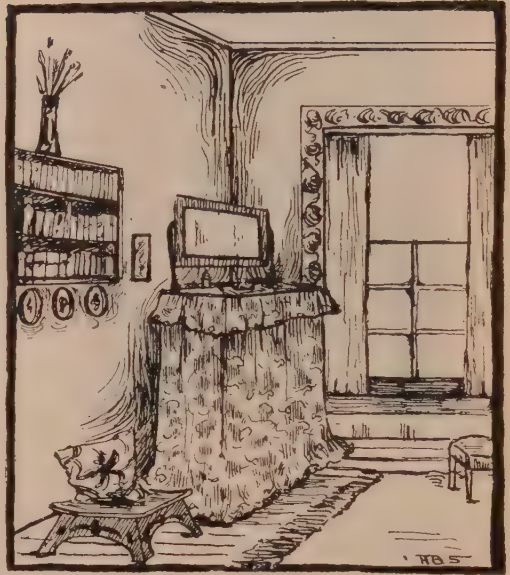
By One of Them

(CONCLUDED)

The old gold silk curtained the low windows, in soft folds well drawn back on their brass rods. My artist friend stencilled some of it in a shadowy greenish brown for the back of the piano which stood across one of the front corners of the room, back out. She gave me a day and helped me cover innumerable pillows made from the old feather bed, whose contents had been emptied into a cheese cloth bag and thoroughly washed. Some were of the yellow silk stencilled, others of the green cretonne, these for the couch; others of soft green Indian linen, one of plain gray Russia crash, and two or three in Oriental colors, vivid but soft. Then we hung a curtain, of Amy's green mohair damask, in front of the set basin and ranged Cecilia's books on the shelves. Across the three lowest short shelves, on either side of the seat, I hung a green linen curtain, reserving them for Cecilia's music and for our dishes, for we meant to have our coffee and rolls at home. The screen, standing on the other side of the fireplace, was to hide our oil stove and its table.

For Cecilia's room, I had made the remainder of the velvet carpet into two small rugs, one for each side of her bed, which was to stand across with its foot to the larger room. These had been dyed a deep red, with a suggestion of yellow. I bought a flower printed linen, in which the same tone of red occurred and with it bordered the home spun linen of the sheets, for a valance for the bed, a curtain to drape over the pole at its top and a spread covering the pillow and hanging over about six inches. The same linen, edged with a harmonizing gimp, covered the table and the bureau. Some of the feathers filled a fluffy cushion for the shiny black chair.

Across the front corner of the room



"THE STARCHED PETTICOAT OF THE DRESSER."

nearest the large room, I set a tall narrow packing box, fitted with shelves and covered it with ox blood gingham with four very full ruffles at the foot. This petticoat stiffly starched opened in the center in front, running back with rings on a rod. Over it I hung the lace curtain, washed, rinsed in very strong coffee and judiciously starched. I managed to eliminate the tear and to get out enough for a second frill at the top, and to drape the oval gilt mirror, fitted to an old photograph frame of the sixties, re-gilt. Cecilia's intimate belongings included brass candlesticks and some dainty china trays and boxes. Another pair of candlesticks and her husband's picture, in a Florentine frame, would stand on the bureau. A white dimity curtain, a pot of mignonette on the sill, the framed mezzotints and Cecilia's room was complete.

Cecilia and I had agreed that only really

good pictures and bric-a-brac should find a place in our rooms. I went over her treasures and mine and chose out two "Singing Children" in greenish plaster, one to stand on the shelf above the green hanging. On the shelf, I set also a tall greenish blue Japanese vase, with a snake twisting about it. On the mantel was a print of red chalk from one of Holbein's drawings, a pair of wrought iron candlesticks, with yellow candles, and a squat jar of green clay. Above the ledge hung my photograph of Guido's Aurora and it held the other Della Robbia cast and a brass picture with a bunch of peacock's feathers. On the one unbroken wall space I grouped Amy's photographs leaving the Raphael portrait to hang above the screen. In the centre of the space I set a bracket holding a cast of the Flying Mercury with his pedestal, landscapes on one side, the Corot and Hobbema and some smaller etchings and photographs, on the other. On a tabourette beneath I set a big begonia, which had alleviated the rigors of our boarding house room.

Our long couch faced the fire, at a respectful distance. Set against its back was the table, bearing a weight of writing materials, a movable book rack, two or three framed photographs and a student lamp.

A second lamp, of wrought iron with a yellow globe stood on the light stand against the piano, in company with a gorgeous brocade work bag, Cecilia's green work basket and a bright colored china tray.

In the hall, I had screwed some big brass hooks to the door frame, nailed down a remnant of red matting, and hung a Venetian iron lantern from the ceiling. For furniture, I contented myself with a low wooden box, with a battened lid, enameled red, on which I rested a cushion of red and yellow plaid gingham, and a very



"WE HAVE A HOME."

plain iron umbrella stand. Later I was to wash the wall with red and hang up some sporting prints.

We began our new life one cold, rainy December Saturday. Cecilia came home just as the short day was closing in. She looked about speechlessly, taking in everything, the bright light, the soft low toned coloring, the few good pictures, the glowing fire with our copper tea kettle steaming on a trivet.

"Think of my having wanted it all these years and never known it. Women ought to have a home," she said softly.

"John thinks so," I said.





Home Grounds and Gardens

GROWING THE CARNATION FROM SEED

By Ida D. Bennett.

THE Carnation is not a new flower. Pliny refers to it as having been known and used in the days of Augustus Caesar, to give a spicy flavor to wine. Although greatly loved and admired by the ancients its improvement was not marked until it found a home in England; the date of this event is not quite clear but it is believed to have been about the year 1200.

Chaucer wrote of its cultivation in 1386 from which date it has been considered a florist's flower. It was first called Carnation by Henry Lyte in 1578 and designated a pink in 1600. Edmund Spencer called it "Coronation" which found little favor. Shakespeare in "Winter's Tale" Act IV says: "The fairest flowers o' the season are our carnations." He also refers to them in Henry V.

The carnation has shared in the prosperity that comes to the popular, and quite apocryphal stories are told of sums paid for certain new varieties as witness the Lawson Carnation, for which, including stock, some thirty thousand dollars is said to have been paid. The Michigan carnation—The Murella—is said to have brought ten thousand dollars and other instances of munificent returns may be cited.

It is doubtful if any other flower is as popular with the mass of people as the carnation. Its merits are many and as to its defects—well it may be said to have reached the acme of floral life for it really has none.

It has beauty in a high degree, fragrance of an exquisite delicacy, yet powerful and enduring. It will last for days as a cut flower and may be worn or used for decorative purposes without fear of withering, which can be said of few if any other cut flowers, especially the rose, which is a notoriously poor keeper; and

then its cheapness recommends it to all classes, while it in no way debars it from the favor of the wealthy.

The special treatment in growing the carnation depends on what is wanted of it. If an immediate effect, in beds or window garden is desired, it is better to purchase specially prepared plants from the florists. Well grown, stocky plants, well set with bloom buds may be purchased for about three dollars a dozen, while it is possible to purchase plants from the benches, when their season is practically past in the green house, for about one dollar a dozen. These, planted out in good garden loam and abundantly supplied with water, will give good results through the summer.

The carnation loves a cool, moist spot and should never be allowed to lack for water. A position on the east or north side of the house, but where the air has free circulation and the sun reaches them part of the day at least is preferable. Frequent cultivation is necessary to the best results. Failing this the ground must be liberally watered and protected with a mulch of lawn clippings. This will retain moisture, keep down weeds and keep the ground cool, three favorable elements for successful carnation culture.

The carnation has one drawback. It needs careful staking. This may be best supplied by taking rather long stakes and drilling three or more holes in it a short distance apart. Wires are run through these holes forming a series of hoops, through which the carnations are trained. This allows the plants to preserve a natural appearance and is less conspicuous than a rack of stakes and holds the plants more securely than twine.

To secure fine large flowers like those grown by the florist, it is necessary to de-

bud, removing all but the terminal bud on each shoot. This gives fine large flowers. The flowers should not be allowed to fade on the plant but be removed and the best way to do this is to be generous with them to one's friends, as the more they are picked the more freely they will bloom.

Liquid manure may be given once a week during the blooming season and ashes and soot worked into the ground around the plants will add richness to the color of foliage and flowers and stiffness to the stems.

The carnation may be very successfully grown from seed, the Marguerite and Chabaud being the varieties usually chosen for such growing.

Seed should be started in early spring in flats in the house or in the hot beds and the little plants transplanted into rows, or into thumb pots when an inch high. As soon as the little pots are full of roots they should be shifted into larger pots and encouraged to make as rapid a growth as possible. Almost any good soil will grow the carnation to perfection, but a good, sandy garden loam, well enriched old, well rotted manure and a little leaf mould will, probably, give the best results, though for the seedlings a larger proportion of leaf mould may be used, adding more loam and manure as the plants are shifted into larger pots. Pots intended for winter blooming should be in five inch pots by fall and should have all buds removed up to the first of Sept. As a general thing the Marguerite carnations do not require much pinching back—the manner of growth being stocky and many branched.

For open ground culture the plants may be planted out as soon as they have gained sufficient size to handle well—say three or four inches. They should be set in a well prepared bed, in rows about eighteen inches apart and twelve or fifteen inches apart in the rows and given careful culture, and the ground kept free from weeds. A fair amount of flowers will be given towards fall the first year, but the seedling carnation is at its best the second year, when it may be expected to afford a wealth of flowers. I have had good plants, the second year, average sixty blossoms apiece during the flowering season.

The carnation may be increased by layering, and as the plants do not survive the second winter, this is always advis-



"A FENCE CORNER IN AUGUST."

able where a permanent bed is desired. By bringing down into the center of the space between the rows, strong shoots and fresh rows may be started and the following year the old plants removed, leaving a new bed of healthy young plants.

In layering an incision is made in the underside of a stocky joint and the branch bent down into a depression in the ground so that the earth on each side will hold the cut apart. The branch should be held in place by a twig, hair pin or a stone placed over the cut and the earth packed snugly around it. Carnation cuttings are easily rooted and soon make thrifty plants.

The Marguerite carnations stand the winter very well providing they are given the right sort of protection. The earth should be well banked about their roots so as to shed water as water standing around their roots is fatal, part of the tops should be removed and the remainder protected with a loose cover of boards that will shed water and exclude sunshine while admitting air; or evergreen boughs may be arranged to shed rain, but leaves, unless so protected as to remain dry throughout the winter, will cause decay and destroy the plants. Where the leaves themselves can be protected, they

form the very best shield from cold and varying temperature; they are nature's blanket and for deciduous shrubs and plants are the best protection obtainable; but for such plants as retain their foliage during winter are not to be trusted if allowed to get wet, as then they settle around the roots and decay, and cause the crown of the plant to rot.

Where it is possible to give them the protection of a cold frame or a movable frame with sash, they winter at their best and where the bed is of moderate area it

pays to construct a rough frame of tight boards with sash. The frame should be several inches higher in the back than at the front, slope towards the south or east, and be provided with well glazed sash, which may be either the regular florist's sash or discarded window sash. This should be reinforced during severe weather with rugs, mats or old carpet. Protected in this way, in any extreme northern states, the plants will give more or less flowers during the winter.



"A BED OF IRIS IN BLOOM IN LATE AUGUST."

The Spanish Iris.

The Spanish iris is one of the earliest flowering varieties of the iris. It is little known in this country, although very hardy. Some of the finest effects among shrubbery can be produced with this iris, and it is very inexpensive. One thousand of the very finest varieties may be purchased for about five dollars and as they may be had in pure white, canary yellow, golden yellow, delicate lavender, mauve, purple and bronze, the resources for blending are unlimited.

The flowers are rather small, expanding to four or five inches. They are borne on long slender stems, surrounded by a narrow grass-like foliage. The bulbs are very small and it is advisable to plant from fifty to one hundred of one color in a clump. Each bulb should be planted about four inches apart and three inches deep. A protection of very dry leaves, straw or pine branches, to the depth of six inches, is necessary. Mulching with manure should be

avoided. The flowers are somewhat different from the other varieties of iris and resemble in a great many ways those of the orchid family.

As a cut flower, they are invaluable and florists in the early spring realize as high

as a dollar and a half for a dozen flowers. They should be planted immediately and a place should be selected where they will be protected from the north winds, as in front of tall shrubbery or against the walls of a building.

Water Gardens.

It is not necessary to own an acre of swamp, in order to have a water garden. The ordinary householder with only a "lot," may enjoy this fascinating garden feature. In fact some of the most successful aquatic gardens have been maintained on a flat veranda roof. They were pools in miniature of course, a half hogshead, a few bushels of rich loam and a few gallons of water completing the equipment, but in these narrow quarters some of the most beautiful dwarf and hybrid varieties of water lilies opened their delicate and fragrant petals to the sun as successfully as though grown in a marble basin.

Somewhere in the back yard in a shallow excavation two feet deep and as many in diameter as you can spare, you may have a fine water garden, where our American Lotus and other aquatic plants will make a fine showing. You must take up the roots

and tubes in the late fall to be sure, and store them in a tub in the cellar thru the winter, but they stand it well. Many of the lilies too can be grown from seed started early in the house, and will flower freely by midsummer.

The excavation should be cemented, and partitioned off into sections by bricks or even plank, placing the different plants by themselves and not so crowded as to entirely conceal the water. A few minnows and sunfish will add to the attractiveness of the pool and prevent flies and other insects from multiplying disastrously. The picture shows a beautiful water garden in St. Paul in which the Victoria Regina grows luxuriantly. It is, however, carefully taken up and housed thru the winter. The background of grasses and semi-aquatic plants which borders the pool, adds much to its beauty.

Getting Rid of Ants.

A few years ago the ants took possession of my yard and built mounds or "ant hills" all over it. I tried all kinds of remedies, among them Paris green, London purple, corrosive sublimate, white hellebore, borax, tobacco, kerosene (or rather gasolene) and chloroform. With exception of the last two, all were used as solutions or mixtures in water. The solutions were gradually increased in strength till they killed plant life with which they came in contact—but they didn't kill the ants. Chloroform gave them a brief vacation only, while gasolene killed not only the ants but all the plants near by whose roots were affected in the least degree, seemingly, by the oil.

Finally I found a cure for the pest in a mixture of Persian insect powder in water—one-quarter pound in a gallon of water. The mixture does not injure plants,

though one thorough application destroys the ant nest. Use pure powder, for much of the powder sold is badly adulterated, and hence of little value. Use freshly made powder, for unless kept dry and in air-tight containers after being made it loses gradually its insecticidal powers.

Put a quarter of a pound of good powder into a watering can (or other vessel with spout, from which a small stream can be poured) and add a little water; stir till powder is thoroughly wet and then add the balance of the gallon of water.

Keep stirring the mixture while using, and pour the mixture slowly into the tunnels of the ant hill till they are all filled. In my experience one application destroys the colony.

Dayton, Ohio. H. S. Jewett, M. D.
In Garden Magazine.

Architects Born not Made.

NOTE.—The following pertinent remarks are taken from an address delivered by Architect Nathaniel C. Fowler Jr.

The architect is born. He can not be made. If the boy does not show some creative skill, even while in his teens, there is not one chance in a thousand that he will ever become a successful architect. The copier is not an architect. The architect may copy, but he does something besides copying. He mixes his own ideas with those of others, and nothing that he does is devoid of his personality. The boy who can draw a plan geometrically correct may be entirely without the artistic temperament necessary for success in architecture.

Not only the ability to construct, but also that quality of ability which creates in advance the plans of construction, is essential to the proper practice of architecture. The successful architect is both a nature-made and a self-made man. Nature-made in that he possesses the natural ability necessary to success; and self-made because he has thoroughly trained this natural ability. The most pronounced natural capacity without special training is likely to fall short of the goal; while all the education that all the world can give will not make more than a mechanical architect out of the man who does not possess natural aptitude for this work. The architect is a creator of originality. He is not a mere plan-drawer and specification-writer. He actually does something. He is not an artist in a painting or sketching sense, yet he has the artistic temperament, without which he could not be more than a successful draughtsman or copier. The architect possesses something which is not a part of the man of business—a sense of harmony, an artistic mental attainment, a creative ability—yet he must have some

of the qualities of the successful business man—an appreciation of the importance of detail and the ability to handle men and things.

The greatest hardship with which an architect has to contend is due to the fact that the very nature of his work, combining as it does the practical with the artistic, prevents the average man from distinguishing between real merit and mediocrity, and he frequently fails to command the appreciation and encouragement which his work deserves, and which is given more frequently in other professions.

The compensation for work of ordinary size, such as must make up the bulk of the output of the average practitioner, is wholly inadequate, if the work be intelligently and thoroughly done. The conscientious, hard-working architect endowed with a fair degree of talent, usually gets from his profession an income less than the earnings of a small contractor. At the minimum rates, established by the American Institute of Architects, few architects today acquire a competency for old age. Yet the public regards these absurdly low rates as exorbitantly high.

Not only is the remuneration inadequate to the skill required and the actual labor expended, but it is totally inadequate to the responsibility placed on the architect—to what may be called the moral risk involved, for, in a sense, an architect should be morally, if not legally, a guarantor of the technical quality of his work. And such a guarantee is absurd, when the man on whom rests the responsibility for both plan and execution gets a bare pittance for his pains.



Reproduced from the Upholsterer Magazine

Dining Room in Elizabethan Style for Country House. The wood paneled wainscot is black oak, the decorations above tapestry, forest scenes in greens and browns.

Wall Decoration. Study No. 8.

By H. P. Keith.

MORE ABOUT CALCIMINE.

RECENTLY we presented some of the advantages and decorative possibilities of prepared cold water calcimine; but the interest in this subject is so general among our readers that some further information and suggestion will be appreciated.

The day is fast going by, when people speak of calcimine as whitewash; though even whitewash has its uses, and the great William Morris once said it was hard to beat for a ceiling.

As to ceilings, indeed, calcimine has the marked preference, not only of the householder, but of the decorator, even when paper or fabrics are employed upon the side walls. Not only is it possible to get shades of color and nice distinctions in tints which are unobtainable in paper, but the tinted ceiling is daintier and more hygienic. Nearly every one has experienced the difficulty in getting a perfectly satisfactory ceiling paper for some side wall upon which we have set our affections. "Oh! I like that so much, but what can we have for a ceiling!" is the ceaseless cry of the customer. "Well, we generally use this, No. —, with that paper," replies the dealer, not mentioning the circumstance that he also uses it for forty others. "But I don't like that; it isn't in harmony," mourns the customer. "Oh, it looks all right when its on," persuades the dealer, "and its about the best we can do, unless you tint."

Yes, the choosing of the ceiling color is a real problem in decorating. The success of the room depends upon it. Contrasting ceilings are more ticklish to handle than accordant tones of the color used on the side-wall. It is usually safer to carry the prevailing tone of the wall upon the ceiling in a "lighter shade," or at least in an accordant tone, though white or cream ceilings are often effective with a plain color below, especially if the room needs to be lighted up. As, for instance, with a warm, deep red wall, a stance, with a warm, deep red wall, a white ceiling and white woodwork is often very beautiful.

Few people are aware of the advan-

tage both from an esthetic and an economical point of view of using one or two shades of the same color, all through the rooms of a small flat or the entire floor of a small dwelling. In the first place such a method gives a sense of increased space, which would surprise those who have not tried it. The habit of doing each room in a different color, lessens the apparent amount of space, and has a confusing and unconsciously irritating effect in contracted quarters. Only large rooms and spaces can stand such emphasis of division. If people only realized this, they would no longer, as the majority still do—insist upon a green living room, a red dining-room and a little tucked-up hall in still another color.

In following the single color method of treatment it is best to employ some neutral tint, such as grey, olive, mode, tan, or light, soft brown. Nor need such a plan produce the effect of tiresome monotony. The hangings and furnishings may be so handled as to give all the relief desired, whether they are chosen in contrasting color to the walls or richer and stronger shades of the wall color are selected.

It can readily be seen what a useful medium prepared calcimines will prove to be in working out such schemes of decoration.

Take, for instance, the lower floor of an ordinary moderate priced house, with its hall, living-room and dining-room opening into each other. Suppose we take tint No. 121, which is a light but warm russet, as our wall color for living and dining-room, using the stronger tone of wall color—letter H, a dull yellowish brown, for the hall. The hall ceiling will be the same as the wall, and be carried on to the wall of the upper hall. The ceiling tint of living and dining-rooms will be No. 119, a sort of pale old-gold or creamy tan. You think this will give a tiresome monotone of color; but wait till you have hung portieres of Pompeian red flare velour in the arched-openings, a color which takes a silvery light in this material, but would be dark and heavy

in rep or tapestry. Wait, too, till you have laid rugs in hall, a mixture of warm red, cream, gold and brown, and in the living room one large Amazin rug, with its thick rich pile, and plain center of warm coppery red, with border a darker shade of the same color. In the hall, use curtains of red, brown and gold madras, in the living room curtains of ecru net. If there should be a mantel of warm copper red brick, and a high window each side of it to draw little red silk curtains across, so much the better, and this room should have a picture molding of dull gold. Dark Dutch furniture, curtains of light green silk or mull, rug of dark green, are the color foils to use in the dining-room. With such a wall scheme brown woodwork would be in harmony, or even natural oak.

Or, combine tint No. III, a soft mode color, with mahogany woodwork, using the same tint on hall ceiling, a lighter shade of same on living room ceiling, or white with same shades as wall, on dining-room ceiling. Use warm crimson hangings and rugs in the hall, white lace or net at windows in living room, with Dutch pink introduced into furnishings and old-blue in dining-room rug and curtains.

These outlines of one-color schemes have been chosen for their good wearing qualities. If one wanted a very bright and unusual interior, or if circumstances, such as rooms darkened by near-by buildings, or poorly arranged light, demanded the utmost lightening up of wall treatment—cream white walls and ceilings could be used throughout. The hall could be done with a paper having design in red upon a cream white ground. The parlor and dining-room a plain cream tint, to which color and relief is given by portiers, overdrapes to windows and furniture covering of cherry colored brocade; the woodwork and furniture throughout, mahogany. In the dining-room, a clear yellow for curtains, chair seats, yellow leather or the very yellow cane. A yellow frieze should be introduced.

An unusual and elegant scheme for a parlor would be to combine wall tint No. 107 with an ivory white ceiling and ivory white woodwork, using deep heliotrope portieres and over-draperies. Since the present rage for purple, quite inexpensive materials can be found in this



color that could be adapted to such uses and the carpet manufacturers send out this season an exquisite design in light and dark heliotrope shades in a body brussels weave. In such a room dull silver candlesticks, Kaiserzin vases, etc., would give the finishing touch.

Of course, all these outlines may be elaborated by the use of stencil decorations on frieze or ceiling, or by combining a paper frieze with the tinted walls.

Take, for instance, a neutral green, such as calcimo wall color, letter F, for the side wall of room, with white woodwork, whose too abundant light one wishes to tone down. Run this color to the picture molding, eighteen inches below ceiling, tint the space between cream white, also the ceiling. Upon the cream ground of the intermediate space fill in a frieze of leaves in a lighter soft green, with stems of a much darker green, and conventionalized blossoms in a soft dull pink, the outer petals deep colored, growing lighter toward the center. Such a frieze could either be stenciled or done in free hand. Stencil pattern No. 2434 would work out well as outlined. Or, with a wall filling of deep neutral blue, such as color G, the same design might be grounded upon a soft but rather dull green, the leaves a light, yellowish green, the stems brown, the flowers a strong red. Or, with the neutral blue wall, a white ceiling and frieze ground could be used, with the simple but good design, No. 2131, stenciled in a lighter blue upon the white ground. Calcimine is also susceptible of being silvered, gilded or lacquered, where more brilliant effects are desired on ceilings or frieze decoration.

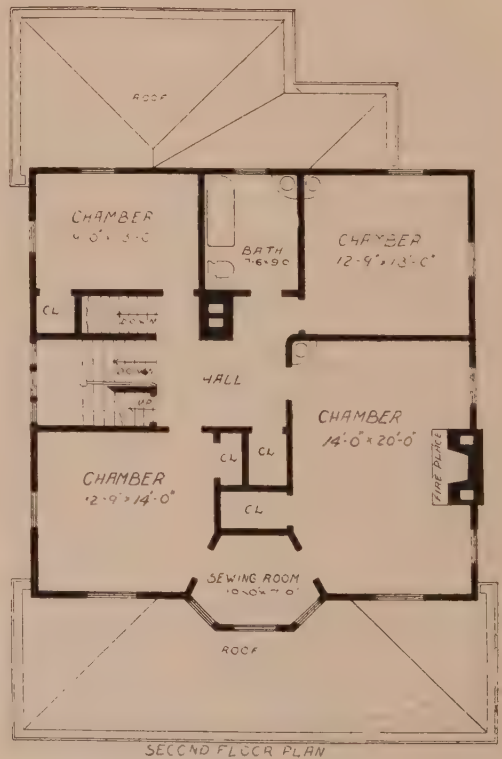
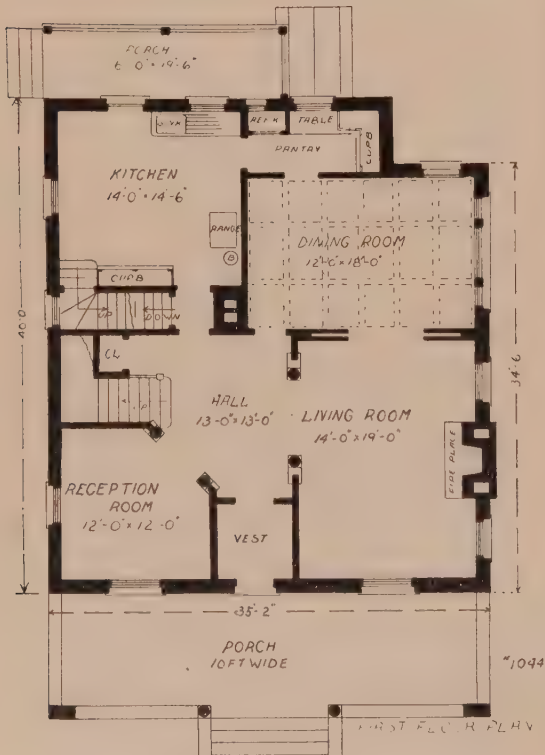
Designs for the Homebuilder.



The Keith Co., Archts.

Strong and Simple Lines.

DESIGN A 173.



Description Design A 173.

This is a splendid plan and the exterior is very good indeed. The interior arrangement and finish of rooms are very good in every respect. The dining room ceiling is beamed and there is direct access to front door from kitchen without passing through any other room.

The basement extends under the entire house, with hot water heating apparatus, outside cellar entrance, laundry, vegetable room, etc., provided, as well as two rooms in attic and storage space.

Oak finish in principal rooms of first floor; balance of house, pine, poplar or cypress, painted or stained.

Cost, \$4,000; width, 35 ft. 2 in.; depth, 40 ft.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.



Color Scheme Design A 173.

This is an exterior of much dignity, and its strong simple lines are well adapted to plaster construction, though appropriate also to frame. If plaster be used, let the body of the building be in the natural grey, relieved by the handsome exterior chimney of terra cotta red brick, with roof and porch shingle stained a warm terra cotta, No. 320. The deep shadows cast by the wide roof cornice will play an important part in the color effect. The trim and beneath the cornices to be painted a Quaker grey; the window sash black; the porch floor and steps grey, but the abutments and parapet around porch a warm terra cotta. Porch ceiling yellow.



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Designs for the Homebuilder.



Barber & Kluttz, Archts.

Plan for a Five Room Cottage.

DESIGN A 175



Description Design A 175.

An excellent arrangement for a five room cottage of one story. If desired to utilize the attic stairs can be put in and two good sleeping rooms obtained. All the rooms contain open fireplaces, including the hall; the latter may be omitted.

There is a small cellar and furnace heat is intended. Double floors and gas or electric light. Finish pine or other soft wood except hall in oak.

Dimensions 40x50 feet including porch. Height of story 10 feet. Estimated cost, plumbing omitted, \$2,200.

Color Scheme Design A 175.

Body of house painted deep cream color. Trim white, window sash white, also porch columns. Roof shingle stained brown No. 237. Shingle in side gables stained light golden brown No. 331. Window shades light golden brown. Foundation and chimneys mottled brown brick. Porch floor golden brown; porch ceiling straw color.



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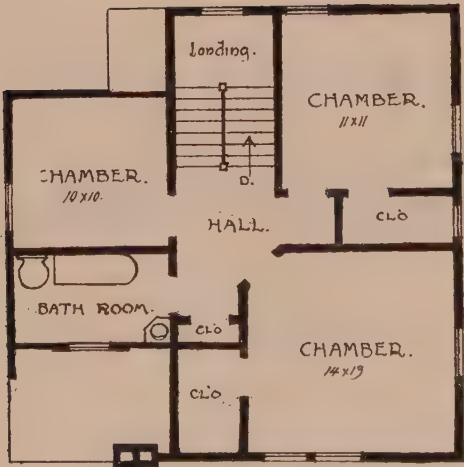
Designs for the Homebuilder.



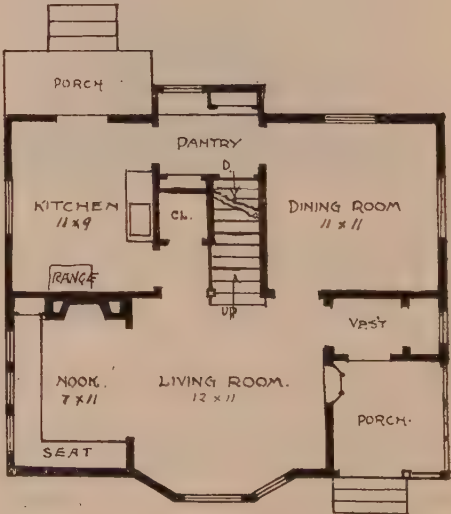
F. D. Orff, Archt.

The Home-like Gambrel Roof

DESIGN A 175



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

Description Design A 175.

A NOTHER cottage of the Dutch Colonial type, with hooded window feature in the roof over porch. May be all shingle or siding and shingle. Brick foundation and chimney. The living room is very attractive, with ingle nook recessed off and occupying the entire end of the room. A vestibule does duty for hall and stairs are enclosed at rear of living room. The gambrel roof permits very comfortable chambers. Birch is intended for finish of first story, soft wood on second floor. Width of house 28 ft. Depth 23 ft. Height of 1st story, 9 ft.; 2d story, 8 ft. 6 in. to 7 ft.

Estimated cost exclusive of heating and plumbing, \$2,200.



Color Scheme Design A 175.

NOTHING better for this home-like exterior could be devised than painting the lower story a warm brown using red cedar shingles in the deep gables and simply oiling them, and staining the roof shingle dark brown No. 144. If a second coat of oil be given the gable shingles in a year or two, they will repay it by rich, velvety tones beautiful to behold. Let the foundation and chimney be either stone or red brick and the trim a deep cream. Porch floor and steps light brown, ceiling straw color.



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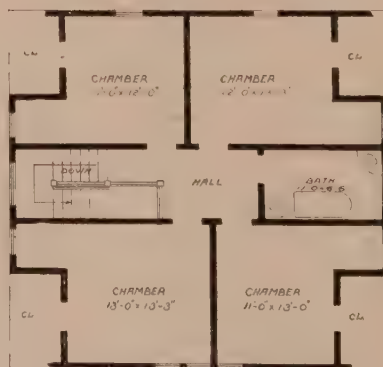
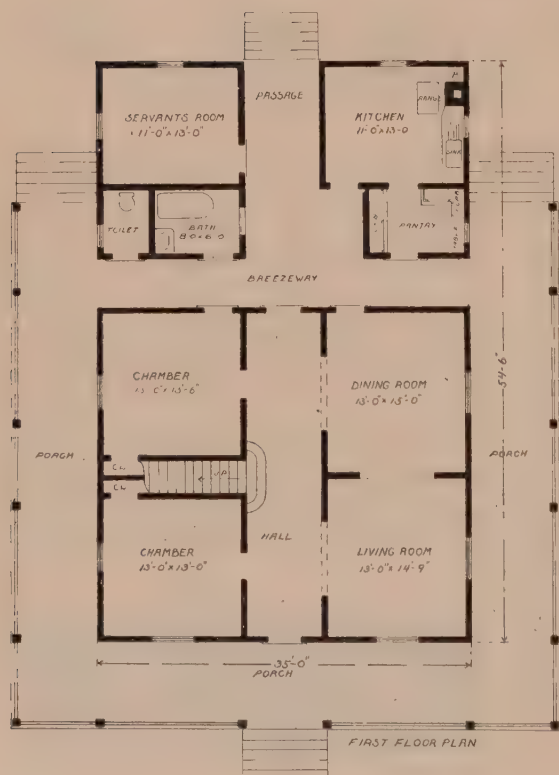
Designs for the Homebuilder.



The Keith Co., Archts.

A Cottage Built in Cuba

DESIGN A 176.



#1077

Description Design A 176.

The cottage herewith illustrated was first built in Cuba and calls for an arrangement of rooms and plan well adapted to a hot climate or for summer use. The house is set upon brick piers and, as it will be noted, has a porch extending clear around, and open breezeway to keep off all heat and smells from the kitchen.

The finish is in pine throughout. The estimated cost does not include the plumbing. If desired, the partition separating the hall from dining and living rooms may be entirely omitted and these made into one large magnificent room, which could be further embellished by addition of a fireplace.

Cost, \$1,800.00. Width, 25 feet; depth, 54 feet 6 inches; height of first story, 12 feet; second story, 10 feet; lowest height second story, 6 feet 4 inches.

Color Scheme Design A 176.

With the simple lines of this exterior a straw yellow may be used for the body of the house with white for the trim. Underneath, the narrow cornice may be painted a deeper yellow, with the plain square modillions painted white. The roof shingle both main and porch roof stained a light moss green, No. 303. Green window shades will play an important part in this color scheme, with white sash.

Porch floor painted dark green; porch ceiling lemon yellow.



Clark & Russell, Architects, Boston

Cabot's Shingle Stains

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BARNs
STABLES
SHEDS
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and all rough woodwork, especially shingles. They are softer and richer in color, easier and quicker to apply, wear better, look better, and are 50 per cent. cheaper than paint. Creosote, the chief ingredient, is the best wood preservative known.

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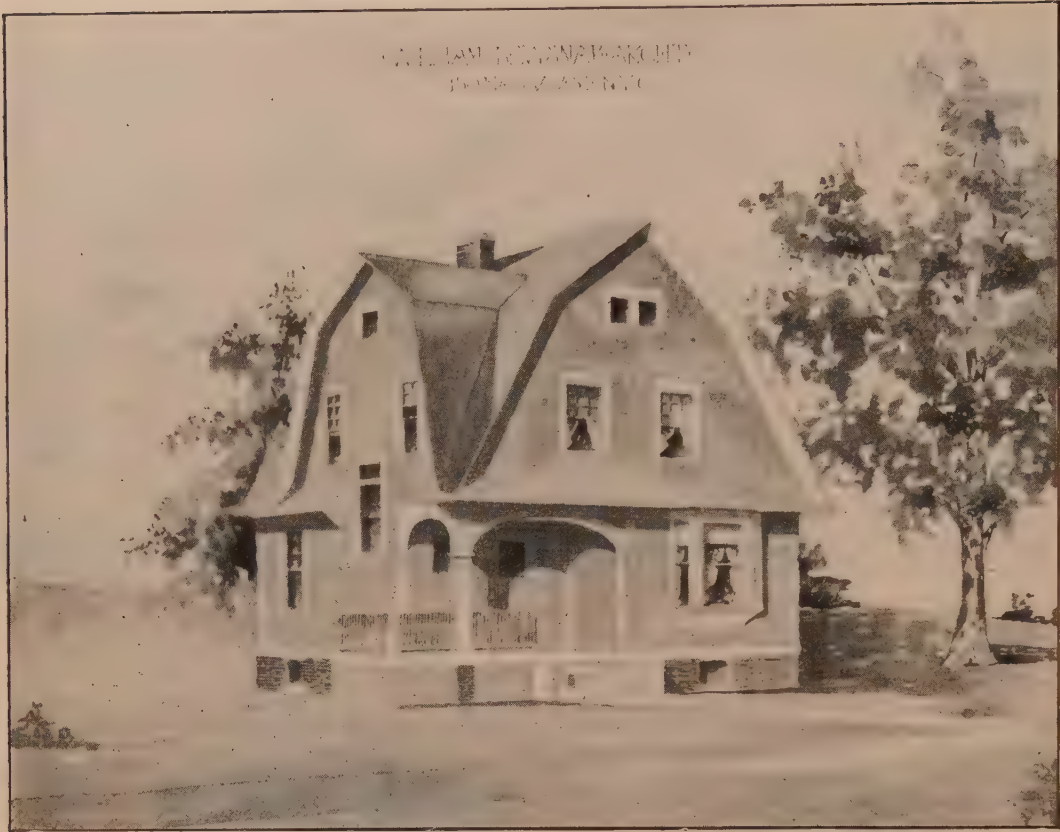


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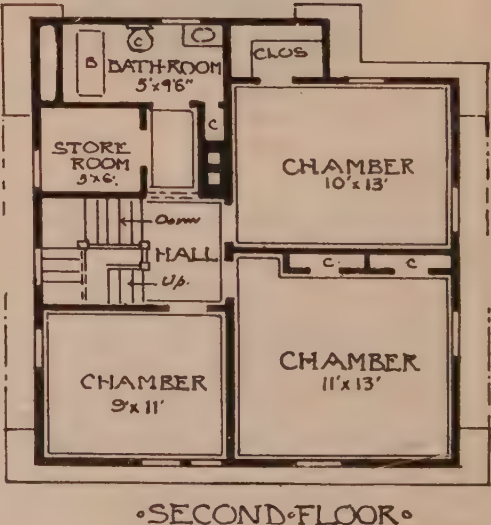
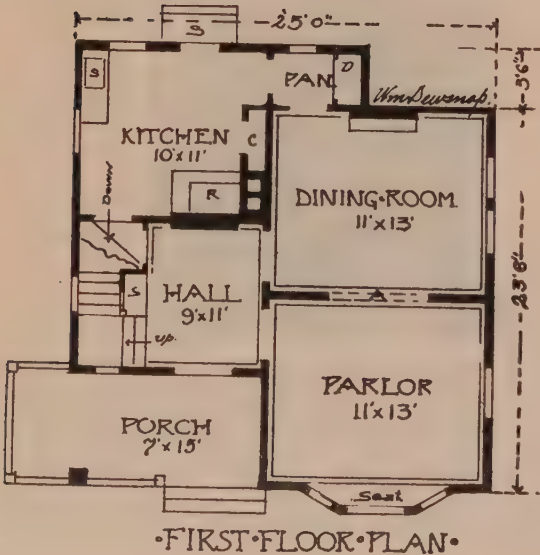
Designs for the Homebuilder.



Win. Dewsnap, Archt.

A Cottage in Dutch Colonial Style

DESIGN A 177.



Description Design A 177.

A cottage in the Dutch Colonial style. Brick foundation with basement under entire building. Hot air heat and sanitary plumbing. There is considerable space in the attic. Only single floors are provided. The finish throughout is North Carolina pine. Either siding or shingles for exterior.

Estimated cost about \$2,300.



Color Scheme Design A 177.

The rather top heavy effect of this design may be counteracted in a measure by using a brown stain No. 148 on the lower story with No. 235 very light, yellowish brown in the faces of the deep gambrel roof gables. Roof shingle stain light moss green No. 301. Under face of cornice and all trim white. Red brick foundation and chimney. Porch floor brown, porch ceiling white. Window sash white and green shades.



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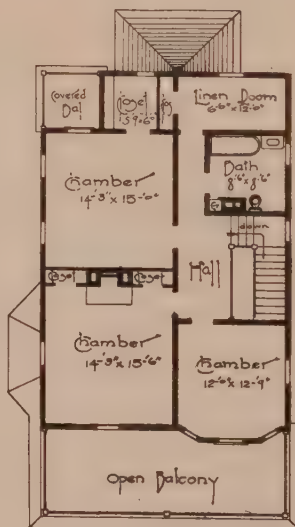
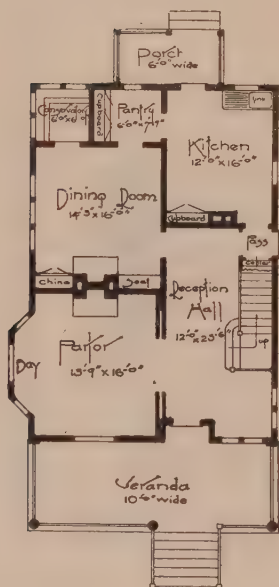
Designs for the Homebuilder.



Barber & Kluttz, Archts.

A Good House for the Money.

DESIGN A 178.



Description Design A 178.

A very good house for the money. Contains a fine hall and large rooms, with open fireplaces in main living rooms and front chamber. There is a cellar for furnace and fuel. Brick foundation and first floors double. The exterior is siding and single; the interior finish pine or other soft wood, with oak finish for the hall. The plumbing is not included in the estimated cost.

Width of house 30 ft.; depth 49 ft.; height of 1st story, 10 ft.; 2d story 9 ft. 2 in. Estimated cost \$3,000.



Color Scheme Design A 178.

Paint the body of this house a warm gray with trim a shade darker. Roof shingle a warm coppery red No. 320. Red brick foundation and chimneys. Window sash black and terra cotta shades. Porch floor gray, porch ceiling very light, vivid red.



The Plan of Your New Home

may be safely left in the hands of your architect, but your own taste should be reflected in matters of important decorative detail. One of these is the selection of the Hardware Trimmings. Because they are permanent and prominent they are hardly less important than pictures and tapestries.

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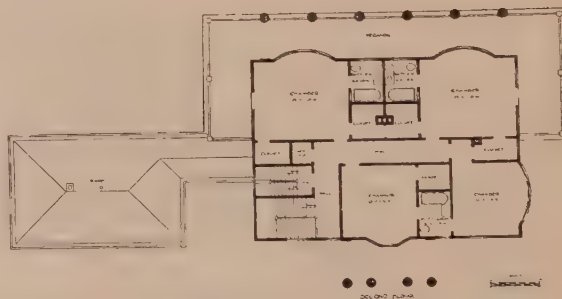
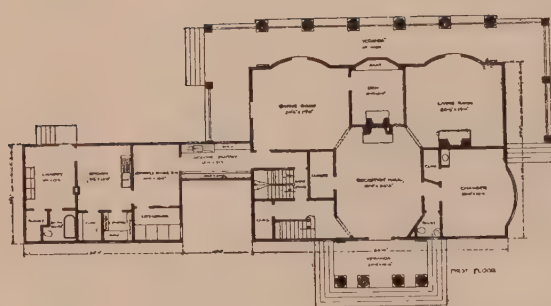
Designs for the Homebuilder.



Henry Wittekind, Archt.

A Colonial Design in Plaster.

DESIGN A 179.



Description Design A 179.

A Colonial design to be carried out in plaster and stucco. Two full stories beside much space in attic. Porticoes have cement floor and stone steps. The extension of ground floor provides three sleeping rooms and bath. Best modern plumbing and hot water heat. Basement has servants' toilet, laundry with stationary trays, cold room, boiler room and coal bins. Interior finish on first floor mahogany and white enamel. Second floor pine painted. Hardwood floors first and second floors.

Estimated cost, \$6,400.



Color Scheme Design A 179.

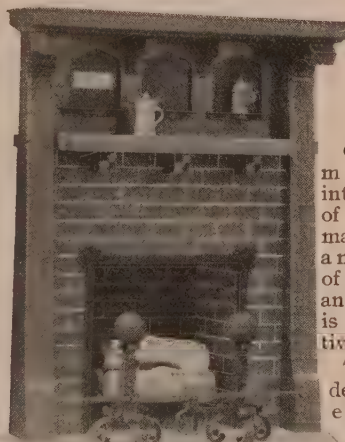
IT is suggested to use cream colored plaster for this exterior with columns and window caps of white stucco. Shingle may be used on the roof to stain dark red No. 227. To use cream colored shades at the windows. Grey stone foundation and chimney. Porch steps grey stone and cement floor. Inner roof of porticoes white, also white under cornice.




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require no built-in pockets, no trimmings, no hinges are inexpensive and easy to install, take up little room, and do not interfere with window curtains. Suitable for any window, adjustable to admit light from any part of window and may be instantly removed. Nothing to get out of order, rattle or sag. We also make Burlington Venetian Blinds, Screens and Screen Doors. Made to order only, of any size, wood and finish.

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Examples of Hall Treatment.



"A PLACE FOR THE PIANO."



"A COLONIAL HALL WITH ARCHES."



Conducted by Eleanor Alison Cummins.

IN the bedrooms of the men of the family, daintiness is the last quality to be sought, as it is rendered permanent only at a cost of mental exasperation on the man's part, which is highly undesirable. He may be educated past the point of sleeping on the pillow shams, as Froude did when he visited this country, but he despises starched curtains and lace bureau covers. The more his bedroom approximates to a sitting room the better it pleases him.

The coloring, if it is to please him, should be of definite tone. Most men like red better than anything else, and there is a great choice of red papers. If red is liable to make the room look small a yellow with a brown tone or the shade called old gold are capital. A self-toned paper with a decorative pattern not too small and carried to the ceiling, is as good as anything.

The floor of course should be bare with rugs. An East Indian Dhurrie is not very expensive, and will wear indefinitely. A Navajo blanket if not too bright, makes a pleasant bit of color in a dark room, but is unlikely to harmonize with red walls. If the woodwork is stained it should be given a weathered oak or Flemish tone, or the brown of old French walnut. With paint, a soft, rather dark olive green is the most satisfactory color I know of, the complement of red harmonizing with green and contrasting pleasantly with yellow or golden brown tones. If the woodwork cannot be changed and must continue golden oak, there is nothing to do but have a color scheme of very dull green.

In a room used to sleep as well as to sit in, the bed becomes a burning question. The cot upon which bachelor

girlhood cheerfully sleeps, which becomes a draped couch by day, is decidedly uncomfortable when supporting a man's heavier weight. The sofa or folding bed is ugly and unsanitary and suggestive of the boarding house. An iron bed is always an iron bed. What remains?

There is the comfortable padded box couch which has to be made up with sheets and blankets every night and which can never be satisfactorily "tucked in there is the Davenport couch with high back and sides and provided with a thick hair mattress, covered with tapestry, canvas or denim; lastly there is the new, oak single bedstead, with low, railed head and footboard of equal height, and fitted with a wire spring. Such a bed standing with its length against a wall, can be made up in the ordinary way and have a cover of denim or other material tucked tightly under the mattress on all four sides. With two pillows covered with the same material, or quaint printed linen, against the wall, it is to all intents and purposes a couch. I have seen a single, mahogany, empire bed used in this way, with cover and cushions of quaint printed linen, that had a charming effect. Nothing is any better for the cover than the denims which come in a sort of raised checker-board pattern, like old homespun towels. In green or red, the color is fairly good and the surface delightful, and, with careful washing, they will last a long time. Arras cloth or craftsman canvas is more satisfactory and more expensive (\$1.25 a yard), but being double width, needs no piecing and does not catch dirt like a cotton material. The color tones are all lower than in the

Decoration and Furnishing—Continued

denims and the variety greater. The browns are exquisite, which is more than can be said for brown in any cotton fabric, and there is a dull copper tone and a dark old rose. Indian hand woven linens at \$1 a yard, 45 inches wide, are in a great variety of color; mostly light in tone but some of the reds and blues are practicable and they fade beautifully, nor do they crumple as the western product does.

The bed disposed of, let us think of the bureau and eliminate it. A tall chiffonier is far better, and might hold minerals or drawings quite as probably as clothes. Better still, there are old pieces of furniture to be had which have drawers beneath and shelves above and will accomodate John's shirts and his books at the same time. Likewise there are Georgian desks, old or reproduced, of the type shown on page 7 of the magazine for Jan. 1904, which hold as much as a bureau. A round mirror on the wall will minister sufficiently to his vanity.

If a washstand is necessary, let it be concealed by a tall screen, which may also hide a shaving stand. But most men prefer the bathroom, with its possi-

bilities for unlimited splashing. Still the screen is a picturesque accessory, even if it does not conceal anything and one never knows when it may be called into requisition.

Tables and chairs remain. The mission furniture seems made for a man's room, and there is a man in Boston who makes oak furniture on very simple lines, which he will stain in any desired tone. His product is very moderate in price and, with freight added, it costs less than the average dealer asks for less satisfactory articles. Specially good is a settle table with a circular top, and there is a capital copy of the gate leg or Cromwell tables. There is an admirable type of writing table to be had of most dealers in mission furniture which has bookshelves built under it at one side or at both ends and accomodates from fifty to a hundred volumes. Such a table would not be beyond the skill of a boy, who had had a course of bench work, in a manual training school.

When econmony must be considered, a good deal can be done in the way of vamping up old furniture, a varnish remover, stain, wax and turpentine and el-

Trade THE FAB-RI-KO-NA MILLS Mark

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Decoration and Furnishing—Continued

bow grease accomplish a great deal. One of the cheap Morris chairs can be reduced to first principles, stained black and waxed, when its cushions have been covered with Craftsman canvas, its maker would not recognize it. A Chinese cane lounging chair is comfortable and picturesque, but a revamped steamer chair with a mattress like cushion and plenty of pillows is no mean substitute. One of the circular cane arm chairs costs five dollars, much less if picked up second-hand.

Women love curtains so dearly that they can't withstand giving them to their "men folks." The poor man loathes them, but he submits for peace' sake. If he must have them, let them be simple running easily on a brass rod, and coming just to the sill. For a room, in strong tones of color, plain madras in red or green is excellent. Indian linen is better and some of the Java prints are effective. A pair of curtains cut up for pillow covers and draperies is a good investment but the cheap ones are horrible and the fan pattern which comes by the yard is worse than our domestic creton-

nes. Debased Oriental taste is very debased indeed.

The open fire gives a charm to a very commonplace room. Only second to it is the softly shaded light of a good lamp. As for pictures and books, the man's intimate belongings, the room at its best is only a setting for them.

Whatsoever has been said of a man's room, in his own house, applies, as well, to his room in college, whither so many enthusiastic freshmen will be tending in a few weeks. One thing must be taken into consideration in college furnishings, and that is the desirability of their lasting the young man through his college days, and of their being in sufficiently good condition to pass on at the end of them.

* * *

In the shops, where they sell Spanish goods, one sometimes finds quaint wall cisterns of pottery. One of these fixed in corner of a small bedroom, with a Russian bowl beneath it on a shelf and a pottery jar below with a swinging towel rack beside it, is quite a picturesque feature.

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is essential to health. The Jackson Ventilating Grate draws into its heat-saving chamber fresh air from outdoors, which it pleasantly warms, and then circulates through the rooms. Thus the air is always kept pure. There is no close, musty odor from cigar smoke or a closed-up room.

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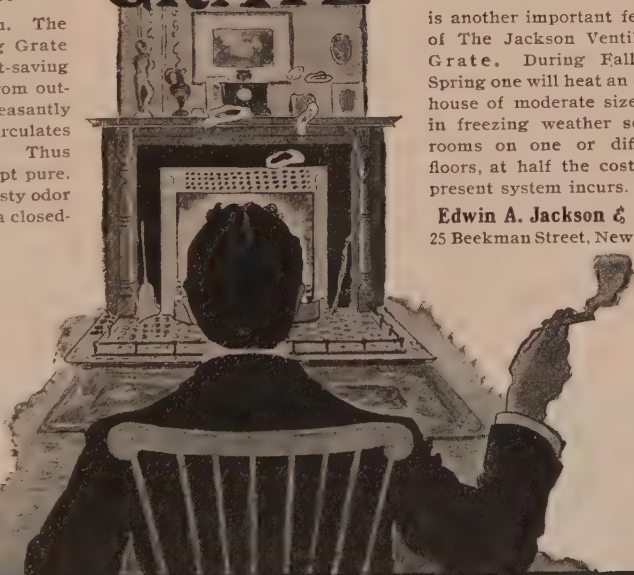
Write at once for Catalogue "K."

Also ask for Catalogue of Tiles, Mantels, Andirons, Spark Screens, etc., if desired.

ECONOMY

is another important feature of The Jackson Ventilating Grate. During Fall and Spring one will heat an entire house of moderate size, and in freezing weather several rooms on one or different floors, at half the cost your present system incurs.

Edwin A. Jackson & Bro.,
25 Beekman Street, New York.



Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.
Answer will be given in next issue to go to press if possible.

T. F. H.:

I enclose rough sketch of floor plan of our house, under course of construction. The house is 32x34, built to one side of a 40-foot city lot, with buildings built close on either side. This necessarily darkens the house, and we are desirous of decorating the interior so as to brighten as much as possible.

The wood work is cypress, and the floors pine.

Thought of staining the parlor mahogany, as we have mahogany furniture.

Would you advise mantel for parlor? House is heated with hot water, and we thought of having either white marble or mahogany mantle, and have indirect heat from it.

Have a red brick fire-place in library, and thought of having woodwork stained weathered or flemish oak.

We will get all new furniture for library, etc.

Ans.—Replying to your inquiries, would advise a mahogany finish for the parlor, as you suggest, with walls a soft

creamy tan paper, and picture molding of dull gold. Rug in tans, cream and some green. Your idea of indirect heat from fire-place is good. Mantel should be mahogany finish. White marble would be too elaborate, if handsome, and an eyesore if not a fine piece of work.

The northeast library, with adjoining building close up, needs a warm treatment. Use a golden brown burlaps on wall up to twenty inches of ceiling angle. Fill in this space with old gold burlaps, and put a dull gold molding in the angle, and also twenty inches below. If desired, this space could be decorated, but it will be rich and satisfying plain. Tint the ceiling a pale gold. Have a rug in copper reds, and some of the furniture done with copper red flare velour, which lights up with a beautiful sheen. Portieres would be better than folding doors between these rooms, of copper red velour on library side, and creamy tan on parlor side.

The green stain will be excellent in dining-room. Would prefer weathered

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Our booklet, Modern Wood Finishing, which will be sent free on request, tells how to obtain all the popular effects, and if you are in New York, Philadelphia, Chicago or Boston, call and see full line of finished samples.

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RICHARDSON ENGINEERING CO., Hartford, Conn.

Answers to Questions.—Continued

to golden oak furniture. White enamel will be good in the dark hall, and a white ceiling. Use a medium oak stain on all floors. Yes, the calcimine you mention is an excellent preparation for tinting walls.

* * *

W. W. S. "I have noticed in several of your color schemes reference to a 'rich Havana brown.' What is a rich Havana brown? Will you please inform me where I can obtain a color card, containing it? In next issue of magazine, will you please give me color scheme for house as per floor plan enclosed?"

Do not like weathered oak, will finish in yellow pine or Oregon pine. Is natural finish for pine, unstained, used now?"

Ans. The calcimine manufacturers advertising in this magazine will furnish color cards on request. The shade referred to is catalogued as a "leather brown." Natural finish is always used to a certain extent. It is not favorable to harmonious effects in interiors as there are few colors that combine well with the dingy yellow of varnished pine. Certain shades of

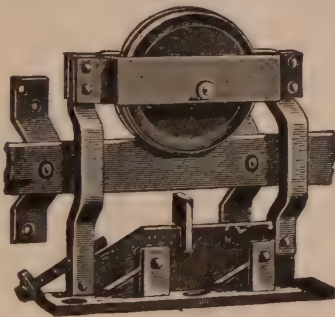
brown will harmonize and dull blues are fairly good in contrasting colors. These tones are advised for your walls in case a natural finish is adopted.

* * *

Mrs. J. H. W. asks advice in regard to remodeling an old house, etc.

Ans.—In reply to your inquiries we advise you to consult an architect in regard to changes desired in your hall, front door and porch. Such architectural advice is without the province of this department. As far as we can tell from the picture the present, old style Colonial front door is in good style for the house. With such extremely low ceilings striped papers are desirable running to the angle. The south west living room would be good in the two-toned green stripe, but not the hall which is too dark. I do not send samples except where a charge is made for time and trouble. I should carry Colonial ideas into the treatment of this old fashioned house, as far as possible, and make it look as if you wanted it old fashioned.

As to your further inquiries, you could only obtain such a plate shelf as you describe by having it got out to special order



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Has an ALL Steel Frame. Cups, Cones and Balls are of the same material, made and hardened by similar processes as best bicycle parts. Sold by the hardware trade. Send for circulars to



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Maple FLOORING

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Made By

Wisconsin Land & Lumber Co.
HERMANVILLE, MICHIGAN.

Please Send for IXL Booklet."

Answers to Questions—Continued

by a cabinet maker. It would not be carried in regular stock. Ordinary plate shelf can be had of the paper stores in any large town at so much per foot according to size and kind of wood. As your dining room is nearly square a round table would suit it.

Miss L. T. "I am sending you plan of bungalow I am about to build, which is to have fireplace of rough stone running to top of room. Would like suggestions for interior decoration."

Ans. Your letter omits to state the facing of the house, an important consideration in deciding a color scheme, also no dimensions are given, or kind of wood to be used for finish.

Now, in general,—with the fireplace of rough stone running to ceiling, which you propose, only a *rustic* style of interior treatment would be in keeping. Illustrations of such bungalow interiors appeared in the April Magazine; that is, either walls ceiled with boards, or rough plaster with a good deal of wood paneling. The latter treatment can be made very attractive.

If you made your fireplace of brick, red or brown, then you could use paper or bur-laps on your walls. It just depends on how unconventional you want to have it. •

As to built-in sideboard or bookcases, they are much to be preferred; but they must be a part of the detail drawings of your plan. You cannot get them "made" without a regular drawing to a scale. Then, any place where they get out the inside finish for a house would do them for you.

W. O. M.:

Will you give me suggestions or criticise my plan for wall decoration for a small cottage, which is old, and must be made attractive and comfortable at a small cost?

The house is not of modern structure—is built like plan enclosed, with good-sized rooms and a very small hall, which is dark; faces east and south.

I had planned to cover the walls of the sitting-room, which is the northeast front room, in a dark red fabric with cream ceiling and cream colored wood-work, which will have to be painted, and the dining-room, which is back of this, and with no rays of sunshine, in a kind of yellowish tan or cream and white woodwork.

Ans.—The best thing to do with the hall is to cut wide openings into the rooms on each side, and if red is used in

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Answers to Questions—Continued

the sitting-room to put a red and white paper on the side wall of hall with a white ceiling and white woodwork. Do not use a dark red on sitting-room wall. Red eats up light tremendously. Let it be a warm, but not dark coppery red, and olive green woodwork instead of white. Ceiling can be white, also curtains. The olive green woodwork will be more serviceable than white for a family room, and will blend better with the copper red. Use white woodwork in dining-room, yellow burlaps below plate shelf, white burlaps or plaster above, and stencil a design on the white wall in yellow. White ceiling. With your blue square for bedroom, blue on wall will be best; but beware of too much white in so light a room. Ceiling best be a blue tint, and wall an inconspicuous all-over design in blues, or a plain blue ingrain with a pretty frieze.

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MADE OF
**BEST BROS. KEENE'S CEMENT
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Sackett Plaster Board

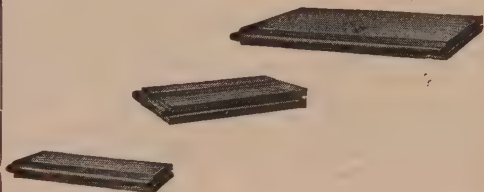
is made of felt and stucco rolled into sheets. These sheets are nailed to the studding and present a hard, smooth surface to which the plaster adheres perfectly. The finished wall or partition is non-inflammable and can be depended upon never to warp or crack.

These are but suggestions. Full explanations concerning these and many other uses of this new and novel building material will be mailed to your address on request. Write to-day to

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The Housewife's Calendar

AUGUST

Sanitation	Exclusion of midday sun, blinds and windows opened at sundown. Daily ventilation of cellar. Provision of additional bedding for cool nights. As much living out-of-doors as possible.
Dietetics	Continuation of light diet, with addition of hot food, at the night meal.
Economics	Lace curtains and other hangings washed. Interior painting and papering. Preserving pineapples, plums, early peaches and sweet apples.

SPRING and autumn are the time-honored seasons for indoor improvements. The decorator has his hands more than full from April to June, and from September to November. Incidentally, the doctor prospers by the numerous colds entailed by draughts and unseasonably opened windows. The wise housekeeper has her rooms renovated in the summer months, when windows are all open, and one can escape from the disorder within to a comfortable piazza. There is the advantage also of getting workmen in a slack season, when they can give your work their undivided attention. In the vacation season, too, the family is apt to be smaller, and accommodates itself better to irregular living.

A little search, in almost every town, will disclose some man who knows enough of painting and paper hanging to do it well under direction. A little common sense and a little good taste go a long way in saving the decorator's profit, always a heavy one. Jobbers in all the large cities will send samples of wall papers, and by going to them in person one often finds great bargains in small lots of paper. By substituting the handy man for the decorator, one is cer-

tain of having one's rooms look a little different from other people's.

For the average room, in the average house, dados and friezes are unnecessary. It is better to save the expense and put it into the quality of the wall paper. If it seems desirable to break the wall, the best thing to do is to tint the ceiling a lighter tone than the body of the wall, bringing the tint down on the side wall two feet, or a foot and a half, setting a picture molding matching the woodwork at the intersecting point. In a dining-room one may set a plate rail at this point.

The picture molding is a heavy item in the decorator's bill, especially when it matches the woodwork. A plain pine molding, ogee is, I think, the technical term, costing a cent and a half a foot, stained and waxed or varnished, is quite as satisfactory as anything, and can be bought at any molding mill in thirteen-foot lengths.

* * *

August is the month usually chosen for the simpler and cheaper sort of outings. Especially is this the case when a house by the sea or in the mountains is taken for a month. When these houses are furnished they are generally so bare

Household Economics—Continued

of even necessary comforts that it is desirable to take anything approaching to luxury from home. Things of this sort should be packed in barrels, as they go very cheaply by freight, and are more easily carted than larger packages. One barrel can be packed with sofa pillows and two or three good lamps and their fixtures. Another will hold the necessary kitchen utensils and an oil heater which is sure to be needed nights or cool mornings. A large clothes hamper will accommodate the table furniture comfortably and manageably. It is a good plan to get a champagne hamper for each bedroom, fitting it with a small padlock, and packing in it the small articles of each room—soap, towels, candlesticks and match boxes and bureau furnishings, avoiding much confusion at the time of arrival.

It is desirable to provide an extra bed of some sort, and a cheap stretcher, with a cotton mattress, answers admirably. Extra bedding can be laid on the spring, and the mattress on top of that, and the whole tied firmly together, folding up the legs of the cot. Then a covering of bur-

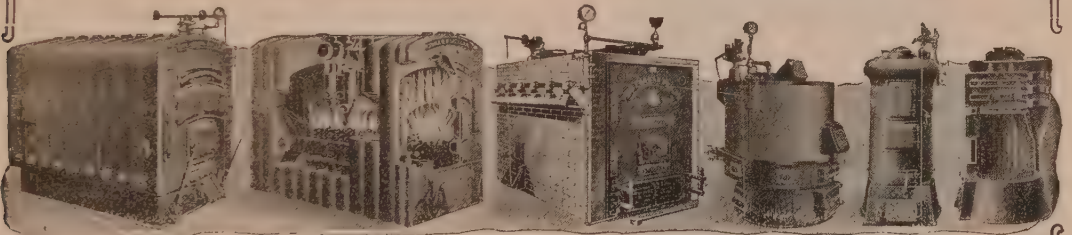
lap protects the whole.

A point that is often overlooked in planning for the summer outing is the great cost of provisions in small places. Disregard of this fact sometimes leads to a disquieting deficit. One must depend upon the neighborhood for fresh meat and for vegetables, but it pays to calculate the quantity of dry groceries required for the projected sojourn, and have it sent directly from a large city grocery. The department stores will pay freight charges on all orders above a certain amount, and within a hundred miles. This forethought secures not only a substantial saving, but one is certain of the quality and freshness of the food. Still there is another side to the matter, and one gains in the good will of the neighborhood by patronizing the local dealer.

* * *

The bread question is rather a serious one in country places, for the city family accustomed to the excellent product of the baker. Perhaps the easiest solution is short biscuits or muffins for breakfast, and whole wheat or Boston brown bread for the other meals. Very good whole wheat or graham bread can be made with

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SELLING AGENTS

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baking powder, and brown bread requires no yeast or kneading, while both are far more wholesome than white bread. The secret of all the coarse breads is to use enough sweetening.

Whole wheat and brown bread are the foundation of some delicious sandwiches. There is a watercress sandwich, in which the cress is finely chopped, moistened with mayonnaise, and put between thin slices of buttered brown bread, which is delicious with oysters or cold fish. A paste of chicken and oysters is equally good. Either cheese or egg sandwiches are specially nice with brown bread sides. Unbuttered whole wheat bread sandwiches may have an interior of chocolate filling, or of maple fondant, and be good for dessert, or the bread may be buttered and the filling be of chopped nuts. Peanut butter, thinned out with mayonnaise, is another filling, and of course there are the old stand-bys of deviled ham, tongue, chicken or even corned beef. Still another filling is the tomato paste, which comes in tiny cans, mixed with its bulk of cheese and half its bulk of creamed butter. Sandwiches of this kind are at once dainty and substantial, and make a

good *piece de resistance* for a hearty supper.

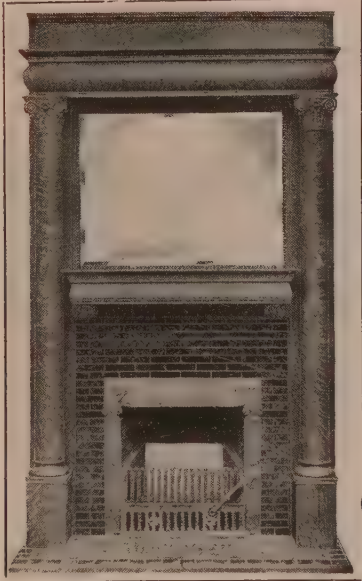
* * *

When dinner is in the middle of the day, a cold supper is apt to be the rule. This is well enough in very hot weather, but with the cool nights of August it is well to have some hot dish a part of the evening meal, if it is nothing more than creamed potato or stewed tomato. The warmth assists the digestive powers, often enfeebled by the summer heat. Hot soup served in cups is an excellent introduction, and its provision is easier still if one resorts to the canned soups.

Information Service.

¶ We are constantly receiving inquiries concerning the building and furnishing of homes, as well as questions about lighting, heating, plumbing, water systems, etc. To meet this steadily increasing demand for advice and help we have established an "Information Service Dept." for readers of this magazine. This office will furnish any information at its command concerning these subjects free of cost, and give the names of persons best able to supply our readers needs.

Address "Information Service Dept."



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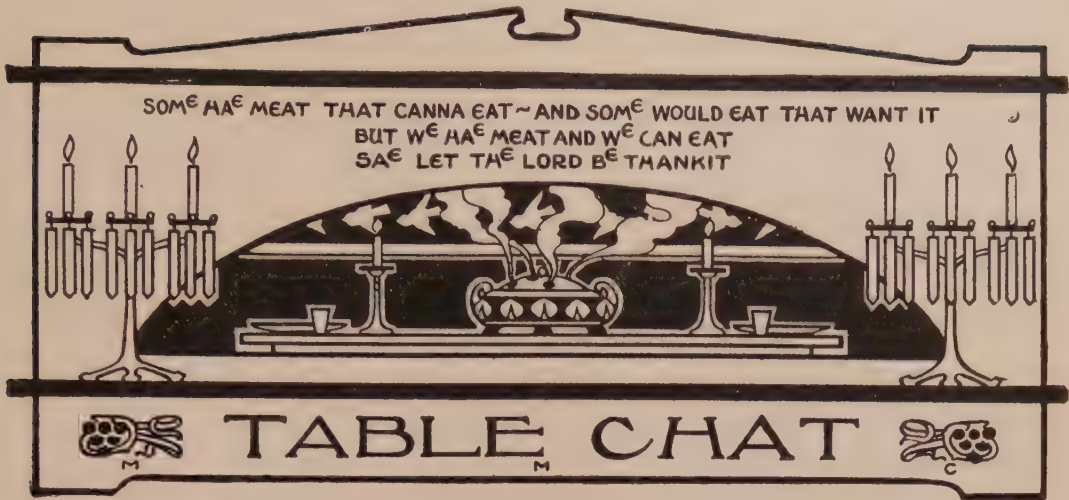
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"The eighth was August, being richly
arrayed
In garments all of gold, down to the
ground
Yet rode he not, but led a lovely maid
Forth by the lily hand, the which was
crowned
With ears of corn, and full her hand was
found."

AUGUST festivities are apt to take the form of garden parties or picnics, with an occasional wedding. Given the garden, a garden party is a specially pleasant occasion. Its only drawback is the possibility of rain when it is quite possible to turn it into a musical tea or other indoor function, as on a rainy August day the warmth of the house is generally grateful.

If the elements smile, the refreshments may be served under a tent, what our English cousins call a *marquée*, a sort of canopy, with open sides and large enough to hold a good many benches or folding chairs. There is, however, a suggestion of the county fair about this arrangement, which is not happy. Much less troublesome and more satisfactory is a table, spread on a north piazza, and presided over by pretty girls. If the piazza adjoins the dining room, so much the better, as the table can be constantly replenished from the pantry. If ices are to be served, they make a more dignified appearance, when the freezer is not in evidence.

Something hot served from a chafing dish, plenty of bread and butter sand-

wiches, white and brown, cafe frappe and iced punch are sufficient for a modest garden party, and within the capacity of the household of one servant. Ices served in sherbet glasses may replace the cafe frappe and what are called rolls *farcis* may be added. These are long finger rolls split and spread with some sort of meat or pastes, moistened with mayonnaise, and are a good substitute for salad, as the filling is really a fine chopped salad.

An excellent rule for iced punch was given in a recent issue. It should be served from a tall glass pitcher, constantly replenished. A good way to keep cafe frappe in good condition, is to serve it from a glass punch bowl set inside a much larger china one, the intervening space packed with salt and ice, which is concealed by a wreath of leaves. Some one is sure to want tea, and it is desirable to make a couple of quarts just before the function, pouring it off the leaves and setting it in a covered pitcher, where it will keep very hot and can be poured as required into a small tea pot. If it is not otherwise lighted all summer, the day of a function should see a steady and substantial fire in the kitchen range.

Table Chat—Continued

It may be superfluous to say so but, in giving an entertainment of this sort, the thing to be striven for is quality, not elaboration. It is no glory to have a greater number of dishes than the last woman who entertained, but it is pleasant to have it said that your spread was daintily served, that your Newburg was piping hot, that your frappe melted in the mouth and not in the glass, and that the flavor of everything was perfect.

* * *

Picnic lunches are often lamentable, because people do not know how to pack them. As a general rule, whatever can should be packed in pasteboard boxes, lined with waxed paper, tied up with stout string and provided with a wooden handle. Each member of the party takes one and no one is burdened. Some of these boxes will hold sandwiches, others lettuce washed and separated and tied up in damp napkins and others cake and fruit. A pot of baked beans carefully drained can be emptied into another.

One of the handled splint baskets, sold in all the groceries for ten cents, will hold a supply of wooden plates, cups, and the necessary knives, forks and spoons, also

a covered tin pail holding ice, in which a jar of mayonnaise is packed. Fill two two-quart tin dinner pails with strong coffee with plenty of cream in it, and you have all that is necessary to a good and substantial meal. A fire of brushwood will heat the cans of coffee.

It is a great mistake to attempt elaboration at a picnic meal. A plenty of simple and good food, is all that appetites whetted by the open air need. It is doubtful whether a tablecloth spread upon the ground adds much to the joy of the occasion, and the tablecloth is not benefited. A satchel containing towels and other toilet appliances is an addition to the comfort of everyone. But beware of carrying anything which will make the day a burden to anyone. One of the writer's most vivid childish recollections is that of a stout elderly man, followed by a large family, struggling up a steep bank at a picnic swinging a large iron pot of baked beans. He probably descended brandishing it empty.

* * *

The profusion of yellow flowers in August, tempts one to yellow schemes of table decorations. Combinations of blue

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Table Chat—Continued

china and yellow flowers are specially fetching. Yellow nasturtiums are always charming, and a low basket lined with moss, into which have been transplanted California poppies, with their gray green foliage and golden yellow flowers, is a beautiful centre piece. A tall glass of yellow coreopsis is very satisfactory, as the flowers are graceful and of beautiful color. However effective the coarser flowers, golden rod, golden glow, marigolds and the like are, many of them have a pungent odor which should debar them from table use. Roses and carnations are the exception to the rule that odorless flowers are best for table decoration.

* * *

When an artistic fern dish is not possessed, a pretty cover for the shallow earthen pan, in which they are growing, can be fashioned from gray green tissue paper. The process is the same as that of making a hat, as practiced in manual training schools. Long strips of the paper are crushed and twisted into a sort of rope, and these ropes are woven into a three or four stranded braid, which is readily sewed into the desired shape. Plain, not crinkled, paper is used. A more

durable basket is made of braided raffia, dyed to the required tint.

* * *

This number of the magazine reaches its readers, before the currant season is over and many of them will be in the throes and agonies of jelly making. It should be remembered that to insure success the currants should not be dead ripe. A pint of juice to a pound of sugar is the approved rule. If, by some mischance, the jelly doesn't "come" it is best to stiffen it with gelatine, rather than to try to thicken it, by adding more sugar. Re-cook-ed jelly is never clear and is sure to be too sweet.

Gooseberries and plums make delicious jelly to eat with meat, and the pink varieties of grapes, Delaware or Catawba, give an acid jelly of beautiful color. These tart jellies are unsuited for puddings or tarts, although English taste approves highly of a gooseberry roly-poly. Apple and crabapple jellies are the best, for cakes or for pastry shells. The latter is much improved by the addition to the boiling syrup of two or three rose geranium leaves.



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❖ Splinters and Shavings ❖

Pointers on Lightning Rods.

Speaking generally, for country houses, the great majority of flashes in the latitudes of the United States are not so intense but that a good lightning-rod, well earthed, makes the most natural path for the flash. The best thing to do is to provide the lightning-conductor with points—the more points the better—to lessen the danger of being struck. One must first decide which parts are likeliest to be struck, and seek to protect those by separate conductors, or by branch conductors carried to one or more mains to earth, and see that these conductors afford as little resistance as possible—the points must be kept sharp, all joints must be soldered to remain perfect, and the earth connection must be made good.

Chain or link conductors are worthless. Little faith can be placed in any so-called "area of protection." There is no such thing as a definite protected area for any

kind or height of rod. Great height of rod above the building is not now deemed essential. It is not always the highest part of a house that is struck.

Either copper or iron serves about equally well for a lightning-rod. Copper is more costly at the start, but some authorities hold that it is cheaper in the end because it is less easily corroded and so will last longer. If made of copper, a conductor should weigh about six ounces to the foot, and should preferably be a tape. An iron rod should weigh about thirty-five ounces to the foot. The top of the rod should be plated or in some way protected from corrosion and rust. The most difficult condition to fulfill satisfactorily is to keep the rod continuous and thoroughly connected with the earth, or "grounded." "It is not enough," says Mr. Hands, "that the rod should reach and penetrate the ground a few feet, or

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ALL DESCRIPTIONS

Weighted Brushes.
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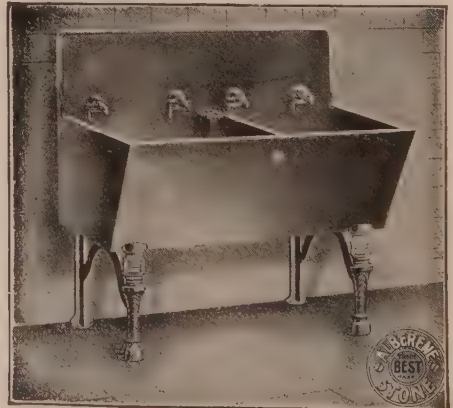
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Alberene Stone Laundry Tubs

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ALBERENE STONE CO.

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BOSTON

Splinters and Shavings—Continued

even that it should reach wet earth, because unless the connections under ground are properly made and protected, the joints will be destroyed by corrosion, and the entire system become useless and a menace. The ground end of the rod may be laid in a trench filled with charcoal, coke and metal scrap, or may be connected with a metal plate four feet square and two inches thick, which must be laid in permanently damp earth."

An unalterable law for electricity is that if two or more paths are provided it must divide between them. Therefore, in erecting a lightning-conductor one must have some regard for water-pipes, gas-pipes, or other masses of metal (if any) in the structure to be protected. If intentional and unintentional conductors exist side by side, both will get the discharge. Theoretically, a lightning-conductor should never be struck by lightning. Practically, it may be, because the potential may be raised so rapidly that the points cannot reduce the strain quickly enough. Even if the points are not able to prevent a discharge, the second function of a lightning-rod—its power of conduction—should prevent harm to the building; and it always will, if it has been applied on scientific principles,—but this is the complicated and difficult thing about the lightning-conductor.

* * *

About Awnings.

Besides promoting our comfort, nothing adds as much to the cool appearance of a house as fresh-looking, harmonious, well-cut awnings, and special care should be taken in their selection.

Economy should never be practiced in materials. Though costing more in the beginning, it is wiser to buy only the best striped heavy duck and make it up on a galvanized iron frame of simple construction. As for the mechanism, the old-time method of pulling on a string is hard to improve upon. Spring rollers, those that go up like window shades, and other intricate appliances, besides being expensive, have an uncomfortable knack of getting out of fix.

In colors it is acknowledged that tans give the best service. Greens, though specially cool-looking, are uncertain, while the many novelty stripes in bright Venetian reds and blues are very apt to run if they do refrain from fading.

The character of the architecture

The Heart of the Room

is the fireplace.

We are manufacturers of artistic and beautiful Fireplaces of Brick.

Special designs and splendid workmanship combine to make our product the finishing touch to mansion or cottage.

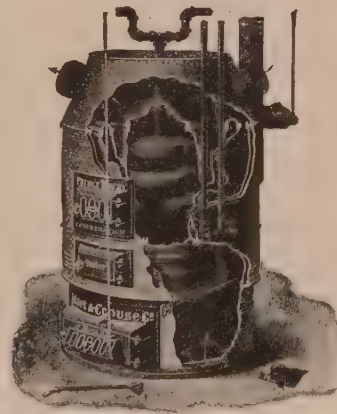


Imagine the most artistic and beautiful old fireplaces you ever saw in your travels, and you will have mental pictures of our Colonial Fireplaces. Our designs are original and cover every possible style of interior decoration.

Send for our illustrated catalogue and select the fireplace you need.

Colonial Fireplace Co.

2031 West 12th Street, Chicago, Ill.



Do
You
Want
The
Best?

We make a
Specialty of

Hot Air, Combination, Hot Water HEATING

Space here is too valuable to tell you why. Write us for an estimate and catalogue. We have cheaper furnaces if you desire them.

—THE— PRINCE ROYAL FURNACE

is particularly suited for residences.

HART & CROUSE CO., Utica, N. Y.

79 Lake Street
CHICAGO.

COLUMBUS, O.

235 Water Street
NEW YORK

AND BY THE

SAXTON HEATING CO.

405 Sixth Avenue South

MINNEAPOLIS, MINN.

Be Sure To Plan For The Right FURNACE In Your New Home.



Prevent every mistake possible in your building plans. Write for our furnace book. This 40-page book is sent **FREE** to home owners. It tells how to buy a furnace; where to place it best; where to build and how arrange chimney for smoke-pipe to get best draft; explains the best method of providing a supply of cold air and of heating it and distributing it throughout the house without making cold drafts. The information in this book is almost a necessity to every one who expects to heat a home properly. In connection with these the

\$49 LEADER STEEL FURNACE

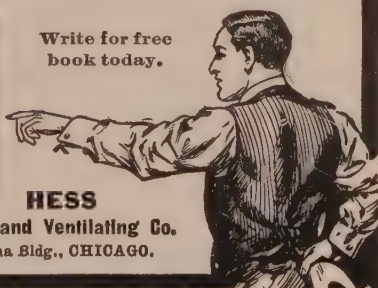
is described in detail. Illustrations, house plans, sectional drawings, etc., are produced showing how any man can warm a new or old house; or a school, store, church or other buildings.

We invite you to send in sketches of buildings requiring heat. We will then estimate on cost of a complete heating outfit including a furnace, registers, pipes, etc., all ready to set up, and freight prepaid to the buyer's station. With no expert help, the buyer can erect the furnace, put in pipes, registers, and all, with little or no expense. Hundreds of people have done this, and so well pleased have they been with the success of their furnace, the liberal treatment accorded them and the very substantial saving in cost in their direct-from-factory purchases, that our mail order department has assumed very large proportions.

Lists of patrons distributed all over the United States are also supplied free, so that the truth of our claims may be easily investigated.



Write for free
book today.



HESS

Warming and Ventilating Co.

717 Tacoma Bldg., CHICAGO.

Splinters and Shavings—Continued

should also influence the choice of awnings. City houses have a more or less conventional standard, but greater laxity is allowed in shading the country home. Here the fancy yellows and reds are often used with good effect, or a broad green and white stripe looks well where there are wide verandas.

A gray stone house should have blue awnings; a colonial, green or yellow; for brownstone, the various browns and linen color are good. Sometimes, too, the awnings are solid white, with a skirt of blue, yellow or green.

As many people object to awnings because they keep out the air, they are often made with a small hood at the top for ventilating. Or they are run on a rod at the top, leaving a space narrow enough to shut out the sun and at the same time allow a circulation of air.

In the care of awnings, continued discussion is held on whether they are better up or down when it rains. On the whole, they are better down, as thus the dirt runs off that otherwise might accumulate in the folds and leave a stain. In a windstorm, however, they should always be up.—Architect and Builders Journal.

Beautiful Homes.

Send for our fine portfolio of photographs of low cost homes, well planned, practical and artistic. They have no superiors. Postpaid 25 cents silver.



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300 DESIGNS & PLANS

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ART PLAN CO. ST. LOUIS
898 WAINWRIGHT BUILDING

NOTES ON PRICES.

Cost Estimate.

We ask our readers to bear in mind that the published cost prices accompanying our descriptions, are not *close* estimates, but *estimated* costs furnished by the architects. Also, that *conditions* frequently add or lessen the cost to a large degree. With a large amount of building under way, contractors will want a good big profit on any additional job they take. Reversed, contractors all looking for work, you get close figures. These facts account for the frequent wide difference in actual cost of building in different localities, from published prices. We likewise publish information concerning the different costs of material and labor throughout the country, as furnished by our correspondents, and request that those who have built or have secured such figures will send them in to Keith's Magazine for publication.

The Following are Prices Sent Us by Correspondents:

Waterbury, Conn.

Excavating, per yd.....	\$.60
Rubble Work, per yd.....	.45
Lathing and plastering, per yd.....	.35
Dimension lumber, per M.....	32.00
Flooring, No. 2, per M.....	40.00
Flooring, Pine, per M.....	48.00
Sheathing, per M.....	27.00
Shingles, per M.....	5.25
Sidings, Hemlock, per M.....	25.00
Quarter Oak Finish, per M.....	125.00
Quarter Oak Flooring, per M.....	120.00
Tin work, per foot.....	.10
Carpenters, per day.....	3.00
Masons, per day, \$4.00 to.....	4.50
Common labor, per day.....	2.50

Idaho Falls, Idaho.

Carpenters, per day.....	\$ 3.50
Stone Work, per perch	1.75
Laborers, per day.....	2.00
Tin work, per day.....	8.00
Lath and plastering, per yd.....	.30
Brick laid in wall, per M.....	11.50



The Philadelphia Almshouse and Its Twenty-Year-Old "TAYLOR OLD STYLE" Tin Roof

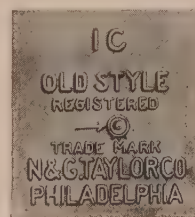
Here is the main structure of the Philadelphia Almshouse buildings. These buildings were originally roofed with copper. The roofs gave so much trouble that the trustees of the institution decided upon two things—first, new roofs throughout; second, roofs so serviceable that the question would be settled for all time.

After a careful and exhaustive examination of all kinds of roofing material, without any consideration of cost, "Taylor Old Style" tin was selected. All this happened some twenty years ago. Today those "Taylor Old Style" roofs are in perfect condition and have given entire satisfaction since the time they were laid.

A residence in Akron, Ohio, owned by Mr. Otis Homer of the Akron-Selle Co., was roofed with "Taylor Old Style" tin in 1872. Mr. Homer writes us that the roof is in as good condition today as when laid, and present indications are that it will outlive him by many years.

Our free booklet, "A Guide to Good Roofs," will interest everyone who lives under a roof.

Write for it.



N. & G. TAYLOR COMPANY

ESTABLISHED 1810

Philadelphia

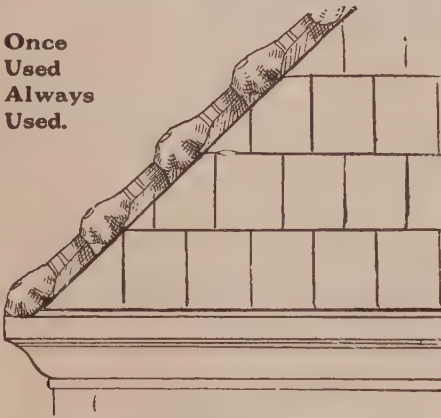
ROYAL MANTELS

People of discriminating taste invariably select the Royal Mantel. Our large and sumptuous catalogue is full from cover to cover, with exquisite designs of most artistic creations—Mantels, Grates, Tiles, Grilles, and Fret Work. Gives suggestions, hints, and plans, worth a thousand times the trouble of writing. Tells how to make the home beautiful, and yet save much on cost of interior fittings. We send this valuable book for the mere cost of mailing—10 cents.

WHITE MANTEL AND TILE CO.,
133 Jackson Street, Knoxville, Tenn.



Once
Used
Always
Used.



The Willis Hip Shingle

Makes a very ornamental hip finish, prevents curling shingles. Send for catalogue No. 4 containing description and price, also designs of Finales, Crestings, Gable Ornaments, Garlands, Enrichments, Cornices, Skylights, etc.

WILLIS MFG. CO.,

156-158 N. Academy St.

GALESBURG, ILL.

Notes on Prices—Continued

Boards.

	Oma- ha.	Chica- go.
No. 1, Y. P. Sheathing.....	\$26.00	\$25.00
No. 2, Y. P. Sheathing.....	24.00	23.00
No. 1, W. P. Sheathing.....	30.00	28.00
No. 2, W. P. Sheathing.....	28.00	25.00

Drop Siding.

No. 1, or Clear Y. P. Drop Siding	\$36.00	\$35.00
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Beveled Siding—6-inch.

No. 1, White Pine Siding, B....	\$35.00	\$31.00
No. 2, White Pine Siding, C....	31.00	25.00
No. 3, White Pine Siding, D....	24.00	20.00
Clear Red Cedar Siding.....	30.00	27.00

Finish.

Clear Yellow Pine Finish, 7/8....	\$45.00	\$35.00
No. 1, White Pine Finish, 7/8....	55.00	50.00
No. 2, White Pine Finish, 7/8....	50.00	45.00
No. 3, White Pine Finish, 7/8....	45.00	40.00

Shingles.

Clear Red Cedar Shingles.....	\$ 3.50	\$ 3.25
W. P. Shingles, Best Star A Star	3.75	3.00
W. P. Shingles, Second Quality.	2.50	2.50

Lath.

No. 1, White Pine	\$ 5.50	\$ 5.50
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Pickets.

Clear Pickets, 4 ft., per 100.....	\$ 3.80	\$ 3.80
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Building Paper.

	Per 100.
Straw paper, per lb.....	\$.01 1/2 \$ 1.75
Tar paper, per lb.....	.01 3/4 2.00
Tarred Felt, per lb.....	02 1/2 2.50

Sundries.

Lime, per barrel.....	\$.90 \$.90
Cement, per barrel.....	1.70 1.70
Cement, Imp. Portland, per barrel	3.00 2.95

The General Market.

Building operations continue active in all parts of the country and the demand for building material has improved with the improved outlook for crops. Northern mills are especially busy endeavoring to satisfy the calls of customers who are urgently in need of stock.

Handlers of white pine are not complaining about the extent of the business. Local trade is not as brisk as of late, but this was to be expected in view of the recent free buying. Orders from the interior are smaller and there appears to be a lighter movement in the country. Competition among local dealers for the largest bills offered frequently results in making close prices, and the desire to secure the bills takes away a large margin of profit. Short piece stuff is held at \$24 free on board cars. The demand for hemlock is good and there is a firm undertone to the market. There is a fair supply of stock on hand, but it is moving rapidly.

Notes on Prices—Continued

The recent reduction in yellow pine prices has resulted in the movement for the curtailment of the output of the mills and a number of manufacturers have withdrawn from the market. Cypress manufacturers report a fair volume of business and excellent prospects for a heavy fall demand. Cypress prices show their usual firmness and no changes are looked for.

The Pacific coast mills are all busy, and most of them seem to be badly behind on orders.

The strike of the shingle weavers adds uncertainty to the market for red cedar, and there is no immediate prospect of settle-

ment. Meanwhile shingles are growing scarce and prices are stiffening.

Hardwood flooring is now having a full run of orders from the country and there seems to be a heavier demand from that direction than usual. The small towns are also in the market strong for that item. Birch and maple are leading items but oak, the general favorite, is strong enough in favor to command the top notch figure and so scarce that it is difficult to fill the demand. There is a strong steady demand for birch veneer goods and the factories turning out these products report that they are working up to their full capacity.—Miss. Valley Lumberman.

BUILDING PAPERS At RIGHT PRICES

Tarred Felt
Threaded Felt
Red Rosin Sheathings
Hercules White Sheathing

Blue Plaster Board
XXX Red Rope Insulating
2 and 3 Ply Roofing
Indruroid Roofing

Roofing Pitch
Paving Pitch
Refined Tar
Asbestos

The Best Grades Manufactured

McClellan Paper Company, M INNEAPOLIS MINNESOTA
JOBBER OF PAPERS THAT STAND THE TEST

YOU MUST KEEP POSTED TO SUCCEED

The right way to keep posted is to

Read The National Builder

FRED T. HODGSON, Editor.

Which covers every phase of the building business in a very thorough manner.

A few of the good things in the last issue which will interest YOU are the following: Practical House Construction and how To Illustrate It; Practical Carpentry and Joinery; Something About Millwork; Some Kinks of the Trade; Hints on Care of Tools; Building Construction of Cottages; Construction of Roof Trusses; Some Lessons in Brickwork; These are only a few of the interesting articles which appear in this issue.

MODEL HOUSE PLANS

Good house plans are very valuable. With each number of THE NATIONAL BUILDER you receive the complete working plans of a moderate priced house together with detailed bill of materials necessary for its construction.

Write today for sample copy and our special offers of subscription.

The National Builder

364 Dearborn St., Chicago.



✻ Architect's Corner. ✻

Q. I. C. H. In the altering of our house we have a room about 12x14, with a ten foot ceiling, enough windows but too many doors. We wish to fill one of the doors and thought of putting in a fire-place, building it from the outside. The house is of ordinary red brick, which at present cannot be replaced and we shall have to use a light colored or a dark colored brick. What would you suggest in such a case?

A. There is no doubt but that a fire-place will look very well in the place you desire to build it. With a ten foot ceiling you are advised to make the fire place at least seven feet wide. Seven feet, six inches will be better, with a three foot, six inch opening and two feet on each side. To have the outside built of brick a shade lighter than the rest of the house is not advisable. It would be better to make it of an entirely different colored brick, selecting of course a brick that would harmonize. To make it of stone, under the circumstances, is no doubt the best solution of the problem, provided the expense is not a consideration.

Mrs. W. W. M.:

I am thinking of building, and would like casement windows in my dining-room, but in having them swing in they would interfere with the draperies, while if swung outward they prevent the use of screens. Can you tell me how the difficulty is overcome, and about how large they should be, three in a row?

Ans.—Curtains on casements are arranged to slide on small rods placed on the window itself. Screens are sometimes omitted when a casement window is used. When so placed, the draperies do not interfere with the casement swinging inside, and screens can be placed as usual. Sometimes the screen is placed on the inside, hinged at the top so that you can get at the window. Screens in this position are not as noticeable as one would expect. If a metal frame screen is used, it can be made in two parts, with the lower part sliding. This is the most satisfactory method, though of course more expensive.

The shape and size of your casement

HIS "Thousand Dollar" FURNACE

IN the good old summer time thoughts of *saving* money on winter coal bills ought to be as refreshing as zephyrs from pine woods. The **UNDERFEED** way is not only the rational way of burning coal, and this modern Peck-Williamson Furnace not only *consumes* smoke and gases, but it gets as much heat out of the *cheapest* coal as the same amount of *highest grade* anthracite will yield. Can you figure that out in dollars? The difference in cost is yours. The

Peck-Williamson Underfeed Furnace

Saves 1-2 to 2-3 on Coal Bills

With the old-fashioned Over-feeds, much money is burned up, as considerable heat goes to waste up the chimney. The Underfeed plan saves at the coal bin. We have hundreds of voluntary testimonials, eloquent proofs of that furnace truth. Here's a late one—Dr. F. M. Garrett, of Liberty Center, Ind., writes:

"Your furnace is all right, a great fuel saver, and the one you placed in our residence last year gave us the very best of satisfaction. If we could not get another one I would not have this one removed for a thousand dollars."

In time of warmth prepare for cold. Our heating plans and services of our Engineering Department are yours—FREE.

Send for the Underfeed booklet, which gives full description of this wonderful furnace, and is filled with fac-simile testimonials from those who know its worth. Write to-day, giving name of local dealer with whom you prefer to deal.

THE PECK-WILLIAMSON CO.

385 W. Fifth St., Cincinnati, O.

Mr. Dealer, let us send you our dividend making offer.



X-Ray view showing
galvanized
casing, and
"cut-out"
illustrating
how fresh coal
is forced up
through the
grate, with
fire and flame
on top of
coal.

Architect's Corner—Continued

windows are points that should be governed by the design of your house. They can be from 12 to 36 inches. Twenty-four inches is a good width.

* * *

E. S. F.—Berlin, N. Y.:

Question.—Is it to be understood that the soil pipe used for the waste is also used for the ventilation for plumbing? The plumber says that a second pipe is generally used for ventilation. Should the pipes for hot and cold water to kitchen and bath room be exposed in the room or in the partition?

Ans.—A careful reading of your specifications will probably show you that the soil pipe is the waste pipe, and also the vent pipe, though a second pipe runs to a point four feet (4 ft.) above the highest fixture and then enters the soil pipe. I would expose the hot and cold water pipes in the kitchen and bath room; a concealed pipe is bad.

Question.—What do you think of stuffing the outside walls with dry saw-dust, of which we have plenty in our mill? I do not propose to use back plastering, but to have tarred paper under the sheathing and over sheathing under clapboards. It seems to me that the saw-dust would hinder mice and rats from reaching second story, and would make the house warm.

Ans.—If you can secure thoroughly dried saw-dust or saw-dust from kiln-dried lumber that has not been wet, it is the best material for packing in the walls. Of course you will not need back plastering, simply sheathing paper under the clapboards. Rats and mice will not use the outer walls for reaching the second story; they go up inside partitions.

* * *

Wm. D.:

Can you give me a remedy for damp walls in the basement? The wall is brick plastered over with cement.

Ans.—Try nailing two-inch wood strips, sixteen inches apart, all over the wall, then have it regularly lathed and plastered. The air space between will insure you a dry clean wall.

DON'T Allow It

Do you want Rust Stains disfiguring your walls on account of breaks in poor conductor pipe? Why put in "The same old thing?" Polygon pipe costs no more than ordinary square pipe and adds greatly to the appearance of your home.

POLYGON PIPE IS ORNAMENTAL

made in two finishes, copper and galvanized iron.

CATALOGUE FREE

Write Us a Postal for Prices and Styles of Discharge Caps.

THE AMERICAN
ROLLING MILL COMPANY
MIDDLETOWN, OHIO



The AUER WARM AIR REGISTER

Conceded by all Architects and Furnace men to be the **one** perfect register. Does away with unsightly, unsanitary floor registers. Draws off foul air from the floor. Obviates the cutting of carpets. Every Home-builder should read our interesting book on heating. Its free. Send for one.

AUER REGISTER CO., Cleveland, O.

New Building Materials.

Little or no Portland cement is being produced in Iowa, Minnesota, Wisconsin, Nebraska, North Dakota, Wyoming and Montana. This is peculiar, as it is just in this territory that the greater portion of the Portland cement manufactured will be used in the near future. Minneapolis and St. Paul are due to become the great distributing points for the shipping of not only cement, but machines for the manufacture of brick, building blocks and the like.

There are at the present time no less than 20 large buildings in course of erection, all of reinforced concrete construction in Cincinnati. Many such buildings have been going up in Minneapolis during the summer, and the same can be said of other cities.

Concrete chimneys are very substantial and economical in construction, as well as in maintenance, as no repairing or painting is needed. Examples of such chimneys can be found at Tacoma, Wash., Lawrence, Mass., and Portland, Ore. The American Smelting & Refining Company at Tacoma has a chimney 77 feet high and 18 feet inside diameter.

The new catalog just issued of the Clow Adamantose Lavatories is one of the finest specimens of press work and illustration which has come to our table. The home builder cannot fail to be interested in this handsome book which measures 9x12 inches and contains 25 full page illustrations, which give an admirably clear idea of the sanitary and artistic qualities of these famous lavatories.

Some of the new designs deserve more than a general notice, notably the new styles shown on pages 4, 5 and 6, designated the "Olympian," the "Corinthian," and the "Pompeian" respectively. The graceful outlines of the pedestals in these designs are quite new ideas and extremely pleasing. They also stand entirely away from the wall, thus giving access to all the parts for cleaning purposes.

In the lower priced styles also, such as the "Athenian," beauty of outline is combined with durability, a highly glazed surface and a moderate price.

The catalogue will repay investigation.

* * *

Varnish and Wood Finishes.

Revised price lists have been received at this office, announcing an advance in the price of certain Varnishes and Wood Finishes of the better grade. The increased cost of material entering into the composition of these goods, has compelled the manufacturers to this course rather than to reduce the quality of their product. As this is the first advance since 1903 it is not strange that varnish and wood finishes should be affected by the marked rise in labor and all raw materials which has taken place in the interim. Some of our advertisers are sending out printed cards giving this information, which they are glad to send to dealers on request for circulation among customers.

* * *

The U. S. Civil Service Commission have announced a postponement to August 8-9, 1906 of the examination for architectural draftsmen announced for July 5-6. Also the postponement to August 15-16, 1906 of the examination for similar positions in the Phillipine service. The schedule of places where these examinations are to be held, was printed in the July issue of this Magazine, together with directions for making application to enter the contest.





Sy-CLO
TRADE MARK

The Mark of Closet Sanitation

What disinfection means to the surgeon—what vaccination means to the public health—all that and more does the SY-CLO Closet mean to the sanitation of the home. The SY-CLO is more than the best closet—it is a wonderfully efficient and perpetual safeguard of health.

Unlike the ordinary closet, the SY-CLO has a double cleaning action. Instead of being merely flushed, its bowl is instantly and completely emptied by a powerful syphonic *pull* from below, and at the same time, thoroughly washed by a copious flush of water from above. The outlet of the SY-CLO closet is closed by a water seal of unusual depth that makes the escape of sewer gas impossible.

Being of a single piece of hand moulded china, the SY-CLO is without crack, seam or crevice that might collect impurity and furnish a breeding place for germs of disease.

The SY-CLO closet has no surface to chip off or crack, is not affected by acid, water, or wear, and with ordinary care, will outlast the building in which it is installed.

The name "SY-CLO" on a closet guarantees that it is made under the direction and supervision of the Potteries Selling Company, of the best materials, and with the aid of the best engineering skill, and has the united endorsement of eighteen of the leading potteries of America.

Booklet on "Household Health" sent free if you mention the name of your plumber.

Lavatories of every size and design made of the same material as the SY-CLO Closets.

POTTERIES SELLING COMPANY, Trenton, N. J.





Glimpses of Books



My Little Boy.

One despairs, sometimes, in glancing over the flood of commonplace and worthless writing that pours in a continuous stream from the publishers, of ever again encountering an original author. Everything is more or less a copy of something else. But in this translation from the Danish of "My Little Boy" one finds there are still wells of freshness. We drink, and are refreshed. Carl Ewald, the author, is a Danish writer of fairy tales and mystic stories of wonderful individuality, combined with a simple and direct style of great charm. One is reminded of Pastor Wagner, in his pristine freshness of "The Simple Life," though the subject-matter of the two stories is quite unlike, and the simplicity of "My Little Boy" is that highest art which conceals art. Carl Ewald writes of children, of beasts and birds, of flowers, the wind and the mist, pictures from his own personal experience and invested with his own personal charm. Of course he is like other geniuses, and carries ideas to extremes. The chapter where he carries the sacredness of a promise, even a child's thoughtless promise to visit his playmate if he should be ill, to the extent of willfully exposing his "little boy" to scarlet fever, is one of these. "This way madness lies"; and one feels glad of the strong, sweet sanity of the mother of the little boy, which with fine subtle touch is half revealed in some of the most delightful passages of the book. Chas. Scribner's Sons, N. Y., publishers. Price, \$1.00.

* * *

Under this title, Harriet
Old Washington. Prescott Spofford has gathered five of her short stories, previously published in Harper's magazine, stories saturated with Mrs. Spofford's fine quality of style. The city of Washington as it was "befo' de wah," the life and customs of the old habitues of that period, gives the local color and atmosphere for the quaint charm of Southern speech, of old Southern servants and Southern ways and points of view. There is spirit and vi-

vacity to the dialogue, and the five stories form a sort of connected narrative of life in Old Washington, the reappearance of some of the characters in each story, adding to their interest and continuity. The stories themselves are finely cut, abound in humor, tenderness and pathos, and the character drawing is admirable. The spirit of the book is perfectly caught in the charming drawing by George Alfred Williams, which forms the frontispiece. The Washington politicians are given no whitewashing by Mrs. Spofford, and claim agents get their dues also. The president himself would not feel flattered to read that "The presidency usually falls, * * * not to the brilliant, the ardent, the great, but to the man whose colorless career has made no enemies; to the stupid, the cunning or the obstinate; to the available." As "our Teddy" is far from any such classification, it is plain that this must be a phase of political conditions belonging to Old Washington. Little, Brown & Co., publishers, Boston. Price, \$1.50.

* * *

It seems to be the fashion for all who have anything to offer the public to exploit their wares through the medium of a fetching tale. Decorations, plumbing, railroad trains, floor lumber—all are woven up into stories beautifully illustrated and artistically bound in booklet form, which can be had for the asking.

One of the latest of these attractive booklets is "The Finishing Touch," just issued by the Sargent Hardware Co. The question of what constitutes the finishing touch of a new home is debated in a very sprightly little tale, whose ingenious and unique conclusion we will let our readers discover for themselves.

* * *

"My Lady's Train,"

Is the taking title of the North-Western Railroad's latest and recherche little booklet. In it, a Twin City girl, very chic and up-to-date in her make-up, and bright and breezy in her style sets forth the pleasures and comforts of a trip over that road in one of the "Limited's" luxuriously appointed cars. Upon this train the young lady aforesaid

Glimpses of Books—Continued

bestows the soubriquet of "The Cut Glass Limited," and one can but agree that the name is well merited and extremely apropos. The illustrations are marvels of fine drawing, and the press work of the best.

* * *

**Eastward
Through the
Storied North-
west.**

The recent booklet sent out by the Northern Pacific, while not a story, is filled with beautiful pictures and interesting descriptions of the wonders along its route. Neither pictures or descriptions are hackneyed "thrice told tales," but fresh and valuable.

* * *

**Pe-e-shag-may-
gwa-ock.**

Is the odd title of a very readable booklet issued by the Minnesota and International Railroad Co. Translated into English, the title means "Come to the Wilderness," and lovers of Nature in its wildness will find it hard to refuse the invitation of the beautiful pictures illustrating this booklet, which W. H. Gemmel, St. Paul, Minn., will be pleased to furnish on application.



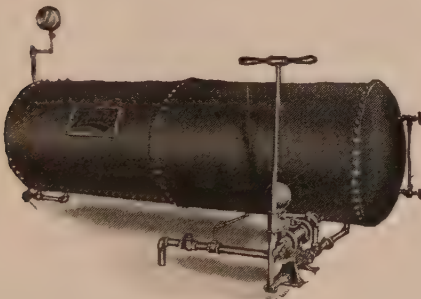
*The right
Road*

between
**CHICAGO ST. PAUL
MINNEAPOLIS
KANSAS CITY
AND OMAHA**

**CHICAGO
GREAT
WESTERN
RAILWAY**

MAPLE
LEAF
ROUTE

J. P. ELMER GENL. PASS. AGT.
ST. PAUL MINN.
ALL AGENTS SELL TICKETS ON THIS LINE



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Contents for September

	PAGE
FRONTISPIECE.....	140
TYPICAL AMERICAN HOMES.....	141
A COLORADO BUILDING EXPERIENCE.....	144
THE REVIVAL OF CANOPY BEDS.....	146
MODERN HARDWOOD FLOORS.....	143
A SEPTEMBER GARDEN.....	153
WALL DECORATION—STUDY No. 9.....	156
(A GROUP OF MODERN FRIEZES.)	
DESIGNS BY LEADING ARCHITECTS.....	160

DEPARTMENTS

DECORATION AND FURNISHING	175
ANSWERS TO QUESTIONS	179
HOUSEHOLD ECONOMICS.....	183
TABLE CHAT.....	186
SPLINTERS AND SHAVINGS.....	189
NOTES ON PRICES.....	192
ARCHITECT'S CORNER	194
NEW BUILDING MATERIALS	196
GLIMPSES OF BOOKS	199

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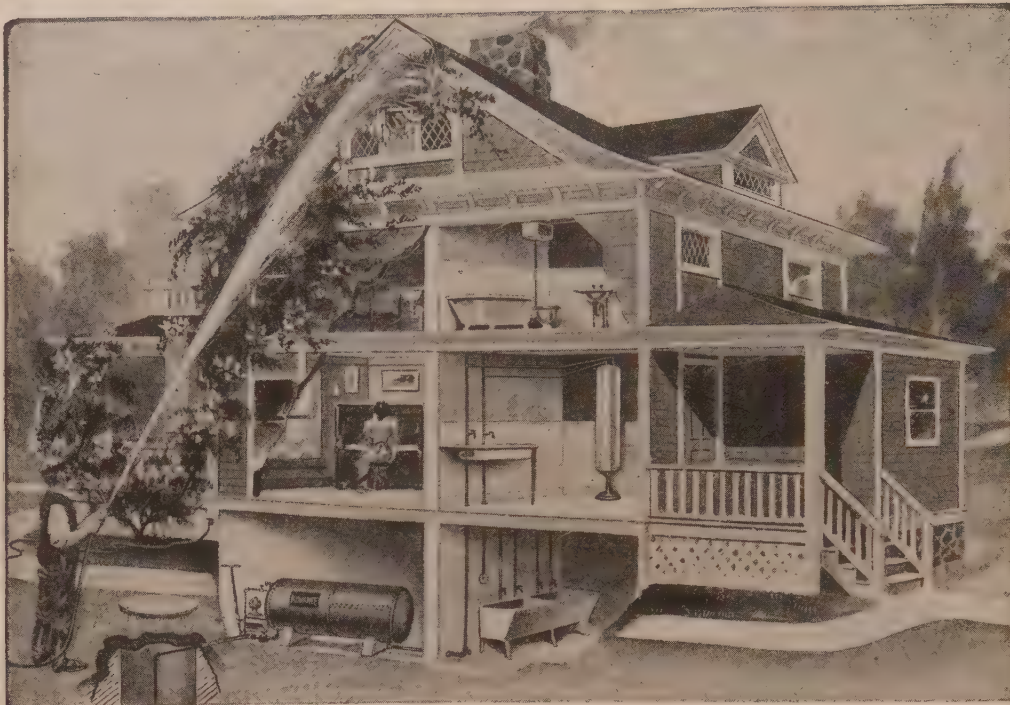
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NEXT MONTH

CONTENTS

TYPICAL AMERICAN HOMES.....

Illustrated

By Francis Chapman, Archt.

A BUILDING EXPERIENCE IN A SEA-SIDE SUBURB.....

Illustrated

SOMETHING ABOUT SCREENS.....

Illustrated

By Eleanor Allison Cummins

TULIPS, AND OTHER BULBS FOR FALL PLANTING.....

Illustrated

By Ida D. Bennett

PANEL WORK IN WALL DECORATION..

Illustrated

By H. P. Keith

DESIGNS FOR THE HOMEBUILDER.....

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A Water Garden in St. Paul, Minnesota.

KEITH'S MAGAZINE

Vol. XVI.

SEPTEMBER, 1906.

No. 3

Typical American Homes.

By Arthur C. Clausen.



"A SUCCESSFUL APPLICATION OF THE GEORGIAN STYLE."

SERENE dignity, quiet and restrained beauty, an air of protecting seclusion and a successful application of the Georgian style are the dominant characteristics of this splendid home. It is thoroly modern yet making full use of old traditions. Its proportions are pleasing and its details are clean cut and refined; the result of careful study and designing. The English manor houses

of the Georgian period have been drawn upon for many suggestions. The four large chimneys on the outside symmetrically placed are the result of such suggestions; also the simple groups of casement windows. The outside of the house is a pleasing combination of rough cast cement plaster, Bedford sandstone and white trim. The foundation is of blue limestone and the roof of black slate. The dormers are al-

so covered with slate shingles. The beauty of divided lights in the windows, so often advocated in this magazine is here plainly emphasized, the large triple Palladian groups to the living room being especially beautiful.

We enter the home thru a magnificent columned entrance and spacious vestibule and find ourselves in a large reception hall which runs clear thru the center of the house. The wainscoting is white enameled, the ceiling beamed with mahogany, stained dark. The commanding feature of the hall is a large, graceful and imposing stairway which ascends to the second story in three runs. This stair is distinctly col-

The conservatory is on the south and projects from the house in a large semicircular sun bay. It has a tile floor. The walls and ceiling are finished in roughcast cement plaster, the same as the exterior, The soft gray of their cement plaster contrasted with the mahogany base board, window trim and the cornice of the room gives a very successful and pleasing effect. A feature in the kitchen is a five foot white tile wainscot.

The second home illustrated is a semi-colonial house of moderate cost. The house is built on the rectangular plan with a broad porch across the front. For economy of space and cost, the rectangular plan is al-



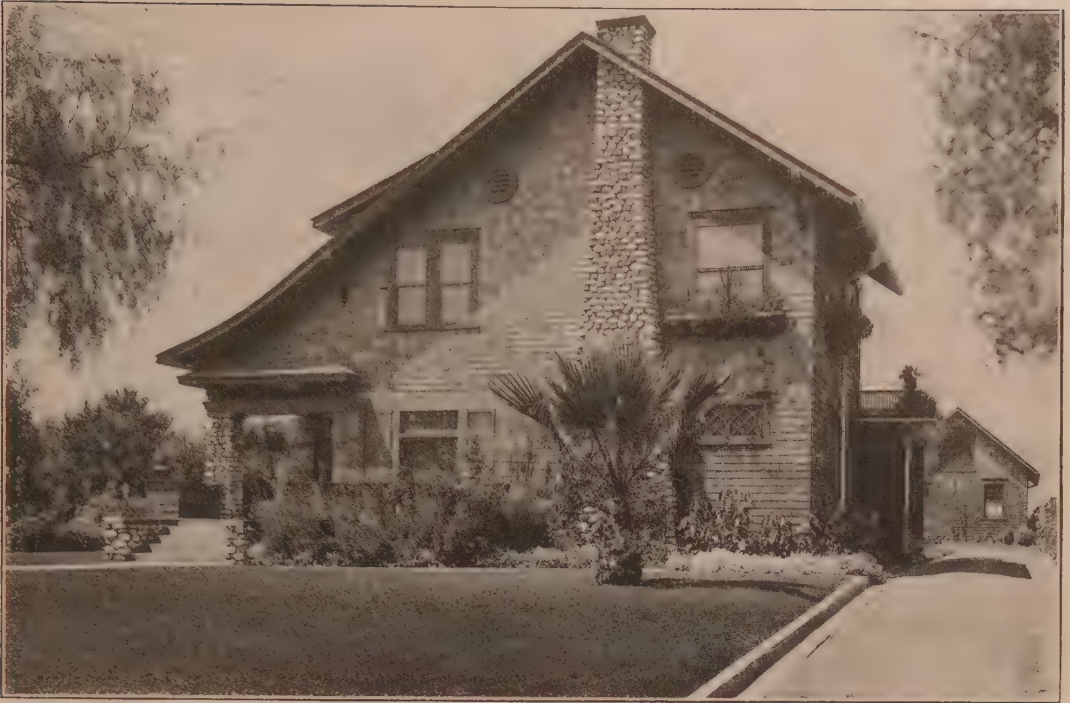
"A SEMI-COLONIAL HOME OF MODERATE COST."

onial, or Georgian with white risers, stringers and balusters, the handrail, newel post and treads being dark stained mahogany.

Even before a curtain was hung or a piece of furniture in the house, the proportions, decorations and architectural features of all the rooms are so perfect that all appeared complete. It is the old saying found true again that, "Beauty is most beautiful when unadorned." The house seems habitable within, even bare of furniture.

One specially notices the fire-place in the library which is encircled by book cases. In passing from this room into living room you step down two steps. This room is in mahogany with heavy beamed ceiling. Fire place is faced with dark Italian marble.

ways advisable, it admits of the most and best arranged rooms at the least expense. The house has a very pleasing exterior. The details are simple but good, and show the result of careful study. The house is white with a dark roof. The windows are symmetrically arranged and of good size. The broad bay window gives a decided relief to the south side and the entrance porch with a broad terrace on either side is an imposing feature. The porch balustrade deserves special comment. It is such a pleasing departure from the usual straight stick baluster and four inch corner post design. It is to be regretted that space will not allow for a reproduction of the plan, a more convenient arrangement would be



"AN EXAMPLE OF PICTURESQUE TREATMENT."

hard to find. There is a large vestibule, a broad hall with beamed ceiling and hardly separated from the splendid living room by a broad columned opening. The living room is fifteen feet wide by thirty-six feet, with the bay windows and inglenook at the end additional. The inglenook contains a fire-place, broad seats and book-cases.

There could hardly be a greater contrast to the palatial home first described than the home like cottage of which our third illustration is a characteristic view. The first is all symmetry and perfection of detail, the latter is a cottage in every respect and is built up in that careless picturesque manner that makes a place look so homelike and restful. The owner being a little odd in his ways decided that his home was for himself and not for the public so he placed the house fronting the orange

grove and the broad side to the public highway. The public are no doubt satisfied with the arrangement as the house is picturesque from any point of view. The house is shingled—walls and roof. The walls are stained a somber brown which makes a harmonious background for the luxuriant growth of plants and flowers. The chimney, foundation walls and porch piers are laid up with native field stones, the joints being well cleaned. A common fault with cobblestone masonry is making the joints almost flush with the face of the stone. They should be cleaned out at least a third of the depth of the stone when the mortar is soft. The house despite its cottage appearance has eight rooms with full height ceilings. Like all southern homes, the tropical vegetation greatly enhances its beauty. It is nevertheless a very attractive and inviting home.



A
Colorado
Building
Experience.



"THE COMPLETED HOUSE."

WE had searched the city over for a five or six room house all modern and had been unable to find any that was satisfactory. None of those we looked at were to be obtained at less than \$25.00 per month. The one we finally chose was \$30.00 per month and was not well located. We, therefore, concluded to borrow and build.

If we borrowed \$4,000 at 6 per cent, the interest would cost us \$240 per year. Taxes on the place would come to about \$60.00 additional. Insurance, \$3,000 for 5 years, would average \$7.20 per year. Repairs for the first few years would be nothing. This would make a total yearly cost of \$307.20, whereas to rent at \$30.00 per month would cost \$360. per year. In other words, there would be a saving of \$52.80 per year.

A barn, built by day labor, of white pine lumber, had encumbered the home place of our parents for several years. This was given to us to remove and remodel.

We obtained a lot in the neighborhood for \$600, made an excavation for a basement under the whole house, and moved the barn onto it. The cost of moving was \$90.00.

The lot obtained was 45 ft., by 112 ft., deep, and was too narrow to place the broad side of the barn to the front, it being 24 ft., by 36 ft. We placed it about five feet from the west line, and 20 feet from the north

line, which was the front, and thus left a side yard on the east of 15 feet and a back yard 36 feet.

In making our floor plans, we kept these objects in view: (1) To have our living rooms as large and light as possible; (2) To so construct the house that it would be warm in winter and cool in summer; (3) To sequester the servant; (4.) To have plenty of closets and places to store things.

For a living-room we cut off 12 feet from the front end of the house thus obtaining a room 12' by 23' 2". In order to avoid having the room look long and narrow, we formed at the west end of it an alcove by extending the vestibule a foot and one-half into the room and opposite the vestibule a coat closet a foot and one-half deep corresponding. A beam on the ceiling from the closet to the vestibule adds much to the effect. Two large windows on the east, one on the north protected by an eight foot porch and three high windows on the west give light.

Immediately back of the living-room on the east side of the house is the dining-room 12'3 by 13'8" with four east windows to give it light. These windows are about 40 inches from the floor with shelf 10 inches wide for their sill. The living-room and dining-room are separated by sliding doors which are left open most of the time, thus giving the effect of spaciousness.

On the other side of the house back of the living-room, the stairs go up from the small stair-hall, and under them, some stairs go down to the basement. The stairs, being in a hall by themselves take up very little space and do not draw the heat from the lower part of the house to the up stairs.

Back of the stair-hall is the butler's pantry, and then the kitchen 10' by 10'8". To the east of the kitchen is a back entry opening to the south onto the back porch and to the east into the servant's room 8' by 8'3".

The house is a story and a half. In planning the second floor, the windows already in the building were adopted. One bed-room was put over the living-room, the other in the southeast corner of the house with bath-room connecting on the southwest corner. A storage closet between the bath-room and the stairs utilized that space.

The appearance of the building was very much changed by extending the cornice 18". This gives the effect of an old English cottage.

In making contracts, I decided to be my own contractor. This has its advantages, but I believe to be much more expensive,

and certainly it is more trying to the patience and nerves. The carpenter work was done by day and cost over \$1,000, which is several hundred dollars more than it ought to have cost. The mill work came to \$365, and was probably lower than it would have been with a contractor, as competitive bids were taken. The brick work came to \$335. The plastering and lathing including back plastering (\$38) was \$245, the furnace \$145, plumbing, including an extra closet in the basement and an extra sized sink, \$350, hardware \$63.00, excavating the cellar \$41.50, grading the yard \$50.00, common labor \$20.00, lumber \$450, painting \$218, wall papering \$78.00, tin work \$44.00, wiring for electric light, \$38.50, electric light fixtures \$40. The total cost, including the lot and moving, thus equals \$4,023.

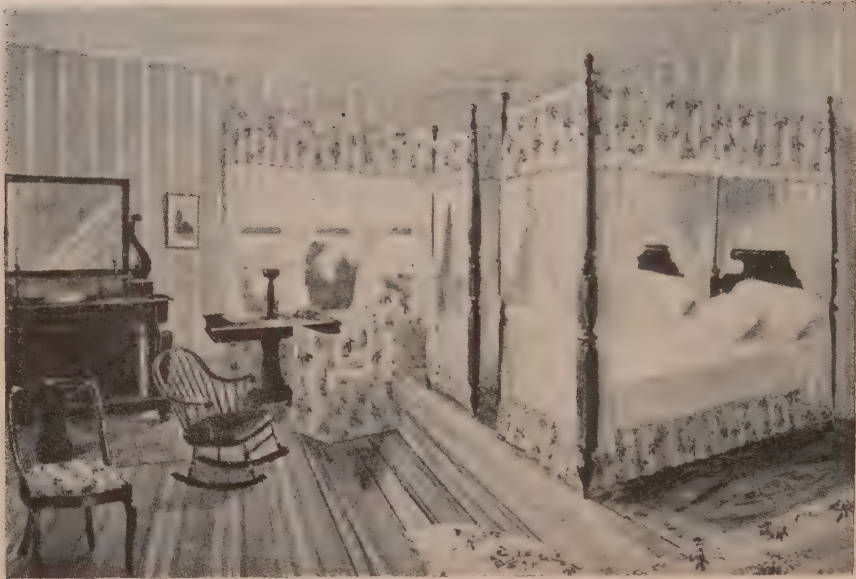
If I were to repeat the experience I would hire a general contractor for carpenter work, masonry, plastering and painting, and make separate contracts for the mill work, heating, plumbing lighting and wall papering. I would also employ an architect to supervise the construction.

Charles C. Montgomery.

A
Side View
of the
House.



The Revival of Canopy Beds.



"BEDROOM TREATED IN PURE COLONIAL STYLE."

PEOPLE are divided,—between those whose love of beauty and adornment impel them to strive for it in all their surroundings, and between those who would eliminate everything superfluous from their environment. People who cling to beauty even in their bed-posts and those who discard everything but the bare necessities of sleep and the toilet in their chambers. In this as in all other things the middle course is the true one. By all means let us not be cumbered about with useless swathings, hangings, frills and furbelows; but on the other hand it is no evidence of high thinking to have one's sleeping room look like a prison cell. On the contrary such ideas spring from a low and sordid point of view. Often they are but the miser's excuse for niggardliness.

In ancient times, one's bed was an important matter. With kings and queens, it was in fact a feature of state, with an elaborate ceremonial code for the bed-making, etc. Among people of quality, mourning for relatives was observed by remaining in bed, and etiquette prescribed rules for the length of time, depending on the degree of relationship. Sometimes it was

days, but weeks and even months of such seclusion were not uncommon. What a paradise for lazy bones!

It is probable the tester, or canopied bed, arose from this custom, as some means of seclusion in such prolonged retirement would be highly desirable.

At any rate, a canopy top bed became the *ne plus ultra* of aristocratic bed-chambers, and as these rich and beautiful testers are so much sought after of late, some illustrations and suggestions will be of interest.

We moderns, however, while adopting the picturesque quality of the tester, or high post bed, have our own ideas of comfort, convenience and hygiene and quite discard the voluminous, enveloping curtains in vogue in earlier times. Pictures by early Flemish painters depict for us the truly beautiful beds of the time, with draperies looped back to show the splendours of silken coverlets within. But we are more concerned to have a good box spring and a hair mattress, and care less for carved posts and cloth-of-gold counterpanes.

There is, however, no denying that a draped bed imparts distinction to the sleeping room; its decorative value is undoubt-

ed. The illustrations given are of beds in actual use, and can be further adapted to individual tastes and requirements.

No one could possibly object on sanitary grounds, to the draping of the beautiful high posters shown in the bedroom treated in pure colonial style. There is nothing stretched over the top and the sixteen inch valance of striped gray and white chintz, gay with bunches of pink and yellow roses, with the filmy net curtains coming from under it, is tacked to a slight frame work of wood strips between the posts.

is illustrated on the high and ancient tester with a wall background of gorgeous flowered chintz. It is a bed dating back to the good old days, when large families demanded capacious beds. This one has fully six feet of width between the beautifully carved posts. The creamy white drapery used for upper and lower valance is a soft cotton, its severe simplicity brought into delightful relief against the florid wall. The upper valance and the counterpane are edged with a delightful little fringe. The stiff box-pleated treat-



1. "SOFT WHITE DRAPERY AGAINST A GORGEOUS BACKGROUND."

The chintz valance has a narrow foot ruffle of white, and a similar valance drapes the bed below the mattress with a white counterpane falling over it. The repeating of the chintz on the couch and chairs, completes the charm of the room.

Not many of course would indulge in twin high posters of such elegance, especially as they would necessitate a room much beyond the ordinary dimensions.

A more elaborate canopy arrangement

is in entire sympathy with the material and the effect desired of contrast to the wall paper.

A draped bed need not be gorgeous to be charming. One of the very prettiest the writer has ever seen was a single, ivory white enameled iron frame, in the small bedroom of a young girl who made her deft fingers supply the deficiencies of her purse. At the center of the head piece she had a stiff iron rod run up about 6 ft.,



"A DRAPERY OF RUFFLED BOBBINET."

with an arm extended at right angles of perhaps 4 ft. The drapery was thrown over this supporting arm, and caught back to the headboard. The material was plain bobbinet, edged with a ruffle, the ruffle headed with one of the cotton lace insertions now so cheap. The same material for spread and valance completed the dressing of the bed.

The wall coloring of the room was a soft, pale blue and nearly all the furnishings were cream color. Somehow it was as dainty a maiden's bower as I ever saw.

Something such an effect—a trifle more elaborate and methodical—is obtained in the bed furnishing shown in the last illustration. In this instance a simple cot frame was used to which a good box spring had been fitted. Mattress and coverings were held in place by a simple foot board of polished wood, with a narrow slit opening through which passed the coverlet of white dimity. A box-pleated flounce falls to the floor which is edged with a floral band of pink and yellow roses matching the wall decoration. A deep box-pleated valance edged with the same banding falls from the

square canopy frame work, and from underneath this valance hang thin side curtains of netting edged with fringe. If one were to offer a criticism on this achievement it would be that the dressing of the bed was too elaborate for the bed itself; but the idea, transferred to a pretty enamelled bedstead, would be most attractive. To all the instances illustrated, there surely can be no really valid objections on sanitary grounds. The draping in each case is too slight to shut out the air and often is some protection from draughts; while it is easily detached, dusted and cleaned. The thin sleeping mattress of our Japanese friends spread down upon the floor, the square-toed, clumsy bed of the craftsman enthusiast, or the bare, iron cot of camp life, may have their devotees; but never can the love for beautiful, dainty bed-furnishings be altogether uprooted from the feminine heart.



"A STUDY FOR ADAPTATION."

Modern Hardwood Floors.

By Henrietta P. Keith.

THERE is probably no question more discussed by intending house-builders and of greater interest to them, than the question of floors. It is an important question; and its decision probably affects the appearance of the house and the comfort of the household as much or more than any one other thing—unless it be the plumbing.

Many attempts have been made to substitute other materials in place of hardwood floors. Quite extensive use has been made in Germany of a wood pulp, which is spread like plaster upon a concrete foundation. The invention was heralded with quite a blast of trumpets as being sanitary, having no joinings—and economical. To say nothing of the looks of them, however,—and looks is a large factor in modern building—such floors have been found to crack badly and to warp more than the boards.

There are many advocates of tile and cement floors, and none will deny their merits in certain places. There are even craftsman cranks who put down cement floors in their living rooms. I once visited in a mission house carried to the extreme limit of the type, in which anything so common place as a plate shelf in the dining room could not be tolerated and for this attractive and convenient fitment was substituted funny little niches stuck around in the stone wall. The living rooms had cement floors, and anything more comfortable cannot be contrived. The rugs scattered over them were powerless to overcome the atmosphere of chill.

No—there is no immediate prospect of any general substitute for hardwood in flooring a dwelling, and for our part we are heartily glad. We believe there is a sympathy between tree life and human life, which accounts for the strong attraction that wood possesses for most persons. At any rate, for people with imaginative qualities. The individual quality of the different woods is a wonderful thing. The difference between woods is as great as the difference between human beings. In the millions of human faces no two are found

exactly alike, and it has been found that no two pieces of wood are the same. It is this quality of individuality which gives to the untreated wood its peculiar charm, and we are learning to preserve that charm as much as is compatible with effectual protection. Each tree builds up its cell structure in its own peculiar fashion, and it is this difference in building which makes some woods "sliver," or warp, and so soon present an uneven and unsightly surface, or split or "check" easily. Such woods can only be used where durability is a factor by being quarter sawn, a process adding greatly to the cost. Thus, Southern pine, when quarter sawn, makes a floor equal in durability to oak; but the cost is about the same as plain sawn oak, and the process of quarter sawing robs the pine of its beauty. The same thing is true of gum wood and cypress, though the latter is a much smoother wood than pine.

It is seldom indeed nowadays that a house of any pretensions to completeness is not furnished with what is termed "hard wood floors;" but the great variety of woods now used under this term and the equally varied methods of treatment of these woods, furnish material for endless discussions. Shall the floors be of oak or birch, beech or maple, or hard pine? And indeed it is not uncommon of late to see some of the softer woods pressed into service for floors, sometimes for supposed economy, sometimes for the color effects which are possible in the softer and more open grained woods such as cypress, pine or the Southern gum-wood. For, in the creation of a beautiful and interesting home it has been discovered, that even the floors have an important place in the color scheme of the house. Heretofore, there has been little attempt to make the floors themselves interesting. The "wearing" qualities of a floor were about the only ones considered. Any interest attached to them was furnished by the rugs, which almost hid them from observation. None will deny that the "wearing" quality is of prime importance; but that need not interfere with bringing



"IN THE GREAT MICHIGAN FORESTS."

out the special beauty possessed by the woods themselves—beauty which lies in the grain, the texture, the surface appearance, the natural shading of the different woods and the effects produced by color treatment in various ways.

It is not so very long since oak was the only wood thought of for hardwood floors. People thought it was the only correct thing. But within a few years many new and surprising effects have been developed from other hard woods, such as maple and the birch and beech woods from Michigan forests. In some respects flooring made from these woods is superior to oak, as it does not dent so easily and holds the finish better. In the great Michigan forests the maple attains its highest perfection both trees often attain a diameter of three feet in quality of timber and size. Here these or more, with a rough barked and partially moss covered body, rising a sheer fifty feet to the first limb.

Interspersed with the maple are beech, gray elm, black ash, basswood, birch, hemlock, white pine, cedar and tamarack but the distinctive feature of the woods land-

scape is the maple. It ordinarily constitutes a third of the entire forest growth. Until within a decade, maple trees were only thought of for shade or sugar, or else for the finest of cordwood. It is now a preferred wood for flooring in all places where durability is the first consideration. No more will the maple groves contribute the back-log to our fireplace or feed the kitchen stove; for machinery has been gradually evolved which will convert this flint-like wood into an ideal flooring. So hard it is indeed that special machinery had to be constructed of double and treble the strength of the ordinary flooring machines, which would stand the strain of converting this flint-like wood into flooring.

In its improved form of "electric" flooring it comes to the consumer in varying degrees of thickness from $\frac{3}{8}$ of an inch, thin enough for parquetry, to 13-16 of an inch which will dispense with a sub-floor.

This flooring leaves the factory matched on sides and ends; tongued and grooved for blind nailing. It is of an even light, cheerful color, almost equal to tile for resisting wear and thus unrivaled for floors of public buildings or for the portions of the dwelling that get hard usage such as bathrooms, pantries, kitchens. As the usual treatment for chambers is in light tones, this maple flooring with its light, smooth surface is perfection, and it will outwear all the heart-edge-grain woods such as we have mentioned.

Another thing that enters into the question of the wood to use for floors is the drying process, which we want to be sure has been carefully and thoroughly done. Beware of flooring which has been only artificially dried, and has not first been piled for months out of doors to be "sun-warmed" before it is kiln-dried. Quarter sawn oak is the hardest of all woods to dry and takes longest, which is one factor in its greater cost. It is true that maple is so dense and hard that pigment applied to it has almost no appreciable effect. It is almost as impenetrable as glass. It will receive green slightly so as to show a faint greenish tinge and carmine.

The picture shown of The Ladies' Rest Room in the House of Hoo-Hoo, is an illustration of such effects. The maple floor harmonizes admirably with the light and airy furnishing of the room and the dainty wall decoration.

Maple takes a beautiful polish and its natural clear, light color is pleasing in the extreme in all rooms where a light color

scheme is intended. For sleeping rooms it is the floor par excellence, being in entire harmony with the light cheerful qualities inseparably associated with these apartments.

The writer recalls a friend's house where the maple floors upstairs were in such perfect condition as to occasion remark, having been finished with floorstain two years before and not since touched except the ordinary dusting. Truth compels the further explanation that the finish had three months in which to harden perfectly before a foot trod upon it.

With nothing but a protective finish applied some maple is almost ivory in tone

The illustrations of bird's eye maple, Nos. 2 and 4, show the wood lightly treated with stains, though its own natural pale gold, can scarce be improved upon, especially in rooms treated in yellow tones, or in combination with blue accessories.

It has been found out by hard-headed business men that beauty is a commercial asset which applies even to floors. It is not enough that a floor be strong and possess excellent wearing qualities. It must also please the eye and harmonize with its surroundings. Even in business buildings, hotels, etc., this quality of beauty is being given thought and money is spent to secure it.

The
Maple Floor
in the
Ladies'
Rest Room.



color, and is a perfect background for the dainty boudoir rugs in soft coloring which are so much used for chambers, or for the French Wiltons in pastel shades which are appropriate for the reception room treated with ivory woodwork and delicate coloring. Again it can be toned to a deep golden hue as appears in No. 9 on the page of wood samples illustrated in color of this issue. To combine with a room finished in ivory and old gold, with yellow and light browns and cream prominent in the rugs. If it is desired to intensify the gold color of the maple, raw sienna added to the finish will produce a beautiful yellow. No. 7 shows the maple quartered, and stained, the beautiful grain showing splashes of darker color. This would work into borders and fancy flooring.

Beech and birch flooring is also widely used. Cut from the large straight-grained, majestic princes of the Michigan forests, they not only answer the demand of durability but are susceptible of a beautiful finish and will receive a variety of color stains. Indeed a birch floor really demands the stain, as its natural shading is so extremely varied as to produce an unpleasant striped effect when laid, unless more carefully selected and matched up than usually happens.

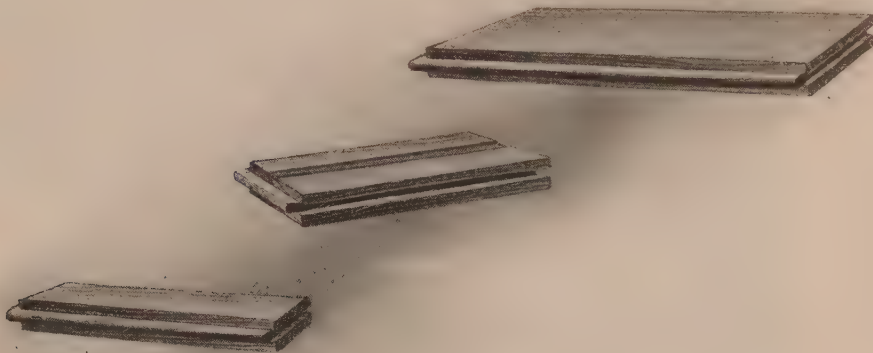
Birch is at its best when treated to a mahogany stain and this stain when applied to floors should have the brownish cast of antique mahogany, a result happily attained in No. 6. The ready mixed stains should always be tried upon a piece of the flooring before applied to the whole floor.

and modified to suit the individual needs. Burnt sienna for instance can be added to a mahogany stain which is too reddish in tone to produce the antique color. Carmine, when combined with burnt sienna, produces a beautiful, brilliant stain between antique mahogany and cherry, which would make a stunning floor for a den where a warm crimson color scheme was carried out. Such a stain is shown in No. 10 of the color illustrations. A strong pigment like crimson lake would force enough color into even so hard a wood as maple, to produce a lovely rose color. Applied as a border to the floor of a woman's room where *couleur d'rose* ideas were carried out, with a rug covering the center combining rose, pale green, and much cream, an unusual and very charming effect would be obtained. Such color effects can only be produced on a white wood like maple or whiteish greens; what could be more artistic

than woodwork of the tone of No. 8 on the color page.

In a hall where lighter tones are necessary, beech takes a beautiful light brown with an indescribable gray tinge. Such a floor would combine with ivory woodwork, rugs of old blue and ivory, with walls of old blue and ivory ceiling. No. 1 which shows Beech treated to a light weathered brown, and No. 5, darker weathered brown are color tones that would be admirable in combination with the average furniture in houses. No. 3 is the golden oak coloring, most frequently used for floors, and could be darkened to an admirable walnut color.

Or take for instance a living room, with pine woodwork treated to a soft greenish stain; with walls of sand finished plaster in the soft natural grey; with a fireplace and hearth in terra cotta tones of a



Tongued
and
Grooved.

wood or bass, as the natural shadings of the darker woods interfere with the effect of the stain. The white woods however must give way to darker woods when oak, walnut and mahogany tones are desired. A reference to the illustrated color page, shows how successfully the woods under consideration have been treated to stains, to produce excellent color tones for floors.

Beech takes an excellent walnut stain, and will also receive a green Flemish tinge. In a hall, for instance, with woodwork of a dull greenish tone, walls of blue-green burlap, ceiling a greenish gray, the floor could be stained a darker, grayer green than the woodwork, with rugs in which dull orange mingled with blues and gray-

dark red color, and repeats of warm red in the furnishings. What could be better than a floor of beech stained to a Flemish green, as in No. 8 of the color card?

The possibilities are endless to the worker in wood and probably there is no keener joy in life than experimenting with the effects of various stains and pigments on different woods. Exactly the same stains produce such different results when applied to different woods, or even the different grains of the same tree, and it is this quality of surprise which makes the thing so interesting.

The first thing of course, is to be sure your flooring is the best ever; then "All these things shall be added unto you."

Home Grounds and Gardens

A SEPTEMBER GARDEN

By F. W. Nutter.



"LAID OUT IN CHARMING ENGLISH FASHION."

SILENT, steeped in ardent heat, spreads this garden in the foreground, laid out in a charming English fashion of irregularly regular beds. The midsummer blossoms are distilling a mixture of odor and hue on the warm air. With no green grass to break the effect, the first impression is one not so much of a distinct marking of plants or colors, but of a suffusion of shades—a mosaic of tint which makes the small space seem aglow. The moist earth and the flowers together give out a delicious aromatic scent. There is a calm content about the house in its draping of vines, the well kept garden beds, and the autumn coloring of the vanguard of sunflowers, golden glow and geraniums.

Looking at this garden, we feel the calendulas, the marigolds, the purple reds of the petunias and the wonderful zinnia beds dreaming in the shade and shine.

The old-fashioned marigold—the big, very double yellow variety which used to be given a prominent place in the gardens of our grandmothers—is one of our best yellow flowers, and the value of this color is not understood as it ought to be. A small quantity of rich yellow, among other colors, not only brings out their beauty by

contrast, but heightens and emphasizes them. Yellow in the garden is like sunshine to a landscape.

There is much yellow in this garden. Great clumps of Golden Glow up against the arbor, rival the gold of the September sunshine. A tall guard of crimson and white hollyhocks, double and single, stands alertly at one side, near the house. I always feel a little sorry for the hollyhock. Of all the tall, straight, showy flowers it has always seemed to be misunderstood. I am sure the hollyhock was meant to be less audacious and assertive. It would be gracious and winning, if it could, but destiny is against it. It must always be on dress parade, this guardsman of the gardens. (Clearly, Mother Nature does not always show the selective judgment she should. She blunders sadly. But is there any one who can carry off a blunder with such airs and dignified impressiveness?)

A curving line of salvias bordered by sweet alyssum bend in their unmatched crimson grace. These encircle a bed in trefoil shape in which gayer flowers mingle. Roses too are here with occasionally a late blossom.

Roses for midsummer will perhaps appeal to some, but unfortunately the beauty

of the flower does not always appertain to the foliage, and its insect enemies are many; so they are better placed where they will not be too conspicuous; they are worth going to when in bloom.

The tiger markings of the coreopsis dance here and there, and the lily's green lances mix with geraniums and golden glows. A slender thread of vine on the house sways in the breeze, and a white butterfly circles around the crimson hollyhocks. Here we see the old, very large, double dahlia for all its formal arrangement of petal, a very beautiful flower, and it is to-day regaining its former popularity. Recent years, too, have seen the development of distinct new forms—the cactus, the decorative and the single varieties being the most noticeable. These are just

comes. The chief objection urged against it is that it is likely to be injured by frosts at the time when it is nearing its prime, and if this takes place, nearly all the labor expended on it during the season is wasted. To this I would reply that it is a very easy matter to tide the plant safely over this dangerous period. By covering it with a sheet, or with paper, we can protect it from early frosts, and as we invariably have a long period of pleasant weather after the first cold spell, we may, by giving it this protection, retain its blooms for weeks during a period when there will be but few other flowers to enjoy. The trouble of giving this protection is so small that it is not worth serious consideration.

On the west side of the garden there is a hedge of zinnias. This is an unusual



"A BED OF SWEET WILLIAMS IN SEPTEMBER."

at present more popular than the old type, but everything points to a re-establishment of such old favorites as fox-hunter, with its ball of fiery scarlet, flamingo, a sphere of vermillion and white, and Hebe, pure glistening rose, which are difficult to find to-day, but which many of us remember with pleasure.

Perhaps the best full-flowering plant we have for use in the September garden is the dahlia. It begins to bloom during the late summer months, but does not give us its best flowers until the cool weather of Fall

selection for a hedge, but if you want a hedge of flowering plants between flower and kitchen gardens, you will do well to select the zinnia for this purpose. It is a strong growing plant, comes into bloom early in the season, and improves with age. It comes in a wide range of colors. Its red, yellow and carmine varieties are wonderfully showy. Because of its somewhat rank growth this plant is not very desirable for beds in the garden. Its proper place is in the background, where too close inspection will not be given it.

Thus as fall approaches the deep yellows and purples of some of the late perennials in our garden, its dahlias, asters, gladioli, cosmos and other late blooming species, and the crimson and gold of changing foliage and ripening fruits will bring the

season to a close with a wealth of color far exceeding that of spring.

Everything to make a beautiful setting for the beautiful garden is there. Distance afar, detail near, light, shade, color, perfume; and September rivals May.

Suggestions for the Fall Garden.

Arrange your annuals so as to keep up a continuance of bloom in all parts of your garden. Just at present one of my arrangements is to grow my sweet williams in rows, and far enough apart to allow rows of asters between. The asters will begin to blossom after the sweet williams are out of bloom. I assure you that we have few things finer than such a bed.

Pansies will do a lot of nice work along the borders of beds, and that is the place also for mignonette and sweet alyssum. Nasturtiums I alternate with hollyhocks, besides thrusting the big seeds in almost anywhere that there is likely to be a lack of blossoms. When the hollyhocks are through blossoming, cut off the stalks, or the forming of seeds will use up vitality and kill the plants. Soon your nasturtiums will spread a carpet of glorious color and sweetness, and hide the stumps. My chief bed of nasturtiums is always on a spot that is least manured, and naturally barren. On poor soil they run to flowers, but on good soil they run to vines. It is a proverb with me that in spring you cannot get too many daffodils, and in summer and autumn you cannot get too many nasturtiums. I occasionally indulge in stocks, and wall-flowers, and petunias, but I am writing for those who want lots of flowers without having to work too hard to get them. Snapdragons are fine for late bloom, and sweet alyssum.

For autumn flowering I have great satisfaction from growing pansies from seed sown in boxes in April and transplanted to borders not too sunny. While the earlier pansies are liable to exhaust themselves during the summer, these later productions give their glory in September and October. Another autumn flowering plant that should be included in a small collection is the scarlet sage or salvia. Set it in a cool, loose soil, and you will find the brilliant scarlet most comfortable as the weather passes away from the heat of summer. It is well to have a few plants standing singly and conspicuous—even in your vegetable garden. I especially admire a long border or hedge of this magnificent flower. It will succumb to a snapping frost, and for that reason it would be well to have a few plants growing in pots. Among our autumn flowering plants the cosmos is valuable and easily grown. I have sometimes had difficulty in getting it into perfect bloom before freezing weather. The anemones are not open to this objection, because they will endure a very decided freezing. Along the border of your autumn corner be sure to have a few plants of hellebore, or Christmas rose. This will defy the frosts of November, and will frequently lift its blossoms right through three or four inches of snow.

—E. P. POWELL, in "A Country Home."

Usefulness of Oxalis.

In making out one's list of summer blooming bulbs one should not overlook the merits of the dear little summer blooming oxalis. This is one of the most dependable summer bulbs grown. Its precocity is something remarkable. Plant when the ground is warm, and it seems hardly more than a few hours and the first

tender green is peeking above the sod, and in a few days the first tender pink and white blossoms are courting the sun. They are a most valuable bulb for filling gaps left by the failure of other border or carpet plants to grow, and may be planted at the last minute with the certainty that they will be there on time.

Wall Decoration. Study No. 9.

By H. P. Keith.

A GROUP OF MODERN FRIEZES.



"EARLY DAWN ON A MISTY MORNING."

NO one who has given any attention to the matter of wall decoration can fail to be impressed with the beautiful friezes that are now to be had in wall paper. They are in fact often designed by artists who rank high in the world of art, and whose work on canvas commands a price. Never in past times were such carefully composed friezes, both as to coloring and design dreamed of. In the old days, we had "borders,"

that were supposed to complete some wonderfully "patterned" paper, and we also had "ceilings" to match, in which some quirk of the wall "pattern," was repeated in whirls or stars or bunches, for the ceiling. Let us be thankful that such things are now only met with in the "General Merchandise" store of small towns, or on the upper floor of a Department House.

In former papers considerable attention has been given to friezes executed either

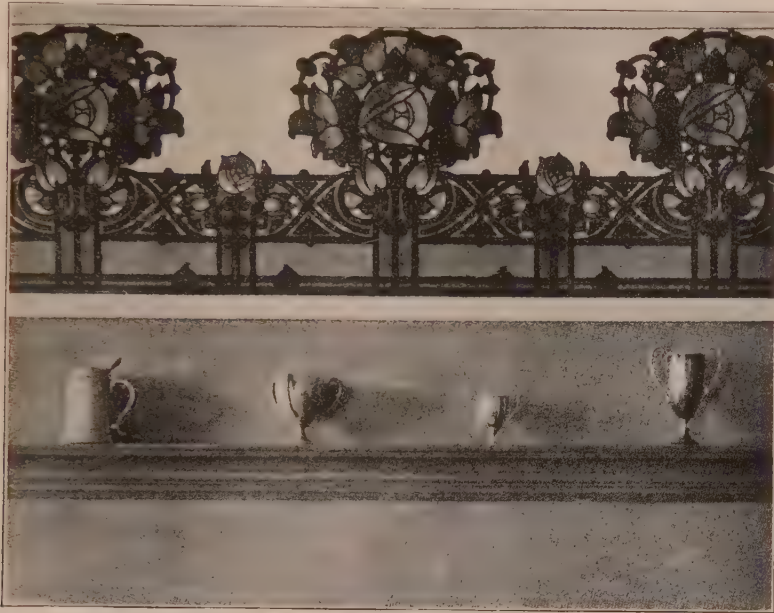


"A ROSE TRELLIS IN THE FOREGROUND."

with the stencil or free hand fresco work or both combined. The paper frieze meets a wide field of demand, for the many who cannot employ the stencil or who want something less formal, with more color and atmosphere. Also in these days of plain side walls, the touch of decoration given by the modern frieze is most effective.

The group of friezes here illustrated give only a faint idea of their beauty, for the photograph cannot reproduce the exquisite shades and tones of color, nor does it do justice to the soft shadow effect of the background, where dim and shadowy out-

rich but low toned green, giving just the note of life that will not pall upon constant use, or impair that sense of repose and restfulness so desirable in the living room. As it requires 46 inches for the full length of the design and it therefore repeats at that interval of space, all effect of monotony, as in the constant repeat of a stereotyped figure, is avoided. The width of this frieze, which is only nine inches, makes it desirable for the low studded walls now so common, as friezes twenty or twenty-four inches wide require large rooms and high walls. The broad and sketchy char-



THE "KENILWORTH" FRIEZE

lines give a feeling of distance and looking far away. For example in the first of the two landscape friezes shown, there is an atmospheric effect of early dawn on a misty morning. It is as though one looked across the water to a far shore where the trees are suggested merely, as seen through a light haze. These softly washed in masses of vague tree forms are in dull, greyish blues, against a saffron sky, and against this sky the rich greens of the tree tops in the foreground are boldly relieved. In one part of the picture there is a rustic bridge crossing an arm of the placid, pale green water, while masses of trees are grouped farther along.

Such a frieze, with its rich foreground of vivid verdure and its low toned, shadowy background, is an admirable decoration for a living room above a wall surface of plain

acter of this frieze harmonizes well with the soft, textile wall papers and fabric effects in plain colors, or it may be used to finish a wall treated with a distemper wash.

To look at the half tone reproductions, one might suppose a great similarity between the two landscape friezes illustrated; but such is not the case. In the second example, the effect is of looking forth, through arched openings formed by the twisted trunks and interlacing branches of rose trees as from an arbor, upon the soft haze of a distant landscape—low-lying, purplish hills partly concealed by masses of faint green verdure—these bordering little, mirror-like lakes of heaven's blue reflecting the blue sky above. The immediate foreground is a grassy lawn of emerald green. The foliage of the arching rose trees is in gray olive greens, the trunks also, and the

roses a dull soft pink. Through the interstices between, peep bits of the blue sky. This frieze is also nine inches in depth and 30 cts., the running yard, the same price. It would be charming in a country house dining room with green wood work and lower wall of greyish olive. Or for an upstairs sitting room, with walls of soft, greyish blue and greyish green woodwork. Or with white woodwork and walls of pale spring green. A similar design but in stronger coloring, comes 20 inches wide at 60 cts., per yard.

low at the base fading into a faint yellowish grey at the top. The wall below this may be of any plain fabric paper or textile, in dull forest tones of either green or brown.

Conventionalized designs permit the use of much richer and more pronounced coloring than nature designs, the daring and vigorous drawing matching the coloring. They all require to be used in connection with plain wall surfaces below, though in the case of some of the narrower friezes less pronounced in form and color, a softly



"THE TULIP MOTIF—STRONGLY CONVENTIONALIZED.

Charming as are the landscape friezes and infinite their variety, those showing conventionalized flower and tree motifs are extremely interesting for drawing and sumptuous in coloring.

The illustration given is called the "Kenilworth" a name which would seem to have little connection with the character of the design. Nearly all these fine friezes are, however, of English make and named by their English manufacturers. This one is a highly conventionalized wall orange tree, and stately enough to have graced the wall of Kenilworth Castle. It would be desirable in a large and stately dining room, and is superb in form and richness of color. The single, enlarged fruit in the center of the tree in its natural tawny orange, is encircled by branches of leaves in two shades of green, the lower ones dull greenish brown, the upper ones light yellowish green, while the twisting stems are a strong dark brown. At the base of the main design the blossom of the fruit is greatly exaggerated, its thick creamy petals turned backward and tinged with green, the enlarged stamen a clear yellow. The trellis supporting the trees is done dark, rich green outlined in greenish white, and the background is a rich brownish yellow.

blended two-toned stripe may be used. There are also papers which reproduce very perfectly the texture of cloth or the burlaps weaves which are excellent in effect with these friezes. There is too a Japanese grass cloth which comes in soft and subtle tones of olive and greyish-brown as well as in strong and pronounced shades, whose soft, neutral olive would be just in tune with the frieze just described.

Similar in character is the "Eglantine" frieze, another English import, 20 inches wide, repeating the design every 46 inches, thus making a fine decoration as there is no continuous repeat.

These designs require either hand-blocking or a special machine to get them out, which of course increases the expense, and the price of 65 cts., a yard for such a frieze is really very moderate when we consider its merit and the cost of production. The "Eglantine" design satisfies the mind with its thick, thorny stems winding in and out among large and small, conventionalized blossoms of deep pomegranate red, the outer petals dark, the centers light. The flowers are much exaggerated in size and the leaves reduced, one of the liberties allowed to conventionalized design. The pale yellowish green leaves

shade into indescribable rich tones of olive and dark orange blended together. A bold and sweeping scroll in the same colors but differently blended, forms the base of the design. The line of connection at the base is an inch and a half band of greenish orange between narrow lines of vivid pomegranate red; while at the top the band is narrower and a light olive tinged with orange, between lines of deep orange. The lower edge could be cut out along the lines of the design if preferred, and thus be indistinguishable from frescoed work.

A fine hanging to use with this frieze is the Eltonburg Silk Fibre, in a reddish brown shade No., 105. This too is an English imported paper, 90 cts. a roll and warranted not to fade.

Another conventionalized flower frieze combines cysanthemum and poppy motives, the large bluish green leaves of the poppy winding alternately between a cysanthemum flower and a poppy, while the slender stem of the cysanthemum with pale green leaves encircles its own blossom as with a wreath. The flowers are in dull, tawny yellows and the connecting bands of color are light brown between lines of dark on a cream background.

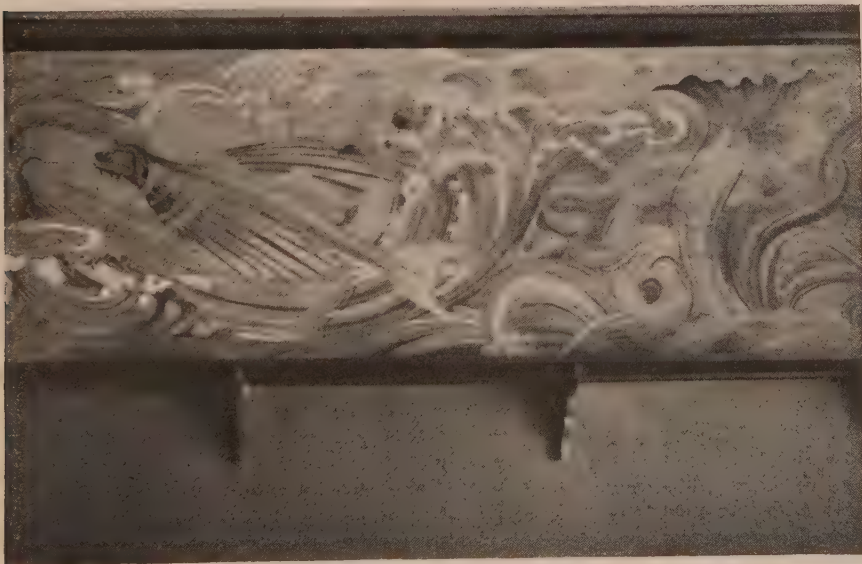
This frieze is 18 inches wide and 30 cts., the yard.

The "Mandura" frieze is modeled on the peacock's feather, and is unusual as well as very beautiful. The ground is a grey

mauve, what our grandmothers would call "ashes of roses." On this ground are delicate, feather stems, extending upward to form interlacing, tree-like tops, but in place of the peacock eye, each feathery fern has a long narrow closed bud, the petals overlapping from the base up in coloring of dull lavender, skim-milk blue and cream, with stamens bursting through the top, of Dutch pink. The feather foliage is a silvery grey and the whole effect indescribably chaste and charming.

We will mention one more of the narrow, nine inch friezes the "Tulip" motif in exceedingly rich coloring. The strongly conventionalized flowers are in shades of deep rich wine and upright. They alternate with seed pods in a reversed position, green tinged with red, with severely drawn leaves of olive green, the whole on a ground of deep but dull blue. The connecting lines are broad bands of deep wine between lines of orange. A wall filling, reproducing the weave of coarse burlaps and in the same dull, deep blue of the frieze ground, comes for use with this frieze which however will combine equally with a wall of greyish olive.

The simple, direct drawing and rich color blend of this artistic frieze are admirably adapted to the severe lines and somber woods of a Mission interior, where such a glow of border-color is needed. It is an unusual and satisfying decoration.



"A RICHLY FRESCOED DINING ROOM FRIEZE."

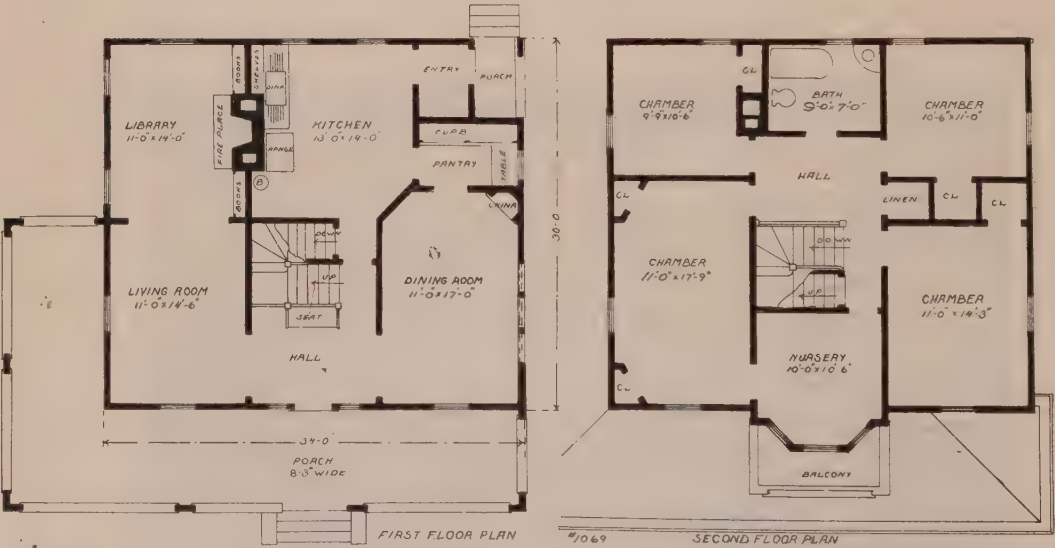
Designs for the Homebuilder.



The Keith Co., Archts.

A Modern House with Many Attractive Features.

DESIGN A 180.



Description Design A 180.

THIS design for a modern home, presents about as many attractive features of interior appearance for as little money, as can well be devised.

One chimney is made to suffice for the kitchen and main heating apparatus, as well as provide for an open fireplace in the library. This latter room in connection with the living room in front, makes practically one long drawing-room, which in case of evening receptions, makes a delightful feature.

The staircase is a little different and out of the ordinary from the usual stair and with its built-in seat in front, makes a very pretty feature in the hall.

There is a basement under the entire house with hot air heating apparatus installed. Laundry is provided and an outside cellar entrance way. The attic has space for three small rooms should it be desired to finish them off and still leave storage space.

The finish intended throughout the first floor excepting the kitchen is white oak with hardwood floors. Balance of house, pine, poplar or cypress painted or stained. The exterior is intended to be shingled and these when stained a soft woody brown with white trim and moss green roof, give a very attractive color effect.

Cost \$3,400.00. Width 34 feet; depth 30 feet; height of basement 7 feet 6 inches; first story 9 feet 5 inches; second story 8 feet 3 inches.

Color Scheme Design A 180.

AN effect somewhat out of the ordinary yet harmonious in coloring might be obtained by painting the body of this handsome house a rich olive green, with shingle stain No. 302 somewhat darker but harmonizing in tone. The trim may be white; the sash a deep green; the gables and underneath the cornice a deep buff, with white modillions. The porch floor a water green and porch ceiling buff. The front door weathered brown or dark green. The foundation and chimney, buff sandstone. Buff window shades.



To Change the Appearance of a Room

do away with the stuffy, heavy carpetings and replace them with a Hardwood Covering. They are vermin proof and outwear many carpets, and add rich finish to the house at a slightly increased cost of a new carpet.

Send for Book of Floor Sketches and Price List.

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"Quilt"—the perfect sheathing paper.

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where shingles, unplanned boards, or any other rough siding is used

Cabot's Shingle Stains

will give more appropriate and beautiful coloring effects, wear better, cost less to buy or apply, than any other colorings. They are the only stains made of Creosote, and "Wood treated with Creosote is not subject to dry-rot or other decay."

Samples of stained wood, and color chart, sent free on request.

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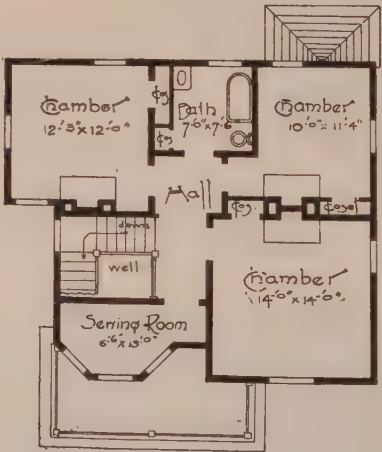
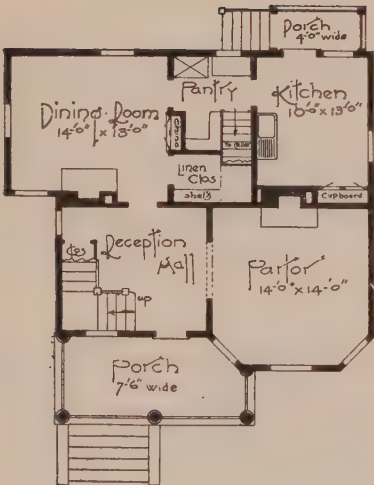
Designs for the Homebuilder.



Barber & Kluttz, Archts.

A Compact Modern House.

DESIGN A 181.



Description Design A 181.

AN attractive, convenient, compact house. has front and back porches, fireplaces in dining room, parlor and front chamber, with a delightful sewing room opening on to the upper balcony through a large bay window.

There is a cellar large enough for furnace and fuel. The foundation is intended to be brick with frame super-structure and shingle roof. The hall is intended to be finished in oak, balance of interior finish soft wood.

Dimensions are 32x32 ft. over front porch. Height of first story 10 ft; second story 9 feet 2 inches. Estimated cost exclusive of plumbing specifications, \$2500 to \$2800.



Color Scheme Design A 181.

A coppery red roof, shingle stain No. 225 with white body color, would give a crisp and attractive exterior for this square house. The foundation and chimney can be of a darker red brick. The trim all white, with black window sash. Porch floor and steps a reddish brown. Porch ceiling, cream color. Under face of roof and porch cornice painted a reddish brown.



When You Figure the Cost of Home Building

remember that the selection of the best hardware trimmings—Sargent's Artistic Hardware—will be the most economical in the end. Aside from its artistic beauty it is thoroughly substantial.

The Easy Spring Principle of Sargent's Locks reduces friction and is a guarantee of honest wear as long as the building stands.

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This is a beautifully embossed book showing fifty-eight perfect half-tone reproductions of Sargent's Artistic Hardware in Colonial, Greek, Gothic, Italian, Roman, Renaissance and other designs. It will help you select the design that best suits your taste or the architectural style you have in mind. This is an expensive book, and a valuable one to you, but it's freely yours for the asking.

SARGENT & CO.,
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Designs for the Homebuilder.



The Western Architect.

A Cottage in Swiss Chalet Style.

L. A. Lamoreaux, Archt.

DESIGN A 182.



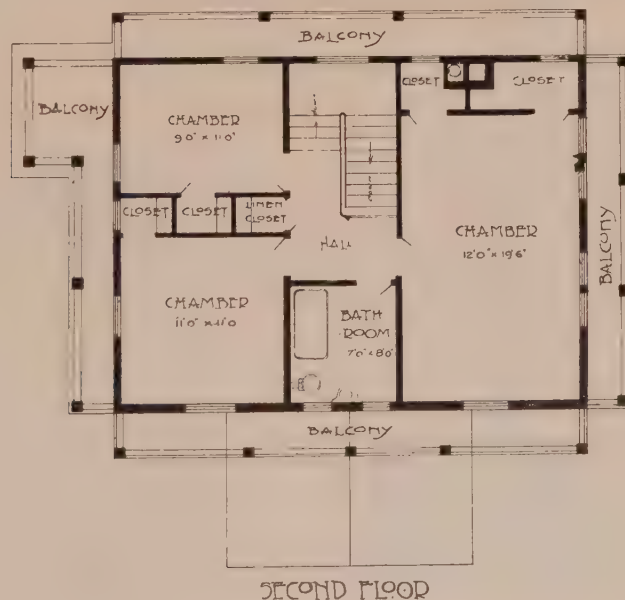
Description Design A 182.

THIS is a cottage in Swiss Chalet style. The exterior is built of rough plaster and shingle. The ornamental work on balcony and terrace balustrades is done at the mill. The porch is a feature of the design, the roof repeated on the dormer. The floor plans show generous living rooms and chambers. The interior finish is oak, with Mission treatment; oak floors throughout. The heating plant is hot water and the plumbing sanitary. Dimensions are, 32 feet width by 24 feet depth. Height of first story 9 feet, second story 8 feet 4 inches. Estimated cost about \$3500.

Color Scheme Design A 182.

The rough plaster of the first story may be either the natural grey or treated to a slight green stain. The window trim and sash of the first story stained a bronzy green. The shingle of the second story and the balustrades stained a bark brown, No. 144. The roof shingle, also porch and dormer roofs stained a dark green, No. 302. Window trim of second story the bark brown. Window shades cream color.

Porch floor and steps painted water green; porch ceiling, dull yellow.

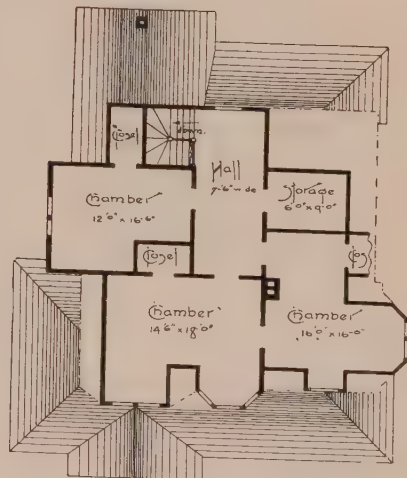
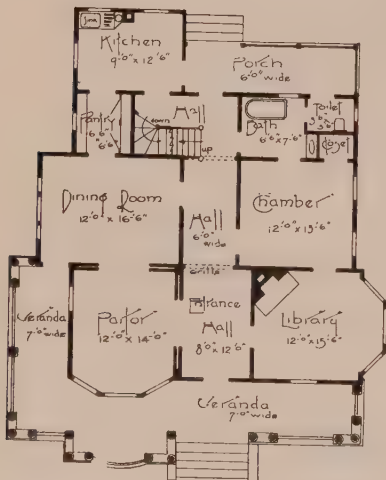




Rambling Colonial.

Barber & Kluttz, Archts.

DESIGN A 183



Description Design A 183.

A MUCH admired design which has been built from Ontario to Cuba and is suited to all climates. It might be called rambling Colonial in style, as it has a number of Colonial features. Only a small cellar for heating purposes is included in the estimate, but a full basement could be used. Brick is intended for foundation, but stone could be substituted. The floor plan shows one chamber on the first floor in addition to the usual living rooms, with a center hall. The finish for interior is soft wood except in the hall. Dimensions are 38 feet by 51 feet over porches. Height of first story 10 feet 6 inches; second story 9 feet. Estimated cost exclusive of plumbing \$3,000 to \$3,500.



Color Scheme Design A 183.

A N attractive exterior could be had by using chocolate colored brick for foundation and chimney, and painting the lower story a lighter chocolate to harmonize with the brick. The fancy shingle in the gables painted a dull yellow. The trim painted white; the window sash a deep maroon, and white or cream window shades. The roof stained a bark brown, No. 248. The porch floor painted brown and ceiling a dull yellow.

Description Design 184.



VARNISH MISTAKES

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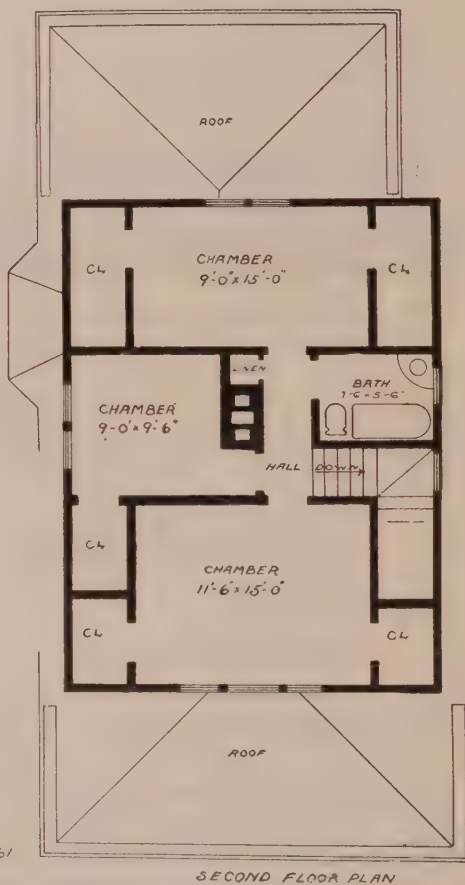
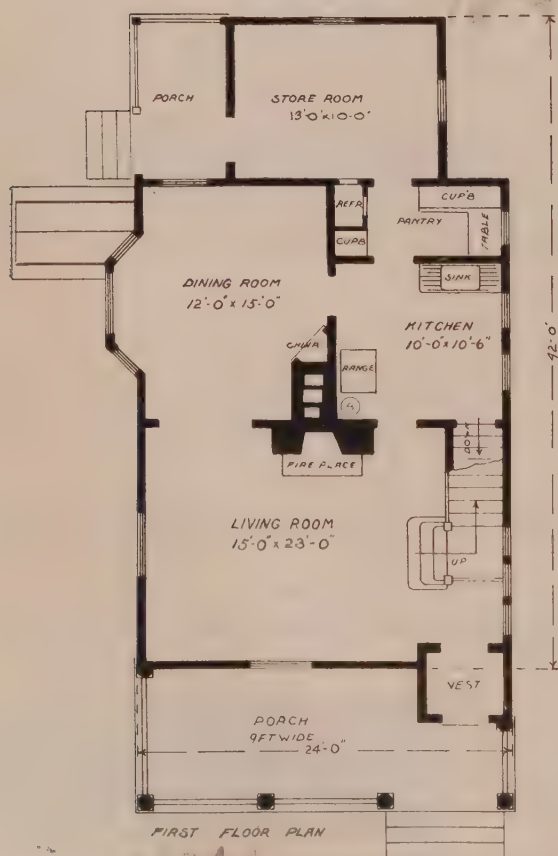




An Excellent Cottage Design.

The Keith Co., Archts.

DESIGN A 184.



Description Design A 184.

THIS is a pleasing cottage design the main feature of which is the living room which is embellished with a fireplace and open stairway. There is a full basement with a hot water heating plant installed.

The finish of the rooms is in pine or poplar, painted or stained, with hardwood floors in the first story. Finish of second story in pine painted.

Cost, \$1,800.00. Width, 24 feet; depth, 42 feet; height of basement, 8 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches. Second story rooms full height.



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LIME & CEMENT CO.
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Color Scheme Design A 184.

A pleasing color scheme for this charming cottage exterior would be a foundation of cream colored brick, and body of main story painted a light sage green. Trim white and faces of gables. Roof shingle stained a water green, No. 303. Chimney of cream brick with green cap. Window sash dark green and green shades. Porch floor dark green; porch ceiling cream color.

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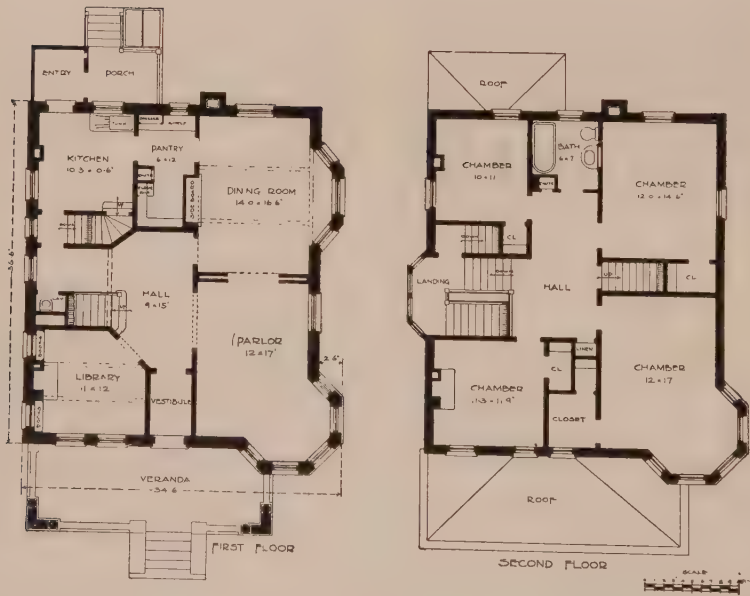
Designs for the Homebuilder.



Henry Wittekind, Archt.

Built from Hollow Concrete Blocks.

DESIGN A 185.



Description Design A 185.

HOLLOW concret block residence, two stories, basement and attic. Shingle roof. Note the attractive corner bay. Front veranda has cement floor and steps. The size of block used in this design is 8 inches high and 16 inches long. The Hollow Concrete Block construction insures a warm dry house; costs less than common brick, and requires no repairing. It is also fire-proof and substantial in appearance.

Interior finish in first floor, except kitchen and pantry, is oak, with oak floors; kitchen, pantry and bath room, Georgia pine with maple floors. Chambers, finished in Georgia pine.

Attic is floored, but has no other finish.

Basement contains servant's toilet room; laundry with stationary trays; coal room; boiler room and coal bins. Cement floor.

Width 32 feet. Depth 36 feet, exclusive of bay window.

Height of basement 7 feet. First story 10 feet. Second story 9 feet.

Estimated cost \$3,500.

Color Scheme Design A 185.

IT is suggested to use concrete blocks of grey stone color; to stain the shingle roof a warm red, No. 320; to make the chimney of red brick with cap of grey stone; to paint the trim with dark red with terra cotta shades; to paint the under side of cornice grey with dark red modillions. Porch floor terra cotta cement; porch ceiling dull yellow.

Written by my father, when my little sister Linda died, in 1863.



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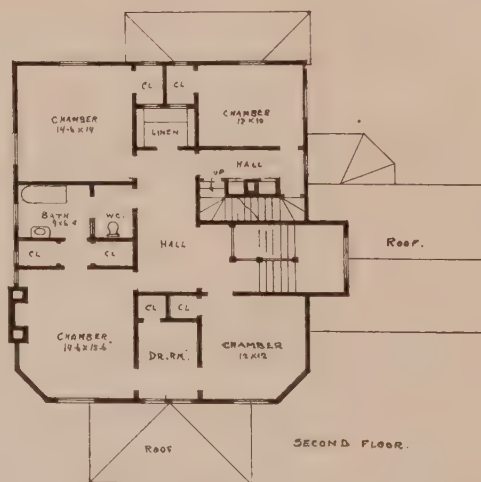
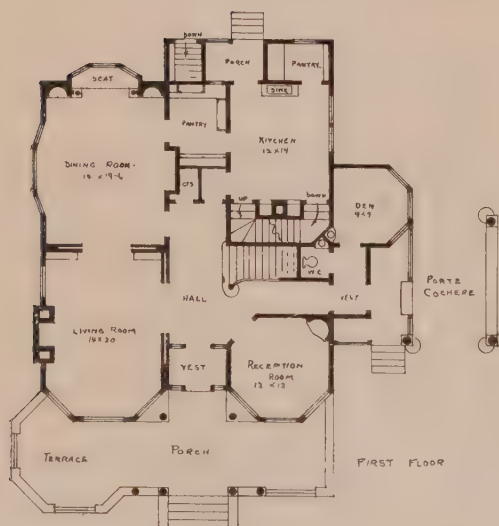
Designs for the Homebuilder.



F. D. Orff, Archt.

A Beautiful Colonial Home.

DESIGN A 186.



Description Design A 186.

A modern Colonial design in frame construction, with very complete appointments. The handsome foundation of Winona stone adds to the dignity of the house. The porte cochere repeats the Colonial detail. There is a center hall in Colonial style and large fireplace in the living room. The den placed off at one side secures a quiet retreat. The interior on first floor is birch mahogany stained; 2d floor pine, painted. The floors are oak and maple. The heating plant is hot water.

Dimensions exclusive of porches, 45x48. Height of 1st story, 9 ft.; 2d story, 8 ft. 6 in. Estimated cost, \$5,500.



Color Scheme Design A 186.

PURE white is advised for the body of this Colonial design with trim the same. The reddish color of the foundation stone may be carried on to the roof, using No. 320, a deep, rich red for porch and roof shingles. Chimneys of red brick. Window sash black, with white shades. Porch floor dark wine color; porch ceiling straw color.



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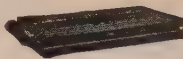
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Some Points on Hardwood Floors.

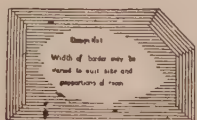
The color scheme is the vital point to be considered in the furnishing and decoration of a room. The floor is the decorative foundation and is the basis from which the entire color scheme should proceed.



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makes an ideal floor from every standpoint—because it is beautiful, durable and sanitary—as well as economical to buy.

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2. Condition of present floor.....

How smooth is it.....

What wood.....How wide are strips.....

3. Send diagram of rooms and show.....

4. Give size of room.....

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LIGHT BIRDSEYE
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BEECH



WALNUT
BEECH.

QUARTERED
MAPLE.

FLEMISH GREEN
BEECH.

NATURAL
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MAHOGANY
BEECH.



RED QUARTERED AND CLEAR BEECH AND RED BIRCH.



BIRDSEYE, QUARTERED AND CLEAR MAPLE.



Conducted by Eleanor Allison Cummins.

THERE is a fashionable and expensive shop, in New York, which rejoices in deep windows, each of them almost a little room and always treated as such. The fabrics, furniture, and textiles which make up these charming interiors are quite beyond purses of average length but are rich in suggestions of color harmonies or contrasts, ideas which could be carried out in other mediums of expression than the original ones.

One day one of the windows was filled with furniture in old oak. There was a delightful seventeenth century chair with a high narrow cane back, framed in carved wood with braced and twisted legs, some sort of a cabinet, a wooden settle and a low table. The rug, a Chinese wool one reproduced the brown tones of the wood and on cabinet and table were pitchers and cups, of dull old pewter and silver. The sole bit of positive color in the whole thing was a couple of brocade cushions of soft deep violet with the least suggestion of pink.

The next time one passed, the furniture was still there, but the rug was an Oriental one, the silver and pewter were replaced by copper and brass and dull green pottery, there were hangings of dull, rather light green silk, one green cushion embroidered in gold and one of copper red.

Once, one window was a summer room with Japanese wicker furniture, the gray brown kind made from the wistaria, while all the cushions and hangings, and even the lamp shade, were of a white chintz with sprays of wistaria, so exquisitely printed as to look like the water colors.

With mission furniture stained a very dull green, there were cushions and hang-

ings of an English cretonne in an nouveau design printed in flax color in green and blue. A bamboo porch mat was laid down for a rug, but the bamboo had been stained unevenly in grayish green. For a more elaborate interior this same mission furniture, in green, was combined with beautiful Japanese embroidered hangings of grayish green raw silk, the decoration in black and blue. Some pottery in dull green was used and desk fittings of Japanese bronze.

Another beautiful arrangement was of very simple furniture, a settle table with a circular top, a wooden seated chair and a tabouret all stained a warm, not very dark brown. Cretonne cushions and hangings were of a cowslip design, yellow and green on a cream colored ground, and the yellow and green were repeated in a jardiniere of a brownish yellow, with a suggestion of green, which seemed to gather up all the different tones of color into one harmonious whole.

As a rule, copper red is only effective in lustrous materials, but an exception was a heavy hand woven linen in copper color. With this in connection with weathered oak, a stamped linen, green and red maple leaves on an ecru ground, was used.

The group of small windows, high up in the wall, so often seen in modern houses, is not always happy in effect. In a very successful house in a Brooklyn suburb, these windows, placed high in a long alcove, are curtained with flowered madras. A couch is built into the recess and the side and end of the alcove, as high as the window sills, are covered with the same dull green velour as the couch itself. A narrow shelf at either end conceals the junction of the ve-

Decoration and Furnishing—Continued

lour with the wall, a simple picture hanging above one and a group above the other. Beside the head of the couch stands a table with a lamp and, near the foot, a tabouret holding a large fern.

Once in a while, in an old home, one finds windows awkwardly high above the floor. In some city houses, with French roofs, one can only see one of the third story windows by standing up. This feature is sometimes utilized with good effect by building a platform, a couple of feet high, with steps at one end, under the windows, and covering perhaps a third of the whole floor space. In a north room, one may improvise a studio in this way, using the rest of the room for ordinary purposes, or it is an ideal place for a sewing machine. Of course such an arrangement is only practicable in a large room.

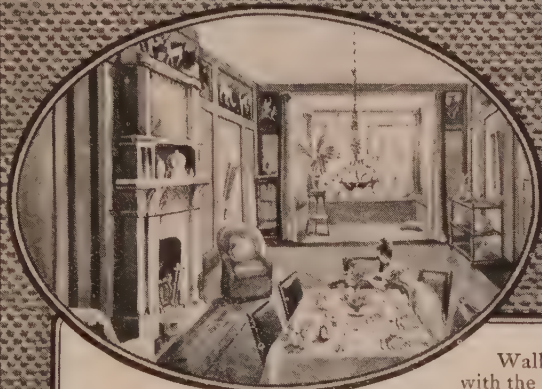
* * *

A decorator recently suggested the following scheme for three adjoining rooms, in an apartment all facing south. For the dining room, white woodwork, dark polished floor, plain blue rug, blue and white wall paper, white and blue about equally divided, Flemish oak furniture and plenty

of blue china; for the living room, mahogany woodwork, wall paper combining golden brown, copper red and dull green, rug and upholstery in low tones of green and brown, photographs in frames of dark wood, bits of copper and brass and one or two ivory toned plaster casts; for a small reception room, walls of warm buff with long sprays of soft green foliage trailing from the white picture moulding, set at the ceiling line, white woodwork and dark waxed floor and silvery green moquette rug, furniture enamelled in old ivory and covered with striped green and cream colored material, with hangings of deeper green at the door into the living room. A bedroom opening onto a light shaft was to have cream white walls, a poppy border about the doors and windows, white furniture, and cushions, partly of poppy cretonne, partly of turkey red.

* * *

There seems to be a general feeling that furnishings should be in warm tones. While there is no doubt that this is the case in most rooms and in northern exposures, too rigid adherence to the rule excludes some really beautiful effects.



A FAB-RI-KO-NA Interior

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Decoration and Furnishing—Continued

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A cool color, which is admirable and exceedingly restful, is gray blue, which, in imported cartridge papers, or in some of the two toned papers of domestic manufacture, can be had in beautiful tones. It has special merits as a background for engravings or delicate etchings framed with wide white mats and narrow black frames. For a summer sitting room, or for an all-the-year-round sunny bedroom, it is beautifully clean and fresh looking. Its somewhat austere quality demands a certain simplicity of furnishing.



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Answers to Questions on Interior Decoration.

N B—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.
Answer will be given in next issue to go to press if possible.

"California." I am intending to build at an early date a shingle bungalow from design No. 819 in your October number of 1903. The exterior I wish to be brown in color, green roof, with den in cement. Interior of den is red with mission oak wood and furnishings. Dining room is to be in Dutch-oak and dull Delft blue walls. Please tell me if china closet, buffet and gas grate can be added to this room, and how (built in). The living room walls would like tan. Can you advise me about wood-work of this room? Would California redwood look well, and what kind of furniture should be used? How could it be made artistic, wear well and yet dainty enough for a parlor?

The walls are all hard finished, left rough. The house will face west or south. Would like front chamber old blue and other old pink. Can you suggest dainty French papers not too expensive? And can a bath be added just back of front chamber where the closet would come?

Ans.—Examining the design referred to, we should think the additions desired in dining room entirely feasible, also the bath off front chamber, but this department cannot give you the working directions. Such questions should be referred to the architect, who will furnish the drawings necessary. In regard to the interior, "dainty French papers" are hardly in keeping with an exterior of so pronouncedly rustic character, though some English chintz papers would not be out of the way in the chambers. The living room walls could have a hanging of grass cloth in a soft shade of tan or dull green which would be harmonious with wood finish of redwood. The most desirable furniture for such a room would be wicker, stained to match the redwood, and seats upholstered, some pieces with flowered taffetas, dull reds and greens on a cream ground, and some pieces plain dull green linen taffetas. Another desirable but more expensive style of furniture would be the wood frames fumed to a reddish brown,

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THE MURALO COMPANY,
Interior Department,
New Brighton, Staten Island, N. Y.

Answers to Questions—Continued

with antique cane seats and panels in the backs.

S. H. M.—“I am building a residence that will probably cost me \$15,000, and there is one detail that I have no information about. I have a colonial hall through the center of the house that is 12x31 ft. It will be panelled ceiling and panel wainscoting 3ft. 4 in., with a large stair-case back in the center of the hall. I would like to have a large mirror in this hall that starts at about 18 inches from the floor and runs up probably six feet. Please tell me where to put the same, and whether such a mirror would be in good taste in such a place.”

Ans.—Your architect should give you this information. With no diagram to show openings, etc., it is impossible for us to tell you where to place the mirror. Such a mirror would be entirely appropriate, but with a panelled wainscot, a section of the panelling down to the baseboard must be removed and the mirror framed around with a suitable molding.

S. H. M.—“Am building cottage which has gambrel roof reaching to first story, faces west the two main rooms 13x-17.6 ft. with 9 ft. ceilings. How would you

treat the woodwork and floors? The walls are rough plaster. What colors would you tint the walls to have them harmonize?

Ans.—Such a cottage would be most successful with a uniform treatment of walls and woodwork. The woodwork stained brown and soft golden tan walls. Interest can be given to this color scheme by using rugs of a warm, coppery red in the center hall and northwest living room, with portieres of copper red velour in the opening between. The ceilings should be tinted a warm cream and the picture molding placed in the angle.

In the southwest dining room the ceiling can be tinted a pale green, and green portieres used in the opening into hall, facing them on the hall side with the coppery red. The chairs could have green leather seats and the rug be in tones of green. The ceiling in this room can be brought down to the tops of the windows and the molding placed there. Above the molding, run a nine inch landscape frieze. The exterior of such a cottage is best stained in brown with a green roof.

Mrs. W. M. G., has “purchased a home which requires some alterations and fresh

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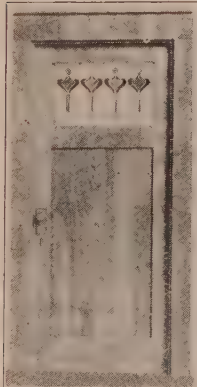
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Answers to Questions—Continued

decoration. I enclose a plan of it as it is and one of what we wish to make it; i. e. the ground floor, and would like to know how deep you would advise us to make the projecting window in the dining room? My idea is to build it out four feet with its present window (large 4 pane) in the center and one white oblong or square Art glass window on either side. Would you prefer two windows alike to this.

The library fronts south and has one window which hardly seems sufficient for proper lighting. Would you advise an Art glass window in the east side of this room? The paper for the library is a deep maroon with alternate stripes plain and a handsome Fleur de lis garland in shades of red to flesh, pale green and gold, and a 20-inch border of the Fleur de lis in the same tones with a background shading out to delicate flesh. The ceiling of this room I thought of having flesh tint just off the white and the diningroom ceiling a creamy white.

There is an old-fashioned plaster center piece on the ceiling of the library and hall which it seems a pity to remove. Would you advise leaving them, etc?"

Ans. To add a 4 ft. extension bay to the length of the already very narrow din-

ing room, would not improve its appearance. Two feet in depth is all it would stand. We should not introduce art glass into this window. Plain glass in small panes will look better and light the room better, an important point, with no other light.

Yes, such a window in clear leaded glass, with a simple design in color, would be an improvement to the library. The Fleur d' lis might be repeated in the window. The plaster centerpieces better remain. Such decoration if good, is all right. No colored glass should be used in the front door; plate glass leaded in geometric designs would be proper. It would be difficult to refinish the birch woodwork; we should let it be. In such a dark narrow hall, dull yellow would be the best color. With ivory woodwork, in enameled treatment, one of the silk surfaced papers with French design in same color, would be handsome, in green. Such a paper will be shown in the October issue. In regard to the bedrooms, your ideas seem good. The daughter's little library could be excellently treated with the Tulip Frieze combination described in this issue., with woodwork painted dull olive green.



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The Housewife's Calendar

SEPTEMBER

Festivals September 1st—Labor Day.

Sanitation Continuance of precautions as to drinking water.

Dietetics Gradual return to heavier diet. Proportion of animal food increased and quantity of cold and uncooked food used diminished.

Economics Preserving and pickle making. Draperies up, carpets down, covers removed from furniture. Fall sewing.

TO a certain extent September is a summer month. Although nights and mornings are cool, the middle of the day is often as warm as in July, while at any time there is likely to be a sudden drop in temperature. The heated term, which comes in September, is apt to be more trying than the more prolonged heat of the summer months, and almost sure to be followed by a chilly rain which, modern science says, is not an equinoctial storm. The only way, of adapting one's self to these varying conditions, seems to be to be prepared for every emergency, and, while the house is still wide open to the warm air, have provision for a change of temperature at hand, in the shape of wraps and some temporary mode of heating.

It is at the transition seasons that one experiences the comfort of what may be called portable heat. Most people who have used both, will agree that an oil heater gives more tangible heat than a gas radiator. The enforcement of a rigid test of the purity of kerosene oil has made accidents from kerosene lamps or stoves few and far between, and the care in filling and trimming prevents any offensive odor. Kerosene vitiates the air far less than gas.

It probably costs a little more, though an exact comparison is difficult. For the timid and the indolent heating by gas has marked advantages. Electric heaters which are the last word in the way of scientific labor saving, are much more expensive at the start. But whatever means of supplying partial heat may be chosen, it ought to be constantly borne in mind that nothing predisposes to illness like conditions which lower the temperature of the body, and that it is better to spend for fuel than for medical attendance and drugs.

* * *

The dweller in a village is at a great disadvantage in buying meat. Prices may be lower than in the city but quality is poor and the rural butcher seldom cuts his meat well. But the worst drawback is that meat is not kept long enough to be tender. It seems as if the situation offered an opportunity for intelligent co-operation among groups of families. Three or four families living near together might unite, both to their comfort and their profit, in building a small ice-house in which meat bought in quantity could be kept the proper length of time. A movement of this sort might arouse the rural butcher to the desirability of studying city methods of doing business.

Household Economics—Continued

The question of interesting children in the home, by giving them a share in its work, has often been discussed in these pages. Certainly a child cannot begin too and his pleasure to help in its maintenance. How far his help should be rewarded is a matter for individual decision. Most the household and that it is alike his duty early to learn that he is an integral part of mothers would agree, I fancy, that compensation should be more or less in kind, and to make the little transaction a train—but it is possible to give it a less material aspect than that of barter and sale, ing in unselfishness, as well as a lesson in corporate existence. For instance let the privilege of inviting some little friend to a meal be the reward of the child's help in hulling berries or beating eggs for the cake to be eaten at that particular meal. No one can learn too early the lesson of giving which costs the giver something.

One practice, which is too common, has a sordid side not always realized. That is paying a child money for service. The child who is dealt with on this basis is apt to acquire an exalted idea of the value of money and to subordinate every generous thought to acquiring it. Far better, give the child money in the form of an allowance, and allow the commercial spirit to come later, as it is pretty sure to do.

* * *

A good many people need to revise their ideas of what constitutes economy. The chronicle of many women's lives is a record of small savings, at great expense of energy. One woman pinches on her table and lavishes the surplus on clothes; another mends interminably and lets her servant order all the food at the door, when the butcher or grocer comes.

Of course there are many households where a pinching economy is necessary in every department, if any decent standard of living is to be maintained, whose mistress, as she makes her carefully planned purchases of food envies the liberal expenditure of the mechanic's wife, who stands beside her at the counter, but they are few as compared with those where one branch is stinted and money lavished in others. Few women seem to understand or apply the principle of averages.

Most women would find it a help, in the way of systematizing expenditure, to keep an account of the household expenses by months, putting down for each month the

amount expended for the various staples. In that way excessive consumption or waste in any one department can be traced. It takes patience to keep such an account, but saving the butcher's and grocer's daily memoranda simplifies the task. In the interest of domestic peace, it is well for Madame to keep the matter to herself, and not to allow the head of the family to acquire the habit of studying the books, that is to say if Madame is sure of her arithmetic and her good faith.

It seems a pity, in view of the fact that household expenditure is so largely in the hands of women, that more schools do not give instruction in simple book keeping. The number of women who can keep a debit and credit account intelligently, or even test the accuracy of accounts rendered is proportionately small.

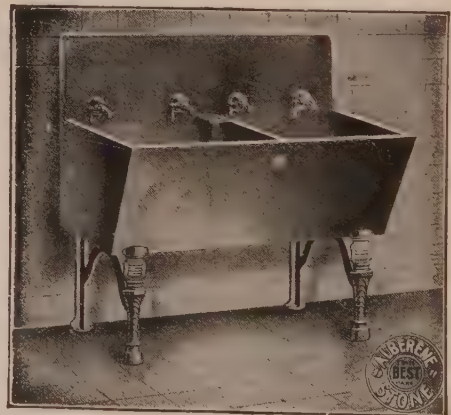
From Germany, where the Haus Frau is the prevalent feminine ideal, come really esthetic "kitchen fixins." Oak hanging shelves are grooved to hold a brave assortment of large and small stoneware jars and jugs for dry groceries. The ware is cream colored, and each receptacle brass, the name of its contents in delightful German text in light blue. Shelves and jars and all cost \$22.50.

* * *

An exchange suggests backing the kitchen sink, and covering its side shelves with zinc, and painting sink and waterpipes with two coats of aluminum paint, being sure that all rust is first removed.

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SEPTEMBER is the month of all others, when nature riots in color. Before the trees have lost their lovely green, while the gardens are still aglow, she adds to her charms with the gold of the pear, the cream and rose and orange tones of the peaches, the ruddy hues of the apple, and all the lovely gamut of purples, in grape and plum. Nothing can be better for the decoration of the table than the fruit of early autumn which gives us half a dozen color schemes.

One may take a low oblong silver or cut glass tray and heap it with rosy peaches and pale green grapes, then at each corner set a slender flower holder with sprays of Queen Anne's lace, of which the woods are full at this season. Or the order may be reversed and, in the center, may stand a tall glass filled with Rudbeckia, or Black-eyed Susans, and, heaped about its base yellow and red apples, and bunches of purple grapes. With purple plums and Tokay grapes one gets still another note of color. The fruit decorations seem specially suited to bare oak tables, and to the strong colors used in the Arts and Crafts rooms.

Expensive dinner services, of French origin, have menu cards of the porcelain tablets decorated to match the rest of the set with a little support to hold them upright. One such service has an edge of the light greenish blue called Marie Louise, with pink roses placed upon it at regular intervals; another has an edge of dull gold and a gold monogram in the center of each piece. Such services cost two or three hundred dollars. Those with monograms must be especially ordered.

Whether it is worth while to spend such a sum upon a dinner service is doubtful,

unless money is so plentiful it need not be considered. Some day, perhaps, manufacturers will change their ideas of what constitutes a complete service. As it is, it is impossible to serve a formal dinner with an ordinary service. There are not enough plates or covered dishes. The average family does not need twelve dinner plates and cups, saucers and sugar bowl and cream pitcher might well be left out. Neither are individual butter-plates considered elegant. A service of eight plates of each size, with as many platters, two of each size, four or six covered dishes and two sauce boats would meet the requirements of most families. As for a soup tureen, which is a part of all the most expensive services, probably not one family in twenty serves soup upon the table.

If for any reason, it is desirable, the quaint little marmite pots of brown pottery, with two ears and a cover, are perfectly good form and keep the soup very hot, indeed can be adjusted over a spirit lamp.

More satisfactory than buying a dinner set is to choose some one color and have a different service for the different courses, but all harmonizing with each other. For instance one may buy soup plates, dinner plates, platters and vegetable dishes of the Haviland china which has a decoration of maiden hair fern on a white ground; plates and a platter for an entree may be of Coalport, with its exquisite apple green borders, picked out with gold; Italian lettuce ware is a good choice for the salad set with a low bowl for the mayonnaise; the dish which comes specially for the purpose is a tomato reposing on a bed of lettuce leaves and is too crudely realistic for most tastes. Then one may get together, at no great

Table Chat—Continued

expense, a desert service of Chinese medallion ware, and any Oriental shop will supply after dinner coffee cups in the thinnest of porcelain which may be either greyish white or pale green. And with a little trouble one can do even better in other colorings. The important thing is to keep the dominant color note. Although I have spoken of the more expensive wares, it is easy enough to get a variety in the cheaper stoneware and in Japanese wares of very moderate price.

One thing worth possessing is a tea service of Wedgwood, with its solid ground, of deep blue, sage green or light brown, and classic decoration, in white after designs by Flaxman. The ware has a certain historic interest, and shape, ornament, and color are distinguished. There is a lovely grayish blue but it harmonizes with nothing under the sun and must be passed by, albeit with regret. A few years ago visitors to St. Andrews, just across the Maine line, used to bring back beautiful specimens of Wedgwood, bought very cheap, which they very probably smuggled. The English firm has an agency in New York but the ware is

found in the shops less often than it was a few years ago.

* * *

At a recent cooking school exhibit, a simple dessert was wine jelly with whipped cream and cheese wafers. The jelly was moulded in high narrow beer glasses, the upper third filled with cream. Each glass was set upon a glass plate and the crackers, graham with a coating of glazed cheese, were passed separately.

A fruit salad of oranges and pineapple, with mayonnaise, was served in a scooped out pineapple, set on end. Another fruit salad was black California cherries, with the pits replaced by filberts, arranged upon lettuce leaves, and dressed with mayonnaise.

Cucumber and tomato salad was served in lengthwise halves of cucumber scooped out and there was another cucumber salad, which had the merit of novelty. A long slender cucumber was pared and cut into very thin slices which were not quite severed, leaving a solid foundation when the cucumber was laid on its side. Between each of these slices was inserted a wafer-like section of unpeeled radish.

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It was in 1847 that the idea of the Washington Monument was conceived and a bill providing for its erection brought before Congress. The finest silver plated goods sold to-day constitute a monument to the men who in 1847 discovered the process of electro-silver plating and whose name is perpetuated in the trade-mark

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Table Chat—Continued

The only thing at all new, in the way of desserts, was a puree of chestnuts which were roasted in the oven until quite brown and put through a potato ricer. The top of the mound thus formed was covered with whipped cream dotted with pistachio nuts and the dish was further garnished with maccaroons.

Date maccaroons were made just like almond ones, with the fruit stoned and finely chopped.

September, when pippins are ripe is the hey-day of apple pie. Made in a deep dish with only top and side crusts, baked to a turn and served luke warm it is quite ambrosial. Old fashioned people like a pitcher of cream with apple pie, and very few decline cheese. Neuchatel, or its Philadelphia equivalent is very good indeed with apple pie.

* * *

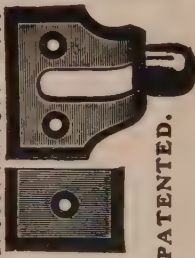
Mayonnaise dishes are numerous, many of them ugly and some expensive. A good substitute can be improvised with a low flower bowl of plain crystal or baccarat glass, with a corresponding plate for a stand. With a silver mayonnaise spoon, no one will think of it as a make shift.

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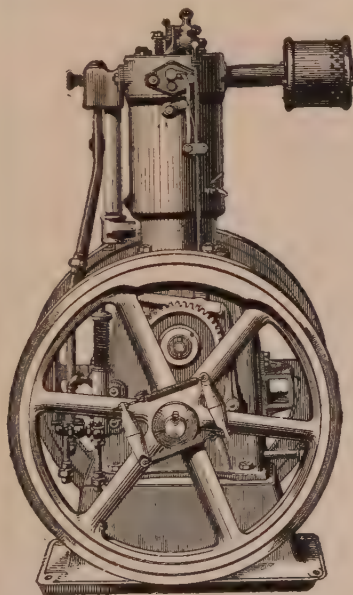
"As regards costs of operating, the most intelligent way to explain this item is to draw comparisons with monthly costs of operating with coal and gas. The writer has had ten years' experience with kitchen range, with coal at \$6.50 a ton on the average; also six years' experience with gas at \$1.30 a thousand. Our gas bills would

average \$3 a month. We used the coal range Monday and Tuesday for washing and ironing, and burned a little less than a half ton of coal a month, at a cost of about \$3. The average monthly cost of operating was, therefore, about \$6 for kitchen coal and gas, with an additional cost for carting away ashes.

"Many readers will be surprised to learn that my average monthly cost for electricity or two years has been \$6.69 a month, or only 10 per cent higher than coal or gas. There are no ashes to cart away, no fire to build, and the electric system offers a neat, clean, healthy kitchen."—*Technical World*.

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Splinters and Shavings—Continued

little; do not butt, it as it will shrink in drying, and tear the paper you put over it. The ceiling may cause you some trouble, but if the paper is too wide you can cut it in the corners, so that it will not come loose. When you paper over this building do not add any glue to the paste, and use the paste thin. This lining will keep the building warm in winter, and is well adapted to your climate.

* * *

A Traveler's Novelty.

For the use of women travelers on sleeping cars, is a receptacle, constructed of very tough paper of light weight in which may be placed hats and gloves, veils light jackets and similar articles of wear which are not in use while occupying sleeping car berths, and in which these articles may be protected. The bags are of attractive appearance and when not in use may be folded into very small space and packed away into the corner of an ordinary hand bag. They may be used several times before they are worn out and are of very serviceable quality.

All the Pullman sleeping cars of the Northern Pacific Railway will carry a supply of these novelties and sleeping car porters have been instructed to distribute them to women patrons of the line.

* * *

Oil Discolors Wood.

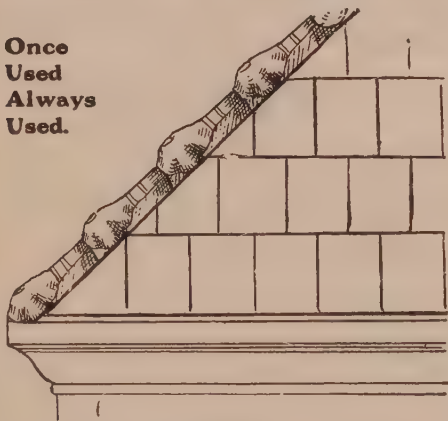
Some people get less satisfaction than they should from hardwood floors because they do not know how to care for them.

Oil should not be used, and any preparation containing oil should be avoided, as the tendency of this material is to darken and discolor the wood. Varnish will have the same effect in time, and will also cause the floor to show scratches and heel marks.

No water, either hot or cold, should be applied to the hardwood floor. It is much simpler and more effective to simply wipe up the dust with a damp cloth. For ordinary rooms some form of prepared wax makes the best finish. It should be applied in two coats, each being rubbed on as thin as possible with a cloth and polished immediately with a weighted brush designed for that purpose.

If it is desired to secure a very brilliant finish, two coats of white shellac may be applied first. As soon as the shellac is dry it should gone over lightly with sandpaper, after which two coats of wax should be rubbed on.

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Used
Always
Used.



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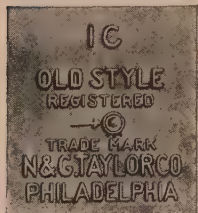
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Philadelphia

We ask our readers to bear in mind that the published cost prices accompanying our descriptions, are not *close* estimates, but *estimated* costs furnished by the architects. Also, that *conditions* frequently add or lessen the cost to a large degree. With a large amount of building under way, contractors will want a good big profit on any additional job they take. Reversed, contractors all looking for work, you get close figures. These facts account for the frequent wide difference in actual cost of building in different localities, from published prices. We likewise publish information concerning the different costs of material and labor throughout the country, as furnished by our correspondents, and request that those who have built or have secured such figures will send them in to Keith's Magazine for publication.

The Following are Prices Sent Us by
Correspondents:

Phoenix, Ariz.

Stone laid in foundation, per perch (24-3-5 cu. ft.)	\$ 5.00
Brick laid in wall, per M, about \$9.00 or	10.00
Plastering, two coats, per sq yd.....	.22
Frame Lumber, Shasta pine, Nool, per M	50.00
Flooring, ready to lay, Oregon pine, No. 2 per M	50.00
Sheathing & Roofing, per M.....	37.50
Finishing Lumber, Pine No. 1 clear, good, per M.....	70.00
“ Oil, per M....	80.00
Carpenters' wages, per day, about.....	4.25
Brick layers' “ “ “	7.00
Plasterers' wages, per day.....	6.00
Hardwood finish (Oregon pine finish), per room	65.00
Cement, per bbl	5.00
Lime, “ “	2.00
Windows, from	\$2.00 to 10.00
Plaster Paris, per 100 lbs.....	3.00
Colonial doors.....	3.90 to 10.60

General Conditions.

With regard to what is frequently termed the “barometer of trade,” the iron and steel industry, it will be noted that these two items are in a very satisfactory condi-

Notes on Prices—Continued

tion. Steel rails are being sold quite extensively for 1907 delivery. The demand for pig iron is good at satisfactory prices, and for the finished product of iron, the demand is exceptional.

The volume of general business is greater than the country has ever before experienced; the great transportation lines constantly report gains over preceding months and years; the country is freer of labor troubles, all things considered, than has been known for many a day; the feeling among bankers and business men generally is one of confidence for the next year; the construction of all kinds is progressing in undiminished volume; and there is as much or more projected than ever before. Permits issued for the first six months of the year were $12\frac{1}{2}$ per cent greater than for the first half of 1905. Building last year was carried on at a record breaking scale.
—Miss, Valley Lumberman.

Consuming Our Inheritance.

The disappearance of the country's hardwood timber is a menace even more serious than the melting away of our pine forests. A new growth of pine can be secured in forty years, but a century would not replace the magnificent groves of oak and elm that are falling before the lumberman. A committee of the National Hardwood Lumbermen's association reported recently that at the present rate all the country's timber, both pine and hardwood, will be consumed in thirty-five years. The report also recommended that there should be legislation forbidding exportation of logs, and exempting all tree plantations from taxes. It is certainly high time to take some measures of this kind to encourage forestation. It is too late, however, to raise new forests of hardwood in time to replace those that are disappearing, and hardwood lumber seems an essential in many lines of manufacture.

There is nothing to take the place of oak in all the great forests of the Pacific coast, and the whole country is looking to the south for its supply. It is no uncommon thing to ship lumber from the far southern states a distance of a thousand miles, and meanwhile many great cargoes are being sent abroad from southern ports. The end is in sight and an era of high prices is following the long years of abundance.

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✻ Architect's Corner. ✻

T. M. L.:

Do you consider the red Cedar shingle of Washington a better shingle than white cedar shingle as manufactured in Chicago? If so, have you any special reason to give for preference?

Ans. Coast Cedar shingles are usually kiln dried to make them lighter weight for shipment. The Michigan Cedar shingle it not kiln dried, for kiln drying takes some of the life of the shingle out of the wood.

Otherwise I know of no difference in the same grade between the Washington and Michigan Cedar shingles.

S. M. C. * * *

"I have a party who wants a dull Flemish finish on hard pine; can you advise me as to the proper method to produce the dark wood effect without finishing with varnish, or to finish with varnish and then rub-finish the work?"

Ans. I do not think hard pine will lend itself readily to such a finish; stain with Flemish stain, as for oak, and when dry shellac with brown shellac var-

nish; then apply wax polish on the Flemish Oak stain. This will give you a very handsome result and as fine a finish as the nature of the wood will admit of, and with very little work and expense. It will also occupy little time, as the stain dries quickly, then at once you may apply the shellac, and in a few minutes it is ready for the wax.

* * *

M. C. D.:

I am thinking of building near the Shrewsbury river, here in New Jersey, and like so much a bungalow described in your April number. The "wide rough siding" I fear we could not get here. Would shingles cost much more? We do not want any plaster or paint, nor even ceiling with boards, if we can help it. How could we finish the rough frame-work inside, etc.?

Ans.—The shingles would cost more, because to put them on you must first use sheathing on the house and then afterwards shingles. Shingles cost more than

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Architect's Corner—Continued

siding, anyway, because there are so many pieces to put on that it takes more time. The interior is simply left unfinished; that is, the framing timber is dressed. It can of course be ceiled with lumber of any kind desired, or plastered, which ever you prefer. As for the cost of building this design in your locality, would say that is a matter which must of necessity depend on the prices and conditions prevailing there now or at the time you are ready to let contract; also the amount of competition you can secure.

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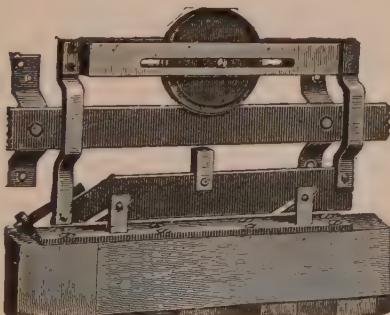
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New Building Materials.

A Water-proof Cement.

The proceedings of the Convention of American Portland Cement Manufacturers in June, closed with a most interesting address by Mr. S. B. Newberry of Sandusky, Ohio. The subject assigned to Mr. Newberry was "Work of the German Portland Cement Manufacturers," and in touching upon the progress made in that country, he aroused great interest by the statement that a cement which would resist salt water had been made. This problem has been the subject of wide-spread interest. The Germans, according to Mr. Newberry, now make an "iron" or "ore" cement which resists the action of salt water perfectly. All are familiar, he said, with the fact that cement contains lime, silica, alumina, and iron oxide. The sulphates are responsible for the successful attack of sea water on concrete. Sulphates attack aluminates. The Germans solved the salt water problem by making cement with the alumina eliminated. When made very dense, Portland cement will withstand sea water, provided the latter does not effect an entrance into the mass, which is followed by disintegration. Similar results follow the presence of a considerable percentage of gypsum. Mr. Newberry expressed the hope that the "iron" cement would be manufactured in this country. From the Cement Age.

Concrete on the Farm.

Twenty years ago, one scarcely heard of cement excepting in connection with cistern making, but now we see it used in buildings of all kinds, from poultry-houses to the sky-scraper office building. A side-walk or a stable floor is made right on the spot, made cheaper and better than of brick.

The claim that such a floor would save its cost in ten years in manure alone is well substantiated by hundreds of farmers. For the body or bottom of such work, Portland cement costing about \$2.60 per barrel is used with eight parts finely broken stone to one part cement. For the top or finishing coat, one part cement to two of clean gravel is the correct proportion.

Many failures are due to the fact that the gravel used has been mixed with loam or earth, and the best authorities agree that a successful job cannot be made unless clean gravel is used.

Sheet Metal Work.

The Willis Manufacturing Co., whose specialty is sheet metal work of every description, have issued a new catalog which cannot fail to interest all prospective builders.

This company are noted for their excellent workmanship and for the effects obtained by the use of their products, which include ornamental bow windows, cornices, lintels and window caps for residences, as well as the store fronts we are familiar with. Nor is the interior omitted. Designs for ceilings, wainscots etc., are shown, in Greek, Rococo, German and other styles. Architects are assured of a faithful adherence to plans though the company are prepared to furnish detail drawings for the workmen. The catalog will repay investigation.

* * *

It gives us pleasure to announce in these columns that Mr. Andrew Carnegie has given \$16,000 for a Public Library Building in Arkansas City, Kans., and that competitive designs for the same are invited from architects.

* * *

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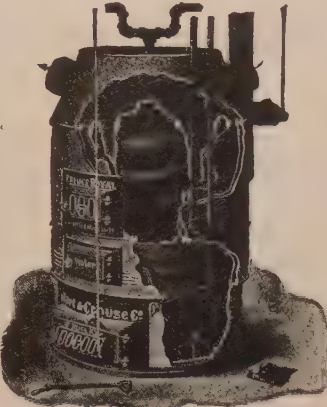
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Glimpses of Books

Is a characteristic book of Dr. Henry Van Dyke's, just issued by the Scribners. Many people, even some book reviewers, are much mixed up in their minds about the two Van Dyke stars in the literary firmament. Even so great an authority as the Review of Reviews lately ascribes "The Opal Sea," Dr. John Van Dyke's latest book, to the author of "Essays in Application." The two authors are as distinct in personality as in literary style, though both are delightful. Readers who know Dr. Henry Van Dyke through his lighter and more fanciful writings, as "The Blue Flower," "Fisherman's Luck," etc., will not fail to find the more serious reflections upon the problems of living, in the present volume, good reading. Vigor of thought and his usual facility of expression, as well as the sanity of the lofty idealism which he applies to the conduct of life in education, in politics, in business and social relations, hold the readers respect and attention. The first essay alone, "Is the World Growing Better," is worth the price of the volume. Chas. Scribner's Sons, publishers, N. Y. Price, \$1.50, net.

* * *

It is at least an interesting coincidence that the name of two of the most brilliant essayists of the day should be Van Dyke. Not only the men themselves, however, are quite un-related, but their individual style, though both deal with the reflective essay—is as distinctive as their identities. Professor John C. Van Dyke who occupies the chair of Art in Rutgers college, is familiar to readers through former books, notably *The Desert*, and *The Meaning of Pictures*. He has the unusual quality in an art critic of sound common sense, and while lucid and understandable, his literary style is flawless. The present volume, while intensely interesting in its scientific aspect, is primarily a book of color and atmosphere. "The splendor of the sea, rather than its origin or its cartography" has been the author's aim. To spread before his readers the "lights and colors of its sun-

Glimpses of Books—Continued

woven fabric;" the violet light, the pearly color of the Opal sea.

Nor can one who is at all sensitive to beauty dip into these alluring and felicitous bits of word painting, without a keen pleasure, so fresh, so suggestive, so charming is the writer's style, so wide and intimate his knowledge. For Mr. Van Dyke knows his sea as unquestionably as he knows his desert.

Take for instance the chapter titled *The Wave's Tooth*—which is filled with the widest knowledge and latest scientific explanations in a style so fascinating as to hold one like a spell. Nothing finer than the *Opal Sea* has appeared this season.

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Contents for October

	PAGE
FRONTISPIECE—A STUDY IN PANEL WORK.....	204
TYPICAL AMERICAN HOMES.....	205
SOMETHING ABOUT SCREENS.....	208
HOW I BUILT MY HOME	211
WALL DECORATION—STUDY No. 10.....	213
(A STUDY IN PANEL WORK)	
BULBS FOR FALL PLANTING.....	216
DESIGNS BY LEADING ARCHITECTS.....	220

DEPARTMENTS

DECORATION AND FURNISHING	232
ANSWERS TO QUESTIONS	235
HOUSEHOLD ECONOMICS.....	238
TABLE CHAT.....	241
SPLINTERS AND SHAVINGS.....	244
NOTES ON PRICES.....	247
ARCHITECT'S CORNER	249
GLIMPSES OF BOOKS	250

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CONTENTS

INTERIOR VIEWS OF SOME CHARMING
HOUSES

TYPICAL AMERICAN HOMES.....

A NEWARK N. J. BUILDING EXPER-
IENCE.....

TREE PLANTING AND SHRUBS.....

CONCERNING CEILINGS.....
[WALL DECORATION STUDY No. 11.]

MODERN DESIGNS FOR THE HOME
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A Study in Panel Work—See Wall Decoration No. 10.

KEITH'S MAGAZINE

Vol. XVI.

OCTOBER, 1906.

No. 4

Typical American Homes.

ARCHITECTURAL CRITICISM

By Lowell A. Lamoreaux, Archt.



"A COLONIAL COTTAGE HOME."

THIS small Colonial house makes a very pleasing and attractive home. It gets its beauty fully as much from the surroundings as from the design itself, if not more. In general the American people pay too little attention to the setting of the house, frequently making the front yards small where it is possible to make them larger. A neat, inexpensive cottage presents a far better appearance, more homelike and suggests a greater

degree of comfort to the occupants than one of much greater pretensions, provided it can be located among handsome trees and with a good front yard.

The owner or architect of this building displayed their taste by locating the house on the property as it lay, not trying to level it where the house stands. The design of the house itself is sensible and unpretentious and makes a very pleasant effect.

An English Gothic House.

A striking house noticeable to the passer by and one indicating as much comfort as a city house can afford. It would be much handsomer with larger grounds. As to the design, there are certain pleasing things which attract attention. The covered porch on the left side of the house is very pleasing, dig-

at present. Also the timber work on the bay is somewhat exaggerated.

Criticisms are given with the view of calling attention to the good portions as well as to the less satisfactory parts of the house.

English Brick House.

Very satisfactory throughout. Built with the idea of lasting for a long per-



"ENGLISH GOTHIC."

nified and not overdone, and is suggestive of comfort to the inmates. The windows at the right of the main entrance are correspondingly pleasing, also the main entrance itself. The timber work on the second story of the house is somewhat overdone and presents the appearance of attempting to do a great deal, the gable over the main entrance giving the building an unnecessarily crowded appearance, as well as presenting a bad piece of construction in the roof. With this gable omitted, the house would be far superior than it is

iod of years without deteriorating to any great extent, the wood on the exterior of the house being reduced to a minimum. The house is not overdone and presents an air of comfort and dignity not often attained. Just enough detail is exposed on the main entrance to make it attractive. The Flemish Bond of the brick is noticeable to anyone passing. The house will be enhanced in beauty by growing vines adjacent to the wall. The roof presents a very pleasing outline and sensible for almost any climate.



"AN AIR OF COMFORT AND DIGNITY."



"A PLEASING SIDEBOARD AND COLONIAL FURNITURE."

Something About Screens.

By Eleanor Allison Cummins.

SCREENS originated among our remote ancestors, who lived in draughty and imperfectly constructed houses. The winter winds came piercingly sharp through the unglazed openings of the great hall, and a rude framework on which were stretched bull's hides was drawn about the fire-place, to keep in the heat, or about the table to shut off the draught. From these

was expended upon the carved and gilded frames of drawing room screens, whose panels were painted by eminent artists. With the advent of Louis XVI, the carving became simpler, the frames were painted in white or pale gray, and the panels were covered with brocade, but the screen, in some form, was a necessary article of furniture.

In this country, screens were few and



By Courtesy of The Craftsman.

primitive contrivances descends in a very direct line the modern screen, often more beautiful than useful, which may conceal an indiscreet Lady Teazle or a stenographer.

In Europe, the screen has always enjoyed popularity, although in England it seldom had any other development than that of the low square affair set in front of an open fire. In the halcyon period of French decorative art in the seventeenth and eighteenth centuries, the utmost skill

far between, until the revival of domestic art in the seventies. The few that existed were of oriental origin, brought from China or Japan, by captains in the India trade. Our early decorators were quick to recognize its possibilities, and there was a sudden demand for Japanese screens, while adepts in the new found art of embroidery covered panels of brown linen with compositions of storks and cat tails, which were mounted in frames of ebonized wood, for the adornment of dining

room or parlor.

We no longer embroider or paint screens, to any extent, but a tall screen is necessary to the well appointed dining room and should be found in every bed room. The department stores blossom with them and it is quite possible to get something of which one need not be ashamed, for considerably less than five dollars, while a three fold screen covered with shirred silk-oline can be had for about two dollars.

For a library, or for a dining room, the

For a library, or for a dining room, the

most sumptuous thing attainable is a six-foot high, four-fold screen covered with Spanish leather, often beautifully illuminated, whose cost runs up into the hundreds. Or there are tall screens covered with French cotton tapestry in low tones, harmonizing with the color of the room. For a moderate priced screen, burlap or arras cloth in green, red or brown is always satisfactory and it is well to look for one which does not show the wood of the frame. The screens, which have no visible framework, are usually made of three or four solid boards, hinged together and covered, and are very much firmer than those made for a light frame work.

The drawing room screen most in favor is a three fold one, the central panel higher than the side ones, the frame of white wood, more or less carved, the covering of a striped material in delicate colors, with tiny wreaths on the white stripe. In the top of the centre panel, sometimes in all three, an oval opening is left, surrounded by a moulding and fitted with a glass, in which is inserted a picture of some sort. Prints, after Corot's landscapes, are popular and colored mezzotints are much used. The tone of the picture should harmonize with that of the fabric covering the panels. Frames are kept in stock, and covering and print insertions done to order.

A bedroom screen is usually covered with cretonne, to match the furnishings of the



Lotus Design—Painted by Anna B. Spencer.

room, and its primary use is to conceal the washstand, but it is invaluable in shutting off direct draughts from the bed. A variation, from the accepted type, has the lower half of its three panels of a wooden lattice work, made possibly of the thin sticks used by printers, and called reglets, and a rather wide frame of white wood. To the back of this frame work is attached a length of cretonne shirred top and bottom. Cool and airy also are screens in which white dotted swiss—a very large dot is particularly stylish—is ruffled over plain panels of pink, blue, green or yellow satine. The swiss should be run on the rods by a casing, with an inch heading both above and below.

Of other screens, to be bought ready made, are those of canvas, in mission frames with Art Nouveau designs in applique of colored linen, and others whose mission frames are filled with Spanish leather, fastened with large ornamental nails. The Japanese screen is always with us. In paper, it is less popular than of old, as it is easily knocked over and more easily broken, but it is exceedingly pretty for a summer bedroom, and has a pleasant quality of appealing to the imagination. The most satisfactory ones are those in gray tones without much positive color. The black ones, with gold embroidery, vary greatly in quality and design, but are good in dark corners, or in rooms whose general tone is

bright and not too light. Those with colored silk embroidery on a black satin ground, are immensely effective in rooms whose tone harmonizes with that of the embroidery, the background supplying the needed note of black. In them, as in most oriental goods, one gets a good deal for one's money.

The really original screen is made to order. At this stage of our artistic development it is embroidered or sometimes painted and often stencilled with good effect. A painted screen is usually handled in a broad, impressionistic style; as for instance I have seen on a large screen the firs of a Washington forest with sunlit openings between, done in oil on grass cloth, which was a truly beautiful and artistic belonging. Its making demands only the most elementary skill, that of putting a frame together, and its covering is as simple a matter. One can choose proportions for one's self, and a four fold screen, made at home, will cost no more than a three fold one bought.

Plain white cotton warp matting makes a capital screen, each panel requiring two frames of tin wood for each panel. The matting is stretched on one frame, the other nailed over it. A strip of wood may define a space at the top which may be filled with Japanese or Turkish fret-work, frame and fret-work stained alike. This treatment, with craftsman canvas below, is pretty for a six-fold fireplace screen about two feet high. When matting is used it can be stained or can be stencilled with oil colors. Tea chest matting can be used in the same way.

Screens with applique embroidery have been mentioned. Viennese decorators affect a tall screen covered with canvas in some low tone of color, inserting in the upper part of each panel a circle of embroidery in bright colors. The circular space,

for a green screen, may be filled with highly conventionalized, overlapping roses and leaves, in deep pink and more pronounced greens than the panel itself; or with a different green, the embroidery may be rich in turquoise blue and emerald green.

Effective screens have been made of wall paper, pasted on tightly stretched muslin, the completed panel varnished, and are much more durable than most paper screens. For a nursery the charming children's pictures from the Christmas numbers of English papers, can be used, with plain denim or burlap below. Such a screen is made exactly like the matting one described, with a strip of wood below the picture.

In Carlyle's drawing room at Chelsea was a tall screen, to which was pinned, from day to day, whatever of interest came to hand; the autograph letter, the print the photograph, the invitation. The idea may be utilized in a man's room, substituting red or green denim for the Carlyle's Turkey red.

Special hinges can be had for screens and various sorts of ornamental nails. The latter keep in good condition best when of iron as brass ones tarnish distressingly soon. The back should always be as presentable as the front, if less ornamental. A great deal depends on stretching the covering as tightly as possible and on placing the nails at regular intervals. Irregular nailing is a sure sign of an amateur.

A screen should always be so placed as to suggest its use, either to screen or to shelter. In a dining room, its place is across the pantry door. In a long parlor, a large screen may stand half way across it, dividing it into two sections. Set at right angles to a fireplace, it gives a pleasant suggestion of shut in warmth and in summer, folded across the empty openings wards off the draught from the chimney.



How I Built My Home in a Sea-Shore Suburb of Boston.

By a Subscriber.



THE HOME I HELPED TO BUILD.

WHEN a couple comes to the decision to have a home of their own, they generally have such decided notions about that home that no house ready built will exactly suit them; at least we found it so, after looking over any number of houses for sale; those that came near our fancy were beyond our purse—the others, well,—made us decide to build.

Having bought a lot in a sea-shore suburb of Boston, Mass., we moved at once in close proximity to it; being then fall, we deferred building operations till spring. The weather being still fine, and wishing to make some headway I tried to have the cellar excavation made; finding no one willing, I tackled the job myself, and every day after business hours I dug for an hour or two

(and astonished some of the neighbors, no doubt) and so had the pleasure, late in the winter, to have the “hole in the ground finished.” In digging the cellar I found that only extreme measures would keep the water out and decided on a concrete foundation 24 inches thick at the base. No contractor would give me a figure on the work (being unusual) and I felt if I had to do it by day labor I could be my own contractor. Meanwhile I experimented on the proportions of cement, sand and stone and found 2-1-2 about right.

In a copy of the Keith Magazine we had seen a sketch of a house, which with some minor changes was just what we wanted; so we procured plans and specifications from the architects and found lots of pleasure during the long winter evenings in

studying the drawings and planning the little changes.

Early in the spring we handed the plans and specifications to several builders in our town and a few outside of it and got estimates of from \$3,700.00 without the cellar; to \$5,900.00 complete. As these figures were out of the question for us, it seemed for a time as if we would have to forego the pleasure of owning "that" house. Just then we came across a well recommended carpenter who was anxious to branch out as a contractor on a small scale and he offered to do and furnish all the carpenter work for \$450.00 and also aid us with his advice and experience to find the best and reasonable men for the different other contracts. So we started in by buying all the lumber, outside of millwork, for \$465.00, delivered on the lot. Some of the rough planking I used for a temporary frame to hold my concrete foundation 3 feet high; the surface foundation I had laid in irregular granite with black cement. Cellar and cobblestone porch, to which, by the way, the picture does not do justice, cost close to \$300.00. We soon had the frame up, and I then stepped in and did little jobs, like filling in around the sill, window and door openings, which I could not get the plasterers to do. Had the cellar floor cemented after pouring melted tar over the gravelly cellar bottom, with the result that the cellar was and is now, bone-dry. We had changed the height of the roof so as to get two small bedrooms on third floor outside of storage space. Plastering complete cost \$200.00. The installation of Bathroom and Laundry fixtures, open plumbing, cost inclusive of gas-fitting \$255.00. The hot water heating system, including radiators and labor cost \$265.00. Electric light wiring and bell-hanging cost \$24.00. As we could not afford hardwood floors in Parlor, Hall and Dining room, we compromised, at an extra expense of \$40.00 on a border 3 feet wide

of selected Georgia pine, in these rooms. All inside finish mill work natural finish cypress, except Parlor in whitewood, to be painted, cost \$175.00. We paid \$235.00 for all doors and windows, doors personally selected at the factory; we had our hearts set on the beautiful designs in leaded and stained glass windows, hence the extra cost, but one we never regretted. The open fire-place and brick work on chimney cost \$100.00. Did some of the inside finish painting at my own convenience, after we moved into the house. I likewise did a good part of the staining of roof and sides. Outside trim is ivory white, roof moss green, sides a deep brown. Painting, material and labor, outside of my own, cost \$180.00. We bought the hardware as we went along; bought the best finish hardware and good locks; had Hall, Parlor and Dining room papered; ceilings on lower floor and walls of Bedrooms on second floor tinted, had all windows and doors screened, so that when we moved in we had a house of attractive exterior, with Hall, Parlor, Dining Room, Kitchen, Pantry and Chamber in all, (which we added to the original plan) 4 bedrooms and bath on second and 2 small bedrooms and storage space on third floor, at a cost of a little less than \$3,100.00, or in other words, a sum which we were asked to pay for most of the 7 or 8 room houses, which all seemed to look alike and none of which contained a hot water heating plant, not a single stained or leaded glass window and none of which was nearly as cosy, home-like or well arranged as ours. Our carpenter said, after finishing his work, that he had not made an extra dollar over and above his and his men's pay at regular wages. As for myself, I was building my "home" and begrudged neither time nor labor on anything I could do about the building and no doubt saved quite a snug sum in that way, besides having the satisfaction that every cent paid out was for value received.

Take for example the beautiful interior illustrated, which is the parlor of a colonial house. Here, a highly decorative effect is obtained by such a perfect marriage of wall to woodwork that the room has the simple but ornate perfection of a Greek temple.

You will perceive that the wall surface to be decorated consists of several 4 in. by 6 in. spaces only, set in a paneling of ivory woodwork which extends from floor to ceiling, having a low dado divided into square panels, a series of long, narrow panels in the intermediate wall separating the plaster spaces and a wide, heavy cornice. The long narrow wood panels have a wreath ornamentation in very low relief, and the cornice is richly molded. The same effect could be obtained at less expense, by running the plain woodwork around the narrow as well as the wide spaces and applying a relief design in prepared Stucco or Anaglypta to the plaster wall in the narrow panels. Also a stucco cornice could be used.

The wide spaces are filled in with a silk finished paper which so perfectly reproduces the fabric that one must be told, in order to distinguish it from silk brocade at \$5.00 to \$8.00 a yard. The paper used in this instance costs \$10.00 a roll, and is thirty inches wide, so that the cost is equal to about \$2.00 a square yd. As not more than two or three rolls would be required to fill the panels, it will be seen that the cost even at \$10.00 a roll is not excessive. A similar effect could be produced with paper costing \$2.50 a roll, as such designs are brought out on lower priced goods, but it would not be as elegant nor as durable. The heavy body of the \$10.00 paper and its peculiar surface which will bear cleaning almost as well as a textile, make it really an economical covering. The color is a rich, metallic green, both ground and design the same, only one color being used but the design appearing several shades darker than the ground, the difference between the light and dark tones be-

ing produced by the difference between the straight, diagonal and horizontal lines of the surface.

It is a day of textures and surfaces, and the skill with which the different weaves of all sorts of fabrics are simulated in paper is truly wonderful. Grounds of thread, linen and silk are imitated by careful drawing and engraving, and the printing of lines over a colored surface. Such processes are costly, and the wonder is their products can be offered at as low a cost as they are. In the present instance, not only is the effect of light and dark color tones produced and the peculiar weave of silk brocade, but all the sheen and lustre of that fabric so that the material itself would not be more elegant.

In the practical application of this decoration, a width of the paper, which as stated is 30 inches or nearly a yard wide, is centered on the wall space, and built out at each side, matching the figure, to the required width. A very narrow white bead molding is used for finishing where it joins the woodwork. The trimmings left from the width used to build out the wide panels, will cover the narrow paneled spaces surrounding doors and windows. The effect of the white door frame thus brought into relief against the rich green background is very fine, and is further enhanced by the hangings in the opening of green velour, a fabric having a soft, brilliant sheen.

The scheme of coloring is carried out in the facing of the fireplace, which is of green onyx in varying shades, changing like sea green waves. The polished floor is laid with a rug of green Wilton filling, having a border of oval wreaths in ivory and green. The green brocade chair against the ivory wood paneling, the tall Dresden jar with decorations of violet on an ivory ground, the feathery outline of the green palm against the white background—are all minor details which play their part in making up this chaste and elegant ensemble.





"THROUGH TO DINING ROOM."



"HOMELIKE IN ITS FURNISHINGS."

Bulbs for Fall Planting.

By Ida D. Bennett.

THERE is a charm about the culture of the hardy or Dutch bulbs that is peculiarly their own.

Seeds when received from the florist seem to have suffered some subtle change, so little do they hint of the glories attributed to them in the catalogues; but the smooth brown bulbs in their coats of silk and satin, seem to hold the potentiality of all the summer's bloom and fragrance in their sheaths.

Plants from the florists often come in unsatisfactory condition and must be pampered and fussed over before they consent to grow. Not so the hardy bulbs; these have only to be tucked snugly to bed in the warm damp earth in early autumn and left undisturbed, until the awakening of nature calls them to growth and bloom in the upper world. The frost and rain and snows of winter have wrought the resurrection of the flowers.

The planting of hardy bulbs may commence with the receipt of the first offering of bulbs from the florist—which will be the Annunciation Lilies, which ripen their bulbs in August and must be lifted while still dormant and planted as soon after as possible, as they deteriorate rapidly when exposed to the air. These lilies do better if planted where the roots will have some protection from the hot sun as they hold their bulbs near the surface of the ground and do not require the deep planting necessary to the Japanese and other lilies. A place among the peonies of other perennials which do not spread sufficiently to interfere with the bulbs of the lilies, will suit them very well as they will throw their blossom stalks above the peonies early in spring and be through blooming by the time the peonies are ready, and the foliage of the latter will protect the lily bulbs after the foliage has died down in the summer and will also keep the ground from drying out and caking about the bulbs.

In September, Tulips and Narcissus begin to come in and may be planted as soon as received or may be held back until the garden beds are empty in the fall.

There are no more satisfactory bulbs for fall planting and spring blooming than the tulips and they should be planted in masses of several hundred for best effect. The

ground for the tulip bed should be well drained and elevated somewhat above the surface of the lawn that no water may stand about the bulbs during winter. Any good mellow soil will grow the tulip successfully, but stiff clay should be avoided. The beds should be dug a foot deep and well enriched with old, thoroughly decomposed manure, but never put fresh manure in or on the bulb beds, old manure is as necessary here as in any part of the garden, as in order to produce notable flowers the bulbs must be fed.

In purchasing tulip bulbs for formal bedding it is necessary for best effect to purchase those which bloom at the same time and are of the same height. All catalogues give the height of tulips when in bloom and the time of flowering and selections of desired colors may be made from these. For borders and for massing in front of shrubbery and hardy perennials, more latitude is allowed and tall and dwarf, late, early and single varieties may be planted together and will give a succession of bloom for several weeks. Some of the most interesting varieties are found in the Byblooms, Bizares and Parrot tulips. The color and markings in the two first are often very odd and beautiful and no planting of tulips should be considered complete that does not include a generous quantity of these.

For ornamental bedding the varied dwarf varieties in both double and single form give rather better satisfaction as they grow very even and are not disturbed by the wind as are the taller varieties.

It is not generally known that the tulip self sows, and if allowed to go to seed will reproduce itself freely coming up in sturdy clumps in all sorts of unexpected places. In my own garden I have many clumps of these self sown seedlings that are very attractive. There is, of course, a tendency in these self sown bulbs to revert back to the original or wild type and their petals will almost always be found to be sharply pointed, but the colors become striped and partake of the character of the Byblooms and Bizares.

Tulips should be planted about four inches deep and from three to six inches apart, according to whether they are to remain



"A BEAUTIFUL ARRAY OF TULIPS."

permanently in the ground or are to be lifted and dried when through blooming. A little sharp sand or sphagnum moss may be placed at the base of each bulb, when planting, to advantage.

After planting and when the earth has first frozen, a few inches of leaves should be placed over the beds to prevent the con-

tinued thawing and freezing of the soil which is apt to heave the bulbs out of the ground and injure them.

The Hyacinth though less showy than the tulip has the delightful fragrance so noticeably missing in the early spring flowers. It is as easily grown in the open ground as the tulip and requires the same

treatment. It requires rather more room however, and the bulbs should be set about nine inches apart each way.

Dear to the heart of poet and painter is the Narcissus "Which comes before the swallow dares and takes the winds of March with beauty;" it challenges our admiration whether grown in formal rows or naturalized among the shrubbery and in the grass. In either place it is delightful and should be planted in large numbers. It requires rather more root room than the tulip and Hyacinth, as the bulbs increase rapidly and form in ever widening rows around the parent bulb and for this reason should be planted a foot apart and left undisturbed for four or five years.

Of late years much planting of crocuses on the lawn has been practiced and the effect of the silver and gold of the flowers among the tender green of the spring grass is charming. When planted in beds, the Crocus is especially charming if combined with the blue of the Scilla Siberica which blooms at about the same time. The crocus may be planted from one to three inches apart according to the size of the bulbs and the scillas about two inches apart each way setting them about two inches below the surface of the soil.

In October most of the Japanese lilies will be ready for delivery and from then on until the ground freezes too hard to work, plantings of the various kinds may be made. In planting all kinds of lilies it is very necessary that the soil be well drained and for this reason it is better to plant among shrubbery or hardy perennials, whose roots will form a natural drainage system for the lilies and whose tops will afford protection to the lily bulbs and tender stalks both summer and winter.

The lily bulbs should be set well below the surface, seven or eight inches not being too deep. A hole large enough to receive the bulb should be made with the trowel and lined with clean white sand. In the bottom of the hole a little sphagnum moss should be placed and on this the bulb should be set and covered with the sand, using enough to thoroughly protect the bulb from contact with the earth. Very old manure may be incorporated with the soil in the lily bed if this precaution is observed and may be placed over the bed as a mulch during winter, the coarsest being raked off in the spring and the finer left as a summer

mulch. I have found it of much benefit to apply a thick mulch of lawn clippings to my lily beds in the summer, drawing it well up around the stalks of the plants.

There are many other interesting hardy and semi-hardy bulbs for fall planting, but those mentioned may be depended upon to succeed with ordinary culture and to give an abundance of bloom in their season.

"What the frame is to the picture, so the setting is to the house." Nature if given a chance will soon turn a sombre home into a flowering garden and the plainest of surroundings into a home park. A large bed of white tulips near my home being appropriately located, last spring was visited by admiring hundreds. Nature will do her part. Give her a lift.

What He Thinks of Tulips.

E. P. Powell, in "A Country Home."

The tulip is my special delight, nor can I ever get too many of them, everywhere about my land. Let me tell you a secret. When you set a bed of strawberries, push tulips down four inches deep in all the rows, and six inches apart. Here they will blossom early in the spring, before the strawberries blossom, and they will get out of the way, all but a dry stalk, before you pick your berries in June. In this way you will have the most magnificent floral display, without decreasing in the slightest degree your crop of fruit. I am planting this year not less than a full bushel of bulbs in my new beds. Once in about three years your strawberry bed will have worn out, and must be renewed; dig tulips also once in three years, and follow up your new strawberry beds. They multiply with great rapidity, and if you dig ever so carefully some bulbs will be left in the soil, so that in time tulips will show wherever a strawberry bed has been, even twenty years before—in gardens or in grass. They will do no harm, but will glorify your property, while you will be able to pick them by the armful. This is the way to have all that you can want of this magnificent flower, all that you can admire, and all that you can give away. Besides, you can sell or give away the bulbs by the hundred, and start an honest tulip mania all around the town. If this chapter does no other good than to teach you how to grow tulips easily, and enough of them it will be quite enough to repay me for writing it.



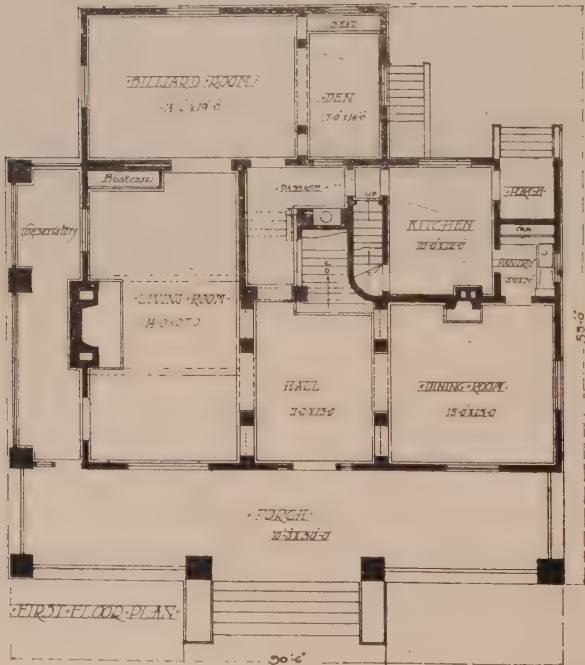
Narcissus.

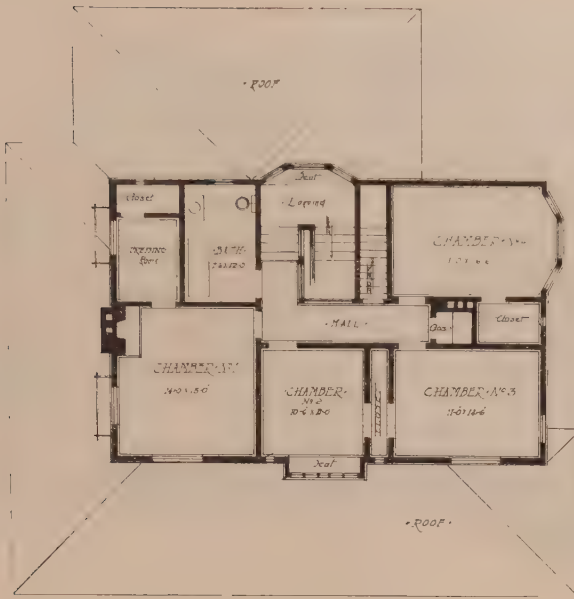
Designs for the Homebuilder.



A Good Example in Combination Stone and Cement Work.

DESIGN A 185.





Description Design A 186.

ONE would naturally pause before the accompanying design as it has certainly a very modern architectural appearance and is a good example of the cement exterior. The elevated corner building site gives an opportunity of nice stone effect in the broken ashler treatment and enables the carrying out of the somewhat low treatment.

It is intended to shingle the lower story from water table to second story belt course, and the second story is rough cast. Some additional expense has been incurred by making all the windows in this home of plate glass.

The interior arrangement is clearly shown by the accompanying floor plans which indicate a very careful study in the use of space and that the architect has accomplished the requirement of five chambers with large bath. Interior finish of lower floor is quarter oak and second floor native fir, stained. Hot water heat, house wired for electricity, cement plaster, and porcelain plumbing.

Estimated cost \$7,500. Width 50 ft. 6 in. Depth 53 ft. Height of first story 9 ft. Second story 9 ft. Basement 8 ft. in clear.

Color Scheme Design A 186.

THE only paint to be used on a house of this description will be the trim. As the body of the first story is shingled, it is suggested to dip these in a weathered brown. The rough cast cement of second story to be left in the natural gray. Roof stained red. For the trim either a pure white or ivory. Sash drawn in black.

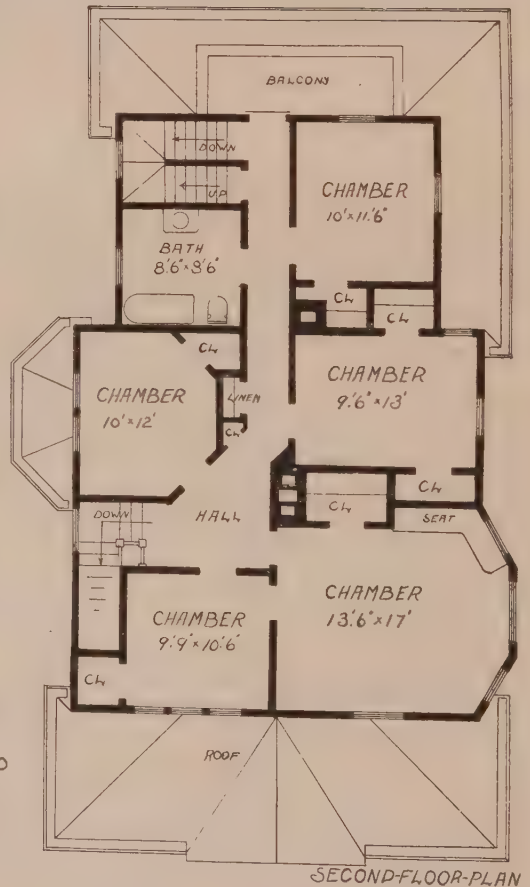
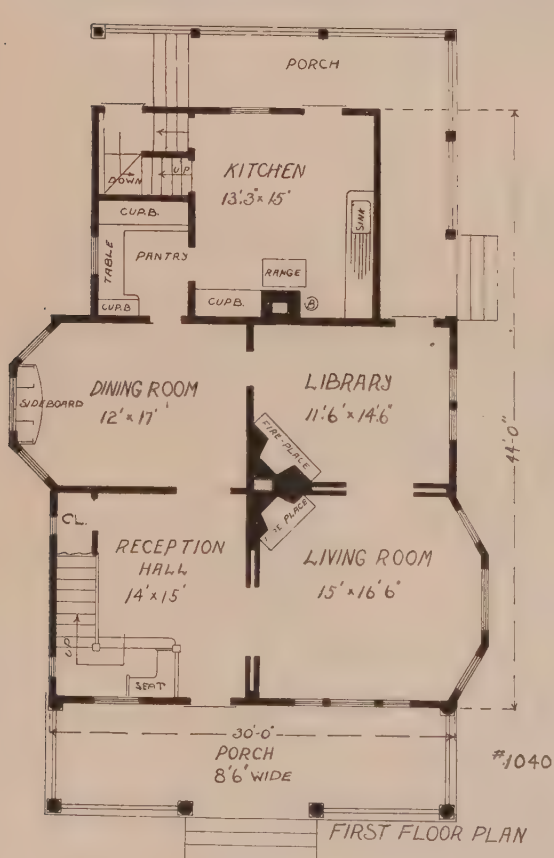


Designs for the Homebuilder.



The Keith Co., Archts

DESIGN A 187.



Description Design A 187.

A fine plan and a practical design where the maximum of available space and simple, clean exterior treatment is desired. The basement extends under the entire house and hot air heating apparatus, laundry and combination outside and inside cellar entrance, etc., are provided. Two good rooms in attic are intended to be finished off besides storage space.

The finish of first floor is intended to be of oak except kitchen; balance of house, pine, poplar or cypress, painted or stained.

Cost, \$4,100; width, 30 ft.; depth, 44 ft.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.



Color Scheme Design A 187.

IN case the gables of this house are shingled with red cedar, do not stain but leave to the weather. The same with the roof. They will soon take on a weathered brown appearance which will harmonize nicely with a buff for the body. Either a deeper tone of the buff or a pure white for trim with sash drawn in black in either case. Ceiling of porch straw color with light brown for the floor.



A COZY ROOM

means comfort and contentment, with a floor covering of Hardwood and the apparent careless display of Rugs; this result is easily obtained and at a small cost.

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Cabot's Shingle Stains

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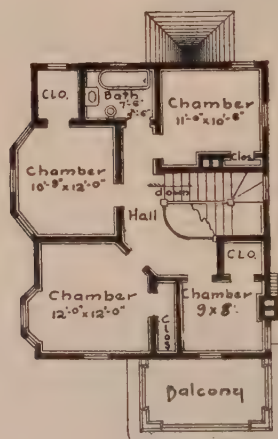
Clark & Russell, Architects, Boston

Designs for the Homebuilder.



Barber & Kluttz, Archts.

DESIGN A 188



Description Design A 188.

A MODEST Colonial cottage planned for utility and moderate cost to build. The size and arrangement of floors in this design is one to meet a very general demand. No provision is made for vestibule but with columns opening from the main hall into parlor, one gets a large living room 25½ ft long. The indicated location of fire place, requires an outside chimney to be built of red faced brick. While the dimensions are but 27½ by 31 1-3 ft., four chambers have been secured on second floor, each with commodious closet room. Estimated cost \$3,800. Height of first story 9 ft. Second story 8 ft. 2 in.



Color Scheme Design A 188.

WITH a suggestion of Colonial in this design, the body of house being siding, would look well in the pearl gray using white for the trim and a dark brown for window sash. This scheme of color would harmonize nicely in case a dark brick was used for foundation or red sandstone. Pale green for porch ceiling and a stone color for the floor. Carry out the same color effect in the dormers as body of house.



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LUXEBERRY WOOD FINISH under its old name of Berry Brothers' Hard Oil Finish has been the leading interior finish for forty years.

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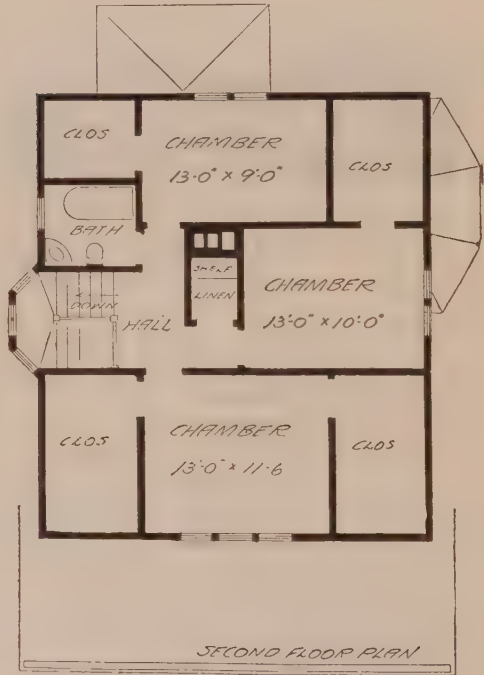
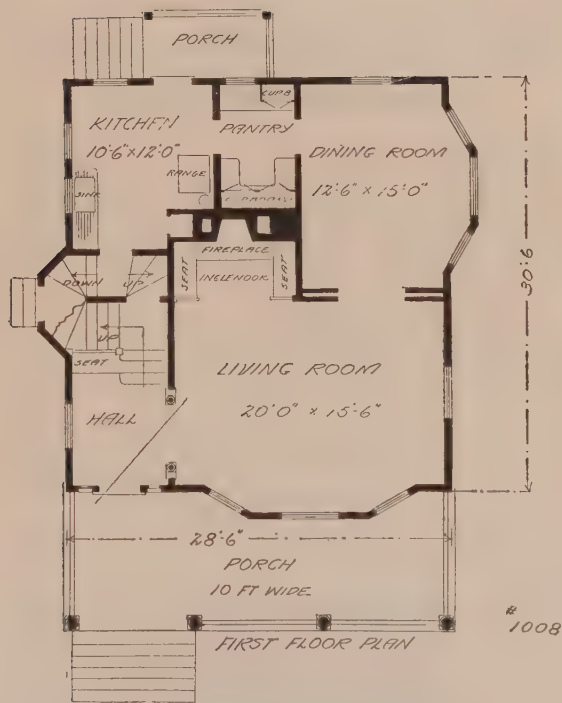


Designs for the Homebuilder.



The Keith Co., Archt s

DESIGN A 189.



Description Design A 189.

In this cottage home, the interior is worked out in the most pleasant arrangement of rooms, especially the living room, which is 20x15½ feet in size and this does not include the ingie nook which is 9x4 feet. The nook contains mantel piece in red pressed brick and has built-in seats at sides. A columned opening is provided between the hall and living room and sliding doors between living and dining rooms. Other items of mention are the completely equipped pantry arrangements and full basement with hot water heating plant.

The finish of the main rooms of the first story is in white oak with hardwood floors throughout the first story, second story hall and bath. Balance of finish in pine.

Cost \$2,400.00, exclusive of heat. Width 28 feet 6 inches; depth 30 feet 6 inches; height of basement 7 feet; first story 9 feet 5 inches; second story 8 feet 3 inches; lowest height second story 7 feet.



Color Scheme Design A 189.

Body of house painted a tobacco brown, with cream white trim. Roof shingle stained brown No. 248. Foundation and chimney red brick. Window sash cream color, also window shades. Porch floor light brown; porch ceiling deep orange.



When You Build Your New Home

The right selection of the hardware trimmings is an important point to be considered and is one of the artistic details that should be decided according to your own taste. Although the cost of the hardware is trifling in comparison to the cost of the home, it is one of the most important of the permanent decorations.

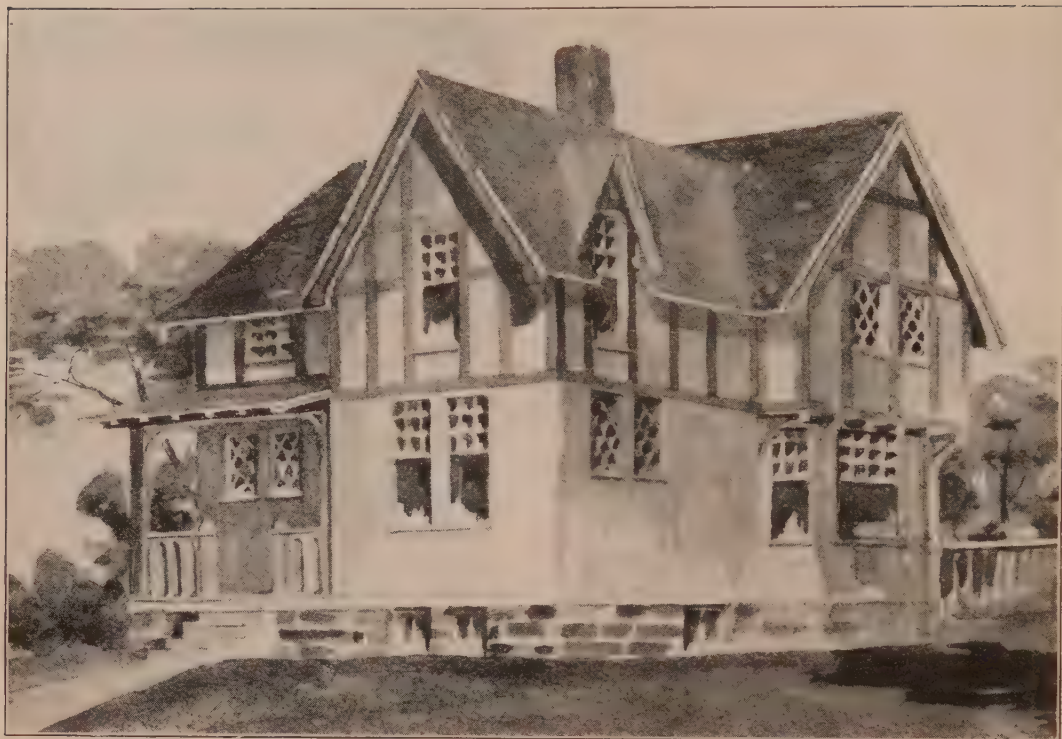
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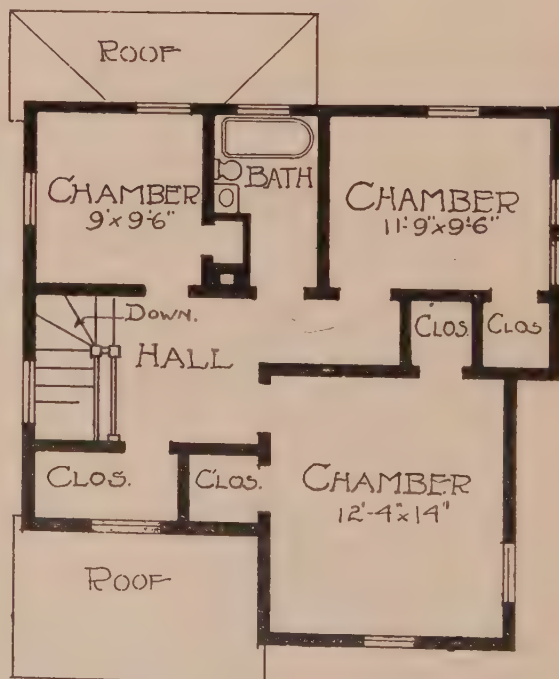
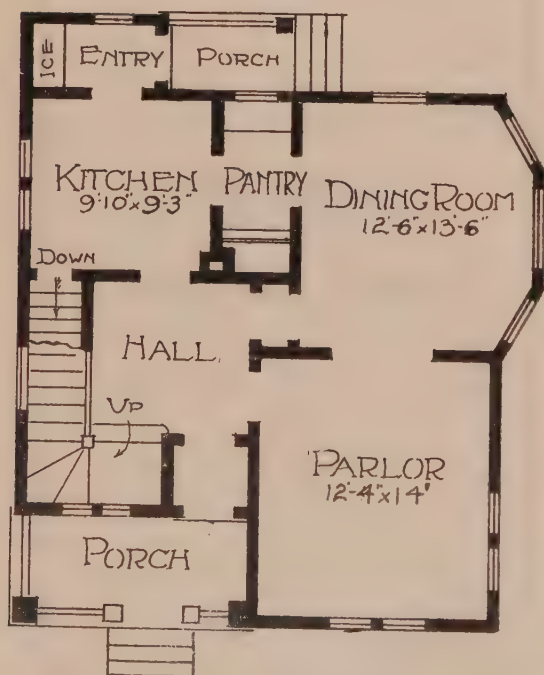
This beautiful Book of Designs shows fifty-eight Patterns of Artistic Hardware, and gives countless valuable suggestions. It's yours for the asking.

SARGENT & CO., 151 Leonard St., New York.



F. D. Orff, Archt.

DESIGN A 190.



Description Design A 190.

We present here a combination of brick and plaster treatment, giving us the English effect in half timber. It is intended to use for first story a medium priced red brick painted white, built on top of cement block foundation. The second story panels to be filled with cement plaster, finished smooth, which dries out white. This is of course applied upon metal lathing. The entire inside finish will be fir including the floors in the chambers. Down stairs, floors beech. While the front bed chambers are not full height, this design is most attractive in its general treatment and should be built within \$3,000, figuring upon hot air heat and modern plumbing.



Color Scheme Design A 190.

From the accompanying description which indicates red brick for the first story and cement block for foundation with plaster panels in white, this house should have the beam work stained a woody brown. The window mullins should also be brown. Roof shingles red. All cornices and paint trim, chocolate. To harmonize with exterior color scheme, paint the porch floor a very light brown leaving the ceiling of the same in the natural hard pine oil finish.



A Dividend Earning FURNACE

AUTUMN'S golden days should be made a most profitable forerunner of Winter's frigid reign by following the example of thousands who have found to their delight and the good health of their bank accounts that the

Peck-Williamson Underfeed Furnace SAVES 1-2 to 2-3 ON COAL BILLS

We might grow eloquent ourselves in telling of this modern furnace-marvel, with *all the fire on top*, which gets as much heat out of the *cheapest* coal as *high-grade* anthracite will yield in an Overfeed. We prefer, however, to speak through the enthusiastic and voluntary testimony of those who know and want others to know the exclusive, saving, lasting worth of the Underfeed.

Mr. JOSEPH A. WARREN writes from Cumberland Mills, Maine, and Maine folks know just what cold weather is:

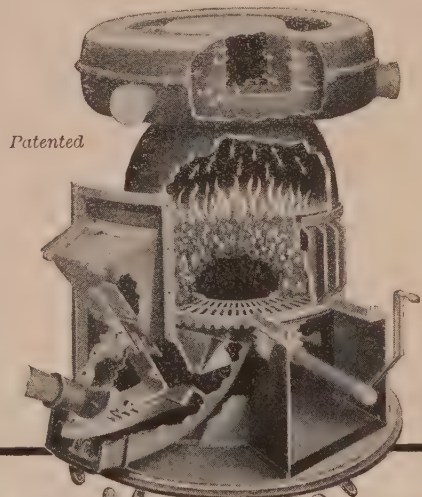
"I have used the Underfeed Furnace one Winter with ENTIRELY SATISFACTORY results. I find that a ton of soft slack coal will go as far as a ton of anthracite coal costing TWICE AS MUCH. We have no dust in the house and the furnace consumes all gas and smoke. The heat is regular and we have abundance of pure, warm air."

Our Underfeed booklet is crowded with fac-simile testimonials just as cheerful. Can't we send it to you? Heating plans and services of our Engineering Department are yours—FREE. Write to-day, giving name of local dealer with whom you prefer to deal.

Illustration shows furnace without casing, cut out to show how coal is forced up under fire.

The Peck-Williamson Co. 385 W. 5th St., Cincinnati, O.

Mr. Dealer, Write for our Proposition of Profit to YOU.

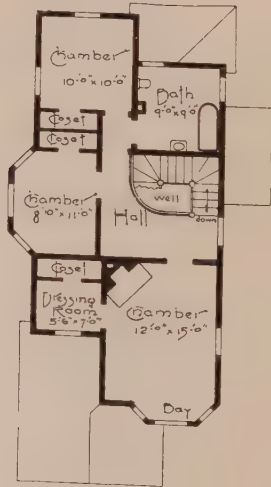


Designs for the Homebuilder.



Barber & Kluttz, Archts.

DESIGN A 191



Description Design A 191.

AN unusually large house for a narrow lot. It is more difficult to secure an artistic effect for a house that is long and narrow, but in this instance we have a pleasing design. Passing through a large vestibule you enter a very commodious reception hall with bay window in one end. With a slight change in location of fireplace so as to throw the fireplace into the reception hall, we have a most home like and comfortable room.

The intention is to finish the house with siding and shingled roof. Size over all 27x49. Height of first story 10 ft. Second story 9 ft. Estimated cost \$3,300.



Color Scheme Design A 191.

USING the new cement brick in the natural gray for foundation. For dark tones, suggest the use of olive green for the body with white trim and black window sash. Shingles on roof a moss green. Drab for porch floor and pea green for ceiling.



A City Water Supply FOR YOUR COUNTRY HOME

IF you live in the country there is a way for you to enjoy *all* the comforts and conveniences of a *city-water supply*, without a penny for water tax.

It is accomplished by the **Kewanee System**.

With the **Kewanee System**, you get even *more* than city service, because, in addition to every benefit the latter affords, you may have —*Soft water* in your bathroom and laundry.

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The old fashioned gravity system meant pumping water *up* in order to get it *down* again.

Now, to give the necessary pressure for fire protection and service, the elevated tank must be located on top of a tall tower. This is expensive, unsightly and unsafe.

The water freezes in winter, becomes warm and stagnant in summer, and repairs are a big item of expense.

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Its weight is apt to crack the plastering, and when it leaks (as it is pretty *sure* to do) your house is flooded. Just one such expensive accident may cost you many times the price of a **Kewanee Outfit**—

—Which *cannot* flood the house because the tank is resting on *solid ground*, where it can do no damage.

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- Decrease in insurance rates,
- A plant that will last a lifetime,
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But, we furnish the *whole thing*—a *complete system* of water supply.

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Kewanee Outfits are made in sizes, suited to the smallest cottage or largest building—or group of buildings.

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Kewanee Water Supply Company

Drawer B

Kewanee, Ill.



Conducted by Eleanor Allison Cummins, Decorator—Brooklyn, N. Y.

THE ideal house is specialized, each room having its own function, the drawing room for purely social purposes, the library for study, the dining room for eating. But it is the weakness of actual life that few things are ideal, and in most houses the purposes of the different rooms overlap. This is especially so in city apartments where, perforce, the dining room must be used more or less for a sitting room. How to furnish it so as to make it a cheerful living room, and yet find a place for the necessary dining room paraphernalia is more or less a puzzle.

The best way, I think, is to consider it as a sitting room first and a dining room second, and to provide the essentials to comfort in the way of writing table and easy chairs with the understanding that the traditional side-board and china closet may quite possibly be crowded out, unless the room is a specially large one.

For such a room, one would generally choose a scheme of color not too positive, say golden brown or warm terra cotta colors which will harmonize with almost anything. One would bar golden oak furniture, which seems to be generally associated with dining rooms, and choose a rug in dark rich colors.

For small families, there is a settle table, with a circular top, which is a table in one adjustment, a seat in another and can be wheeled back against the wall when not in use. It can be had in a diameter of forty-eight inches, amply large for four, or even five people. Then there are side boards, built on Dutch lines, which are a good deal like chests on legs and might as well be cabinets as side boards. The cellaret, which is suitable in almost any room can be utilized as a serving table at

meal times. With a good sized closet close at hand, and with a two shelved wheeled table, everything connected with the meals can be kept out of the room except at the actual time of eating. In arranging such a room one must consent to the banishment, from daily display, of one's treasures of silver and glass and china, but one escapes the incongruous mixture of books and papers, sewing materials and dinner dishes, which is too often seen.

The long private hall of the apartment, leading to the dining room, often has a recess or a depression in the wall in which simple shelves for china can be built, and closed in with glass at small expense, adding to the appearance of the passage, and convenient as well.

* * *

We are too apt to think of built out closets, hanging shelves and the like, merely as matters of convenience and economy of space, not at all as adding to the interest or beauty of a room. We ought to be grateful for anything which detracts from the boxlike aspect of a very large number of the rooms in modern houses, especially in the city. The simple device of cutting off the corners of a perfectly square room with closets, whose doors went to the same height as the windows, and papering the boarding above made a delightful octagon out of a very commonplace back parlor. Many a room has been redeemed by filling in the space on either side of the chimney with shelves, and shelves carried to the ceiling on either side of a single long French window, will create an embrasure, which can be filled in with a deep window seat. The low side of a half high room where the roof slopes to the eaves, can be filled in profitably with a strip of panelling of good

Decoration and Furnishing—Continued

design, say three and a half feet high, without diminishing the available floor space. One of the best forms of this sort of construction is the buffet of colonial houses, built across a corner, with open shelves in an arched opening surmounted by cherubs' heads and a glass doored cupboard below.

* * *

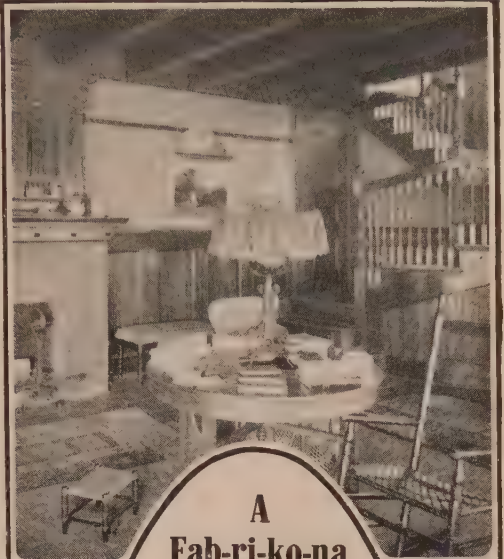
The experience of a Massachusetts builder may be suggestive to some one. A great uncle had lived many years before in an old house, now in the slums of Boston. Family feeling suggested a visit to the house and led to the discovery, in perfect preservation but unconsciously dirty of a beautiful stair rail with twisted balusters. The landlord was interviewed and agreed to surrender the stair rail, if a new staircase were built, indeed thought himself the gainer by the bargain. So a plain pine staircase was built and the antique rail transferred to congenial surroundings in a new colonial house. It would seem as if the tenement house quarters of the older cities might yield a good many stores of this sort. One notes, by the way, in a good many of the new colonial houses, a return to large doors of a single panel, in a perfectly plain frame and quite often the door is of mahogany, the dark wood being a relief from the preponderance of white.

* * *

Some very substantial low fire screens are nearly square, with wide frames of fumed or weathered oak. The single panel is of red burlap crossed by narrow strips of oak, or of illuminated Spanish leather, the cost from five to seven dollars.

* * *

Not every one cares for a drawing room in the French style. The cost of such a room is large and the coloring is too delicate to be serviceable and most of us can refurnish but seldom. So other schemes are devised while keeping as far as possible the formal character of the room. The quiet elegance of the fabric covered wall is secured by using grass cloth, costing fifty cents a square yard, which is equivalent to using a wall paper at two dollars a roll. With this wall covering, in an old gold tint, with mahogany woodwork and a ceiling of warm ivory, and with a dark



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Reception Hall

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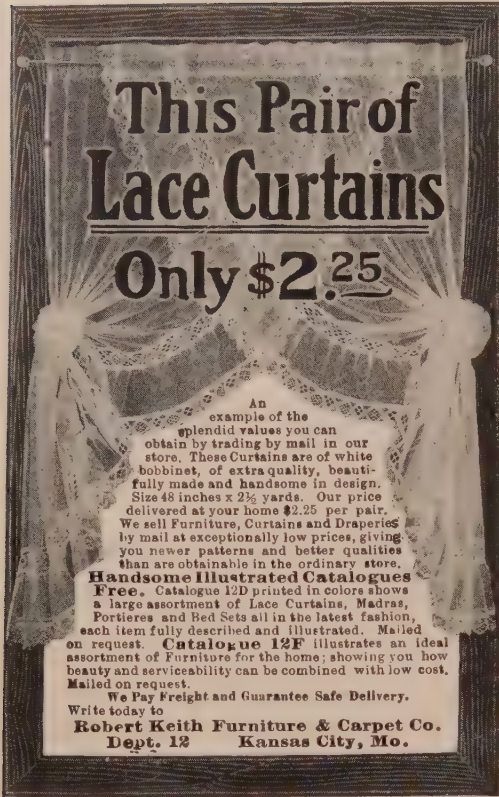
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are made in a wide range of *permanent* colors; strong, beautiful, durable and economical. Protects walls from cracking; not easily scratched or torn; easily retained when the lustre has dimmed.

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Decoration and Furnishing—Continued

highly polished floor, one gets a room which is extremely elegant and a beautiful back ground both for people and things. With an oriental rug, with a settle with loose brocade cushions, a couple of tables and occasional chairs all of mahogany, and one or two large easy chairs upholstered in a good tapestry, one has an abundance of furniture and the desired look of somewhat prim elegance is easily achieved. By way of ornament one needs a little good china and pictures, distinguished rather than effective. Old prints, mezzotints and miniatures are to be coveted but photogravures in brown tones unobtrusively framed are quite admissible.

Quite frequently the back hall and stairs of a house are very inadequately lighted. A satisfactory treatment, which utilizes all the light is to stain the stairs, wainscoting and banisters the not very dark green, which is called Flemish, covering the space above the wainscoting with a plain white tiled paper, and laying a green and white rubber tiling or linoleum on the floor.

One can have an excellent imitation of the imported—and expensive—tiled papers, by getting a paper of rather set design, in low tones of blue and green or pink and green, and after it is laid, ruling it off with water proof ink in six inch squares and varnishing it.

If one has one of the long davenport couches in wood or wicker or even one of the high backed box sofas which country carpenters make, its effectiveness is much increased by some sort of an erection of shelves above it, say three long hanging shelves with a bit of panelling beneath meeting the straight back of the couch. The panelling is a good setting for small pictures or miniatures, perhaps for one of the monk's head pipe racks. Part of the third shelf can be used for books with the aid of iron book supports, one end being left for a jar or candlestick, possibly an unframed picture. One of the illustrations to Mr. Russell's "The Luxury of Children," published in Harper's Bazaar, two or three years ago showed an arrangement of the sort. Generally speaking, any continuation of the furniture on the side walls is effective. A low side board looks as well again with a plate-rack above it and a hanging cabinet is a great improvement to the table beneath it.

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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.
Answer will be given in next issue to go to press if possible.

O. W. A.

"Inclosed find sketch of floor plans of the bungalow we are building. The exterior will be of plaster, red roof, brown trim.

As the first floor is almost one room with exception of kitchen we wish to use a uniform stain on the pine trim and uniform tint.

Must retain old furniture, mahogany for reception alcove, golden oak and some green for remainder. Have Oriental rugs for first floor, Navajo for landing and upper hall.

What color stain shall we use for porch ceiling and porch floor? Wish nothing dark. Can alabastine be used on rough plaster?

If we use a green trim, brown tint, shading to buff ceiling, should we use the darkest shade for the reception alcove, which is paneled to top of windows?

Suggest a frieze, please. A 5 inch strip terminates the paneling, another 5 inch

strip is placed at the angle. The living room proper is paneled to height of mantel which is buff brick, brown mortar.

Please suggest curtains, three full-sized windows, three casement. Have fine hand made Battenburg that I should like to use for reception alcove. Will use no portieres, do not like them. Do not wish any more lace curtains.

Is a light green floor stain advisable?

Must retain oak furniture and blue rag rugs for owner's bed room. Detest a blue tint but must have it. What trim and what shade of blue tint? Can I cut pink roses from wall paper and form a border around doors and windows? May use a photograph rail. Wish to make this room very attractive and livable. Please give your best ideas for it. Three casement windows.

Wish guest room to be very dainty, have green rag rug, rose pink border, birdseye furniture. What bed covering? Are bolsters passé? What for dresser cover? Also tint and trim. The little

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300 sq. feet

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Tells how to care for wood floors, woodwork and furniture; a book to read and keep for future reference. Our question blank, filled out, will bring you free an answer to all your floor troubles. If your dealer cannot supply you, write us direct giving us his name and address; we will send you a

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Largest Exclusive Manufacturers of Floor Wax in the World

Answers to Questions—Continued

alcove contains a window seat, a shelf the height of a desk and a set of book shelves.

Are white painted floors advisable?

The maid's room will soon be the boy's room. At present it must contain odds and ends of furniture painted green. Have a blue Indian blanket for rug, brown couch cover, etc. Would make it a red and green room only it is so small and N. E. exposure. Casement windows.

Ans. A brown stain rather than a green is advised for the woodwork in main rooms, as being the best harmonizer for all the elements which make up the furnishings. It will also tone in well with the buff brick of mantel; again, it is much the better choice where wood paneling is carried up to form so large a part of the walls. Above this paneling, the wall may be colored green, and in the space between the 5 inch strips at top, one of the landscape friezes illustrated in Sept. No. used, the creamy buff of frieze background used on the ceiling. Yes, the calcimine mentioned can be used on either rough or smooth plaster. At the casement windows

use thin green drapery silk; for full windows, there is a madras, 45 inches wide, \$1.25 a yard, lichen green, dull yellow and some red on cream ground. Hang your Battenburg in alcove, straight, with no fullness at all. Should use brown floor stain. Owner's bedroom will be best with blue tint on the walls, cream ceiling, and woodwork a light-brown stain. In such a room, with heavy oak furniture, the fancy border around openings would be out of place. A cream snowflake madras with crosswise blue stripes at wide intervals, would be good at windows. Guest room may have a satin striped paper in two tones of light green, with a floral rose band carried around the ceiling angle, baseboard and wall angles. Cream woodwork. In alcove seat, cushion and pillows of rose flowered cretonne, the same at windows. Bedspread of deep cream art ticking banded to match wall. Yes, bolsters are used; sometimes the pillows are bunched up bolster shape, and the spread made long enough to draw up and tuck under and over to look like bolster.



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Mantels**

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Answers to Questions—Continued

White floors are not satisfactory. Think the boy's room could have woodwork painted flat olive green with coppery red walls. Cut out the blue blanket rug.

T. L. B.

"I would be very grateful for suggestions as to color of wall paper and ceilings in the enclosed plan. Woodwork is to be white with exception of Flemish Oak in study. Will this one room with dark woodwork be permissible with rest of house in white? We prefer paper in solid colors and have thought of rich red for reception hall and green for library.

Would the use of red paper in reception hall necessitate the same paper in stair well and upper hall which is not very well lighted? Could not a lighter paper be used in side hall, stair and upper hall?"

Ans. There is no objection to the dark woodwork in study. Presumably, either sliding doors or portieres will come between this room and hall. A rich red paper, a flock paper, either plain or with self toned design, would be delightful with white woodwork, in the large reception

hall. Such a paper costs \$2.50 a roll, but very little would be required as the hall is mostly openings. This paper can be carried up the stairway as a four foot dado, to and around the second landing. Above this an inexpensive paper—white colonial wreaths on a red ground, could be used in the well and upper hall. With white woodwork and white ceilings, even the upper hall would not be dark. There should of course be a door where stairs from side hall meet the main stairway; it is thus a matter of indifference what is used upon the side hall.

Inasmuch as a very wide, columned opening only divides library from hall, the green used there must be a dull green, though it need not therefore be dark. A bright, grassy green would contrast too strongly with the red of the hall. The light green, with a ceiling of pale grayish green, would be a good choice.

In the study, an Eltonberg silk fibre in a reddish brown, plain but very rich, would tone in well with the dark wood and suit the N. E. outlook. This paper costs 90 cents a roll.

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MADE IN OVER 150 STYLES AND SIZES.

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1st.—With either of these systems the air in the rooms is not baked and devitalized nor does it become a mixture of gas and dust as is often the case where Stoves and Furnaces are used.

2nd.—It is possible to more thoroughly

distribute the heat than by any other method, thus maintaining an evenness of heat and uniformity of temperature throughout the building.

3rd.—Furman Boilers are powerful, safe, durable, simple in operation and as an investment will return large Dividends in Improved Health, increased Comfort and Fuel Saved.

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SELLING AGENTS

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F. K. BARR, La Crosse, Wis.



The Housewife's Calendar

OCTOBER

Festivals October 31st—Hallowe'en.

Sanitation Furnace or other permanent mode of heating in operation. Warm clothing in readiness for sudden changes of temperature. Furs unpacked and aired.

Dietetics Gradual return to heartier food.

Economics Porch furniture cleaned and put away. Wire screens removed, repainted and stored. Rugs down and draperies up. Preserving grapes and quinces. Making mixed pickles. Winter sewing begun.

MOST people, who have had much house keeping experience, could contribute a chapter on the false economy of buying short cuts in the shape of prepared food. Not that these things are not very useful, at times, and a great boon to people to whom the economy of time is more important than the saving of a few cents, here and there, or to whom culinary skill is lacking. But, as a rule, the cost of the prepared article is nearly double that of the same thing made at home. Take the prepared jellies costing ten cents a package, and making a pint. With trifling trouble, the same sort of jelly can be made at home for ten cents a quart. There are half a dozen puddings to be had, any one of which is a blanc mange, of rather inferior quality and inadequately sweetened. The powder sold to be added to the milk is either rice flour or corn starch slightly sweetened and flavored and is sold at the rate of about forty cents a pound, while plain rice flour or corn starch is eight cents a pound. The same discrepancy exists in the case of prepared soups which always require a good deal of doctoring, to make them really palatable. Still, when all is said and done, the question nar-

rows down to what is the most desirable economy for the individual consumer.

* * *

It is a good plan to have wire screens thoroughly cleaned and painted before putting them away for the winter. A hanging rack in the attic is a good place for them, or they may be carefully wrapped in several thicknesses of old newspaper. With a length of wire gauze, which has been tacked outside the whole length of a window, the best way is to spread it out carefully on a strip of old Japanese matting, and to roll wire and matting together, wire inside.

* * *

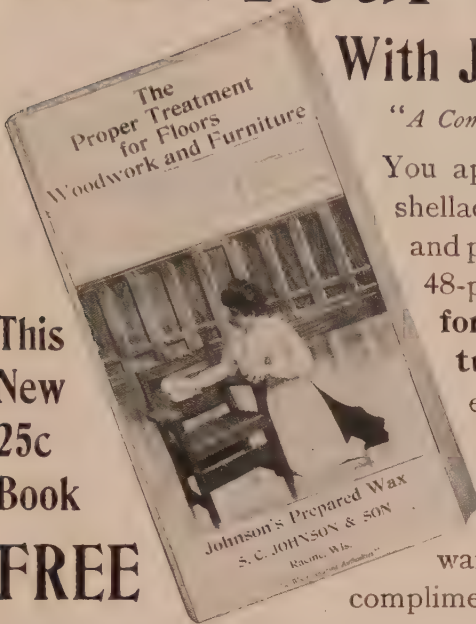
One is very apt to accumulate great quantities of berry boxes in the course of the summer. The dweller in apartments does not, as she sends her garbage down in them, but the possessor of a cellar is too apt to throw them into a corner. It is a good plan to collect them in a tub, scald them with boiling soda lye, and dry them thoroughly. Then lay sheets of waxed paper, on the shelves of the preserve closet, and set each jar into a berry box. Well conducted preserve jars should not be sticky, but often are, and are easily moved

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"A Complete Finish and Polish for All Wood"

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wait—write today. Sent complimentary by the manufacturers of

Johnson's Prepared Wax

"A Complete Finish and Polish for All Wood"

For Furniture, Woodwork and Floors

It produces a beautiful, lasting and sanitary finish and polish to which dirt and dust will not adhere. It will not show scratches, blister, peel off or crack. It cleans, polishes and preserves the wood and brings out its natural beauty. Fine for linoleum, oil-cloth and leather. Johnson's Prepared Wax is sold by all dealers in paint—Universal size 1½ oz., 10c; Household size 4 oz. 25c; 1 and 2 lb. cans, 60c per pound; 4, 5 and 8 lb. cans, 50c per pound. Write for above book. Remember it is our regular 25c edition sent **FREE** for limited time. Mention edition R 10.



Waxing Furniture with Johnson's Prepared Wax.

S. C. Johnson & Son, = Racine, Wis.

"The Wood-Finishing Authorities"

Household Economics—Continued

in the wooden box. And, while on the subject of preserves, in the interest of next summer's product, destroy every rubber band when you open the can. If not, convenience will tempt you to use old ones next year.

* * *

People who are on a diet which eliminates the use of sugar, are often puzzled to manage to eat the fruit, whose plentiful use is so highly commended. Almost everyone feels that fruit ought to be sugared. To such people, fruit salads are commended. Pineapple, sour oranges, and bananas all make an excellent salad either by themselves or in combination with nuts or thinly sliced apples. The fruit should be laid on a bed of heart leaves of lettuce. An effective way of serving these fruit salads, for a number of people, is to get a large pineapple and, leaving the leaves on, split it lengthwise almost to the base, bending the two sections apart until they will be flat, but still joined on a platter. Hollow out the centre of each section and pile the dressed salad in the cavities.

Another difficulty of the people on a sugarless diet is that of desserts. Saccharin, which is so good a substitute in tea and coffee, is not practicable in any quantity, although a couple of tablets can be dissolved in milk for a pudding sauce. Enough saccharin to make anything sweet doesn't sweeten, but gives a bitter taste—which sounds like an Irish bull. Here are some suggestions: a cup of strong coffee with a good deal of cream, sweetened with saccharin and half or wholly frozen; a cup of cheese grated, a cup of bread crumbs, a pinch of salt and two eggs baked in a buttered dish; an apple or pear baked; when cold pour over it a table spoonful of rum or wine and serve with whipped cream; a Bath bun cut in slices, toasted and eaten with a chocolate sauce sweetened with saccharin and thickened with an egg; a single egg omelet folded over thin slices of pineapple and soaked with wine, or served plain with butter; sandwiches of whole wheat bread with a filling of nut paste and a coating of melted chocolate.

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PURE AIR

is essential to health. The Jackson Ventilating Grate draws into its heat-saving chamber fresh air from outdoors, which it pleasantly warms, and then circulates through the rooms. Thus the air is always kept pure. There is no close, musty odor from cigar smoke or a closed-up room.

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This Grate can be fitted into any ordinary fireplace, and gives four times the usual amount of heat.

Write at once for Catalogue "K."

Also ask for Catalogue of Tiles, Mantels, Andirons, Spark Screens, etc., if desired.



ECONOMY

is another important feature of The Jackson Ventilating Grate. During Fall and Spring one will heat an entire house of moderate size, and in freezing weather several rooms on one or different floors, at half the cost your present system incurs.

Edwin A. Jackson & Bro.,
25 Beekman Street, New York.



THE possession of a tree of late and superlatively good peaches which were at their best at the very end of September, suggested a peach luncheon. It was served on a bare table with a low green bowl in the centre, filled with late sweet peas, pink and white. In the corners of the room, and on either end of the chimney piece, were masses of the tall spikes of pink hollyhocks.

The first course consisted of large peaches, peeled and with a cavity scooped out in the center of each half. This cavity was filled with candied fruit, chopped with an equal quantity of peach pulp and moistened with rum. The salad was thick slices of peaches dipped in mayonnaise, then in chopped nuts, piled on white lettuce leaves and covered with more mayonnaise. For dessert were individual peach short cakes, made with a delicate dough mixed with cream, with whipped cream piled on top. Then there were peaches and green grapes and a little flask of peach brand, was passed with the coffee.

* * *

Who remembers the large wheels, crocheted of heavy linen thread, which were much in vogue fifteen or twenty years ago, as an edging for the ends of scrim chair backs? A use has been found for those which have survived the ravages of time. They are set in at intervals in table runners of heavy hemstitched linen, to be used on Mission tables.

* * *

At one very well appointed table, French dressing is always passed in a small silver pitcher, a larger one doing the duty for a liquid pudding sauce. The large sized

olive dishes, which seem out of proportion to a small number of people, are capital for thick marmalade, which is handed round and eaten on one's plate. No inexorable law restricts handed dishes to olives.

* * *

Hallowe'en is the time for all sorts of quaint conceits in the adornment of the table, of necessity the supportable, because the distinctive diversions of Hallowe'en demand darkness. The dining room may be lighted entirely by Jack o' Lanterns of varying sizes. A pretty centrepiece is a large tray, preferably square, covered with red crepe paper and piled with rosy apples and purple grapes. Supper should be served on wooden plates and doughnuts, cheese and cider, with a plentiful provision of sandwiches are sufficient for a festival whose suggestions are of the homeliest sort. If one cares to carry the idea out in details, the crullers, preferably served hot, may be piled in wooden chopping bowls, and the cider passed in brown earthenware pitchers and drank from mugs. Popped corn is the only confection suitable and can be heaped up in the scooped out shells of small pumpkins. Any number of quaint favors can be found perhaps the most interesting being witches on broomsticks. With a very little ingenuity these can be fashioned at home.

* * *

In setting the table for any meal, think beforehand just what small silver will be needed by each person. Do not put on eight tablespoons when only one will be needed. Do not for a breakfast of cereals and toast equip the table with pepper boxes and salt

Table Chat—Continued

cellars; if you use table mats, do not lay them under dishes whose contents are cold. These are trifles but they simplify the work of clearing the table after a meal.

* * *

A boiled egg is a boiled egg to most people but to the epicure there are varieties and degrees of excellence in this simple article. Here is a method highly approved of by the fastidious: put on your eggs in a considerable quantity of cold water, say a quart for three or four eggs; when the water boils the eggs are cooked to perfection, white and yolk of the same consistency. There must be a considerable quantity of water; with a small quantity the egg does not cook in the time required to bring it to the boiling point.

* * *

Here is a French cook's prescription for an old friend: make a cream sauce of a tablespoonful of butter, one of flour and half a cup of cream. Add to it a cupful of dessiccated fish scalded, a cupful of hot mashed potato, a little pepper and two beaten eggs, mixing thoroughly. Drop a tablespoonful of the batter into a plate of flour turning it around with the spoon till

coated, then into boiling fat. Serve on a folded napkin, with sliced lemon. For oyster croquettes the process is the same, using oysters cooked in their own liquor and coarsely chopped and substituting boiled macaroni cut into tiny rings for the potato, peppering and salting to taste. Very thick cream sauce as a binding medium is the secret of croquettes.

* * *

Pretty little glass spoons for eggs and for mustard, are shown in the house furnishing shops. They have also hourglasses, (sand glass is more accurate) which run out in four minutes, while eggs are boiling, though why the person who cannot keep her eye on the clock should keep it on the egg glass is not patent.

* * *

One of the domestic problems which clamors for solution in autumn is that of the children's luncheon. It is simple enough if school is close at hand and dinner at night. But with the noonday dinner, which is so often the rule in small places, there is great danger that children who have to go any great distance will not be properly nourished. Under those



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Table Chat—Continued

circumstances it would seem as if the most practical thing were to give the children a basket lunch of bread and butter and fruit and let them have a substantial warm meal on their return from school about four o'clock, with another light meal at night. It involves a certain amount of extra work but anything is better than the half nourished condition which is too common with growing children. With dinner at night, the whole domestic situation is greatly simplified by having the children remain at school for the noon hour and giving them a lunch of sandwiches and fruit. It is a bother to put up lunches, it is also a bother to have to have luncheon ready at five minutes after twelve and to have it eaten in a mad rush because the youngsters are in such haste to get back to their play. It is a very exceptional child who will take enough time to eat his noonday meal properly.

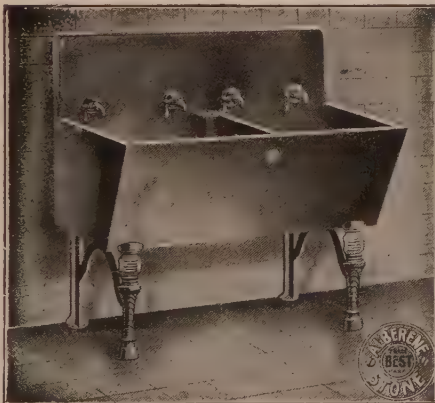
As to the sandwiches two or three jars of sandwich pastes in the corner of the refrigerator simplify the matter and can be made at odd times. Peanut butter or other nut paste is to be had everywhere, and when apples, pears or oranges fail, there are always dates, figs or French prunes without resorting to pies or cake.

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Address "Information Service Depart."

❖ *Splinters and Shavings* ❖

Hints on Wood Finishing.

Interior varnishes are of two classes, those that are adapted for rubbing to a dead surface or to a polish and those which cannot be rubbed but will roll up under the action of the pumice stone. Left in their natural gloss, these latter varnishes would remain in good condition as long as a rubbing varnish. When a dead surface is required a rubbing varnish should be specified. Within the past few years, a class of varnishes has been introduced that dry with a dull gloss, somewhat resembling the effect of rubbed work. These varnishes can be used for the last coat where this dull effect is desired and where the owner is will-

* * *

The Art of Oil Polishing.

Oil polishing was very common years ago, and while it is not used to any great extent now, it may be well to know how to do it in case you get such a job to do. The process is very simple, consisting in applying raw linseed oil to the smooth surface of the wood, and rubbing with a rag. This must be repeated at intervals until the surface has the proper amount of polish. Compared with the similar process of French polishing, or the quick wax method, it may be said to be a more durable finish than either, and does not spoil when water falls on it, as the latter finish does. And heat does not affect it as a varnished surface is affected. Take a dining table top, and a hot dish will play havoc with its finish if that be of polished varnish or the like, whereas, the oil finished top will escape unscathed. So here at least we might reasonably plead for the use of oil polish.

* * *

Forcing the Open Shop in Building Trades.

A strike of carpenters in Brooklyn in violation of the arbitration agreement has led to a lockout of the members of the union to which they belong by the employers in the Building Trades Employers' Association. Already there had been a lockout of painters on similar grounds. In both cases there was a complication due to the existence of ri-

val organizations in the trades affected. But the cause of the lockout of union painters and carpenters by association employers was in each case a strike by a part of the workmen in violation of contracts made for them by their organization. In some instances there was a refusal of men not on strike to work with non-union men taking the place of strikers.

The employers were forced to the conclusion that they must lock out all the union men in order to exercise the right to employ non-union men to do their work, and they are confronted with the question of definitely adopting the open-shop policy in employing painters and carpenters in order that their business may go on.

A strike of workmen in any one of the building trades necessarily disturbs the rest. It puts others out of work and causes delay in building operations and adds to their cost. It is liable to cause other strikes, because there are men in each trade who will not work on the same job with non-union men of other trades, whatever reason there may be for employing them.

Against this violent and vicious prejudice solemn agreements are apt to give way, one strike leads to another and strikes lead to lockouts, and the whole business is thrown into confusion, subjected to exasperating interruption and delay and made unnecessarily expensive, with the result of adding to rents for buildings and to the cost of doing all sorts of business in the city.

Efforts have been made to prevent these consequences by the association of the employers and affiliation of the unions, and by devising a plan of arbitration under which definite contracts are made for hours and wages in the different trades and for the settlement of disputes and prevention of strikes and lockouts.

This plan of keeping the peace in the building trades and permitting the business to go on without interruption is defeated by the lack of fidelity on the part of the unions or of their members to their agreements. There does not seem to be sufficient intelligence or sense of justice or regard for contracts.

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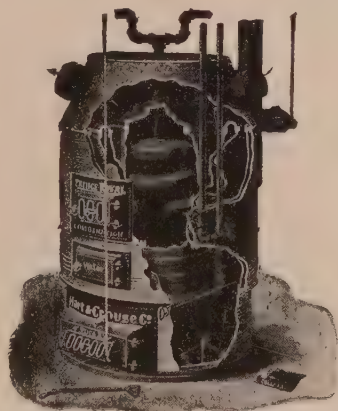


Splinters and Shavings—Continued

in the building trade unions of this city to make such a plan workable, a plan which is in itself monopolistic and in violation of the natural and legal rights of workmen who do not choose to belong to unions.

The only defense of the employers seems to be a resort to the open-shop policy. Its adoption in one trade will lead to its adoption in another, and, finally, to its general adoption in the building trades, to the emancipation of employers and employed alike from an irresponsible and unscrupulous tyranny that lays a heavy tax upon the community. It can only be carried out with trouble and loss and expense, but that might as well be incurred once for all as to be a constant or ever-recurring nuisance.

The unions themselves are forcing it upon the employers as the only means of defending their own rights and the vast interests with which their business is associated.—New York Commercial Bulletin.



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Hot Air, Combination, Hot Water HEATING

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NOTES ON PRICES.

Cost Estimate.

We ask our readers to bear in mind that the published cost prices accompanying our descriptions, are not *close* estimates, but *estimated* costs furnished by the architects. Also, that *conditions* frequently add or lessen the cost to a large degree. With a large amount of building under way, contractors will want a good big profit on any additional job they take. Reversed, contractors all looking for work, you get close figures. These facts account for the frequent wide difference in actual cost of building in different localities, from published prices. We likewise publish information concerning the different costs of material and labor throughout the country, as furnished by our correspondents, and request that those who have built or have secured such figures will send them in to Keith's Magazine for publication.

The Following are Prices Sent Us by Correspondents:

Waterbury, Conn.

Excavating, per yd.....	30
Brick, delivered on job, per M	17.00
Brick Masons, 8 hrs., per day	4.50
Stone Masons, 8 hrs., per day	4.00
Lathing and Plastering, 2 coat work, per yd.....	38
Framing, timber spruce, delivered on job, per M.....	32.00
N. C. Flooring, No. 2, Slash grain, per M.....	28.00 to 33.00
N. C. Flooring, Riffed.....	36.00 to 45.00
Sheathing, Hemlock, straight edge, sized to $\frac{7}{8}$, delivered..	27.00
Shingles, Good red cedar, clear butts, per M, best.....	4.85 to 5.20
Shingles, White Cedar, clear butts, per M, best.....	4.60 to 5.50
Finish lumber, N. C. Pine, per M.....	40.00 to 50.00
Finish lumber, Ash or Chestnut, per M.....	50.00 to 60.00
Tin, per Hundred Sq. Ft....	10.00
Carpenters, per day, 8 hrs....	2.50 to 3.50
Painters, per day, 8 hrs.....	2.75 to 3.25
Lime, per bbl.....	1.60
Cement, per bbl.....	2.20

Columbus, Ohio.

Rubble stone work, per perch	3.50
Brick laid in wall, complete, per M.....	13.00
Pressed Brick.....	30.00 to 34.00



The Roofing Tin Experience of a Firm of Kansas Merchants.

"Taylor Old Style" tin still giving good service after many years' wear while a cheap imitation "old style" gave out in a few years' time.

This building of M. E. Yost & Sons of Hiawatha, Kansas, was built in two parts. One part was roofed with genuine "Taylor Old Style" tin and the other with an imitation "old style." The "Taylor Old Style" tin has given splendid service for many years without costing a dollar for repairs, while the so-called "old style" has been a constant trouble and expense.

Messrs. Yost & Sons are now building a cement block building of three stories and basement and the builder has bought "Taylor Old Style" tin for the roof.

The experience of Messrs. Yost & Sons with tins which are called "old style" for the purpose of trading on the reputation of the genuine "Taylor Old Style" tin is being duplicated all over the country. Our booklet, "A Guide To Good Roofs" has kept many out of expensive mistakes of this kind. Would you like to read it?

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\$49 LEADER STEEL FURNACE

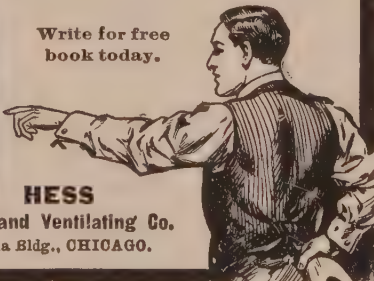
is described in detail. Illustrations, house plans, sectional drawings, etc., are produced showing how any man can warm a new or old house; or a school, store, church or other buildings.

We invite you to send in sketches of buildings requiring heat. We will then estimate on cost of a complete heating outfit including a furnace, registers, pipes, etc., all ready to set up, and freight prepaid to the buyer's station. With no expert help, the buyer can erect the furnace, put in pipes, registers, and all, with little or no expense. Hundreds of people have done this, and so well pleased have they been with the success of their furnace, the liberal treatment accorded them and the very substantial saving in cost in their direct-from-factory purchases, that our mail order department has assumed very large proportions.

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Notes on Prices—Continued

Columbus, Ohio.

Lathing and Plastering, 2 coats, per yd.....	.26 to .30
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✻ Architect's Corner. ✻

N. B.—Questions on construction and specifications will be answered promptly here.

Q. Can you give any information on "Plicaro Cement?" I wish to lay a tile floor in an old building. Do you advise to use the cement over the old wood floor or take up the wood floor, fill in between the joists with concrete and then lay the tile floor?

Ans.—I have not heard of "Plicaro Cement." There is what is known as Plicaro Mosaic Tile, which are laid in cement and it makes a very satisfactory floor. In a building of my own I used something over fifteen thousand square feet of it.

I think you would get better results to take up the old wood floor, strip the joist two inches from the top, laying rough boarding in between and then point the edges of the joist. Then you can fill in your concrete and lay tile on same.

E. T. S.—As I proceed with building operations, a number of matters have come up on which I would like further explanation. You may, if you desire, publish your answers for me in next number of the magazine, as they may be of interest to other readers.

Q. 1.—A detail of the front door shows a set of mullions between window and door. There does not appear to be room between window and door for double studding which I understand is needed at front door. Would you advise the double studding taking the room necessary for it by omitting sash weight box in hanging window near door?

Ans.—In regard to mullion between front door and window, double studding is not necessary. Sufficient strength can be obtained by trussing over opening.

Q. 2.—Why could I not omit partition in window mullion that separates sash weights?

Ans.—The window mullions are usually constructed with the partition to prevent interference of weights in raising and lowering the windows.

Q. 3.—How wide a plank should be used for stair support?

Ans.—2x12 in. plank should be used for stringers for stairs.

Q. 4.—What is meant by the term "come and go" of the wood?

Ans.—The phrase "come and go" re-

fers to the shrinkage and swelling of the wood.

Q. 5.—Should I extend the plaster of kitchen wainscoting down to the floor?

Ans.—Plaster back of the wainscoting should extend to the floor on the outside walls especially.

Q. 6.—Is it necessary to truss over all openings?

Ans.—All openings of 3 ft. or over should be trussed. Double headers may be spiked in over openings of less than 3 ft.

Q. 7.—In looking over specifications of glass I find abbreviation of terms. What do they mean?

Ans.—The letters D. S. and S. S. refer to the glass as double strength and single strength respectively. The A. A. and A. refer to quality, A. A. being the best and A. second.

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Glimpses of Books



Coniston.

Mr. Winston Churchill is much before the public, not only as an author but as a man of affairs. In view of Mr. Churchill's recently announced candidacy for the Governorship of New Hampshire, a brief reference to his personality may be of interest.

Mr. Churchill is a young man, only 35 years old; born in St. Louis, Mo., and educated at the U. S. Naval Academy at Annapolis. Here, while still a midshipman, he absorbed the atmosphere and gathered much of the material for his first novel, *Richard Carvel*, a novel which immediately became the most popular and widely discussed book in this country, during its first year. At intervals of two or three years he has published *The Crisis* and *The Crossing*, historical novels of a high order.

Mr. Churchill is well equipped for writing fiction. He unites wide reading with energy, determination and a love for all out-door sports, while in his blood are mingled the strains of the Cavalier and the Puritan. His recent interest in politics is a logical development.

In *Coniston*, his latest novel, the author enters a field just now well trodden; the tale of ring rule, of political bossism and corporation influence. Not the civic unrighteousness of our present time but that of forty years ago, is Mr. Churchill's theme. His political boss, Jethro Bass, is the cotemporary of Grant, and seemingly, his boss-ship was as effectual, and as mysteriously all-controlling as any political dictator of today. "*Coniston*" is an insignificant New England village; but Jethro Bass lives there, and moreover never holds or covets any other official honors than selectman of his native town; yet from this base, he directs marvelous campaigns, and in time, governors and senators are made at his nod, and powerful interests obliged to make terms. The character of this silent, mysterious man, crudely masterful, even repellant, yet with a mixture of motives and sentiment which baffles analysis—is drawn with a wonderful consistency, and in spite of the hard and sordid part of his character, the author compels even the sympathy of the reader

for the man by his skillful setting forth of the better nature which underlies the bad. A charming love story runs through the book.

We commend this truly American novel to our readers, sure that it will hold their interest from cover to cover.

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* * *

An interesting booklet has come to our table from The Wisconsin Land & Lumber Co., setting forth the merits of I. X. L. rock maple flooring. In addition to the information in the pages, it is profusely illustrated with cuts of buildings in which this flooring has been used, these ranging from a miner's cottage to universities.

* * *

The Kinear Pressed Radiator Co. have issued a booklet containing information concerning their specialty, with complete illustrations. Unequaled durability and lightness in weight are claimed for this line of radiators, as well as quick results.

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ON HOME BUILDING

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Contents for November

	PAGE
FRONTISPIECE—"NOVEMBER WOODS"	260
TYPICAL AMERICAN HOMES.....	261
MODIFIED MISSION.....	264
A NEW JERSEY HOME AND HOW IT WAS BUILT.....	266
INTERESTING, HOME-LIKE INTERIORS.....	269
WALL DECORATION—STUDY NO. 11.....	272
(CONCERNING CEILINGS)	
TREE PLANTING AND SHRUBS.....	275
DESIGNS BY LEADING ARCHITECTS.....	278

DEPARTMENTS

DECORATION AND FURNISHING	292
ANSWERS TO QUESTIONS	296
HOUSEHOLD ECONOMICS.....	300
TABLE CHAT.....	306
SPLINTERS AND SHAVINGS.....	310
NOTES ON PRICES.....	312
ARCHITECT'S CORNER	313
GLIMPSES OF BOOKS	314

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NEXT MONTH

CONTENTS

Plaster House Number.

TYPICAL AMERICAN HOMES.....
[PLASTER HOUSES, ILLUSTRATED.]

SOME SUGGESTIONS FOR HALLS.....
[WALL DECORATION STUDY No. 12.]

THE WINTER WINDOW GARDEN.....

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KEITH'S MAGAZINE

Vol. XVI.

NOVEMBER, 1906.

No. 5

Typical American Homes.

THREE OBJECT LESSONS.

By Arthur C. Clausen.



"GOOD."

WE are illustrating this month three typical American homes, similar examples of which will be found along the avenues of any flourishing city. In detail they are very much alike, but their general make-up is such that one would hardly suspect it. It will be noticed that the main cornices, also the porch cornices and columns are identical, while two have dormers that

are very similar. It would take sharp eyes however to notice these similarities at a glance. To the average observer they undoubtedly appear entirely different. It only goes to prove that a house depends largely upon its proportions and the careful assemblage of its features for its beauty and character. Beautiful though its details may be they will not count for much if not appropriately and proportionately



"BAD."

used. From an architectural standpoint the three homes illustrated may be appropriately titled "good," "bad" and "indifferent."

The "good" house stands gracefully on a prominent corner and from its high elevation has a commanding view over a large city. Its principal attractions are its true proportioned porches of which it has two connected by a broad open terrace. The one forming the principal approach faces north, the other east, so that the family can always find a cool retreat from the summer's sun. The columns are Roman Ionic and support a simple entablature, or cornice which is surmounted by an attractive balustrade of spindle balusters. Over the north porch is a pretty triple group of windows commonly seen on colonial houses and known in architecture as the "Palladian" windows. When properly embellished with pilasters and leaded glass as is the case on this house they are quite attractive. One too often sees them *skinned* down to such a plain exterior that their beauty is lost. On the west side of

the house is another broad terrace with steps leading down to the street. There are three dormers on the front which are neat, well proportioned, and serve their purpose admirably. The chimney is probably the most neglected part of a house. Little if any attention is ever paid to the design. The two chimneys to this house are exceptions. The house is painted a light yellow, almost a cream and has white trimmings. The roof is simply weathered shingles. The house is very attractive in many ways and especially so when a bright sun shines upon it.

So many mistakes are made by home builders as the result of misjudgment or lack of taste, that we find it necessary to occasionally publish a few of these architectural monstrosities as an object lesson to those of our readers who are about to build. The second home we illustrate, aptly entitled "bad," seems to have an over abundance of these architectural blunders. We will start at the top. The chimneys are too tall. As the house is on a corner there is no danger of neighboring houses inter-

fering with the draught and a four foot reduction in their height would be a great improvement. The dormer is altogether too large. It dominates over the entire house and appears to rise far above the top of the roof. It is appropriate that it should have a hip roof on a hip roofed house but the "Palladian" (?) windows used should only grace a gabled dormer, or the side of the house. The triple group itself is poorly

criticism in regard to the second story porch is that the columns appear too stumpy and are not centered over the columns in the porch below. The large porch is well designed, lacking one point. It would have been an easy matter to provide four columns thereby obtaining three open spaces, and it would have looked much better. This is a point that is well to bear in mind in regard to the whole house. In a group of



"INDIFFERENT."

proportioned, the center round arched window being too tall in proportion to the side lights. The design of the cornice is good and would pass uncensured if it were not for the ungainly appearance at the left hand corner where the wall angles back. To put a bay on the corner of a house is always an undesirable feature and it invariably comes out with a confused appearance at the cornice. The oval window in the front of the bay would be all right if it was not for the poorly designed and unartistic feature about it. The only severe

windows, use an odd number, in a group of spaces, use an odd number. The entrance it will be noticed has been "chucked" into a corner. It should be given prominence. The front entrance should not seek a retreat, it should stand out in a prominent place, even with embellishment, as a triumphal gateway to welcome one's guests.

We may be doing a slight injustice to label the third home as "indifferent" to the standards of good design, for some thought and judgment has certainly been used in designing the exterior. It is lacking how-

ever in a few prominent points and the tile therefore stands. The house is of frame construction with a gambrel roof, good details and a broad porch. Here we find another chimney too tall and it would undoubtedly look well to have a third dormer in the large open space, as in the first illustration, to carry out the odd number rule in regard to prominent features. It would also look better if the cornice had a greater projection so that the brackets

could be carried across the front of the bay unbroken. Here we again have a porch with good details but having but three columns and two spaces and our previous remarks in regard to this common fault, also the location of the front door, will apply equally well here. The windows are well proportioned and well located. The house in general presents a good appearance and is far better than the average house along the street which has had the owner or contractor for an architect.

Modified Mission.

By F. R. Place.

DESIGNS in furniture and in interior decoration vary almost as frequently as do the styles of dress, and what is the extreme in popular favor at one time is called inartistic in the next period.

It is well, therefore, to select furniture and furnishings that are built on the right principles, rather than those that are merely pleasing in general effect.

With the increased cost of the close grained woods such as mahogany and oak, chestnut, fir and pine are being used extensively. These coarse grained woods split easily, and it is not possible to make the fine mitres and mortises of the furniture of ten years ago. The joint that is best suited to these woods is the tongue and tenon and this work, frequently called "Mission," is seen in the best shops.

The Mission style is strictly speaking, the style that was used by the Missionaries in California when that country was a thousand miles from the nearest civilization. The architecture was simple, as the tools

available were few and the number of skilled artisans still smaller. Furniture was made of few heavy straight pieces of wood, put together without nails, screws or glue.

The principles applied in the Missions are the right ones for the coarse grained woods now used in the East, and the shops show furniture sometimes called "Mission," sometimes called "Craftsman," and sometimes called "Dutch" that is largely hand made, and that because of its strength and simplicity, is most artistic.

The mantel shown here is a good example of the new style. The wood is chestnut, finished to match the rest of the woodwork of the room, preferably grey or dark with a flat unpolished surface. The mirror is without bevel, and where a glass is not needed a wood panel can to advantage be substituted. The frame, andirons and fender are of wrought iron, Flemish grey finish, and the tiles are a dull surface in a shade harmonizing with the color scheme of the room. The entire effect is most unique and attractive.



MANTEL IN "MODIFIED MISSION."

A New Jersey Home and How it Was Built.

By "Newark."

WE had to build and it had to be done quickly as we had sold the old home. My wife like all women wanted a lot of things in the shape of improvements, etc., so did I but my pocket book said Nay, Nay, and we had to keep this in view all the way through. Fortunately I had the time to spare to look after the contractors from foundation to roof and we kept them up

general appearance and had plans made to meet our wants as to rooms, interior finish, etc. We then got estimates for the entire *finished* house from several builders, these estimates running from eight to twelve hundred more than we had figured to spend. We decided to get bids from separate parties for the carpenter work, masonry, heating, plumbing, etc. Finding them within our limit we so ar-



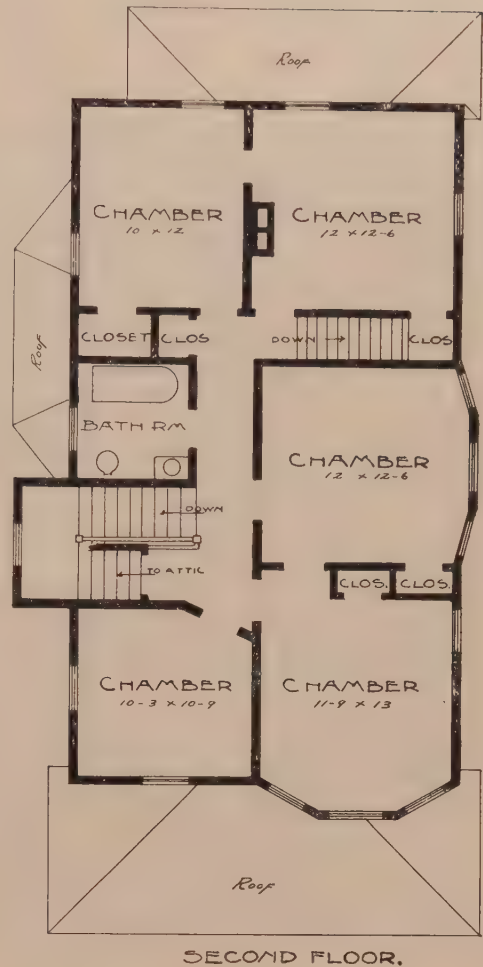
"THE RESULT."

to the letter of the specifications, and I would say here that we think one of the most important points in building is to have plans and specifications drawn by competent architects.

Our lot had a frontage of 35 feet, and we desire a driveway to the rear, for the *auto when we get it* so we could only spare 24 feet for width of house. After looking over several houses belonging to friends we selected one suiting us in

ranged, and completed the job within a few dollars of what we at first decided we could afford to spend.

The house is of the usual frame construction thoroughly well built, sheathed with ship lap hemlock covered with heavy paper over this siding to the belt course, and stained Cedar shingles above. Roof is boarded covered with tarred paper and laid with best Bangor slate. Dormer windows also slated.



All tin work of the best and all tin roofs lined on under side of roof beams with $\frac{1}{4}$ -inch thick asbestos. We find this a great protection from summer heat or winter's cold, and only adds a trifle to the cost. All gutters are let into the roof outside the building saving walls in case of any possible future leak. The hall is of ample size, has mantle, hearth, etc. A pretty columned stair leads to second and attic floor, with landings on both flights. The window at first landing also side lights of front door are leaded stained glass.

One mistake we made in not having vestibule instead of single front door. Sliding door at rear of hall opens to dining room. Lavatory under stairs. Also built in mirror to picture moulding facing

stairs, this adds much to the appearance, making the hall look much larger.

The parlor opening from the hall has large fluted columns, the front forming a bay window, giving us three large windows with plenty of light, and is finished in white enamel.

Library in rear of parlor, double sliding doors connecting, so if needed they can practically be one room, has also a door to hall and a sliding door to dining room. Dining room is in rear of hall, large central window, plate glass with leaded glass above, with two side windows forming a bay. It has a chair rail forming panels; two doors in the rear, one opening to a cold closet, the other to butler's pantry. The central space between these doors has a plate glass mirror

from floor to picture moulding. The entire first floor, including kitchen, is laid double, papered between and coarse grain pine on top and are finished in varnish. All windows on first floor are paneled to floor. Walls have 18-inch cove in all rooms except kitchen. Butler's pantry is complete with dresser, closets, etc., and has room for refrigerator.

The kitchen was built to suit my wife, chimney of white enamel brick, range, gas range, closet large, safe stone sink with five-foot drain board on one side and a three foot zinc one on the other, this gives ample room for washing dishes, etc. Direct connection to cellar and second story stairs. The cellar under the entire house, walls of hard brick laid in cement and cemented outside to grade concrete bottom. Has large windows, affording plenty of light. It contains laundry, cold storage rooms and coal bins.

The entire house to attic is heated by steam, all pipes asbestos covered and all going to second story carried up in the partitions. In this we were particular as usual pipes running through rooms are not ornamental. We also carried the steam pipe to bath room up between the water pipes. No danger from freezing.

We had had some experience with boilers and had had our troubles and at last found one with many points of advantage. First we burn Buckwheat coal at one half the price of larger sizes. Second we have to fill it only once in twenty-four hours. No shaking of the grate, the coal burned entirely up, no cinders to sift, gives us plenty of steam and will carry a continuous heat over night. Our second floor has five bedrooms with closets and a bath room in easy reach of them all.

All plumbing is of the best, being un-

der city inspection; it had to be up to the latest sanitary rules and with the exception of a few extras had no trouble with our plumber.

Our mason was a treasure and did various little extras without a kick.

We have hard wall plaster but do not like it, we think from being so hard it forms a sounding board and we should prefer the old fashioned plaster.

Our attic is large with one room finished and space for three more having double dormer windows on four sides, has plenty of ventilation and can be kept cool in summer, a desirable point, most attics are very warm.

So far we have not used paper on any walls those not left in the white we have had painted and stippled. This we think sanitary although perhaps not being so artistic unless done in a very expensive way. We have so far avoided anything fancy either outside or in, preferring utility and good construction. We think for the cost we have been successful as we are assured by good builders that we cannot duplicate the house for less than a thousand more than it cost. In this section much of the trim is Cypress, the cost being less than other wood but we found it a hard trim to finish and if building again think we should use other trim. All doors are birch veneer and we found they finish up in natural or stained.

This is written in haste and will stand many corrections but as we are behind as to your set time it will have to go. However we are satisfied as to the result for the money invested on our home. My wife at this point remarks that there are a few little changes she would make on the next one. **This is just like a woman.**

Cost: Carpenter, \$2,250; mason, \$750; heating, \$315; plumbing, \$275; paintings sundries, \$210. Total \$3,800.



Interesting Home-like Interiors.



"UNPRETENTIOUS COMFORT."

THE majority of our readers will be attracted to the accompanying illustrations of what the writer would term most livable rooms, for is not the greatest charm of having a home to feel at home when inside? This sentiment is stronger in our breasts, as we approach the season of fall winds and chilly evenings, and the living room with a cheery fire place looks good to us.

Unpretentious comfort is indicated by the first picture. What catches the eye is the elegant elk's head adorning the upper portion of a somewhat ornamental fire place. From this the eye quickly travels across the room to the luxurious window seat. The room is very properly balanced by the door

ways on each side of fire place, and is not overly crowded with furniture. There is just enough covering of oriental rugs.

The second interior quickly indicates that the owner living here is somewhat literary in his tastes, but why spread so many things on that fine table top? The fire place looks as though it would accommodate the old fashioned Yule log.

The next interior gives us really but a glimpse, though everything is exceedingly distinct and brought well into focus by the photographer. That shelving of books looks as though one could almost pick up a volume. They are so natural. Here one notices particularly an order of craftsman in style of the interior finish and more no-



"INDICATIVE OF LITERARY TASTES."

ticeably in the mantel. Notice the little electric bulbs on same. Had a paneled door been substituted for the Turkish curtain hangings, it would have been better and the picture which is placed across the door, hung elsewhere.

We know that there will be extended a warm welcome to the evening caller in the

home where a view of the living room is given in our fourth illustration. The log is ready for the match. How differently we are impressed as we study these living rooms with a view of gathering suggestions for the new home. Will we not be more likely to favor the open fire place of life rather than the dummy gas log?





ALONG "CRAFTSMAN" LINES.



"EXTENDING A WARM WELCOME."

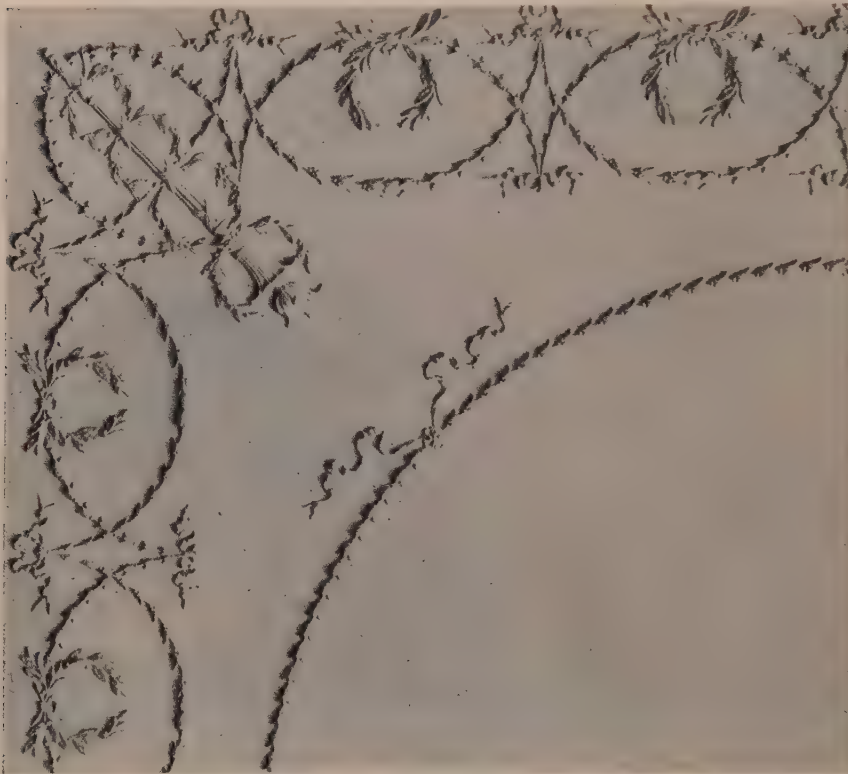
Wall Decoration. Study No. 11.

By Henrietta P. Keith.

CONCERNING CEILINGS.

CEILINGS, are the "bete noir" of the decorator. There are good and various reasons for this fact. One fertile source of trouble is the cracking of the plaster. Every one has seen the long, branching cracks, that suddenly meet the gaze of the dismayed home-builder, a year or two after

rate. This paper cannot go into the causes for the cracks in wall and ceiling plaster. Often the trouble comes from poor construction, the shrinkage of green timbers, or defective plaster; sometimes from not allowing sufficient time between the first coat and the floating or setting coats. The poor decorator often expe-



"A CEILING DECORATED IN LOW RELIEF."

his house is completed. It is of small avail to leave the house undecorated till it is through cracking; for the ceilings that crack, are never through, and if tinting be the decoration employed, these cracks are almost impossible of complete obliteration. The best way out of the difficulty is to first cover the ceiling with heavy muslin or canvas and then deco-

riences a sinking of heart, upon viewing the poor plaster of some "job" he is to make beautiful.

Another difficulty is to get exactly the right color or shade. This is an important matter; for if the ceiling is wrong the whole room is wrong. There are decorators who fit one shade of pinkish buff or tan to every wall. A nice distinction

in ceiling shades can perhaps be obtained better through a calcimine medium, than in any other, for ordinary work. Tinted sand finished plaster has too an effect of softness and depth not obtainable in paper. But the tinting must be skillfully done, and not a daub. Except in the large cities, it is best to use either the ready prepared calcimines of the best makes, or paper.

As to color effects in general the ceiling is much lighter than the wall, though not always. Sometimes nearly the same tone of color can be used, as in a den. It should be borne in mind, too, that a tint or color always appears darker when up on the ceiling than when seen in the better light below.

Accordant tones of the wall below are usually better than contrasts. A good guide to the ceiling tone, is the background of the wall paper below, if paper is used. This may be in a soft, accordant shade or it may be a contrast. For instance, a very rich autumn foliage paper has a background glinting through the foliage of vivid scarlet. This flame-like color, like a brilliant evening sky, carried up on the ceiling, its intenseness broken by crossing ribs of dull green wood matching the wainscot below, would be a charming combination for a room not in constant use, as a dining room or music room. Such effects must of course be carefully placed, and would be too dominant for rooms in common use. The self-toned room, that is the room where everything is in shades of one color—is much in vogue now, and is a great advance upon the crude color contrasts formerly so often seen. Equally desirable are the plain ceilings, now mostly used. Gone forever, let us hope, are the squares and circles, the bunches of rosebuds and violets, which formerly came to "match" the figured paper below. Not that a decorated ceiling may not be both beautiful and appropriate. In truth there are many new ideas for decorated ceilings. The illustration shows a section of a ceiling decorated in low relief, by the use of Anaglypta, a material which is now used as a substitute for the plaster relief decoration so fashionable years ago. For certain rooms and styles of wall decoration, these designs in either low or high relief are artistic and very decorative. The material is easily attached to the ceiling by nails or glue and when tinted looks just like plaster. Antique

ivory is the best color tone for the finish, but it may be tinted in delicate colors to suit the design. As the material may be purchased by the foot or the yard, or special pieces for panel work or corners ordered, it is a very convenient and inexpensive form of relief decoration. The dainty finishing bead, shown at the side of the ceiling design, is more delicate than a molding, for dividing spaces or outlining panel work.

The illustration on the following page shows an extremely economical method of obtaining a decorated ceiling for a dainty parlor or chamber. It appears to be fresco decoration in hand work; but in reality is merely an applique of a pale green stripe cut from ordinary wall paper at 25 cents a roll, with a delicate arrangement of green leaves and a pink rose cut from the same paper—at the corners. The line for running the green band is first accurately penciled on the ceiling at the proper distance from the angle; it is then pasted on; afterward the corner pieces are arranged from separate leaves and flowers. At the distance of the ceiling height the arrangement readily passes for a frescoed decoration, if carefully done, but would not pass muster on the level of the eye.

Plain, ivory tinted ceilings are much in demand, and are in harmony with many tones of side wall. Even in a millionaire's house, the long drawing room may have an expanse of perfectly plain, ivory-tinted ceiling, dropped down to a molding of dull gold. Such a ceiling in a room of this character, with ivory woodwork and low wainscot, with the walls between hung with yellow brocade, either real or the paper imitation, would be more elegant than any decoration.

Or, if the woodwork be oak and the walls a warm, tobacco brown, a ceiling tinted pale gold and dusted with the bronze powder that comes for this purpose, with a molding between of dull gold, would give a rich, but quiet effect for a library or music room. In lieu of the tint and bronzing, a beautiful gold ceiling is the Japanese canvas bronzed in gold, or Japanese grass cloth, a somewhat lighter material. These cost about \$1.00 a square yard, but last forever, while the tinting and bronzing is perishable. Such a ceiling effect is particularly good for a handsome hall.

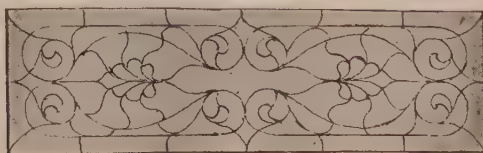
Soft gray-blues on ceilings give an effect of distance and space and are very



"CEILING FOR A DAINTY PARLOR."

restful. So also are gray-greens, a good ceiling choice for many of the greens so agreeable upon the side walls of living rooms. Never permit the tan or buff ceiling which the ordinary paper dealer is so fond of recommending for a green lower wall. Either a paler tone of the same green, or a soft but greenish gray,

or cream color are the ceilings for green walls. There are many places where plain white ceilings are extremely good. With most blues, though not with the dull, greenish, oriental blue, and with red. A white ceiling in a hall with white woodwork, warm, crimson walls, rugs and hangings, is a feast for the eye.



Tree Planting and Shrubs.

From E. P. Powell's Book—"A Country Home."

THE laying out of a tree lawn must not be allowed to depend altogether on your taste, for it is this laying out of your home that is going to create a better taste. Especially do not mistake a mere greedy desire for trees as a safe guide. There are really no sights in America more unpleasant than the front lawns of our average country homes. Odd trees and weeping trees are made conspicuous, and then made more disagreeable by multiplicity. Evergreens are made monstrous by shearing, and these are thrust into the eye of the public in rows. Evergreens should almost never be planted in rows—never except for windbreaks, or a possible avenue.

A maple grove is a delight always—provided you understand the maple characteristics. Most people utterly fail to grow sound and clean maple trees. It is a tree that must be well fed with soil humus; and the bark must not be exposed, by careless trimming, to the sun. Better by all odds than the sugar maple, for a lawn, is the Norway. This is the very ideal of all lawn and shade trees. Its growth is nearly one-third more rapid than any other maple, and its milky, acrid juice prevents it from being acceptable food for worms. I do not think I ever saw one in any way defoliated or injured by insects. It is, however, susceptible to winter blisters. The water maple is another glorious affair; and if you will take a little care, you can get specimens fully equal to the most superb Japanese maples. For myself, I love the beech, either in a grove or as a single tree. Very unique and very charming is the Kentucky coffee tree. The male combines a drooping form with fine spread of limbs, and elegant foliage. I know of no insects that ever assail it. Elms must be planted only where you have abundant room for their full expansion—not less than a diameter of a hundred feet. A white elm is intensely individualized. It is itself, to the finger-tips of every limb. It has no desire for co-operation, and it does not like close neighborhood.

Yet when all has been said and done, we have two native trees that surpass

everything else for roomy lawns and avenues—everything excepting the Norway maple; I refer to the white elm and the linden or basswood. I should plant the basswood partly because of its noble foliage, and partly because of its delicious flowers. It is the great honey tree of the world. The linden has this admirable quality, that if bruised in the bark it will rapidly heal over; while the maple is almost sure to spread decay at damaged points.

Where only one very choice tree is needed, some consideration must be made of what is wanted of the tree. There is no more homeful tree than the common butternut. One of these planted near the house will reach out its huge arms and shake down bags of nuts; adding very much to the children's happiness. It is a hardy, long-lived tree, but it hates neighbors. If crowded, the limbs will die, while underneath and about the roots almost nothing will grow. It is a curious fact, however, that there are friendships in vegetation. The wild cherry will nestle very closely to the butternut, and thrive; but an apple tree or a pear tree positively refuses the association, while vegetables and corn sustain the same prejudice.

Another tree for single planting is our magnificent weeping white elm. This, as I have already said, needs room, and abundance of it. It should be trimmed up when young, until it gets its lofty outlook and sweep of limbs. The Norway maple is, if given abundance of room, one of the most magnificent trees for single planting that I know. Its foliage is dense enough to make it a fine resort in midsummer, and in autumn its color is unequalled. A single white oak will also make a lawn by itself. One white cut-leaved birch is admirable near the house, but do not be tempted to plant two or three of these unique trees in juxtaposition. I have a golden poplar which I highly esteem as a remarkable tree for color, and for close proximity to the house; but for shade it is not eminently good. Possibly, however, we have not one tree for single planting more com-

plete, when we estimate both foliage and flowers, than the *catalpa speciosa*.

We now turn to the shrubbery. I know that at the outset most of my readers will be unprepared to follow me when I recommend giving to shrubs a large space. They will yield about a flower garden, but that there should be a half acre or more of blossoming shrubs they cannot believe essential. But watch nature, and observe that she plants her hill-sides not only with groups of trees, but

in the valley; but now the birds have eaten the cherries, and are chattering and feasting today in a half-dozen mountain ash trees that fill a hollow near the mill. Our home world is wonderfully supplied with blossoming shrubs; and I never discovered half of them until I began to make a collection.

I recommend the following, that you will find generally wild about New England and the Middle States—the barberries; the dogwoods, in five or six varie-



Courtesy of Wagner
Park Conservatories.

"SHRUBBERY ALONG A GARDEN WALL."

with great patches of bushes; and these are really the glory of successive seasons. While I write I look over the valley, and see plains of sumac—slopes of half an acre each that blaze with it. Then all up and down the sides of the creek run a shrubbery of elder bushes, twisted and twined with bittersweet, and grape vines full of huge clusters of purple berries. All above these hang willow limbs, which are also fringed with great masses of the yellow berries of the bittersweet, and clusters of white clematis seeds. A little while ago a group of red-fruited wild cherries stood out in rich relief on a knoll

ties; the wild plums and the wild cherries; the elder, the filbert, and the ribes in variety. Besides these the thorns are, many of them, exceedingly beautiful, and the double ones as well as the single ones have found their way into the woods. The Tartarian honeysuckles are naturalized over quite an extent of territory, and many of the spires that are scattered everywhere are beautiful indeed. For early Spring bloom the ribes in variety are very fine; also the mahoniam, a native evergreen shrub. The fly honeysuckle and the rock maple are found over a large extent of territory. The euony-

mous, more common in the West, is also found in the East in wet localities; while the high-bush cranberry is one of the grandest ornaments of a dozen states. The Judas tree, another Western shrub, can be grown everywhere in our lawns. *Cornus mascula*, *cornus paniculata*, and *cornus florida* constitute three of the best of the dogwoods.

Our mothers, of seventy-five years ago, had only the common lilac and the white. To these we can now add a collection of at least fifty grand, new sorts—a list constantly increasing. Among the best of these, and most easily obtained, are the following: *Josikaea*, a Hungarian production with a tree-like growth, and dark, shining leaves; it blossoms after the more common sorts. The Persian lilacs, both purple and white, have smaller foliage and more delicate branches, covered with superb masses of flowers. These varieties are entirely hardy, and should be in every one's garden or shrubbery.

Another of the old-fashioned flowers is the syringa or mock orange. The newer varieties number at least twenty-five, and are all the way from bushes of two feet to twelve feet in height. A good collection covers a long season, of not less than two months. One of the dwarf varieties is double, and the flowers are rosettes, equal to white roses—but they are sparsely borne. Three or four of the choicest are the *grandiflorus*, with very large flowers; the *nivalis*, with cream-colored stamens; the *Gordon*, which has very profuse flowers very late in the season. The golden-leaved syringa is a small growing bush, with golden yellow foliage and the willow-leaved has leaves curled at the edges; while the downy-leaved has soft, satin-like leaves.

One should also have a good collection of altheas—sometimes known as Rose of Sharon. Nearly all the varieties are entirely hardy, but they may require a little protection until two or three years of age. It must be borne in mind that all shrubs, like all trees, are more tender when young than after a few years of growth has ripened the wood. I find, however, that one of the handsomest of the altheas, a double variegated sort, is susceptible to freezing after it has become matured. Among the more beautiful varieties are the single purple, the double red, the variegated-leaved, and the paint-

ed lady. One variety of the double fails to expand its flowers, but it is all the more interesting because its buds, instead of opening, become large and solid masses, fruit-like. The flowers of the althea remain open but one day, but the succession is continuous, covering the whole bush with a mass of bloom for six weeks.

In the arrangement of shrubs, as of trees, we must remember that we are planting for the whole year, and not to have something in the spring or for mid-summer only. It is not difficult to so arrange our shrubbery as to modify the dullness of winter, as well as the warmth of summer. I recommend you to plant very freely of the barberries and the high-bush cranberry. These, with warm, red berries covering them all winter, make January comfortable at least to the eye. In March and April they draw the cedar birds and the pine grosbeaks—beautiful birds that are very companionable. They anticipate spring for at least a month before the hyacinths lift the soil—sometimes they are here all winter. I do not know a handsomer and better behaved bird than this pine grosbeak. If he drop a berry on the snow he gets down and picks it up—a touch of economy which the robin despises. The cedar bird would be more welcome if he never extended his stay until cherry time. You can, however, afford to plant an extra tree or two especially for this cheerful visitor. You will hardly get too many barberries. Standing almost anywhere about your lawns or near your barn they give us a touch of brightness that no other bush equals. The high-bush cranberry has a tendency to top-heaviness and splitting down. Your best way will be to surround the limbs with a heavy wire—placing a piece of old rubber between wire and limb.

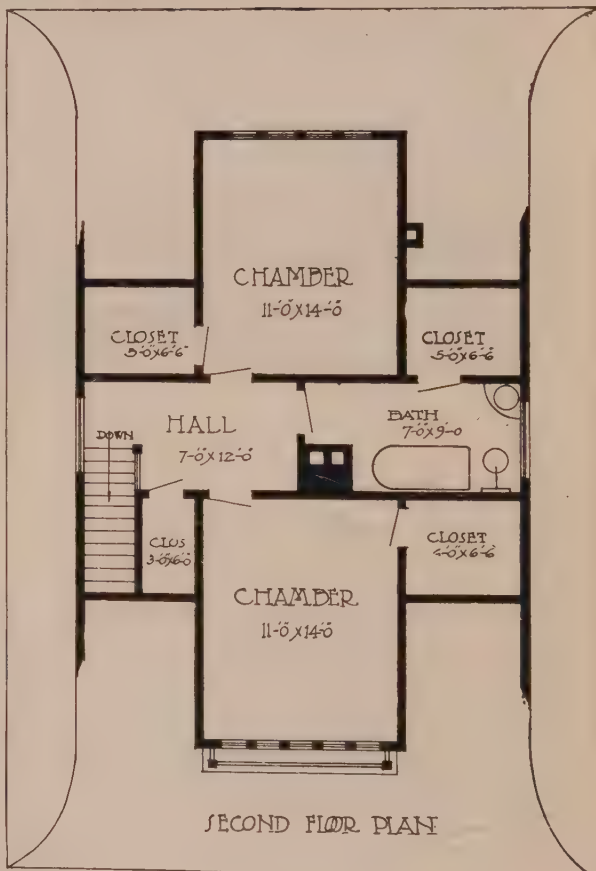
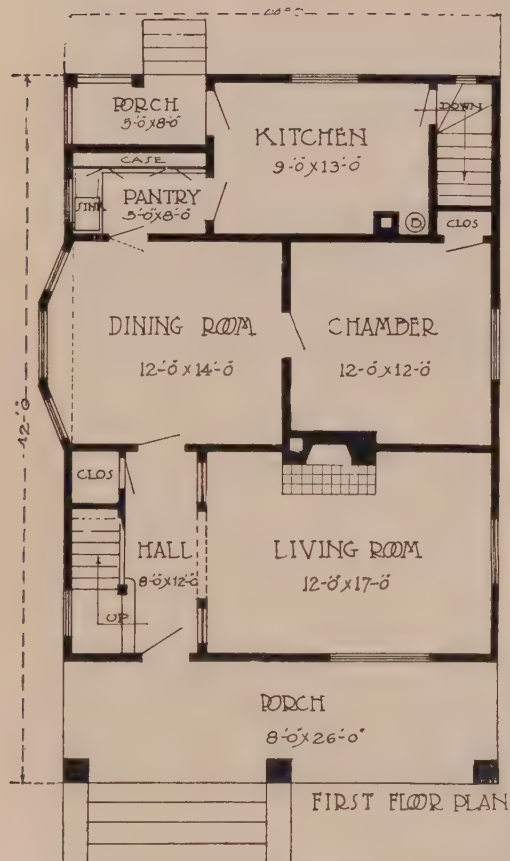
A few hints in planting may be worth while, but in general simply try to follow nature's methods. (1) Rows are always to be avoided, except for windbreaks, and for bordering straight drives. (2) Shrubs that have poor outlines when standing alone should be grouped. (3) Do not repeat the same effect in your grouping, but seek variety. (4) Each group of shrubs should bring out, if possible, a succession of bloom. (5) Low-growing shrubs should stand in front of the taller. (6) Avoid fancy grouping and geometrical outlines.

Designs for the Homebuilder.



DESIGN A 192.

Knapp & West, Archt's.



Description Design A 192.

THIS cottage presents a compact, tasty appearance, the square porch columns lending strength and style to the design. The dormer is in harmony with the swing of the roof, the low, broad effect being well preserved. The dormer has leaded windows and a flower balcony beneath them, which we can imagine would be most attractive when filled with bloom.

The floor plans show good utilization of space, with nothing wasted. The entrance hall is separated from the living room by a wide high column and arch opening, with a spindle screen between columns and wall. The dining room has a large sunny bay with south exposure. The second floor arrangement will appeal to the housewife, with its ample closet room.

The exterior finish is in rustic siding from foundation to first story, with the gables and roof shingled. Concrete foundation, and cement floor in basement under half of the house. Interior finish is of Washington fir natural finish.

The cottage has two coats of hard wall plaster, double floors, piped for warm air, has porcelain plumbing, piped for gas and wired for electric lights. Fire-place in living room is of clinker brick with a massive oak shelf.

Estimated cost \$2,500. Size 26x42. Height of first story 9 feet, second story 8 feet 6 inches.



Color Scheme Design A 192.

TO harmonize with the ample expanse of concrete foundation, which is shown when a house is built on a sloping lot as in this instance, the first story was painted a light gray, the columns and trim being in white. Green sash lend a touch of color, and the roof shingles are to be left to weather, with the gable and dormer shingles stained a dark brown.



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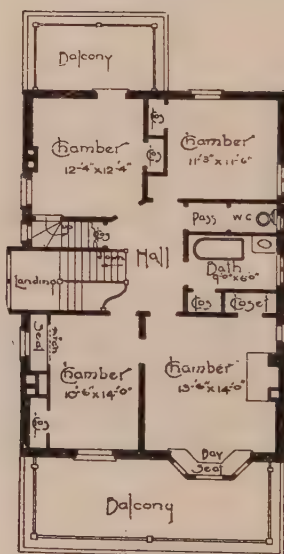
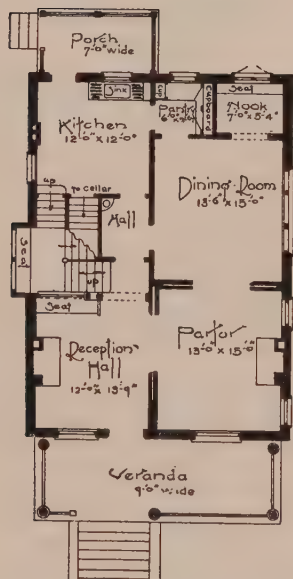
151 Leonard Street, New York.

Designs for the Homebuilder.



Barber & Kluttz, Archts

DESIGN A 193



Description Design A 193.

HERE is a house planned for and erected in cement blocks, every detail of the construction providing for the use of this material. In building from this design, bricks may be substituted if desired without change of plans. The house is square and compact, the solid effect being carried out in the porch columns and rails both below and above.

The floor plans present many attractive features, notably the spacious reception hall and stairway, offering opportunities for striking results in interior finish and decoration. The bay on stairway landing insures a well lighted stair and, with the window seat could be made a very effective bit. The roof shingles should be left to weather. The interior finish indicated for this house is fumed oak for the lower floor and stairway. Chambers may be in pine with the light tints or white in enamels. Size 28x49 over front porch. Height of first story 10 feet, second story 9 feet. Estimated cost \$3,500.



Color Scheme Design A 193.

WITH cement block construction in natural color, all that remains to be considered in a color scheme is the trim. In this instance we would suggest a deep chocolate brown for porch rails, dormer and bay, with window sash in white. Porch floor the same, and porch ceiling of a deep cream color.



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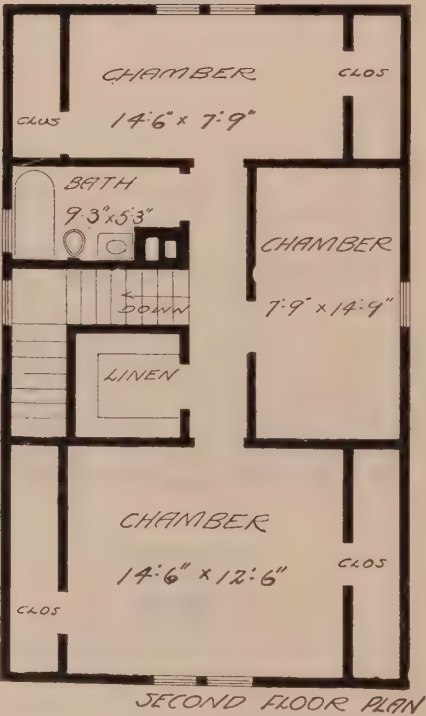
Kewanee Water Supply Co.
Drawer B, Kewanee, Ill.

Designs for the Homebuilder.



The Keith Co., Archts

DESIGN A 194.



Description Design A 194.

A COMPACT and cozy little home. Exterior finished in clapboards, with shingles in the gables. An ample porch is provided and is so designed as to be easily screened in if so desired. The front door opens into the living room, with stairway convenient to it. The stair is screened by high spindle work. The kitchen is well provided with cupboard space in lieu of pantry. A cellar extends under the rear portion of the house providing room for a furnace if desired.

The chambers have closet room provided under the sloping roof, and an exceptionally large linen closet is provided for in the hall. The bath room is complete in its furnishings. All the rooms as well as the stairway are well lighted.

Estimated cost \$1,400. Width 22 feet, depth 29 feet. Stories first floor 9 feet 5 inches; second floor 8 feet 3 inches; lowest wall height 5 feet 6 inches.



Color Scheme Design A 194.

FOR a small cottage home one is generally safe in selecting white for the exterior. It adds to the apparent size of the house, and unless allowed to get too old and dingy, is as bright and cheery as can be imagined. With a plain stone or cement block foundation, and the roof and gable shingles left to weather, a solid white is very attractive.

If desired, the window trim and porch column caps could be in a pearl gray. Sashes in black.



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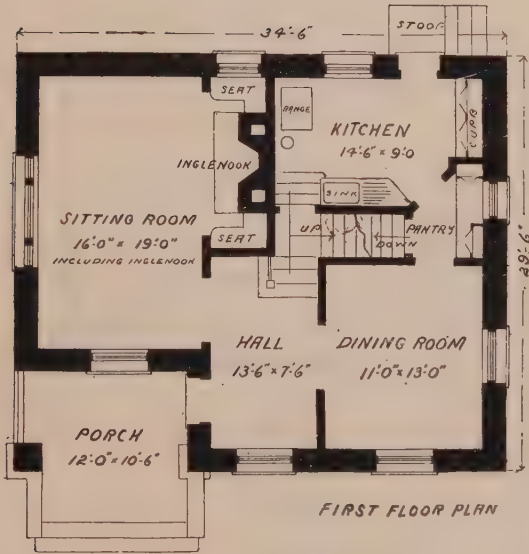
THE STANLEY WORKS
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Designs for the Homebuilder.



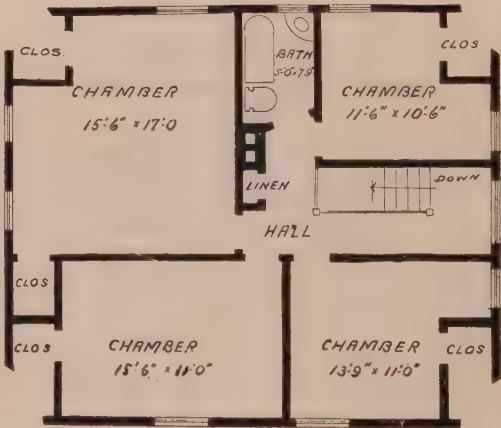
The Keith Co., Archts.

DESIGN A 195



FIRST FLOOR PLAN

902



SECOND FLOOR PLAN

Description Design A 195.

INDIVIDUALITY is expressed in this cottage. There is not a commonplace feature about it, and if one is situated where cobble stones are available at moderate cost, this design will be especially attractive.

Cobble stones are used for the first story and frame construction above, the exterior finish being of shingles. Brick could be substituted for cobble stones where the latter are not available, or frame construction throughout could be adopted.

The floor plans, showing the generous sized living room, are in keeping with the welcoming aspect of the exterior. The generous cobble stone fireplace, with built-in seats at either side is an attractive feature of this plan. The combination stairway is always convenient, giving access to either front or rear of house.

The finish for lower floor is in birch with a rich walnut stain in the living room and hall; green stain, rubbed and polished for the dining room. Quartered oak floors throughout.

The second floor arrangement here shown provides for four chambers, one of which is of very good size. Ample closet room is found in the corners, taking up space under the low roof rafters. Full basement, with hot air heating and ventilating system, coal bin and laundry. Estimated cost \$1,900. Size 29 feet 6 inches, by 34 feet 6 inches. Height of first story 9 feet 5 inches; second story 8 feet 3 inches; lowest height in second story rooms 5 feet 6 inches.

Color Scheme Design A 195.

WITH the cobble stone first story, a dark brown stain for the gable shingles will be most appropriate; roof shingles may be the same, or a dark green. If the cobble stones show a great variety of colors, the green roof will be appropriate, or if house is built in a grove of trees.



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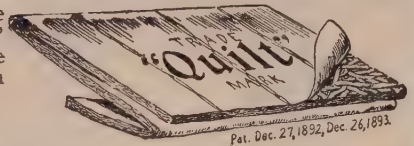
than to heat cold ones. The extra building expense will be saved over and over again in coal and doctors' bills. Escape the danger, discomfort and waste of a cold, draughty house by lining yours with

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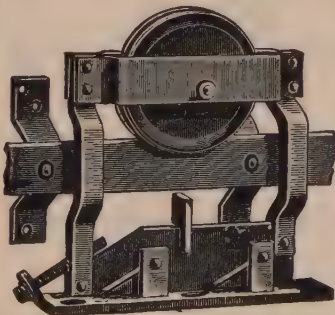
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Pat. Dec. 27, 1892, Dec. 26, 1893.



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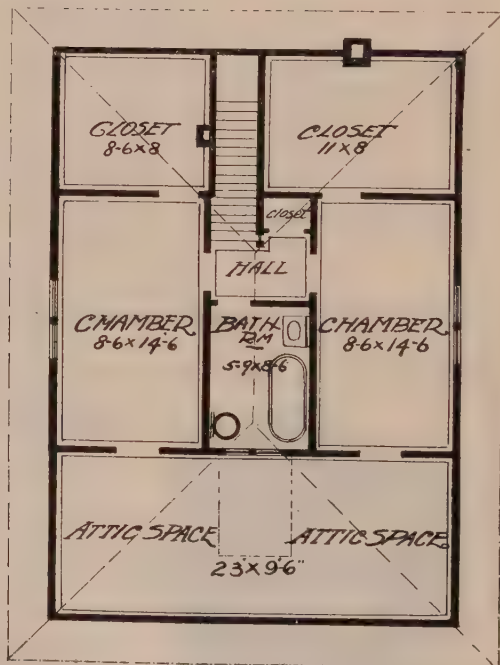
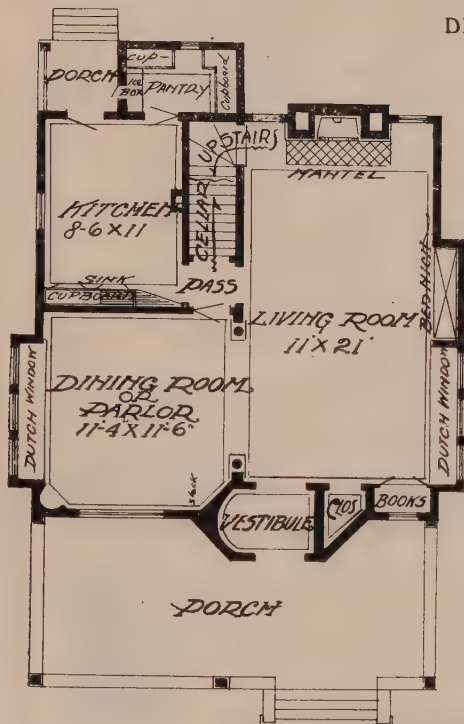
POUGHKEEPSIE, N. Y.





DESIGN A 196.

Ernest C. Haley, Archt.



Description Design A 196.

COMFORT is the key-note of this cottage home, and the pleasing exterior is indicative of an equally pleasing interior. Foundation is kept low and the shingled exterior runs close to the lawn. The exposed beam finish over the front entrance is filled in with rough-cast plaster. Shingled roof, extending well over at the eaves, with metal hip shingles.

A commodious porch is provided, with vestibuled entrance to the large living room. First floor finish is oak, stained as desired; kitchen in southern pine with shellac or varnish; second floor enameled white. Fire-place in living room of brick or field stones, with wide shelf. The stair begins at one side of the fire-place. The floor plan is such that the dining-room as indicated may be used as such or as a parlor; in the latter event, the dining-room table may be in the living room and serve as a library table when not otherwise in use.

Attic and store-room space is provided and basement under the entire house. Hot air furnace, gas and electric connections, open plumbing, convenient pantry and ice-box room with arrangement for icing from the back porch. Estimated cost \$2,055. Size about 26x40 over porch.



Color Scheme Design A 196.

THE design of this house is suggestive of green in two or more shades as the prevailing color. Dark green for the shingle sides and roof, with porch columns and door and window trim in clover-green. The rough plaster between beams over porch should be colored when mixed, obviating any chance of chipping off and so exposing natural plaster under paint. Sashes to be painted black. Chimney of red brick.



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and strictly up to the official grade adopted by the Sash, Door and Blind Association of the Northwest.

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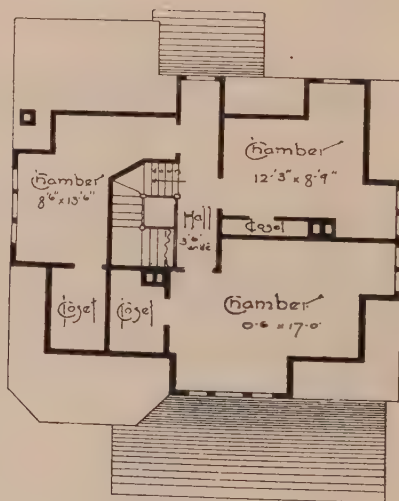
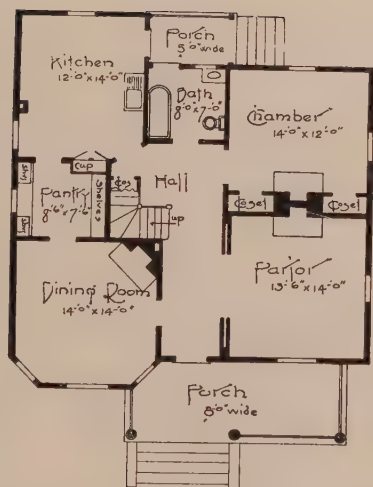
GORDON VAN TINE & CO.
Station 94
DAVENPORT, IOWA

Designs for the Homebuilder.



Barber & Kluttz, Archt

DESIGN A 197.



Description Design A 197.

A NEAT little cottage home with a style of its own. Exterior in plain siding, with foundation in cream-colored brick. Porch pillars round, with composition caps in Doric. Roof in brown stained shingles. The arrangement provides for one chamber on the lower floor, as well as bath. The dining room is sure to be well lighted and cheery, and has communication with the kitchen by means of the pantry containing the usual shelf and cupboard arrangements. First floor finish in birch, second floor in pine. Basement under whole house, cement floor and hot-air furnace. Hard plaster throughout. Quartered oak floors downstairs, matched pine floors upstairs, painted.

Estimated cost \$2,600. Size 36x43 feet over porch. Stories 10 feet downstairs and 8 feet upstairs.



Color Scheme Design A 197.

BEGINNING with the foundation in cream or light brown brick, the first floor siding is in colonial yellow, including porch rail and pillars. Window trim in white, as well as trim around dormers. Roof in brown stain and chimneys in brick same as foundation.



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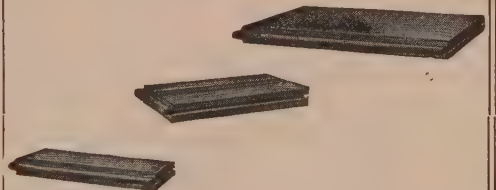
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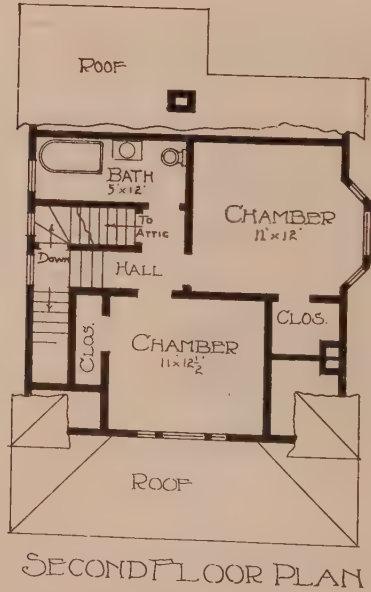
SALES DEPT. CADILLAC, MICHIGAN.

Designs for the Homebuilder.



F. D. Orff, Archt.

DESIGN A 198.



Description Design A198.

THOROUGHLY up-to-date in appearance, and presenting several noteworthy features, is the house illustrated on the opposite page.

Beginning with a concrete basement under the whole house; first floor exterior is in cement; second floor gables in shingles; and a shingled roof. A Paladin motive in the front gable and a bay in the side gable are attractive features. Porch extends across the whole front of house, supported by four round pillars with composition caps.

The floor plans are good, and will speak for themselves.

The interior finish for first floor is birch stained mahogany; second floor in pine, white enamel. Open plumbing; piped for gas; and electric wiring. Hot-air heating and ventilating system. Size about 28x41 over porch. Estimated cost, with heating plant, \$1,800.



Color Scheme Design A 198.

NATURAL gray cement first floor, with window and door trim, porch rail and pillars in white. Porch floor a dark slate and porch ceiling sky-blue. Shingled gables in brown stain, and red stained shingled roof. Gray cement chimney.



All Who Have Used It Say

that Sackett Plaster Board is the most satisfactory base for plastering ever invented; and as "all who have used it" include the owners of The Savoy Theatre, New York; The Marlborough Hotel, Asbury Park; The U. S. Naval Academy, Annapolis, and hotels and residences without number, the conclusion is inevitable that there must be "something in it."

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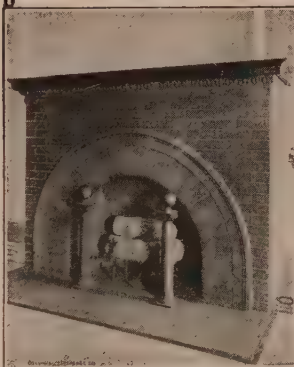
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there shown for any possible style of room, from the stately, raftered hall to the cosy cottage living room.

We are specialists in this line, being the only house in the West who have combined artistic effect with up-to-date ideas in Brick Fireplace construction.

Colonial Fireplace Co.

2531 West 12th Street, Chicago, Ill.



Conducted by Eleanor Allison Cummins, Decorator—Brooklyn, N. Y.

THE one-room problem is getting distressingly common in the larger cities, at least. In the largest of them all, it is getting to be the hall bed room problem. The fact is that for the single, self-supporting woman, some sort of light housekeeping is, very often, the only possible approach to any sort of home life. With economy and good management, the woman, who earns less than ten dollars a week, can have privacy and much better food than she gets in the average boarding house and, at the same time, enjoy the pleasure of having her own possessions about her.

The cost of refurnishing a small room is not great. We assume the draped cot bed, which seems to be inseparable from the bachelor girl. If its frame work is wooden, its comfort can be increased by stretching four strips of strong webbing from side to side. This will prevent the very uncomfortable sagging of the wire spring. The strips at head and foot should be removed and replaced by boards four inches wide, which will hold the mattress securely in place.

Or, as space is precious, one may have a pine box made, six feet long, ten inches deep, and two feet six inches wide, with a solid hinged lid, to which is fastened a spring of some sort. If the front of the box is hinged at the bottom one can get at the contents of the box without taking off the mattress which is laid on the spring. This sort of a couch, which should be well castered, is far more comfortable than any cot or bed, and has an advantage over the ordinary box couch,

as the clothes can be securely tucked under the mattress, which can never be done with an upholstered couch. After a good deal of experience with couch covers, I incline to think that the most satisfactory one is of cretonne, which can be washed, and lacks the stuffiness of heavy woolen draperies. If one prefers a plain fabric, there is denim. The best way to make the cover is to fit a piece of cretonne exactly to the top of the mattress, and to edge it all round with a rather scant flounce, as wide as the height of the couch. A pair of square feather pillows, covered to match, and as many smaller ones as one cares for complete a very presentable and comfortable couch.

The great point about such a room, is to eliminate any look of a bedroom, and one must dispense with a bureau or chiffonier. An ideal piece of furniture to take its place is one of the old-fashioned book cases, with shelves above and drawers below, mahogany if possible, but not to be despised in black walnut. A second hand store, or auction room, will often yield something of the sort, and the book shelves, behind curtained doors will hold all one's housekeeping paraphernalia, while the drawers can be used for clothes.

Failing a book case, a good sized ladies' desk with three or four drawers will be found very serviceable, and can be had at a moderate price, in almost any department store. A little corner closet, or a triangular set of shelves, with a curtain across the front, will accommodate one's toilet articles, and a mirror hung near it minister to one's vanity. The proximity

Decoration and Furnishing—Continued

of a bathroom may make a washstand unnecessary. If not two corner shelves one, at the level of the sunbase, the other two feet higher up, must hide behind a screen, or else a tripod holding a bowl of enamel ware. A tall screen can be arranged to hold a great many things on its back. If the frame is made of sufficiently thick timber, pockets for shoes, stockings and papers can be fitted into the lower part of each panel, and strips holding hooks be set in at the top. A very little carpentering skill is needed for such a screen, which can be covered with burlap, and will cost no more than a very common one ready made.

A table and one comfortable chair complete the tale of necessary articles, though a stool or tabouret and a shirt waist box, fitted under the one window, are desirable. The leaved mahogany work table with two drawers is a good sort to aim at and should be supplied with exactly fitted hemstitched linen covers, to be used at meal times, and some sort of a colored square for other times. Two or three long shelves above the couch will be decorative and useful. A stained and waxed floor is easily cared for, and no other rug will be needed than a strip of carpeting or a runner in front of the couch, with a square of cotton rag carpeting before the washstand.

The prospective light housekeeper needs to be cautioned to make her equipment as simple, as possible, and of a sort that can be easily cared for. Elaboration of any sort involves an amount of care, which becomes a terrible burden to a busy woman, after the novelty has worn off. But the comfort of having a place of one's own, where one is free to follow her own devices is inestimable, unless one is hopelessly gregarious. Twenty-five dollars goes a long way toward fitting up a small room, if expended with discretion. Of course the housekeeping paraphernalia are another matter.

Few people know what satisfactory thin curtains cheese cloth makes, not the better quality but the common five cent kind, which only costs three and a half cents at wholesale, a piece containing about forty-five yards, and making about nine sets of curtains.

Such curtains should by no means be hemmed on the machine, but cut by a thread and hemstitched by hand, with



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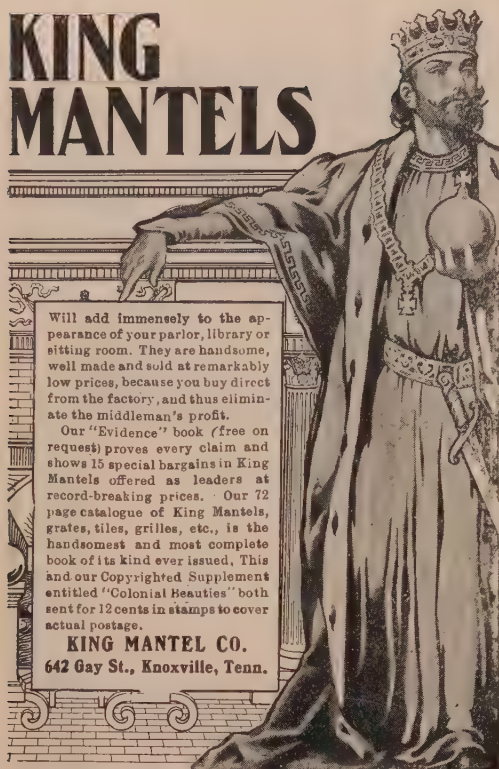
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KING MANTELS



Decoration and Furnishing—Continued

a two inch hem all round, or a four inch hem at the bottom and an inch hem on either side. With repeated washings, the material, which, by the way, should be unbleached, acquires a lovely crapy texture, like some oriental cottons. It may be ornamented with simple embroidery of the darned sort, but is really not substantial enough for a ground for stitchery. One would like to see what some of the amateur workers with vegetable dyes could do with cheese cloth. Hem-stitched curtains, in a soft green, ought to be as effective as green madras or lattice cloth.

A rather pretty idea, for bed room curtains, is to cut out a trailing vine or a set border from a rather stiff cretonne, plain not repped, and apply it to a white surface, cheese cloth, or net or Swiss. Very elaborate work of this sort is done, surrounding all the parts of the design with embroidery stitches, but an excellent result can be achieved with library paste. If at any time an edge works up it is a minute's work to stick it down.

One of the few women architects, in New York, has in her rooms, on the first

A DOLL PLAY HOUSE



Stands 3 feet high. Weighs 27 pounds.

FOR CHILDREN

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will provide you with the choicest possible wall finishes obtainable. They will enable you to do that which no other wall finish will, that is, develop your individual taste in the home. With these Tints and Wall Colors you can obtain any one of a thousand different effects at the slightest possible cost.

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THE MURALO COMPANY,
Interior Department,
New Brighton, Staten Island, N. Y.

Decoration and Furnishing—Continued

floor of a studio building, sash curtains of rather thin, unbleached muslin, each curtain in two divisions, with a two inch ruffle down both sides of each curtain. Above is a plain Holland shade which, raised to the top of the window, gives the necessary strong light upon the draughting table, while the worker is concealed and the back yard fences shut out.

Apropos of curtains, go through any magazine which publishes interior views and note how often the general effect of a room is marred by stiff white curtains, hung against the window frame. The rod, supporting a thin curtain, should be set inside the window frame and run in a simple hem, not with a ruffled heading. Moreover, the curtain should stop at the window sill, whether hanging straight or tied back. If a curtain must, for any reason, be hung on the window frame it ought to have a valance of some sort about it. With long curtains, in formal

rooms, something in the shape of a cornice or a draped lambrequin is desirable.

* * *

Not the least interesting thing, about a large city, is the glimpses one gets of other people's interiors. One June night, walking along a dark and unfamiliar street, I passed a house, where the shades on the first floor had been run up and left, after the gas was lighted, displaying a beautiful room, evidently fresh from the decorator's hands. The ceiling, at least twelve feet high, was colored a deep cream, with a suggestion of green, and carried down on the side walls perhaps two feet. The wainscot, of white enameled wood, was about three and a half feet high. About this was laid a soft, rather light green paper, divided into panels by vertical strips of white enameled wood, about two feet apart. In the top of each of these panels, was set a section of a narrow landscape frieze in low tones of green.

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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions. Answer will be given in next issue to go to press if possible.

Mr. R. B., Houston.—“I enclose herewith the first-floor plans of my new home, and will ask that you kindly give me a few suggestions as to the wall-paper decorations for halls, library, dining room and breakfast room. The house faces due east; height of ceiling about 10 ft. 7 in. My idea is to wainscot the halls and probably the dining room with nice design of panel work. The first three rooms mentioned are to have parquet floors, or at least, parquet for hall and borders with quartered oak inlaid for library and dining room. The dining room and library to be finished in real mahogany or birch stained mahogany casing, base, etc. The doors in a veneer. You will note that the sliding doors are large single doors, and that I intend using groups of small clustered columns between hall and library and between library and dining room—the columns to have composition caps. The division line between front and rear hall I had intended using a neat grille work overhead with rather large columns on pedestals. I would like to have

your ideas on this arrangement. I am inclined to believe that the grille had better be left out, or at least the columns between the halls, from the fact that it seems that there is not much grille being used now and then again don't you think that it will make too much column effect? I failed to say that the wainscoting and window and door trim in halls would be in quartered oak finished in the Antwerp or weathered. The design of first stair landing I think can be improved upon. The dining room will have five casement windows. What height from the floor would you consider the best for dining room casements.

“Also would like to know if beam ceilings for dining room are appropriate where you do *not* have Mission or Dutch furniture—what seems to be the most popular trim for inside work of casing, base, etc.—isn't it the perfectly plain with rounded corners? Would you consider the composition caps for the clustered columns finished in gilt too much of a good thing or not?

“I was thinking of painting the house a

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Answers to Questions—Continued

stone color—foundation is of red pressed brick. If stone color what would you trim with?

"Which is the most used, quartered oak floors entirely or parquet—which would you advise?"

Ans.—In looking over the arrangement of your first floor plans and noting what you say regarding the column effect in the door ways, I would suggest leaving out any grill work in the hall-way and also leave out all gilt ornamentation on the composition caps. These should be finished the same color as the wood-work.

As regards the first stair landing I can not see how it can be greatly improved in the arrangement, for as it is now drawn you get the view of the stair way on entering the front door. The height for the casements in dining room should be $4\frac{1}{2}$ feet high the trim for the inside work. Casings, basings, etc., should be as you state in your letter plain with rounded corner.

As regards flooring, the quarter-oak flooring is as suitable as anything you can use. Would say that here in this city there

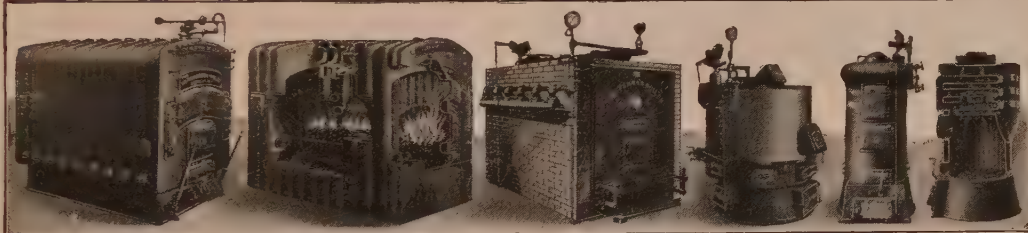
is very little of the parquet floor used except with the simple lined border and plain oak in the center.

If your house has a red brick foundation and stained roof, I would suggest having the balance of the house all in stone color without any trimming.

As regards the decorative scheme for the first floor, since the rooms are pretty well open together it would be well to carry out colors quite in harmony without too much contrast. I would suggest warm shades of green or brown with same for the library and hall with slight variation in color in the dining room. A good paper for the library would be a tapestry effect and for the hall something in a conventional design in harmony with the dining room. If you have the plate rail five or five and a half feet from the floor, fruit paper of tapestry, below the rail with a harmonizing color above. Ceiling should be plain in suitable tints of fiber ingrain paper.

The best effect for the second floor for the wood-work would be white enamel with papers of Frenchy effects to suit the various rooms.

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Answers to Questions—Continued



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Information Service.

¶ We are constantly receiving inquiries concerning the building and furnishing of homes, as well as questions about lighting, heating, plumbing, water systems, etc. To meet this steadily increasing demand for advice and help we have established an "Information Service Dept." for readers of this magazine. This office will furnish any information at its command concerning these subjects free of cost, and give the names of persons best able to supply our readers needs.

Address "Information Service Dept."

For the windows on the first floor soft Arabian or Cluny curtains would be suitable for the library; Scotch Madras in soft tones to match the paper would be suitable in the reception hall; and in the dining room Scotch nets. Overdraperies can be used over the laces. These would have a tendency to soften down and harmonize the whole effect. Pretty Swisses or muslins or grenadines would be the most suitable for the bed rooms.

Prima Vera, Mexico.—"My furniture is clear gold color. What color will suit it best in the rugs, curtains, walls and ceilings?"

Ans.—The proper colors for walls, rugs and hangings in the room where you wish to use gold furniture should be in light tints of soft green or rose colors or yellows. This sort of furniture can also be used where the walls are a dark Empire red or green. More care is required in carrying out the proper harmony with gold furniture than with the heavier woods such as walnut and mahogany.

J. C. A. S., Cincinnati.—"With this you will find a diagram of a hall which I would like to know how to furnish and decorate. The paper is a sort of brown ingrain with border and ceiling to match. Window glass and that in door is all plain. The one marked is of ordinary size and shape but being of plain glass and five feet above the landing, is hard to get at and furnish very well. Could you tell me how to treat it. The carpet is a reddish-brown brussels with the woodwork natural color and staircase cherry wood."

Ans.—A pleasing effect can be given to the hall by using a scotch madras for the glass door and the landing window. These come in soft browns with touches of soft blue as a relief color. The portieres could be a tobacco brown velour or reppe with border of colors to match the madras, or they can be of a tapestry in greens and tans.

Tennessee.—"The house I am building is one of the "Colonial Renaissance" examples, and faces south with central hall 10 ft. wide. Dining room 15ft.6in.x18ft.6in. and parlor 14ft.6in.x15ft. on the front. Library 15-15 back of parlor and breakfast room, pantry, then kitchen back of dining room. Dining room has bay window facing south and window on each side of chimney facing west and opens into central hall with folding doors.

Answers to Questions—Continued

The parlor opens into central halls with beams and into library back of it with folding doors and library opens into central hall with folding doors facing landing of the stairway. All the floors are to be quartered oak. My dining room will have to be in quartered oak to match my furniture which I already have. What should the hall woodwork be in, and the parlor and library. I'd like the woodwork in parlor white. If such is the case should these beams be painted white on the side facing hall as well as parlor or should they be quartered oak both on side next to hall and inside parlor. What kind of mantel. I have mahogany furniture for this room. I will have to get new furniture for library and hall. Suggest what finish to give library, taking into consideration its opening into parlor and hall with sliding doors. I had planned the light oak stairway but with your suggestion I could change. The house is frame and have planned to paint it colonial yellow with white trim. It has a ten foot veranda across the entire front with a circular corner. The parlor has triple windows facing south and window on each side of chimney facing east. The library has bay window facing east and windows on side of chimney facing north. What kind of curtains should I have for the entire house. First and second story. I think of getting the white shades, the house is to have no blinds. Please suggest paper for the hall and parlor, library and dining room—also rugs for each. Hoping to see this in your next issue I anxiously await.

Ans.—The house being colonial style the woodwork in the parlor would look best in the white or ivory enamel. In this case the beam ceiling should be the same color, the small beading around the beams could be of mahogany color. If your woodwork in the hall is to be oak it would be well to treat it in one of the new shades of fumed or weathered oak. This would tone in with the finish which you are to have on the woodwork in the dining room. Mahogany finished furniture could be used in your parlor with the white enamel woodwork. The woodwork in the library could be of mahogany stained; or it could be carried out in the fumed oak, however the mahogany finish would probably look better in the room adjoining the parlor. It would be easier to get suitable furniture to go with

this room in the mahogany finish. The hall furniture can be found in the finishes to go with the hall as designated.

Walls in the parlor could be in the light reseda green tapestry effect, the library in a trifle darker shade, the hall in either soft browns or dull, old reds, the dining room in fruit pattern of tapestry paper below the plate rail with a harmonizing color in the plain effect above. Ceilings for all to be in plain light colors of fiber ingrain paper.

White, cluny or Arabian curtains are suitable for the living room and plain Scotch nets for the dining room.

Rug for the parlor would be best in plain Wilton to match the wall. For the other rooms the Oriental rugs are more suitable than anything else, although the Oriental effect can be had in the Domestic rugs which are very suitable to go with the decorations as outlined.

White shades are suitable for the whole house and the hangings for the windows in second story can be of the muslins, Swisses or gresadine.

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The Housewife's Calendar

NOVEMBER

Festivals Nov. 29th, Thanksgiving.

Sanitation Furnace and other heating arrangements in commission. Winter underwear in use. Provision for systematic ventilation.

Dietetics Proportion of heat forming food increased. Cold meats discontinued.

Economics Laying in stores for winter use. Preserving sweet apples, quinces and barberries. Making mince meat. Winter sewing completed. House plants taken in and permanently placed.

THE latest development in economies is the fireless stove, a practical application of the principle of confined heat. Everyone knows what an enormous waste there is in radiated heat, and that the best and most economical ranges are those which throw out the least heat. It has been estimated that nine-tenths of the heat from the metal open grates and stoves, which are in use in England and America, goes into the chimney while, with the huge ceramic stoves of Russia and Germany, there is almost no waste. To give a familiar illustration, almost everyone has noticed that the contents of an earthen pipkin, closely covered, will go on boiling for several minutes, after being taken from the fire.

The process of fireless cooking is exceedingly simple. As will be seen, there are limits to its application. Roasting and broiling will still require prolonged contact with active heat. But, for all the slow processes of cooking, it is admirable. Stews, boiled meats and vegetables and a great variety of puddings can be done to perfection.

The apparatus required is a box, with

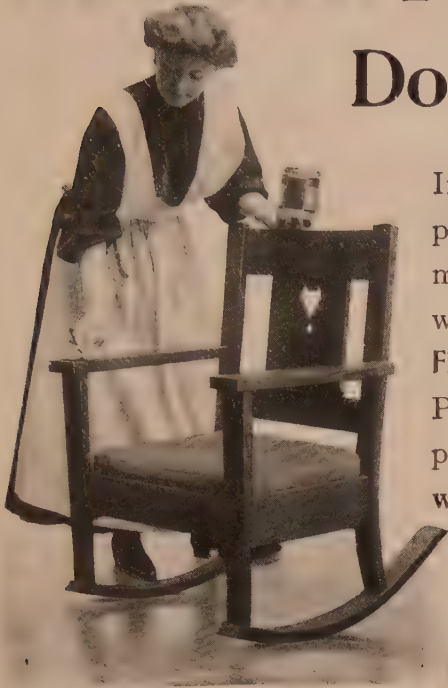
a closely fitting lid padded with hay, over which is a lining of woolen cloth. Probably mineral wool would be available for the purpose, and a small trunk might be utilized.

The food to be cooked is prepared, properly seasoned and cooked over direct heat, gas or oil, for perhaps five minutes, after it reaches the boiling point. The sauce pans containing it are tightly covered, set into the box and packed in hay. A pad of hay is put over the top, covered in its turn by a pad of two or three thicknesses of woolen cloth or of ingrain carpet and the lid shut down. The food is allowed to remain at least three hours and then thoroughly cooked, with no loss of flavor or bulk by evaporation. There is no danger from burning and the meat or vegetables keep their shape perfectly. Food may be left, as long as six hours, and be as hot as when it went into the box.

Manifestly the ordinary shallow sauce pans are poorly adapted to fireless cooking. High and narrow earthen vessels are best. Five pound butter crocks are useful, and stews can be cooked in a covered earthen casserole, from which they

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may be served directly. If the size of the box is limited, the ordinary workman's dinner pail can be used, with vegetables in the lower compartment, and a pudding of some sort in the top one.

A typical meal cooked in the fireless stove consists of tomato soup, fricasseed chicken, onions in cream sauce, potatoes and a suet pudding with fruit. A pot of beans and rice pudding for the next day's dinner, can be cooked at the same time.

Experiments with the fireless stove, under the direction of the United States Commissary Department, have been made at several army posts, notably at Fort Riley, Kansas, and have been attended with gratifying success. In Germany it is already an established institution, and it certainly merits the attention of American housewives.

* * *

The question of buying food, in quantities, is one for which every housewife must find her own solution. The presence of large quantities of groceries is a temptation to a servant, who has relations in the place, and a saving of ten, or even twenty per cent, may be easily overbal-

anced by systematic pilfering. If the housewife insists upon keeping the distribution of supplies in her own hands, and can command cash for the initial outlay, also has a cool and dry store room, it certainly pays to buy the less perishable goods in quantities. Potatoes and apples cost, in March, fully twice what they do in November.

* * *

ONE of the troublesome problems, which confront the young housekeeper, is that of securing an appetizing variety of food, without waste. The household of two does not seem to have been contemplated, in the make up of the animals ordinarily used for food, and the housewife often sighs for a new animal, of manageable size and limited bony structure.

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Household Economics—Continued

of meat are rather out of the question, at least cooked all at once. Still a rib roast can be managed by buying two ribs, the first cut, having the lower end corned for use the succeeding week. This will give a nice small roast weighing perhaps three pounds and thick enough to cook well and the corned beef will be of excellent quality. The best roast of lamb to buy is a strip of rib chops, six or eight, which can be roasted very quickly and are quite the best cut in the creature. People who care for fat, like the loin chops roasted. A leaner and cheaper roast is the chuck, the thick part of the shoulder, an excellent piece, if the animal is young. The mode of cutting varies with different butchers, and some will sell this piece without the neck and breast. Others slice the greater part of the leg into cutlets and will sell the lower end, weighing say three pounds, for a roast. With the bone removed and the hole left filled with a well seasoned dressing, it is a very savory piece, with no waste. It is quite as good boiled as roasted, and will give, in addition an excellent soup.

The head of the family of two should cultivate the taste for and the art of making made dishes, of various sorts. Not a square inch of a good cut of meat need be wasted. John may not care for highly seasoned entrees, but he is singularly lacking in good taste if he turns up his nose at a savory meat pie, made of alternate layers of good lean roast beef or lamb and thinly sliced cooked potato, well seasoned with pepper, salt and butter, moistened with gravy and inclosed in nicely browned pastry.

Another meat pie, which is less trouble, is made in a deep dish, preferably a casserole, and has a crust of biscuit dough, mixed thin enough to spread. The meat is cut into dice and simmered for an hour in the gravy, which may be supplemented by a little stock or extract of beef, and seasoned with pepper and salt. It must not boil. When it has been poured into the casserole or a deep pudding dish it is covered with an inch thick layer of biscuit crust, made with milk and baking powder. When the crust is cooked the



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Household Economics—Continued

pie is done. The filling should be very moist.

A point which every housewife should impress upon her mind, is the importance of finding a butcher whose meat is of the best quality. Round steak and chuck roast, of heavy well fed beef, are better than sirloin and porter house from an inferior creature. But when all is said and done, the mistress of the small family must reconcile herself to spending a disproportionate amount of her weekly allowance for meat, as she is precluded, by their size, from using the larger and more economical cuts.

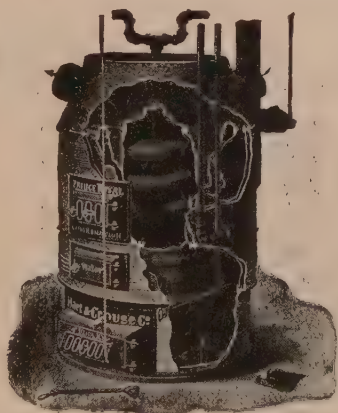
When it comes to vegetables, she is more fortunate, as they and fruit lend themselves to any amount of division, and vegetable salads enable one to use up any sort of a left-over. While very few of us are prepared to subscribe to the theories of the vegetarians, they have done good service in showing the many palatable ways in which vegetable products can be used, and some of their hand

books are of great use in varying the daily bill of fare.

In making cakes or desserts for the household of two one should remember that most receipts are intended for six people and divide accordingly. Cooking utensils should be proportioned to the amount to be cooked. A pint of custard baked in a two quart dish loses largely by evaporation, and the small cake, in the bottom of a large pan, is apt to be dry and tasteless. All articles of food are the better for being cooked in rather deep dishes, as the evaporation of substance and flavor is less.

* * *

It is said that grape jelly is much improved in color and consistency, by the addition of an equal quantity of apple juice, before the sugar is put in. In making grape preserves of any sort it is well to choose pinkish grapes, Delaware, Salem or Catawba, either one of which has a more delicate flavor and a prettier color than the Concord.



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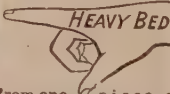
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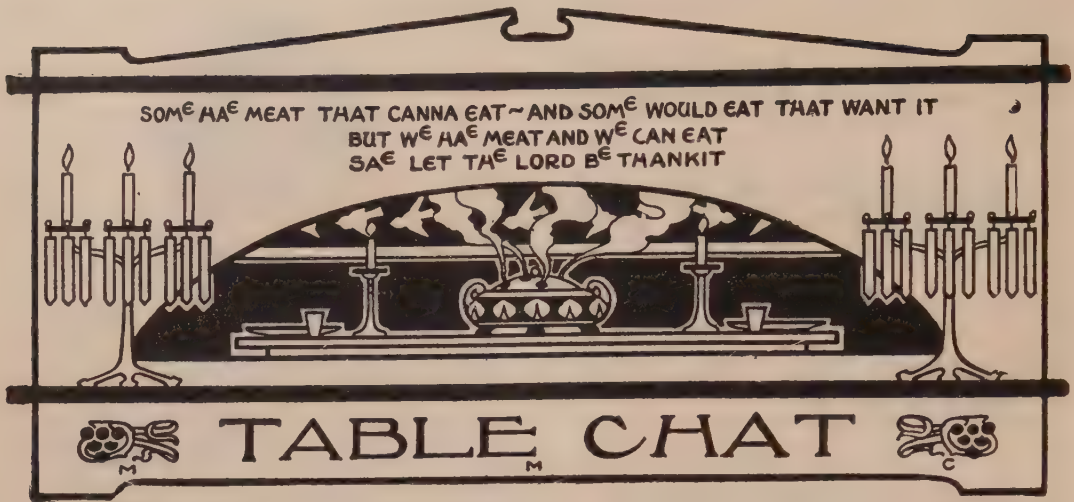
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ONE sometimes wonders if, with the growth of the cities, and the constant tendency of people to leave the places of their early associations as far away as possible, also with an indefinite, but none the less real, change in the religious attitude, Thanksgiving, as our grandfathers, or even our fathers, understood it, will not shortly drop out of the calendar altogether. The custom of eating turkey will probably survive the sentiment of the day, unless the poultry trust makes it prohibitive to all but the rich.

Now that the day has become so largely given over to various athletic games, it is desirable to set the dinner hour as late as possible, and a late dinner is certainly much more decorative than one eaten by daylight. One's best china and glass go without saying. Chrysanthemums are still obtainable in late November. The green houses are full of them and, in sheltered places, they are still flowering out of doors. A glass bowl full of rather ragged, unforced chrysanthemums, shading from white to pink, surrounded by a wreath of ferns, over which is piled pale green and pink grapes, is a beautiful center piece when flanked at the corners by glass candle sticks with white candles and shades and with small glass or silver dishes for almonds and bonbons.

It is desirable to make the Thanksgiving dinner as simple as possible. In any family gathering there are sure to be people present to whom a very formal meal, or one with unusual dishes, will be more or less of a trial. If one has no

maid an attempt at many courses is apt to result in an entree of cooked hostess, which will be relished by no one.

Raw oysters, on the half shell, are a safe commencement, to be succeeded directly by the turkey. Three vegetables and cranberry jelly are quite enough to go with it. Creamed onions, squash and browned sweet potatoes can all be prepared earlier in the day and reheated. A lettuce salad is liked by most people and a pitcher of ready mixed French dressing, cream cheese and toasted crackers should be passed with it. Then the people, who do not care for salad, can fall back on crackers and cheese.

Squash and mince pies are of course traditional but are beyond a good many digestions, so it is well to provide something else. Ice cream with which is passed preserved ginger or guava jelly and a delicate cake will suit most people. What to have to drink is a difficult question if one isn't certain of one's public. Cider is appropriate to the day and offends no one's principles, while an equally innocent claret will be frowned upon. With elderly and old fashioned guests, it is perhaps best to change one's ordinary use and serve coffee with the main part of the dinner.

For people who are hampered by none of these limitations, whose guests will be of like tastes, with themselves, I give two menus.

I.

Grape fruit.

Clear soup.

Baked blue fish: Sauce Hollandaise.

Potatoes

Cucumbers.

Table Chat—Continued

Wild turkey, chestnut stuffing:
 Fried eggplant. Cranberry jelly.
 Roman punch.
 Squabs. Lettuce Salad.
 Individual Pumpkin pies.
 Maccaroon Souffle
 Coffee.
 II.
 Oyster cocktails.
 Clear soup.
 Fillets of boiled Salmon: Sauce tartare.
 Potato balls.
 Roast turkey, garnished with sausages.
 Browned sweet potatoes: Cranberry jelly.
 Cauliflower, au gratin.
 Sherbet.
 Chicken and oyster pie.
 Lettuce.
 Flaming mince pie. Cheese.
 Coffee.
 * * *

The woman who has to do her own work, often under stress of weather, may well ask herself whether it is always worth while to keep up the conventional routine of meals. The important thing is to have a sufficiency of well cooked

and nutritious food. It is desirable to have a dinner every day but when high tea can be substituted occasionally to the great advantage, in time and trouble, of the housewife, it seems as if no one need regret the absence of potatoes and the vegetables and hot meat. I know a family which never has hot bread for breakfast, doesn't care for it in the morning. But perhaps once a week, at night, there is a platter of delicately sliced ham or corned beef, honey and fresh butter and quantities of delicious short biscuits or muffins with a dessert of fresh fruit. In a small boarding house, which is famous for its good table, whose inmates never leave, there is no regular dinner on the cook's day out, but something especially good like an oyster or chicken pie is provided succeeded by chicken or lobster salad and a cold pudding.

It is this sort of slavery to the established order which makes the servant problem so difficult. In the house of one servant, with no children to come home at noon, eliminate the regular lunch and let the maid take a tray upstairs with a

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Table Chat—Continued

pitcher of milk, a loaf of bread with a sharp knife, and a sandwich mixture of some sort, perhaps some fruit or cake, and notice the difference it makes.

Again take the light housekeeping which is the only possible sort of home living for many people in the large cities. A Bunsen burner and a chafing dish are quite adequate to the preparation of the food of two people, whose requirements are simple, but the scale of living which demands more extensive cooking facilities reduces your living room to the level of a kitchen.

* * *

For the woman who wants to entertain simply, yet with good taste, there is no better investment than a bowl and four candlesticks of the best quality of pressed glass. Flowers never look so well in anything, as in glass, and the candlesticks are very effective either with white or silvered shades. Any special color note can be had by using different flowers. Sometimes wide ribbons radiating to the different places are used, but the day of elaborate table decorations has

rather gone by. A few choice flowers, exquisite damask and dainty china are in far better taste than the most complicated and expensive decorations. A damask table cloth used at a dinner party should be ironed without any folds. Long poles are provided upon which large cloths are rolled.

* * *

The Canton or Chinese medallion ware, spoken of in a recent issue, is also known as green India. The nomenclature is a little confusing. What is ordinarily known as Canton china is blue, a willow pattern on a gray white ground. It is the India china, with few exceptions, of colonial times. Really none of the china came from India but was brought by ships engaged, in the India trade, India being, in those days of uncertain geographical knowledge, a general term for anything Asiatic. People in search of these wares who live in places with a Chinese quarter will find exploration profitable. In New York, Mott and Pell street prices are little more than half those charged in the American shops.

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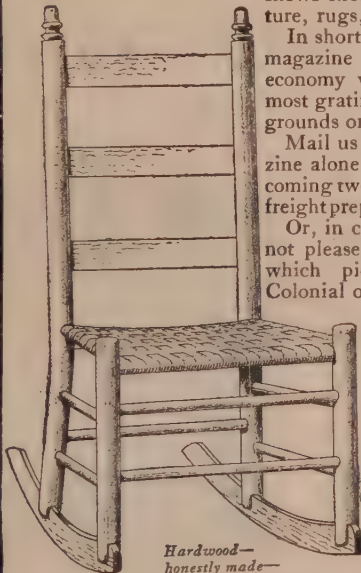
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There are many ways in which oak may be stained to produce fine effects, and we will give nine of them here:

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II. Use bichromate of potash dissolved in hot water, instead of ammonia as given in No. 1, and you will get a still richer effect.

III. Apply a coat of freshly slacked lime; let this dry on; then brush off clean and apply a coat of boiled oil.

IV. A strong solution of sal soda will darken oak but it will be necessary to apply two coats. Sandpaper lightly, then finish with oil rubbing.

V. A strong decoction of coffee will darken oak, giving it a certain pleasing brown effect.

VI. To equal parts of sulphuric acid add iron filings until the mixture is dark enough. It may be necessary to give several coats.

VII. A strong decoction of green wal-

nut hulls, or other covering of the nut, will darken oak, the number of coats determining the degree of darkness.

VIII. The effect of antique oak may be obtained with a mixture of equal parts of sulphuric acid and water.

IX. Burnt umber, either in oil or water, makes a good general antique oak stain.

* * *

Growth of Building.

The building operations of the country continue of great volume, and, in the aggregate, are increasing over the showing made in 1905, which was a red-letter year in the domain of construction. From the tabulated reports received by the American Contractor, New York, and presented herewith, the gain over the corresponding month of last year is general and pronounced, less than 20 per cent of the leading cities showing a loss.

The percentage of gain in leading cities, as compared with June, 1905, are: Atlanta, 146; Baltimore, 23; Bridgeport, 65; Buffalo, 14; Cincinnati, 33; Denver, 63; Duluth, 108; Kansas City, 41; Los Angeles, 55; Milwaukee, 18; Minneapolis, 19; Omaha, 33; St. Louis, 85; Toledo, 100; Tacoma, 119;

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A miniature of one of the many illustrations.

Splinters and Shavings—Continued

July Building in Minneapolis.

Minneapolis has reason to be proud of its building figures for the month of July. It was intimated last week that records would be broken and this has been verified. It throws all July, records in the shade and, with one exception, is the biggest month in the history of the city. The completed records show that the number of permits issued was 474 with an aggregate cost of \$1,600,820.

This large sum is exceeded only by May, 1889, which has a record of \$1,654,000, altho it is suspected that building estimates in those days were considerably inflated.

* * *

A Change in Name.

An important change has just been made by the old tinplate house of N. & G. Taylor Company, of Philadelphia, in the name of their leading brand of roofing-tin. Hereafter, instead of "Taylor Old Style," the brand will be known as the "TARGET AND ARROW Old Style," the old-time name of the brand, used many years ago. The change is actually a return to the old-time designation for the tin, as the plates have always been distinguished by the registered trade-mark of the Target and Arrow stamped on the sheets, to protect the buyer from substitution. The trade-mark for the brand remains the same.

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of this mantel is but faintly expressed by this illustration.

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NOTES ON PRICES.

Cost Estimate.

We ask our readers to bear in mind that the published cost prices accompanying our descriptions, are not *close* estimates, but *estimated* costs furnished by the architects. Also, that *conditions* frequently add or lessen the cost to a large degree. With a large amount of building under way, contractors will want a good big profit on any additional job they take. Reversed, contractors all looking for work, you get close figures. These facts account for the frequent wide difference in actual cost of building in different localities, from published prices. We likewise publish information concerning the different costs of material and labor throughout the country, as furnished by our correspondents, and request that those who have built or have secured such figures will send them in to Keith's Magazine for publication.

Prices Current, Minneapolis

No. 2 dimension 2x4 per M. under 8 feet.	\$18.50.
No. 2 dimension 2x4 per M. up to 16 feet.	22.50
No. 1 pine and hemlock 2x4 short lengths per M.	20.00
No. 1 pine and hemlock 2x4 10, 18 and 20 ft. per M.	26.00
No. 1 pine and hemlock 2x10 22 and 24 ft. per M.	29.50
2 in. D. & M. \$2 additional.	
Common boards, pine, S1S, S2S, shiplap, D & M, and drop siding.	
No. 1, 12 inch and wider per M.	37.00
No. 1, 8 inch and 10 inch per M.	33.00
No. 2, 8 inch and 10 inch per M.	28.00
No. 3, 8 inch and 10 inch per M.	24.00
Mixed lengths. No. 1 hemlock boards same as No. 1 pine. No. 2 hemlock boards same as No. 3 pine.	
Pine fencing, 6 inch No. 1 per M.	33.00
Maple flooring first quality 2 to 16 feet per M.	44.00
Maple flooring first quality 2 to 5½ feet per M.	41.00
Birch flooring first quality 2 to 16 feet per M.	44.00
8n lots of 4,000 feet or over at \$1. less than above.	
Lath No. 1 white pine per M.	5.50
Red cedar shingles clear 5 to 2 per M.	3.75
Building papers 40 pound Red Rosin.	.80

* * * *

The manufacturers of cypress in the south are just now enjoying a high degree of prosperity. Prices have been steady all through the summer. The demand has been increasing and orders have been pouring in from all the large interior markets. Last week a single order for half a million feet of shop and select was placed. In consequence of this active demand and the unusually heavy selling during the summer months, stocks at the mills are getting low. No. 1 common is reported scarce, while shop and selects are being shipped more rapidly than they can be manufactured. Straight cars of cypress lath are no longer obtainable, and four, five and six inch prime shingles are sold ahead for the next sixty days.

✻ Architect's Corner. ✻

N. B.—Questions on construction and specifications will be answered promptly here.

"E."—Please publish some information regarding cement plaster for exterior work. Is it a bad plan to use lime and sand mortar for the first coat?

Ans.—Lime mortar for exterior work is never satisfactory as it will not stand the weather nor will you get the desired artistic effect with it. Cement mortar should be used either on a foundation of metal, lath, brick or stone, to secure satisfactory results. In using metal lath for residence purposes, it is customary to place building paper or tarred paper over the sheathing boards, fastening the same down with about one inch furring strips placed 2 ft. apart and over these stretch the metal lath. A good heavy coat for the first application of cement mortar to be followed within a few hours by the second coat, not permitting the first coat to set too hard before applying the second. There are several kinds of finishes known as the smooth and rough cast, most frequently used. The rough appearance is obtained by stippling with a stiff iron brush. Natural cement color is usually more satisfactory for coloring matter of any kind will injure the life of cement.

W. B. R.—In my architectural specifications the stipulation is made where the walls are to be filled with sawdust that the same be dry. Is this essential? Would not sawdust dry out properly by the time the house was ready to be occupied in case the filling was wet when put in?

Ans.—If you want damp walls for a couple of years you will get them by a filling of damp sawdust. The sawdust enclosed in this way dries out very slowly.

Q:—The party who put in our heating apparatus furnished the coil for heating the range boiler. He claims it is not his duty to connect it; that the plumber ought to do it. The boiler is not attached to the range but to the furnace and was in place some time before the heating apparatus was in readiness.

The plumber merely agreed to furnish a forty gallon boiler, while a clause in the heating contract says:—"We also agree to furnish a coil for heating a range boiler." We inferred that that implied the connection also. Kindly advise with reference to this.

Ans.—Where a heating contractor contracts for a heating apparatus of a house in-

cluding the hot water coil, he is generally supposed, and it is almost the universal practice, to place the coil in the heater and leave the connections at the side of the heater ready for the plumber. He is not supposed, however, to run the pipes from the heater to the range boiler or any other point; unless it is specifically specified. Ordinarily, it is the plumber's duty to connect to this coil. I simply state what is the general custom and practice.

Mrs. J. W. M.—I would inquire if the pigment used in coloring concrete blocks or rather the face of the block, is an injury to it in any way.

Ans.—It is found by experience that coloring matter of any kind will affect cement if applied before it sets.

Q. 9.—Please explain how mortar should be haired.

Ans.—Mortar is not to be haired or strained while hot. Prepared plaster is however more generally used now.

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Glimpses of Books



From a College Window

A volume of essays by Arthur Christopher Benson, Fellow of Magdalen College, Cambridge. Mr. Benson has been rarely fortunate in securing an environment wholly congenial to a life of literary endeavor, as described in one of the essays in this charming volume. The book is one of the kind one wants on the library table instead of on the shelves, a book that may be picked up at odd moments with the realization that some one of the several essays contained therein will be found of interest or full of inspiration as needs be.

Without going too deeply into a comparison of Mr. Benson's work with that of his predecessors, Emerson and Thoreau, may we venture the opinion that to many minds the work of Arthur Christopher Benson will appeal with equal force. Mr. Benson's philosophy is of the agreeable, optimistic kind that brings its cheer to busy lives, and the kind that will win friends rather than provoke argument and discussion. G. P. Putnam's Sons, New York Pubs., price \$1.50.

* * *

Saints in Society

Along the lines of socialistic reform and the uplifting of the lower classes, we have had few books that would hold the readers' interest with greater force than "Saints in Society" by Margaret Baillie-Saunders. Both author and locale of the story are English. The author gives us some very clever character sketches in depicting the wealthy scions of the nobility, as well as in the character of the central figure of the story—Mark Hading. We are given a glimpse of a most dramatic personage, full of zeal and fire in the work he has chosen. He selects as a wife a woman who has no conception of his aims and ideals, but who later awakens to a realization of it all and of the good she can do in the poor district in which they live and work. The denouement is the unexpected, and adds to the interest of the story. The author shows how wealth and political power completely spoiled a character that was strong in its native environment, but which could not bear transplanting, while the wife takes up and carries on the

work—the real beneficial side of it—that the husband talked so much about but never really accomplished. *Saints in Society* is a book that you can't lay aside until the last word has been reached; one that carries its lesson for those who would take a part in works of charity and social uplifting. Pubs. G. P. Putnam's Sons, New York, price \$1.50.

* * *

Concerning Paul and Fiammetta

Not since John Halifax, Gentleman, posed upon his pedestal, a model for all well brought up, English speaking children, have we come across so thoroughly "proper" a book about children as this. Its English author, Mr. L. Allen Harker, is new to American readers and introduced to them by a very gracious "Foreword" from Kate Douglas Wiggin. On the whole we share Mrs. Wiggin's pleasure in this story, though confessing that we find the children who figure in its pages and "sometimes lapse from virtue but never from good breeding"—a bit tiresome to stay long in their company at a time. The effort to make Fiammetta live up to her reputation for smartness and unusualness is too apparent. Paul is, frankly, a little English prig; and quiet little "Janey," who gives these family chronicles, is the most natural character in the book. There is a decided English atmosphere, and a healthy genuineness about these young people that is wholesome and refreshing in these days of sophisticated and knowing American childhood. These children with their freshness, their gayety, their pleasure in the ordinary things of life are infinitely endearing and good for American children to know. They live in that "golden land where days were long as twenty days are now"; they play

"How far is it to Babylon?

Can I get there by candlelight?" and all for which that stands, with a zest unknown to the modern American ten-year-old with his grown-up pleasures. Wise parents, leaving these young colts to run in the grass. Yet their wits are by no means dull either, even though rather

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The Law Breakers

Robert Grant, author of "Unleavened Bread,"

"The Orchid," etc., has made his annual contribution to light literature, in a volume of short stories, the subject of the first one giving the title to the book; the stories which follow bearing no relation to the title. It is almost a misnomer in a sense, to speak of these stories as "light" literature. Heavily and ponderously the various characters speak their parts. There is no life, no sparkle, no freshness. The puppets of the play are even stiffer than usual in their joints, and this author's puppets are usually automatic enough.

Judge Grant has a reputation, more or less well founded, for keen observation, cutting satire and entertaining, everyday philosophy. The literary quality of some

of his work is admirable. But as a novelist, he is out of his beat. Men and women do not "converse" in real life in stiff, didactic sentences, nor does a lone scene appeal to the imagination, set out like checkers arranged for a game.

No author can trade upon his reputation forever, and we advise Judge Grant to drop story writing and return to the role of social philosopher, in which he is often convincing, sometimes brilliant and always entertaining. It is these qualities, in so far as they are introduced into *The Lawbreakers* which give the stories their only interest. For instance, the question of how far newspaper reporters may carry their social "write-ups" in the pursuance of their craft and whether there is or can be such a thing as "reportorial delicacy" in the story of St. George and the Dragon—is discussed with sincerity and earnestness as well as vigor. But the love part, the story part, rolls heavily as the chariot of Pharaoh through the Red Sea.

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Contents for December

	PAGE
THE EVOLUTION OF THE PLASTER HOUSE.....	331
HOW WE BUILT OUR KANSAS HOME.....	335
SOME SUGGESTIONS FOR HALLS.....	338
SOME NOTES ON BRIC-A-BRAC.....	341
THE WINTER WINDOW GARDEN.....	347
DESIGNS BY LEADING ARCHITECTS.....	350

DEPARTMENTS

DECORATION AND FURNISHING	366
ANSWERS TO QUESTIONS	372
HOUSEHOLD ECONOMICS.....	376
TABLE CHAT.....	382
NOTES ON PRICES.....	390
ARCHITECT'S CORNER.....	386
GLIMPSES OF BOOKS	393

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(Followed by detail drawings)

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Keith's Magazine for 1907

A GLIMPSE AHEAD, REVEALING SOME



At no time in the history of Keith's magazine has the outlook for a new year been so bright and so full of interest for our readers.

Those who have been with us during past years will realize that this statement means a good deal, as many readers, both old and new, seem to find little room for improvement. We are told this in letters constantly arriving, of which the following are examples.—

New York City, Oct. 15, '06.

Mr. Max L. Keith,

Dear Sir:—After examining your magazine, the H B, A H.... & G ..., C .. L .., in A .. and several others, I consider your magazine to be the most valuable to the man who desires to build, decorate and furnish the average home. I would like to subscribe to all these publications but the pocket-book prevents so I am subscribing to Keith's Magazine.

Yours truly,

ELWIN HADLEY SMITH.

Lyons, Kans., Oct. 11, 1906.

Mr. Max L. Keith,

Dear Sir:—Enclosed is N. Y. Draft in payment of the 1905 Bound Volume sent me in response to my wire. Was in a hurry to get some good plans and I certainly have some. Your magazine is worth while, and I see a big improvement since I last saw a copy.

Yours truly,

M. B. McNAIR.

The improvement will come hand in hand with the general advancement of home arts and crafts. Never in the history of the world has there been so much artistic endeavor and trained thought put into the making and furnishing of our homes as at the present day.

During the past few months we have been busy, enlisting the best of this new thought and endeavor for the benefit of our readers, and the services of the leading authorities in their several lines of work relating to home-making have been secured.

In making up the program for the new year we have borne in mind the fact that "old friends are best," and those who have helped in the success of Keith's with their writings in the past will figure prominently in our pages for 1907. Their work has been tried and has not been found wanting in value and interest to our readers. Among these, the names of Eleanor Allison Cummins, Henrietta P. Keith, Arthur C. Clausen, Una N. Hopkins, and Ida D. Bennett will be familiar. Geo. F. Barber and Chas. S. Sedgwick, architects, will also be among our contributors.

DESIGNS FOR THE HOME BUILDER.

The leading feature of Keith's which has contributed so largely to past success, is the monthly collection of new designs for the home builder.

Six, and often up to ten of these house plans and illustrations are given each month, and the latest work of leading architects is here shown to the best advantage, together with complete descriptions and color schemes.

To those who are deserting an "old nest" for a new one, or who are building the nest for the first time, what a wealth in the many artistic designs presented for their selection.

Oftentimes a single issue of the magazine will contain "just the plan I've been looking for," as so many have written us; again two or more designs will present attractive features, and then heads get together to combine these into the "ideal" which will make the perfect home.

TYPICAL AMERICAN HOMES.

Under this head, which is a regular feature of Keith's Magazine, will be presented many examples of new ideas in home architecture, including most attractive and beautiful results as are now being secured in the more general use of cement construction.

The homes illustrated are accompanied by critical descriptive articles by architects of acknowledged ability.

Keith's Magazine for 1907

OF THE GOOD THINGS IN STORE

Material for much of this work has been arranged for, and we will be in touch during the coming year with a large corps of correspondents who stand ready to secure photographs of the new artistic and unique houses as they are completed in all parts of the country.

This latter feature is a departure that will mean much to the readers of Keith's for 1907.

LITTLE JOURNEYS WITH THE ARCHITECT.

Under this head we will have a new series of papers by Carlos de Goux. The aim here is to show what attractive architectural "bits" can be evolved by those who are devoting their best thought to the work. This will be distinctly different from the "problems" series of two years ago.

A few of the titles are:—

Entrances,
Porches,
Oriols,
Windows, (interior and exterior treatments),
Porte cocheres,
Shingles, Siding and Brick.

SPECIAL ARTICLES.

We can announce the following titles of a series of illustrated articles from Una Nixon Hopkins,

"The Making of a Home"
"Good Club Houses"
"Results of Adaptability to Location"
"A House of Perfection"

From the pen of Henrietta P. Keith who is sojourning in the Southwest, we will have a series of papers under the caption "Snap Shots of a Traveler," in which will be described the latest of new ideas in home building.

Mrs. Keith will also continue to suggest new and attractive ideas in interior decoration during the year.

Some titles that sound good, and which will give just a hint of the variety of material we have in store for the coming year, are

"How We Furnished our Bungalow"
"The Georgian Style in Furniture"
"The Piano and Its Place"
"A Phillipine Bungalow"
"Home Making in Cuba"
"The Fireplace and its Mission"
"The Reconstruction of a Country Home"

"Out of the Beaten Track"

SOME FOREIGN WORK.

While America contributes largely to the best advancement in architecture, we can gain much from the work of other countries as well. Many of the best designs today are adaptations from the older and modern European styles.

To give the readers of Keith's Magazine the benefit of a broader field of ideas and designs in interior decoration we have arranged with Mr. J. Taylor of Glasgow, Scotland, for a series of papers, the first of which, entitled "The Kind of a House that Counts," will appear in an early number. This will be followed by the papers in his series, "Hints for the Modern House" covering "Its Architecture," "Its Decoration," "Its Furniture," "Metal Work," "Rugs and Hangings," and "Leaded Glass."

Along entirely different lines will be a unique series of illustrated articles by Mr. G. Mey, a well known artist-architect of Bern, Switzerland. Mr. Mey advocates his national style, the Chalet, and will point out in his several articles how this charming style can be successfully adapted to American conditions.

HOME ARTS AND CRAFTS.

For the younger members of the family.

One of our most attractive and valuable series of papers will deal with the Arts and Crafts which are of especial value in the home.

How much more value there is to us in something which we have made with our

Keith's Magazine for 1907

A BRILLIANT OUTLOOK FOR THE COMING YEAR.

hands and brains than in similar productions of the shops and factories. We say "similar" but the likeness is often little more than "skin-deep," and a surface veneer often covers the shakiest of workmanship.

We know from past experience that our readers enjoy reading about the best and latest in furnishings and furniture, the Dutch, the Mission, the Craftsman and other designs that belong to the good and the true, and we believe a great many of them would be interested in DOING for themselves many of the things of which they read.

The series of illustrated articles along these lines will put in your hands the working plans and instructions for a great variety of up-to-date work in home arts and crafts.

Architect Chas. S. Sedgwick will give us six articles of a non-technical nature; the following titles showing what he has outlined.

The necessity of a home. The start for a home. The building of a home. Heating, plumbing and lighting a home. Decorating and furnishing a home. The realization of home and its sacred memories.

We can vouch for the interest and value of what Mr. Sedgwick has to say and believe his series of papers will be among the best things of the year.

HOME GROUNDS AND GARDENS.

The outdoor life about the home is one of the attractive features that is being made so much more of in late years than ever before. The cry is for the country and "getting back to nature" and while some are not so fortunate as to be able to put into practice all they wish in these lines there is hardly a city home that cannot be beautified and completed by trees, shrubs and flowers in some of their multitudinous forms.

Miss Ida D. Bennett has outlined a few of the subjects on which she will write for our readers during the coming year, and we are especially fortunate in retaining her services. As a practical worker in floriculture and horticulture

she has the "voice of authority," and our readers can rest assured that what she advocates has been "tried out" and is not experimental, or merely theoretical.

A few of Miss Bennett's titles are:—

"Starting Bulbs for Summer Planting"

"Starting Seeds in the House"

"The Construction and Care of the Hot-bed"

"Transplanting"

"The Pansy Bed"

"Care of the Summer Rose Bed"

"The Water-lily Garden"

"The Rockery"

DEPARTMENTS.

The Departments which have proven so popular during the past year will be continued.

Decoration and Furnishing will contain its usual quota of helpful information, and, where possible, will be augmented with illustrations.

* * *

Answers to Questions on Interior Decoration. This Department will prove as valuable a feature as ever; the services of practical decorators are enlisted in this work and all questions are referred to the special authorities best fitted to give reliable information. This service is given free of any expense to our subscribers. Do not hesitate to call on us for suggestions in your decorating plans.

* * *

Household Economics, under the same guidance as heretofore, will continue to give the housewife the good counsel and helpful hints as to general household management.

* * *

Table Chat Allied with the Economics Department discusses the dietetic side of housekeeping and gives those dearly

Keith's Magazine for 1907

SOMETHING FOR EVERYONE IN THE FAMILY

beloved hints on what is "good to eat" and how to serve it. This Department is a popular one with our lady friends and they are sure of finding in Keith's just the right things at the right time.

Glimpses of Books. The modern home is incomplete without its ample book shelves, and the growth of literary tastes is evidenced by the care which is bestowed on this feature of the home by architects and designers for interior furnishings. Hardly a house plan is made today without its provision for built-in book shelves and cases.

Glimpses of Books will review new books as they appear from the leading publishers, and we are enabled through this department to announce many books which will prove of special interest to the home lover.

* * *

Architects' Corner is a department for questions and answers on technical matters connected with actual home building. Open to all who have difficulties over plans or on technical terms, etc., in specifications.

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One of the most attractive programs ever presented by any practical publication devoted to the home and its building and furnishing.

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**MAX L. KEITH, Publisher, 525 Lumber Exchange,
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328

KEITH'S MAGAZINE

SPECIAL SUBJECTS IN BUILDING.

FOLLOWING IS A TABULATED LIST OF PARTICULAR
SUBJECTS AND SPECIAL CLASSES OF DESIGNS TREATED
IN RECENT NUMBERS OF KEITH'S MAGAZINE.....

Subject		Month Published	Price Per Copy
			WHILE THEY LAST Any 3 copies .25 Any 6 copies .50
ILLUSTRATED showing different styles	Windows	May 1905	\$.15
	Inglenooks	Feb. 1906	.15
	Sideboards	Mar. 1906	.15
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	Mantels	Dec. 1905	.15
	Fireplaces	July 1905	.15
	Stairways	Aug. 1905	.15
	Front Doors	June 1905	.15
	Dormers	Oct. 1905	.15
	Cornices	Nov. 1905	.15
ILLUSTRATED " " " "	Pantries	Sept. 1905	.15
	Pergolas	Mar. 1904 and Aug. 1905	.15
	The Decorative Use of Windows	Jan. 1906	.15
	Oriental Rugs	Oct. 1905	.15

INTERIOR DECORATIONS

ILLUSTRATED	Summer Cottage Decorations	Sept. 1905	.15
"	Colonial Interior Decorations	Sept. 1905	.15
"	Colonial Interiors	Sept. 1905	.15
"	Colonial Furniture	Sept. 1905	.15
"	Wall Decorations for Child's Room	May 1906	.15
"	Wall Decorations for Dining Room	Apr. 1906	.15
"	Wall Decorations for Drawing Room	Feb. 1906	.15
"	Floral and Stencil Effects	Mar. 1906	.15

Examples in Designs for

A Brick House	} 3 copies of any one class of design	.25
A Stone House		
Cement Exteriors		
Country Houses		

Cottages of small cost, (from 3 to 7 in each Magazine)	.15
Bungalows—Double Issue	Apr. 1906 .25

KEITH'S MAGAZINE,

MINNEAPOLIS, MINN.

Our Bound Magazine for 1904

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Containing a fine collection of houses, besides complete and interesting arti-
cles on "Interior Decoration" makes this volume a very valuable reference for one
intending either to build or decorate a house.

WE MAKE A SPECIAL PRICE TO CLEAN UP THESE FEW COPIES.

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The bound Magazine for year 1905 of which we have but 20 copies left, price \$2.00

KEITH'S MAGAZINE—Minneapolis, Minn.

NEXT MONTH

CONTENTS

TYPICAL AMERICAN HOMES.....
[ILLUSTRATED.]

THE KIND OF A HOUSE THAT COUNTS..
J. Taylor

THE PIANO AND ITS PLACE.....
John Burt

LITTLE JOURNEYS WITH THE ARCHI-
TECTS.....
[ENTRANCES.]

FIREPROOFING OUR HOMES.....

THE NEW GLORY OF THE PHLOXES...
Ida D. Bennett

MODERN DESIGNS FOR THE HOME
BUILDER.....

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MINNEAPOLIS.

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Christmas Time in the Country.

From a Photo by R. E. Weeks.

KEITH'S MAGAZINE

Vol. XVI.

DECEMBER, 1906.

No. 6

Typical American Homes.

THE EVOLUTION OF THE PLASTER HOUSE.

By Una Nixon Hopkins.



"THE SPIRIT OF THE BUNGALOW PREVAILS HERE."

THE first plaster houses in this country were built tentatively. They were the result of a restlessness on the part of home-builders, or in other words the result of a desire to break away from the conventionalities in house building, and to attempt new features in domestic architecture.

Plaster had long been used for public buildings before it was considered for domestic purposes. To begin with the plaster house was rather crude. I have in mind those that were among the first—great square blocks with dice-like doors and windows, built with no respect to architectural standards. Later, better examples were admitted into localities where stone, brick and clapboards had held undisputed sway, and within a few short years it has

not only become beautiful but practical as well—warmer in winter, and cooler in summer, than the frame homes, not so heavy in effect as those of stone, and more pleasing than those of brick.

The plaster house was particularly adaptable in the Southwest, where the excluding of heat in summer is so desirable, and where there is little stone, comparatively speaking, and where brick is ill adapted to the climate.

The only argument not in favor of the plaster house in the beginning, was that it could not withstand the ravages of the elements, and that a few years might deface it. This has not proven true, and the only instances where the plaster house has not "stood" has been where the construction or materials has been at fault. So



"A HOUSE SHOWING THE MISSION INFLUENCE"

that it has really repaid the experiments of the builders, and today occupies a dignified and important position in American domestic architecture.

As one travels from the Atlantic to the Pacific, noting the architecture in the fashionable city suburbs, he cannot fail to see the diversity of styles in plaster houses, and to marvel at this growth in such a few short years. It is further interesting to study the sources from which they are derived.

A vast European influence is evident in their making. That which is suitable and practical and beautiful having been laid hold upon by our architects, who, in this up-to-date age are not only travelled and accomplished artists in the full sense of the word, but are fortunate in their clients, many of the latter having gone abroad for the sole purpose, almost, of "getting ideas" for their homes.

The time has gone by when "anything" will do for a home, and the architect who has not travelled and brought home a world of ideas is the exception rather than the rule. With true Yankee ingenuity, they have found the Alhambra of Spain, or the cottage of England fertile in suggestions.

Probably more architectural features have been borrowed for the plaster house than for any other type. The influence has come like the four winds from the East and West and North and South. The essence of Spanish architecture has travelled

by way of old Mexico and its influence has been potent in the pseudo-Spanish plaster house. Long and low, these houses are for the most part built about a courtyard, the "patio."

They are always in straight lines with no ornamentation. To be sure they have been adapted to modern and practical use, but their vital characteristics have not been tampered with.

There is another type of plaster house, which is usually two stories high and has little or no ornamentation—the better ones have none—which is developed from the old missions of Mexico, Texas and, California. The detail of these houses has to do with repeated arches and curved lines. They are well suited to the Southern and Southwestern states, but demand a tropical setting with bright flowers and shrubs, and would appear cold and ascetic in the Eastern or Northern states.

Now and then plaster houses showing Saracenic detail creep in, setting up homes of considerable pretention. They are never suitable to extremely simple domestic architecture.

Even the ubiquitous bungalow wears plaster dress occasionally, and differs considerably from those modelled from the Spanish adobe, and are practical in all parts of the country. The weakness of their construction is frequently too much elaboration. They should not hold to conventionalities, and would better be simple in form and detail. The paved courtyard may



"AN INTERIOR SHOWING POMPEIIAN IDEA."

be an added adjunct to each and every one of these houses, and the situation of the garden conservatory may be in the front or in the rear.

In southern California which is famous for its delightful domestic architecture, all of the types, prevail, many are with courtyards, some of which are paved with brick, others cemented, and those who follow the old regime plant their courtyards to grass which is watered by a fountain in the center.

There are also a few Pompeiian plaster houses with true Pompeiian arrangement and at least, a serious attempt at Pompeiian detail, as near as is practicable with modern conveniences of luxury. The photograph illustrates the interior of one better than a description possibly can. The exterior is not quite pleasing, since the house is necessarily low with a very flat roof, a good proportion of which is glass. The center, or atrium is paved with cement and a fountain is surrounded with ferns, palms, and

tropical flowers.

From this atrium open all the rooms of the house, and the effect is surprisingly beautiful at night when the many electric lights are reflected in the water of the fountain.

Delightful as are the homes to the vision they are expensive, particularly as to heating, lighting and ventilating, and besides they cannot be built on a small lot or at least it is not desirable to attempt so doing.

To the Eastern states the half lumber and plaster English country-house bears transplanting admirably, when it finds congenial surroundings in grassy areas with large trees. In fact there are many of these homes in our rich suburbs that give the feeling that they have been transplanted as an estate—house, garden, trees and all. Even the very hedges are quite as beautiful as some to be seen in dear old England. The American plate glass, however, is responsible for ruining the real picturesqueness of many of these houses, but where

they are reproduced intact with symmetrical gables and leaded casements, they are among the most beautiful as well as substantial of our homes.

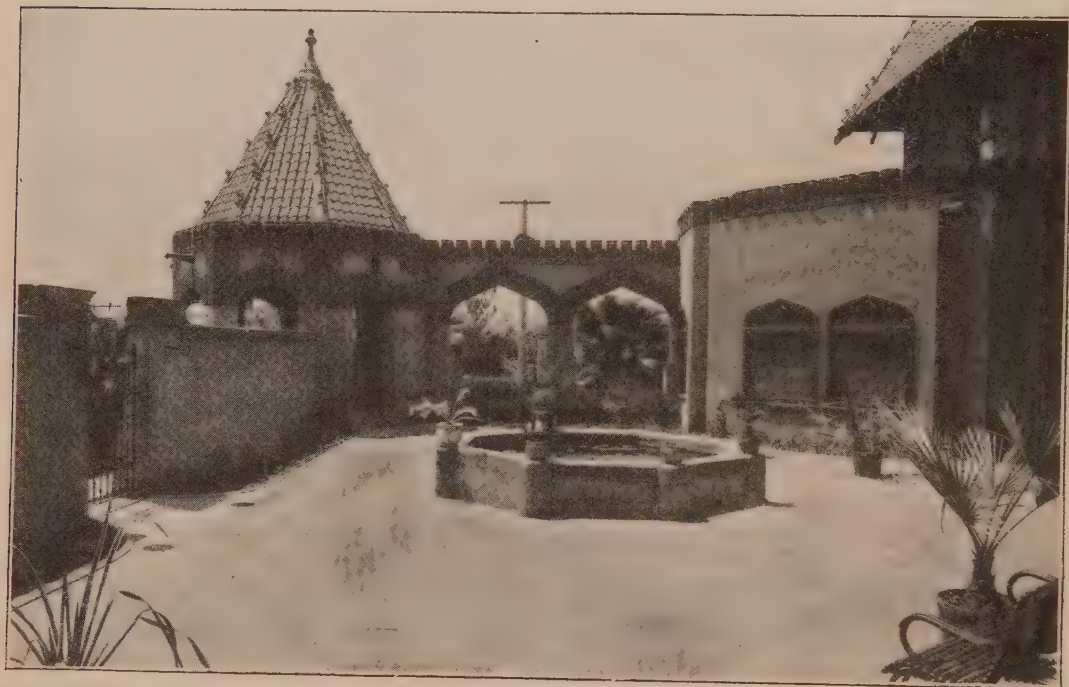
And the interiors: Heavy beamed and panelled with strongly designed mantels, they are a delight to long-suffering Americans, who have borne with ready-made mantels and flimsy woodwork.

There are places where logs have been combined with plaster, resulting in a most unique and pleasing effect, good examples

When it comes to a choice between tin tile and shingles, the shingles are preferable, and when stained red come very near the tile in varied color effect.

The plaster of the exterior of these homes was originally smooth, but of late some of the most artistic of them are very rough, in fact the plaster appears to have been thrown on. Many compromise between the very smooth and the very rough.

The coloring of the plaster houses deserves special attention, and usually a rich



"A CHARMING ADJUNCT—THE COURTYARD."

of these homes may be seen in the suburbs of Cincinnati, appearing thoroughly at home in their wooded environments.

Tile roofs have about supplanted those of shingles for the plaster house, for all the earlier ones adopted the shingle roof. A few years ago the tile was so expensive as to be almost prohibitory, and even now it is successfully made in only a few states, so that at present the roofs are expensive, comparatively speaking. A substitute for tiling is the tin tile roof, which has been extensively used for the plaster house, but there is no disguising the fact that it is tin.

cream color, without any pinkish tendency, is the best, though a dull gray or even grayish-white are good. Great care should be taken in using gray that it has no blue. Nothing uglier can be imagined than a blue plaster house. Some of the darker ones—grayish brown—are very pretty in timber combinations.

The ultra-artistic in the West have even resorted to whitewash, and where the house is a copy of the Spanish adobe, this is very appropriate. Aside from the consideration of wearing qualities, the natural plaster is desirable. The uneven coloring is highly

pleasing, and there is no danger of its having the hard look that paint frequently gives.

Summing up the desirable qualities in a house from the standpoint of comfort and beauty, the plaster house in its many forms has perhaps as many marks to its credit

as any other type of our domestic architecture, and the fact that the majority of them have been copied outright or suggested by some time-honored types thoroughly tried, makes their building no longer an experiment, and taken all in all they are highly to be desired.

How We Built Our Kansas Home.

By Henry M. Rudesill.

TO build or not to build," that is the question, which, sooner or later must present itself to almost everyone, and few indeed, there are, who ever feel perfectly satisfied until they have a home of their very own, no matter how humble. There are many people of refined tastes, who appreciate what is beautiful and artistic in a house, but whose building funds being limited, become discouraged at the outset, thinking that to

I built, this summer, a small house which, while plain and unpretentious, can, I believe, justly lay claim to being somewhat artistic and also to present some individuality of its own, and, if in relating my building experience, I can throw any light upon the dark places that beset the path of the prospective home-builder, I shall feel fully repaid for my trouble.

My plans and elevations I drew myself, afterwards submitting them to an archi-



"INDIVIDUALITY IN SMALL COMPASS."



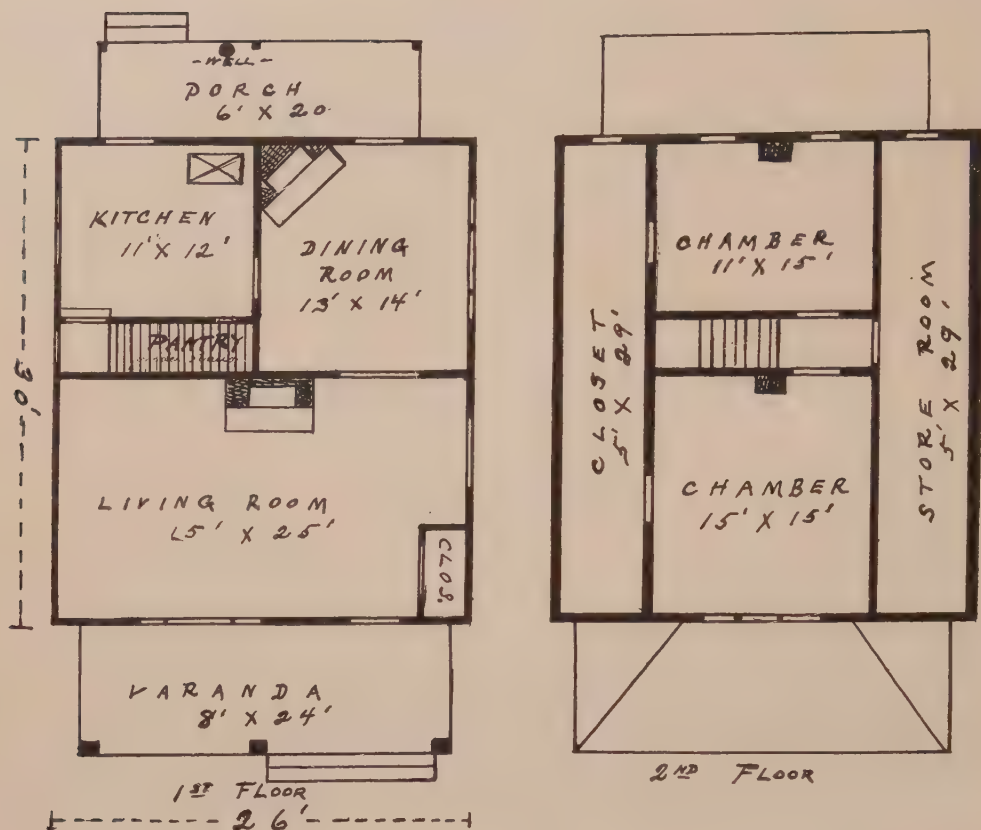
"LOOKING INTO DINING ROOM."

get anything beyond the hum-drum store-box-of-a-house, the price must necessarily climb above their reach, and, rather than be guilty of, the sin of adding one more to the multitude of common, uninteresting, houses, without a shade of originality or individuality, prefer to wait and live on in hope, and a rented house.

tect for his criticism and judgment.

The principal features of my house are, a good sized front porch, a large front room, two fire-places, and the lattice windows. These I fully decided I must have so I planned for them from the start.

A large, roomy front porch, sheltered, in summer, by vines and trees, makes an



"THE PLANS."

ideal out-of-doors sitting room, and so adds to the roominess of a small house. Stepping thru the front door of my house, one enters the large living-room 15 by 25 feet. In the alcove at the right is a davenport seat above which is a high latticed window. The coat closet in the corner, back of the front door, is especially needed in a small house which has no hall.

The woodwork of this room is stained a rich mahogany and is highly polished. The floors of this and the dining-room are stained walnut color.

The dining-room owes its quaint and cozy appearance chiefly to the old-fashioned brick fire-place and the lattice casement windows. The woodwork in this room is stained a forest green. The woodwork in the kitchen and upstairs is oiled and varnished.

The two bedrooms on the second floor are pleasant, light, and well ventilated. On the east side, under the low sloping ceiling, a closet runs the full length of the house. It has a door opening out of each

bed-room and a window at the rear end.

On the opposite side, opening out of the hall, is a store-room the same size as the closet. This room is left unfinished.

The pantry off of the kitchen is situated under the stairs, it is small but has plenty of shelves. Every room in the house is attractive and pleasant. Every inch of space is utilized. It is compact but not crowded. I let my contract, for all work and material, to one builder. Work was begun about the first of April and everything moved along swimmingly for the first two weeks, then owing to the scarcity of good workmen, the work progressed rather slowly. No changes were made from the original plans but the contractor always consulted me about details or anything not clearly shown in the drawings, and seemed anxious to have me perfectly satisfied about everything.

When we were ready to plaster there was a delay of about two weeks in waiting for cement, as there happened to be a cement famine in town at that time. When,



"THE LARGE LIVING ROOM."

finally, it came and the plastering was about one-half done the man who had the contract for that work suddenly disappeared and was never seen again—at least by myself.

It was several days before we learned that he had gone on a spree and an excursion at the same time and had forgotten to come back.

The general contractor, however, soon got other men to finish the work and there were no more serious delays.

The house was finished about the middle of June.

I had the living and dining rooms papered and the floors I stained myself, before we moved in.

I paid the contractor as the work progressed, two or three hundred dollars at a time keeping back the last payment until everything was completed in a satisfactory way.

The cost of the house was as follows:

Contract price	\$1,200.00
This included stone work, (there is no cellar under the house)	
Fire-places, carpenter work, plastering, painting, and screens.	
Extras.	
Driving well, and pump	\$10.00
Papering two rooms	33.00
Floor stain	4.00
Electric light wiring and fixtures	10.00
Total	\$1,257.00

In conclusion let me say this much:

Don't spend every dollar at your command on your house alone, but regulate the size and expense, so as to be able to furnish it nicely and completely. Make the inside of your house attractive, there's where you will stay most of the time.

How often we see a man who having, say, three thousand dollars, at his disposal, spends it all on the building, and then has nothing left with which to make the inside attractive and pleasant. How much better, if he would be content to build the best and most artistic house that he could, for two thousand, and then use the remaining one thousand for interior furnishings.

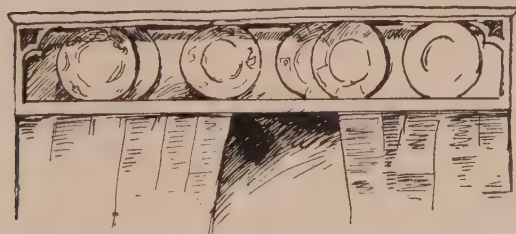
"Nor need we power or splendor,

Wide hall or lordly dome,

The good, the true, the tender,

These form the wealth of home."

Washington Irving.



Wall Decoration. Study No. 12.

By Henrietta P. Keith.

SOME SUGGESTIONS FOR HALLS.



"CORNER OF AN INTERESTING HALL IN ROCHESTER, N. Y., DECORATED WITH WALL-PAPER TAPESTRY."

THERE are many types of halls, and no one style of treatment can apply to all. There is the hall in the city house, where stately and dignified effects are appropriate. If a staircase hall, wainscot effects, either in wood panelling, some of the relief decorations such as Lincrusta Woltan, or the heavy textile fabrics such as Hessian-Kona, are desirable. Whatever the medium, it should be rather dark, and exceedingly

durable. Above this wainscot, there is no limit except the purse to the rich, warm and highly decorative effects that are permissible. If the wainscot be of wood—always the first choice—very rich and sumptuous hangings to use above, are the Japanese illuminated leathers which come in different colorings. These hangings are not really leather, but have its thickness and texture. One particular design lingers in my memory; a peacock, with spread tail feathers,



"EFFECT OF PANELED WOOD WAINSCOT, IN PAPER."

in all its gorgeous coloring against a background of glorious, metallic blue. Yet so skilful was the weaving of other lines about the bird, so perfect the blending of rich color tones all overlaid with bronzy gold—that there was nothing loud or aggressive in the ensemble, nothing but a splendid lighting up of spaces that needed just such radiance.

For it is seldom that halls do not need the assistance of the manufactured radiance which a skilful use of gold and yellows will give. Usually their position forbids much sunlight, and a window in the staircase landing with perhaps a piece of plate glass in the outside door, is the only direct light obtainable.

A very beautiful treatment of a handsome hall is shown in the picture, which gives one end of a city hall in a house in Rochester, N. Y. Here, the wall spaces are such that they can be treated as panels,

each panel a landscape scene. In this case the material used is a fabric tapestry, but landscape papers are now in the market which will produce the same effect at one quarter the cost. Such a paper, reproducing almost identically such a tree landscape, comes in ordinary rolls, 27 in. wide at about \$6.00 a roll. The paper comes in two divisions, one roll containing sections of tall trees and a companion roll with only low trees and shrubs. The decorator arranges these sections according to his space and the picture he wants to produce. A low dado of paneled wood is of course the best base for such a wall decoration.

Such a landscape paper would be delightful for the large living-hall of a country house, with white woodwork, and furniture green wicker upholstered in gay foliage cretonne. In the April number of this magazine was described such a country house hall, the woodwork treated with a

grey stain and lines of sealing wax red sparingly introduced. A country house hall will bear a much less conventional treatment than a city hall, and a bright, attractive color scheme is entirely in order. Even some florals may be used in such a hall, as for instance some of the pergola effects now so wonderfully reproduced in wall paper.

We must however leave the fascinating country house hall and consider the ordinary hall, which is what so many of us have to reckon with. The small hall, where the staircase, the hall bench, a card stand and the hat rack, are the main features. Such a hall seldom has a wood wainscot, but if such were the case, a paper in tapestry designs, of rich but not gaudy coloring, is a good choice above the wainscot. Warm reds, golden browns with touches of yellow, green and blue, should form the color scheme. The Prince of India is a good paper of this description, so good that the manufacturers are still making it though a design of some years' standing.

Burlaps is an excellent choice for a hall wall, either for the whole wall or used as a wainscot with perhaps an Empire or a heraldic paper above. If used as a wainscot, there should be a rather heavy molding capping it at the top. A handsome and not very expensive wainscot is made from one of the Japanese heavy, textile papers which looks like sheet metal in rich oxidised copper effects and costs about \$4.50 a roll. A wainscot is hung plain, of this material, and then inch wide strips are cut from the same, and used to strap the wainscot at intervals of 16 to 18 inches. These strips are ostensibly fastened to the wall with large nail-heads.

If however, one must do with much less expense, the treatment shown in the third illustration is a very good one.

This is a paper hanging, costing about 50 cts. a roll, and is a very good imitation of a paneled and carved wood wainscot, with a cornice molding to match. The wainscot part is in dark brown, the design outlined in black and the plain field a golden tan. The photograph shows the manner of carrying the decoration up the staircase, after running it around the hall below. The objection to this decoration is of course, that it imitates a costly effect in cheap material, but it would appeal to many who can only afford imitations. It is certainly far preferable to the so-called "hall tapestries" so often inflicted upon inexperienced house furnishers by the wall paper trade.

A vexed question in hall decoration, upon which we can only touch—is where to stop an expensive hanging used in the lower hall, when it cannot be afforded up the staircase wall and well above. The answer to this depends on the set of the staircase. The lower wall decoration can in some cases stop at the angle of the first landing; but in general, it is better to carry it to the head of the stairs at the level of the second story floor, breaking it there with a bead or small molding and using a cheaper, plain paper of as nearly the same color tone as possible, above. It is usually best when the wall is so broken to carry this same paper around the side wall of the upper hall.

Hall ceilings may be treated with paper, Japanese grass cloth colored, or merely tinted. Tinting can be greatly enriched where brilliant effects are desired by being silvered, gilded or lacquered.



Some Notes on Bric-a-Brac.

By Eleanor Allison Cummins.

THE finished and furnished room, complete as it may be, in all essentials, is only a shell for the intimate belongings which shall find a place in it and the life to be carried on within its walls. Lacking these it is however exquisite, like a beautiful face with no mind behind.

Rooms, we live in, must, of necessity, hold the tools of trade. Our books, our work, our various hobbies are all represented in any real living room. But aside from this there is the matter of ornament. The placing of articles of bric-a-brac in a room is one of the conventions of orderly life. Whether as in some rural communities, they are coffin plates, or Henri Deux plates. It is our business to see that these ornaments are beautiful, in themselves, and harmonious, with their surroundings. We are getting to understand these things better than we did once, and one sees less

of the indiscriminate litter of ornamental objects than was usual a few years ago. Whether we shall ever reach the Japanese ideal which is the display of only one article at a time, but that exquisite, is doubtful, but we are tending toward it.

The choice of ornament must be governed by something besides the mere desire for beauty, in color, or form, or design. Setting and style have to be considered. Blue china is ridiculous in a red room, and gilded and flowered Dresden "swears" at Mission furniture. However, harmonious in color, rough pottery is out of place in a drawing room of the more formal order. All of which is only saying that, to be in good taste, bric-a-brac must fit its environment.

There is another standard to be applied. It is not enough that things should be beautiful they must at least suggest use. Trays, photographs, candlesticks, flower



"FINE ARCHITECTURAL TREATMENT OF WALL CABINET FOR BRIC-A-BRAC AND ART TREASURES."



"NEWCOMB POTTERY "BEAUTIFUL AND ORIGINAL "

holders all have this excuse for being. Otherwise ornaments should be relegated to the seclusion of cabinets and classed as curios.

Bearing these principles in mind, there is a wonderful variety of beautiful things to choose from which are not beyond slender purses.

The thing that is most impressive, to people who have been studying the shops for a number of years, is the great increase of pottery. A very considerable part of the ornamental wares shown is dull surfaced clay, whether the output of the large potteries or the product of individual workers. The texture is delightful, the gradation of color exquisitely managed but, in the last analysis, they are to outward seeming pottery, nearly akin to the common red flower pot.

In these pottery jars there is a preponderance of green—Wheatley, Clifton, Hampshire, Teco and Gureby are all green, varying but slightly in tone and texture. To get a shaded or blended tone, one must usually go to some one of the individual workers, who content themselves with turning out a modest number of pieces, fired in their own kilns. The name of them is legion, each has her own trick of working, her own specialty of form or color. The expense of operating a wheel makes the product more costly



"BROUWER."

Example of Brouwer pottery, more iridescent than the famous Tiffany Favrilie glass.



"HAPPY IS THE OWNER OF SUCH HEIRLOOMS FOR THE MANTEL SHELF."

than that of the large potteries, but the pieces made have an individual quality and are seldom duplicated.

The Newcomb pottery, made by students of Tulane University, in New Orleans, is beautiful and original. The pieces are generally quite large, with decorative designs apparently inlaid in different colored pastes on a warm gray ground, under the glaze, mostly in blues and greens though a vivid yellow has been used successfully. These potteries are interesting as being the product of a very successful venture in manual training, in the New South.

The Tiffany people, in New York, have produced within the last two or three years a beautiful greenish white ware in forms suggesting a folded leaf with more or less decoration in relief and edges irregularly pierced.

Wholly unlike and yet akin to these is the Moriagi ware, which is *fin de siècle* Japanese. The ground is dull surfaced, most often greenish gray, the decoration generally of reptile forms, in colored relief. If it suggests any European ware, it is the majolica of the first potter, Palissy. The shapes are usually good, quaint



No. 1 Pond lily design in cool greens.

No. 2 Dragon fly vase.

No. 3 Dogwood. Dark red ground; design in light, red dish pinks and browns.

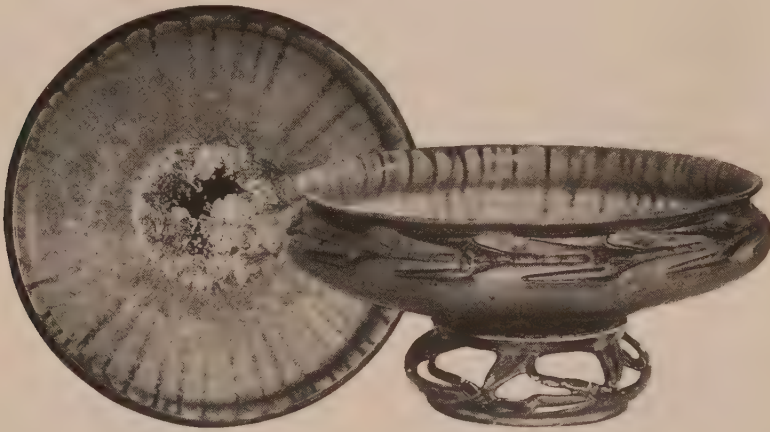
and slender and beautifully proportioned.

Rookwood is the dean of the American artistic potteries. It is interesting to note that its inception was largely due to the interest and support of one of the wealthy women of Cincinnati and that it was from the first very largely in the hands of women. In the course of years great technical perfection in the working of glazes has been attained and there is as little suggestion of accident or experiment as in Dresden or Sevier.

Rookwood is oftenest made in large pieces, vases, lamps and jardinières. Its colors are rich rather than delicate, deep reds and warm browns, although lately some pieces have been made in lavender and green tones. Our illustration gives a

accentuating the dominant note of a room one seldom finds anything better than their plain surfaced ware (is it Sedji?) in pure or turquoise blue, ox-blood, vivid yellow or deep green.

There is always the wide range of decorated Oriental wares. With some of them, the uninitiated is quite safe. Chinese medallion ware is always a judicious purchase. One rarely sees a tasteless piece of Cloisonné and Franklin and Canton are unvaryingly beautiful. With the vast output of recent ceramic industry in Japan, one must walk warily. I know no better way of forming a standard than to frequent the small shops, engineered usually by natives, which are found in the exclusive quarters of the large cities, in



"HARD PORCELAIN BOWL and STAND, DRAGON FLY DESIGN."

Outside in mat brown and green glazes.
Inside in green crystalline glaze streaked with orange.

Adelaide Alsop-Robineau.

good idea of the general style of the decorations which are usually much conventionalized, both as to color and form. Rookwood is emphatically a ware for rooms of deep rich tones of wide spaces and somewhat severe type.

All of these wares are at their best in rooms with positive color. Their tone is too low for a neutral scheme, and goes well with the darker wood stains, green or brown. The Tiffany ware mentioned is valuable as a high light, and it combines well with white woodwork. The names of Japanese wares are rather uncertain but occasionally one runs across the loveliest pieces of grayish white, in combination with gray green and black, which find their best background in a white panelled chimney piece. For pure color, repeating or

which one finds only the porcelains approved by the connoisseur. With this standard in mind, one is prepared to buy discriminatingly, in the general market. But Japanese taste has been so depreciated by the contact with western commercialism that much of the china and lacquer and bronze is hopelessly ugly. Not even the Oriental can harmonize blue pinks and yellow greens. When their permanent placing is considered, Oriental wares are always at their best, when they do not challenge comparison with other nationalities, and when their surroundings are not too modern. Most of them are quite at home in colonial rooms and with mahogany furniture while blue china needs a setting of white enamel, ebonized wood or possibly dull green oak, not too dark.



"HARD PORCELAIN ELECTROLIER AND SHADE IN PALE GREEN CRYSTALLINE GLAZE."
Adelaide Alsop-Robineau.

Most of the modern European wares are of a strictly conventional type. Sevres, Berlin, and Dresden are much the same as they have always been, harmonious only with furnishings along French lines. For the formal drawing room in light tones, these continental products are really the only suitable decoration. Their appeal is of necessity made to a very small section of society but in their limited sphere they are supreme.

Modern Italian pottery is comparatively rare, but is beautiful and unusual. It finds its inspiration in the work of the faience makers of the sixteenth century, and its designs are usually Renaissance. Occasionally pieces are decorated in relief, one even finds panels or medallions inserted in high relief, but usually the decoration is in flat tones of positive color on a grayish cream ground. Blue, yellow, orange and green are the ordinary colors, the pieces are of generous size, the shapes decidedly quaint. Although much positive color is used, the effect is not in the least gaudy. Another sort of Italian ware, generally seen only in large vases and jardinières, has a body of cream white, highly glazed, to which cling large floral sprays, separately modelled, and attached only at isolated points. These sprays, of holly-hocks, poppies, or other large flowers, are brilliantly colored and the whole effect is immensely decorative, one piece being almost sufficient ornament for a whole room.



"HARD PORCELAIN GROUP OF VASES WITH MAT GLAZES."

Adelaide Alsop-Robineau.

Spanish pottery is so rarely imported, as to be almost a neglected quantity. It is usually of the majolica order, much of it in green and yellow. Decorated pieces have a suggestion of Persia in their coloring, derived from the Moors. If one wishes something quite unlikely to be duplicated he cannot do better than to open correspondence with a Spanish shop.

More and more we are getting to appreciate the decorative value of metal, the beauty of light reflected from a polished surface. Russian immigration has greatly stimulated the making of articles of ornament in copper and brass and they have not as yet degenerated into machine made perfection. A jardiniere of brass, or a tall vase or candlestick of copper, set where it will catch the glint of firelight or sunlight, is a continual delight. But, if you value the beautifying touch of time, insist on unlacquered metal. There is a Turkish brass which is agreeable in color, and has the merit of being very reasonable in price, while even in youth it has a look of age. For sheer splendor of color the dull-surfaced Benares brass is unsurpassed.

By no means to be forgotten are plaster casts. In discreet hands, a plaster cast is the best possible high light for a room. But its place is neither in the very dark nor the very light room, and it ought to be placed where it will not make an abrupt contrast with its surroundings. For the pure white cast there is as little excuse as for the parian bust of our grandmothers.



The broad ledge of this Dining-room window permits a happy arrangement of plants and bric-a-brac.

But given an ivory, a brown or a green tone, according to the coloring of the room, a good cast is satisfying—and cheap.

One lesson should be learned by every disposer of bric-a-brac, the lesson of restraint, the resolute putting aside of the superfluous, the useless and the inharmonious. That way lies success.



"A TEA SET IN NEWCOMB POTTERY.



Home Grounds and Gardens

The Winter Window Garden.

From E. P. Powell's Book—"A Country Home."

THE country home can rarely indulge in costly palms and similar decorations for the winter. It is not necessary, because a few fresh bouquets of Christmas roses, with clippings from your barberries and your evergreen mahonia and your hemlock hedge will carry you well into midwinter. Our best preparation for the white months is to dig a few of our common May-flowering shrubs in November, place them in a cool cellar or out-building for a few weeks, and then, as needed, bring them into the house. It is **not** necessary that these shall have anything more than simple boxes to hold them during their residence in the kitchen or family room. After three or four weeks of waiting in a sunny window they will burst out into bloom quite as gloriously as in May when out of doors. The best shrubs for this forcing purpose are the common lilacs, some of the spireas, the mock oranges, the deutzias, and the Judas tree. The Japan Judas tree, and some other half-tender shrubs which will not blossom in our open grounds can thus be made very useful. About three weeks before you desire bloom bring a plant, well-boxed and watered and occasionally turned before the window, and the buds will soon begin to show themselves. I have lilacs in midwinter that perfume the whole house. The yellow-flowered ribes, or native currant, is specially good for our purpose and is very floriferous.

After the flowers have decayed, set the boxes back into the cellar, and in spring, into the ground. It will take a year of recuperation before they will again be strong enough to make flower buds and be fit for

another winter forcing. Of course we have to select small bushes, and this is our chief trouble. Lilac bushes are generally too large, or else mere suckers, but a row of these can be had in preparation along the side of your garden. It is not quite easy to determine flower buds from leaf buds on the lilac, but as a rule flower buds are much rounder and fuller. In addition to shrubs, be sure to dig one or two clumps of *hemerocallis fulva*, or yellow day-lily. This plant is peculiarly good for forcing. It gives a succession of richly perfumed, lemon-yellow flowers during a full month or six weeks. I have had over eighty flowers, in succession upon a single box. The fragrance is delightful at any season, but most charming in winter.

House plants are as good as house doctors, if properly treated, but water-logged or half-rotten plants are disease-breeders, and should never be permitted to remain in the same room with human beings. The pot in which plants are grown should be cleaned inside and out, and should never be allowed to develop fungus growth, while the soil should be pure and sweet. The use of dirt taken from a half-fermented pile of compost is dangerous. It will kill your plants, and it will certainly poison yourself. Many a mysterious illness comes from carelessness about house plants. Nothing can, however, be more valuable, from a sanitary standpoint, than a few clean, healthy and growing plants. They use up the carbon gases, just as outdoor plants do, and they give out, for our use, oxygen and ozone.

Next to shrubs for winter decoration and enjoyment I hold the most delightful house

plants are dwarf-growing oranges, lemons, and other fruit bearing plants. One of the best of these is the Otaheite orange, a mere bush of three feet in height, but constantly covered with oranges in all stages of growth, and with exceedingly sweet flowers. Unfortunately, this orange is worthless for eating. Still better is the American wonder lemon, bearing a fruit four or five times the size of a common lemon, and of the highest quality for use. The flowers on this little tree, of three feet in height, are twice the size of orange blossoms, and exceedingly sweet. If confined to a single house plant, I believe I would select this one. The Krumquat orange is a beautiful small tree, of less than two feet in height, very compact and handsome in growth, bearing an edible fruit and giving us very sweet flowers. You can also grow the guava in pots, and will get from it a profusion of sweet flowers, and very nice small, edible fruit. All of these give you not only flowers and fruit, but healthful odors, and foliage which is the perfection of shining green. The dwarf oranges hang on two or three years, so that you

have flowers with green fruit and yellow fruit at the same time. Altogether, I do not know of anything that I should recommend to a farmer's wife as more available for house plants than these tropical fruits. They will endure the air of almost any room, and do not require high temperature.

For vines in a window there are few things better than the *Hoya carnosa*, or wax-plant. This should cover a very large space, and should very rarely be shifted after it has reached a six or seven inch pot. Once in five or six years is quite often enough to change pot and dirt. I have had them cover the whole ceiling of a small conservatory, giving two or three hundred clusters in a season. When the individual flowers drop, the flower stem must not be plucked; for out of the same stem will come the next year's flowers. The perfume is given out only at night, but then it will fill your house. It is a marvel in the way of rich, thick leafage and wax-like flowers. The morning-glories and tropaeolums also are excellent vines for temporary use. They will give abundance of bloom, with little care.

Garden Work for December.

By Samuel T. Maynard, In Country Life.

THE work to be done in the garden this month varies so much in the different sections of the country that it is difficult to make suggestions that will apply to all. These will be confined largely to the more Northern sections.

The Final Clean-up.

The last of the leaves and rubbish about the lawn and garden must be cleared up at once, for the chances are that otherwise they will be covered with snow or frozen up. If leaves are left lying upon the lawn they may smother the grass, and if in the garden, they will make harbors for mice.

If the young trees have not been protected from mice, this work should be done immediately. A mound of clean soil a foot high may be heaped up around the trees, or the trunks may be wrapped with building paper or newspapers, or with laths held in place by wires. Another method of protecting the tree trunks is to paint them with lime wash containing Paris green, a tablespoonful of the poison to two quarts of water.

Much of the rubbish from the vegetable

garden may be used to advantage in protecting the flowering plants and the shrubs about the grounds. This rubbish may be thrown into a shallow, open pit and allowed to decay; it will make good fertilizer.

Protect Shrubs and Flower Beds.

More failures in growing ornamentals come from too little fertilization than from any other cause. A few shovelfuls of rich manure about the collars of the shrubs and small trees, and a layer of five or six inches upon the flower beds serves as a protection and enriches the soil so that rapid and satisfactory growth is made the next season. If this contains grain or weed seeds, extra precautions must be taken against mice, by packing clean soil against the trunks of the shrubs, or painting, as recommended elsewhere on this page, with lime wash and Paris green.

Bulbs May be Still Planted.

While it is best to plant Dutch bulbs in October, they may be successfully planted as long as the ground is not frozen. If done this month, the beds must be more deeply covered than when planted earlier



A Decorative
Arrangement of
Simple
Elements.



Photo by C. F. Potter Jr.

UNDER FAVORABLE CONDITIONS THE WINTER WINDOW GARDEN MAY BOAST OF A
BASKET OF RARE ORCHIDS."

Designs for the Homebuilder.



Harry Jones, Archt.

DESIGN A 199.

Description Design A 199.

A plaster house of attractive design, presenting many of those "different" features that the modern home builder is looking for.

The house rests on a concrete foundation; basement under whole house, with combination heating plant and latest laundry facilities.

Exterior finish is rough cast plaster and the several attractive features of the design are clearly shown in the photograph.

The porch and terraces, also the pergola extending from the rear—a glimpse of which can be seen in the picture—are noteworthy features.

The first floor plan shows two novel features—the octagonal reception room and the oval dining room, both affording large bay-windows. The broad hall and stairway offer attractive possibilities in furnishing. The living room at left of hall is separated only by a columned arch of generous proportions. The library may be closed off by sliding doors when desired. Kitchen, pantry and back hallway, up and down cellar stairway and second floor stair are all provided for to excellent advantage.

The second floor provides five chambers, two of which at the front of house have a private bath in connection.

The third floor has servant's room, a large hall and a storage room.

Down-stairs finish is in oak and birch. Lime plaster walls. Second floor birch. Hardwood floors throughout.

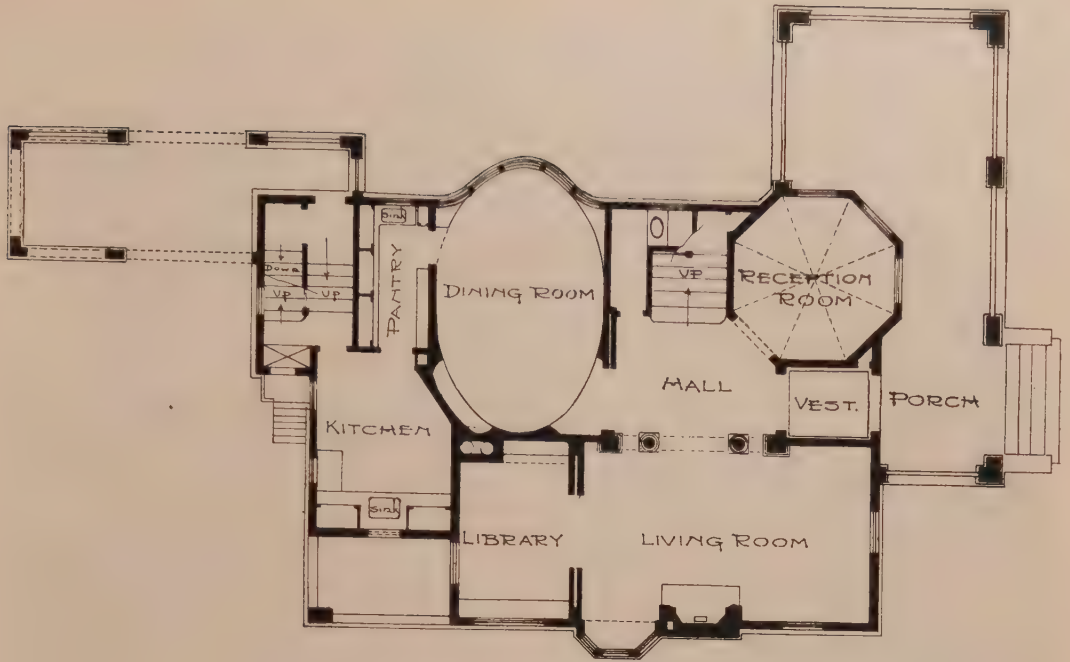
Size, exclusive of porches, 35x50 feet. Height of basement 7 feet 6 inches; first story 10 feet; second story 9 feet. Estimated cost \$10,000.



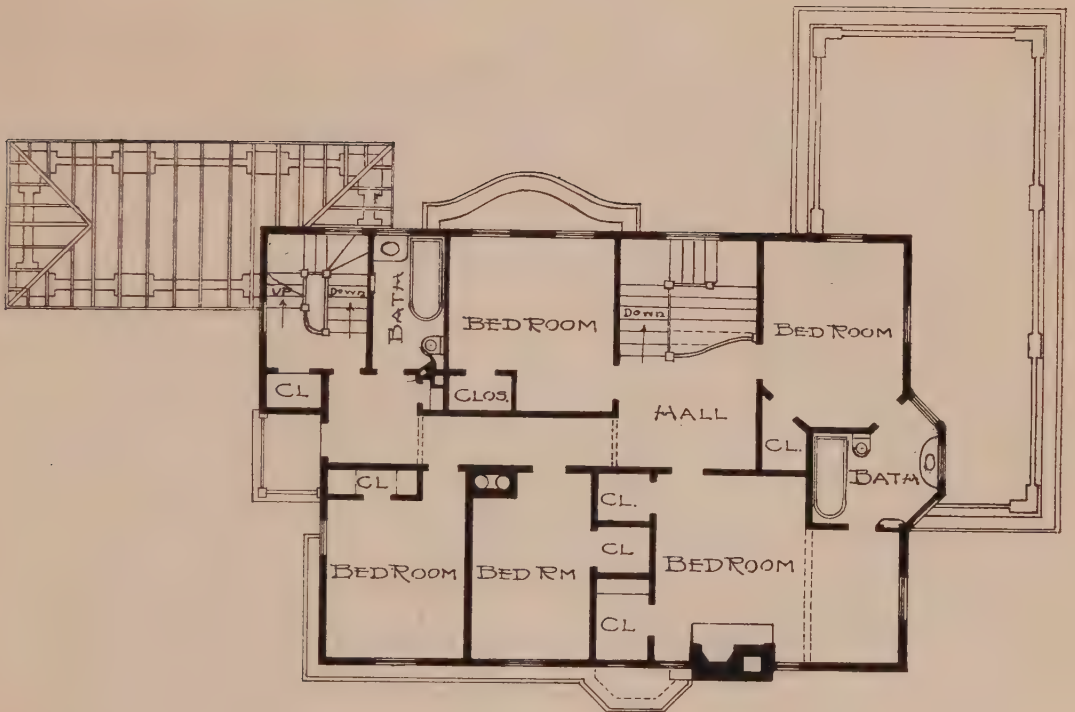
Color Scheme Design A 199.

THE rough plaster exterior is natural cement color, with all trimmings in cream white including window sash. Roof shingles stained crimson. Hall and living room finished in birch, mahogany stained. Reception room is in white enamel. Library and dining room in green stained birch.

Upper floor chamber in white, ivory and light tints.



FIRST FLOOR PLAN

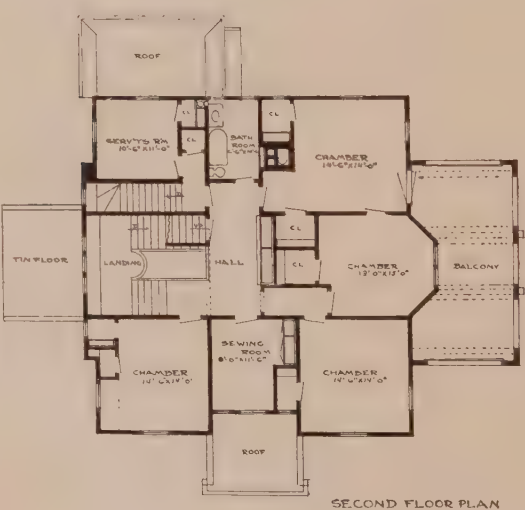
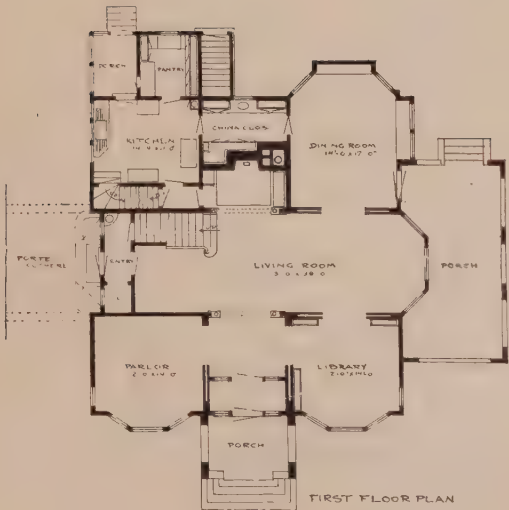


SECOND FLOOR PLAN



Bertrand & Chamberlin, Archts.

DESIGN A 200



Designs for the Homebuilder.



South Elevation.

Bertrand & Chamberlin, Archts.

DESIGN A 200.

Description Design A 200.

AN excellent example of modern home building, combining in a pleasing manner several features in exterior finish, including half-timber and plaster for the upper story. The location of the house, on a hill, is such that the street side as shown on the opposite page is really of less importance than the south end of house illustrated above. From this end a view is had over a wide range of country and the roomy porch and screened balcony above are practically living rooms in fine weather.

Floor plan of first floor presents many attractive features; notably the big living-room hall with fireplace and ingle nook at one side facing the house entrance; the very complete kitchen, pantry and china closet arrangements; the dining room with communication onto the side porch, and the broad stairway leading to the second floor. The second floor has a wide central hall with built-in linen presses, four good-sized chambers, servants' room, sewing room, bath and ample closet room throughout. Access to the upper balcony is had through one of the chambers. As indicated, this is a covered balcony or second floor porch.

The third floor has a large amusement hall and servants' room.

Foundation is native blue lime-stone and basement is equipped with laundry, toilet room, coal bins, boiler room, vegetable cellar, etc. Height of basement 8 ft., first story 10 ft., second story 9 ft. Estimated cost \$14,000.

Color Scheme Design A 200.

THE location and environment of a house has much to do with the color scheme employed. In this instance a bold use of colors which ordinarily would not be combined has produced an excellent result. First floor siding and trim is dark red, second floor exposed timber is green, plaster white and roof shingles stained red.

Interior finish of living room is red birch stained mahogany. Library quartered oak. Parlor white enamel. Dining room cypress in natural finish. Kitchen in pine painted as is also the second floor finish. Walls throughout are plastered and papered or frescoed as suited to the various rooms.

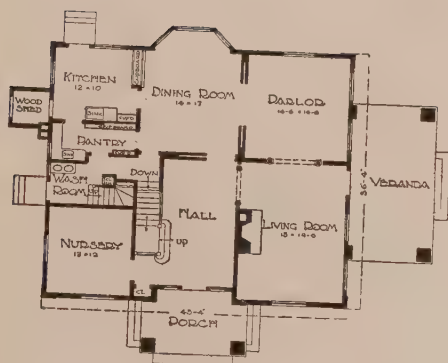


Designs for the Homebuilder.

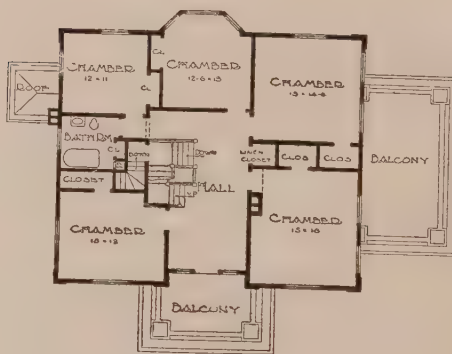


Henry Wittekind, Archt. 7

DESIGN A 201.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

Description Design A 201.

MODIFIED Colonial Residence, with rough cast plaster exterior, and panelled cement block corners, and porch posts.

The first story has a large Reception Hall, finished in mahogany and White Enamel; Living-room finished in English Oak; Parlor of mahogany trim; Nursery and Dining-room of Oak; Kitchen, Pantry and Toilet room finished in Birch; finished natural.

The plaster of walls in Living and Dining rooms is sand float finish, using a rather coarse Torpedo sand for finish coat.

The floors in first and second story are of Oak, finished natural color.

The second story is divided into five (5) chambers, Bath and large lounging hall.

The basement contains Laundry with stationary trays; cold cellar; toilet room; store cellar; Boiler with Coal room.

Basement.....7' 0" high

First story.....9' 6" high

Second story.....9' 0" high

Size of house, exclusive of porches is 49 feet 4 inches by 36 feet 4 inches.

Cost \$8,500.00.



Color Scheme Design A 201.

THE body of the house is stained a Colonial Yellow, while the trimmings, corners and porch posts are natural cement color. The roof is of shingles, and stained red.

The chambers are finished in White Enamel trim, and Mahogany stained doors, having glass knobs,—a strictly Colonial effect.



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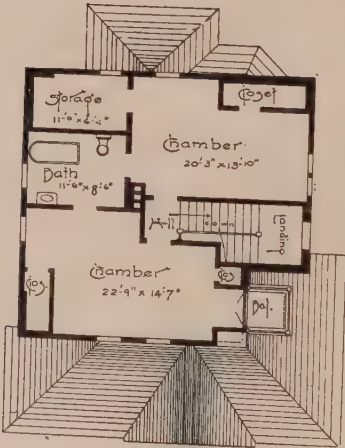
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Designs for the Homebuilder.



Barber & Kluttz, Archts.

DESIGN A 202.



Description Design A 202.

WITH the brick plaster and exterior a white trim is neat and appropriate. Porch floor construction to suit the tastes of the home builder without changing plans.

Rough-cast plaster exterior with foundation and porch pillars in gray brick and roof shingles weathered.

Ample porch, with opportunity of screening off the ell at right of front door.

Floor plans show a good reception hall and stairway with a cosy window seat on the landing.

The Bay in dining-room may be fitted out with sideboard, cupboards and shelves beneath the windows, which may begin at a height of five and one-half feet from the floor and be of leaded glass in some attractive design. Back porch is enclosed with a lattice and is of good size, giving room for refrigerator.

The second floor plans provide for two chambers of ample size, bath and large closet room.

The balcony off the front bedroom, to which access is had by French windows, gives a place for airing bedding.

Interior finish of lower floor is in birch, stained as desired for the different rooms. Kitchen in varnished pine with high wainscot all around. Upstairs in pine painted in white or light tints as desired.

Size 35x42 over front porch. Stories 10 feet first floor and 9 feet upstairs. Estimated cost, \$2,800.



Color Scheme Design A 202.

THIS is a high class cottage of pleasing design, and permitting of variations in dark slate color and porch ceiling pale blue or in narrow matched yellow pine with oil finish. Sashes in black.

A little more variety in exterior appearance may be had by pointing the brick work in black mortar.



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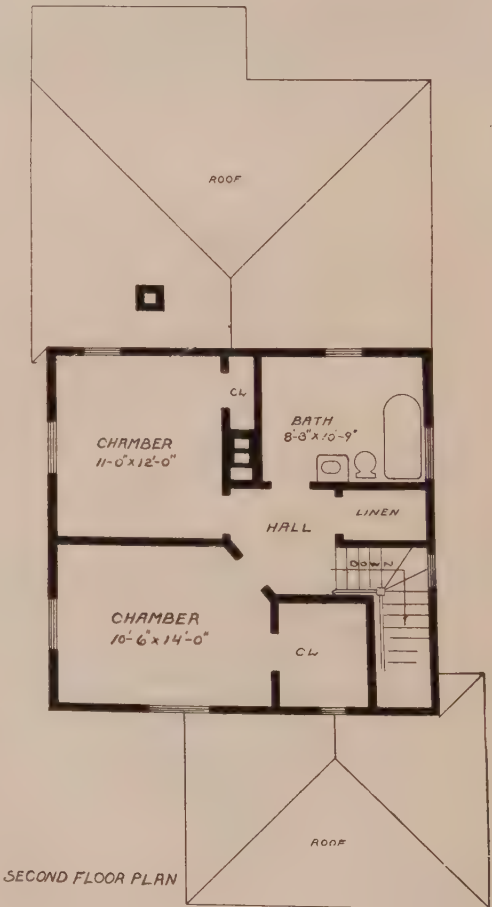
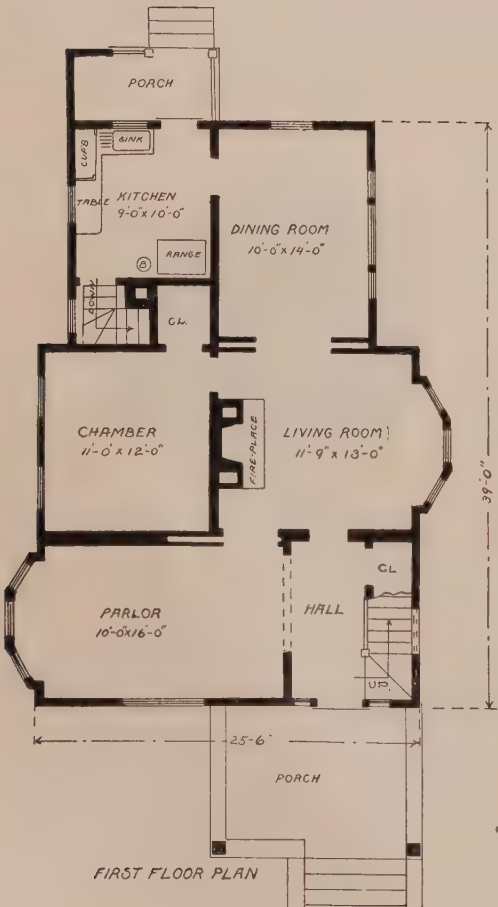
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Designs for the Homebuilder.



The Keith Co., Archts.

DESIGN A 203.



Description Design A 203.

THIS design is for a full two-story house, which, in rough cast plaster finish, presents a striking appearance. The wide, overhanging cornice gives a pleasing effect, and the lines of the house while simple are strong.

A full basement is provided, with hot air heating plant. Concrete block foundation and cement floor in basement.

First floor plan shows an entrance of attractive design with the narrow windows at either side of door, insuring a well lighted hall.

The bays in parlor and living-room offer possibilities in attractive window-seat arrangements. A down-stairs bed room is indicated, or could be a library or den.

The upper floor is well arranged for good-sized chambers and bath room.

Interior finish first floor is oak and hardwood floors, balance of house is in pine. The house could be readily enlarged if desired by building it a couple of feet larger each way and the same arrangement of rooms maintained.

Width 25 ft. 6 in. Depth 39 ft. Height of basement 7 ft. First story 9 ft. 5 in. Second story 8 ft. 3 in. Estimated cost \$1,850.

Color Scheme Design A 203.

EXTERIOR in rough-cast plaster natural gray color, porch columns, cornice, beams, window and door trim in dark green, roof shingles stained green. All exposed wood work except columns and porch rail, porch floor and steps, to be in rough, unplanned wood in harmony with rough plaster. Window sash painted white. Porch floor dark slate color.

Front door in green-stained oak, also hall wood work and staircase carrying out the green effect to above turn.

First floor rooms may be in various finishes of oak to suit individual tastes.

Chambers and upper hall in white or light tints over pine.



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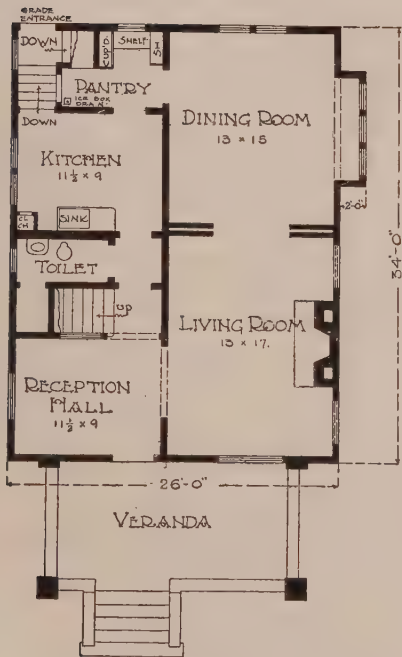
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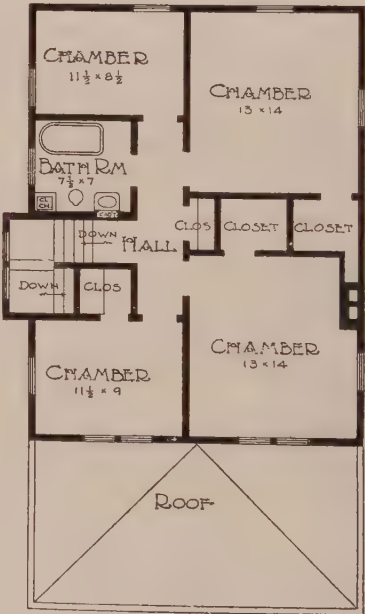


Henry Wittekind, Archt

DESIGN A 204



FIRST FLOOR PLAN



SECOND FLOOR PLAN

Description Design A 204.

CRAFTSMAN house, having rough cast plaster exterior, with rather wide outside wood trim and projecting eaves giving a distinctive appearance. Basement under whole house, and plaster exterior carried continuous to ground level.

The Reception Hall and Living-room finished in Southern Pine, stained with handcraft English Oak stain and waxed. The fire-place in Living-room is faced with mottled purple-red brick, extending from floor to continuous trim which is 7 feet above floor, and has wood shelf.

The Dining-room is trimmed in Southern Pine, and is stained Weathered Oak, color having grey tone and wax finish.

The plate shelf is at top of burlap wainscot, which is 5 feet 6 inches high, and the walls above same are finished in sand float plaster, having rather coarse texture. At the ceiling there is a simple wood cornice carried around Dining-room, also in Living-room and Reception Hall. These rooms have Oak floor.

Kitchen and pantry are furnished in Georgia pine, finished natural color.

The second story is divided into four chambers and bath room; all have Oak floors. Arrangement is good and ample closet room is provided.

The basement contains laundry, vegetable cellar, store room, furnace room and coal bins.

The story heights are as follows: 7 feet for basement; 9 feet for first story; 8 feet 6 inches for second story.

Size of house, 26 feet by 34 feet, with porch 10 feet by 20 feet added.

Cost, \$4,000.00.



Color Scheme Design A 204.

EXTERIOR plaster is left in the natural color. The wood trim is stained brown, including porch rail, steps and floor. Window sashes are painted white, and shingled roof is stained a dark red. Chimney of dark red brick. Chambers are finished in white enamel. Interior finish of first floor is given in description above.



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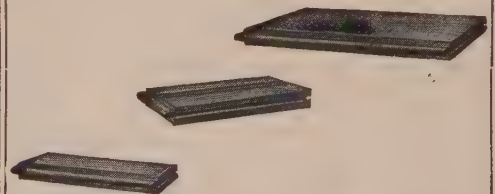
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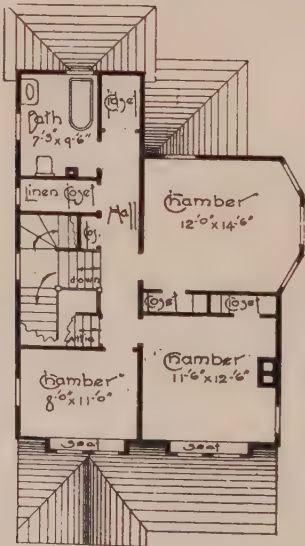
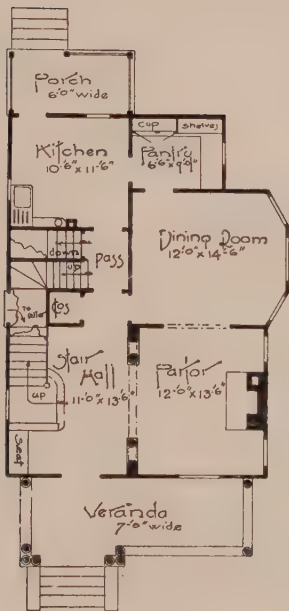
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Designs for the Homebuilder.



Barber & Kluttz, Archts.

DESIGN A 205.



Description Design A 205.

A MODERN type of home appropriate for a narrow lot, in frame construction, siding on first story and shingles above. The clustered porch columns with the solid porch walls give an attractive front.

Foundation in cement blocks with cellar under whole of house; concrete floor. Space for furnace and coal bin, laundry tubs and vegetable cellar partitioned off.

The reception hall and living room as shown in the plan are practically thrown into one by means of a wide arch with columns. Dining room has a bay window affording good light, and communication is had with the kitchen by means of a good-sized butler's pantry. Combination stairway with access to either front or rear of house.

The second floor plan is admirable; bath room back over kitchen brings all water connections in line.

Front chamber windows have bays which provide convenient window seats.

Size, 27 feet by 43 feet 6 inches, less porches. Stories, first floor 9 feet, second floor 8 feet 2 inches. Estimated cost, \$3,300.



Color Scheme Design A 205.

FIRST floor siding, including porch rail or wall, buff paint; second floor, shingles brown stained, as is also the roof. Porch columns, window, gable and other trimmings in white.

Interior finish downstairs in stained birch and hardwood floors throughout. Upper floor painted pine.



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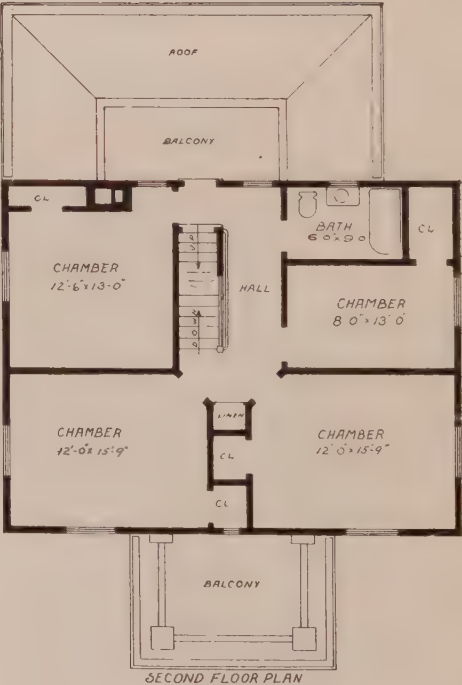
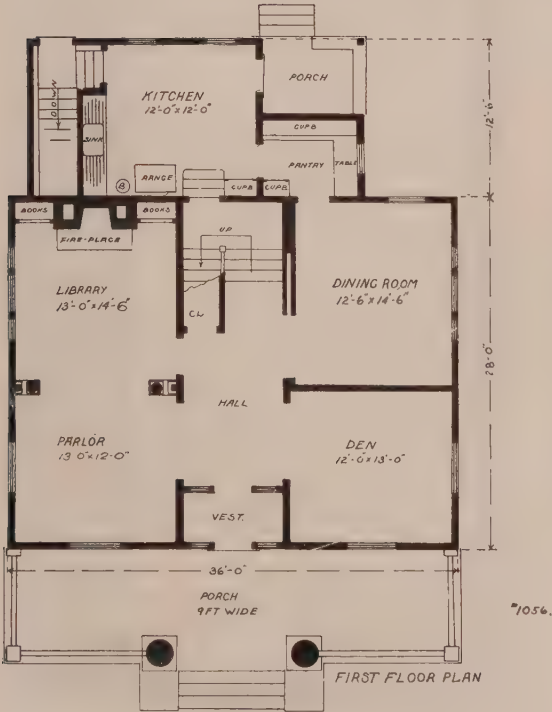
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Designs for the Homebuilder.



The Keith Co., Archts.

DESIGN A 206.



Description Design A 206.

A PRETTY Colonial design which might be worked out in plaster to advantage.

Points of distinction are noted in the massive porch columns and the open terraces at either side of porch, also attic dormer with palladian window.

Concrete block foundation. Basement extends under entire house and has hot water heating plant, laundry, fuel bins, etc.

Second floor has a balcony over the rear portion of kitchen, a feature greatly appreciated by the housewife for the airing of bedding, etc.

The floor plans show a compact and desirable arrangement, the parlor and library being practically one large room, separated only by the wide, columned archway. A fine fire place is shown, with book-shelves built in on either side. Kitchen appointments are excellent and cellar stairs has a combined outside and inside entrance.

Second floor arrangement is good and economizes space without skimping on the upper hall. Door and window lights at the rear balcony insure a bright hall.

Oak finish is intended for main rooms of first floor; balance of house, pine, poplar or cypress, painted or stained.

Ample attic space is provided for storage and one small room could be finished off if desired.

Width, 36 ft.; length, over all, 50 ft. Height of first story 9 ft. 5 in. Second story, 8 ft. 3 in. Estimated cost, \$3,450.



Color Scheme Design A206.

IN a plaster exterior for a house of this size, and with the porch trimmings and rails as shown, a smooth finish would be appropriate for the plaster, in natural gray. All exterior wood-work to be ivory white, with shingles left to weather.

Porch floor lead color and porch ceiling a delicate gray.

Interior finish may be in any of the popular stains for oak as best suited to one's furniture. Upper hall and chambers painted white pine, or oil and varnish finish if some other wood is used.



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Conducted by Eleanor Allison Cummins, Decorator—Brooklyn, N. Y.

LOOKING through the shops, one notices a much greater variety of woods and finishes in use than for a long time past.

Mahogany is of course the first choice, and in extremely expensive furniture one finds almost no other wood, although Circassian walnut, elaborately carved, is almost as costly. Bedroom suites, with the entire surface carved with designs in marquetry, cost more than a thousand dollars, and are less intrinsically beautiful than mahogany adorned only with carving. Newer than marquetry, and less common, is a delicate inlay of mother of pearl, which goes prettily with the glass knobs which have been revived. White mahogany is sometimes seen, beautifully grained and of a light yellow. This is usually ornamented with an inlay of stained woods in very delicate colors.

Apropos of marquetry, an English authority on decoration announces that the color, of all colors, to accompany it is turquoise blue and certainly the warm browns of the inlay contrast delightfully with either green or blue.

To return to woods, Circassian walnut, which for a long time, was only used for elaborately carved furniture, is now made in simple shapes on French lines. It is beautifully grained and the finish is dull. So far it has only been used for bedroom furniture and is far from cheap. Two hundred and fifty dollars would furnish a large bedroom with it. Among the pieces supplied are dressing tables, somnoles and twin French bedsteads. It does not look well with any other wood except possibly

some shades of fumed oak, and requires warm color, preferably old rose or old red, to light it up.

A good deal of silver maple is shown and oak in the silver gray finish, is combined with grayish brown Spanish leather for library furniture. Curly birch, with its deep orange tone, seems to enjoy an undeserved popularity, for it is over-powering in any quantity. A very dull green or a combination of low tones of brown, green and blue seems to go with it better than anything else.

There is a good deal of Louis XVI furniture in the market. The frames, of white wood, are often elaborately carved and are painted either white or in two tones, of very pale gray, or of old ivory. Often the seats and backs are of fine canework, or they are stuffed thinly and covered with tapestry in small patterns and light colors. They, of course, require a special setting of white woodwork and wall papered in panel. A couch and two chairs comprises the set. Sometimes a table is included. For a large room, two sets are bought and two or three small gilt chairs are added, but no dark wood must be admitted.

For less ambitious rooms, there is a surprising variety of mahogany suites, at moderate prices, upholstered in light colored tapestries or plain colored velours, which do not demand special surroundings, and there is a large selection of separate chairs and small tables. A nest of small mahogany tables is a capital investment, and it will cost about ten dollars. For the same price, there is quite a choice of

Decoration and Furnishing—Continued

ordinary tables, square or round, often with some inlaid ornament.

* * *

One would like to say to the person who is meditating an over mantel in a small room "Don't." Too often a chimney piece, beautiful in itself, dwarfs the room completely. A better device, for the room of moderate size, is a very simple mantel with a rather wide shelf, with a mirror nearly as wide as the mantel, and about two feet high hung above it. The mirror should of course, be framed to match the mantel, and should hang flat against the wall. When a room is finished in soft wood there is an appreciable saving of expense.

With a long mirror hanging between two windows, it is a pretty touch to fix brass candle sockets to either side of the frame, about a third of the way up. Sconces of brass or wrought iron are often hung on either side of a mantel mirror, and decorators sometimes provide an oval mirror and sconces in elaborately carved wooden frames, for use with French furniture, in white or old ivory.

One of the very long pier mirrors, which still survives in old fashioned houses, can be cut up, and supply a mantel mirror, and a cheval glass, any carpenter making simple frames and the standards for the cheval. That of the latter may be appropriately covered to match the cretonne hangings of the bed chamber, where it stands.

Rather a pretty covering, for a brass or iron bed, consists of a piece fitted to the top of the bed, with three inch wide tucks about six inches from each side and from the foot, the groups intersecting at the corners. At each side and at the foot is a very full frill, reaching to the floor and finished with a wide hem. Each frill is put on separately, so the one at the foot can be pulled through the footboard. A separate piece is provided to cover the pillows, finished with three tucks and a frill. The material is dotted muslin or flowered organdy, laid over a plain color.

For a hanging, in a corner which does not get too much light, some of the jute fabrics are very satisfactory. The designs are large conventional ones, the surface very silky and some of the colors, notably blue green and yellow very good. When a hanging costs only ninety cents a yard, one does not expect great durability, and

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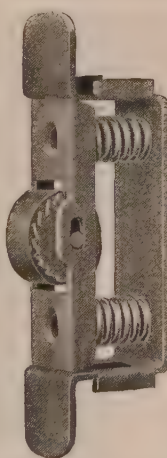
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Decoration and Furnishing—Continued

the color is as permanent as that of most of the mercerized fabrics.

Most people look with respect at Oriental embroideries considering them quite unattainable, forgetting how cheap Eastern labor is. An embroidered hanging, in good coloring, of an all-over design, on red or green hand woven linen, three yards long and forty-five inches wide can be bought for ten dollars, exactly the cost of a not very fine tapestry hanging lined with mercerized amure. The embroidered one is a delightful bit of color, admirable both as to size and weight for a couch cover, as well as for a hanging.

For seventy-five cents and a dollar, one gets oval or oblong table mats, in the neighborhood of a foot long, of solid silk embroidery, in blue shades on a black ground which are very effective.

Ten dollars, again, which goes a very little way toward an embroidered centre piece of native manufacture, buys a circle fully twenty seven inches in diameter, of exquisitely silky Chinese linen, with a wide border of big conventional flowers

worked in white silk with all the intermediate spaces filled with fine drawn work. The same thing can be had in blue, with white embroidery, but the shade is so peculiar that it is difficult to harmonize it with one's other belongings.

The technical execution of these pieces is absolutely perfect.

A new variety of butler's tray is almost square with two under shelves, the first rather close to the top. The lower is really a tray, divided into perhaps eight compartments, for small silver.

The amateur upholsterers may get a suggestion from some small tapestry covered chairs, seen recently. The seat was plainly covered and edged with a fringed gimp. The back was tightly padded, with square edges. Exactly fitted to this was a cover made like a mattress ticking, with one of the end pieces left out. This was drawn over the back and the open end edged with fringed gimp.

Large jardinieres, of deep cream-colored Italian terra cotta with decorations in high relief, are unusual and artistic, costing

THE JACKSON VENTILATING GRATE

These grates have all the cheer and beauty of the open fire, but because of heat-saving chambers at the back, sides and top, they give four times the usual amount of heat.

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will warm and ventilate two large rooms on one or different floors in severest weather, and it will heat an entire house Spring and Fall.

These Grates Fit Any Fireplace, can be set by any mason, and burn any kind of fuel. The economy from the use of this system soon repays the entire cost. Send for catalogue K., also for separate catalogues showing mantels, andirons, Franklins, etc.

EDWIN A. JACKSON & BRO., 25 Beekman Street, New York.



Decoration and Furnishing—Continued

from ten to seventeen dollars. Others are in blue and white majolica, in the style of the della Robbias, at about the same price. Both sorts, of which the cream-colored ones are by far the most pleasing, are glazed.

To meet the universal demand for green, are jardinières in rather quaint shapes, in imitation of Teco ware. It has been suggested that a green oil stain might be applied to the cheap unglazed Japanese terracotta with excellent results.

* * *

There seems to be a good deal of unnecessary glorification of the washstand. At best, it is not a beautiful object, and it seems to find its most harmonious environment at the back of a tall screen. If, however, it must be in evidence, exceedingly pretty sets are to be had, the best of which are in French designs of roses and ribbon stripes. These cost about fifteen dollars, and can be had to match almost any scheme of color. The urn is tall and slender, the bowl very capacious. Sets in plain color are only ten dollars, but the pinks, greens and blues seem to be rather out of harmony, with the usual tones em-

ployed in wall paper and upholstery.

It is a good plan to protect the top of a handsome washstand with a piece of common glass, exactly fitted, and secured at either end with a metal clip of some sort. The best sort of cover is heavy white Turkish towelling, with an edge of crocheted scallops. Nothing absorbs moisture so well. Nothing which can be injured or mused by water should ever be put on a washstand.

A tall screen, hiding the washstand, covered with cretonne to match the furnishing of the room, is a very decorative feature, and the making requires a very trifling amount of skill. The panels should be of generous width, twenty four inches at least for a fourfold screen. Most of those sold in the shops are too narrow to be serviceable. If the exigencies of covering require narrow panels, the screen should be sixfold and six feet is none too great a height. It is always a good plan to weight a tall screen at the bottom.

Behind one of these tall screens one can have a delightfully utilitarian washstand, made from a small sized deal kitchen table, with a broad shelf fitted underneath it, a

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How about a fine pair of portieres as an appropriate and acceptable Christmas Gift? A permanent reminder of the giver, and a source of pleasure after the holidays. A card to us, giving height of doorway and color desired, will bring samples and prices by return mail.

—WRITE TO-DAY—

Decoration and Furnishing—Continued

narrow back piece supporting a shelf and swinging arms for towels at either end. With a white oilcloth cover and a dado of the same material to protect the wall and a cotton bath mat, one may splash at one's ease. Concealment makes it possible to substitute, for china, the light and sanitary white enamel ware, which is so generally used in hospitals. Hooks on the back of the screen are useful for bath gowns and pajamas.

In a small room, one of the little tripod washstands set close in a corner may be concealed by a curtain, on a swinging pole, with two or three corner shelves above it, not too high to be easily reached.

* * *

The new electric table lamps for use in library, drawing room or boudoir are exceedingly attractive. Moreover, some of them have that home effect which was supposed to belong to the oil lamp only.

"Most of the shades," said a dealer, "are made of stained and leaded glass. There are pearly colors for light rooms and rich peacock shades for rooms done in the heavy, glorious peacock coloring which is the go now. Every degree of color, tone, you see, from faintest to darkest.

"Each leaf in this tulip is a separate piece of glass." He pointed to a globe covered with yellow and red tulips. "The soldering in lead is done delicately, and its dark lines add a distinctive character to the shades.

"Among the newest lamps those of the tree design stand conspicuous for their beauty of outline and coloring. The wide, spreading dome shaped globe slightly flattened on the top, and curving over at the side well below the light is decorated with a design in foliage and flowers.

"The slender standard in green toned bronze is wrought in tree trunk lines. A flare of roots forms the graceful base to the standard. An apple tree, green leaved over the top of the shade and pink blossomed about the drooping edge, supplies another design.

"The globe of another lamp shows marsh flowers and great dragon flies. The light green bronze of the standard carries down to a base of roots the stems of the big leaved flowers.



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Decoration and Furnishing—Continued

"A tripod holding aloft a shaded brazier is a favorite design. The scroll supports of many of the lamps curve over a beautiful central vase of some ware harmonizing with the glass of the shade.

"Very low lamps intended for use on the library table to throw light on the pages of a book come in the conch shell conceit seen last season. The great number of these shells seen this season proves their power for charm. Lighted, the shell glows with soft pink light, but pours from its mouth a stream of clear light to read by.

"The shell is held on a little bronze rest, in which it works on a pivot. A variation to the usual design is seen in the standard of one—a little mermaid in sea green bronze holds aloft the great shell.

"Glass butterflies wrought in all the varied butterfly colors come swung on chains to be hung over a lampshade to serve as a further screen for the light."

Architects' and Builders' Journal.

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explains fully the principles of furnace heating, and how to apply them successfully to any building.

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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.
Answer will be given in next issue to go to press if possible.

Mrs. H. T. S.

"I enclose a rough sketch of my living room concerning which I desire information. It will be 16x36 feet and the wood-work will be weathered oak with beamed ceiling, ceilings to be 9½ feet high.

The room will be furnished in weathered oak mission furniture. What would you advise for wall covering? I prefer either a brown or green scheme. I wish to use mahogany furniture there. There will be fine light from the window in the broad stair landing.

What would you advise for floor covering, two large rugs or numerous smaller ones?

What would be best for window draperies and how hang them?"

Ans. As your room is to be on the Mission order, wall coverings of these fabrics will be both in harmony and serviceable. Golden brown burlaps are advised for hall, and the light green moire

for living room. As this large room is well lighted on three sides, it will bear the green. By all means the two large rugs rather than more small ones. Many small rugs kicking about, with their perpetual sliding and slipping, are annoying; besides giving a mussy look to the floor. Rugs of plain green Wilton filling, or Axminster, with or without border, would be a good choice. The window drapery may be either cream colored, or green and cream madras, or some of the ecru fancy nets. The south and west dining room would open well from this room if old blue, relieved with dull green were used there. An effective decoration would be old blue and cream cretonne above a wainscot of weathered oak, with door hanging and short draperies to the high windows of the same cretonne. Such a cretonne I have seen used, large blue poppies on a cream ground.

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KEITH'S MAGAZINE : : : : MINNEAPOLIS, MINN.

Answers to Questions—Continued

H. K.,—Berlin, Ont.

Q. I have my library finished in weathered oak, and my dining room in walnut. I have had the window sash painted white, which I was told is the correct thing by one party and now another authority tells me they should be painted or stained the same color as the woodwork—weathered oak and walnut in the respective rooms. I am going to have white blinds as the wood work is cream white in the rest of the rooms so must have white blinds to match the rest. Will you kindly let me know what you think about this?

Ans. Your rooms being finished in the weathered oak and walnut would consider it more appropriate should the sash be painted or stained the same color as the wood-work, however, in some instances they are painted white. Really it will not make much difference because the window hangings generally cover the sash. As regards the use of the white shades or blinds would say that it is entirely proper for the interior of your house.

H. R.,—Boone, Iowa.

Q. I purchased a copy of your magazine for past-time reading on the train. I found it is so interesting, and the suggestions therein so helpful, and being at the time building a home I write to ask a few questions as to decorations of the interior.

Hall is to be red, wood-work stained oak, living room with columns between in green with yellow walls, dining-room blue, all the dining-room furniture is oak. What would you suggest for the wood-work? Rough plaster all over down stairs. Two east and one south window in dining-room. What should the columns be finished, to match hall or living room? Will composition caps take the stain like wood? How high should plate rack be; nine ft. ceiling?

Can stain be used on siding as well as on shingles?

Ans. Your rooms being open with columns between and considering the fact that you have rough plastered walls throughout it would seem very appropriate

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MAX L. KEITH, 525 Lum. Ex., Minneapolis, Minn.

Answers to Questions—Continued

to stain all of the woodwork a fumed oak color which is a sort of a russet brown. However, if your dining room is already finished in the golden oak, it would probably be better to finish the wood-work in the same color, in which case the hall and living room could be finished in the fumed. The columns should be finished to match the living room. The composition caps can be stained and finished in the same color. Plate rail in the dining room should be about five feet high. Where staining is used on the siding it is preferable to use the rough side of the siding.

W. F. Y.,—Oklahoma City.

Q. We have just finished building a home and are now up to the decoration of walls. Our large living room is all to be furnished in crafters furniture. Room has beamed ceiling and open panel side wall. All wood-work is dark finished oak.

Who can furnish us color schemes?

Where can we get brass plate for wall or shelf ornaments?

Also we have a large stone fire place—above which we have a half circle panel about 42 inches in diameter set in about 4 inches. Who can furnish us a plaster relief plaque to fit in same?

Ans. From the description of your room with the beam ceiling, open panels and dark finish oak a pleasing harmony of tone would be in the soft golden brown, lighter in color than the wood-work, and the ceilings in still lighter colors. The hall could be carried out in the dull old-red.

In answer to your inquiries as to plate ornaments in hammered brass and plaster relief same could be furnished by one of our dealers, who no doubt has written you.

When this scheme, as above outlined is carried out, the window hangings can be either in the Arabian color of clumy, real Arabian curtains or in some handsome patterns of French net with over-hangings of figured tapestry in two tone effects.

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These publications are strictly alive in presenting to their readers the newest and most advanced ideas on Home Building and Construction Work. The same advertiser can with advantage, take space in both magazines because each has its distinctive field, Keith's circulation being principally among the owner, the layman intending to build, decorate or furnish, while *Journal of Modern Construction* reaches the building trades, the contractor, painter, plumber, furnace man and dealer in building supplies. The manufacturer must get before each class; convince the owner of the advantages of his material, as well as the contractor who erects the structure and the dealer who handles the building products.

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The Housewife's Calendar

DECEMBER

Festivals Dec. 21st, **Forefathers' Day.**
Dec. 25th, **Christmas.**
Dec. 31st, **St. Sylvester—New Year's Eve.**

Sanitation Living Rooms kept as far as possible at an even temperature, 68-70°. Systematic ventilation twice daily.

Dietetics Ample supply of carbo-hydrates or heat forming foods. Increase of vegetable or animal oils on the daily bill of fare.

Economics Holiday preparations. Making mince pies, plum pudding and fruit cake. Purchasing a three month's supply of potatoes and apples.

NO one can deny that, at its very best, our American winter is a trying season, except in those favored sections of the country where it does not exist, unless riches enable one to rise superior to climatic conditions. Yet avoidance of hardship is generally had only at the cost of a certain loss of moral fibre. So let us brace up for the inevitable discomforts and make the best of them, as far as we may, not neglecting what alleviations may suggest themselves.

Probably the most trying thing about the average winter day is the entrance into a cold kitchen, to get breakfast. Emphasis has often been laid, in these pages, on the desirability, both for comfort and economy of keeping the range fire over night. It is a very exceptional range which will not admit of this, but occasionally it seems impossible. But every range will keep a fire in for twenty-four hours. If the fire must be remade daily, do not let it down at night but in the morning after breakfast. Dumped the minute breakfast is served, it can be made up and lighted as soon as the dishes are washed, and

the water in the boiler will not get cold. If the fire, kept over in this way, is rather low in the morning a handful of charcoal scattered over the coals will help out wonderfully.

It is one of the drawbacks of the cleanly and economical gas range, that it does not warm the kitchen to any appreciable extent, unless the oven is in use. But it is possible to keep one of the oven burners alight, turned down to the lowest point of combustion, and the door of the lower oven open and have a warm kitchen in the morning, at a very trifling expense. The upper oven can be used for some very slow process like baking beans, or if the range must heat water, a large tin pail full can be set into it. The gas companies estimate the cost of a single burner at half a cent an hour but, from actual experience, I should say it was considerably less.

A little forethought makes the morning tasks much easier. Raised bread should be made wholly in the daytime. A portion of dough, set aside for rolls, can be cut down and moulded very quickly the next morning, and they will be more del-



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S. C. Johnson & Son, Racine, Wis.

"The Wood-Finishing Authorities"

Household Economics—Continued

icate for the keeping. The materials for muffins or short biscuits can be prepared the night before, so it is just a matter of mixing in the morning, bacon sliced or chops or steak trimmed. It is just this sort of thing that makes the difference between hard and easy housekeeping.

* * *

Winter is a season, which makes large demands upon diet. Particularly should there be an increase in the amount of fat, in food. This may be supplied in the form of fat meat, of butter, of olive oil, or of nuts. Its lack, or deficiency, leads to serious troubles, disease of the eyes and the kidneys, and diminishes the resistance to cold. Few people now care for much fat meat, but a great deal of animal fat can be absorbed in milk, butter, well-made pudding sauces and gravies. Suet puddings of whole wheat flour, sweetened with molasses are a valuable addition to the winter bill of fare and can be varied indefinitely. Combinations of cheese and nuts in sandwiches and salads, are excellent. Cream soups, liberally buttered, are a change from the monotony, which is the fault of most tables in winter.

One of our contemporaries has been conducting a symposium on the adaptation of incomes of less than \$2,500, to the admitted increase of from twenty to twenty-five percent, in the cost of living, in the last five years. Various women, in all sections of the country, have contributed itemized tables of expenses. The discussion has been interesting and illuminating. The present writer has been most impressed with the amount which most of these women felt it necessary to spend upon clothes, and with the evident lack of the art of buying food in such quantities, as to avoid left overs. For the family in very moderate circumstances, any great amount of food, left over from a meal, means either waste, or else the expenditure of a great deal of time in making it appetizing, for another meal. No woman, who must do her own housework and sewing, can elaborate her cooking, without injustice to herself. We have a great deal to learn from the French on this point. Almost all households err on the side of elaboration. Pies and puddings are made, when fresh fruit

is as cheap and more healthful, and very poor homemade bread is preferred to the cheaper product of the baker. The fact is that most housekeepers seem to act on the supposition that their time is of no possible value to themselves, or to anyone else, and that any sort of penny wise saving is desirable, whatever the cost in wearied nerves and muscles. Women need to acquire new conceptions of their duty toward themselves. There are selfish and frivolous ones who victimize their families but the tendency of most women is the other way. Aside from its effect upon themselves, it is uncommonly bad for the souls of the others, to have one member of the family work too hard.

The concensus of opinion, among the contributors to this discussion, seems to be that it is not possible to feed a family of four on much less than ten dollars a week, but few of them have adopted the light breakfast, which obtains so much in our older communities. The writer's personal experience is, that it is possible to set a fairly good and plentiful table, for about two dollars a week, for each individual, but in order to do it, she would spend her strength upon dinner, making the other meals extremely simple. She is also of opinion that, in cities, buying from hand to mouth, in small quantities, is the only practicable way for a small family.

* * *

A correspondent suggests, as a labor saving device, a hanging cupboard close to the range, 40x20 inches, and not more than seven inches deep. In this would be kept the coffee, the cereals and all the requisite utensils for getting breakfast. This she would close with doors, although a washable curtain or a stout linen shade with a spring roller might be substituted.

Under it she would stand a cabinet with two shallow drawers and a closet below. The top, covered with zinc would be a convenient resting place for hot sauce pans and kettles. The drawers would hold knives, forks, spoons, etc., the closet beneath long handled cooking utensils. A washstand, such as can be had in any second-hand store would seem to answer the purpose.

We are always glad to receive sugges-

Sy-Clo

TRADE-MARK

The perfect material and scientific principle of construction of the Sy-Clo Closet entirely overcomes the unpleasant and unsanitary features that make the ordinary closet a menace to health. The Sy-Clo Closet does away with the necessary care that makes the common closet a household burden.

Study the sectional view of the Sy-Clo illustrated below. Notice the unusual extent of water surface in the bowl. No possibility of impurity adhering to the sides. That's why the Sy-Clo is always clean.

Unlike the ordinary closet, the Sy-Clo Closet has a double cleansing action, a combination of flush from above and a powerful pump-like pull from below.

The downward rush of water creates a vacuum in the pipe into which the entire contents of the bowl is drawn with irresistible syphonic force.

That's why the Sy-Clo Closet is called

The Closet That Cleans Itself

The sectional cut shows the *deep water-seal* that perpetually guards the household health by making impossible the escape of sewer gas, a subtle and often unsuspected poison.

The material of the Sy-Clo Closet is heavy white *china*, hand moulded into a single piece. No joint, crack or crevice to retain impurity. No surface to chip off or crack. Nothing to rust or corrode. Unaffected by water, acid or wear.

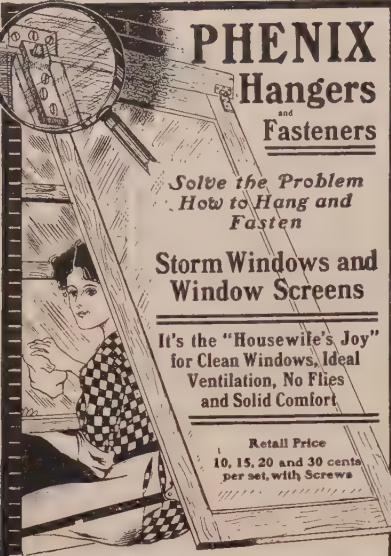
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Household Economics—Continued

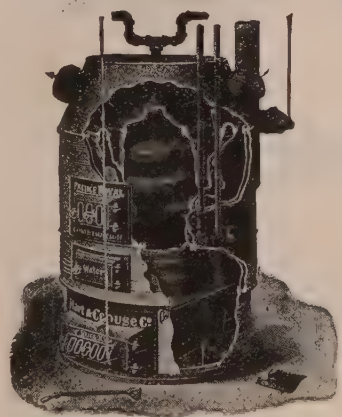
tions of this sort from our readers and wish we might have more of them. Anything which lightens the labors of the housewife is a benefit not only to her but to her family.

* * *

Portable closets have been put on the market within a few months, and are extensively advertised. They are not cheap, costing twenty dollars apiece, nor particularly beautiful, though their cretonne covering appeals to some people. When all is said and done, they are little more than a packing box on end. Less than half the money would pay for a wardrobe built to order, which might well be artistic as well as convenient. For drawers, in the lower part, shelves may be substituted, closed in with hinged drop fronts, fastened with rotary brass handles.

Clever people have been known to buy for a trifle the old black walnut wardrobes, which were so popular thirty or forty years ago, remove all the glued on ornaments, re-finish the wood, and fill in the panelled space in front with cretonne to match the rest of the room, but adventures like this are beyond most amateurs.

In a room reasonably free from dust, probably the best of all improvised closets is a large four fold screen, with solid panels, with hooks attached to its back. It is an effective addition to any room and makes no apologies for its existence.



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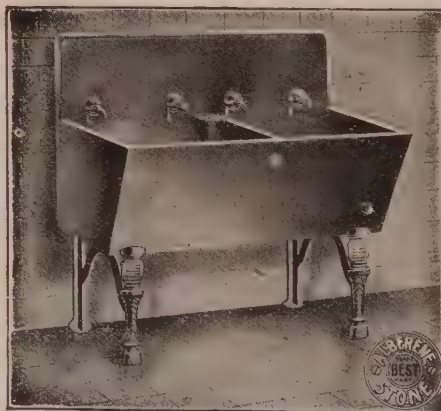
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NEW YORK CITY



LIKE the Thanksgiving dinner, the Christmas feast should have an element of homeliness. It is the place neither for undue elaboration, nor for trying new dishes. In the family with children, dinner is at best, a side issue to the joys of the day. Tradition sets the hour at noon or a little later, but the evening hour has its advantages, and the good things are quite as apt to be appreciated, when the novelty of the Christmas gifts has worn off a bit. In cities especially, theatre going and the early dinner are apt to conflict.

A pretty decoration, for the table, is a circular or oval mirror surrounded by a wreath of holly, or laurel, on which stands a bowl or tall glass of white or scarlet flowers. The loveliest possible thing is a group of poinsettias, the Christmas rose of the Southern hemisphere. The flower is so large and its shape so exquisite, that three or four blossoms are enough. Scarlet carnations are effective with Christmas greens, and can always be had, and scarlet candle shades carry out the red note still further.

For the economically disposed, the traditional English Christmas dinner is not to be despised. Its best beginning is raw oysters, or an oyster soup, followed by roast beef. The English use a sirloin, a part of the animal generally cut into steaks here, what the butchers call a sirloin roast not being tender enough for anything but a pot roast. The American equivalent is the first three or four ribs. They should be roasted rare and served with a Yorkshire pudding, "mealy potatoes," boiled onios, pickles and jelly, to which may be

added cauliflower and squash. Succeeding this is a mince pie, and following it the plum pudding, in a blaze of lighted brandy, coffee crackers and cheese ending the meal. Such a dinner, though appalling to the dyspeptic, is a welcome finish to an afternoon spent out of doors, and, as company dinners go not very troublesome, assuming that the mince pie and pudding have been prepared beforehand.

* * *

Yorkshire pudding is mysterious to most American cooks, and even in England is apt to be rather soggy. After some experiments, the writer has developed a satisfactory formula which she hastens to hand on. Allow a teaspoonful of baking powder, half a teaspoonful of salt, two eggs and a cup of flour to a pint of milk. Mix very smooth and, twenty minutes or half an hour before dinner, take the roast out of the pan and pour the drippings into a large agate pie plate or square pan. Pour the batter onto the drippings, and lay two long iron skewers, or a handleless gridiron, on top of the plate and the meat on that. Cook in a hot oven, cut the pudding into pieces and serve either around the roast or in a separate dish. The baking powder is a modern invention, but an improvement.

* * *

The maker of mince pies or plum pudding is advised that the meat grinder and the bread mixing machine can be pressed into the service, to the great advantage of one's muscles. Using canned apples for mince pies is another saving and the juice may either supplement the cider for mixing or, with the addition of wine, make a foundation for gelatine jelly.

Table Chat—Continued

It is traditional that every member of the family should stir the plum pudding for luck. In old-country families, even the baby has its little hand guided to move the spoon. It is desirable, when making this dainty, to have enough for several puddings. Wrapped in waxed paper, they keep indefinitely. Two-pound tin cans, from which the tops have been melted off, are capital moulds for small puddings. Individual puddings can be steamed in quarter-pound spice tins.

* * *

All sorts of dishes show an elevated tendency. French tea services are in the shape of urns, mounted on a single foot, with either one or two handles. One sees a great many cups on pedestals, notably among the wares of our imitative friends the Japanese. Compotes and bon bon dishes, of cut glass, are largely mounted on stands and high shapes predominate in Bohemian glass.

A rather new table ornament consists of a number of small bell shaped flower holders united, at the base, to a branch like stand with small, supporting feet; when filled, they form a sort of chain of bou-



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Table Chat—Continued

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quets. A piece with five receptacles costs, in Venetian glass, \$4.50. They are supposed to stand upon an oval mirror. Although intended for the table they are equally pretty elsewhere.

The composite Christmas gift is not nearly as popular as it ought to be. Concentrating the family funds upon one object for each member would result in the possession of a few really desirable things rather than of a litter of trifles. No one member might afford to buy a complete set of table glass, or a salad set, or a dessert service, but the united pennies would compass any one of them easily. If joint offerings do not seem practicable, it is often possible for the different givers to bear in mind a special taste or hobby. The writer recalls one young woman, who has a delightful collection of blue china all given to her by friends, who remembered her fad for it.

A shut-in ought to appreciate one of the invalid services, consisting of plate, cup and saucer, egg cup, toast dish, milk jug cream pitcher, sugar bowl and tea pot, a bouillon cup and a large china tray to match. The latter is very heavy and may

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Table Chat—Continued

well be replaced by a white enamel hospital tray. One can often make up a set of this sort from the open stock patterns. There is a Danish ware, not expensive and very pretty, and the Dresden onion pattern is also blue and white. Most of the pieces can be found in Japanese china, which has the special merit of being daintily thin.

* * *

Forefather's day, December 21st, is an occasion, which the New England contingent likes to commemorate, and a supper of the traditional baked beans, brown bread, custard and squash pie, cheese, doughnuts and cider is in order. To be really archaic one course should consist of bear's meat steak, and the succulent Cape Cod turkey ought to make its appearance, either au naturel or as an entree of fish cakes. There is a delightful postal card, with Salem witches on it, which is just the thing for invitations.

At last, the bean pot has been beautified. Benighted people have been baking beans in casseroles of French origin, but now it is possible to get bean pots of a particularly quaint shape, with a handle at one side and an ornamental cover, the ware is gray, there is a raised decoration in blue, and the price is sixty cents for a quart size.

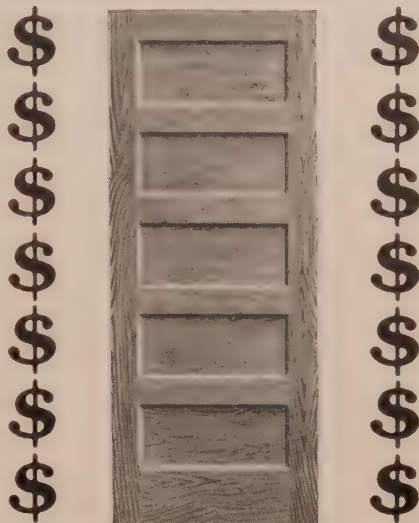
Information Service.

¶ We are constantly receiving inquiries concerning the building and furnishing of homes, as well as questions about lighting, heating, plumbing, water systems, etc. To meet this steadily increasing demand for advice and help we have established an "Information Service Dept." for readers of this magazine. This office will furnish any information at its command concerning these subjects free of cost, and give the names of persons best able to supply our readers needs.

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A Architect's Corner. A

N. B.—Questions on construction and specifications will be answered promptly here.

C. J. D.—Carrollton, Alabama.

Q.—Kindly explain the following terms in a bill of materials; I do not understand the terms underlined *S. I. S.* floor, *D. & M.* fencing, windows 20x20, 20x1 3-8, 6 doors 2-8x6-8x1 3-8. In a blue print which I have the two attic windows in illustration are marked 36x24 *Div.*, the other 36x22 *Div.* Should they both be the same measurement?

A.—*S. I. S.* means surfaced one side. *D. & M.* means dressed and matched.

For windows, the 20x20, 20x1 3-8 means that upper and lower sash are both 20x20; 1 3-8 is the thickness of the sash. For doors, the 2-8x6-8x1 3-8 means two feet, eight inches wide by six feet, eight inches high, by one and 3-8 inches thick. Attic windows should be the same size; 36x22 is doubtless correct for both of them.

F. C. B.—Kaukauna, Wis.

Q.—Kindly advise me in regard to putting in my registers. Here in town most everyone has them put into the walls. I have plans which show them in the floor. Do you prefer them there instead of in the walls? Which is the better?

A.—We should advise you to locate registers for hot air furnaces in the floor when a more direct pipe or passage for the air from the furnace can be secured

in this manner. Registers should be fairly near the outer boundaries of the room, (when this is the case) where it is possible to so place them. Where putting a register in the floor involves an extra turn in the pipe, we would recommend a wall register, and vice versa. Where one objects to registers in the floor, the only thing to do is to twist the pipe, making an extra turn and put in wall registers. In such event, however, the practical results are not apt to be so satisfactory.

A. T. M.—Cincinnati.

Q.—If you are able to give me the address of a house which sells canvas, or whatever material it is they use for the outside of buildings under gables and such places, I wish you would be kind enough to do so.

A.—We cannot recommend the use of canvas for this purpose, even though in places where there is protection such as in gables and cornices. It is bound to get wet and rot out. The fact that it is suggested to paint this would not remedy the matter.

* * *

Q. 8.—What air pressure is necessary for gas piping?

Ans.—A five pound air pressure test is sufficient.

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