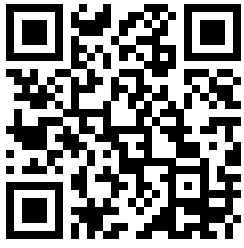
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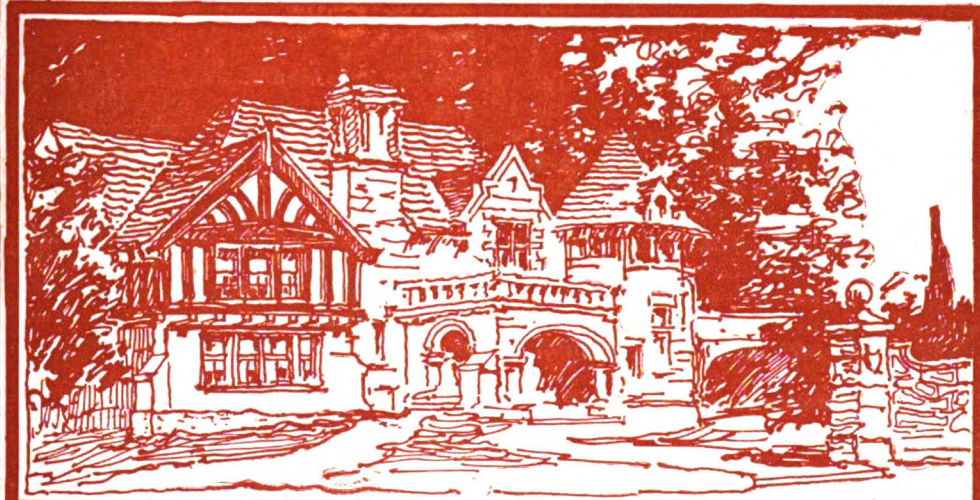
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Vol. XI. JANUARY, 1904. No. 1.

KEITH'S MAGAZINE ON HOME BUILDING.



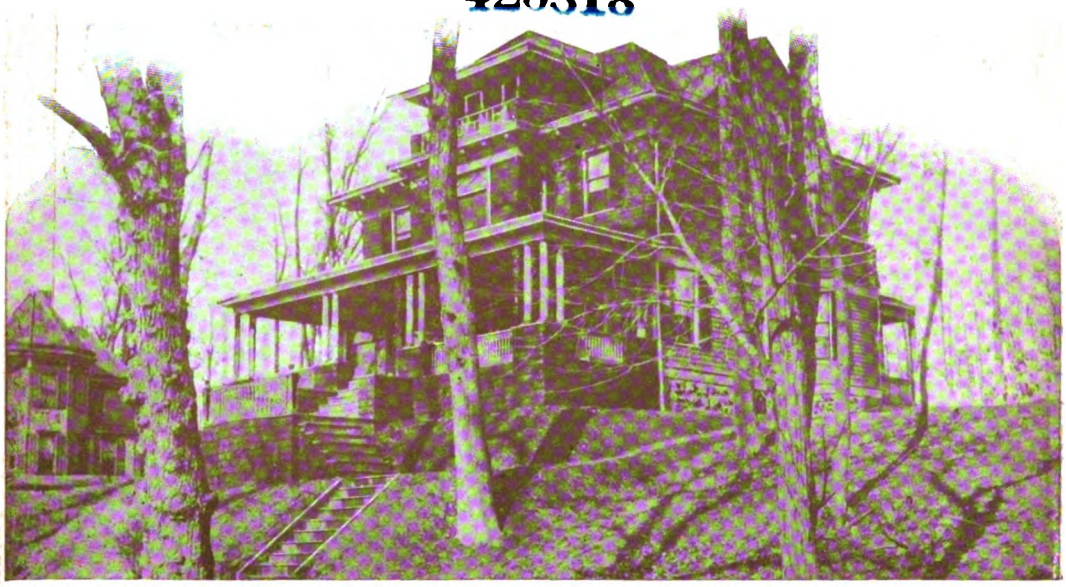
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The designs are Colonial houses, both elaborate and simple in their treatment, simple little cottages suitable for summer occupancy, bungalows, etc.; also city homes and small brick houses and model designs in all the popular architectural styles, embodying every conceivable arrangement, full of cozy-corners, ingle-nooks, and attractive features that so often make a home "successful" and give to it an air of individuality. The extra issues are as follows:

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KEITH'S MAGAZINE

on Home Building

MINNEAPOLIS, • • MINNESOTA

Edited by WALTER J. KEITH Published by THE KEITH CO.

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N. B.—In explanation of the cost estimates of the various designs for moderate cost homes given in this issue, the editor desires to state that they are based upon the following schedule of prices of labor and materials and normal conditions, insuring a reasonable amount of competition among contractors and builders.

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KEITH'S MAGAZINE.

Vol. XI. JANUARY, 1904. *No. 1*

Three Examples of Plaster Construction.



"THE MANY-GABLED ROOF."

BECAUSE the beautiful house here illustrated is of plaster construction, with adorable latticed windows, think not it belongs in the land of the Spaniard and perpetual sunshine. Rare indeed would it be in that land, to find such a broad expanse of velvet lawn, whereon the shadows fall so softly. This fine example of English cottage style, is in Brookline, Mass., though the only reminder of a "stern and rock-bound coast," is the tall and rugged pine tree on the left with the great boulder sleeping at its feet.

There is a great deal of roof line in evidence here, yet none too much, for this is one of the roofs, or assemblage of roofs, that attract by their happy slope, and harmony of line with the building and with the landscape. There are roofs so ugly, so repellant in their angles, that one would never desire to pass a night under them. But this spreading roof-tree at once suggests stability and restfulness.

To the owner of this house, a frame structure was unsatisfactory, in that it suggested to him a temporary existence. Baronial stone was out of the question, and so a frame work of wood was covered in the usual way with wood and paper sheathing and then with metal lath. On this in turn was plastered rough cast cement, which will bear all varying extremes of temperature, and was of a dead, greyish white color. The many-gabled roof was

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stained a rich red, while the cross timbers in the gables and the exterior wood work were stained also, a rich olive green.

The carriage drive sweeps up to an entrance on the side, while the ground falling away abruptly, gives opportunity for a picturesque arched entrance between the curving buttresses of the foundation supporting the wide porch. This foundation is of very large boulders roughly laid up, the buttresses capped with a broad layer of plaster, and wreathed with vines.

The lines of the second half-plaster house illustrated are not dissimilar, though more than three thousand miles divide the two. The picture was taken before the completion of the building, and boards and barrels are still in evidence. Even the front door of stout cypress wood is not hung, or the terrace completed upon which it opens. But we have the picturesque sweep of roof line with its deep over-hanging eaves. The architectural relief of flat beams and cross pieces on the shingle, and the broad, straight medillions beneath supporting the overhang of the second story adds to the interest. Simple, structural detail in evidence, is always satisfactory, a fact builders are coming more and more to appreciate. Equally pleasing is the device of a simple shelf below the mullioned and latticed window in the right hand gable, and the cornice with a few straight lined dentils beneath, marking the division line between shingles and plaster.

In this instance, the plaster is colored a warm, creamy yellow; the shingles in the gables are mottled browns, and the roof a mossy green.

The third picture shows a charming cottage home in Pasadena, Cal., where plaster is again combined with shingle and with a deep foundation composed of alternate layers of rough stone and vitrified brick.

The roof lines here show Moorish tendencies, low and mosque-like, crowning the gentle dwelling like spreading, sheltering boughs. The one story, octagon shaped room on the right, is a sun-parlor, the walls being a series of windows. The view is taken from the rear, and the green stained door opens directly upon the grassy and woodsy banks overhanging the Arroya. This door is of the Dutch variety, in two halves, and is set with opaque, leaded glass bull's eyes.

Additional interest is given to the exterior, by roughening the plaster while still wet from the trowel, with a coarse broom brush, and immediately throwing against



"DEEP, OVER-HANGING EAVES."

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"WITH LOW, SPREADING ROOF."

the fresh wall, handfuls of very coarse gravel full of pebbles and small stones.

The stain used in this instance was an oil paint and the green a strong rich color. This again was thrown on the plaster from a large flat brush, producing an uneven play of greenish tones very unusual and attractive. The effect in fact was something like a lichen—grown boulder covered with mosses shading from deep green to the soft grey of the Spanish moss that hangs like mist from the boughs of the old live oaks.

The place seems made for the house and the house seems made for the place. The rough grey stone and dull copper red and black of the brick, the soft green of the plaster, the brown of the shingle and low, branching roof—all seem part of the spirit of the place, and as though it had escaped from the bustle and jostle of the city into the tangle of the Arroya to have a good time.

All of these houses are remarkable for their home-like, yet most artistic effect.

One gains the impression of welcome and hospitality, yet there is a feeling of seclusion, of being far from the curious crowd and the hurly burly of life. No staring, suburban architectural display, such as so often mars a lovely landscape, but pleasant and warmly toned, inviting dwellings, that give us a task of old-world quietness.

Possibly the material used may have something to do with this effect, a texture so much more interesting than formal brick or common-place clapboards. Although almost any material can be interesting if handled by an artist. For it is the artist, who can take simple materials and by thoughtful study evolve refined and decorative results.

Such a use of materials has unquestionably obtained, in the houses here illustrated.

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Colonial Ideas in Furnishings.



"ON THE JAMES RIVER IN 1700."

NATURALLY with the revival of Colonial ideas in house-building, has come a furore for 18th century furniture, homespun and brocade, to go along with the classic pediments and massive columns, the wide halls and open fireplaces of the Colonial house.

One sees on every hand "exact reproductions" of mahogany bedsteads and chairs gravely stated to have come over in the Mayflower, till one wonders how the vessel could possibly have carried any passengers, when it was so loaded down with furniture. How the Pilgrims could have brought away so many old tables and chairs, is indeed a mystery.

As to the mahogany heirlooms which boast of coming over in the Mayflower, one has only to recollect that the Mayflower arrived in 1620, that mahogany was unknown till a few years previous, and that 1700 is the earliest record of mahogany furniture in England.

Somebody says, "it only requires about a century for the wheel of fashion to make the complete revolution," and so it is we now value and restore what our fathers forgot and despised. It used to be that a new "golden oak" dresser was the thing longed for; but now, happy indeed are we if the attic yields up an old mahogany chest of drawers belonging to grandma, and even her spining wheel is brought down for a parlor ornament. Here indeed lies the trouble with this otherwise happy spirit of reproduction in modern Colonial furniture, much of which is truly beautiful. But there are people who put old Mission, square-toed furniture into a room with white columns and fret-work mantel; along with Chippendale chairs and a Swan-neck sofa. Such incongruities, impossible as they seem, really exist.

But to go back to mahogany furniture. After its introduction in the latter part of

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the 18th century, it grew rapidly into favor, and was the medium chiefly employed by the great designers of the day. Chippendale, Sheraton, Heppelwhite—became household words, and no other models have ever been so sought after. It is whispered indeed, that the reason for this lasting popularity is not because these famous names were the only masters of Colonial design, for there were plenty of clever men of their age whose work was as good; but because they were good advertisers. They published portfolios of designs, and used lavishly the early newspapers of the day. They were shrewd users of printer's ink—ahead of their contemporaries. And so made people think they were the only pebbles on the beach.

The mahogany furniture of our forefathers of which we are so justly proud, belongs to what is termed the Late Colonial period, in contra distinction from the Early Colonial, which was a composite assortment of quaint furniture usually of Dutch origin, and Chinese and East Indian decorations; that is where there was wealth to procure these luxuries. In this period printed cottons were much used by those who could not afford the silk and woolen stuffs of the Orient, and French and Italian tapestries. Associated with this period are the Dutch pewter and brass, the old cut glass, and old



PORTRAIT OF MISS MENX.



Photo by Courtesy of Duncan & Crossley, Philadelphia.

"A GEORGIAN LIVING ROOM."

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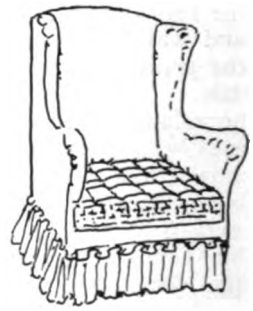
china, and the blue and white Canton ware, whose familiar story of the hapless Chinese lovers has been copied upon wall papers and sofa pillows.

Some people have the notion that Colonial furniture was hard, stiff and uncomfortable. Many of the illustrations appearing from time to time in print, would tend to produce this impression. One has only to study the life and customs, however, of Colonial times to find constant allusions to easy chairs, sofas and cushions even as far back as the sixteenth century. Even the hardwood settles and chairs, were usually extremely comfortable in shape, as is evidenced by their being reproduced for porch use today, where comfort-giving qualities are always considered. If those old fellows didn't have electric cars and telephones, they knew how to shape a chair to fit the back, a thing the modern cabinet maker does not always accomplish. What can be more inviting than the Nantucket rocker shown in the picture or the Sairey Gamp Fireside chair vis a vis with a Dendy Sadler?

The charming dining room shown at the head of this article, is taken from an old Colonial mansion on the banks of the James River. The open fireplace has facings of white marble, and the shelf is surmounted by gilt candelabra and a loving cup. The woodwork is of course white and the walls hung with a deep crimson paper having a dainty striped effect in a white Colonial



A TALCOTT HIGHBOY EIGHTEENTH CENTURY ENGLISH.



A "SAIREY GAMP" FIRESIDE CHAIR.

wreath. All the furniture is of mahogany, of severely plain but elegant design. A rich Oriental rug partly covers the highly polished floor, and portieres of the same warm crimson as the wall glow against the white door frame, through which we catch a glimpse of the truly Colonial wall paper in the room adjoining.

An essential feature of a Colonial atmosphere is white woodwork. In the early days, dwellings were low and windows were small and cut up into little panes. Such an interior demanded white woodwork as a condition of illumination. Later, the white woodwork was often relieved by mouldings and doors or panelings of mahogany. Mahogany furniture is at its best with lustreless fabrics like the Colonial home-spun, which throws into greater relief the brilliancy of the wood, and also contrasts with the white woodwork and yellow walls so much favored. In a living room recently furnished in the style of the quaint, or early Colonial period, the walls were covered with a Colonial striped paper in yellows, one stripe carrying a delicate flowered vine, a two-inch ivory-white picture molding at the ceiling angle, and the ceiling itself covered with ivory-white kid finished paper. Over the window was used a flat wood cornice eight inches wide, covered with a flowered taffeta—old fashioned garden flowers on a grey ground—and from the cornice depended a ten inch ruffle of the same material. A rod running beneath the cornice carried curtains of white, square-meshed Colonial net which fell straight to the low window sill.

There were portieres on the living room side of green Colonial home-spun, and on the hall side of an eighteenth century tapestry. Portieres are indeed no modern furnishing, and as a matter of fact were used long before doors. The green and blue of the tapestry as its folds fell into view were an excellent foil to the rather severe yellow wall. For the same reason the green home-spun was again chosen for the covering of the Swan-neck old Colonial sofa.

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There was a fire place, with much fretwork introduced into the details of the woodwork, and near it on one side an old fashioned settle, with cushions of the flowered taffeta used for the window draperies. Vis-a-vis of the settle stood a Dendy Sadler fire place chair, which was covered with the same flowered taffeta, and was a facsimile of the chair introduced by Sadler in his famous picture—Over the Nuts and Wine, the original rare old English piece being owned by the painter. An old fashioned secretary book-case occupied an honorable place on one side of the room while Richard Verney arm and side chairs stood invitingly near. Over the sofa hung a sheperdess mirror. Mirrors were an important feature of Colonial furnishings. Advertisements in the old newspapers of the times show a constant demand for the newest fashion in mirrors. Pier glasses were also much in favor, in simple, molded frames ornamented at the top with open work of a quiet and refined character, festoons of wheat ears or blue bells, and having candle brackets at the sides. Mirrors were set in chimney pieces, the framing forming part of the architectural design, with their own frieze and cornice, pilasters, caps and base, in classic details of great beauty. Although the Colonials were fond of stripes and simple patterns, they also papered their walls quite boldly with large flowered or landscape designs. The wall paper used in the Colonial bed room illustrated, is copied from one of the Chinese figured cottons of the period, its striking coloring and design relieved by the severe simplicity of the bed and window drapings and the white woodwork. The plain, soft creamy draperies are finished on the edges with a delightful little fringe, and one smells lavender to look at them. The tester bed is of mahogany with beautifully carved posts.

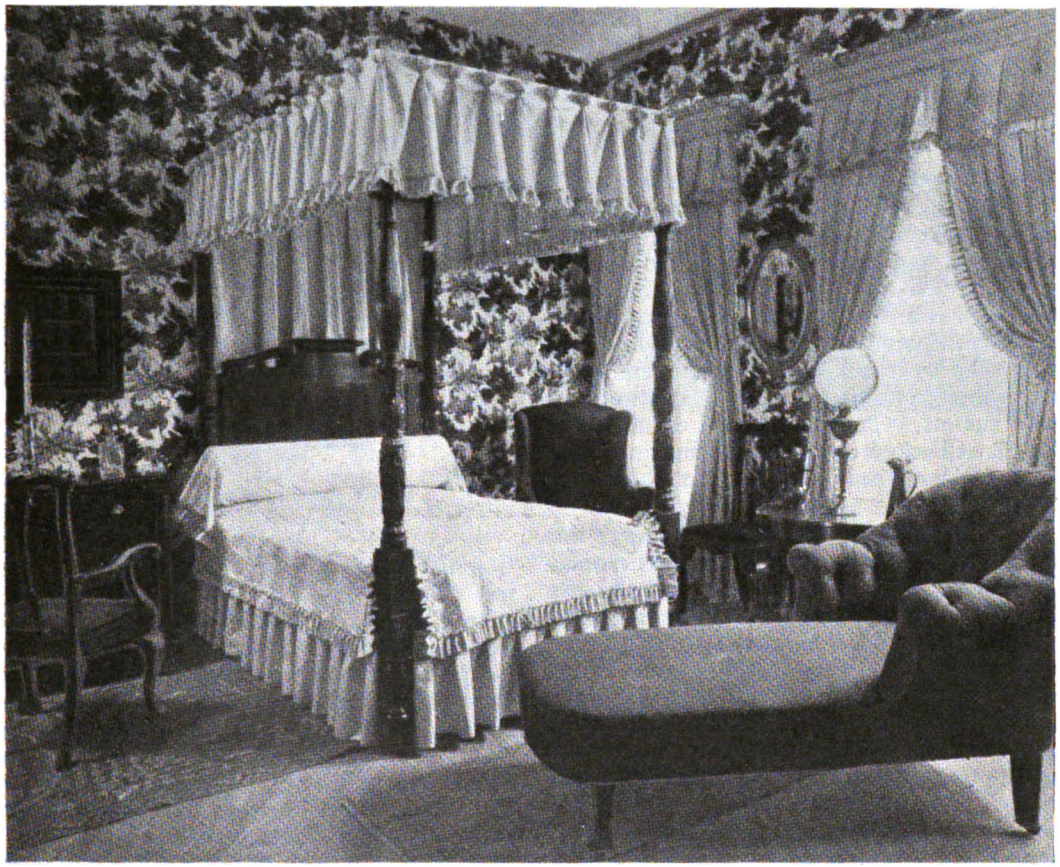


Photo by Courtesy of Duncan & Crossley, Philadelphia.

"THAT SMELL LAVENDER."

In a bed room seen recently, furnished in Colonial style, the fortunate occupant possessed a tester bed rescued from an old southern plantation after the war, which

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was 250 years old. It was of San Domingo mahogany with markings of tawny brown, and the massive beautifully grained posts with six feet of width between them, needed no carving.

In the good old days when there were Rooseveltian families and people lived to see their great grandchildren with sons and daughters, such a capacious family bed must have been useful. It brings to mind the famous couplet:

"Rise daughter, to thy daugher run,
Thy daughter's daughter hath a son."

Still it is not quite equal to the summer compartment bed designed by Sheraton himself with an arched passage between the two divisions, though one headboard served for both. Such are the eccentricities of genius.

To return to our own four poster, though the walls were 10 feet high, the canopy top came to within two inches of the ceiling, and great had been the struggle to get the prize landed and set up. The cricket to match, was a much needed accompaniment.

Though window curtains of white net or muslin were much liked, they were often of flowered stuffs—"blue and green flowered russets, yellow camlet and corded dimities." Checked and striped linen too was used for both beds and windows, and fine "laylock" calico.

One might talk a week concerning the delightful minor furnishings of a Colonial interior. Of the muffin trays, and the tea trays of mahogany either plain or inlaid, with their quaint handles; of the pewter ware now so rapidly coming into favor with moderns; of the candle sets that were a part of every well regulated household, and that now accompany 20th century guests to their sleeping room; of the "astral lamp," that adorned every "center table" with its soft glow, or the Chester lamp with pillar of sculptured brass and sparkling cut glass pendants.

Brass candlesticks we all have, whether we are Colonial or not; but nowhere do they seem so to "belong" as each end of a handsome old mahogany bureau.

Quite frequently now does one see a wine-cooler of the old Colonial type; solid mahogany, brass-bound, with its zinc ice pocket, it at once imparts a distinguished "air" to a Colonial dining room. But space forbids enlarging on this charming theme, which the more one looks into the more of interest one finds; and the intelligent carrying out of the interior of a house built upon



Colonial lines, will be found a never ending delight.

In Colonial furnishings as in Colonial exteriors, there is a restfulness and an atmosphere of solid worth which is eminently satisfying. One can make no mistake in creating such an atmosphere and environment.

Refinement and dignity speak in every line, and comfort breathes from every chair and long, high-backed sofa. One never tires of good Colonial forms, and they are always good style. Moreover, at the rate mahogany is disappearing, that fine old wood will soon be so scarce and costly that only millionaires can afford to buy it. Nor is a good piece of mahogany furniture out of harmony in other than Colonial surroundings, though there it is pre-eminently at home.

Finally, if any should think in his heart, "oh this Colonial craze is only a fad," let him be disabused of the notion. The Colonial revival is founded upon principles of utility and of beauty and will be enduring.

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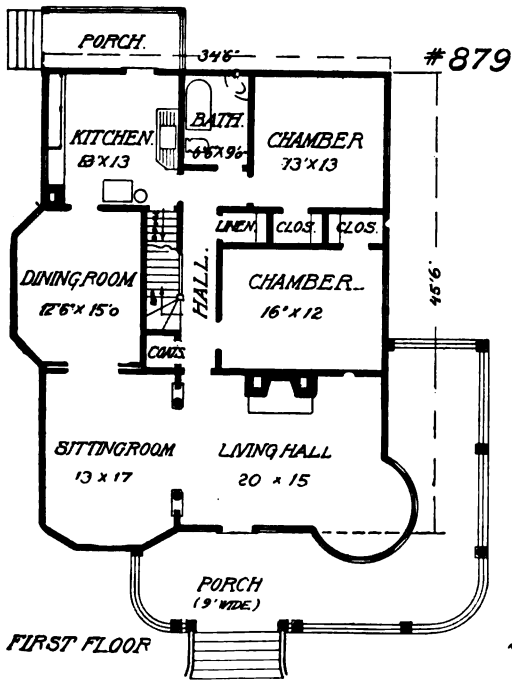
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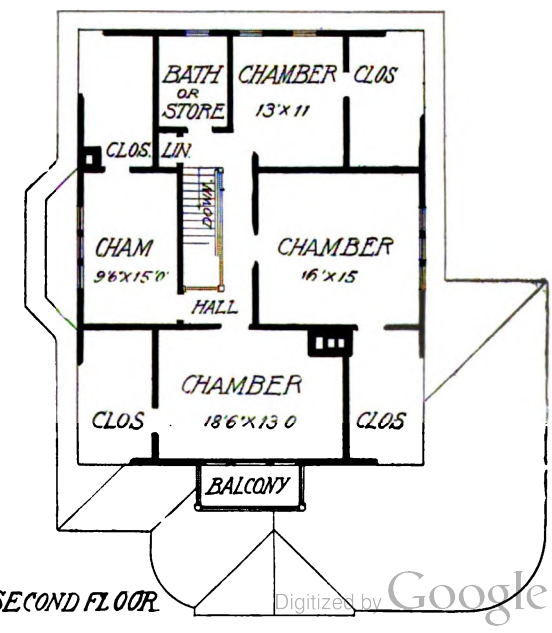
AN APOLOGY.—In some unaccountable manner the wrong illustration of the exterior was used in the December issue in the article describing the 26th design of Typical American Homes. The floor plan was correct but the exterior should have been the "Cottage by the Sea." We reproduce the article herewith entire with correct illustrations and offer our apologies to our readers for the oversight,—Editor.



The twenty-sixth design in this series is that of a seaside or suburban cottage, for occupancy the year round. It is typical of thousands through southern California and out Seattle way, and they are coming to build more of this style in the more southern states of the east.

The exterior is of frame construction, clapboards for the first story and shingles in the gables with plaster or composition ornaments in the front gables and on the frieze. These, of course, can be omitted at some saving in expense and not much detriment to the design.





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The basement is a stone or brick wall to just above grade, above that, the enclosure is by means ot wooden panels. In many localities, it would be well to carry the brick or stone up to the brick floor or sill line, and this and other slight changes, could very readily be arranged by a memo, attached to one's contract with their builder. The basement is only excavated under chamber, hall and dining room, but it is quite complete in that, it has a furnace room and laundry. What is known as a "bank" cellar could be used and partition walls across house be omitted.

The floor plan is exceedingly good. Hardwood floors and finish are intended in the three principal rooms; balance of the house pine or poplar, painted or stained.

Cost, including hot air heating apparatus and plumbing, $2,100; width, 34 feet 6 inches, not including projection of bay; depth, 45 feet 6 inches; height of basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height of second story, 5 feet 6 inches.

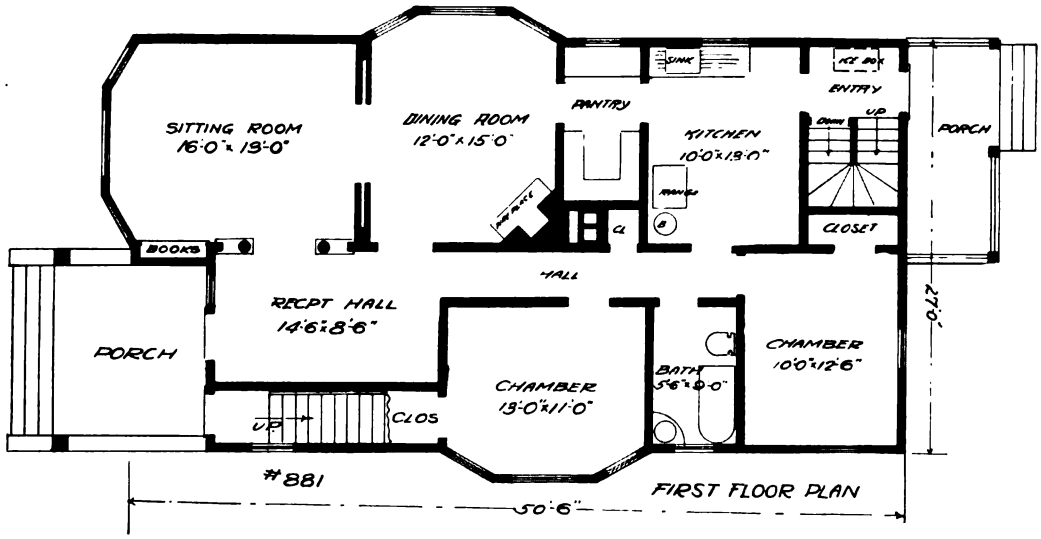
The twenty-seventh design in the series of Typical American Homes is for a class of building that is becoming very popular in the west and has been popular for a number of years in the East, namely, a "two-family" house. As an investment for the average householder of moderate means, they are held in high repute, the usual custom being for the owner to occupy one of the suites himself and rent the other. This gives him his own rent practically free, for the income derived from the extra apartment generally carries the property, pays the taxes and keeps it in repair. At the same time, many people have made very profitable investments by building these houses in numbers, of course varying the style and plan somewhat to suit a varying demand, and make a business of renting them.

The house is designed as narrow as possible, so that it will go on the average city lot and there are two separate front doors, one for the lower apartment and one for the upper, thus keeping the families entirely separate. The first floor has a fine reception hall, a columned archway connecting same with sitting-room and double sliding doors connecting this room with dining-room back. A liberal pantry is provided and a good sized kitchen, which, with the two bed-rooms and the bath-room and a hallway large enough to accommodate a refrigerator, also good closets, make a very desirable apartment in every sense of the word.



Both apartments it will be noted, have both a front and rear porch of their own. The basement is divided into two parts with separate heating apparatus in each. The heating apparatus, of course, would be

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omitted if the house were to be built in Washington, Oregon, California or other countries where the winter is mild, at a consistent saving in expense.

On the third floor there are two rooms for servants, one for each apartment, besides storage space for each. The basement also contains a laundry for the joint use of the occupants of the two apartments. The finish of rooms would be birch or oak, except for bed-rooms, kitchen, etc., these would be pine or poplar, painted or stained.

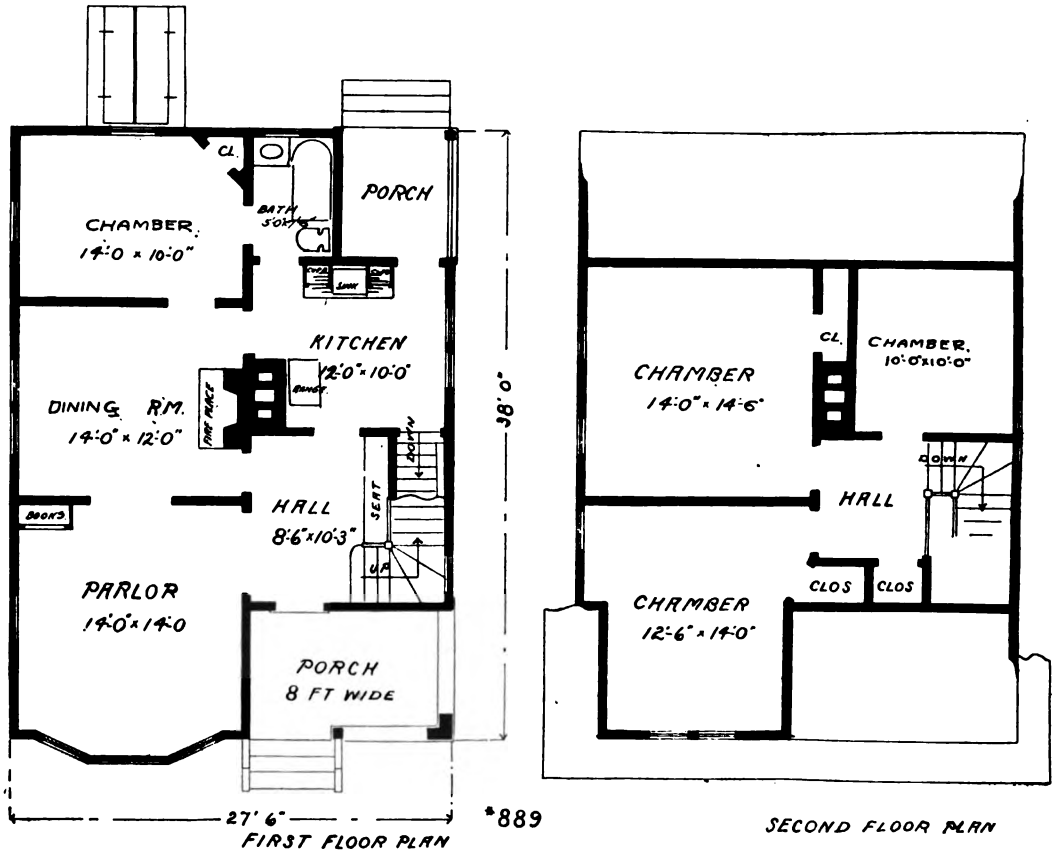
Cost, $3,100; width, 27 ft.; depth, 50 ft. 6 in.; height of basement, 7 ft. 6 inches; first story, 9 ft. 3 in.; second story, 9 ft. 3 in.

The twenty-eighth design in the series is for a very attractive cottage home that for artistic appearance, practicability and economy of construction it will be found exceedingly difficult to excel. Its lines are absolutely simple, thus securing the economy of construction above mentioned and yet the appearance is attractive in the extreme. The exterior is intended to be shingled and when stained with a soft, sealskin brown and the trimming given a dark bottle green, with a moss green roof, the effect is charming.

The cottage is quite a spacious one, after all. The accommodations are ample for a large family. The ground floor bed room



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with its connecting bath, make fine accommodations for the owner and the three bedrooms on the ground floor are very satisfactory, as the lowest wall height, by reason of the sloping rafters of the roof, at any point is five feet, this not interfering at all in any manner with the practical use of the rooms.

The hall, parlor and dining-room it is intended to finish in hardwood, oak or birch, balance of house, pine or poplar, painted or stained. There is a basement under the entire house, with finished laundry, vegetable room and hot air heating apparatus installed.

There would be cupboards over the sink for dishes but if a little pantry was desired it could be obtained by taking a little strip off back side of rear porch next bath room partition.

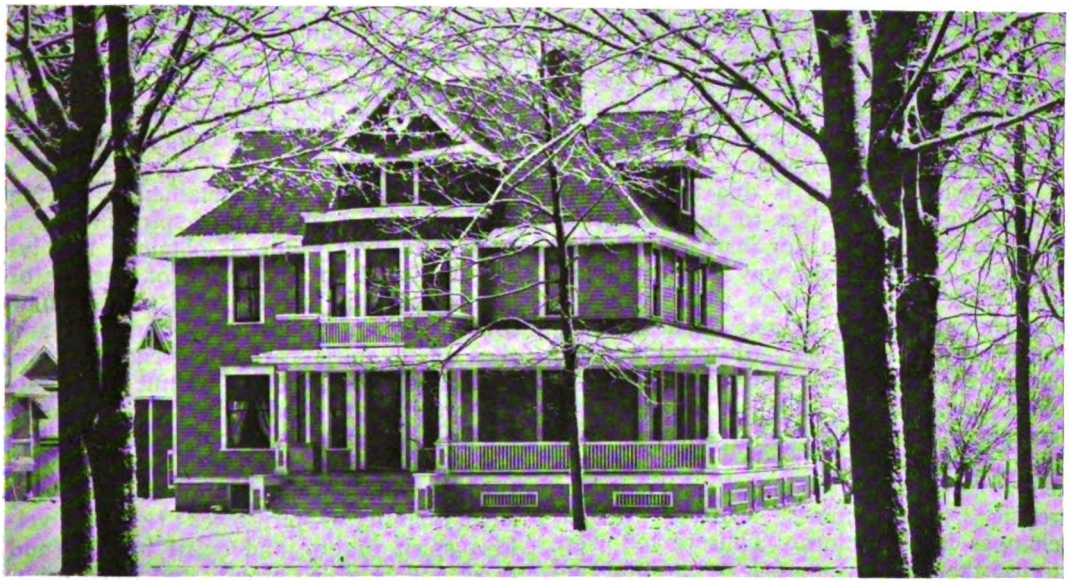
Cost, $1,875; width, 27 ft. 6 in; depth, 38 ft.; height of basement, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.; lowest height second story, 5 ft.

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A Well Pleased Client.

Mr. W. E. Rogers has kindly sent this photograph of his house built in Chogrin Falls, Ohio. We cannot do better than to give the owner's description of his house, in the letter accompanying the photograph.

"We took great pains with our house as the plan is the embodiment of our ideas as a model home. The outside is best white pine we could get. Where the shingles show they are red cedar, finished with beeswax. The house is painted colonial yellow and trimmed with white, the roof is of best 'Bangor Black' slate, copper nailed, the decks over bays are also copper with copper valleys and ridge rolls.



"A PRETTY HOUSE IN WINTER."

"All window glass is polished 'Crystal Plate' (thin plate) and the window sash are painted black. The interior of library and sitting room is finished with sand finish and tinted apple green on the walls with light pink ceiling; decorations are apple blossoms with ribbons connecting each, this is oil work done by Cooks Bros., of Cleveland. The woodwork is quartered white oak, the finish is rubbed and almost the natural color. The hearth has a large opening for burning wood with portable grate and andirons; floors are quartered white oak, one strip between two walnut, with three strips of black walnut border, and two of cherry. In each corner of the room is what my carpenter called a 'Roman knot.' Floors in natural color of wood shellaced.

"Hall finished same but without Roman knots in corners of room; hard finished, plastered, papered on side walls with paper dark blue with gilt fleur de lis and yellow ceiling.

"The dining room has same floor as sitting room and library and is finished with red burlap to chair rail, with Moorish design of paper above rail, and light paper ceiling. The china closet is paneled in back of the dishes in the same grade of white oak as the rest of the room; doors are of crystal plate set in copper. All oak floors are laid over pine floors about one inch thick; oak is 7/8, tongued at ends as well as on the sides; this was slow work.

"Kitchen finished in quarter sawed white ash, one of the prettiest rooms in the house, natural color, not rubbed; kitchen hardware rustless black, other hardware down stairs old copper, bright finish—not sand finish; outside door bright bronze, all doors have ball bearing bronze hinges, three to the door.

"Up stairs all yellow pine, natural finish,

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except small bed room, this is used as a man's room papered with paper having red stripes; has oak floor with walnut and cherry border, and pine stained green—not old flemish.

"Bath room tiled 4½ ft. with marble top stand and enameled tub; above tile, decorations are blue background with water lilies.

"All hardware up stairs rustless iron, double pine floors.

"This home pleases us so much we grow lengthy in describing it. I shall always be glad to recommend this design to any one wishing a compact, pretty home. We have had a great many look it over and they all admire it."

Wood Staining.

The following hints on wood staining are taken from the Master Painter.

Aniline stains are very beautiful in effect on woods, but unfortunately they are more or less fugitive. They are less so nowadays, we believe, as progress has been made in their preparation whereby they are "faster" than formerly.

The whole trouble is due to the sensitiveness of aniline dyes to the action of organic matter, such, for instance, as wood offers. And the only way you can know just what sort of a stain result you will get by using those dyes is by first trying them on the same sort of wood as you intend the stain for. For woods differ in their composition. Oaks, for instance, contain considerable tannic acids, as does also chestnut and some other woods. Now, tannius and tannic acid combine readily with anilines, causing various changes in the colors. Thus if you were to use the same dye on oak or chestnut and on white pine the results would not be alike at all.

Another matter to bear in mind is that the intensity of the color on the dyed wood will depend upon the strength of your dye; therefore, in order to get a uniform shade you must maintain a uniform strength of solution or dye. The makers of aniline dyes have each his own standard of shade or strength, and hence we advise getting a sufficient quantity of the dye powder required and make your own solution.

A spirit solution of aniline dye, followed by a coat or more of varnish, will give good satisfaction as to durability of color. This applies at least to many of the stains used for wood staining. The dyes most employed for wood staining are Bismarck brown; grenadine, which is a magenta red; aniline blue, and Victoria green.

For use on hard woods, such as birch and maple, the following colors can be produced:

A mahogany red is obtained by giving the wood one application of spirit brown.

A satinwood yellow is obtained by giving the wood an application of tincture of gamboge; while a rose red is obtained by first giving an application of gamboge, and then one of spirit scarlet or grenadine only.

Broken colors, such as walnut and chestnut browns, are produced on white pine by making mixtures in about equal bulk or (*a*) spirit yellow and spirit orange; (*b*) spirit yellow, spirit orange, and a very small quantity of spirit black; (*c*) spirit yellow, spirit orange and spirit brown (and spirit yellow, spirit orange and spirit crimson); (*d*) spirit yellow, spirit orange, spirit crimson and spirit scarlet; (*e*) spirit yellow, spirit orange, spirit crimson, spirit scarlet and spirit black (the tone of this color is entirely dependent on the quantity of black mixed with the other colors). If too much black be added a citron green hue results, while if the spirit crimson predominates any rich shades of walnut brown will be produced. By varying the proportions of the several dye fluids many other tones of brown can be obtained. All except the first two colors stated in this section are produced on hard woods.

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Conducted by Mrs. Henrietta P. Keith.

THERE seems to be a vague distrust, in the minds of many, of the style of furniture variously known as the Mission furniture, Arts and Crafts, or the generic term—weathered oak. We are frequently asked if these styles are a good purchase, and if they are not merely passing "fads." In answer to this one must say that there are all kinds of furniture passing under these names. Some of it is sincere and of lasting worth, while on the other hand the stores are flooded with cheap and freakish exaggerations palmed off upon unwary buyers as Arts and Crafts furniture.

A return to the more primitive forms, to horizontal and perpendicular lines, to doweled and mortised joints where the construction is brought plainly into view instead of covered up with glue and veneer, has much of interest and permanent value, in certain lines of furniture and for certain uses. The trouble lies in the exaggeration of the style, which makes chairs look like blocks of wood and tables a workman's bench.

What we must do is to learn to discriminate between the bad and the good, and buy only what is appropriate to the place it is to be used in. When one sees, for instance, a bed, with square heavy posts like the supporting timbers of a bridge, beneath a canopy top frame solid enough for a house, the impression conveyed is of a design for the mausoleum of a tomb, rather than a couch for repose in a chamber, a room associated with light and pleasing forms and coloring. It is true there are occasional uses for the weathered oak in bedroom furniture; in a strictly man's room for instance; nor is the finish of the wood in itself out of keeping with sleeping room ideals. It is only the heavy and clumsy forms which are usually shown.

For halls, libraries or dens, the dignity, security and comfort which are expressed by choice selections of Mission or weathered furniture, make it most adaptable for these positions. It suggests comfort and durability, has a rich and lasting color, and is not easily marred. When combined with the rich tones of Spanish leather, it is an ideal furniture for a handsome library or dining room. We may criticise the Mission and Art and Crafts furniture, and call it nothing but a fad; but the fact is that the straight line furniture has become popular. It has struck a chord which appeals to the average home furnisher. Moreover it gives opportunities for contrast, for a foil to gorgeous coloring and rich fabrics. One even sees in art galleries of the day, gorgeous and exquisite oil paintings framed in dark, plain wood. Color may be adapted to almost any style of design, and though we may not in the 20th century house, care to reproduce the stone floors or the little windows of the early Mission Fathers, we may have their strong, simple tables and chairs.

* * *

The gospel of *utility* in furnishings, has been preached with great unction and fervor, and it is indeed a gospel of verities. But we must not forget that there is also another use for things, a raison de'etre quite as real as the stability of chairs; and that is the utility of beauty. Even in furniture, there are things that stand for beauty as well as use, and the uses of a drawing room, though entirely different, are quite as real and legitimate as the more intimate and domestic uses of the family sitting room. It is natural and fitting, therefore, that in an artistic and luxurious drawing room, a table for instance may be a marvel of delicate beauty rather than a place

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Decoration and Furnishing—*Continued.*

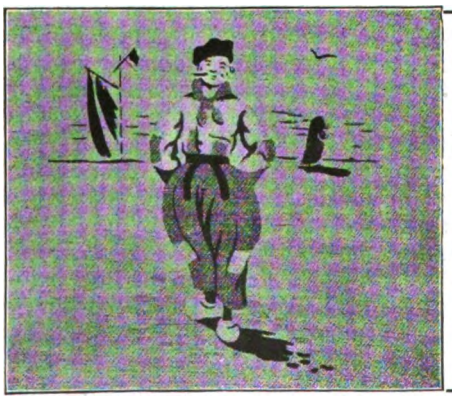
to deposit books or a lamp; and that a piece of rose and cream and gold tapestry may be an appropriate and proper furnishing though not practical for ordinary use.

These thoughts were suggested by the purchase recently for a drawing room decorated after the French 17th century style, of some very beautiful pieces, in keeping with the light and graceful character of the decorations. The wall spaces were hung with a delicate tapestry design in rose, light green and light blue on a cream ground, paneled all around with a six-inch band of pale blue. The beautiful white maple floor with parquetry border was covered quite to the border with a plain blue Wilton velvet slightly deeper in tone than the blue of the wall paneling. The woodwork was birdseye maple of great beauty, and against its pale golden tint the light blue of the paneling added the necessary contrast and enlivenment. In the gamut of golden tones which lightened into the cream of the ceiling, a small divan with chair to match were chosen in gold frames, and upholstered in a silk tapestry repeating the delicate rose and blue of the wall paper, on a pale gold ground. In addition to these there was an ottoman seat, with frame of two-toned old ivory and carved with the utmost refinement and elegance in rococco ornamentation. The seat was of antique cane and the upright-end pieces formed of round wreaths of the carved ivory, enclosed panels of the antique cane.

A small reception chair with the same carved frame of deep old ivory and the antique cane seat, was supplemented by an oval table with top of Italian marble, its exquisite frame carried out in the same carved wood of deeply tinted ivory. Portieres of plain but heavy corded, ottoman silk in deepest ivory, the edges merely bound with a galloon repeating the colors of the wall paper, and over draperies at the windows of French Vert showing the same colorings, completed the furnishing of this chaste and refined parlor or drawing room.

Now in a house where the living room must also answer for the reception of guests, such costly and delicate furnishings, even one single article, would be out of place and consequently in bad taste.

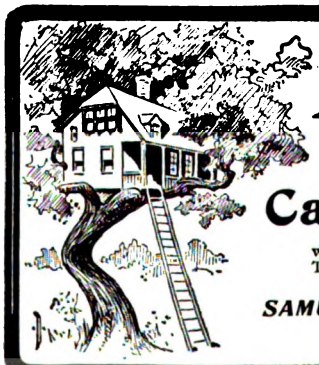
In such a house, the desire for beauty and grace must be achieved by harmony of color, dignity of form and appropriateness



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Decoration and Furnishing.—*Continued.*

to place. But where these limitations do not exist, it is quite legitimate to gather in a room set apart for special social uses, things for ornament and for beauty, which please the eye by the perfection of their execution, and deserve the admiration of our social world.

* * * *

In another instance the woodwork of the room was "fumed" to a rich brown; the walls were tinted a pale willow green; the ceiling was the natural grey of the rough plaster, and the floor of brownish-yellow pine. In itself this scheme of color would not perhaps have appealed to the aesthetic sense, but when it was strengthened by the dark red brick of the fireplace, leather seats of golden yellow in the inglenook, and varying tones of yellow opalescent glass in the small panes of high windows over the bookshelves—the harmony of color was most agreeable.

* * * *

Madras designs in mediaeval stained glass, are at present much used close against the glass without fullness, so as to show the color and design and carry out the illusion of stained glass. The cut illustrates a late pattern, with one of the new cornice effects covered with taffeta or brocade or cretonne, now so much liked.

A pretty gift, is one of the desk sets, for the new open-case writing desks now on the market. There is a long case to fit the longest space between drawers, for holding paper and envelopes, made of linen taffeta, grey or green, with design of pink rose wreaths tied with lover's knots of blue ribbon. There is a writing pad, the corners covered with the taffeta. And a dainty waste-basket of pasteboard covered with the same taffeta with ribbon bows.

In fact this linen taffeta is a fad. Besides being used for upholstering seats, for cushions, for door and window curtains, it is used for glove and veil boxes, which are lined with pink or green satin. Shirt-waist boxes are covered with it also lined with pink or green, and small trunks, quaintly shaped, smaller at the bottom than the top with a rounding corner, and bound with a strip of brass, brass handles and lock.



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Answers to Questions.

C. H. M. 1.—I note in the Sept. "Keiths" an illustration of a strip of lattice-work used for filling in extra height, and the favorable criticism that it was "far superior to the common grille for that purpose." Do you mean that a lattice would answer for any high square opening when a grille would ordinarily be used? Would it not then *be a grille,* in lattice pattern?

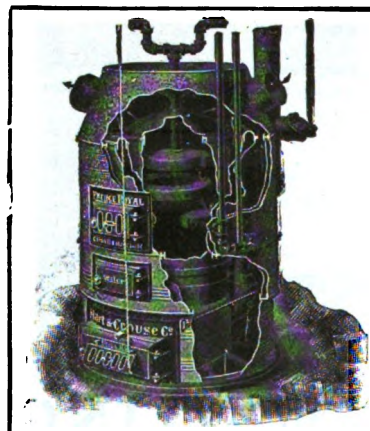
2.—If a molding is used in the angle of ceiling and side walls, is another one placed below for pictures? I note your advice to line the picture molding with tops of openings in the room, but how can the windows and doors be made the same height, would not the doors be too high or the windows too low?

Ans. 1st.—The architetural treatment of an abnormally high opening illustrated in the September issue and referred to by our correspondent, was much more than "a strip of lattice." It was composed of heavy cross-bar pieces, and formed part of the architectural detail together with the heavy cornice and Gothic arch.

2d.—Picture moldings are variously placed, according to the style of the wall treatment. We do not by any means advise always "to line the picture molding with the tops of openings in the room." This is often done, and if the walls are high, and a frieze is used, is the preferred placement. As the top of doors and windows are usually placed on a line by the modern architect in ordinary houses, our correspondent's objection would not hold. It is usually best however when ceilings are under 10 ft. in height, to place the picture molding at the ceiling angle, as dropping it down to the tops of doors and windows lowers the apparent height of the wall. As to the need of a second molding in the angle when the picture molding is dropped down, that again depends on the style of the wall decoration. Sometimes a smaller molding is necessary; some times the ceiling is continued down to meet the picture molding.

Mrs. H. McE.—Encloses plan of lower floor and asks suggestions for color stains and furnishings. "The wood is kiln-dried fir throughout. All floors to have rugs, of which we have three 9x12 Wiltons as follows. 1st, olive green with black and brown; thought of using this in living room





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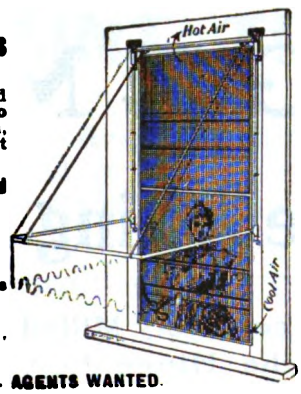
with mission furniture. 2d, old blue, with mixture of oriental reds and light blues. 3d, center of roses on salmon colored ground; border of dark blue, sage green and golden brown. Can use ths rug up stairs if better there."

Ans.—We regret to disappoint this correspondent, who requests "an answer by return mail," and again call attention to the editor's note at the head of this column. The plan submitted shows a very well arranged house with center hall and rooms opening on each side. Inasmuch as there is a wide columned opening between hall and parlor, the wood finish should be the same, and a mahogany stain is suggested as the Washington fir takes that stain very kindly. Stained plaster can be adapted to the wall treatment of the other rooms, but paper is advised for the parlor. A charming parlor paper seen recently, showed an indefinite tapestry design in the softest of dull rose, green and blue colorings on a deep ivory ground. Such a paper, with mahogany woodwork and furniture to give warmth and tone, with a rug of plain sage green Wilton filling and a tapestry repeating the coloring of the paper especially the rose tints, used in upholstering some of the furniture, would suit the northwest exposure, and open well into a hall with warm terra cotta stain for the walls and oriental rugs.

The plan suggested for the living room can be carried out with walls stained a sap green and a ceiling of ecru. The red brick fireplace would give a note of color which could be repeated in some of the minor furnishings. The dining room would seem to be the best place to use the old blue and red rug in oriental design. The lower wall could be stained a rather strong but dull old blue, but the room would gain much by the use of a decorative paper upon the upper two or three ft. We have in mind a foliage in rich blues and greens running into golden browns upon a ground of light dull blue, which would lend itself admirably to this situation.

Miss B. E.—"I noticed in one of your magazines that you advocated the use of 'burlap' for a filling around rugs, to be used in place of matting, etc. What weight and quality do you advise and what are its wearing qualities? Does it require a finish of varnish, and could I get it in a bronze-olive shade. I wish to get a filling for an ingrain

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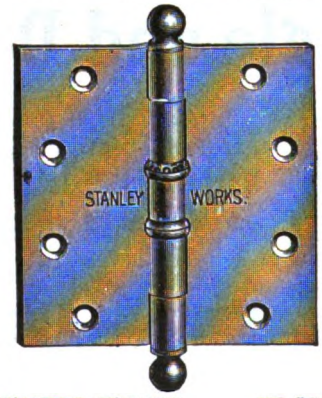


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Answers to Questions—*Continued*

carpet made up into a large rug, for sitting room, and also a filling for a woven rug of old carpet for dining room. Would it not be more economical to get a wool filling?"

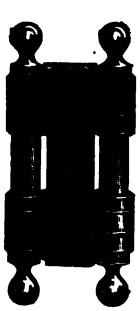
Ans.—Our correspondent has confused us with some one else. We have never advocated such a use of burlaps, although we believe it is sometimes so used. We much prefer staining the floor around the rug, or a parquetry border. Where this is not possibe, the natural burlap might be used, staining it the desired color and finishing with a coat of varnish. An olive bronze such as is mentioned would have to be colored to order. The ingrain carpet mentioned would work up into a very good dining room rug; we think it would give quite as much service as a new ingrain filling.

Mrs. M. incloses sketch of floor plans of new house, for which advice is asked on finish of woodwork and window draperies. "House is hard wood throughout except guest room which is to have mahogany stain, and middle chamber which is to be white enamel. It was originally planned to keep parlor floor all golden oak finish, or a little darker but I would like parlor a little lighter to harmonize better with mahogany furniture. I must have my dining room in golden oak as furniture is of that wood. There is a plate shelf and built in sideboard. Thought of a 'Mission' idea for library in the way of furnishings and decorating. Around the mahogany guest room is to be a picture shelf. Now how should mouldings be in all the rooms? Kindly give ideas for tinting—we can get that done cheaply and cannot afford paper just yet. I omitted to say that I wanted a brown effect in library.

Ans.—We think the original plan of the same wood finish on all the main floor, had best be retained. A lighter oak finish in parlor would not harmonize any better with the mahogany furniture than the golden or weathered oak stain, and it would give a patchy appearance to the floor as all the rooms open together with wide openings. If tinted plaster is used for all walls, the colors should be chosen with care, and in the soft, low tones, rather than the intense shades affected by kalsominers. We would advise obtaining the brown tones desired in the library, from the woodwork and furnishings rather than the wall, as the walls of parlor and library really should have a

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Answers to Questions—*Continued.*

unified treatment. A leaf green in a soft tone would give the most pleasing wall for both rooms, which in the parlor could be repeated in draperies and upholstery, while in the library these could be in brown tones with mission furniture. The portieres for instance could be of green in any preferred material on the library side. A deep cream ceiling could run through both rooms, with quite a heavy cornice molding of the woodwork in the ceiling angle of library, and a plain dull gold picture molding in ceiling angle of parlor. The windows in library could have short curtains next the glass, of plain ecru net, with over draperies at the outer sides of the bay of brown Shikii silk; while the parlor curtains should be of lace coming to the floor.

It is rather difficult to make a pretty dining room with only tints, and this southwest dining room with the immense bay window demands cool tones. If just the right shades can be secured, a lower wall of dull, greenish blue below the plate shelf, with a light, but very olive green above and a plaster grey ceiling would make an excellent combination with the oak woodwork and furniture, while decorative plates, etc., would show well against it. But we very much fear attempting such a color scheme outside of the large cities. A soft copper red wall in the northeast hall would be a good choice. In regard to the guest room, a small molding should be placed in the ceiling angle also. With 8 ft. walls all the picture moldings should be placed at the top of the rooms. Any of the soft pinks, yellows—except lemon or canary yellow—old blues or cool greens are appropriate tints for the chambers.

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RECENT issue of a very able medical journal, contained amongst other things interesting even to the lay reader, some very suggestive remarks on the dissemination of typhoid fever bacilli. They had a "symposium" on typhoid fever, and the doctors declared that contamination of the water supply and indirectly of milk, together with flies, were the chief sources of infection. Now we see no reason why housekeepers are not as responsible for these terrible typhoid fever epidemics as boards of health.

There are families who will economize on their water supply and think it a great piece of folly to *buy* water, who think nothing of going to the theatre once or twice a month and so spending more than the month's supply of bottled drinking water would cost. The average housekeeper we fear is quite too easy going about the care of the refrigerator and the milk vessels, trusting to luck, that the milk, which is kept along with the meat and onions in an open vessel, will come to no harm.

The milk supply should be as carefully investigated as it is possible to do and if there is the least suspicion of danger, should be heated to the boiling point before use. We are aware that people who live in boarding houses and apartment buildings with a cafe attachment, cannot avail themselves of these safeguards, but must take what is given them. Well, that is one of the penalties of the boarding house habit. And it is only one.

As to the flies—one can readily perceive the reasonableness of the doctor's theory as far as these scavengers are concerned. A house full of flies, or a kitchen swarming with them, is a thing only tolerated by a slack housekeeper. Of course where the nuisance exists there are always floods of excuses, such as the children, the servants, the neighbor's barn, etc. But it can always be counted upon, that a real thorough housekeeper simply *will not* have flies—that is, more than a stray transient or so.

* * * *

Folding beds are seldom seen now outside of the regulation boarding house, and even here nearly every one insists on a "couch," if only one room must do duty as sleeping room and sitting room. It would seem as though no use whatever could be made of these clumsy, unwieldy pieces of furniture, which puzzle the brains of unfortunate possessors who no longer want them for their original purpose. One household economist solved the problem by taking out the "works," and standing the frame up endwise in an opportune wall space in her son's chamber where closet room was lacking. Curtains were hung from a rod in front, and the rack for the pillows, served as a shelf to put hats on or other belongings.

Another economist contrived open book shelves from the frame of a cast-off bed which had a curtained front only, by simply taking out the wire bed frame and fitting shelves in its place. As the original article stood sidewise, and was three quarter size only, the proportions were very satisfactory.

The high head piece of a cast-off bed was converted into quite a stunning hall rack for hats and coats by another economist with bright wits. The rather ornate and meaningless "ornaments" at the top were sawn off, leaving a square, substantial molding as the finishing cap.

The original nondescript finish was washed off with a varnish remover, and a weathered oak stain applied. The "piece" was then fastened flat against the wall the legs being left on. This brought it about the right height. A piece of mirror glass of suitable size was cut and fastened in

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Household Economics — *Continued.*

the center of the broad upper panel, with a small wood beading fitted around the edges. Underneath this was fastened a brass tray with small brass railing, and on either side were brass hooks, two on each side. Brass hooks were placed at the top for hats, and lower down on the frame at a suitable distance from the floor, curved brass rods were fastened to hold umbrellas. Thus a trifling expense though a good deal of pains, achieved a really good piece of furnishing out of what had been useless, for old bedsteads of no style or value can scarcely be given away.

* * * *

There are still many homes in the world that must be lighted with lamps, where gas and electricity are not. Also many people prefer the light from a good oil burner to read by, and certainly it is the softest and least trying for the eyes. Nothing however is more disagreeable in the house than oily, ill-smelling lamps. There is not the least need of this nuisance, if only they are intelligently taken care of.

New burners will often remedy the trouble, and new wicks, but if one has a mind for being very saving, the old wicks and burners can be made as good as new, by boiling them in strong soapsuds for a half hour; they must of course be thoroughly dried. When a new wick is put in the lamp, it will give a much better flame and prevent the gumming up if it is first soaked in vinegar.

Another point is to keep the lamp well filled, though it should not be filled to the brim. But it is not safe to burn a nearly empty lamp, as the empty space sometimes contains a self-made, explosive gas. Chimneys should always be thoroughly dried after washing to prevent breakage. A bright chimney is a sine qua non of a good light, but they can be cleaned without the danger of breakage from washing, by wiping with a soft mop which has been dipped in methylated spirit, and then polishing off with soft paper.

* * * *

Here are a few hints for the food department of the housekeeper.

For instance there is Hamburg steak, that cheap and quickly prepared meat dish, to which the troubled housekeeper resorts when time or money is scarce. Now Hamburg steak, as it usually makes its appearance, from the trimmings and unsable pieces the butcher uses up in that heaped-

You ought to have

Hot Water

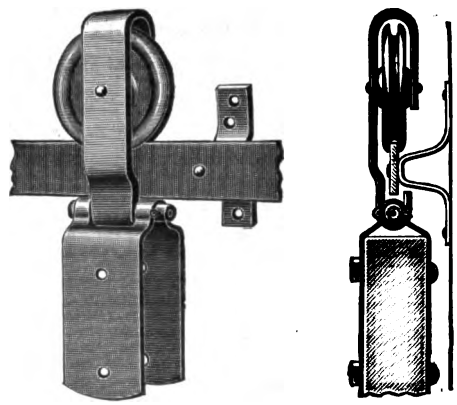
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Household Economics — *Continued.*

up, ready chopped mound he keeps on tap in the market, in either blackened and dried-up dabs with *no* gravy, or unbrowned, sort of sozzled balls swimming in a thin, joyless juice—is not an inviting object to meet the eye as hungry people gather round the table. But the Hamburg steak you have made the butcher grind for you while you waited and watched him, from the firm and fat piece of "round" you have yourself chosen, that has been molded in cakes of even thickness and broiled, but not burnt, in a greased and piping hot pan over a quick fire, and served at once—is quite another matter. Especially, if they are served with a white sauce made piquant by the addition of some chopped green peppers, or chopped cucumbers, with a drop of tabasco to give it flavor.

A homely but "awfully good" family lunch is fried apple sauce and hot gingerbread as the point de resistance of the feast. Fried apple sauce differs from the ordinary kind in being made by putting a bowl of sliced but unpared apples slightly sugared, into a hot frying pan in which a tablespoonful of butter has been melted, covering them up and letting them cook slowly till tender. They are served hot and are much more gustatory than the ordinary dish, also perhaps more indigestible.

Another hint for the cook is to try adding a tablespoonful of lemon juice to the water in which rice is boiling. It is said to make the rice whiter and to keep the grains more separate and distinct.

* * *

A mint sauce to serve with lamb roast is a simple thing, yet every one does not know just how to prepare it. Use only the tips and tender leaves of the green mint, and to one cup of chopped mint, add one-quarter cup of sugar and one-half cup of vinegar. Let stand an hour before serving.

* * *

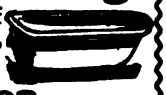
To clean highly polished furniture that has become dingy go over the surface first with a cloth wet in parafine oil and let it rest for an hour or more; then wash it with a cloth wet in paraffine oil and let it lukewarm water. When dry polish with a cloth.

* * *

I will make my kitchen, and you shall have your room
Where white flows the river and bright blows the broom.
And you shall wash your linen and keep your body white
In rain-fall at morning and dew-fall at night.
And this shall be for music when no one else is near
The broad road that stretches and the roadside fire."

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"When icicles hang by the wall
And Dick the Sheperd blows his nail
And Tom bears logs into the hall
And milk comes frozen home in pail."
—Shakespeare.

Not a bad picture of wintry joys even in the 20th century January days, coming so close indeed upon the heels of the "drear-nighted December" time, that one can scarce tell them apart. It is true we city dwellers get the milk-man's frozen cans in lieu of the farmer's pail, and they are not half so picturesque, nor the milk half so good.

* * * *

The Table Chatter has never doted on anniversaries, and particularly dreads the coming round of January 1st. It is sad to use the familiar figures 1903 no more, and we look askance at the strange, new numeral that dates our letter-heads. Fain would we go to sleep, or leave town, till this dapper new dynasty gets well under way. What was that charming fancy of the Autocrat?—of how as each one runs the gauntlet of the years, first they are pelted as they pass with red roses, then the years begin throwing white roses, and at last a snow-ball is let fly, till by and by come rougher missiles of ice and stones, and the runners go down.

Alas, that delightful runner, who lightened the way for his fellows in the race with such sweet and tender fancies as they ran—long since was bowled over by the snow-balls of many Januaries, nor has any arisen to take his place.

* * * *

But we must be gay for our blithe newcomer of 1904, and make a glad time for him and wear all our "glad rags."

It is said that the delightful old custom of New Years calls is to be revived to a considerable extent this season. It warms the cockles of the heart to hear this news, for never was a more gracious custom, nor more hospitable rites. Old fashions come round again in such matters about as regularly as in matters of costume.

* * * *

But January does not always mean icicles and frozen milk pails. On last New Year's Day it was the Table Chatter's happy fate to sit in a garden chair on a green lawn, with a sun-shade to soften the too ardent rays of a January sun, and watch the long, flower-laden and flower-decked processional of the Flower Festa go by. When it was over, we went home to a dinner of green peas fresh from the vines and strawberries whose cheeks it must be owned were somewhat pale, but the sweetness was all there.

True hospitality is indeed of various manifestations, though always of one spirit. The Arab who offers you a cake of meal under the shade of the cocoa nut tree which serves him for a dwelling, may be as fine a host as the giver of the swell dinner just described. Perhaps we might not all appreciate the invitation of the Filipino native on a hot day in January, whose dress suit was 'au natural,' and who after buying a couple of monster melons in the market for a penny, split one in halves, scooped out the middle, seated himself in one half and clapped the other half on his head, inviting his guest to do the same.

* * * *

For the New Year's dinner table are many new and lovely decorations, and alluring novelties in table ware. If one wishes to keep in tune with the icicles and snowy whiteness outside, one has the frosty gleam of china and cut glass with a spreading mound of white Chrisamas roses for a center piece, in the heart of each rose a tiny spark of white fire gleaming like a gem of purest water. Electric wires cunningly led up from beneath the table and concealed among the green, with the tiniest of bulbs burried in the rose, wrought this novel and beautiful decoration.

In the hall many small red electric lights peeping from among the green branches of

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Table Chat — *Continued.*

southern smilax which festooned the arches, shone softly like the jeweled fruits on the trees of Aladdin's palace. Wonderful indeed is that wizard electricity, whose doings make the tricks of genii and fays seem tame.

* * *

A pretty fancy for candle-shades is to fasten on a wire frame many loops of apple green gauze ribbon an inch wide, with pink rose buds on long flexible green stems drooping among the ribbons. Of course the colors could be varied, but the pink and green are prettiest. Along with these would go an ice-cream set of green Venetian glass with decorations of mat gold, dainty festoons caught up with bow knots circling the edges of the pieces, all in the mat gold. Quaint handles are on each side of the large dish and on one side of the small ones.

Another lovely dish was of white crystal, with clusters of scarlet strawberries and green leaves for the decoration. The irregular edge was heavily outlined in burnished gold.

Very sweet and dainty are the small dishes for salted almonds, and inexpensive too, coming six in a case for $1.00. Those in the Japanese blue and white are perhaps tne most alluring, for is there any other blue and white china in the world like the Japanese? They are to be had however in white and gold and green and gold, at the same price.

The red Cardinal's hats for salted almonds, shown in the caterer's window, are effective adjuncts of holiday feasts, especially with a tiny sprig of miniature holly stuck in the band.

There are small red poppies standing up among tufts of tall grasses, which pull up by the roots and disclose a bon-bon box full of sweets, and yellow balls of water lilies hobnobbing with cat-tails and rushes, which serve the same purpose.

Very quaint and queer, is the new Scotch ware dubbed the Wemmys ware. A rather coarse dead white porcelain, with decorations of yellow apples with very rosy cheeks and very dark glossy leaves, three on a stem, or big red cherries, or purpling thistles. The decorating is all done with the fingers, the brush not being used at all. It is the fad to think this is very fine, and to pay a big price for the clumsy pitchers and rather good plates.

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Splinters and Shavings

Current Prices.

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis. In this connection it must be borne in mind that these prices are not the prices under which the estimates of cost of the various designs published in Keith's Magazine are compiled. A schedule of these prices will be found on the title page of each issue, and in explanation, the Editor desires to state that it is absolutely essential, in the publication of our cost estimates, that there be one basis, otherwise our readers would be led into endless confusion by constant changes. For this reason, in making all of our cost estimates, we adhere to the prices quoted on the title page, which were in effect in Minneapolis and many other sections of the country a few years ago.

In comparing prices for various localities, there must be taken into consideration also the quality of material and the character of labor. Union rules decree that every carpenter, for instance, must be paid the same wages. That may be $2.00, $3.00 or $4.00 per day—it matters not. The point, however, is that some men are worth twice as much as others. They accomplish twice as much work in a given time and do it better, than another man who is a slovenly workman and lazy, devoting most of his time to bothering his fellow workmen by telling stories or useless talk.

Now, if any person attempts to construct a building by day labor, and unfortunately is employing this kind of labor, no matter if the rate of compensation be reasonable, the building will cost more than he expects, but if, on the other hand, he is fortunate enough to secure real live, competent, wide awake workmen, who put in a real day's work for a full day's pay, the cost of that building is going to be about what it ought to be, under the rates of pay and the prices of building materials and labor prevailing.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of the going to press of this issue. If our readers will take the pains to send us a like schedule, quoting the prices in their localities, we will be pleased to publish them for the mutual benefit of all of our readers in the various sections of the country.

SCHEDULE.

Excavating, per cubic yard, 15c, left on lot.
Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.
Brick laid in wall, per 1,000 (wall measure), $12.00 to $14.00.
Lathing and plastering, per yard, two coats, 26c.
Dimension lumber, per 1,000, No. 2, average price $15.00.
Flooring (No. 2 D. & M. Fencing), 4" $15.00, 6" $18.00.
Sheathing boards (6-inch D. & M. No. 3), $15.00.
Shingles, star "A" star cedar $2.50, pine $2.50.
Siding "C," $24.00.
Finish lumber, $30.00 to $45.00.
Tin work, per square, $8.00 to $10.00.

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are of course subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

J. T.—Albany, N. Y.

Material—

Siding, No. 1	$30.00
Siding, No. 2	25.00

Labor—

Carpenters	$.35 to	$.45	an hour
Masons	.45 to	.60	an hour
Lathers	.55 to		an hour

Corning, N. Y.—T. H.

Material—

Excavating, per cubic yd	$0.50
Rubble stone work, per cu. yd. laid in cement	4.00
Rubble stone work, per cu. yd. laid in lime.	3.50
Brick laid in wall, per M	16.00
Lath and plaster, King's Windsor, per yd.	.30

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In Spring and Fall

One will heat an entire residence. This means a gain in comfort and saving in fuel.

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Splinters and Shavings—*Continued.*

Dimension lumber, per 1,000 ft. in building.	26.00
Flooring, No. 2 pine, 1,000 ft. in building.	30.00
Sheathing, No. 2, hemlock per 1,000 ft. put in building	25.00
Shingles A, per 1,000 ft. put on roof	5.00
Siding, clear, per 1,000 ft. put in building.	34.00
Finish lumber, 1 pine	40.00
Labor—	
Carpenters, per day 9 hrs	2.35
Masons, per day 9 hrs	3.15
Common labor, per day 10 hrs	1.75

West Salem, Wis.—F. D. S.

Labor—
Carpenters .....$2.50 to $2.75 per day
Day laborers ..... 1.50 to 2.00 per day

Materials—

Stone costs in wall about $15.00 per 100 ft.
Brick, $10.00 per M, laying extra.
Lime, 75 cents per bbl.; sand, $1.00 per yd.
Lath, $4.50 per M.
R. C. shingles, $3.00.
Lathing, 2½ cents per yd.
Plastering, 10 cents per yd.
Lumber and mill work perhaps 5 per cent higher than at Minneapolis.

Hazel Green, Wis.—J. C. B.

Material—	
Excavating, per cu. yd.	$0.10
Stone work, per perch	1.50
Brick in wall	12.00
Lathing and plaster, per yd. 2 coats	.25
Dimension lumber	21.00
Flooring fence	27.00
Sheathing	18.00
Shingles, xAx	4.00
Siding	24.00
Finish lumber	45.00
Labor—	
Carpenters, per day	$2.50
Masons, per day	3.00
Common labor, per day	1.75

Roswell, N. M.—W. M. R.

Material—
Lumber from $25 to $35 per M.
Labor—
Carpenters .....$3.50 per day
Masons ..... 6.00 per day

Waterbury, Conn.

Material:—	
Dimension lumber, per 1,000, No. 2	$19.00
Flooring (No. 2 D. & M. fencing) No. 1	24.00
Sheathing Boards (6-in. D. & M. No. 1)	
Shingle, "A"—Cypress	4.00
Siding "C"	28.00
Finish lumber	45.00
Lathing and plastering, per yd., two coats	.20
Brick laid in wall, per 1,000	14.00
Rubble stone-work, per perch (16½ cu. ft.)	2.00
Excavating, per cubic yd.	.15
Tin work, per square	7.00
Labor:—	
Carpenters, per day, 9 hours	3.00
Masons, per day	4.00
Common labor, per day	1.50

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Notes and Hints.

Spurns Flag as Sign of Liberty.

With the Stars and Stripes reflecting their colors in his eyes, no matter toward which wall he turned, William D. O'Brien, toastmaster at the banquet of Contractors and Builders at the Auditorium hotel refused to toast the flag as an emblem of liberty.

"Why the emblem of liberty is a farce," he cried, "when men are shot down in the street because they are trying to earn an honest living; when we are afraid to assert our rights for fear some labor organization will oppose us."

The banquet hall was thronged with delegates to the national contractors' conference and members of the contractors' council of Chicago, by whom the feast was spread, and, as Toastmaster O'Brien uttered his opinion of what he characterized a fettered liberty, the big hall was made to echo with cheers of approbation.

"It is ridiculous," he declared, "to think you should be obliged to waste your time discussing your rights with walking delegates, business agents and labor leaders. You have your rights, and no man should be able to step in and dictate to you and tell you where your rights begin and end.

"We want to make this national organization so strong that it will never again be necessary for us to confer day after day with labor leaders to obtain our rights.

"If a man is not a union member and is loyal to you, you must be loyal to him. We must be able to obtain liberty in every sense of the word, and not merely privileges. The conditions are disgraceful which make it necessary for us to consult with our employes at every step."

Contractor William Grace, of Chicago, declared that he was tired of being told what to do by Gompers and Mitchell and other labor leaders.

Mr. Grace declared that the running of the United States' mail cars without police protection during the recent strike had made him think that his rights and the rights of every American citizen were just as sacred as the mail cars.

By other speakers, all the troubles of the builders were laid at the door of organized labor. The feeling for the "open shop" was strong.



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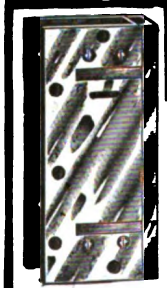
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Notes and Hints — *Continued.*

Some pertinent remarks on "Heating" today and 10 years back.

Ed. Note.—Mr. Hasey is known to the writer as one of the most practical and progressive heating men in the Northwest. His remarks are most interesting and certainly "strike 12." They were given at the second annual banquet of the Builders & Traders Exchange held at Minneapolis early in December.

C. E. Hasey, for the steam heating, said that no department in building has been more improved than steam heating. Old heating plants are being replaced by new, which do better work and furnish more heat with less fuel and to better satisfaction, so great are the improvements. Comparing the heating plant in the building formerly on the site of the Andrus building, it used 30 pounds pressure and was hammering and pounding all the time, while the new plant in the new building uses less than atmospheric pressure, under a partial vacuum system and give the best of satisfaction. Such are the comparisons of the systems of twenty years ago and now. There is nothing more essential to comfort than heating. Many owners take the lowest bid and buy not a heating system but a guarantee, which is often worthless. Experience and capable men have to come into competition with new and incompetent men, and it is then a case of selling guarantees at the lowest price. The heating man puts something into a building which must be alive; must do something. All the other work is passed upon once and accepted, and that ends it. But the heating must continue to do something. The heating plant is operated by people who mistreat it, who use the same water over and over, who burn the wrong size or kind of fuel, who do not keep the plant clear, and then complain because it does not work. Great advancements have been made in heating the average home, and further advances are coming. Under the partial vacuum system, the problem of securing boiling water at lower than the regular temperature is being solved. With 15 inches vacuum pressure, water can be boiled at 180 degrees; with 12 inches, at about 187 degrees, thus requiring less fuel.

Lower Prices Coming.

B. W. Smith, who was introduced at the second annual banquet of the Builders & Traders Exchange in Minneapolis the other

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night, "to tell why mill-work is so high," responded that mill-work is selling today at 10 per cent lower than on the first of April of 1902 and 20 per cent cheaper than April, 1901.

A correspondent from Martinville, Ind., writes that he would like to have an estimate showing what the foundation (stone) laid in wall would cost; also siding, flooring, lumber and carpentry work, thinking if he had our figures for a guide he could keep each item within such figures.

When so figured no good would be accomplished, for regardless of what any item of the materials would cost here, or in any other town, it becomes a question of what one can get them delivered for at any given point and at a given time. Necessarily, one must deal with their local supply men and no man on earth can compel them to make prices they do not wish to make for their labor or materials. The conditions that have been prevailing for the past few years have caused quite an increase in the cost of building. If one does any building at all, they will find it necessary to make their bargains with their *local* men; and what the architect might say as to what he *thought* the cost of any particular item should be, would not influence them. There is propect now, however, of falling prices in most sections at least and the coming year will probably be a more favorable time to build.

Relation of Window-Area to Floor Space.

A somewhat informal, though careful, effort has been made in the halls of Cornell University to determine a general statement of the relative proportion between window-openings and their position, and the floor-area and the depth of the rooms to be lighted. The data were intended to apply to the problem of securing an adequate supply of natural light in the lecture-rooms on all ordinary days between 8 a. m. and 5 p. m., under the climatic conditions which prevail in Ithaca, N. Y.

Information was secured which was based on actual experience in six buildings on the Cornell Campus, and referred to rooms lighted from one side only. From the statements submitted by the professors in charge of the work in the several buildings the following data have been compiled regarding sixteen rooms adequately lighted, and nine rooms in which the light is "nearly sufficient."

Number of Rooms.	Total Area of the Floors. feet.	Windows. feet.	Ratio.
Sufficient 16	10,466	2,000	1,000:191
Nearly so 9	5,392	799	1,000:146

Average Depth of Room.	Average Height of Window-tops.	Ratio.
22 ft. 1 in.	11 ft. 9 in.	1,000:538
20 ft. 6 in.	10 ft. 2 in.	1,000:495

All these rooms are alike in having unobstructed light; no building stands before the windows.

A peculiar relation which should be observed is that the well-lighted rooms have an average of 654 square feet of floor-area and 22 feet 1 inch deep, while those whose light is "nearly sufficient" are smaller and shallower, being 599 square feet area and 20 feet 6 inches deep.

One explanation of this unexpected result is found in the figures relative to the positions of the windows. In the well-lighted rooms the window-tops average 11 feet 9 inches above the floor and 1 foot 6 inches below the ceiling; in the other rooms they are one foot 7 inches nearer the floor and 11 inches farther from the ceilings.



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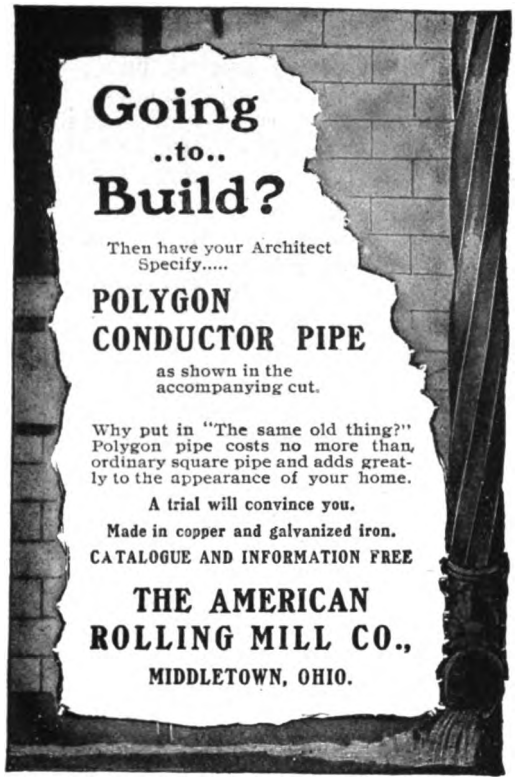
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Notes and Hints—*Continued.*

The conclusions to which this local experience leads are these:

(1) There should be at least 150 feet of window-space for each 1,000 square feet of floor-space in rooms which, in use and location, are similar to those here described, and are lighted only from one side.

Therefore an office 15x25 should have at least 56 square feet of window-space and a class-room 30x40 should have at least 180 square feet of unobstructed lighting surface.

(2) The proportion between the height of the window-tops and the depth of the room lighted should be at least 500 to 1,000, or, in other words, the distance from the floor to the window-tops should be one-half the depth of the room to be lighted.

These figures support the old principle that "top-light" is the best; the nearer the window-tops come to the ceiling the more efficient will be the lighting to be secured from a given surface. Care should be taken that overhanging lintels be not allowed to obstruct the light.

Creates a Precedent.

When Judge Jesse Holdum of Chicago fined Franklin Union No. 4, pressfeeders, $1,000 for contempt of court there was nothing remarkable in the proceeding except that it formed a precedent, or will do so if the supreme court sustains him. This is the first time in the history of organized labor that a court has fined a labor union as a body, one reason being that comparatively few of them are incorporated.

If Franklin union, as an organization, deliberately defied the court by countenancing assaults upon nonunion workmen, as alleged, after an injunction forbidding such unlawful methods had been issued, it deserved a heavy fine just as any other corporation would have merited punishment under similar circumstances. Those guilty of criminal acts should be just as promptly punished when they happen to be members of a trade organization or sympathizers with the purposes of that association as in any other case. When a fictitious person—a corporation—commits a crime by authorizing, encouraging or instigating an unlawful act it should pay the penalty whether it is a labor union, an employing corporation, a lodge or any other association.

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Architect's Corner.

Communications from architects detailing their experiences and giving information of interest and value to our readers will be given space in this column. Any questions our readers desire to ask relative to architectural service will be referred to one of the profession and answered as space permits.

Wausa, Neb., T. A. A.

Q.—Where vestibule has two doors with a plate glass almost the entire length of door,—vestibule opening into reception hall, and the doors are directly opposite, would you advise using a shade on outside door for use in the evening, or a lace panel, or neither?

A.—The large plate glass in front entrance or vestibule door, would look very well with a silk drapery shirred over same. Use a rose color or orange shade of silk or something of that sort and I think the effect will be pleasing. You can vary this on one of the doors with a handsome lace panel. Of course, something nice in this direction would run into more money than the other, but it would be a good place to use a little money, certainly.

Moscow, Idaho, C. L. B.

Q.—Should floors be of the same color and finish as dark woodwork?

A.—No, it is not considered necessary that floors should be of the same finish as the woodwork above. Oak makes about the best floor, though maple is very satisfactory, too, slightly stained in the filler to cherry color or oak brown. Very dark floors are not desirable, as the dust shows so plainly on them; they always look dirty.

Fargo, N. D., H. L. S.

Q.—Do you think little reception room would be practical in white enamel with white stairway and tread, but mahogany rail?

A.—Yes, it would look very pretty treated thus.

Q.—How much would it add to the cost of windows to have the upper sash of windows cut into diamond lights?

A.—To cut up the upper sash of windows in diamond lights, would probably add about $1.00 per light to the cost.

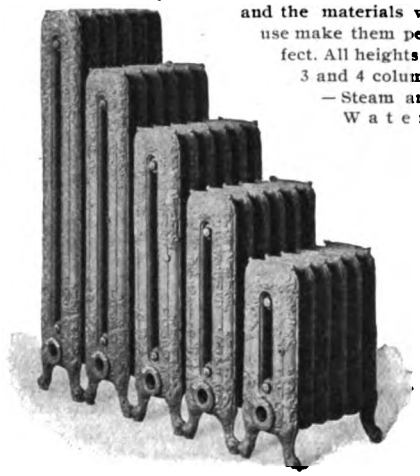
San Marcos, Tex., C. Y.

Q.—Should furnishings be in accord with the detail finish of the woodwork of the house? Will putting columns between hall and parlor kill our plan for mission furniture in hall?

A.—I do not consider that it is absolutely necessary that furnishings must be in accord with the detail finish of the woodwork of the house. Of course, if mission columns are used, it will be necessary to make them exceedingly plain; and straight,

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square piers, or octagonal ones, with simply a molding broken around the top for a cap, would be appropriate. Mahogany furniture will go very nicely with almost anything.

C. E. H., Port Washington.

Q.—Where columned archway connects hall with adjoining room, would it look well to use weathered oak finish in hall and vestibule and another finish for columned opening and adjoining room?

A.—Weathered oak is a very nice finish, but where there is a columned archway connecting hall with adjoining room, it is a little better to have the same finish in each room; still, the columns and jambs could be made of oak and simply the casings on the adjoining or sitting-room side made to correspond with the finish in that room. The effect will be all right.

F. S. T., Albion, Neb.

Q.—Is a twelve-inch galvanized iron cold air return pipe from hall, etc., too small? If so, should a 30-inch cold air return pipe be used?

A.—The twelve-inch iron pipe for cold air return has been proven hundreds of times in actual practice to be entirely sufficient and perfectly satisfactory. It is supplemental only. Of course, if this pipe is contracted in size at any point, then its capacity would be reduced. A thirty-inch pipe is almost too large. It is well to have ample capacity, but there is such a thing as overdoing it. The thirty-inch cold air return will do no harm, if put in, but it is not necessary. As above stated, this cold air return is supplemental to the regular fresh air intake.

"The Specifications of an Ideal New York City Apartment, the same being the Report of a young Married Couple after making diligent search among hundreds." It is interesting, to say the least:

'Twas new: the house had not been five weeks finished.

It looked on the river.

It had a southern exposure, and the street was asphalt-paved.

All the rooms were light, and they ran in double series.

The dining-room, drawing-room and library could be turned into one large salon.

There was a clothes-closet in every bedroom, and several more outside.

The bathroom was tiled—yea, with a submarine greenness.

The access to the fire-escape was so per-

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Architect's Corner — *Continued.*

fect as fairly to beckon one to descend. Oh, it was all there, beyond any dubitation!

And how much more was in it to add thereto!

The kitchen had an equiment which only a woman could have installed.

As for the dining-room, for silver and china and fine linen, there was a cabinet, or rather a series of uplifted cabinets, of polished Flemish oak. The mantel, too, of most Colonial amplitude, was of Flemish oak. The fireplace might have come intact from an old English inn. With its crane and dogs of hammered iron, and its broad, deep grate—it was such an one as dreams are made on! Then, too, the drawing-room! It was not a very large drawing-room, but its three big bay-windows, its parqueterie, its wainscoting, and the soft, quaint old roses of its tapestry effect wall-paper!

And then the tiny, octagonal library, with its little stained and mullioned *oeil-de-boeuf* over its full, broad oaken window-seat!

Between two of the bed-rooms there was a little cubby-hole with hot and cold water.

All went to show it was the long searched for "ideal apartment."

Editor's Note.—We think this apartment exists in "Love's young dream" only, and nowhere else.

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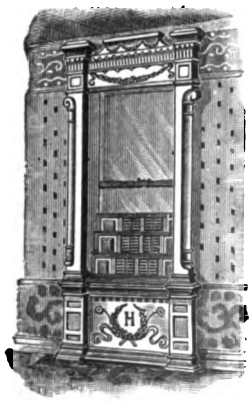
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Glimpses of Books.

Mr. Thomas Nelson Page's name on a new book, is enough to insure its success. His latest story of Gordon Keith is delightful, even though impossible. No one ever sailed so triumphantly through life, as this hero to whom such trifles as hold-ups and flooded mines, to say nothing of burning theaters, are only a fine background for the display of his own prowess. Nor does Mr. Page stop with any half way blackness in portraying his villain, who is as conscientiously and persistently wicked as any of the good old regulation stage villains could possibly be.

The motif of the story appears to be a contrasting of the social and financial life of the North with that of the South, and to this end Gordon Keith makes many trips between New York and the Virginia coal mines.

Mr. Page, as might be expected, finds it impossible to be quite fair in his drawing of northern characters, though his book is permeated with a fine spirit of hope for a new relation of friendly rivalry in place of the old strife and bitterness.

Neither are the women in the book real flesh and blood characters though they are fascinating and beautiful. In fact Mr. Page's women have never behaved like real ones, being altogether too subtle and incomprehensible in their moods and actions; so that one gets rather tired of their lofty altitudes and would like to rest themselves with something less sensitive and high pitched.

A further criticism is the extremely slouchy language indulged in—according to Mr. Page—by well educated business men of the North. We wonder where Mr. Page could have met them.

In spite of these little peccadillos, however, Gordon Keith is a good story and worth reading.

Chas. Scribners Sons, Pubs., N. York, Price $1.50.

* * * *

Defending the Bank, by Edward S. Van Zile, is set forth in the publishers' notice as an "exciting and wholesome tale" for boys and girls. Exciting it certainly is, but wholesome it is not. Respectably brought up boys do not enter saloons as waiters, to play the part of detective, even to defend their father's bank, to say nothing of dragging their sisters into their doings. The book is sensational, slangy

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Glimpses of Books — *Continued.*

and unwholesome, and should not be allowed to fall into the hands of "bright boys."

Lothrop & Co., Pubs., Boston. $1.00.

* * * * *

The Tu-Tze's Tower is a story of Elizabethan times by Louise Betts Edwards. Henry T. Coates & Co., Phil. Price, $1.00.

* * * *

A Victim of Conscience is an effort to enlist sympathy and widen knowledge concerning a people—to use the author's language—"but little known and frequently misunderstood."

Mr. Milton Goldsmith plainly is one of them, and not only speaks with knowledge, but with broad tolerance for other faiths and comprehension of the weaknesses and trivialities of his own. The interest of the story centers around the psychological effects of an unintentional crime committed by the chief character of the story, and incidentally brings in a comparison of the Jewish with the Christian faith.

Henry T. Coates & Co., Pubs., Phila. $1.50.

A Parish of Two is a collaboration of two New York men, one an ex-clergyman and society leader writing under the pen name of Percy Collins, and the other Mr. Henry Goelet McVickar.

The story is written in the form of an exchange of letters, has some dramatic situations and bright dialogue. It shows literary finish and is clever and amusing.

"Andy Barr" is a new story on rather unusual lines, taking its title from the principal character, who is full of quaint sayings and doings.

Both these stories come from the publishing house of Lothrop & Co., Boston.

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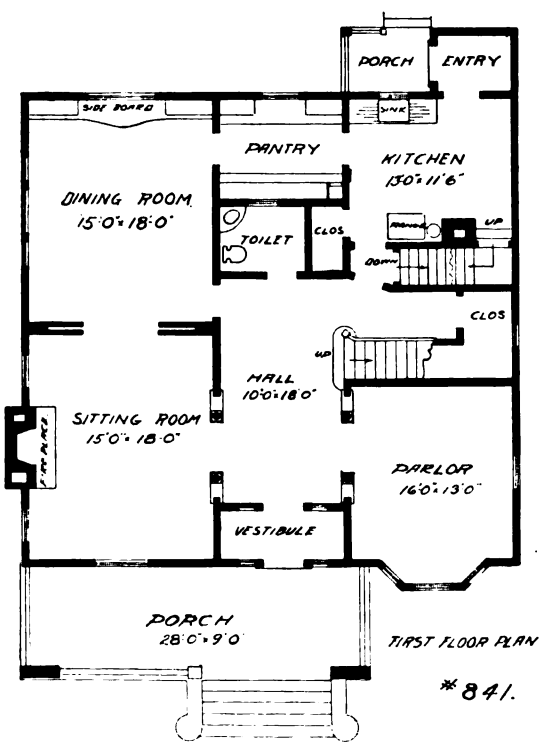
A Very Successful Washington Home.

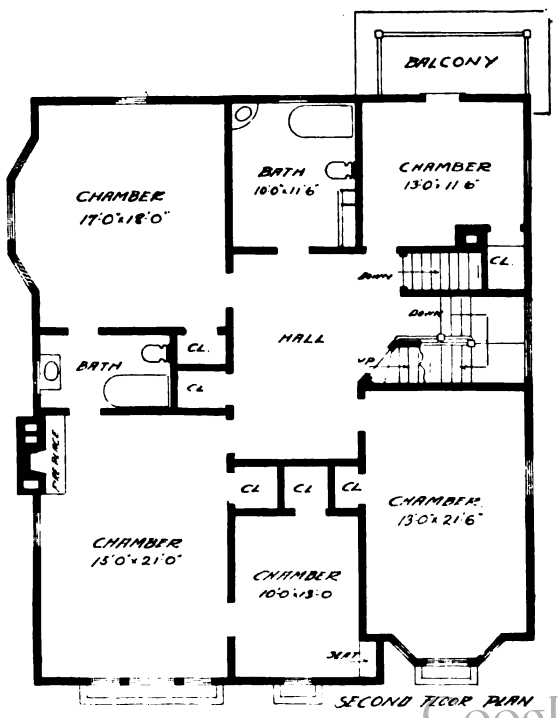
Design No. 841.

A spacious roomy house providing a very pleasant interior arrangement and a neat exterior, the porch treatment and dormers on front of house breaking the plainness and giving individuality to the design.

The main rooms of the first floor are finished in oak and birch and hardwood floors throughout the entire first and second stories. Painted woodwork in rear of first story and entire second story. Basement under entire house with hot water heater and laundry. Two rooms finished off in attic.

Cost, $4,100; width, 40 ft.; depth, 38 ft.; height of basement, 7 ft. 6 in.; 1st story, 10 ft. 5 in.; second story, 9 ft. 3 in.





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Design No. 90.

Design No. 90 possesses many attractive features, and, for the amount invested, will give as good satisfaction as any plan that could be selected.

Again we have the dining room on the front of the house, as the demand for this arrangement is rapidly growing. Opposite the dining room is the parlor, separated from the hall by a wide opening containing the feature of columns and screen. Back of the parlor and also opening from the hall and provided with an open fire, as well as the dining room and parlor, is the library. This room, of course, could be most advantageously used as a bedroom and an exceedingly economical outside cellar entrance can be effected in this plan by placing it directly underneath the stair landing, avoiding the necessity of a bulkhead. Finish, oak, birch and pine.

Cost, $2.650. Width, 38 feet 6 inches; depth, 28 feet 9 inches. Height of basement, 7 feet 6 inches; first story, 9 feet 9 inches; second story 8 feet 3 inches.



Design No. 220.

For a cottage home this is a most pleasing design. The plans call for a full basement with a furnace and complete ventilating system and outside cellar entrance. The heating and plumbing are included in the cost. One of the pretty features is the stairway.

The large living room could be made still more inviting by an expenditure of $25 or $30 for a fireplace, as there would be no trouble in incorporating the same in the plans.

In the dining room a china closet is provided with a cupboard in the center and shelves on either side with drawers over the cupboard and just under the ledge, while above the ledge is an open space for a water pitcher, etc. Above this are enclosed shelves with leaded glass doors. Finish, cypress or pine.

Cost, $1580. Width, 25 feet 6 inches. Depth, 28 feet 6 inches, Height of Basement, 6 feet 6 inches. First Story, 8 feet 5 inches. Second Story, 8 feet 2 inches.

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A Typical Seattle Cottage.

Design No. 842.

In this design, we have a cottage style house, containing on the first floor five rooms, besides a little reception hall and bath room. As will be noticed, the rooms are all large and very conveniently arranged, for those who desire a home practically on the ground floor.

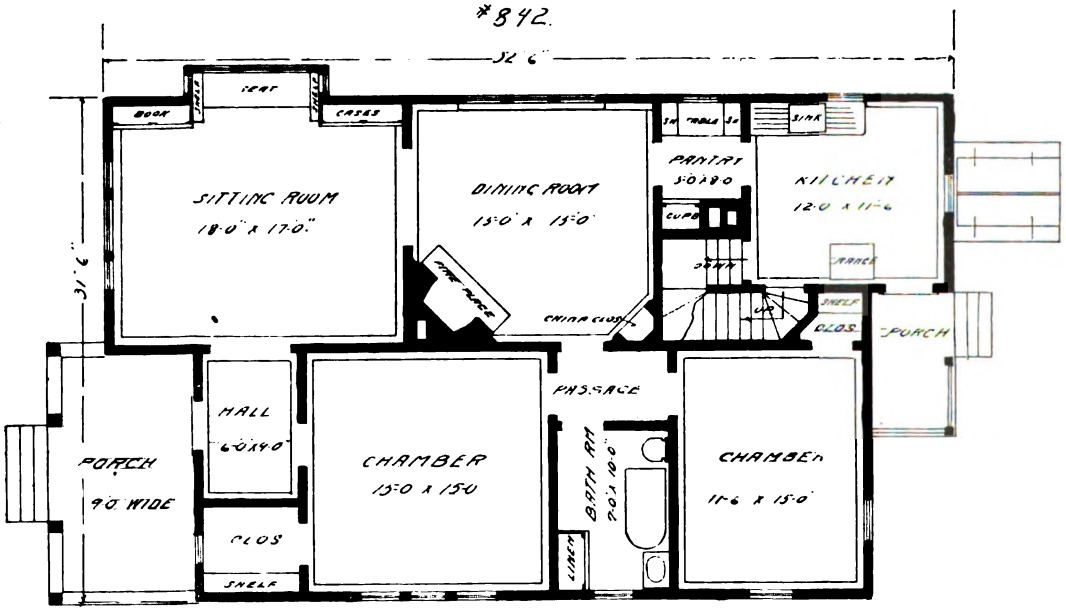
The sitting room is a most pleasant room with its bay window, with seat running across same and flower shelves at each side, while on each side of the bay are built-in bookcases. The space at the bottom of the bookcases is taken up by large drawers and the front and back of seat is handsomely paneled.

In the dining room is a very attractively detailed mantel-piece, the facings and hearth of which are of red pressed brick. There is also in this room, a built-in china closet with the usual cupboards and leaded glass doors, etc. Pantry is completely equipped and in addition to this are built-in cupboards underneath each drainboard of the kitchen sink.

There is a basement which extends under the dining room and kitchen, amply large to accommodate a hot air furnace, which is provided, and fuel bin. There is also space there, where laundry could be finished off, if desired. Two additional rooms are obtained in each gable, besides ample storage space.

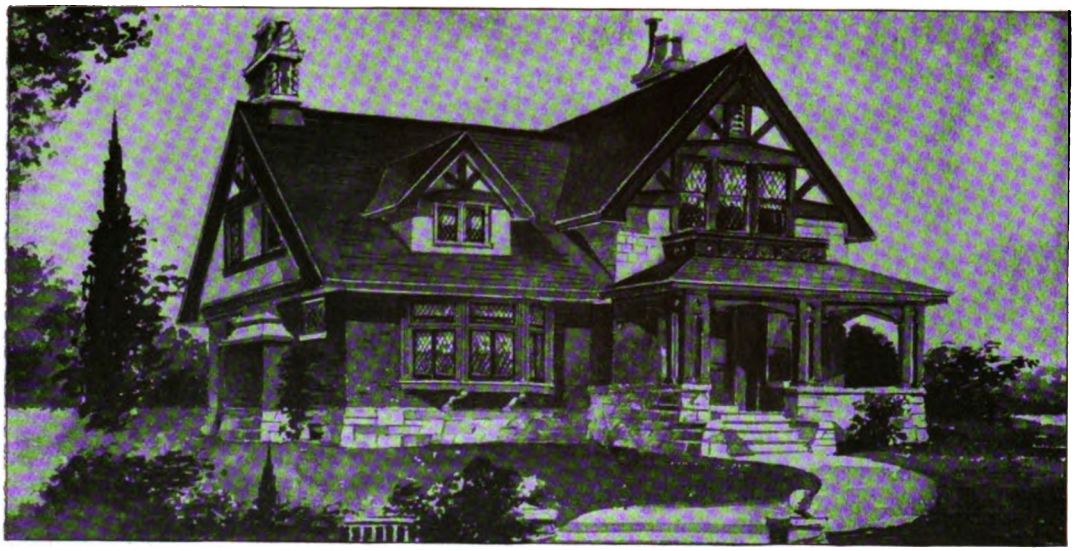
The finish of the house would be in pine or cypress with pine floors.

Cost, $1,500; width; 31 feet 6 inches; depth, 52 feet 6 inches; height of cellar, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches. The second story rooms are full height.



FIRST FLOOR PLAN

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A Women's Club Building.

Design No. 688.

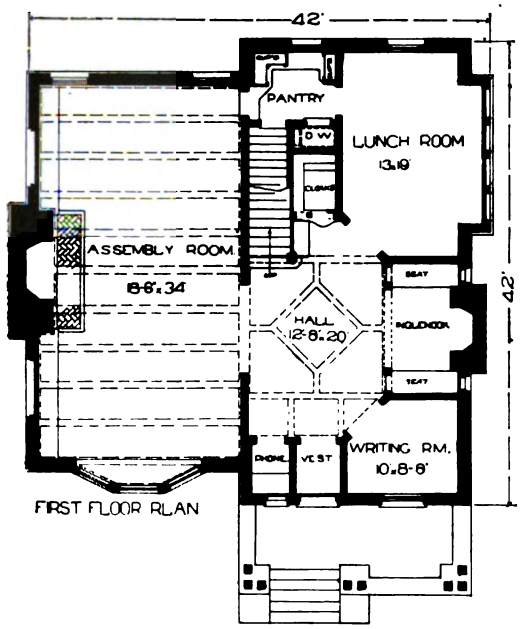
The rapid increase and growing popularity of women's clubs, not only in the larger cities, but in the smaller communities throughout the country, has made the question of the proper home for these organizations of primary importance.

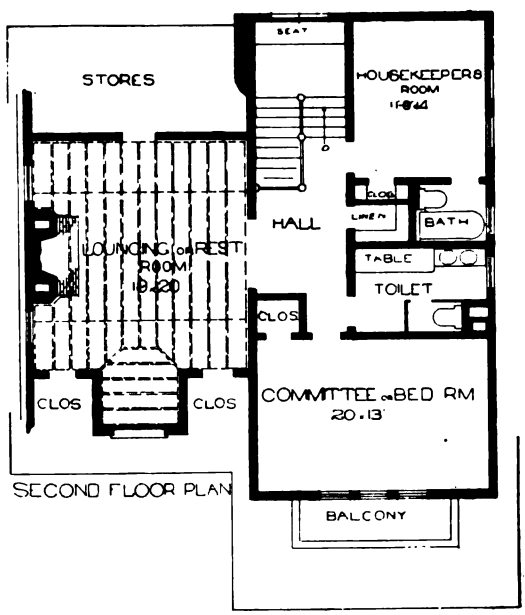
This entire building can be built of frame, but the design has been made with reference to the use of brick for the first story, with foundations and trimmings of stone. Then, in the second story and in the gables, a combination half timber, plaster and shingle effect, which results in a very effective color combination, and gives a design that is not only practical, but will "wear" well.

Entering the building, we find ourselves, after passing through the vestibule, in a most attractive reception hall, with the staircase leading to the second floor directly in front, while at one side is arranged a little space for a check or cloak-room. At the left, through a wide archway, is the main assembly room of generous proportions, about 19x35 feet in size, while on the right, is a most attractive "ingle-nook."

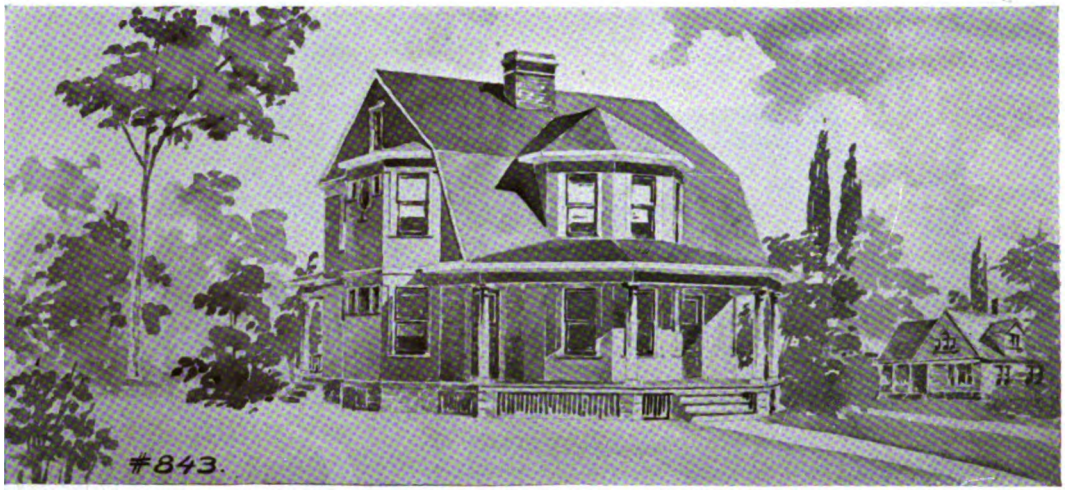
On the second floor is a splendid lounging room, committee room, toilet room, etc. The kitchen would, of course, be located in the basement, and is well lighted and practical in its arrangements.

Cost, $4,000; width, 42 feet; depth, 42 feet; height of basement, 7 feet 6 inches; first story, 10 feet: second story, 8 feet; lowest height second story, 5 feet.





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The Pretty and Practical Home of a Kansas Druggist.

Design No. 843.

This design is somewhat unique in its arrangement, containing a large living room with octagonal front in the center of house and from each side of it, open on one side, the reception hall with stairway, and on opposite side the dining room, both of which have octagonal bays. The stairway going up in one of them makes a pretty and unusual feature of the reception hall. The stairway is handsomely detailed and contains at the front a built-in seat with hinged lid.

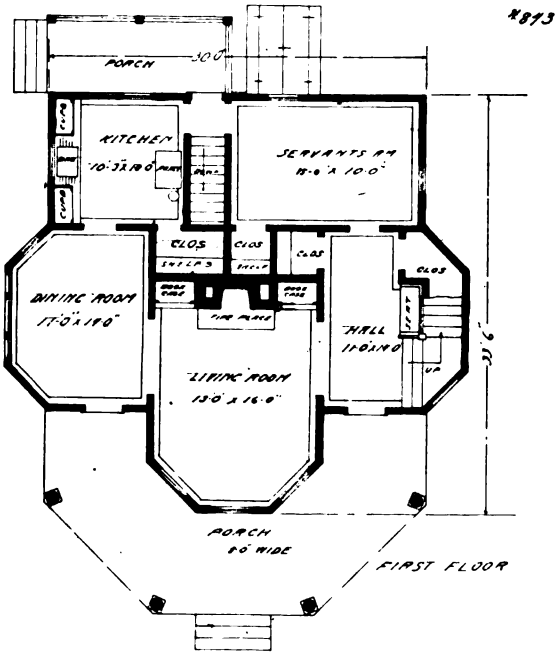
In the living room is a fireplace with bookcases built in at each side, making a pretty end to this room, and while there is no pantry arranged, the kitchen is completely equipped with built-in cupboards, which extend across one entire end of the kitchen, and in addition to this a large closet is provided off same.

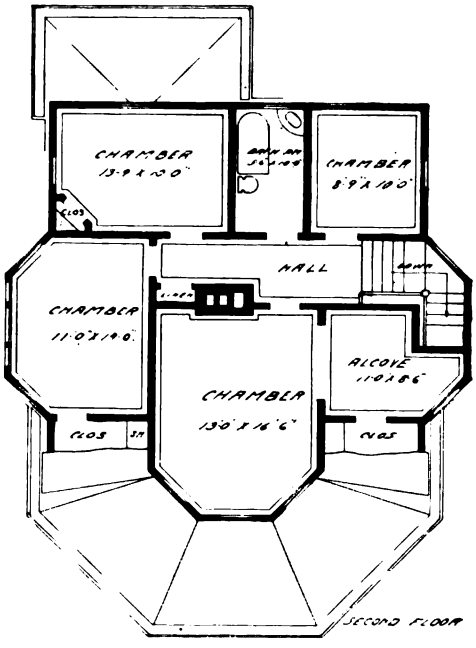
The ground floor bed room will be found by many very convenient. The second story provides four good sized rooms, besides alcove and bath. Head room in same is full height all over.

There is a basement under entire house which contains a hot air heating and ventilating furnace, finished laundry, coal and vegetable rooms. Basement has cement floor and outside cellar entrance. There is storage space only in attic, a scuttle being provided in second story hall to reach same.

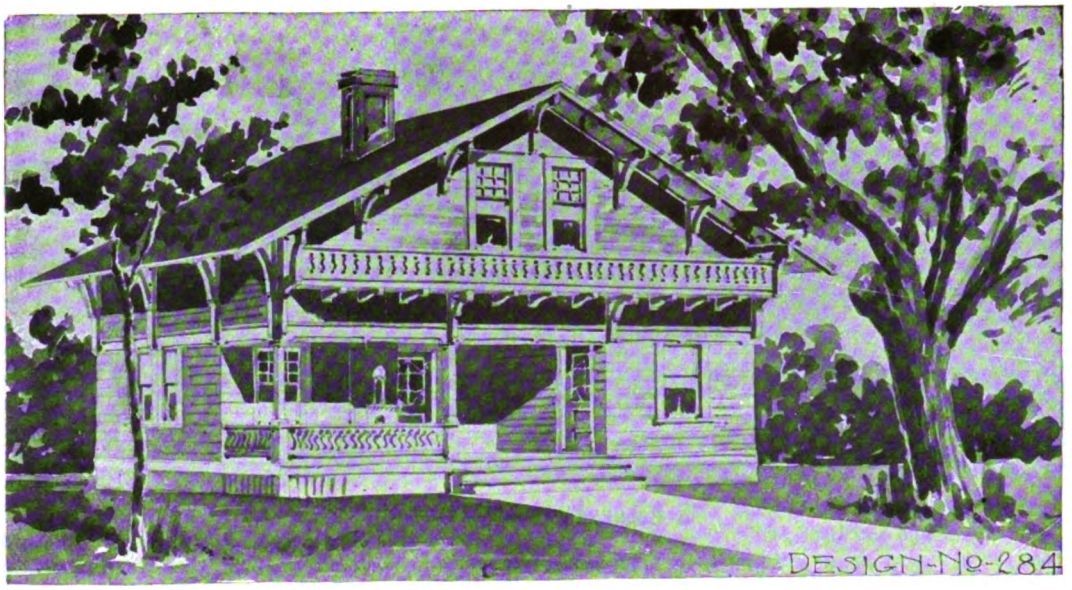
The dining room is nicely wainscoted and has a plate rail. Finish of rooms would be in pine or cypress with pine floors throughout.

Cost, $2,400; width, not including bays, 30 feet; depth, 33 feet 6 inches; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches.





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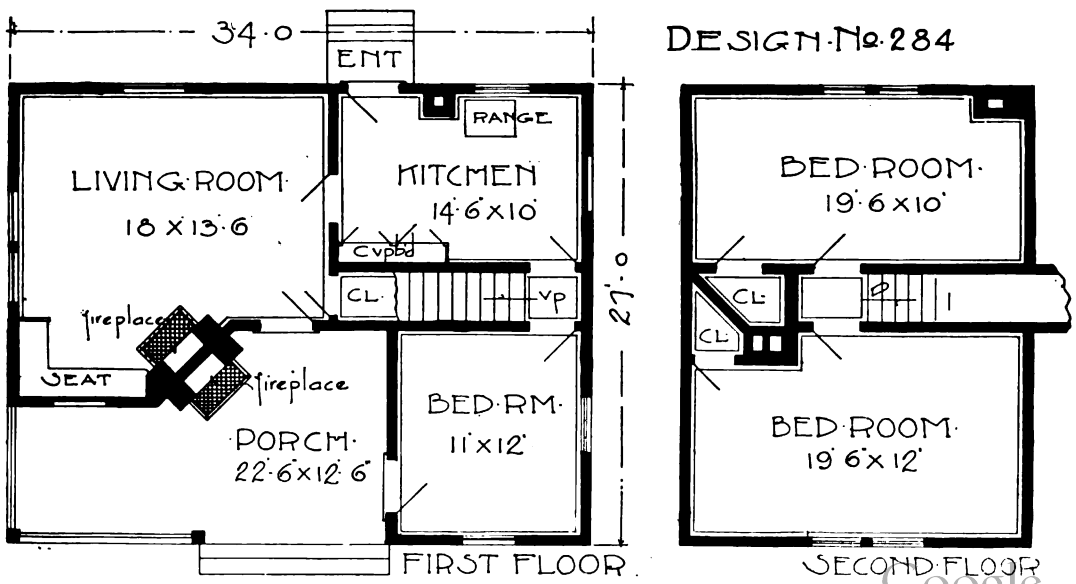
Design No. 284.

A Swiss "chalet" makes an ideal motive for a "bungalow" or a summer cottage. The plan is an odd one and that is a large part of the charm of these quaint summer cottages. It can, of course, be changed in the minor details and made a very practical home for occupancy the year round.

An open fireplace facing into the porch and the living room is one of the main features of this design, the idea being to screen in the porch. A slight saving could be effected by omitting the balcony but care should be used in the elimination of the details of any design that the effect is not entirely destroyed or at least lost in a measure, for it is the perfection of detail that makes the successful home.

No basement is included nor plastering, the house simply stands on a post foundation and the fireplace would be rough common brick of very simple form. Of course if a different plan were desired, the porch could be added on the front and the living room used for two bedrooms, using the present bedroom, somewhat enlarged as a living room.

Cost, $490. Width, 34 feet. Depth, 27 feet. Height of First Story, 9 feet 6 inches. Second Story, 8 feet. Lowest height, 6 feet.



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A Colorado Cottage Home.

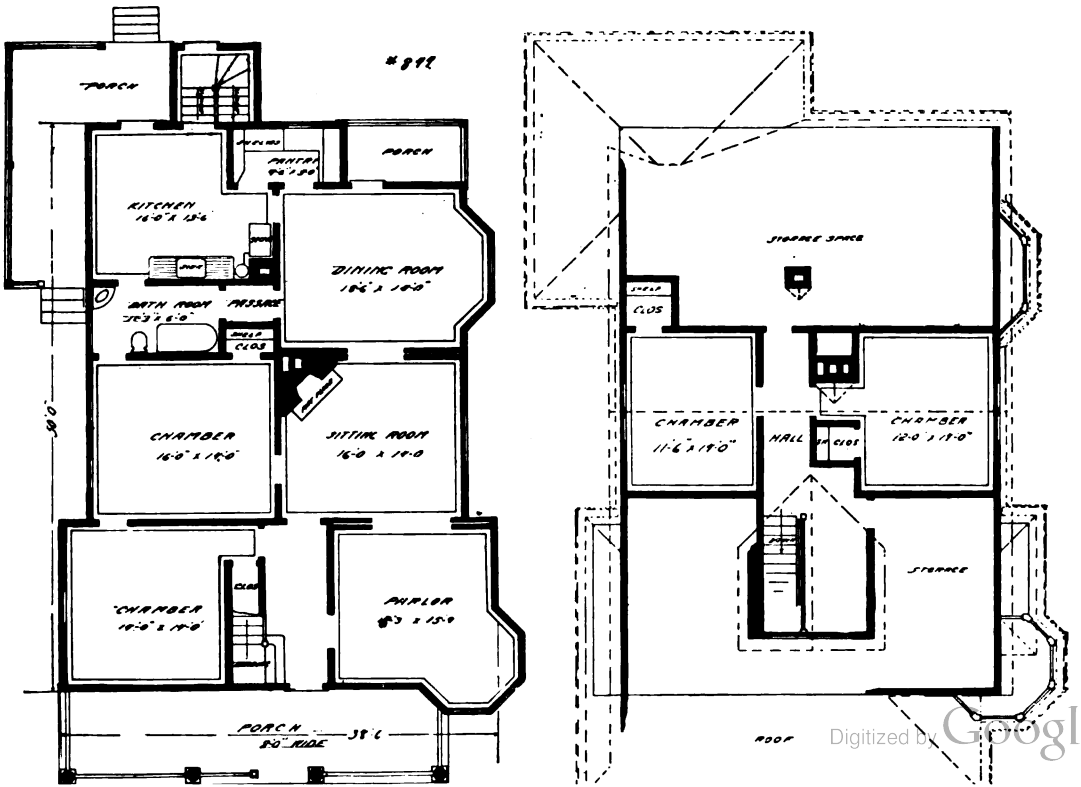
Design No. 844.

In this design we have a cottage style house, well adapted to a warm climate, and especially to those desiring a house with ground floor bed rooms and bath. The house is of quite good size, covering considerable ground. The exterior lines are extremely simple but pleasing.

The basement which extends under entire house contains a hot water heating plant and laundry. A considerable saving could be effected here by building a small cellar and if no heating or laundry were desired in basement, this could be placed under kitchen and bath room only; or if heating plant were desired, it could also be put under chamber, which would be of sufficient size. Hardwood floors are intended throughout the main rooms of the first story with hardwood finish in hall, parlor, sitting room and dining room.

In the attic, two good sized rooms are obtained, besides ample storage space. The sitting room has a fireplace of handsome pressed brick design. Sliding doors are intended between parlor and sitting room and between sitting room and dining room.

Cost, $2,550; width, 38 feet 6 inches; depth. 50 feet; height of basement, 7 feet 6 inches; first story, 10 feet 3 inches; second story, 8 feet 3 inches.



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ADDITIONAL DESIGN NOT HERETOFORE PUBLISHED.

Design No. 221.

An attractive exterior and splendid floor plan. Note size of rooms. The large hall with its handsome staircase, seat and niche for statuary next to vestibule. Open fireplace in the parlor and library. Five bedrooms on second floor. Good storage space in attic or for rooms if desired.

At the rear of the handsome staircase is a lavatory. The side of the staircase is paneled up as high as the stair rail. so the lavatory is entirely hidden from view. The vestibule and front doors are of plate glass and the finish is very good, oak being used on the first floor, with hardwood floors in the library, kitchen, pantry and bath. The balance of the finish is of pine painted.

Cost, $3650. Width, 38 feet 6 inches. Depth, 38 feet. Height of Basement, 7 feet. First Story, 9 feet 8 inches. Second Story, 9 feet.

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The Home of a Nebraska Merchant.

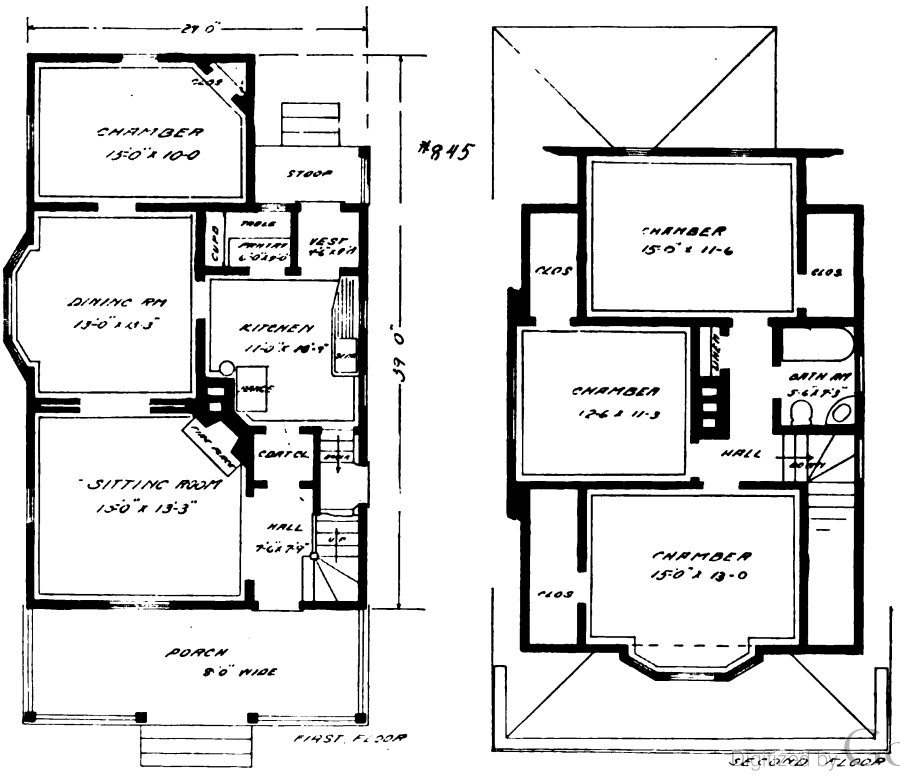
Design No. 845.

The house herewith illustrated is a pleasing little cottage in gambrel roof style, and is very compactly and well arranged. The sitting room has a pressed brick mantel. Sliding doors are provided between sitting room and dining room. This latter room is made a most pleasant room by its bay window. The chamber at rear will be found very convenient for those desiring a ground floor bed room. There is a good sized pantry off kitchen, completely equipped with cupboards, drawers, etc., and a rear vestibule providing space for refrigerator.

In the second story are three pleasant bedrooms, besides bath, all well provided with closets. In the basement, which extends under entire house are hot air heating plant and laundry. Cellar has cement floor.

Finish of rooms would be in pine or cypress, with pine floors throughout. The exterior is finished with clapboards in first story and shingles in the gables.

Cost, $1,700; width; 24 feet; depth, 39 feet; height of cellar, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches.



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Design No. 222.

A cozy cottage for the seashore, lakeside or mountain. Large living room with its open fireplace and veranda screened in with wire netting. Kitchen separated by open porch which is wide enough to be used as a dining room, is an especially attractive feature of this design. Bedrooms on second floor are intended only to be partitioned off, no ceiling, same to be open the entire height of the roof. Would make a good plan for an all year round residence by closing in the dining room porch. A shingle treatment of the exterior would give a very pleasing and unique effect as well as being inexpensive, for it would not be necessary to paint or stain the shingles unless desired. The interior finish of this design is of dressed lumber painted, without plaster. The item of plastering this house would add to the expense about $110. A cellar could be very easily obtained, access to same being had by running a stairway down under the present staircase. From the balcony on the second story is had a most delightful outlook, access to same being gained by means of a French window from the bedroom. Cypress or pine finish.

Cost, $815. Width, 30 feet. Depth, 23 feet. Height First Story, 9 feet 6 inches. Second Story 8 feet. Lowest height Second Story, 5 feet.

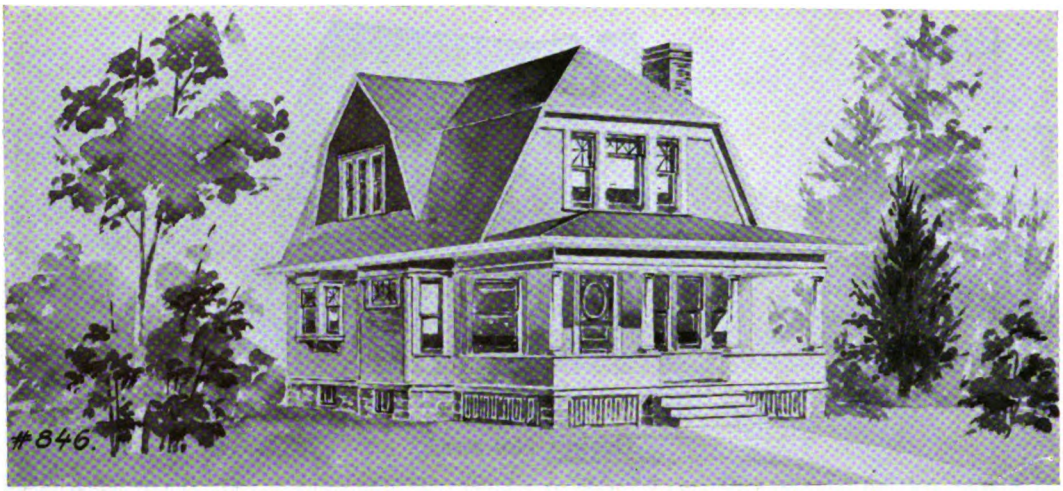


Design No. 223.

In the sitting room is a handsome mantel with a beveled mirror over and tile facings and hearth, a seat at either side, and in one corner of the room is a book case which, with the rounding bay, form a delightful room. Hardwood floors are intended in the sitting room, vestibule, entry and hall with oak finish. The dining room is wainscoted four and a half feet high, and has a large sideboard and a china closet also. Finish first story, oak, and pine; second story pine or poplar.

Cost, $4700. Width, 30 feet 4 inches. Depth, 55 feet 4 inches. Height of Basement, 7 feet. First Story, 10 feet. Second Story, 9 feet 8 inches.

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A Prize Design for a Minneapolis Business Man.

Design No. 846.

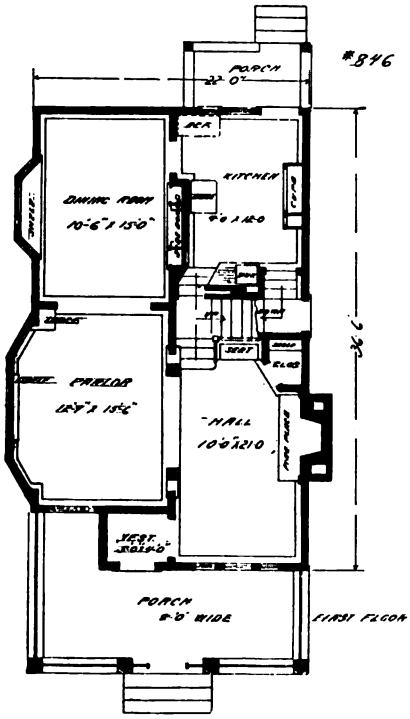
In this design, we have a pleasing and attractive cottage style home, well adapted to a narrow lot, as the width of the house proper is but twenty-two feet. There is a good sized front porch and entrance to the reception hall is gained through a vestibule. The stairway and fireplace in hall are very nicely detailed and door to hall closet contains a large beveled plate mirror. The wide columned opening between hall and parlor makes these practically one room, extending across front of house.

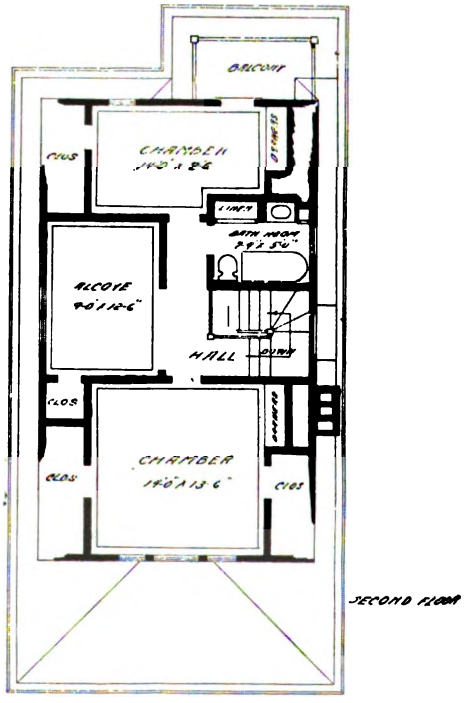
On the second floor are three good sized rooms. The center one is intended to be used for a sewing alcove, but may readily be used for chamber, as it is of good size. Off bath room are linen cupboards and clothes chute descending to laundry in basement.

At rear of parlor is the dining room, which contains a flower shelf in bay and handsomely detailed sideboard. In the kitchen are built-in cupboards and refrigerator is intended to be iced from rear porch.

In the basement are laundry trays and hot water heater and fuel bin. The finish of rooms would be in pine or cypress, but hardwood floors throughout the main rooms of the first story.

Cost, $1,750; width, 22 feet; depth, 36 feet 6 inches; height of cellar, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches.

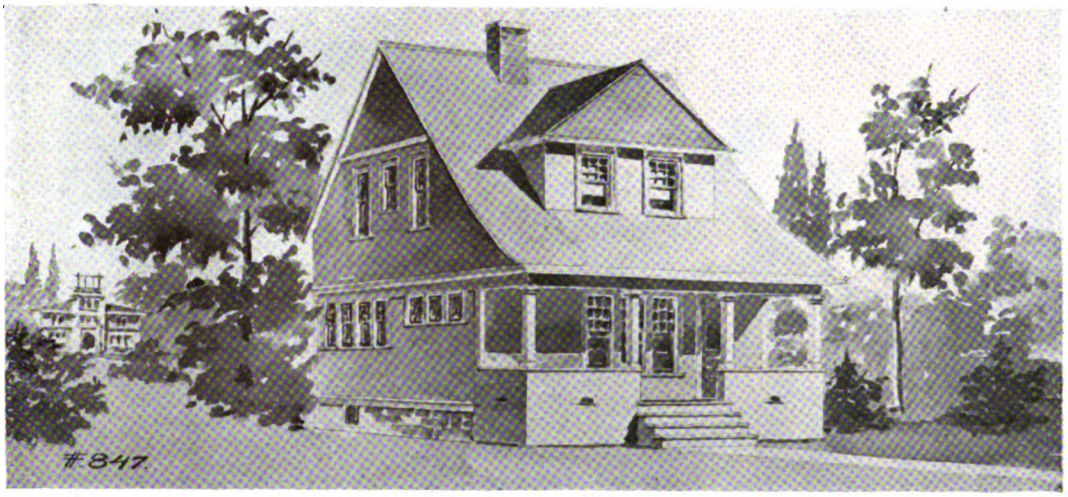




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A Pretty Idaho Cottage Home.

Design No. 847.

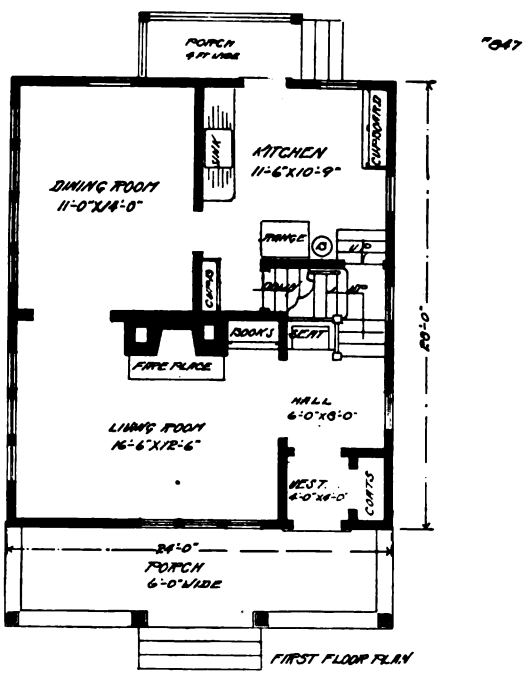
In this design, we have an exceedingly compact modern cottage home, which will accommodate a very good sized family. There is a basement extending under the dining room and kitchen, which contains a hot air heating plant and has a cemented floor and outside cellar entrance.

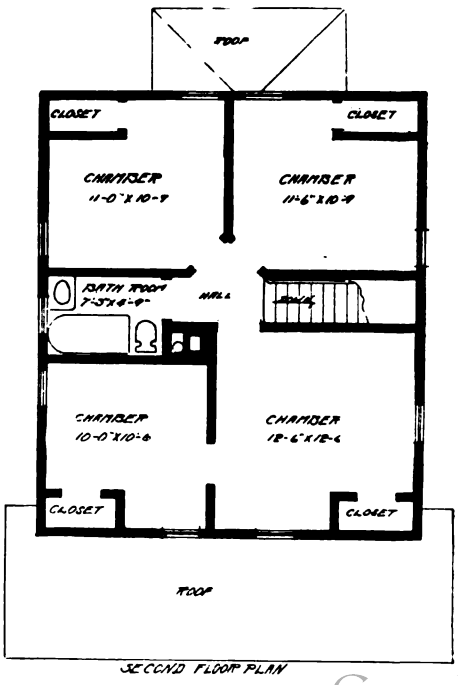
The living room is prettily treated with high windows, which are divided in diamond shaped lights. This room also contains a fireplace of pressed brick facings and has a beamed ceiling. The dining room is also an attractive room with its grouping of windows. The cozy little reception hall is an attractive feature and conveniently located with a coat closet off vestibule. The seat next stairway is provided with a hinged lid, making excellent storage for magazines or rubbers.

In the kitchen are build-in cupboards, which are amply provided with necessary drawers and shelving. The second story rooms are of quite good size and all of them have ventilation on two sides, which is a desirable feature.

The exterior of the house is finished with clapboards to the belt cornice and shingles above.

Cost, $1,400; width, 24 feet; depth, 28 feet; height of basement, 7 feet 6 inches; first story, 9 feet 3 inches; second story, 8 feet 5 inches; lowest height of second story, 5 feet.





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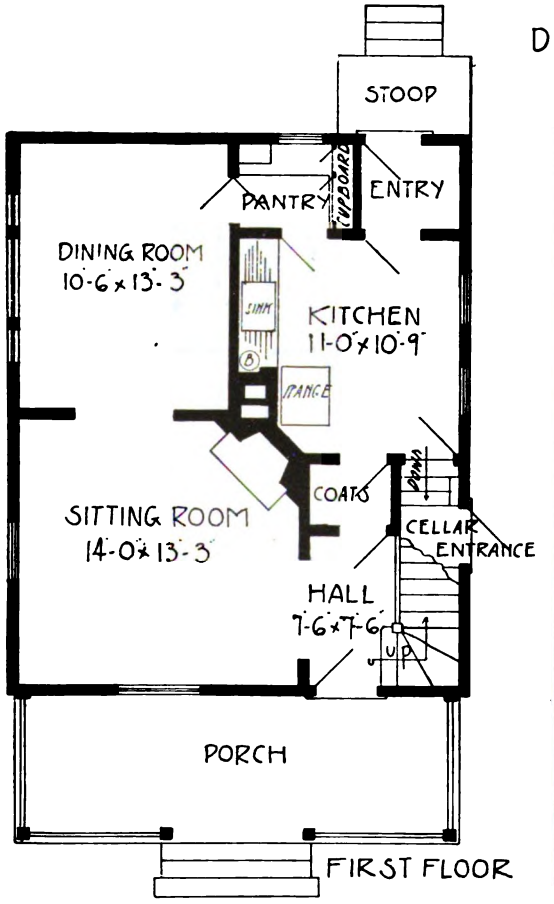
Design No. 573.

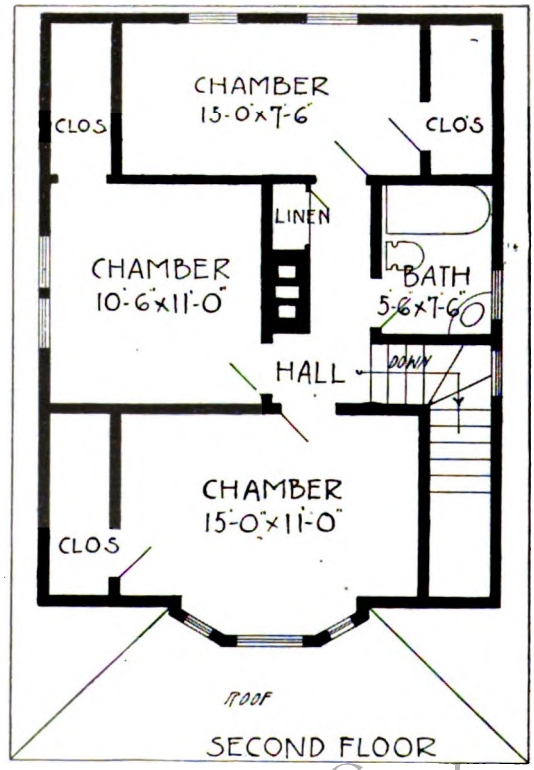
The sitting room is of good size, has a neat little fireplace with red pressed brick facing and hearth. Hardwood floors are intended for the entire first floor, also the second story hall and bath room. Finish is of pine or cypress painted, except the front door and stair treads which are of oak.

The plans provide for a full basement with cement floor, ash pit, outside cellar entrance and fuel bins, a complete hot air ventilating and heating system and a first class grade of plumbing.

The kitchen is not so small as might seem, owing to the fact that everything has a place of its own. Quite a saving could be made by omitting the fireplace and hardwood floors.

Cost, $1250. Width, 23 feet. Depth, 28 feet. Height of basement, 7 feet. First story, 9 feet 6 inches. Second story, 8 feet 6 inches.





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The Attractive Residence of an Ohio Modiste.

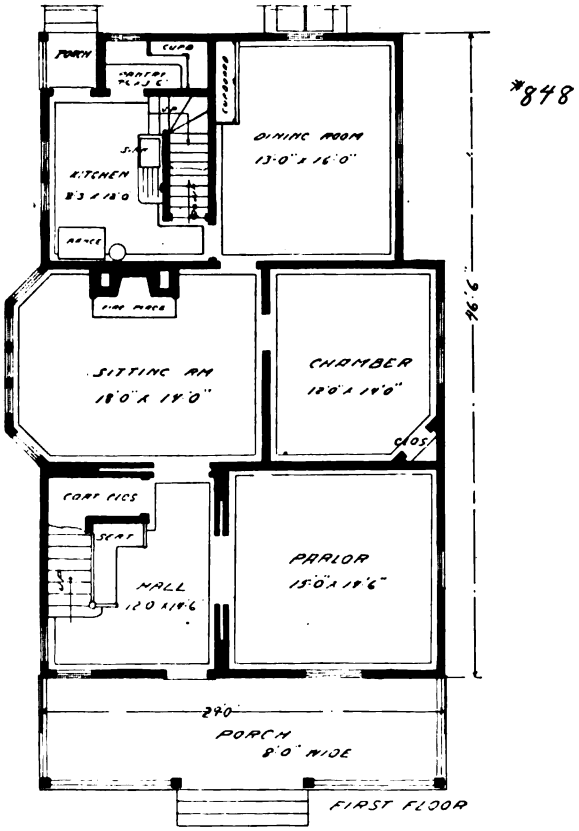
Design No. 848.

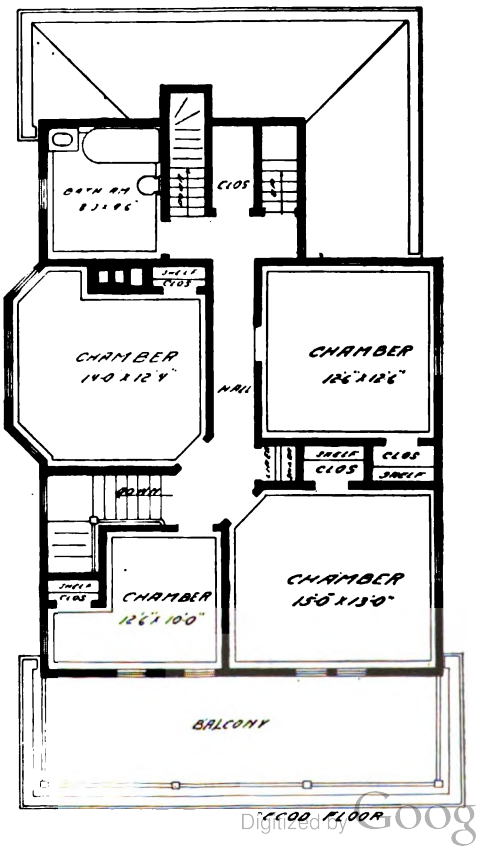
In this design, we have a pleasant and well arranged home of ten rooms. The hall is well located and contains a handsomely detailed staircase and built-in seat. There is also a very nice fireplace built in sitting room with tile facings and hearth. Above mantel shelf is a large beveled plate mirror. In the dining room is a nicely built-in china closet. Sliding doors are provided between hall and parlor, and between hall and sitting room.

In the basement, which extends under entire house, except front hall and parlor, are provided a hot air heating and ventilating plant, laundry, and fuel bins. The cellar has cement floor and outside cellar entrance.

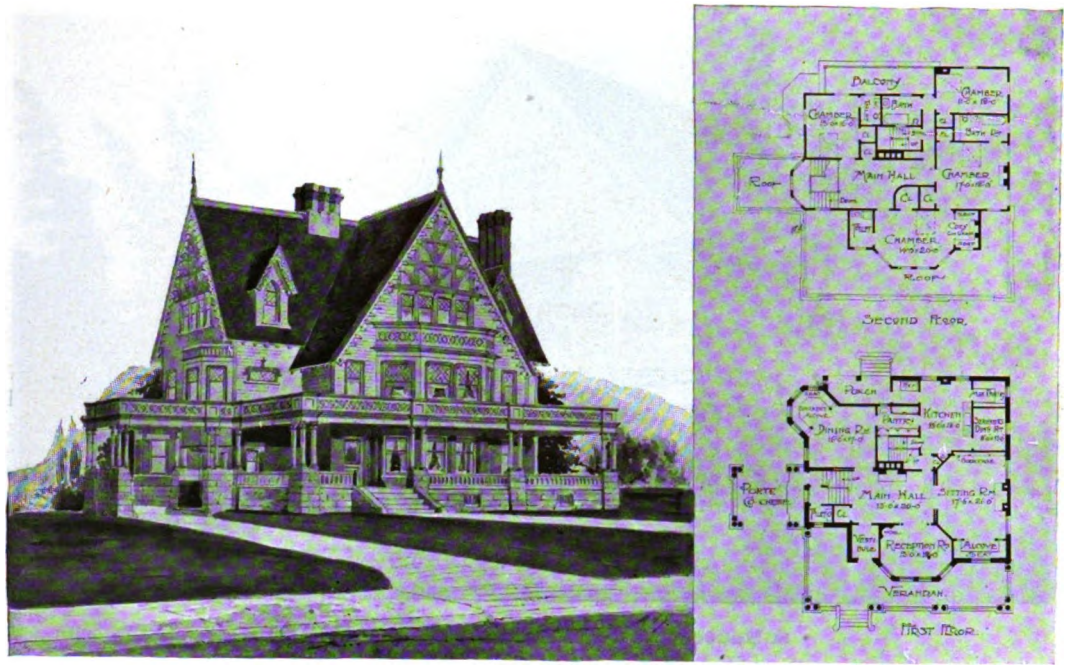
In the attic is ample space for two rooms, besides storage. The exterior is finished with clapboards for first and second stories. The finish of rooms is intended to be pine or cypress and pine floors throughout.

Cost, $2,700; width, 29 feet; depth, 46 feet 6 inches; height of cellar, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches.





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Design No. 89.

The large hall, with its exceedingly handsome staircase and hospitable open fire, would be an exceedingly attractive apartment. None the less so would be the reception room and sitting room, both of which have several attractive and unique features. The sitting room mantel is directly opposite the large opening into the hall at the extreme end of which is the staircase above mentioned, which would be reflected in the mirror of this mantel, giving an unusual and most attractive vista.

The first story could be built of brick or stone. The design calls for stone to the water table with stone piers for the porch columns. The balance of the first story is of red pressed brick with stone trimmings. Finish, cherry, oak and pine.

Cost, $9000. Width. 50 feet. Depth, 46 feet. Height of Basement, 9 feet. First Story, 10 feet 6 inches. Second Story, 9 feet 6 inches.

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A Successful and Practical Western Home.

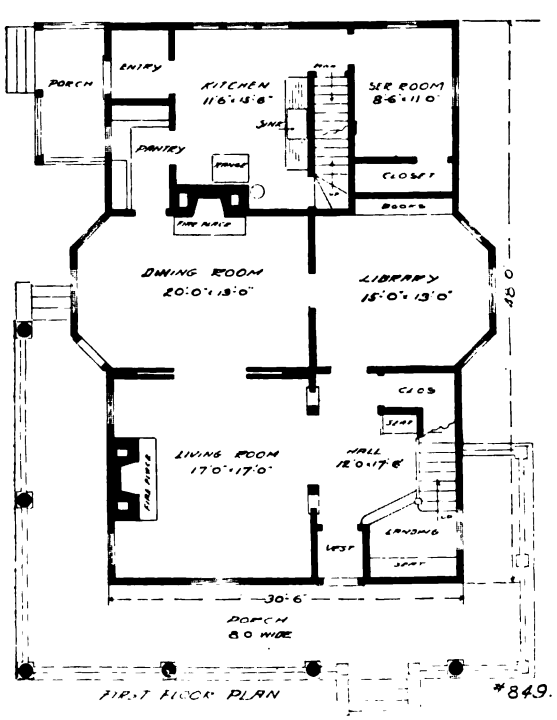
Design No. 849.

A simple, practical design, devoid of fussiness or gingerbread, yet dignified and pleasing. The large porch columns give an impression of substantiality quite in keeping. The exterior is of clapboards, with shingles in the gables.

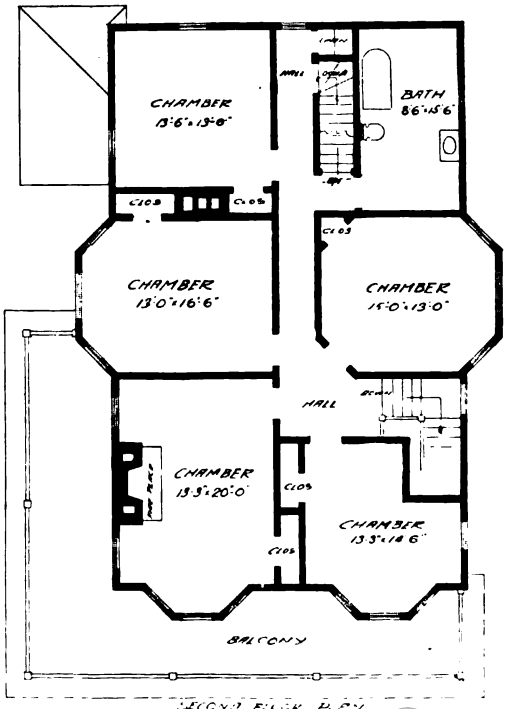
The extent of the porch will appeal to most and fits the house especially to a warm climate, a point to which the fireplaces would add. Additional fireplaces could be readily added in two of the chambers by increasing the size of the chimney.

Hardwood floors on entire first story and second story hall and bath, with hardwood finish in main living rooms. The interior detail is very neat, the bookcases in library having doors of leaded glass and drawers under. The living and dining room fireplaces are of red pressed brick. Complete basement with hot water heater, laundry, etc. Attic is floored only, ample space for large rooms there.

Cost, $3,800; width, 30 ft. 6 in.; depth, 48 ft.; height of basement, 7 ft. 6 in.; 1st story, 10 ft. 5 in.; 2nd story, 9 ft. 3 in.

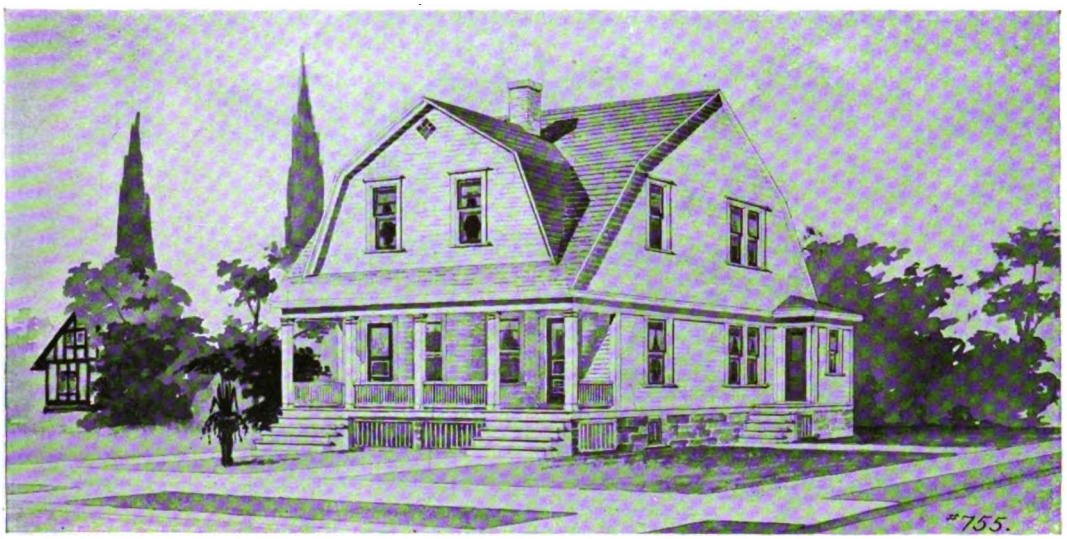


FIRST FLOOR PLAN



SECOND FLOOR PLAN

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Design No. 755.

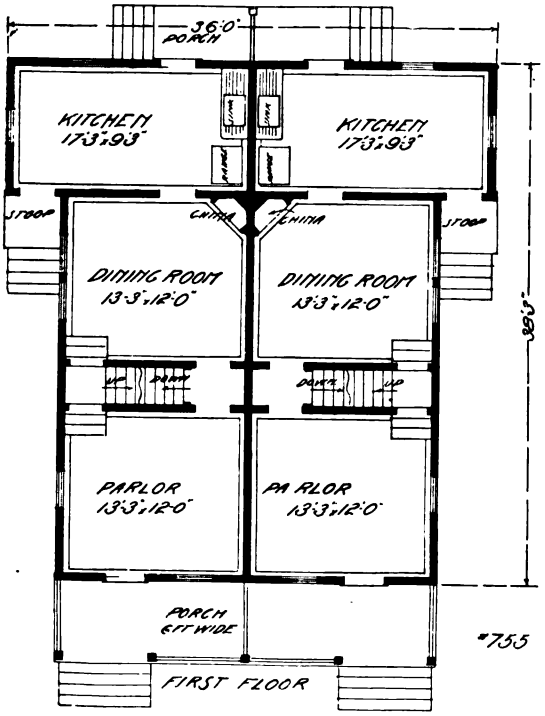
There has been such a demand for small moderate cost double houses that this design is presented as an example of what may be accomplished in this direction, without the sacrifice of artistic beauty or convenience and practicability.

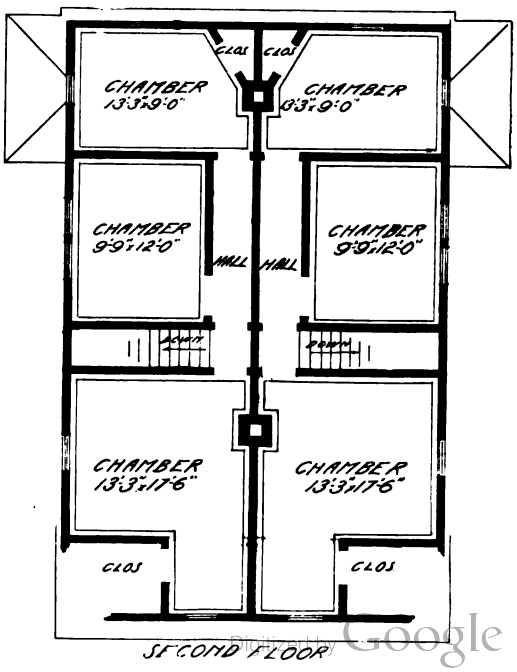
There is a combination staircase making the stairway accessible from both dining room and parlor. If desired, of course, the entrance from parlor to stair can be omitted. The cellar staircase goes down under the main stair into the basement, which extends under the entire building excepting the kitchens.

The plans show an alternative design for omitting the rear gable that gives an additional bedroom on the second floor of each side and the hall leading back to same. If this were done, there would be but two bedrooms on each side on the second floor instead of the three shown in the cut. The house may be built either way, the cost, of course, being somewhat less in one case than in the other.

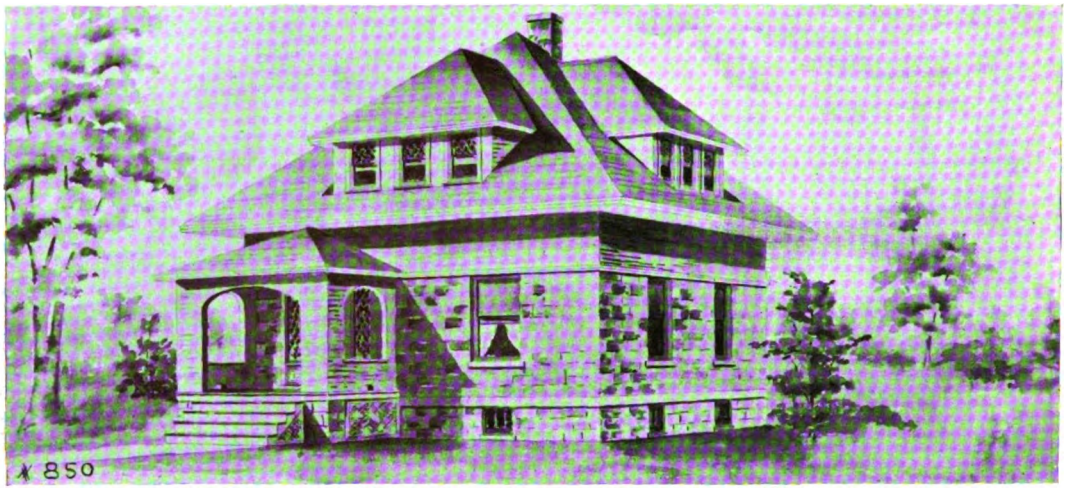
The finish of a building of this sort would be of pine, poplar or cypress or some cheap wood, painted. A pretty china closet is built in the corner of the dining room and there is a little recess in the passageway between parlor and dining room that gives good accommodation for coats and hats.

Cost, $1400; width, main portion, 28 ft.; depth, 38 ft. 3 in.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story 8 ft. 3 in.; lowest height of second story, 5 ft. 6 in. From this point, the slope of the rafters is steep and does not interfere with the head room. This occurs only in the corners of the front and rear rooms.





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A Model Oklahoma Cottage Home.

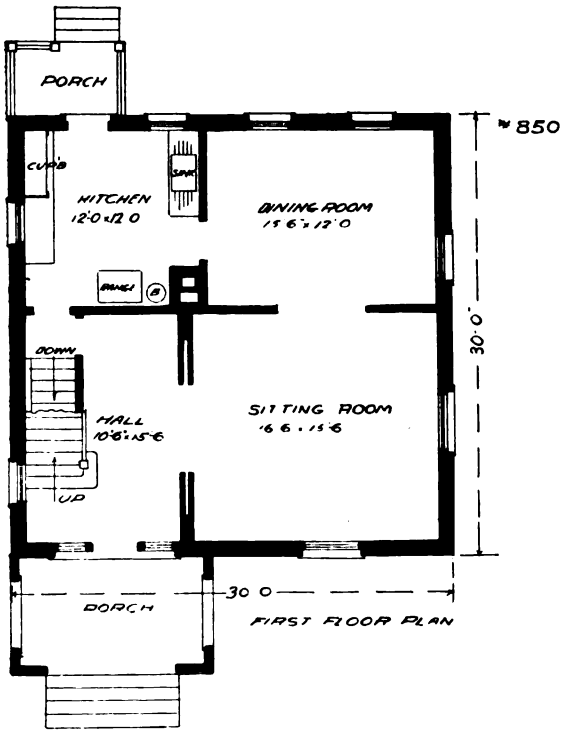
Design No. 850.

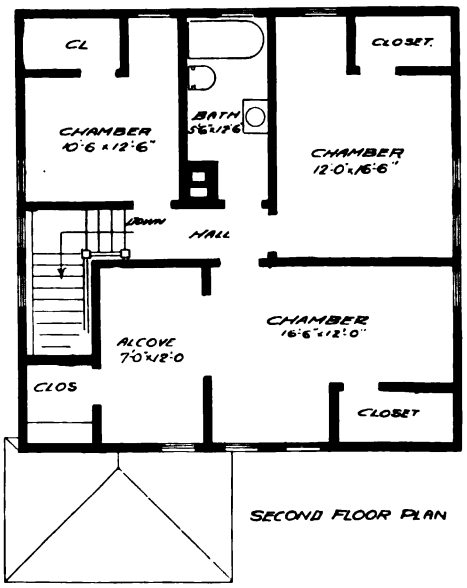
In this design we have a little cottage, the basement and first story of which are intended to be built in hollow cement concrete blocks. The house could be readily constructed, however, either in stone, brick or frame. The basement extends under the entire house and contains a hot air heating plant, vegetable and fuel bins, and has a cement floor and outside cellar entrance.

In the kitchen are built-in cupboards with flour bins, etc. Sliding doors are provided between hall and sitting room. In the second story we have three good sized bed rooms, besides alcove and bath. The lowest height mentioned occurs only in the corners of the rooms. Hardwood floors for hall, sitting room and dining room, second story hall and bath. Hardwood finish in hall, balance of house pine or cypress.

The exterior above the second story windows is finished with shingles. The wide overhang of roof gives the cottage a very pleasing effect.

Cost, $1,800; width, 30 feet; depth, 30 feet; height of cellar, 7 feet; first story, 9 feet 9 inches; second story, 8 feet 9 inches; lowest height second story, 4 feet 6 inches.





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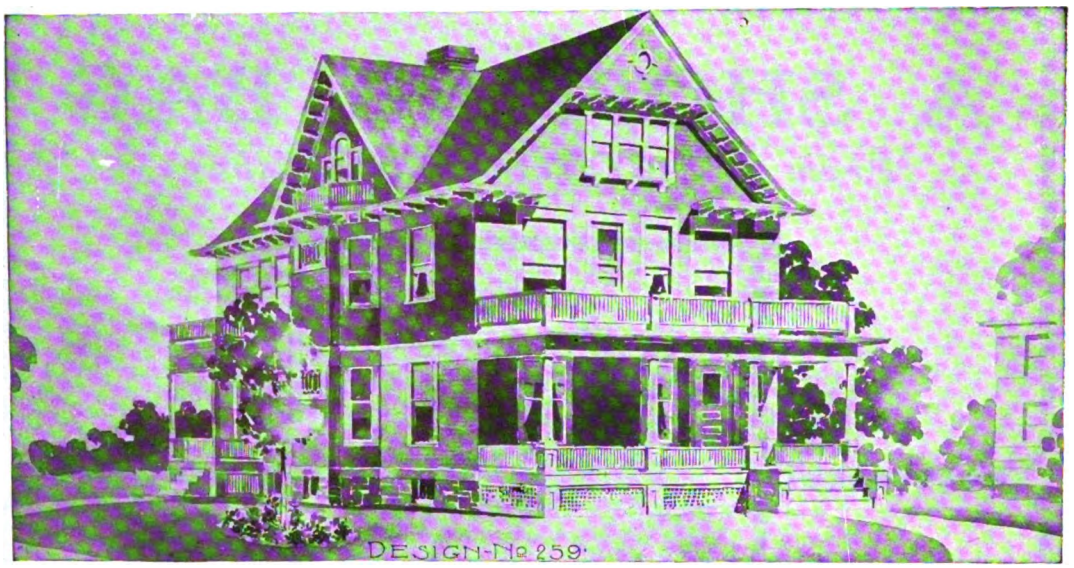
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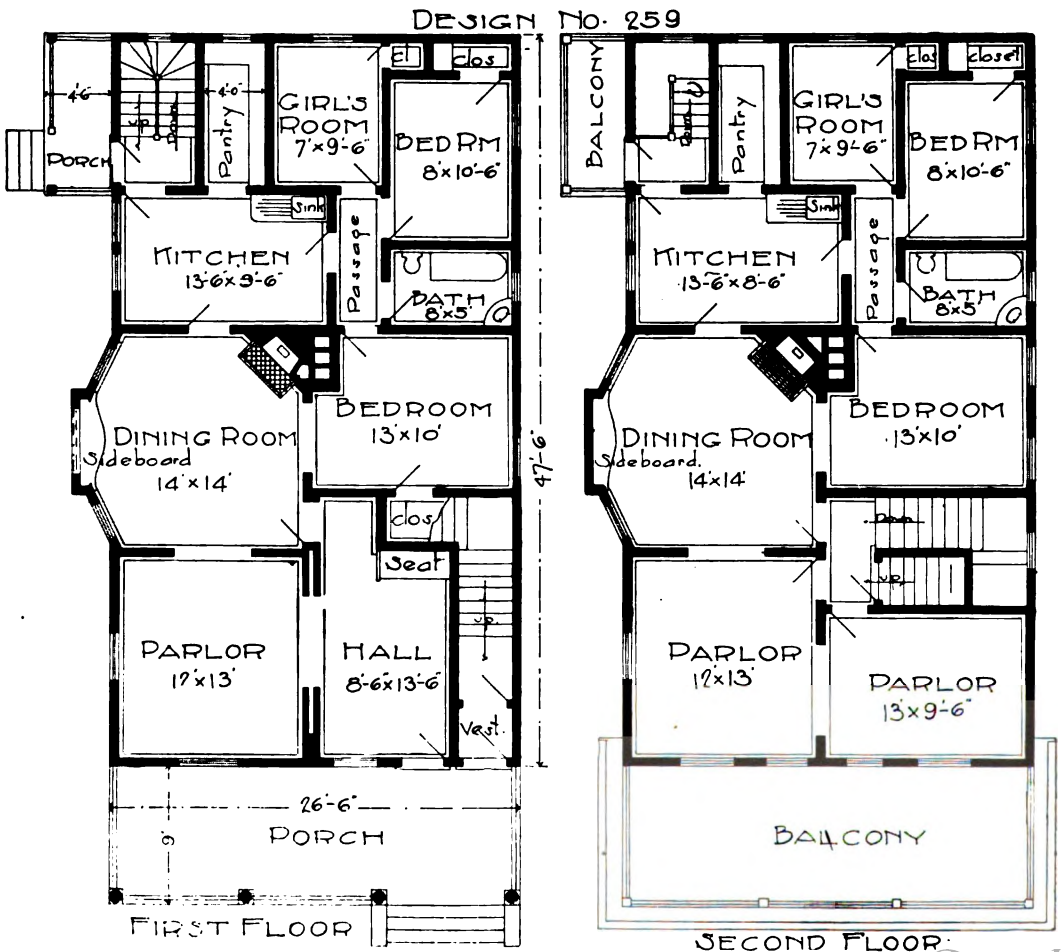
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Cost, $3350. Width, 26 feet 6 inches. Depth, 47 feet 6 inches. Height of Basement, 7 feet. First Story, 9 feet 5 inches. Second Story, 8 feet 3 inches.



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Design No. 259.

Two family houses are exceedingly popular in the East, particularly in the vicinity of the large cities, though they have not found much favor in the West as yet. There is, however, a growing tendency to this class of investment.

In this design we have a very complete flat arranged on each floor, and each suite of rooms is provided with a front door. The reception hall of the ground floor is alone quite a room, and is further embellished with a seat and connects with both the parlor and dining room; with the former by means of sliding doors. In the dining room, which in this instance would be largely used for a sitting room, there is a fireplace and a built-in sideboard of quite handsome design. The back hall connects the bedrooms with the bath and kitchen, an exceedingly desirable arrangement, as it thus isolates that portion of the apartments in a very pleasing manner.

The staircase for the tradesman goes from the basement to the second story. From the hall on the second floor there is a door leading onto the balcony, so that the kitchen of this flat is provided with some convenience in the way of a porch to air and dry things, which is so desirable. The bedrooms, while not very large, are ample for such a building, and the servant's room is intended to have a single bed, space being allowed for such. It is, however, provided with a closet, which is not always the case in houses of this character.

The attic is unfinished, though if it were desired two or three nice rooms might be obtained. The stairway now provided leading to same is directly over the main front staircase. There is a full basement under the entire house, with a cemented floor. Hot water heat is intended for house as planned, one boiler heating both flats.

The finish in the front rooms of each floor would be a white oak, and a hardwood floor is included for the dining room of each flat. By making a slight change in the staircase this would make a most excellent design for a private house, and the cost would be somewhat reduced, as there would be a fireplace in the dining room and a full kitchen and pantry outfit omitted. If this were desired it would simply involve the extension of the front hall to the back hall, placing the bathroom where the pantry is now located, and the space being occupied by the servant's room and bath being made into very nice bedrooms with closets. That would make six bedrooms on the second floor and a bathroom besides, giving accommodations for a very large family, especially if the rooms on the third floor were finished off, as has been previously suggested.

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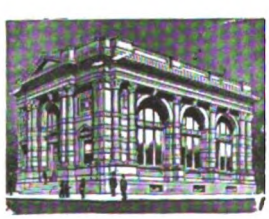
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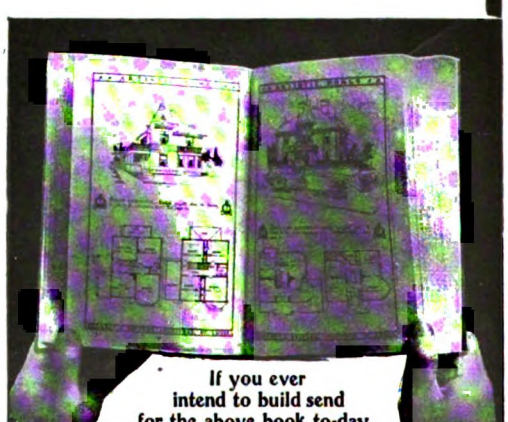
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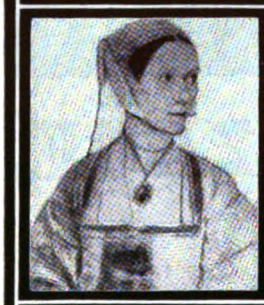


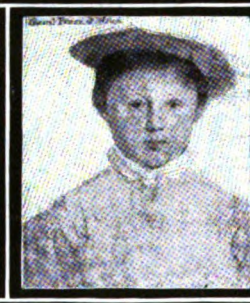
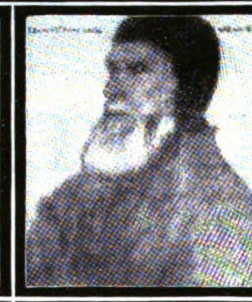
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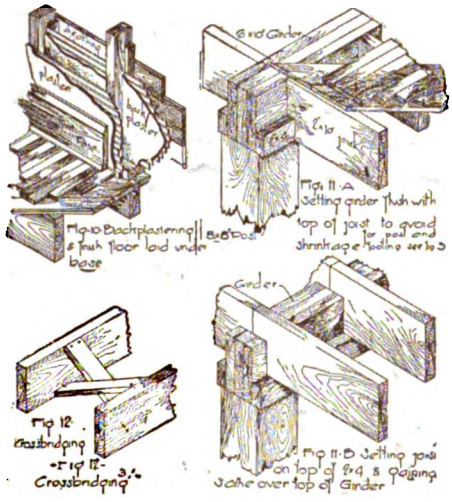
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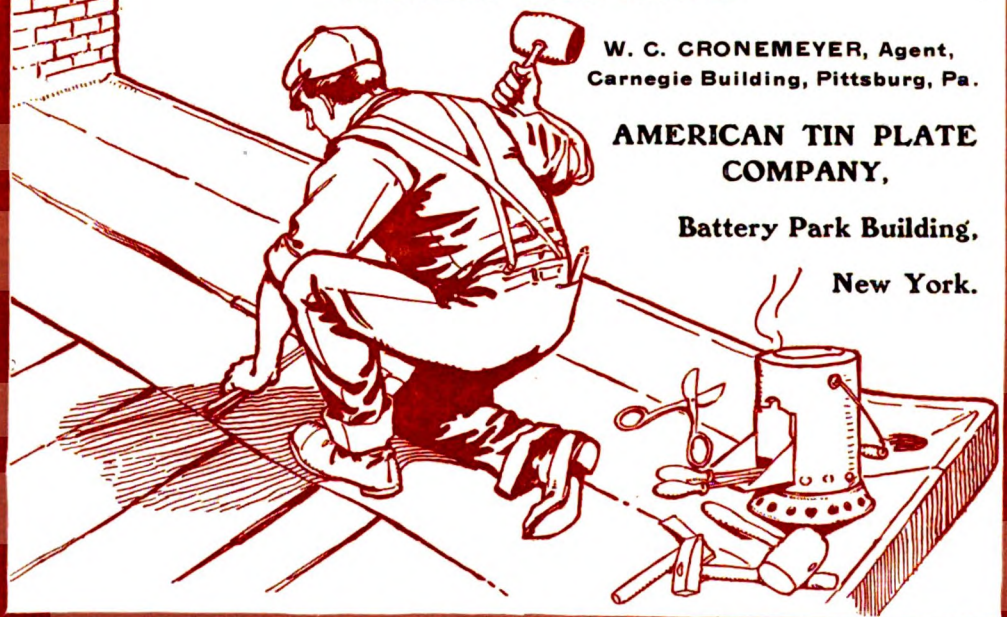
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on Home Building

MINNEAPOLIS, • • MINNESOTA

Edited by WALTER J. KEITH Published by THE KEITH CO.

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N. B.—In explanation of the cost estimates of the various designs for moderate cost homes given in this issue, the editor desires to state that they are based upon the following schedule of prices of labor and materials and normal conditions, insuring a reasonable amount of competition among contractors and builders.

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Vol. XI. FEBRUARY, 1904. *No. 2*

Cottages in the South-Land.



"OF ROUGH STONE AND UNDRESSED LOGS."

PERHAPS no greater diversity in the type, could be gathered together than in the three examples of cottage architecture here illustrated. Yet each has its strong and satisfying charm. Indeed, nothing is more noticeable in California than the infinite variety of its domestic architecture. This charm is as potent in houses as in women, and all who visit that fair land are attracted by this "infinite variety," which "age cannot wither nor custom stale." The charm of difference, and the power of original expression is very great, whether it obtain in books or people or houses. Here we are unhampered by the necessities of basement, heating plant and wind-tight walls whose iron-clad rules fetter the free spirit of the northern architect. These dwellers in a land semi-tropical yet civilized, where zero is an unknown condition and frost never cracks plaster, where you can plan a picnic a month ahead and be sure of your weather, and where all manner of vines and blossoms can lend beauty to the dwelling the year round—are favored by all natural conditions, and it would be a crime if they failed to take advantage of them.

"Twas a yellow rose
By that south window of the little house."

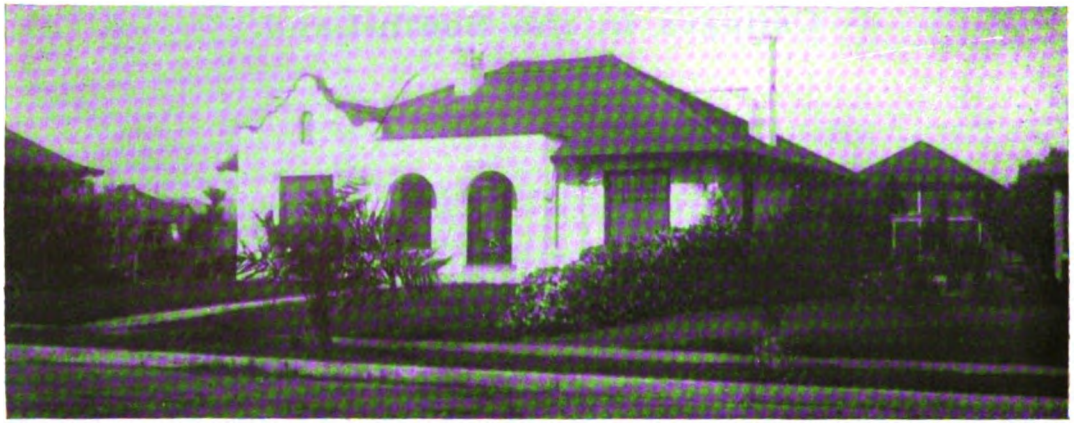
involuntarily comes to mind, as one looks at this quaintly charming cottage, with such a luxuriance of plant and vine softening the picturesque ruggedness of rough stone and undressed logs. The combination is unique and irresistable.

The exterior wall inside the veranda which encircles three sides of the house, is of hewn logs, squared to a fairly even surface, and these are stained a dull tawny orange, somewhat like a Florida russet, the uneven surface and texture of the log giving the same uneven shading of color-tone. The brown bark of the porch columns and the dull red of the low, spreading roof, give a color scheme not unlike the leaves of the wild rose bush in autumn, when it turns all tawny yellows and reddish browns.

Taken with the rough grey stone, the black lattice of the windows, the flowers and vines and the background of the hills, it is a thing to long for.

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Nor are the beautiful palaces that abound in southern California the only dwellings to which the Mission style of architecture can be adapted with satisfying results. This one-story plaster cottage, with its Moorish outline, its arched and square openings deep set in thick over-hanging eaves is painted a deep biscuit color, so that the cottage is a gamut of warm and mellow cream tones with the contrasting red of the roof. Away back in the distance, rise the foothills, crowned with the deep green of the orange groves and the dull but soft grey



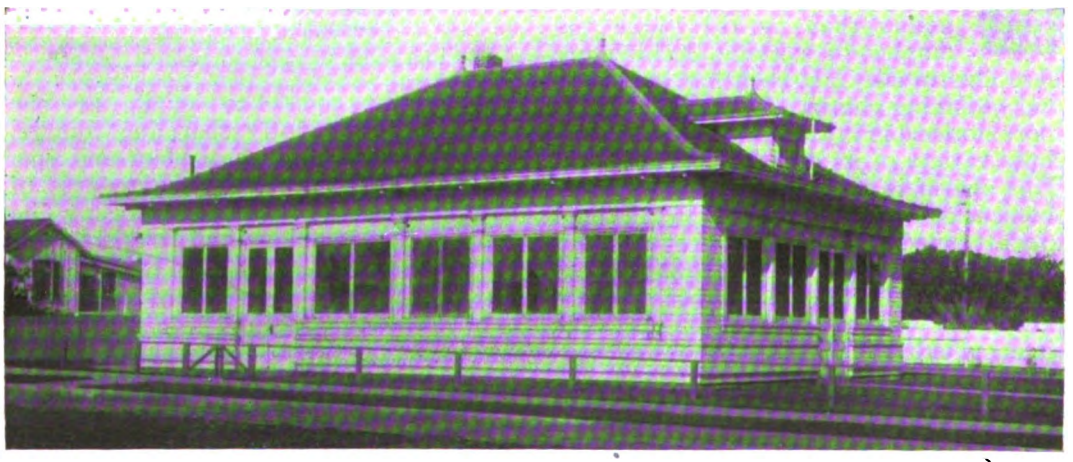
"A ONE STORY PLASTER COTTAGE."

walls, its flat red-tiled roof, holds the eye as successfully as any grand, towering pile, whispering to us of an older race and a romance long gone by.

The advantage of these thick walls, so impervious to the summer heat, and comfortable in the California winter chill, —for winter nights and mornings are chilly—is one that makes them peculiarly adapted to this climate. The second coat of plaster employed in this case was half Portland cement, very rough and thrown in from the trowel, unsmoothed. The trim of windows, moldings, etc., is of smooth plaster the same color as the body of the house—a very deep, warm cream. The woodwork under the deep

of the olive orchards. Endurance and comfort, as well as picturesqueness, is the impression conveyed by this Mission-type, one-story cottage.

The third illustration shows a more formal and conventional type of cottage. Built chiefly for the use of an invalid, its distinguishing feature is the sun-parlor which extends quite around two sides of the house, thus bringing the grateful warmth and brightness of the sunshine to the sufferer, while sheltered from the sometimes too robust ocean breezes. This seaside cottage is not intended for all-the-year residence, but is found eminently satisfactory for the purpose designed.



"THE SUN PARLOR."

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Two Pretty Guest Rooms.



"IN SOFT SPRING GREEN."

PEOPLE never tire of looking into other people's homes. Human nature is curious, and besides a perennial interest attaches to the furnishing and decorating of houses. It is an inexhaustible theme; for the individual finds expression in his surroundings, and the houses are as various as the people.

Especially are pretty guest rooms attractive, and the two shown here will surely furnish somebody, with an idea for her own room.

These chambers while treated simply, in ordinary conventional fashion, are in excellent taste and attractive.

Only one corner of each room is photographed, the first one showing the wall treatment, the paper used being an apple green watered silk, in one of the imported moires costing $2.00 a roll. To many a moire paper is a moire, whether it costs 15 cts. or $1.50 a roll. But in the depth and richness of texture the soft sheen of surface and purity of color tone, there is the same difference between the two qualities that there is between 25 cent and $2.00 silk. The American manufacturers are however now producing a watered silk paper almost equal to the imported at only one-third the cost. The uncritical eye would perhaps pronounce it just as good, but the fastidious taste remarks the softer and chaster color tones produced by the French and English factories and the finer texture and silkiness of surface.

These things count in the general effect, after the paper is on the wall. The soft spring green of this paper was carried up to the tops of the doors and windows, where it was capped by a nar-

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row band of darker green moire ribbon caught at intervals with a pink rose and its leaves, with a rather wide three-inch molding above. This ribbon band was carried down the sides and across the baseboard of all the wall spaces, forming panels of these divisions and producing a very decorative yet not too elaborate effect. The ceiling was tinted a wild rose color, and the woodwork painted white. The scheme of decoration was really chosen to carry out the coloring of the art glass window in Gothic design which shows a cross of deepest ruby red outlined with amber against a background of leaded opalescent glass with arabesque border in light green, rose and gold against the same ruby background with wide border of amber.

The furniture of birdseye maple has burnished brass trimmings and the electric light fixtures are of plain burnished gilt. The rug is a Body Brussels having small pink roses and green leaves on a cream ground with outer border of maroon, and the drapery in the closet door is of art ticking having a dainty conventional green stripe on a cream ground.

The second room is a large, handsome apartment, with mahogany wood finish and furniture and a built-in pier glass of unusual width and heighth occupying the whole of one of the wall divisions. Electric lights are arranged on each side of the mirror and any woman will appreciate the advantage of such a mirror for dressing purposes. The mirror itself is heavily framed in the mahogany woodwork which is stained to produce the brownish color of San Domingo mahogany. The corner at the left contains a writing desk and chair, receiving fine light from the great, recessed double window curtained with blue and white Madras. The white enamel bed has a spread of white muslin with Delft blue polka dot and the rug is Delft blue on a gray-white ground. The walls are tinted a deep but soft blue, with a stenciled design in white on the blue ground between two sections of the heavy coved ceiling cornice. Bands and lines of deeper blue are carried round the border of the pale blue ceiling.



"IN DELFT BLUES AND WHITE."

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Typical American Homes.



THE twenty-ninth design in our series of Typical American Homes, is that of an exceedingly practical and low-cost house, considering the accommodations furnished and recently built in one of the Eastern sea-board cities. It will appeal to a large majority as the best possible solution of a low-cost and strictly modern home that gives the space desired for a good-sized family at the minimum expenditure. The exterior, while simple and unpretentious, when painted in light colors, say, a rye straw body with white trim and moss green roof, is exceedingly attractive. The photographic illustration does not show windows in the front dormer of attic, which should be there, and the plans as prepared provided for a pretty triple window, so that a good room can be secured there on third floor, if desired.

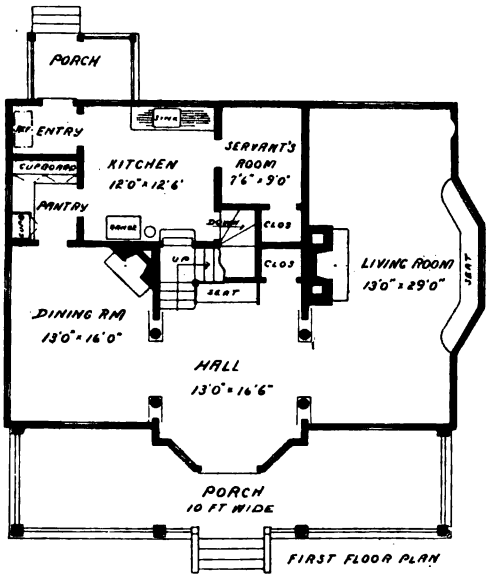
The reception hall, entered thru wide, double doors, (a heavy single door can be substituted, if desired) is an exceedingly spacious and attractive apartment; and the vista secured, upon entering, thru the columned archways on either side, make a most attractive interior. The stairway at the end of the hall is a very pretty feature and is what is known as a "Combination" stairway, serving the double purpose of front and back stair. By taking some space now allowed for servant's room off kitchen and moving bath room on second floor over to the left, a complete back stairway can be secured, if that should be preferred.

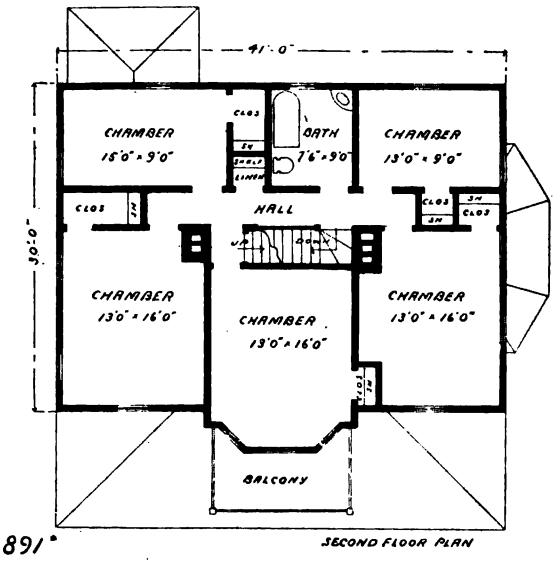
The living-room is a magnificent apartment extending the entire depth of the house from front to rear, and the wide window-seat opposite the fire place makes this room all that can be desired. For a musicale or parlor entertainment, it would be admirable. The bed-rooms on the second floor are all nicely arranged and well provided with closets.

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The finish intended for the first floor is birch or oak, with plain hardwood finish in all principal rooms; balance of house, pine or poplar, painted or stained. The basement walls are of brick and a full basement extends under the entire house. There is a hot air heating apparatus installed, also a spacious laundry in corner under kitchen, with set wash trays, and an outside cellar entrance to basement close by at the rear.

Cost, $2,400; width, not including bay, 41 ft.; depth, 30 ft.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.





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The thirtieth design in the series is for an entirely different style house, one which possesses considerable character in its exterior treatment and still more, perhaps, in its interior arrangement. The photographic illustration shows distinctly how attractive the exterior is when completed; and, with the shingles of the second story stained a seal brown, the first story being a rich, warm green, or if you please, a buff, with white trimming and a soft moss green roof, the effect is charming. This design would look very well if entire first story were built of brick or stone.

In the interior, as previously stated, we find a most unique and, at the same time, satisfactory arrangement. The octagonal hall is a feature of itself, with the wide staircase (six feet wide) leading up to a broad landing directly opposite the front door as one enters. At the left, upon entrance, is a cosy den with recessed fire place and "toby" closets on either side, or, same could be used for books or bric-a-brac. Back of this is a pleasant dining-room connecting, by means of a large and well-equipped pantry, with the kitchen. Direct access from kitchen to front door without servant being compelled to pass thru any other room, is also had thru the passageway connecting the two apartments and off of this passageway is a toilet containing a closet and a lavatory.

In this design also one of the main features of the interior is the magnificent sitting-room or living-room with fire place in center opposite the circular bay on the corner. By an ingenious arrangement of the floor plan this room is quite a surprise in its situation and yet, is perfectly symmetrical and susceptible of the most attractive decorative possibilities. There is a columned archway separating to a slight degree the nook in the circular bay with its comfortable and spacious seat. On either side and at the end are niches for pieces of statuary, bric-a-brac or a palm, and the effect of the whole room is "stunning."

On the second floor there are five fine bed-rooms and a large bath-room with ample closets provided; and there is still space

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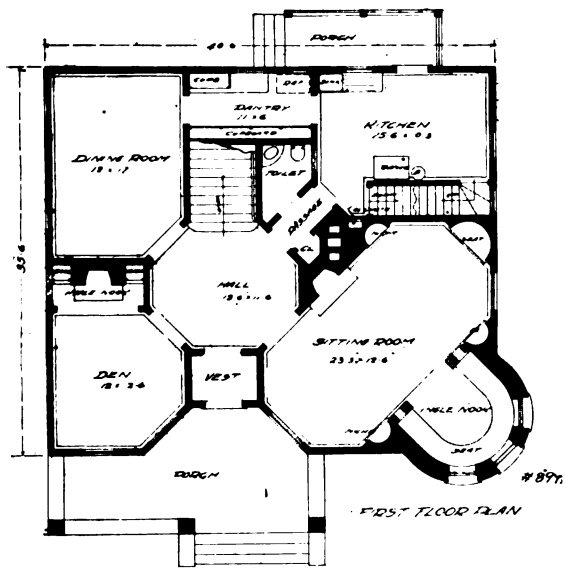


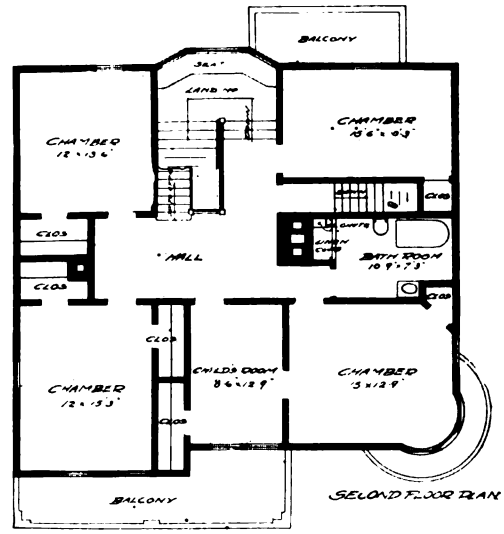
An Exceptionally Unique and Practical Minnesota Home.

on the third floor for two or three rooms, were it desired to finish them off. The basement extends under the entire house and a hot air heating apparatus is provided; also a complete laundry with set wash trays, an outside cellar entrance, etc.

The finish intended for first floor is white oak or birch, with plain hardwood floors in all principal rooms; balance of house, pine or popular, painted or stained.

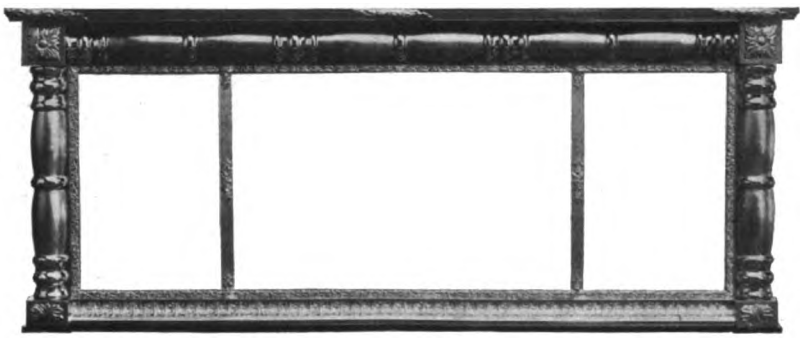
Cost, $3,175; width, 40 ft. 6 in.; depth, 35 ft. 6 in.; height of basement, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.





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The Revival of Mirrors.



"THE PEPPERSON MANTEL MIRROR."

SINCE Narcissus looked into the still waters of a placid pool and fell sick of love for his own fair face reflected there, the world has invented mirrors, as a more convenient method of viewing themselves.

There is no knowing just when this happened, nor how long it was before some bright wit substituted metal surfaces, for the still waters of pools which till then were the only mirrors.

But Moses mentions the brass mirrors used by the Hebrew ladies, and many specimens of the bronze mirrors of the ancient Egyptians, Greeks and Romans are preserved in museums. The Greeks were the first to use polished silver surfaces for mirrors about two thousand years ago, but glass mirrors were first invented in Venice about 1300 A. D. They were rather rude contrivances, judging from one still hanging in Holyrood Palace, which belonged to Mary Queen of Scots. It is only about three hundred years since England began to make her own mirrors; before that they were imported from Italy where they had reached a high stage of perfection.

Mirrors can now be produced of any size to which plate glass can be cast, but the early looking-glasses were hand mirrors.

After the discovery of the method of coating glass with quicksilver the manufacture of mirrors became a very important branch of industry, and mirror frames were given great attention, being treated architecturally, with frieze and cornice, pilasters, caps and bases in classic designs. This ornamentation was carried to such lengths that a reaction set in against their use, and the decoration of mirrors and frames was largely abandoned in the last century.

The renewed interest now shown in mirrors as part of interior decoration, is of a rational and artistic character, and the usefulness of mirrors as a simple yet elegant form of decoration is coming to be again appreciated.

Most attractive among the revived forms, are the early colonial styles, in use a couple of hundred years ago, modeled upon the Italian treatment after it reached its highest stage of perfection. The principal house furnishers now make a feature of mirrors, not only for purposes of utility but as decorations. These vary greatly in detail, but show a strong tendency toward Gothic and classical ideas.

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This revival of classic design is shown in the Colonial mirror illustrated above, called the Jefferson mantel mirror and also is made with Greek columns, fluting and rosettes. Made in mat and burnished gold, it would be difficult to select anything more decorative or appropriate to place above a Colonial mantel piece in living or dining room. Such a mirror is now furnished in the large size like cut, 26 inches in width and 5 ft. 3 in. long, for $45.00. The design is also made in smaller sizes at corresponding prices.

Still more effective are the mirrors set in chimney pieces, enclosed in frames ornamented with delicate festoons of garlands and other details, but partaking of an architectural character and forming part of the design of the room.

Pier glasses too are revived in all their stateliness and grandeur.

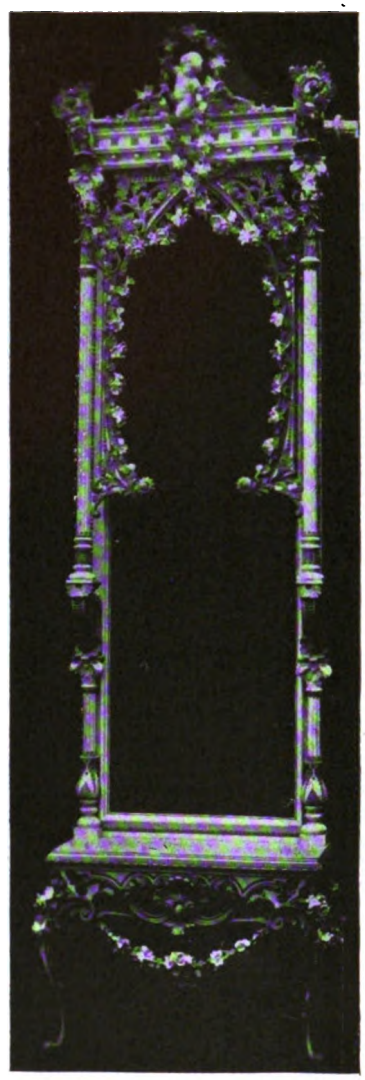
In Washington's time, a pier glass was the synonym of fashion and social prestige. They were either square or oval in form, sometimes with simple, molded frames, or ornamented at the head with open work of a quiet and refined character.

Festoons of wheat ears in gold, or garlands of the blue Canterbury bell, were favorite decorations. Often there were candle brackets at the side, or small shelf brackets to receive some trifle.

Fortunate is the woman who has inherited from her ancestors a real antigue



"SHEFERDEN MIRROR."

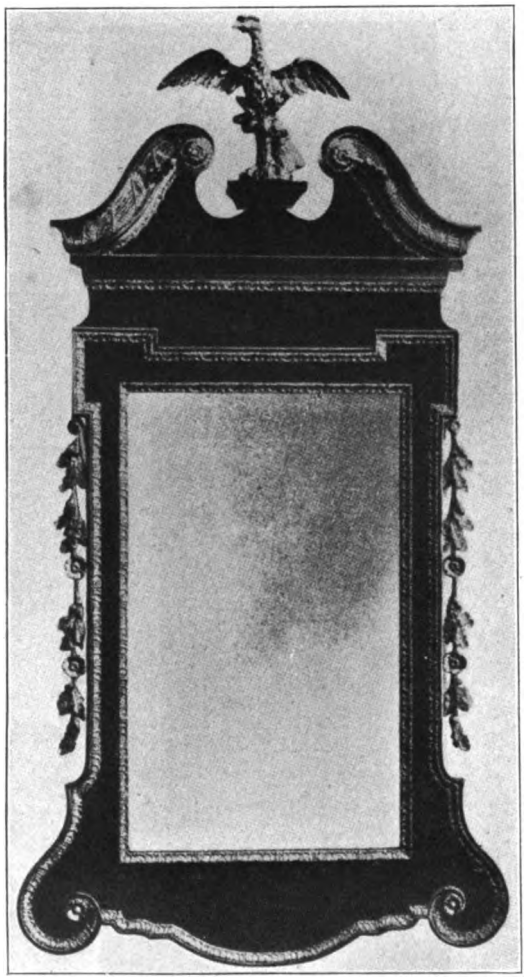


"EIGHTEENTH CENTURY PIER GLASS."

in the way of a pier glass. There are really many such in the various sections of the country. We know of one, having been in the family nearly a hundred years, which has just started on a journey from the Atlantic to the Pacific Coast, and will be set up with other lares and penates in Seattle. The fine French gilding shows many traces of the years, but it is a distinguished piece of furniture, with its rococo frame, high top, marble table at the base and curved and gilded legs.

The illustration presented is of a modern reproduction of a famous 18th century model. The ornamentation of this glass is extremely light and graceful, del-

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"EAGLE MIRROR."

cate festoons and garlands in the Adam style rather than the heavier rococo and Arabesque outlines of many of these mirrors. The narrow table is of Italian marble and the frame covered with real gold leaf. A delightful feature is the use of the bracket candelabra on each side the glass. Such a mirror in height can be reproduced at a cost of about one hundred dollars, and is a telling piece of furnishing in a Colonial interior. More expensive designs still, cost as high as $150 to $200, depending on size and elaboration.

Another old fashioned mirror now shown in all exclusive furniture stocks is the cheval glass, a tall glass swinging in a standard frame which rests upon the floor. Every belle and grande dame in Washington's time had such a mirror in her dressing room, and tells us.

The cut shows an extremely quaint chenal glass, reproduced from the original still in existence at Salem, Mass. The three legged base is very rare; the frame is of solid mahogany. Such a dressing glass costs $45.00 and would be a characteristic addition to the furnishings of a chamber carried out in the Colonial spirit.

The Eagle mirror illustrated, is similar to the Washington mirror at Mt. Vernon, and was brought over from England in 1743. It is now in the possession of a descendant of the Talcott family in Hartford, Conn.

The frame is mahogany and gold, shaped in quaint outlines, the rich wood contrasting effectively with the mat and burnished gold, and crowned by the eagle with iutstretched wings.

The design of this mirror is generally attributed to Chippendale.

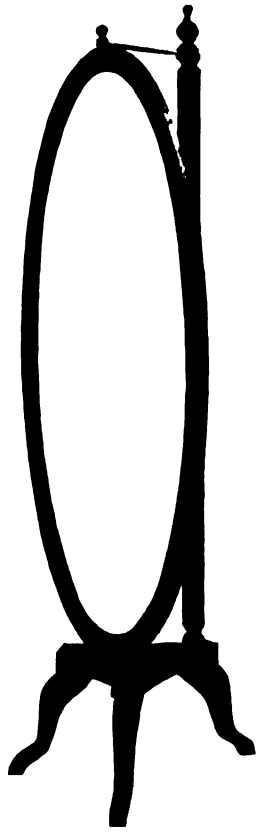
Another extremely interesting glass is the Sheperdess mirror, with its quaintly painted figures and landscapes above the glass.

A delightful ornament for a lady's boudoir or for hall or parlor, is the Eagle convex mirror reproduced from a fine old Colonial pattern, of exquisite workmanship in mat and burnished gold. The candle bracket at the base is most attractive, decorated with delicate festooned garlands. The outside measurement of this mirror is 3 ft. and 9 in. in height, and costs sixty-five dollars to reproduce.

Of course in these high grade, costly mirrors, the mirror glass itself is of irreproachable quality. Truth compels us to say however that such is not the case with a great part of modern mirror glass. The deterioration of modern manufactures is nowhere more evident than in mirrors. People wonder why old mirrors, after thirty or forty years of service are as good as ever, while the new one of recent purchase has to be taken from its setting to be resilvered.

The reason is because instead of old-time, honest, mercury-back mirrors, we now have the "patent back," prepared by a chemical process having no permanent quality, unstable and uncertain, except that it is certain to deteriorate. This patent back costs only a fraction of the real article, and mirror manufacturers think people will buy just the same, for

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"CHEVAL GLASS."

the difference is only apparent in the using, when in a short time they become dim, streaked and spotted.

Mercury-back mirrors can be had, but they cost more money, and many people would still buy the cheaper article even though warned that it would not be permanent.

The mirrors treated of in this paper are only detached, separate pieces of furnishing, and do not include those built in to the walls, the mantels and sideboards.



"CONVEX EAGLE."

These are the more ordinary uses of mirrors, and prevail everywhere.

To have the bathroom walls lined with mirrors as in the luxurious houses of the old Roman patricians in an age of most profligate extravagance, is now no uncommon thing in a 20th century house. We have even seen the walls of the whole lower floor, almost wholly paneled with mirrors set in the mahogany woodwork in all the divisions of wall space. Compared with the chaste and refined use of mirrors obtained, when the beautiful forms here illustrated are employed with discretion and reserve, such a wholesale display appears lacking in true architectural and decorative art.

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My Building Experience.

A New York City flat had been my home for nearly ten years and I was beginning to feel that I had paid rent about as long as I cared to so decided to build a house of my own. My five room and bath apartment, which cost me $20 a month, was very comfortable but I was dissatisfied and longed for a house. All the cash I had was $250.00 and with this I purchased a plot of ground 50x 100 feet, in a small town just outside of the city limits.

A friend advised me to join a building and loan association and borrow the money from them. I inquired into matters quite thoroughly and found that by taking out a sufficient number of shares I could borrow $1,800.00 and that they would take the property on which I intended to build as security provided I could show a clear title for it.

I also learned that I would have to pay into the association $21.00 a month and after about eleven years my house would be paid for and my payments would cease. With these encouraging facts I decided to build and employed an architect to design me a cottage of five rooms and bath, same as I had been renting, cost of which would not exceed the amount borrowed.

Soon as the plans were ready building commenced. I did not give my house to a general contractor but received bids from carpenters, masons, plumbers, etc., for their part of the work. In this I made a mistake and if I were to build again I would let the job out as one contract then I could hold someone responsible if building did not progress satisfactorily. As it was my house was terribly delayed. The plasterer kept us waiting claiming he could not go on until the carpenter did certain things and vice versa, so they kept holding off. All this time I had to pay double rent, $20.00 for my flat and $21.00 a month on the money borrowed which made their delay very expensive for me. However, in due time all was completed and we took immediate possession.

We have lived in our house nearly ten years and in fifteen months from now I will own my home and I often think how different these last ten years have been from the ones preceeding them. I have paid only one dollar a month more than my flat cost me and my house is almost "mine," whereas if I had stayed in the city I would have had to pay nearly as much for rent and would never have owned anything.

The building and loan payments were not the only expense I had, of course taxes had to be paid every year but my property annually increased in value to such an extent that the amount of tax was much less than the increase of valuation and this just about balanced the amount I would have received in interest on my $250.00 had I not bought the land.

I am very proud of my cottage for more reasons than one, not only have I established my home but I have practically insured myself by leaving it after my death. This subject of insurance in connection with building, is I fear, often given too little attention. I believe if a man of ordinary circumstances (like myself) can leave a home when he dies he does more than if he left cash equal to the value of the property for I have seen so many cases where persons have taken the opportunity after the husband's death to try and persuade the widow to invest in worthless concerns and thus very often get control if not possession of the money which should belong to the widow.

I feel that I have guarded against this by leaving a home for those I hold dear and my advice to all is "Build."

AN INTERESTED READER
of Ridgefield Park, N. J.

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Conducted by Mrs. Henrietta P. Keith.

ONE would scarce expect to see spring wall papers so early in the year, but as a matter of fact all the paper houses are now receiving their spring stock. The demand begins early and they need to be prepared. Indeed in the cities, the demand hardly ceases all the year round, except for the brief holiday season.

The new papers are more beautiful than ever in design and coloring, while great improvement is shown both in the texture and nice shading of the ingrains silk fibres and ceiling tints. If the manufacturers would but turn their attention to securing greater permanence of color in ingrains they would confer a boon upon the household world. We regard the use of ingrain papers of the better quality as a distinct advance in the artistic treatment of side walls, particularly for the main living rooms of a house. By their use the flat wall surface is treated rationally, as a flat surface, and as a back ground for other things. For parlors or drawing rooms, or chambers, lighter and more decorative walls are quite admissable and highly desirable, since they are in keeping with the uses of these apartments.

In this connection, the report of an English decorating firm after a series of tests and experiments with ingrain papers, is of interest. The experiments were undertaken chiefly to determine the effect of pastes, used with or without alum, but they also demonstrated the fugitive character of the coloring matter used in ingrain papers.

Samples of paper of all the leading colors and of the quality generally on the market, had all lost much of their color in six weeks exposure to the light and changed to dull dingy hues. While it is true that the wall hangings of a room do not receive the full glare of light that exposure in a window would give, yet there are always portions of the wall much exposed, and the coloring matter should be permanent enough to resist this ordinary action of sunlight.

But it is almost a hopeless venture to cover walls with the ingrain papers now on the market, on account of the fugitive character of the coloring matter except in the higher priced imported grades. It would pay our manufacturers to give us better papers and charge more money for them. Otherwise people will stop using them.

The new landscape friezes combine admirably with a plain green or brown ingrain wall, and some of them have real merit as pictures, especially where the design is continuous and does not repeat the same block every few inches. For instance there is a frieze showing a wagon road winding through woodland, with grasses and flowers by the roadside. The trees are very impressionistic to be sure, but that is high art nowadays, and so it is the correct thing. Then there are fields with new-mown hay, and once in a while a little farm house with a fetching red roof showing through the trees. These friezes are costly in the best, imported goods, costing from $1.00 to $3.00 per yd. There are cheap reproductions to be had at from 15 cts. to 50 cts. per running yard, and really some of these last are not half bad, especially when seen

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Decoration and Furnishing.—*Continued.*

at the vantage ground which the top of the wall gives them. The little red-roofed farm house is one of the patterns so reproduced.

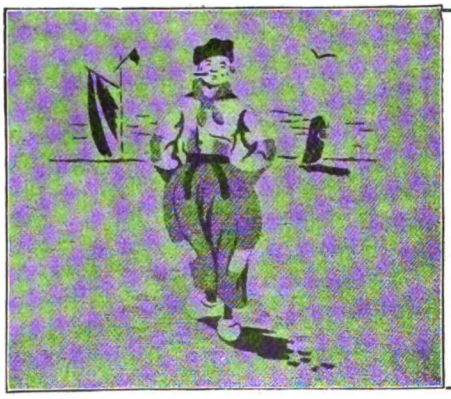
Much improvement is shown in the crown friezes of the new season. A crown frieze we may explain, is a border that comes in breadths like the paper, and matches on the design of the side wall, finishing it off artistically, instead of chopping it off abruptly in the old way. A large crown frieze for a dining room wall, is alive with orange trees, the trees laden with yellow fruit and thick with glossy dark green leaves.

Another has a long pole thrust through grape vine branches, with clusters of amber colored grapes hanging amid the green foliage. This frieze meets the grape vine which run up to it on the breadths of the side wall paper below. A charming floral crown shows hanging baskets filled with nasturtiums, the vines hanging from the crown down on the side wall below. The naturalness of effect is furthered by alternating the vines below, a heavy vine with light, trailing tendrils.

A chamber just finished, where this decoration was used, proved a great success. The key note of the room to start with, had been a large rug in terra cotta tones mixed with greyish white.

This seemed rather unpromising a starter, but the brownish red of the nasturtium blossoms proved a perfect harmony with the terra cotta of the rug, while the quiet green of the leaves was repeated in the light shade on the woodwork. The large, mullioned window with glass, curtains of plain net, was treated with side over-drapes and a fourteen inch valance running across both windows in a mixed green and white fabric edged with one of the narrow thread fringes so much used which repeated the green and terra cotta in the heading. A green silk lining, under the lace spread and brownish mahogany furniture, completed this charming room.

There are rose vines, too, running up the side wall, their twisted stems meeting clusters of the loveliest small roses at the top. Lilacs, as fresh as spring—but we must leave these fascinating novelties. A word must be given, however, to the new wood effects in wall paper, which are to go along with the revival of the Gothic in furniture. These come



FAB-RI-KO-NA
(Trade Mark.)
Couch Pillow Covers

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Decoration and Furnishing—*Continued.*

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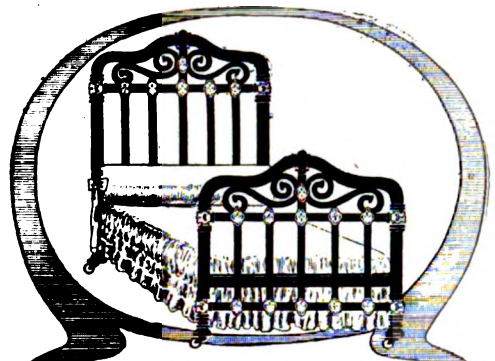
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Answers to Questions.

A. J. Has "large mullioned window in reception hall; suggest drapery. Window is in Queen Anne style, with half circle sash above center window. The window takes up nearly entire end of hall. I enclose rough sketch with size of openings. The hall is papered with a warm red tapestry paper. The ceiling is a lighter red, and the woodwork is white. The stairs are carpeted with red Brussels, and have oriental rugs on the floor. There is also a plate glass in front door 21 inches square. This hall opens with a 7 ft. arch into the parlor, the wall papered in soft yellow, brocaded design, ceiling deep cream, with large rug of plain reseda green Wilton, over-draperies at the windows of reseda green Shikii silk, with some of the mahogany furniture upholstered in green and gold tapestry. Would you use portieres in arch, and what would you advise? The living room opening from parlor has a plain green ingrain paper with narrow border in which are small red flowers and brown leaves. I wish to get new curtains for large bay filling one end of room, with four windows. There is a radiator beneath the window. Please suggest for that?"

Ans.—Inasmuch as the red in the hall is vivid and a free use has been made of it, we suggest a Scotch crepe having a small red, medallion-shaped figure at wide intervals on a cream ground.

The half-circle at top of center window can be filled in with some of the crepe. You can either have a frame made to fit the circle and tack the crepe plain around the outer edge, drawing it all in at the middle of lower edge so as to form radiating flutes, or you can simply tack the material to the window frame itself in the same way. The advantage of the frame is that it can easily be taken out to clean. If preferred, the half circle could be filled in with plain red Florentine silk in the same way, shirring the same over the glass in front door.

We think the use of portieres in the wide opening would be a distinct gain, in softening and bringing the two rooms together. A double curtain is necessary as a plain, rich red in some of the many

Hot Water

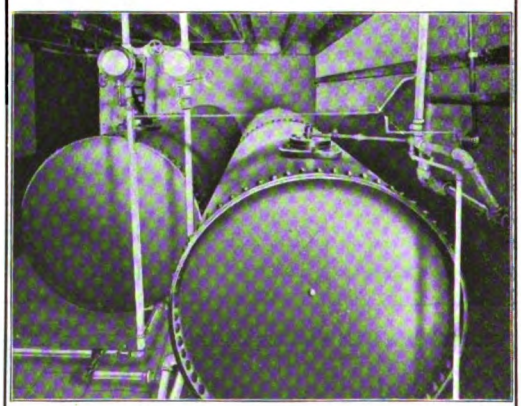
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Answers to Questions—*Continued*

materials, should be used on the hall side. The reseda green described for the parlor furnishings is an excellent relief for the yellow wall and we would advise continuing it in velour for the portiere. Nothing takes on so many soft shadings in different lights, as velour. An applique of gold embroidery or of deep cream and very heavy Battenburg lace, in the lower corner and running up inner edge, would carry out the color scheme of the room handsomely; but if this is too expensive the plain velour is good.

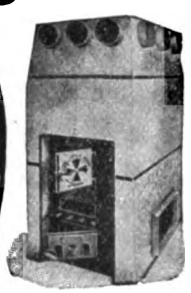
For the living room curtains there is nothing better than the Arabian net with imitation cluny insertion and edge, using it to the window sill only.

Such a net can be had by the yd. costing from 50 cts. to 75 cts. or $1.00 yd.

X. Y. Asks suggestions for papering and re-painting house. "Have hardwood floors below, but all woodwork painted except stair-rail and balustrade of oak. Hall is large, now papered in green, parlor also papered in olive green with rug in green, brown and small pinkish blossoms. Library opening from this in green also with darker green, brown and red rug. Wish to change the character of these rooms, but retain furnishings. Enclose diagram of floor plans," etc.

Ans.—The samples of colors in furnishings submitted show brown and gold on cream ground, with touches of green and pink, in parlor. Taking these with the rug colorings as a base, the paper suggested for parlor is one of the new changeable effects, having an all-over design in faint, reddish-brown tones outlined with gold on a dull, brownish green ground, the whole covered with a net work of fine lines, which gives a very soft, shadowy effect.

A deep cream ceiling with deep cream woodwork, carrying the same into the rather dark, northeast library, and using there a golden brown checkered paper with oriental stripe in red and green to harmonize with the oriental door hangings into dining room. As nothing cheapens an interior more than several colors of painted woodwork, it is advised to use a rather low-toned, flat green, for the hall and dining room, with a hall wall in dull copper red, a small, conventional figure in darker tone than the ground, or else a



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Answers to Questions—*Continued.*

copper red burlaps. The dining room to have a dull green burlaps below plate shelf and decorative paper above showing autumn leaves on a bluish-green ground.

E. G. inquires if it will "be admissable to have a small buffet sideboard in a dining room already furnished with plate shelf and built-in china closet. Also would you have anything beside the coat closet in hall to hang hats upon? What is nice for an umbrella stand in hall, and would you place a tall mirror in the space between stairway and parlor door? There is also space for a seat of some kind, etc."

Ans.—The low buffet sideboard would be an excellent addition to the dining room furniture and does not at all conflict with the china closet and plate shelf, but merely completes the furnishing.

The old style hat rack for halls is a thing of the past, though one sees a few so-called "hall trees" in the stores. They are undesirable and ugly, however. The coat closet is sufficient for family uses, and often there is no other provision for the caller's hat than to lay it upon the hall stand or table. No, it is not usual to place this table in the center of the hall, but near the front door.

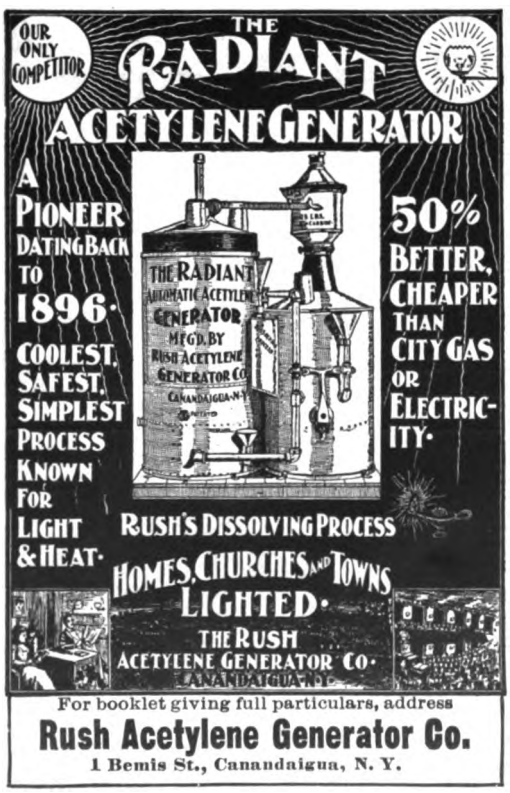
A hall bench or seat in the space you refer to would be a desirable piece of furniture, and a mirror above it framed in the same wood with hooks on the sides would solve the hat question.

You would hardly wish this mirror, however, should you put a long glass in the space near the parlor door. Such a glass is always handsome and appropriate in a hall. There is great variety in umbrella stands. The hammered brass cylinders are handsome and costly and there are the Japanese jars of heavy ware. An inexpensive but good style umbrella stand is a frame of weathered oak, having curving brass rods on the sides.

* * *

H. L. E.—Please inform me where rugs are made from old carpets and what do they cost. If you could give me addresses of such concerns would be much obliged.

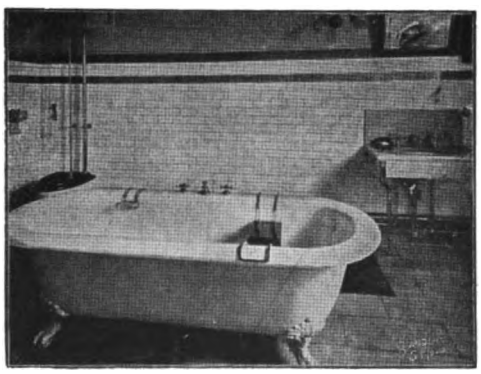
Ans.—We have frequently informed correspondents in these columns that such rugs are made in any large city. The cost is about $1.00 per sq. yd. We cannot give addresses in the magazine, but will furnish them if postage is sent.



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MUST the ever more difficult problem of "who is to wash the dishes" be solved by giving up house and home life and flying to the cheerless boarding house, the hotel or the "apartment with café attachment." Is there no other way? Is it indeed beyond the bright wits of American women—we who are so proud of our wits—to master the difficult household conditions that now confront her and regain control of her home? American women have aspired to a larger share in the thought and action of the outside world. They meet in clubs in every town and village to discuss every question in the most exhaustive manner. But this matter which more nearly concerns them than any other, is discussed only in one way—viz., to rehearse personal grievances and trials from incompetent and "independent" servants. Any practical, business-like view of changed conditions or willingness to reorganize their household affairs to meet them, to adjust the family life to modern industrial tendencies, seems never to enter the heads of these "bright" women.

Where there is unlimited ability to pay high wages, and to pay these high wages to four maids to do the work formerly easily accomplished by two, there is still a superficial ease enjoyed by the household, who can afford not only the wages, but to shut their eyes to the waste and unfaithfulness below. The great middle class, however, are ground between the upper millstone of exorbitance and independence which this pandering of the rich induces in the domestics, and the nether millstone of household labors beyond their strength.

Why do not the women's clubs address themselves in earnest, to a study of ways and means to meet this situation? It must be met. Said a man the other day, "Seems as if there had to be *somebody* to wash the dishes and do the disagreeable work!" Ah, there is just where you make your mistake.

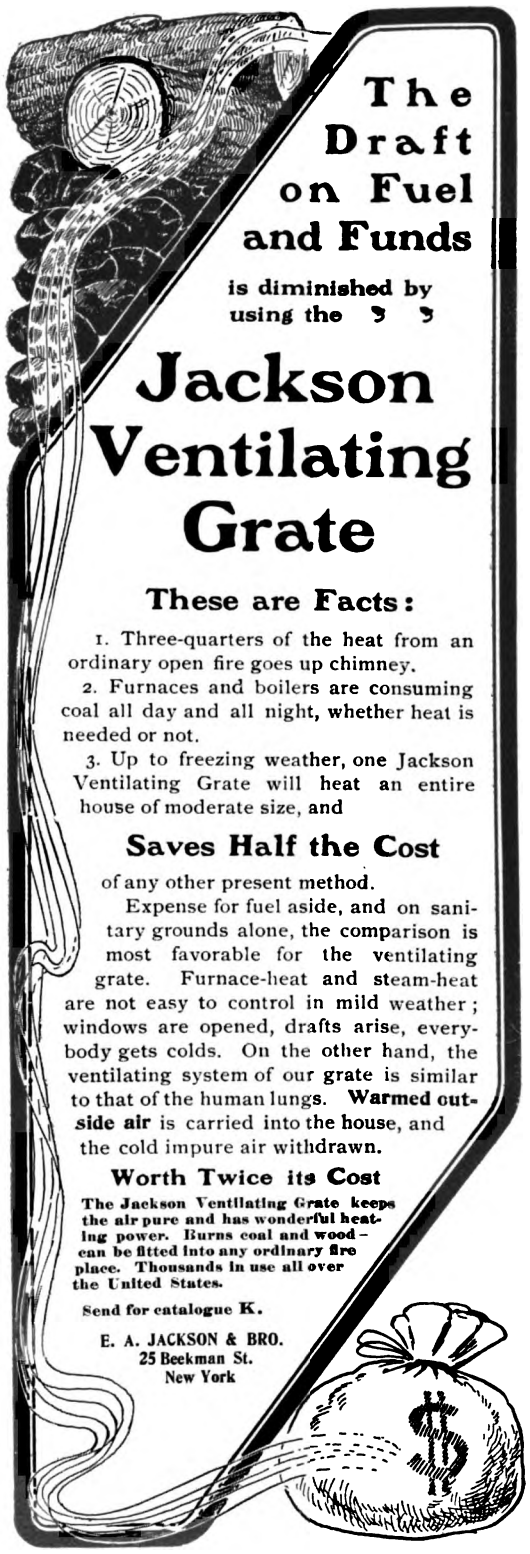
The world is coming to the place where nobody has got to wash your dishes, but yourself. The sooner women and men, too—for the household cannot be reorganized without the intelligent co-operation of the men—admit this and set about adapting themselves to it, the better it will be for everybody.

There is a way out. There are new methods; of definite duties; of shorter and more regular hours, and of pay by the hour and for the time employed; of the use of all possible outside agencies for the doing of all work that can be done outside the household, such as the laundry, and food that can be bought ready prepared.

Above all things, the odium that now rests upon domestic service, and deters intelligent and capable women and girls from entering it, must be removed by the interest of the housekeeper in her own work and her willingness to do some of it. This thing of thinking it is the lady's place to press the button only, and another woman's place to do nothing but answer it, has pretty nearly come to its end. Nobody can be got to work from six o'clock in the morning till eight at night, any more. The cheap, but competent maid of all work, has vanished away.

There are, however, women of intelligence and character, who would come into our kitchens on the basis of hour labor and definite duties, if this service were made as business like as other avocations, and divested of its menial character. There are many such women who feel the desirability of home surroundings they could obtain in no other way, who would then seek such service, in

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preference to the public service of offices, stores and factories.

And again we urge a return to more simple ways of living. The table must be less elaborate; the cooking simpler; nor can all the woodwork and hardwood floors be gone over every day, if there is but one helper in the house, or if the new system of work by the hour shall obtain. We must be content to serve our meals as our grandmothers used—everything on the table, instead of the multiplicity of dishes and infinite number of steps of changing courses. It is nice, to have a soup to open the dinner with; to have a meat course, a salad course and a dessert; to have bread and butter plates and tumbler plates and after dinner coffee.

It is pretty to set a lunch table with fine doilies on the shining board, with much silver, dainty china and cut glass. These things gratify the sight of the eye and the housekeeper's pride.

But they mean many steps, much dishwashing and polishing, care and weariness, unless help is plentiful. They don't pay at the expense of aching back, jaded nerves and everlasting "tiredness."

Here are some excellent hints for cleaning oriental rugs. Do not hang on the line or beat, as their own weight makes them liable to break. Lay face down on the grass or the snow, and beat gently. Then brush well, taking care to brush with the nap. Frequent sweeping is far better than beating, which will soon weaken the threads.

Again every rug in constant use especially where furnaces are used should be washed once a year.

The Oriental peoples themselves do this, and are more careful in other ways than Westerners, of their rugs. There is a notion prevalent that the Orientals wash their rugs with cold water, but this is not so. They use warm water, though in some of the provinces the rugs are first soaked in milk and then rinsed clean and rubbed dry. The milk gives back to the wool its essential oil, and restores its life and softness. The ordinary carpet cleaner takes all the dirt out of a rug, but he takes the oil out also, and it comes back dead and lifeless. Wool soap is excellent to wash rugs with, not forgetting to brush the nap softly the

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Household Economics — *Continued.*

right way while it is drying. Try washing your rugs in this way at home, those that are not too large to be handled, and see how they will reward you.

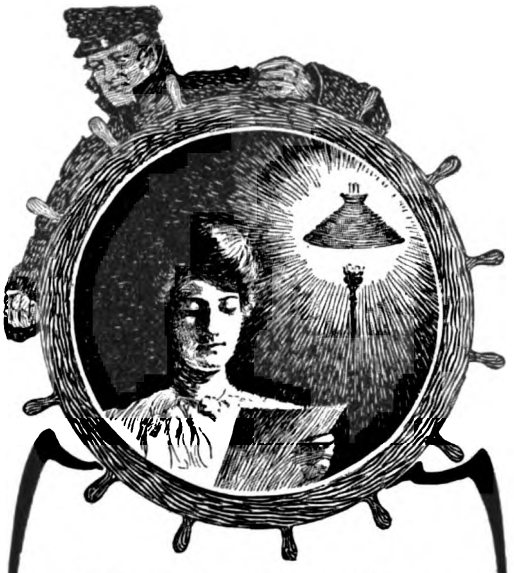
An Oriental rug does not need to be grimy in order to be genuine, and certainly it is not more beautiful for being dirty.

* * *

If you want to make a delicious dessert out of plain apple sauce, stone a dozen dates, and cut into pieces and add to the apple, together with some flaked orange peel. Serve in a glass dish with whipped cream on top. Or, you can add a half cup of walnut meats and some plump raisins. These must be seeded of course. It is surprising what a change such simple additions as these will make in the appearance and appetizing qualities of a dish. An apple pie for instance is altogether another thing, if a few drops of lemon juice are sprinkled over the fruit, a few bits of butter scattered about, and a little nutmeg grated over. Try it, instead of the plain, unseasoned apples, and see if it doesn't pay.



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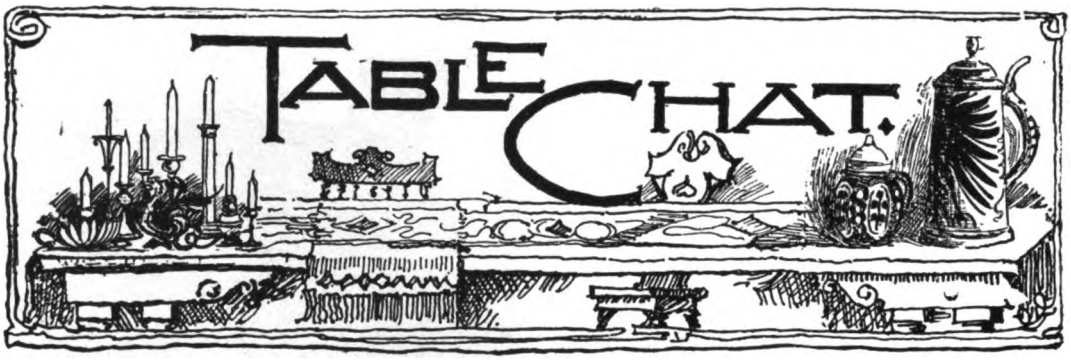
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THERE are two good things about February. First, it is the shortest month in the year, and being so very unpleasant, we are grateful to it for leaving as soon as possible. Second, it has Washington's birthday and Valentine's Day. Probably there is no one thing in this world there is such a dearth of, as invention. Original utterance of any sort is scarcer than hens' teeth, and the Creator would seem to have been inclined to keep to himself that divine faculty, he was so economical in his distribution of it among humans. Every one is so much like every one else, and does and says things after the same old patterns. After all, the wonder is, and still the wonder grows, how the people who *have* to invent new things for old occasions, ever fill the bill as they do. How *can* they think of any thing else; but they do. Here for instance are the shop windows, filled with miniature cherry trees with red candy cherries hanging from the boughs. These are to be used as center pieces for the dinner table, and mighty taking they are. Underneath the trees stands a sugar figure of Geo. W. himself, his "little hatchet" done in red sugar, beside him on the ground.

There are red sugar hatchets for souvenirs, and small cubes of wood with cluster of cherries attached. Bonbon boxes have a cluster of cherries and green leaves tied on the cover with red ribbon, and Uncle Sam's hat for candy have cherries stuck in the hat-band.

* * * *

A very effective and ornamental salad is made from tomatoes. A can of tomatoes is simmered gently for 20 minutes, along with half a very small onion sliced, a bit of bay leaf, a sprig of parsley and 6 cloves, and seasoned with a tea-spoonful of salt and a pinch of cayenne pepper. Two thirds of a box of gelatine previously soaked in two thirds of a cup of cold water, is then added with two table-spoonfuls of tarragon vinegar. The mixture is strained and small fancy molds are filled with it, being set aside to cool. Be sure first to wet the molds with cold water, so the jelly will turn out easily. When cold, serve on individual plates on a bed of crisp lettuce leaves or water cress. Plain ring molds, like muffin rings may be used, and small upright lettuce leaves or sprigs of the cress stuck in the centers. This will be found to be very decorative, for either a summer or a winter salad.

* * * *

A pretty conceit was introduced at a February function where the table was elaborately decorated, but the collation served a la Russe. Very perfect oranges were stripped of the peel except a small round section at the stem end holding the short stem. For the rest, the pulp showed clear and perfect through the translucent outer membrane. The oranges were glaced and arranged in a dish of green and gold Venitian glass, and made a novel and beautiful decoration.

* * * *

A Champagne Whip—is a change from the eternal chocolate and cake to serve at a small afternoon thimble bee or informal gathering. Any light white wine may be used in place of the more expensive champagne. The whip is a simple matter, and is made by putting a quart of wine over the fire and bringing it quickly to the boiling point but not allowing it to boil. Have ready the beaten yelks of five eggs and stir into the hot wine. Keep stirring, and pour in the whites, which have been whipped to a stiff froth. Let the mixture just come to the boiling point again, stirring constantly. Then take from the fire and cool partially before filling the champagne, or whipped cream glasses. Let it get very cold and serve with lady fingers or any preferred little cakes. The shallow, flaring glasses on

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Table Chat — *Continued.*

tall slender stems for serving whipped cream either plain or in combination with jellies, tutti frutti and the like, are very attractive additions to the hostess' china closet of pretty table ware. So are the new flaring but shallow bowls of Venitian glass, which are shown for holding whipped cream when it is served from the table. The bowl is set upon a plate to match, and the two pieces make a charming table piece.

* * * *

The Table Chatter confesses to much depression of spirit, in view of the alarming increase in the number of devotees to the new doctrine of Uncooked Food.

Cui bono—all her searchings for alluring novelties in table wear, or cookery? Of what use are dishes, if there is nothing to be put in them except nuts and popped corn? Ah! not even popped corn, for that would come under the head of cooked food. The Table Chatter is drawn in spirit to the Children of Israel when they longed for the flesh-pots of Egypt after a vegetarian diet of manna for forty years. Forty days, of bananas and Brazil nuts is quite enough for her. 'Tis enough to make Savarin turn in his grave to read the menu of an Uncooked Food faddist. Here followeth a sample:

BREAKFAST.

Oranges.
Flaked Wheat. Nuts and Cream.
A Whipped Egg.

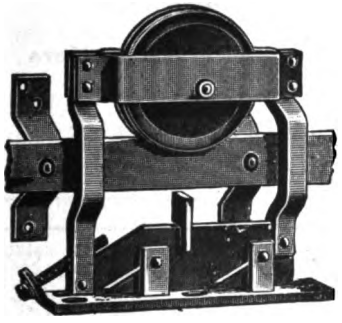
LUNCHEON.

Brazil Nuts and Filberts.
Pignolias and English Walnuts.
Lettuce Salad.
Persian Prunes with Cream.

DINNER.

Luncheon over again with Stuffed Green Peppers and Bananas added.

And these are uncommonly fine meals for an Uncooked Food faddist, whose ordinary dietary consists of wheat flakes and Brazil Nuts. They claim it is in the interest of esthetics and stomach trouble; but every once in a while we run up against a centenarian who has eaten hot biscuits and doughnuts all his life. As for octogenarians—they're too common to notice. How



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Table Chat — *Continued.*

long the disciples of the new faith will live, is as yet a matter of conjecture, for the cult is a new one. It may be we shall gradually eliminate the stomach from man's anatomy as a useless organ anyhow, just as deep sea fishes lose their eyes. There would be one blessed result from such a process. Nobody would have to get up of nights to warm the baby's bottle.

If this is to continue, we might as well give over all thought of the new cook-book we have been meditating; and we had such a pretty title for it—Epics of Epicurus—though perhaps every one might not know what we meant. What will become of Armour et al, is another perplexing question? Since we who look back to the fleshpots, must stay ourselves with Barmecidan feasts and eat beefsteak with mushrooms, in fancy only. Nor can we be comforted by the claim for great refinement and esthetic beauty advanced by the new cult. Who that has read Miss Pennell's charming book —"The Feasts of Antolycus, could call those radiant visions of cates and confections conjured up by the author, lacking in poetry or charm?

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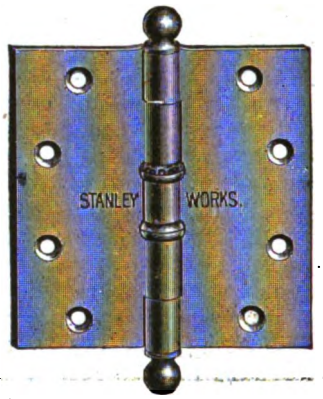
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Splinters and Shavings

Current Prices.

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis. In this connection it must be borne in mind that these prices are not the prices under which the estimates of cost of the various designs published in Keith's Magazine are compiled. A schedule of these prices will be found on the title page of each issue, and in explanation, the Editor desires to state that it is absolutely essential, in the publication of our cost estimates, that there be one basis, otherwise our readers would be led into endless confusion by constant changes. For this reason, in making all of our cost estimates, we adhere to the prices quoted on the title page, which were in effect in Minneapolis and many other sections of the country a few years ago.

In comparing prices for various localities, there must be taken into consideration also the quality of material and the character of labor. Union rules decree that every carpenter, for instance, must be paid the same wages. That may be $2.00, $3.00 or $4.00 per day—it matters not. The point, however, is that some men are worth twice as much as others. They accomplish twice as much work in a given time and do it better, than another man who is a slovenly workman and lazy, devoting most of his time to bothering his fellow workmen by telling stories or useless talk.

Now, if any person attempts to construct a building by day labor, and unfortunately is employing this kind of labor, no matter if the rate of compensation be reasonable, the building will cost more than he expects, but if, on the other hand, he is fortunate enough to secure real live, competent, wide awake workmen, who put in a real day's work for a full day's pay, the cost of that building is going to be about what it ought to be, under the rates of pay and the prices of building materials and labor prevailing.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of the going to press of this issue. If our readers will take the pains to send us a like schedule, quoting the prices in their localities, we will be pleased to publish them for the mutual benefit of all of our readers in the various sections of the country.

SCHEDULE.

Excavating, per cubic yard, 15c, left on lot.
Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.
Brick laid in wall, per 1,000 (wall measure), $12.00 to $14.00.
Lathing and plastering, per yard, two coats, 26c.
Dimension lumber, per 1,000, No. 2, average price $15.00.
Flooring (No. 2 D. & M. Fencing), 4" $15.00, 6" $18.00.
Sheathing boards (6-inch D. & M. No. 3), $15.00.
Shingles, star "A" star cedar $2.50, pine $2.50.
Siding "C," $24.00.
Finish lumber, $30.00 to $45.00.
Tin work, per square, $8.00 to $10.00.

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are of course subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

Berlin, Ont., Canada.

Material:

Lime, 16 cents per bushel.
Sand, $0.75 per cubic yd.

Labor:

Bricklayers	$3.50
Carpenters and plasterers	$2.25 to $2.75

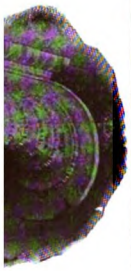
Aberdeen, S. D.

Material:

Brick laid in wall, per 1,000	$10.00
Lathing and plastering, per yd., two coats	.24
Dimension lumber, per 1,000, No. 2	21.00
Flooring (No. 2 D. & M. Fencing)	24.00
Sheathing boards (6 in. D. & M. No. 3)	20.00

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Capitals in Compo

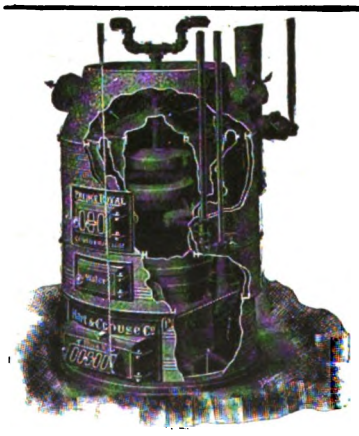


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Splinters and Shavings—*Continued.*

Shingles, *A*	3.25
Siding, "C."	20.00
Finish lumber	30.00
Labor:	
Carpenters, per day, 9 hrs.	$3.25
Masons, per day	3.50
Common labor, per day	2.50

Zion City, Ill.

Material:	
Pressed brick, per M	$17.00
Common brick, per M	7.00
Labor:	
Bricklayers, 40 and 50c per hour.	
Carpenters, 35 and 40c per hour.	

Portsmouth, Va.

Material:—	
Red heart pine	$13.50
Brick	8.50
Shingles	7.50

The quarries in Minneapolis all sell stone by the perch. Engineers, when ordering, call for so many cords of cubic yards. As sixteen and one-half feet make one rod, perch or pole, so 16½ cubic feet make one perch of stone, according to the customs of this city, and is so held by the courts.

One cubic yard of stone equals 1.63 perch and one cord of stone equals 7.757 perch.

One perch of six-inch Range equals 33 linl. ft.

One perch of seven-inch Range equals 29.9 linl. ft.

One perch of eight-inch Range equals 24.11 linl. ft.

One perch of nine-inch Range equals 22. linl. ft.

One perch of ten-inch Range equals 19.7 linl. ft.

One perch of eleven-inch Range equals 17.10 linl. ft.

One perch of twelve-inch Range equals 16.6 linl. ft.

These figures will be very useful in determining the number of perch or range of any thickness when the number of courses and the length have been obtained.

The prices for dressing range, water-table, pier-blocks, etc., vary to some extent, but the following will be a fair average:

Range, rock-face, 10 cents lineal foot. Water-table, rock-face, with wash 18 cents lineal foot.

Pier blocks, with draft, 30 cents cubic foot, without draft, 25 cents.

Engine beds, with holes for bolts, 40 cents cubic foot.

Sills, smooth face, 50 cents lineal foot, rock face, 30 cents.

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Notes and Hints.

One of the leading building magazines has the following to say on reading architects' drawings. The builder should be, and I think you will find that in most instances the successful builder is, more than a mere machinelike man who carries out the plans without putting his own thought and study into them. The architect without the full sympathy and co-operation of the builder can never hope to see his conceptions carried out as intended by him. There must be a full sympathetic correspondence and an equal pride in the success of the work, not only from a point of good, honest workmanship, but from an artistic side as well.

Therefore, see to it that slots for plumbing and soil pipes are started in the basement and carried up all the way, whether shown on all ground plans or not; see that the smoke flues are started and carried up properly; in making a revision of the plans these often mysteriously disappear from some of the drawings. The special pressed brick to be used on a building are very often not decided on until just before they are wanted; and the size and the shape of the cut stone which adjoins it are dependent on the exact size these brick will lay up to (you know they always vary); see to it that the stone is arranged to fit—the figure on the plan may be in a case such as this only ¼ inch out of the way. The architect or his superintendent will be grateful to you if you can show him in time that by some mischance a beam or truss on an upper story floor plan is shown to come directly over a flue, window or other weak support, as happens at times in making hurried or revised plans. In this clerical work of figuring a plan errors are more than possible, and if you will go over the different drawings and check up these figures, and thus possibly avoid an error before additional expense or stoppage of work is caused by it, I am sure it will be appreciated by all who are in any way connected with the work.

Never consider an error too slight or too self evident not to call the attention of the architect or his superintendent to it.

Again, if you knowingly pass by such errors you will find that later some one else will call attention to them, and the architect will question how it happened that you could have missed so evident a matter.

You will find, too, that you are not infallible; be equally sincere and open about

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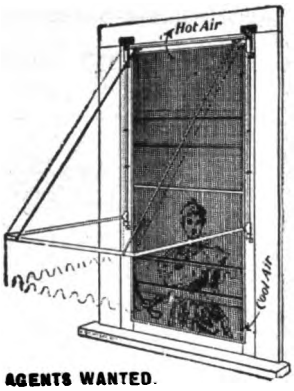
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your own mistakes, so that the architect can pass them, or rectify them in time if necessary.

POINTS TO BE NOTED.

When you begin building operations, see to it first that the survey marks have not been tampered with, verify the last measurements and see if they correspond to those on the plans, and, first of all, be certain that you propose to put the building on the lot it is intended to go on. You have doubtless heard of buildings placed on the wrong premises, and I know of several cases where the building was partly placed on adjoining lots on account of carelessly looking after survey marks, to the joy of the ever-ready lawyer. It might not come amiss to tell you of how in one such case, the building being under roof, the contractor got out of the difficulty by immediately, on discovering that he was a foot on the neighboring lot, and before the neighbor was aware of it, buying the property and deeding a foot of it to the owner of the building. Go over your general building lines again and again. They are easily displaced. Verify your right angles more than once. You know the simple rules of getting a right angle by using a triangle, the measurements of which are three, four and five respectively, or multiples of these.

Again, pay special attention to your grade lines. Through circumstances, the architect may be misinformed about the condition, and you, being on the ground, can correct otherwise serious difficulties by calling attention to discrepancies and oversights.

Where openings are intended by the scale of the drawings or the figures on the plan to be in the center of the room, take special pains to see that they are placed exactly in that position. Or if two windows are to balance in a room, the wall spaces on either side being intended to be alike, see that they are so to a hair's breadth. Door and window openings that are meant to be on a line at the top, fire places which are shown in the center of a wall, pilasters that balance each other, should be built exactly as called for and intended.

As the mason is generally through with his work and away from the job when the inside finishers start in, he has no conception of the trouble, annoyance and expense to which he puts others by not taking pains in having built his work exactly as called for.

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Notes and Hints—*Continued.*

While an inch out of the way may in your work seem of little importance and very difficult to detect, it becomes of the utmost importance and very noticeable when, for instance, the carpenter finds that he can place only half a trim on an opening when a full one is intended; when he discovers in placing his cornice over windows and doors, that they do not line up, and when adjoining panels vary in height and width just enough to be unbalanced and annoying. An unskilled or careless mason puts the plasterers to uncalled for expense and annoyance by not having his work plumb and true; and, by not carrying his walls and piers to the proper height and the exact levels for joints and rafters the carpenter is unjustly treated. It is equally important to follow the plans and specifications in all matters. The method of communicating an architect's ideas to the builder by the use of plans and specifications does not necessarily give the reasons of things, but simply dictates the work to be done. In other words, the plans do not always explain to him why this window should be that particular height from the floor, why this foundation is of concrete and that of stone, why this particular brick pier is to be laid up in cement and this one in common mortar, etc. But rest assured that the architect has good reason for desiring work built to the letter, just as called for, and that, not considering the question from a point of integrity and ethics at all, it is necessary, for reasons that are not made plain to you, to carry out the work just as called for.

FOLLOW PLANS AND SPECIFICATIONS.

Then again, let me assure you that it will not pay to do your work differently from what the evident intention of the architect is, or what the plans and specifications may call for. You may do faulty work and be able for a time to cover and hide it, but your misdeeds will sooner or later come to light. A fire will disclose your poor brick work, a new adjoining excavation will show where you slighted the foundation work, etc. Such misdeeds are sure to come to the ears sooner or later of all of those interested, and to make relations between you and desirable prospective builders impossible. Honesty, therefore, in your work and in your dealings is as essential for your well being and welfare as it is in any other business or profession.

In closing, let me repeat again in a few





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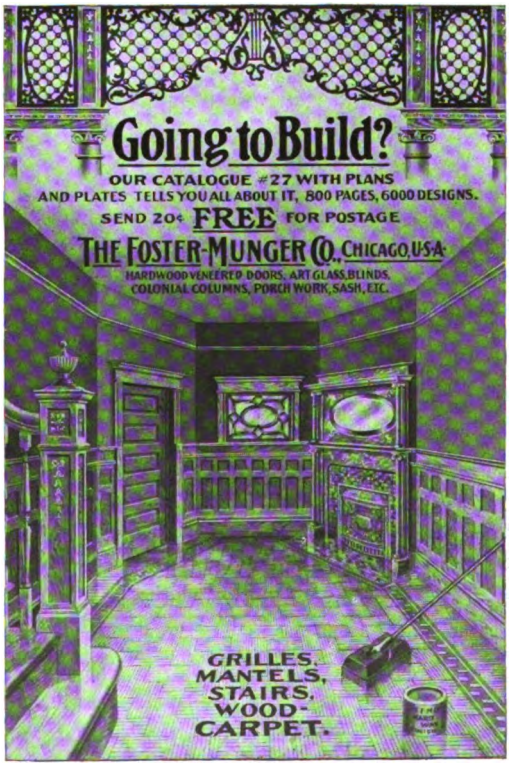
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words what I have said. Study your plans most carefully, especially during odd hours, that you can read them intelligently and can know the full meaning of features that can be only partly indicated. When the meaning and intention of the plan is fully and thoroughly understood, carry out the work honestly and as well as you know how, no matter at what cost. Do just a little more than your agreed duty. Do your work just a little better than any one else. Do it so that you can forever after point to it with just pride.

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Architect's Corner.

Communications from architects detailing their experiences and giving information of interest and value to our readers will be given space in this column. Any questions our readers desire to ask relative to architectural service will be referred to one of the profession and answered as space permits.

J. S. O., Russell, O.

Q.—Would you recommend concrete for wall and how should it be made,—that is, what proportions of stone, how small should same be broken and should it be mixed?

A.—Concrete makes a very satisfactory wall, using small broken stone about the size of a walnut, with strong cement mortar and sharp sand for its composition. If found too expensive to break up the stone, a regular stone wall could be laid.

W. J. M., Fort Collis, Colo.

Q.—What are the methods of fire-proofing wood or at least rendering it non-inflammable?

A.—There is no way known to the writer of fire-proofing wood except by surrounding it with hollow tile or concrete. There are several brands of fire proof paint manufactured which answer to a certain extent, but will fail when it comes to continued severe heat.

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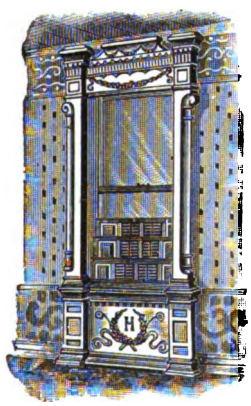
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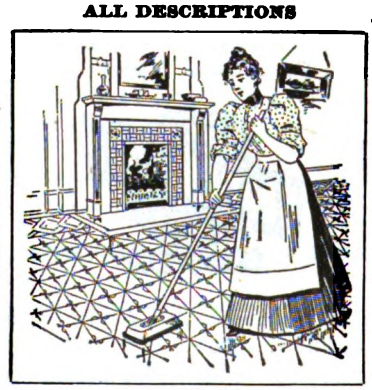
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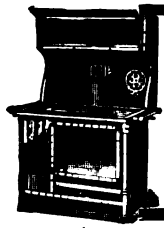
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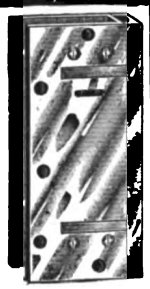
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Glimpses of Books.

The Literary World gives the following notice of Russell Sturgis' new book—How to Judge Architecture.

"There are no authorities at all in the matter of architectural appreciation," says Mr. Sturgis on the very first page, and in that catholic spirit he goes on to show what good architecture must embody. An excellent building for one purpose, or place, or time, is not perforce the best in all cases. With this idea in mind he sketches the history of architecture, illustrating his point by means of illustrations, eighty-four in number, with St. Peter's at Rome for the frontispiece, and the New York Life Building in St. Paul the last of the series. The book is written for popular use, and the necessary technical terms are made clear on the spot, by means of foot-notes, so that the reader must be very dense who does not finish the volume with a clearer idea of what should enter into any right judgment of a building. The illustrations are exceptionally well chosen, and include not only the famous examples of classic art, but the less well-known structures of modern times. The complaint that the architect of today must do everything else before considering the artistic values of his plan is well put: "The heating apparatus, the ventilating apparatus, the electrical lighting, the cooking appliances, which will come in somewhere, the plumbing, which will come in everywhere, and the endless modification of drainage—he must see that all that is faultless. The owners really care about these things—they do not care about the design." From this it may be seen that Mr. Sturgis is not optimistic as to the immediate future of art, but his book may help to make some of the future owners care for the design. Price $1.50, The Baker & Taylor Co., Pubs., New York.

* * *

Those of us who delighted in Timothy's Quest and The Story of Patsy years ago, as who did not—will find Mrs. Kate Douglas Wiggin's latest book—Rebecca of Sunny Brook Farm—a sparkling cup from the same clear and limpid spring. Mrs. Wiggin's charm is indeed perennial, and in

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Glimpses of Books — *Continued.*

the author's own fine fancy—"a thread of joy in and out of the gray, tangled web of daily living."

Her thoughts are winged ones, and bear us up and away from the dull round of common tasks, and bring color and grace into the dun brown fabric we call life. Rebecca, at any rate could do that; and many of us beside Mr. Cobb and stern, joyless Aunt Miranda are stirred by the glimpse of her "vision splendid" as she throws it for a brief moment across the blank curtain of humdrum existence.

Rebecca is sure, rather a startling child. As her much tried Aunt Jane remarked, when she brought a fat and dirty neighbor's baby home for a day or two "to help us over a dull Sunday," and threw her best pink parasol in the well as an act of penance and renunciation—"nobody could imagine beforehand the things you'd want to do." But Rebecca flings her "roses of joy" about her right royally and sets lagging hope a-humming

"'Grow old along with me
The best is yet to be."

If one were to utter a single carping word, it would seem an ungrateful and ungracious deed. Yet down in our heart we confess it a wish that Rebecca had been more saving of her "poetry," and not inflicted upon the innocent reader so many of those tiresome verses. "Doggerel" indeed the author herself dubs them, but cui bono the dragging of so much doggerel in, when Mrs. Wiggins has always so many bright things bursting to be said. We know it is one of this author's stage effects, so to speak, this caviare of light and sparkling rhyme between the bread and butter prose of the dialogue. In the Penelope books it is most excellently well done. But too many school girl "poems" become tiresome.

We should like to quote more from these delightful pages; but alas! the line-o-type forms are rigid and soon filled.

We warmly advise every one to rub this magic lamp of a fresh and charming book, and assure them that the Slave and the Sultan's Daughter will surely appear. Houghton & Mifflin Co., Pubs., price $1.25.



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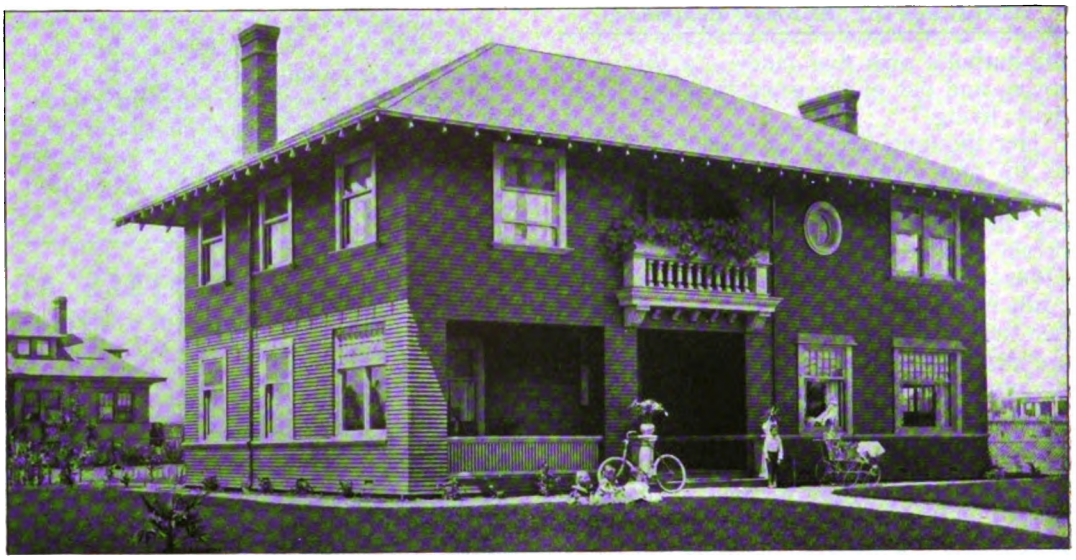
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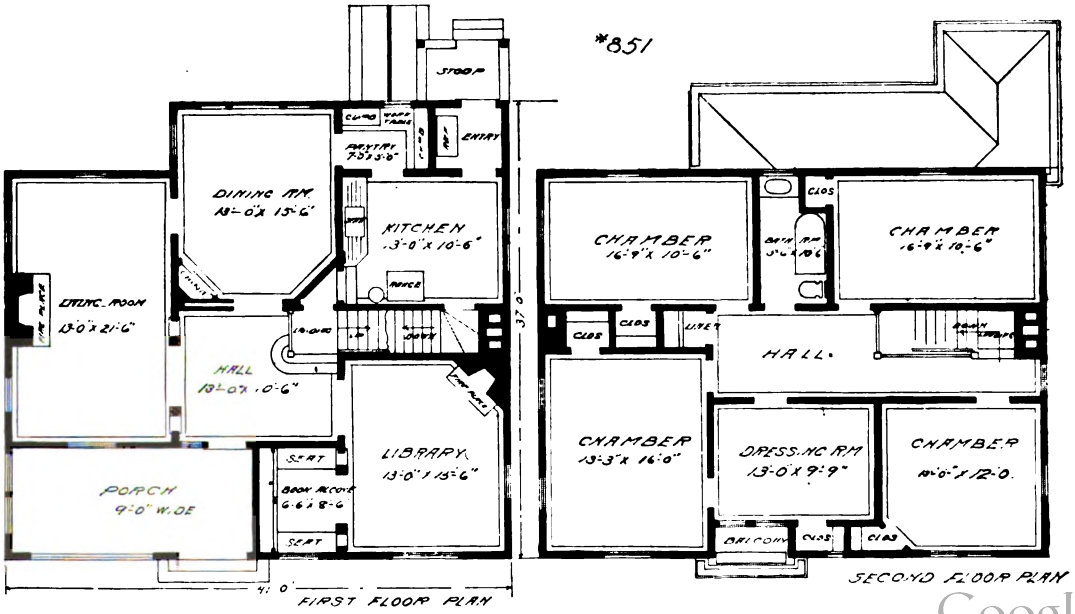
A Model Washington Home.

Design No. 851

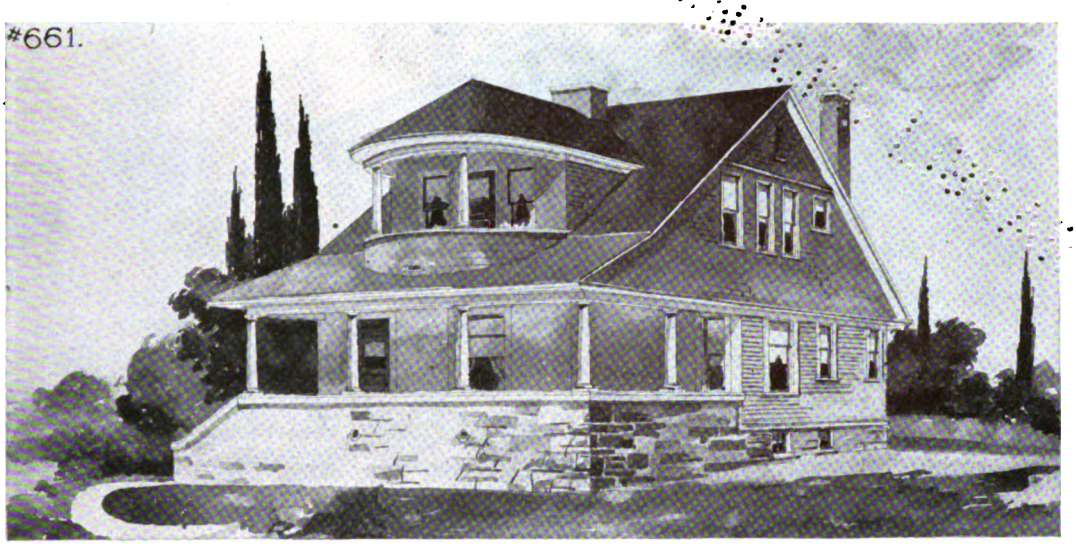
Broad, low, simple lines give charm and character to this rather spacious home. The porch treatment on the front is pleasing, giving a secluded and homelike effect. The balcony above the porch entrance breaks the otherwise rather plain lines. The rooms are of very good size and open together nicely. The little passage from kitchen to front hall is a most wise provision. Hardwood finish and floors on entire first floor except kitchen and pantry. The interior detail is very rich, the little book alcove off library being particularly pleasing with its broad seats with paneled backs. There are leaded glass doors to the bookcases and drawers provided beneath them for the storage of miscellaneous articles. The fireplaces of both library and living room are of red pressed brick.

The second story rooms are all large and well provided with closets and conveniently arranged. By increasing pitch of roof and providing dormers, rooms could be obtained in attic. Full basement with cemented floor, hot air furnace, laundry completely equipped, fuel bins, etc.

Cost, $3,100; width, 41 ft.; depth, 37 ft.; height of basement 7 ft. 6 in.; 1st story 9 ft. 5 in.; 2nd story, 8 ft. 3 in.



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REPRODUCED ON ACCOUNT OF MANY INQUIRIES FOR SAME.

Design No. 661.

A cosy little home in cottage style. There is a full basement, stone foundation and stone for the porch walls. The basement contains a finished laundry, coal room and hot water heating plant, cement floor and outside cellar entrance.

The parlor has a large mantel. A sliding door separates the dining room from the parlor. There is a nicely detailed china closet built in one corner of the dining room; also a good-sized kitchen and pass pantry, with both back and front stairways.

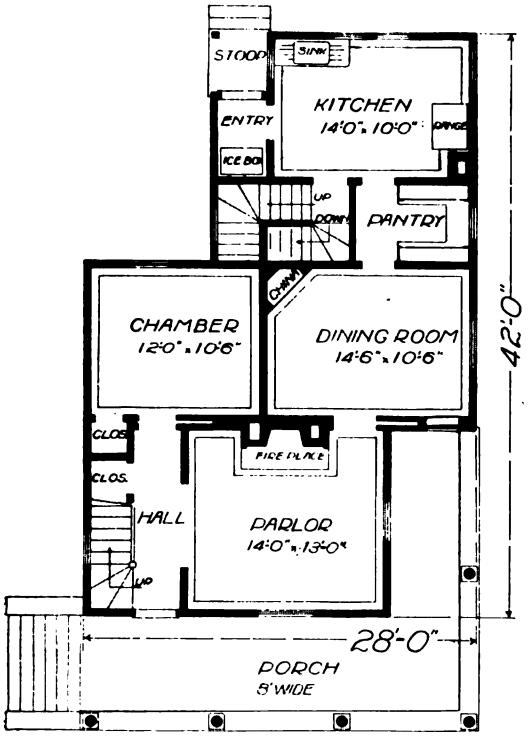
An additional stairway can be easily obtained in the space marked attic.

The front chamber has a doorway leading to the covered balcony.

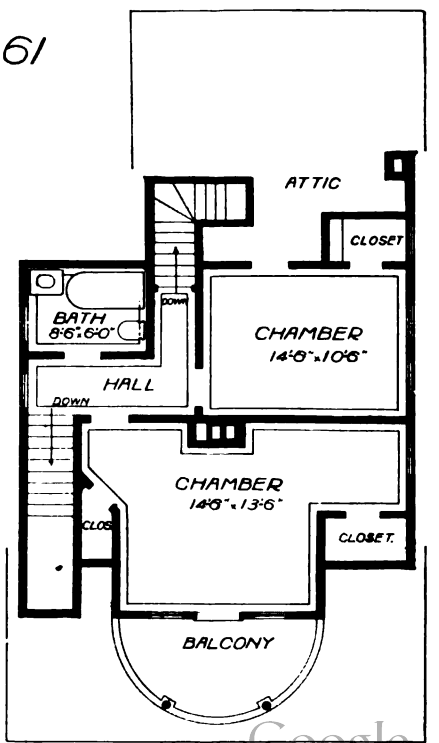
The finish is pine or cypress, with pine floors.

An additional first floor chamber could be readily built on at the rear of the first floor chamber next the entry, if desired. The sliding door separating the first floor chamber from the hall could be omitted at a saving of about $20.00. There is included also complete plumbing, with guaranteed fixtures.

Cost, $1,800; width, 28 feet; depth, 42 feet; height of basement, 7 feet; first story, 9 feet 9 inches; second story, 9 feet 3 inches.

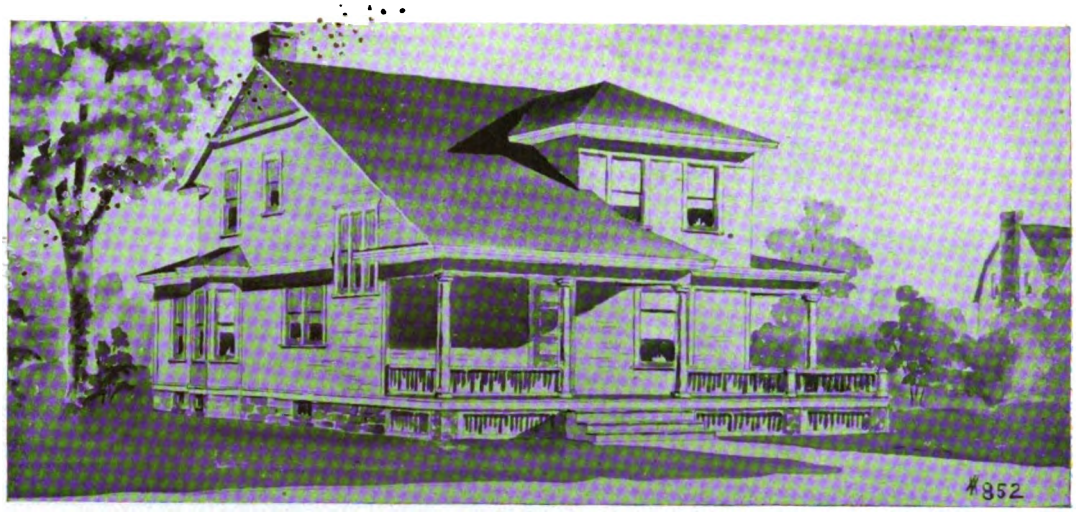


FIRST FLOOR



SECOND FLOOR

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A Georgia Cottage.

Design No. 852.

This design contains many pleasing features among which is the spacious porch extending as it does across the front and one side.

The main rooms of the first floor open up together very nicely, the first floor chamber is conveniently located, and would be especially desirable for an elderly couple.

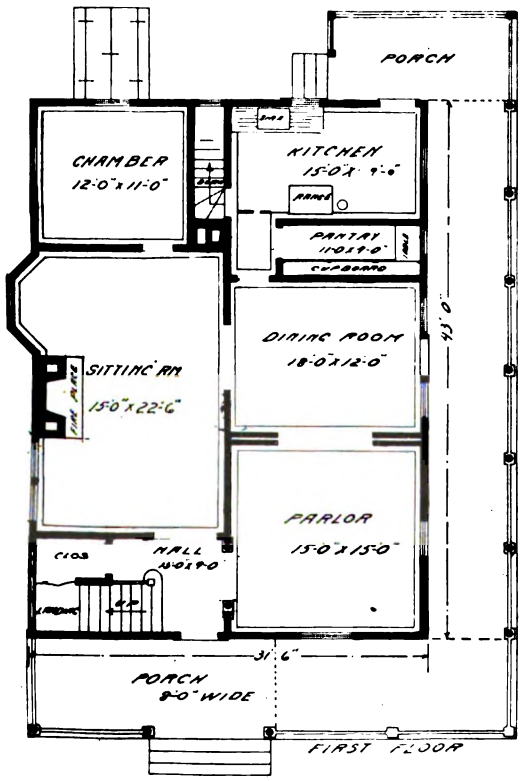
Between hall and parlor is a columned archway and between parlor and dining room and between the sitting room and dining room and hall and sitting room, are cased openings, thus making it possible to open up the rooms together in a most delightful way.

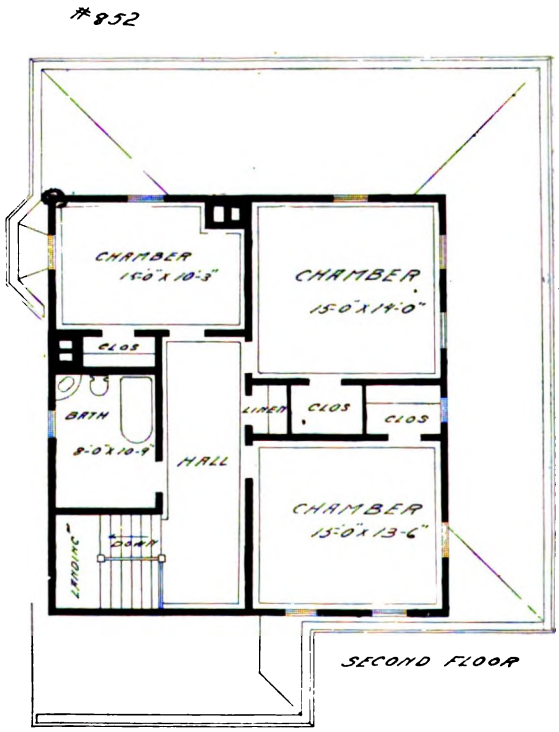
On the second floor are three large and well ventilated chambers, each provided with good closets.

There is a basement extending under the entire house, in which are arranged a hot air heating plant, vegetable rooms, fuel bin and a laundry. The cellar has cement floor and outside entrance.

The finish is of pine or cypress with pine floors.

Cost, $2,300; width, 31 feet 6 inches; depth, 43 feet; height of basement, 7 feet; 1st story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height of second story, 6 feet.





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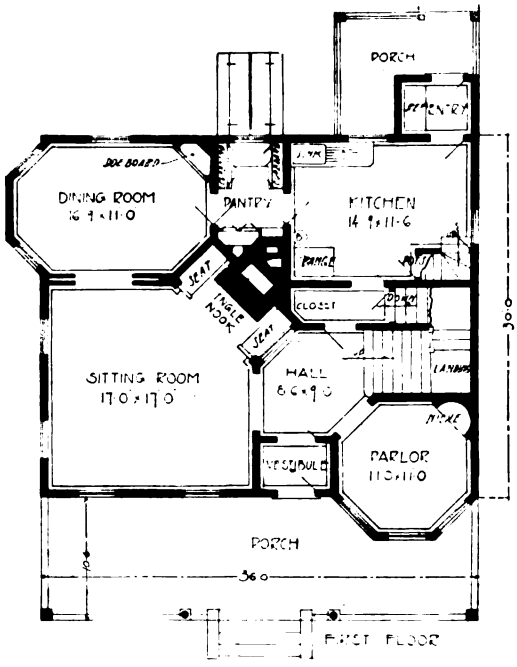
Design No. 68.

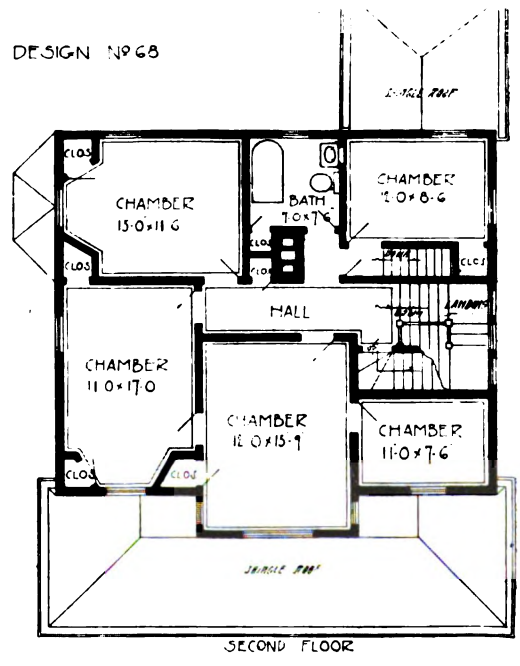
A central entrance gives access to a unique little hall, out of which ascends a very broad, handsome staircase. Directly at the right is a pretty little octagonal reception room with a "niche" for a piece of statuary or a palm.

At the left is the sitting room, of generous size, unique also in design and symmetrical in shape, with charming features in the way of a book alcove and an ingle-nook opening off of the room on either side. The dining room is also of good size and separated by sliding doors from the sitting room. The front door is reached by the servants by means of the small passage way, and the end of this entry makes an admirable place for coats, umbrellas, etc., and the same also provides a most convenient passage to the basement.

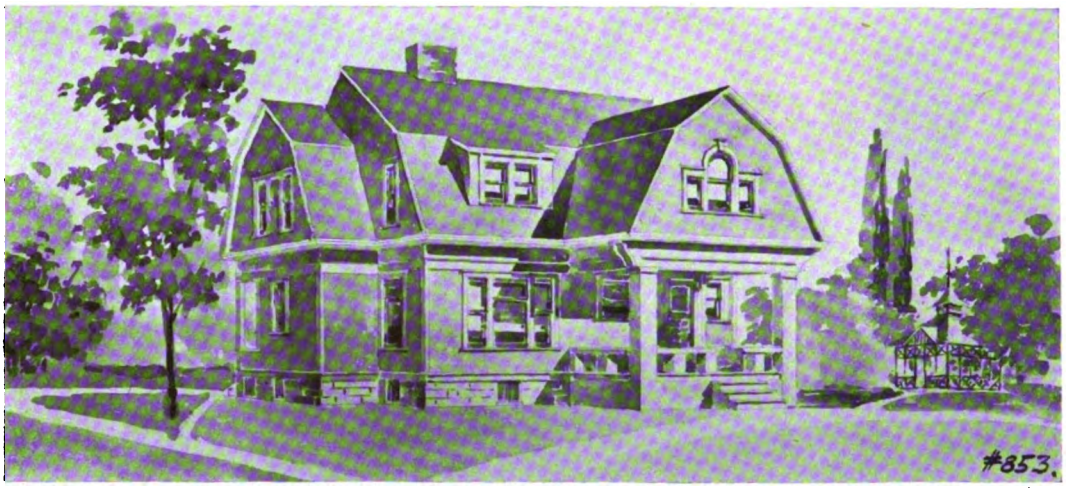
The arrangement of the second floor is also most economical of space, and four nice rooms are obtained, besides the bathroom and nursery. Finish, oak, birch and pine.

Cost, $2950. Width, 36 feet 6 inches. Depth, 30 feet. Height of basement, 7 feet 6 inches. First story, 9 feet 5 inches. Second story, 8 feet 3 inches.





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An Iowa Court Attorney's Attractive Home.

Design No. 853.

One of the pleasing features of this design is the generous sized reception hall, which is really the living room. The cozy den just at the rear makes an ideal study or book alcove to the reception hall.

Across the front of this room at each side of the vestibule are built-in seats, just above which are windows looking out on to the porch.

Off to the left of the hall and connected by a wide opening, is the dining room, a most attractive view of which may be had from the hall. The back of this room is treated with a fireplace in the center and china closets built in at each side.

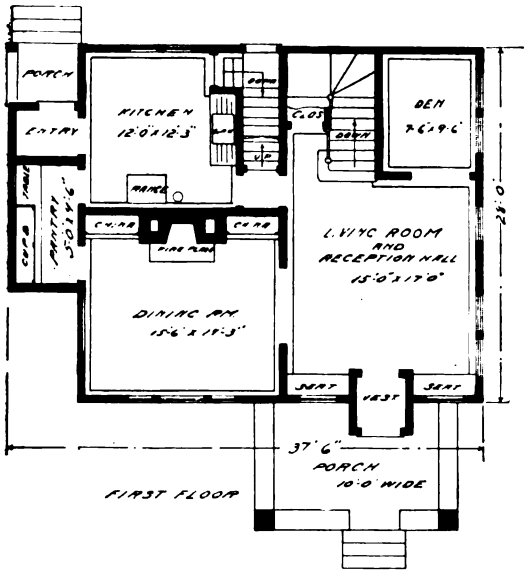
The second floor chambers are well supplied with closets and the store room would do nicely for a servant's room. A scuttle gives access to the attic, in which there would be space sufficient for storage.

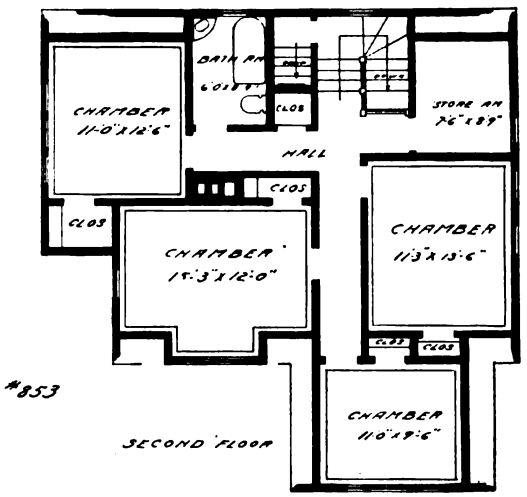
The kitchen arrangement is very convenient, the pantry having all necessary drawers, flour bins, cupboards, etc. The entry provides place for the refrigerator.

In the basement, provision is made for a hot air heating plant and coal bin. The basement extends under entire house and there is ample space for laundry if desired, but same is not included in cost.

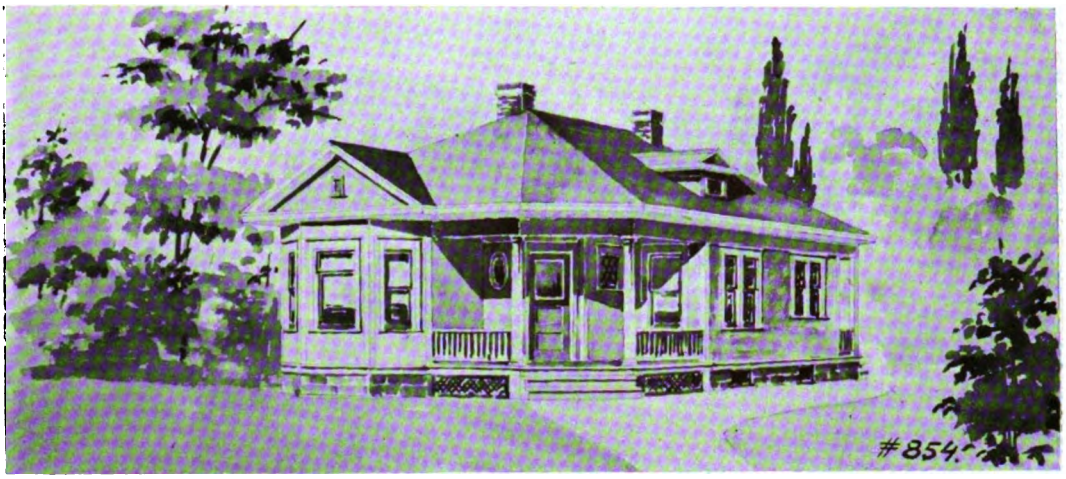
The foundation is of stone. Clapboards are used for exterior finish to the belt cornice and shingles above. The house is both back plastered and face plastered, has birch finish in the dining room, hall and den, also hardwood floors; balance of house, pine or cypress.

Cost, $2,275; width, 37 feet 6 inches; depth, 28 feet; height of basement, 7 feet 6 inches; first floor 9 feet 5 inches; second floor 8 feet 3 inches.





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A Pretty and Practical California Cottage.

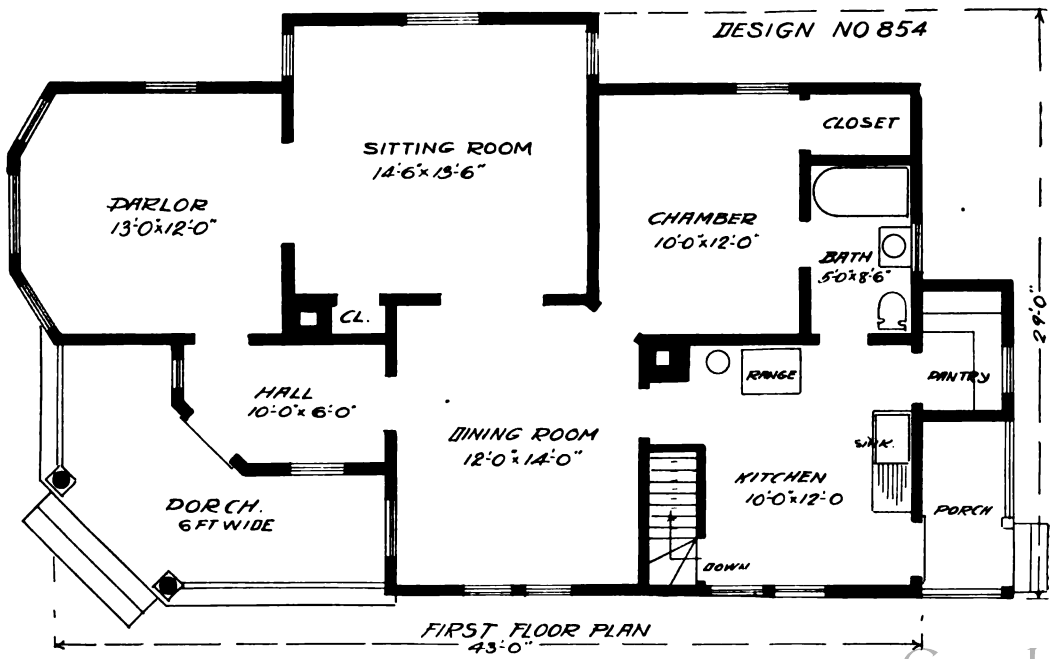
Design No. 854.

In this little cottage design, we have a very complete home of five rooms, besides a cozy little reception hall and bath room, all on the ground floor. There is a good sized cellar underneath the kitchen and dining room and it is large enough to accommodate a small furnace of sufficient size to heat the house, if a heating plant were desired.

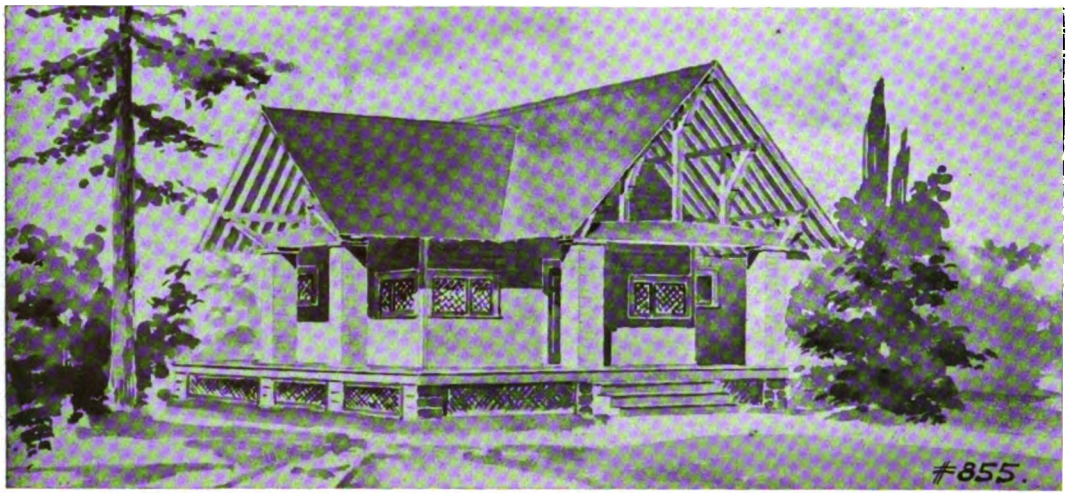
In the attic space, there is a storage room and by slightly increasing the pitch of roof, two or three rooms could readily be obtained and the stairway arranged over the stairway leading to basement, to give access to attic.

The plumbing is of excellent quality. The finish of the rooms is in pine or cypress with pine floors.

Cost, $875; width, 29 feet; depth, 43 feet; height of cellar, 7 feet; first story, 9 feet 6 inches.



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A Bungalow for the Shores of Lake Michigan.

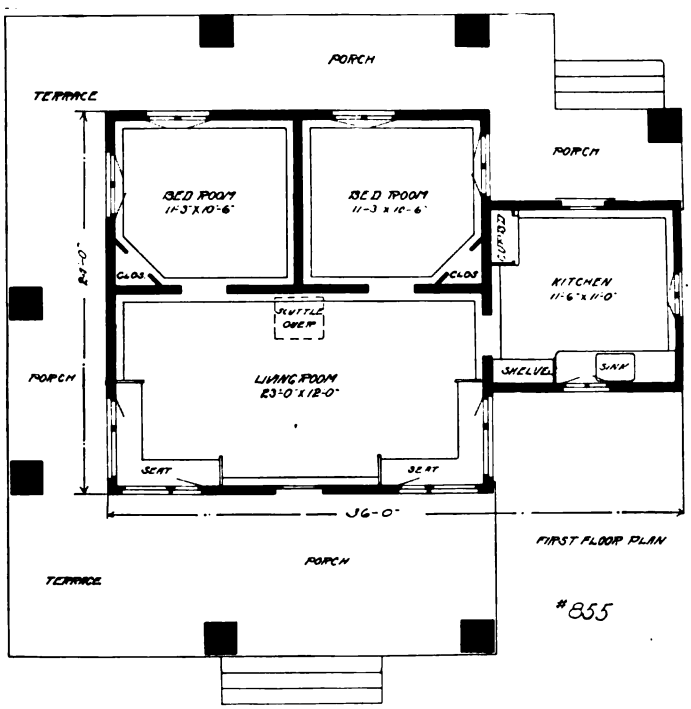
Design No. 855.

A neat bungalow cottage of four rooms with ample porch space. The porch ceiling extends clear up to the roof showing the rafters and roof boards. The windows are divided into diamond shaped patterns and are hinged to swing.

The cottage rests on wood posts and brick piers and is sided with rough rustic siding, it being intended to stain the siding and not paint it. All inside exposed lumber is dressed and the studding, joists, etc., being exposed. The attic is floored over and a scuttle to same is provided.

If more chambers were desired, a small stairway could be put in the living room and two small rooms obtained in the attic. No chimney is provided, it being intended to use a gasoline stove for cooking. A chimney as well as a fire place could be readily built and add to the cozyness and comfort.

Cost, $500; width, 36 ft.; depth, 24 ft.; height of first story, 10 ft.



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Building Experiences

WHAT IS YOURS?

The article on page 290 of this issue comes from the pen of one who has just secured a new home. We pay you for time and trouble in writing up your own experience. Also additional $1.00 each for acceptable photos accompanying your article. Send it in for the interest and practical help it will be to intending builders reading Keith's.

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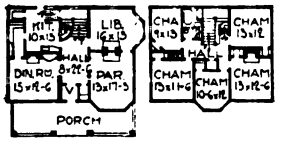
YOUR OWN IDEAS

AS THE KEY-NOTE FOR

A BRIGHT, ATTRACTIVE HOME

KEITH'S MAGAZINE wants *your* ideas of what would make a model, practical, up-to-date, modern home. You probably have some suggestions that would form the nucleus of an exceedingly attractive design if properly developed and worked out.





The interpretation, correct architectural expression and the rendering practical in every way of your own original ideas so that the home will be a distinct success in every detail and truthfully express your personality, is a matter of the very greatest importance.

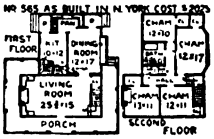
SHAKESPEARE SAYS:

"There is no art to find the mind's construction in the face." —*Macbeth.*

—BUT—

"The dwelling a man builds, reveals his personality, and through its halls and porticos, runs the story of his life."





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The Attractive Home of a Pennsylvania Merchant.

Design No. 856.

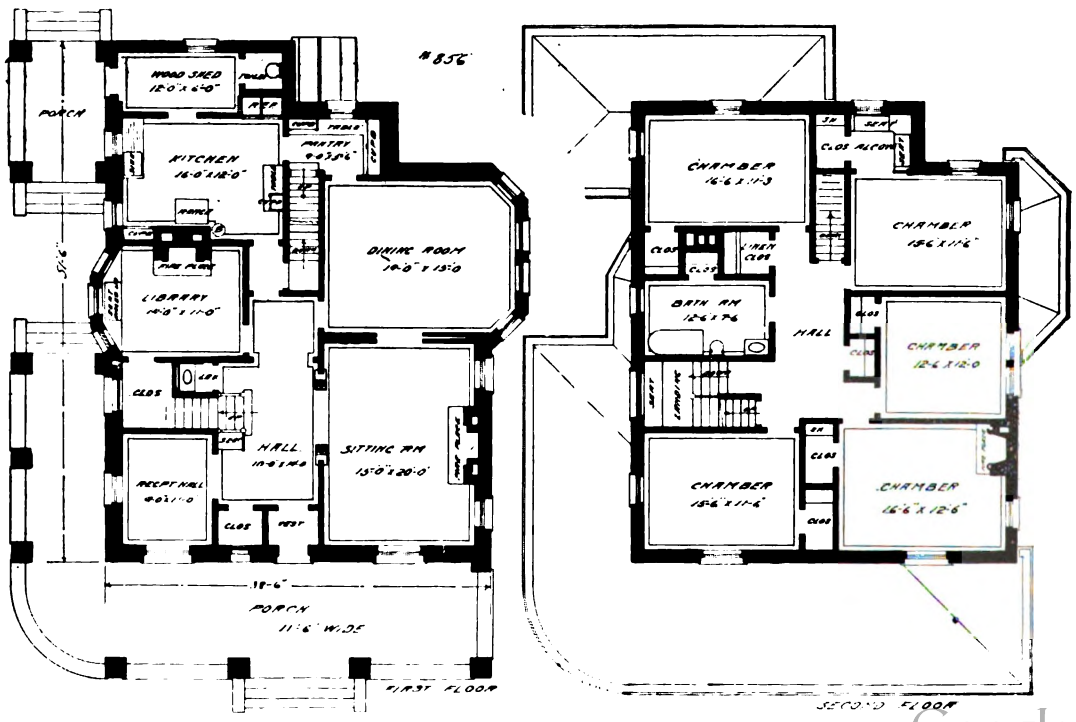
The large veranda of this home lends a pleasing and home-like impression to the design. The interior is very nicely finished, the detail being quite rich and the house is made very complete.

It is intended to construct the walls, as well as the porch walls and columns, of native stone. The porch floors are of cement. This makes a very substantial job and though, perhaps, costing a little more to start with, the cost of maintenance is correspondingly reduced.

The design is equally adapted to a brick construction or might be built in frame, if this were desired.

The plans provide for laundry, hot air heating plant, coal bin and two rooms finished off in attic. The finish of the main rooms of the first story is in hardwood with hardwood floors throughout.

Cost, $4,700. Width, 38 ft. 6 in.; depth, 51 ft. 6 in.; height of basement, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.



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ADDITIONAL DESIGN NOT HERETOFORE PUBLISHED.

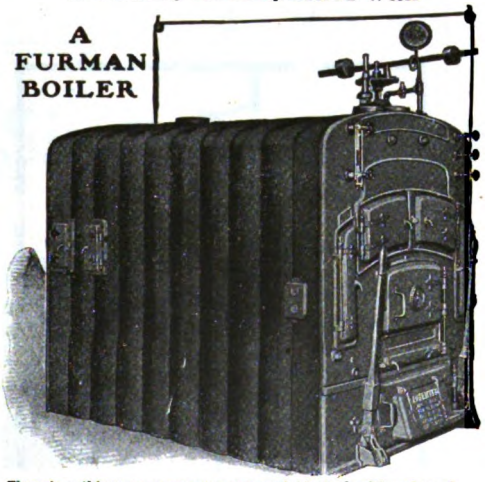
Design No. 224.

The design published in the "Ladies' Home Journal" is a reversal and enlargement of No. 74, built in brick with stone trimmings. Note the fine parlor with the open fireplace and circle bay window, connected with the library or study by means of sliding doors. The library has a book case at one end of the room. The hall with the cased openings to the rooms at either side, the dining room with its bay window and sideboard which can be seen from the hall, give a fine interior effect clear across the front of the house.

Finish first story, oak and pine; second story, pine or poplar.

Cost, $3150. Width, 37 feet. Depth, 31 feet. Height of Basement, 7 feet. First Story, 9 feet 5 inches. Second Story. 8 feet 3 inches.

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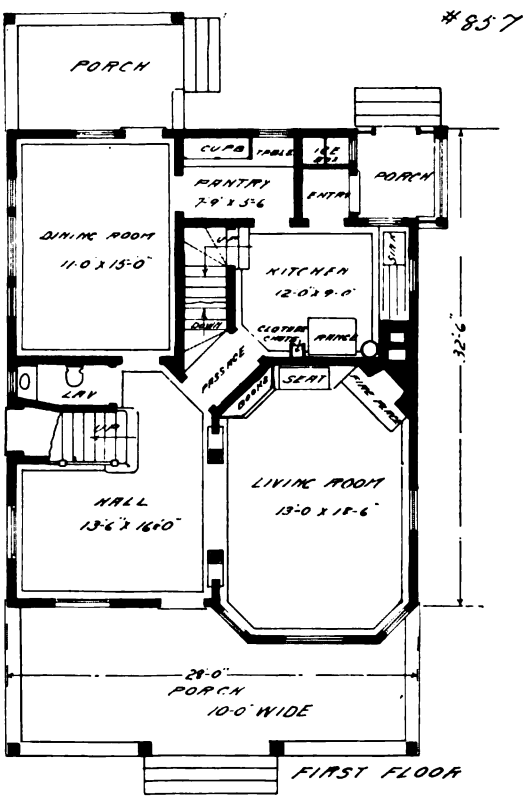
An Iowa Banker's Successful Home.

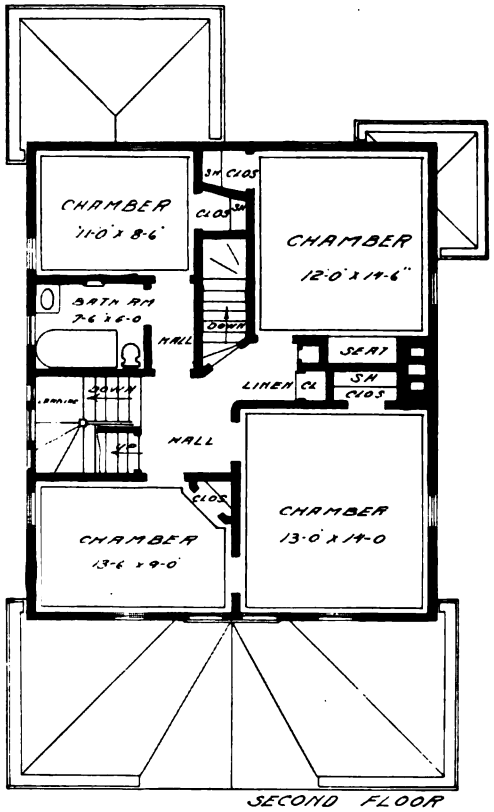
Design No. 857.

This plan makes a very compact and pleasant home, the rooms being all of good size, well lighted and the arrangement of them, very convenient. The plans call for full basement with hot air furnace, vegetable and fuel rooms and laundry; built-in refrigerator, large pantry, clothes chute from second story to laundry; nicely detailed fireplace and bookcase and also columned opening between hall and living room. The first story lavatory will be found very handy.

There is ample space in attic for additional rooms. The finish of exterior is entirely of shingles, but siding may be used if preferred. The finish of the main rooms of the first story, is in white oak, with hardwood floors.

Cost, $2,750; width, 28 feet; depth, 32 feet 6 inches; height of basement, 7 feet 6 inches; first story, 9 feet 9 inches; second story, 9 feet 3 inches.





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ADDITIONAL DESIGN NOT HERETOFORE PUBLISHED.

Design No. 226.

The exterior of this design is a modification of No. 93 published in the "Ladies' Home Journal" The porch and balcony give a most inviting and pleasing impression as one approaches the house. A French door gives access to the balcony. The arrangement of the rooms of this house could not be better for the amount of money. The sitting room with its ingle-nook is a delightful room. The dining room has a unique feature in the way of an ingle-nook, in the center of which, instead of a fireplace, is a very pretty china closet which, with seats at either side, make a very cozy retreat.

The sitting room and hall are finished in birch, den and dining room in oak, balance of house in pine. Hardwood floor in hall, dining room and kitchen.

Cost, $2483. Width, 32 feet, Depth, 28 feet 6 inches. Height of Basement, 7 feet 6 inches. First Story, 9 feet 5 inches. Second Story, 8 feet 3 inches.

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The Pretty Cottage Home of a North Dakota Attorney.

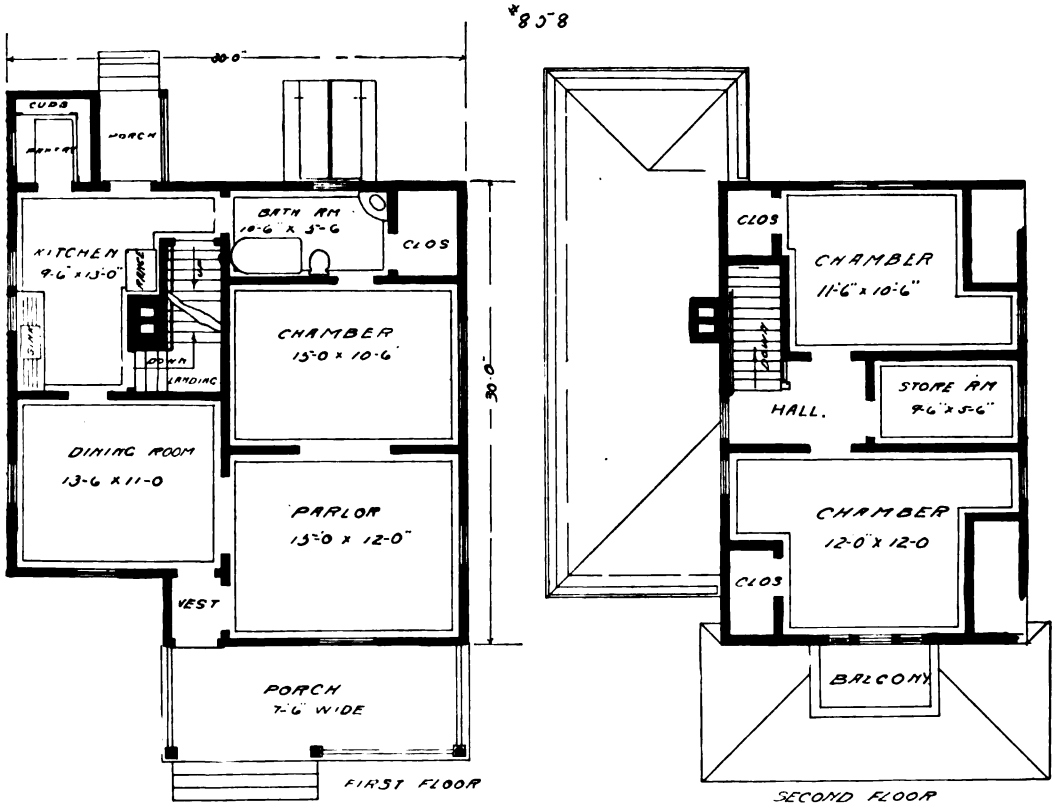
Design No. 858.

This is a neat little cottage design containing a full basement with a hot air furnace and a fuel room. Cellar also has a nicely cemented floor and outside entrance. The house is warmly built, being backplastered.

The finish of rooms would be in pine or cypress and pine floors. The exterior of the house is finished with clapboards up to the tops of the first story windows and shingles are used in gables.

The arrangement of the rooms is convenient and they are all of good size. The second story provides a storeroom which could readily be made into a bedroom. Off rear of kitchen is a pantry completely equipped with necessary shelving and cupboards.

Cost, $1,400; width, 30 feet; depth, 36 feet, or 30 feet not including the pantry. Height of cellar, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches.



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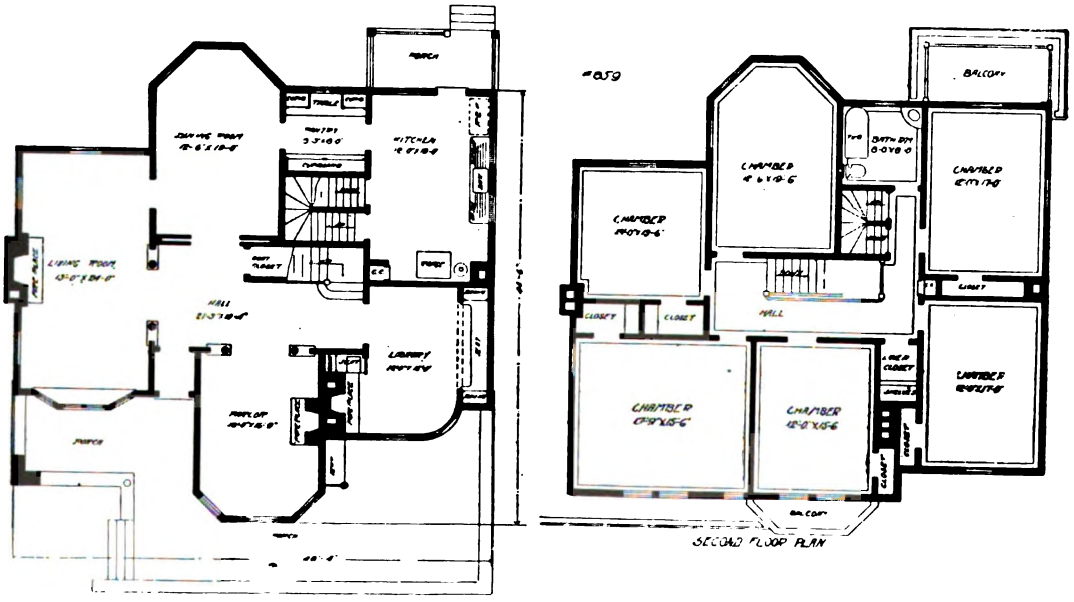
A Successful New England Home.

Design No. 859.

The exterior treatment of this design is very simple but attractive, the main feature being the double gable on front. The entire exterior is shingled, porch and foundation walls being of stone, and the porch floor of cement.

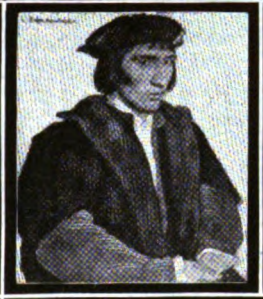
The house is of quite generous size and the interior arrangement very pleasant, but somewhat unusual. Fireplaces are provided in the three main rooms down stairs. Library is fitted up with cozy little alcoves and bookcases. Finish of main rooms on first floor in oak and birch. Hardwood floors throughout the entire first and second stories. Full basement containing hot water heater, laundry, etc. Space in attic for a couple of rooms if desired. Finish of second story is painted woodwork.

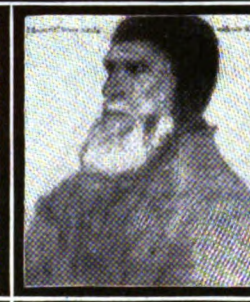
Cost, $5,200; width, 48 ft. 4 in.; depth, including bays, 46 ft.; height of basement, 7 ft. 6 in.; 1st story, 10 ft. 5 in.; 2nd story, 9 ft. 3 in.



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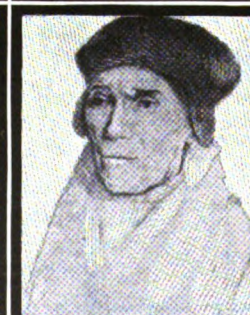













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A Druggist's Home in Vancouver, Wash.

Design No. 860.

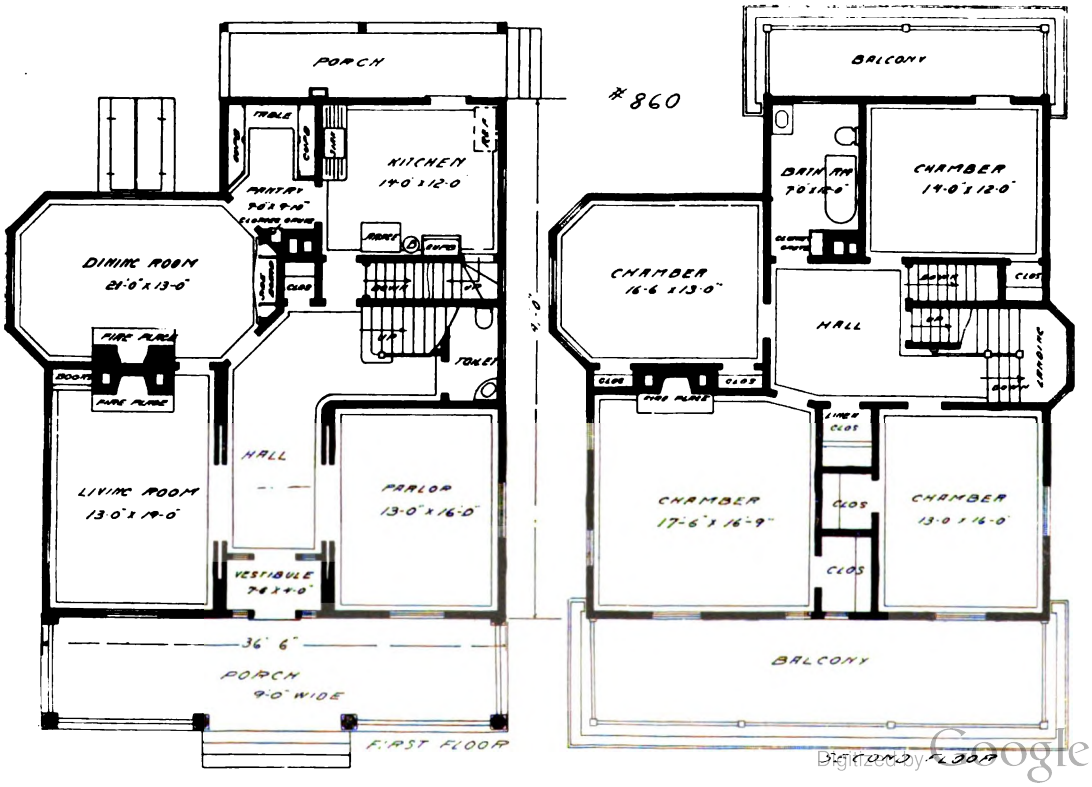
A generous sized comfortable house is here obtained in a simple unpretentious style, the exterior giving an impression of hospitality and stability, while the interior is spacious and convenient and nicely finished.

The ground floor toilet room is an especially desirable feature and one almost indispensable in this sized house. A separate staircase for servants' use is planned.

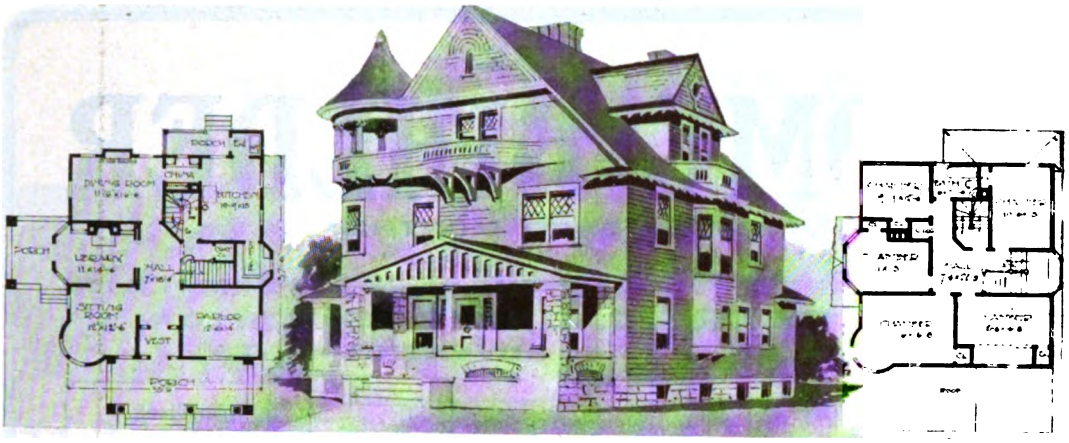
A balcony over the rear porch is intended and will be found most convenient for domestic use. The closet provision of the second story is unusually ample and with the linen closet with its shelves and drawers, leaves nothing to be desired in that line.

A soap and medicine cupboard is provided in the bath room, with clothes chute beneath, descending to the laundry in basement, which extends under entire house and contains hot air furnace, laundry, etc. Hardwood finish in main rooms of the first story. Hardwood floors entire first story; second story hall and bath.

Cost, $3,300; width, 36 ft. 6 in.; depth, 41 ft.; height of basement, 7 ft. 6 in.; 1st story, 9 ft. 5 in.; 2nd story, 8 ft. 3 in.



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ADDITIONAL DESIGN NOT HERETOFORE PUBLISHED.

Design No. 227.

The half stone porch, the handsome tower with the bold treatment of the front make this design an imposing one, and extremely satisfactory in execution. The third floor will have considerable space for rooms if desired. From the front room it is intended to have a door opening onto the balcony of the tower. The side porch in this design will be found a delightful feature of the house, though it can be omitted at some saving if desired. The library has a fireplace of unique design with bookcases at each side. The built-in sideboard in the dining room is a pretty feature. Oak and birch finish and hardwood floors in principal rooms are intended.

Cost, $4500. Width, 35 feet 6 inches. Depth, 87 feet. Height of Basement, 8 feet. First Story, 9 feet 5 inches. Second Story, 8 feet 3 inches.

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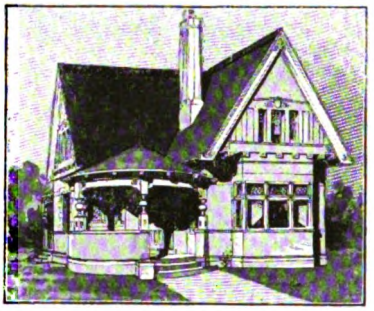
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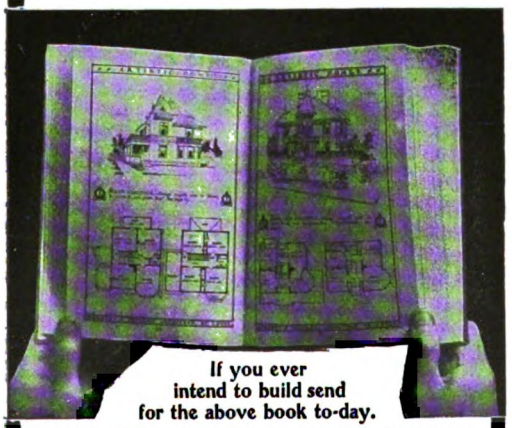
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KEITH'S MAGAZINE

on Home Building

MINNEAPOLIS, • • MINNESOTA

Edited by WALTER J. KEITH Published by THE KEITH CO.

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N. B.—In explanation of the cost estimates of the various designs for moderate cost homes given in this issue, the editor desires to state that they are based upon the following schedule of prices of labor and materials and normal conditions, insuring a reasonable amount of competition among contractors and builders.

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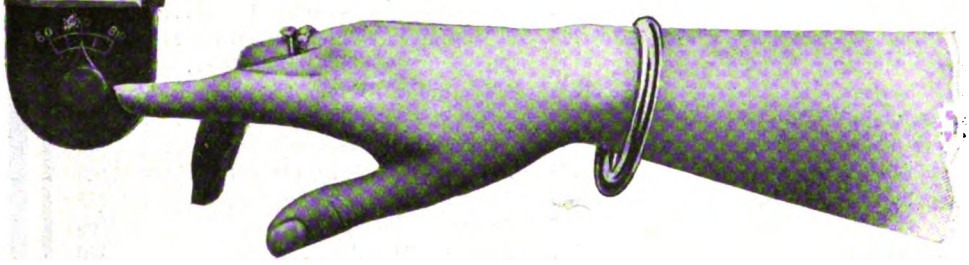
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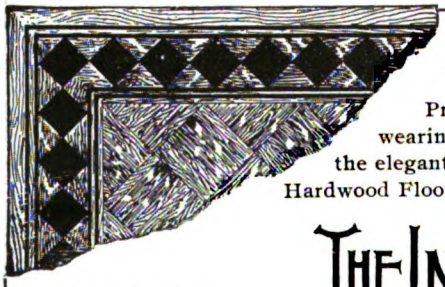
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KEITH'S MAGAZINE.

Vol. XI. MARCH, 1904. *No. 3*

In the Primeval Forest.



"BUILT OF BIRCH LOGS."

EVEN in March, the sap begins to start its reviving flow upward from the buried roots of things, and likewise the "spring fever," commences surging in the veins of the humans. As surely as—

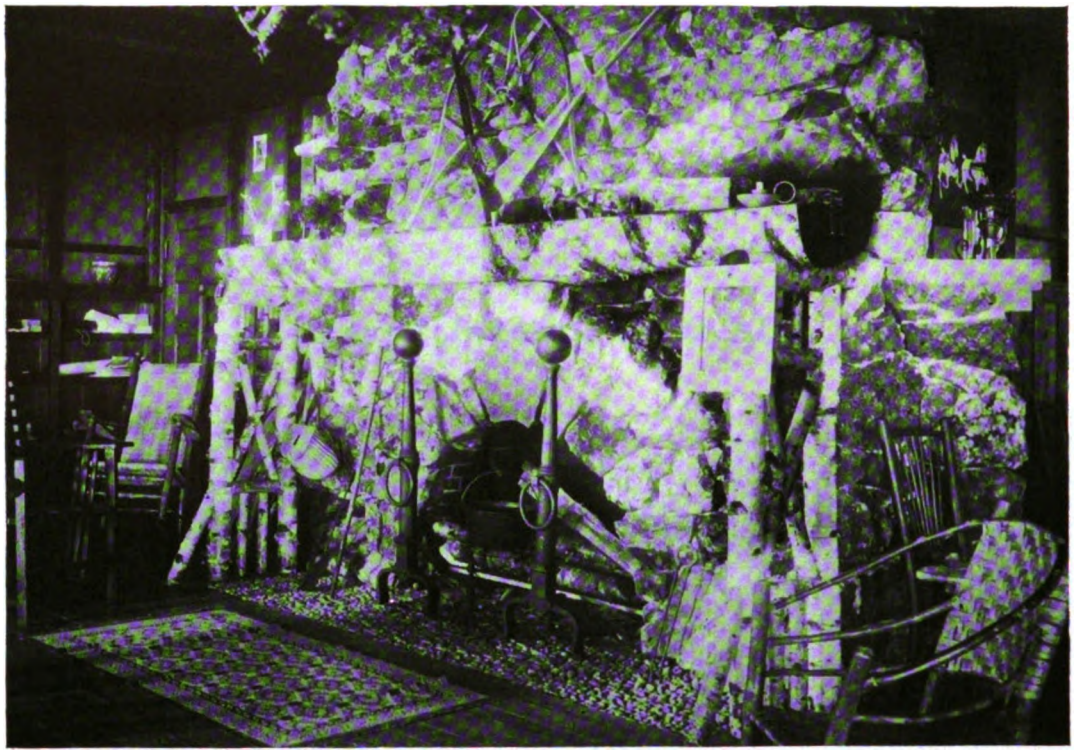
"In the spring, the young man's fancy
Lightly turns to thoughts of love"—

does the instinct of longing for outdoor life untrammeled by convention and clothes, push forth from under office ledgers and "the children's sewing," even as the "spring beauty" slowly but surely emerges from its thick blanket of dead leaves. People begin to "take notice" of cottages and bungalows and log houses. They furtively, and at last openly begin to talk, about "a cottage" for the sake of the children of course—it's nothing to them. Yes, it is a great deal to you, care-laden heads of households, and wise are you if you allow nature's spring call to her children to find an answer in your hearts and your plans. It will save you becoming shrivelled and dried stalks, with no spring sap to run.

The picturesque log bungalow above illustrated, is fetching enough to set much spring sap stirring. It was built last summer in the primeval forest, off the coast of Maine.

The soft, blue-gray shadows of the morning, are scarce chased away in the full noon, so thickly stand the forest

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"THE SPIRIT OF THE FOREST."

maples and birches about the house built from their fallen brothers, to clear the space where the house stands. Under their fragrant branches is coolness and comfort, even in the languid stillness of midsummer days.

While the rustic character of the house is in entire sympathy with its environment, the hewn logs, the porch pillars of straight, young tree trunks forked at the top, the rustic railing and lattice work beneath of poles—the roof is well shingled and guttered, and there is no dripping on the beds from a leaky roof, as is often the case in "a summer cottage." The doors and windows too are well framed and excellent floors laid.

The picturesque fireplace of the great living room is very interesting. We are familiar with fireplaces laid up in rough-faced stone, but the unusual ruggedness of this construction together with the halved log used for the mantel shelf and small tree trunks beneath for supports, are novel and artistic ideas. Added to these are the hearth of pebbles and the tall ball and ring fire dogs of iron. Surely here is the spirit of the forest, brought indoors to the fireside.

The walls between the exposed studding are covered with coarse burlap painted green, and shelves are introduced between studs for books or other belongings. The furniture is in keeping with the place; hickory chairs with rush and splint seats and backs, exceedingly comfortable. The table has legs and cross pieces of birch limbs, and on the other side of the room is a wide and deep settee, framed in poles, with arms and back, and cushioned with a coarse woven striped fabric called Colonial Homespun of a green color. Four square pillows are placed upright at the back. The front and side pieces of the frame beneath the seat, four inches wide, are veneered with small twigs cut in even lengths, ten upright pieces at each end and five in the center, with horizontal twigs filling the space between. A narrow square cornered table beside the settee, has a drop piece below the board top finished in the same manner. The settee stands beneath a high window with square panes, simply curtained with straight breadths of ecru casement cloth running with rings on a brass rod and pushed well back to each side.

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Japanese Villa for New York Millionaire.

To Cost $50,000.

One of the most novel creations of architecture in the Adirondack Mountains is a Japanese villa which is being constructed near Paul Smith's to gratify the whim of the wife of one of New York's youngest millionaires. The young woman is a native of San Francisco and an ardent lover of everything Japanese. So great is her admiration of the customs and life of this Oriental race that she has determined to transplant a portion of its life into the midst of this wilderness of the Adirondack forests.

Three buildings will constitute this Japanese camp. The principal one will be a Japanese house for the chatelaine, complete in every detail. A second will be a house for the guests. The chatelaine's house will be on the border of one of the Adirondack lakes. It will be thirty feet square, exclusive of the overhanging roof which projects six feet beyond the walls. It will be one story in height.

The house will be gorgeously ornamented. On the top of the cottage there is an ornamental ventilator capped with a huge gilded ball. The single chimney is to be as perfect a copy of the Japanese chimney as possible. Two rows of panels, one in green and the other perfectly plain spaces, are just beneath the overhanging roof of the cottage. The windows in the wall are large and circular and covered with a conventional design in slender bamboo rods. The doorway has one small, heart-shaped window. A porch will run around three sides of the house.

In two respects only will the house be built according to modern ideas. It will have fireplaces—made necessary because of the cold Adirondack climate—and big closets, a concession to the chatelaine's large wardrobe.

The outside of the house is to be in the usual brilliant colorings, with green walls and the rafter ends of sky blue. A Japanese frieze painted by Japanese artists is to be run around the walls under the overhang, and to help the color scheme all the exposed hardware is of brass decorated with black tracings, and in the case of the door-pulls they are ornamented with great knots of red silk ropes in place of the Western handles.

To complete the Japanese effect the chatelaine is having a beautiful Japanese garden built around the camp. Dwarf trees, shrubs, stone ornaments and shrines are already in place and give a picturesque Oriental appearance to everything. During the summer the place will be lighted by Japanese lanterns.

The chatelaine herself intends to live in true Japanese fashion. Not content with wearing kimonos and other Japanese clothes, she will eat Japanese food and have her meals cooked by Japanese servants.

The wonders of the place are already attracting the attention of the Adirondack guides and farmers, who haunt the building and never tire watching the operations of the dark-skinned carpenters. The total cost of the buildings and grounds will be about $50,000. The idea is such a novel one that several other society leaders of New York are talking about having Japanese villas.—Architects' & Builders' Journal.

EDITOR'S NOTE.—The above account of a new departure in bungalows has interest as illustrating how general is the growing enthusiasm among all classes for the cottage home and the unconventionalities of country life. Clerk and millionaire, lawyer and artisan, all are feeling the impulse of this new awakening of the long hidden, much repressed, primitive instinct for the song and color of Nature and budding boughs, for the escape from the noise of pavements and the rush of cars, and for the joy of an unsmoked sky.



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An Ideal Music Room.

THE usual idea of treatment for a music room, is to give it a light and delicate character. In many a music room, any grave and dignified composition would seem almost out of place. While offering no criticism upon this method for those who prefer it, attention is directed to the fine effect resulting from a quite opposite scheme involving ideas of strength and character. Here is a music room whose atmosphere is elevating not enervating, and which moreover will bear the wear and tear of daily and familiar use.



"OLD MISSION MOTIF IN FURNISHING."

Two views are presented of this apartment; one opening from the wide and substantial hall with wood finish and furnishing of the same character, and the other showing the recessed fireplace.

The hall is treated with extreme simplicity, being wainscoted to the top of the doors with wide boards of fumed oak, having vertical strips laid over the joinings. The same finish is carried into the music room, the extreme beauty of the grain in the selected wood, forming a decoration in itself. The ceiling is heavily beamed, and the plaster panels between are tinted a pale lemon color, while the facing of the wide fireplace is of asbestos tiles in shades of dull blue and sage green.

The framework and over-mantel of the fireplace are severely simple, the wide wood panel back of the shelf being divided into irregular spaces by vertical strips of wood. In the narrowest of these spaces electric lights are set on either side and a decorative plaster bas-relief of Apollo with his lyre, is well disposed in each of the end panels. There remain on the mantel as ornaments only a single pair of silver candlesticks, a Grueby vase and a clock surmounted by a bronze statuette of Ole Bull with his violin. Indeed, the reserve in

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the use of ornaments here shown is one of the excellent features of this interior.

The Old Mission motif so evident in the wood structure is carried into the style of the furniture and so a complete unity of form and spirit established. A rather novel combination is the use of mountings of silver, in connection with the square form and mortised construction of the furniture, as shown in the outside hinges reaching half across the desk-lid, and its mountings. The effect though novel is extremely agreeable giving relief to the heavy and sombre wood, and is repeated in the trimmings and silver ornaments of the larger open desk on the other side of the room.

The piano is happily ensconsed in a recessed alcove, with excellent light from the large window. The massive davenport of fumed oak placed between this alcove and the hall opening is upholstered with brocaded velour in green and rose, and the cushion of striped rose and gold silk on one end and of old gold velour on the other, give agreeable color notes. All the curtains are straight lengths of green casement cloth except in the small windows over the book cases which are of gold colored silk.

The chief decorative feature of the room, however, is the allegorical frieze painted in oils, extending entirely around the room at the top of the wall. This frieze is paneled between heavy moldings and divided into irregular sections by vertical crossbars of wood.

The wide panel over the fireplace represents Romance—knights in armour on gaily caparisoned steeds dashing over moor and fen in search of adventure. History occupies another corner, with stately vessels sailing into strange harbors. Art with its wind-swept sky and dreamy landscape, Music bringing song and dance and flowers. Folk-Songs and Nursery Rhymes, Eloquence crowned with roses and a lyre in her hand are other subjects.

These panels are interesting for the subtile sentiment evident throughout their composition, as well as highly decorative and appropriate to the room.

There remains only to speak of the extremely large and handsome Turkish rug which nearly covers the plain but substantial oak floor, showing a center design in blues, greens and yellows on a soft old madder-red field, with much cream in the border. This rug is supplemented by Kizkelim hangings in the doorway, which complete a rich and dignified yet most restful and simple interior.

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The Plaster Cast in Interior Decoration.

THE word "plaster" is a very elastic one. It means many things. It is applied indiscriminately, to the muddy mass slapped broadcast upon a lathed partition, or to the exquisite reproduction modeled in plaster-of-paris of some sculptured masterpiece.

We are all familiar with the putty-nosed Cupids and the smug, pinkfaced Madonnas carried round on trays by the Italian sidewalk venders. They are made of plaster-of-paris it is true, but that is the beginning and the end of their identity with the refined and artistic casts we wish to speak about. The one is no more to be mentioned than the other, than is Whistler's Portrait of My Mother to be spoken of along side of the gold-framed, crayon "enlargement" of the department store.

We would not say that there is never a plaster model fresh from the factory where they turn them out by the hundreds, that is utterly impossible for purposes of interior house decoration. We have indeed seen a Winged Mercury of such delicate modeling from the tip of his uplifted finger to the wings on his flying heel, that it was placed in a recessed niche on the stair landing in the house of one who had freely eaten of the tree of knowledge of good and evil, but who had not money enough to buy a real Carrara marble. And the plaster Mercury filled its niche worthily and well, so well that most people believed it to be a marble.

Sharply modeled casts from good subjects, well treated in plain ivory are in good taste, but are to the work we are describing somewhat as is a wood cut to the original oil painting. Many of the so-called colored casts from large establishments are turned over to cheap assistants in the factory who are "artists" of about the same quality as the painter of street signs.

The Opus Pictum of the Morris Studio in Boston, in some of its larger and more ambitious pieces is excellent. We remember to have seen a large panel in this work representing An Autumn Festival, about 8 by 42 inches, placed over a dining room mantel shelf, which was charming. The relief was low but clean cut; the lovely figures in greenish ivory, the dull purplish tones of the vintage, the deeper greens of the foliage and the reddish brown of the background were happily blended. This panel was simply framed in a dark mahogany molding, and was much in tune with the white woodwork, the wall hanging of verdure tapestry and the mahogany furnishings.



"APOLLO AND THE MUSES."

Another happy placement of a smaller cast, was the Nubian Lion of the cut, actual size 8 by 16 inches. The cast is colored a greenish bronze, and is hung against a verdure tapestry wall, where the noble beast seems to be roaming in his own forest. The harmony of color tone between cast and wall is delightful.

The use of plaster casts in both high and

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low relief, is becoming more and more recognized as a means of adding interest and charm to the house interior, and of making it possible to have about us the elevating influences of famous works of art at a merely nominal expense. The attention of connoisseurs both at home and abroad has of late been considerably directed to these reproductions, especially to the refined and sympathetic work of such artists as Mr. Robert Patterson of Providence, R. I. Some of the subjects treated by him are illustrated in this article, as nearly as the cold black and white of the photographs will do it.



"BACCHANTE PLAYING PIPES."

The subjects chosen are chiefly classical; reproductions of work by such artists as Lucca della Robbia and his nephew and only pupil almost equally famous—Andrea della Robbia, St. Gaudeus and Thorwaldsen. Sometimes, however, he discovers a beautiful composition by an unknown artist, as for instance, a head of Minerva, a beautiful cast, in low relief in which all the fine detail work, the plumed helmet and broidered vest are brought out with the clean-cut delicacy of a cameo. The coloring of this head is in deep, old ivory tones on a darker background of antique bronze. The delicate features come forth mellow and rich against the bronze background, the old ivory of the face melting into the deeper and darker coloring of the drapery and casque. Such a medallion is a choice and refined decoration to hang above the desk in one's own sanctum, and can hold its own along with a Chinese carving in ivory.

The casts vary greatly in size as in subject, to be appropriate to many different environments. One of the larger sizes is 18 by 28 inches, a reproduction of the Madonna and Child with attendant angels by Andrea della Robbia. The original is now hanging in Florence. This cast is a harmony in tones of ivory and brown, the artist's skillful use of light and shade bringing out all the beautiful lines of the Madonna's face and its youthful softness. The hair falls in ripples of golden brown; the drapery is a darker brown with touches of red in the shadows. The background is begun in a still darker brown, shading off just above the angels' heads to a golden brown slightly darker than the hair of the angels, and the outer border is almost black.

The soft browns in the coloring described spread a mystery of surface upon which the figures are relieved like an antique intaglio, and give the effect of bits of sculpture dug up from the ruins of some buried city. The blues and greens are no less skillfully managed. To use these color tones together well with their innumerable shadow tints, requires observation and sensitiveness to subtle effects, and an avoidance of all sharp and glaring contrasts. And when we speak of color tone we do not mean light or dark shades merely. Tone means quality of color as well as variation of tint, a quality which gives depth and

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softness, in which the play of light and shadow interests the eye. It is possible by a skillful variation of color tones to produce an effect upon the eye resembling the satisfaction and pleasure to the ear, which follows the sequence of notes in musical melodies.

"Heaven gives us color for our joy." And this artistic and refined use of it, lifts the cold and colorless cast into a degree of perfection which entitles it to rank as a work of art and pervades it with a softened and subtle charm.

In the Apollo and the Muses and A Sacrifice to the God Pan, these blue and green color tones are finely used. The photographs are taken direct from the finished casts as they hang in the artist's studio. These pieces are admirably adapted in shape as panels for an over-mantel either in a music room or a parlor.

Either one may be built in to the woodwork as an integral part of the architectural design, and form a choice and unusual decorative panel in lieu of the everlasting mirror so commonly used for this situation. Or they may be simply framed in wood and hung above the mantel shelf. The Apollo and the Muses shows the figures outlined in varying tones of greenish ivory against a dark, bluish-green background. The cast itself is after Thorwaldsen's work and reproduces admirably the grace and movement of the figures and the flowing lines of the draperies. This cast is made in three sizes, the smallest being four by twelve inches and the largest four feet in length. It is well in tune with a green oak frame or woodwork.

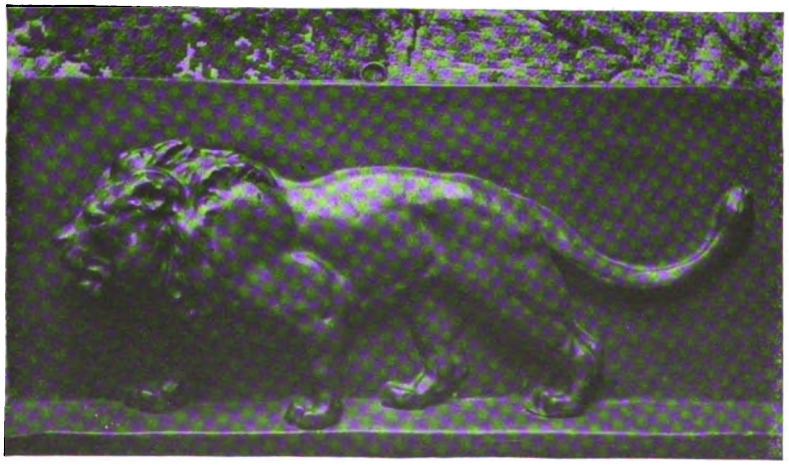
A Sacrifice to the God Pan is a subject of the same light and joyous character, full



"EXAMPLE OF BUILT-IN CAST."

of exquisite detail. The grace of the female figures, the wreathing garlands, the rolling clouds of incense smoke and the yellow flames on the altar, are brought out in fine relief against the velvety background. The figures are in ivory tones.

The charming panel showing a Bacchante playing on pipes and a satyr dancing, has the lovely figures in old ivory against a background of soft green, the exquisite workmanship bringing the detail into such relief that the foliage of the trees and the hairy coat of the satyr's legs are plainly discernible, and the whole effect is like a piece of Jade carving. This gay and joyous composition is modern, the sculptor unknown, but the rare artistic quality of the work is evident. It would be admirably placed in a parlor or a morning room having ivory woodwork.



"HARMONY IN BRONZE AND GREEN"

We illustrate with a photograph an ex-

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ample of the use of a fine cast in the plain ivory tinted plaster, in a home of refinement and taste. The cast is a reproduction in high relief of The Dancing Children—one of the ten panels in the original Cantoria Frieze at Florence, Italy. The mantel was designed with reference to the use of the cast, which is simply but strongly framed in a heavy wood moulding.

The fashion of employing casts in this manner is a very old one. In the old castles and manor houses of England and France, it was not uncommon to find bas-reliefs in marble, the work of famous sculptors, inserted in the mantel pieces. But it takes a princely fortune to afford a real marble sculpture over one's fireplace. In a sense, these plaster reproductions which any of us may have, are imitations, and by all the canons of art an imitation is a thing to be eschewed. Yet for some occult reason, this imitation seems not only not objectionable but meritorious. Perhaps because it transfers an effect, from a costly substance to a cheaper one by a method scarcely less laborious and artistic; and because there is infused into the modeling and the coloring, the real soul and feeling of the artist, as far as the limitations of the medium will permit. Such an imitation as this we need not be afraid of. It is not only legitimate, but a boon, to the lover of beauty with slendor purses.

When apostles of beauty and truth like Ruskin, set us the example of the use of casts, we surely may venture to follow it. In his study at "Brentwood," the center of the over-mantel was filled with a reproduction in plaster of a Madonna and Child after Lucca della Robbia, flanked by shelves for holding bits of Italian pottery and glass. There is no criticism to offer on the cast, which is strong and fine, though the whole effect of the mantel is weakened by the rows of shelves all of the same size and depth.

We remember having seen some years ago a wide and generous hearth in a country house, of dark red brick. The chimney breast above and below the mantel shelf was faced with large, square tiles of uneven surface and ranging in color from a dark greenish-blue through blue-green to normal green. In the midst of this facing above the shelf, was set a plaster bas-relief of The Hunt—the work of some unknown artist, but the trampling horses, the stretching legs of the hounds under the trees, full of spirit and life. The cast was tinted in varying tones of terra cotta, and to our mind turnished an excellent example of good mantel decoration.



"A SACRIFICE TO THE GOD PAN."

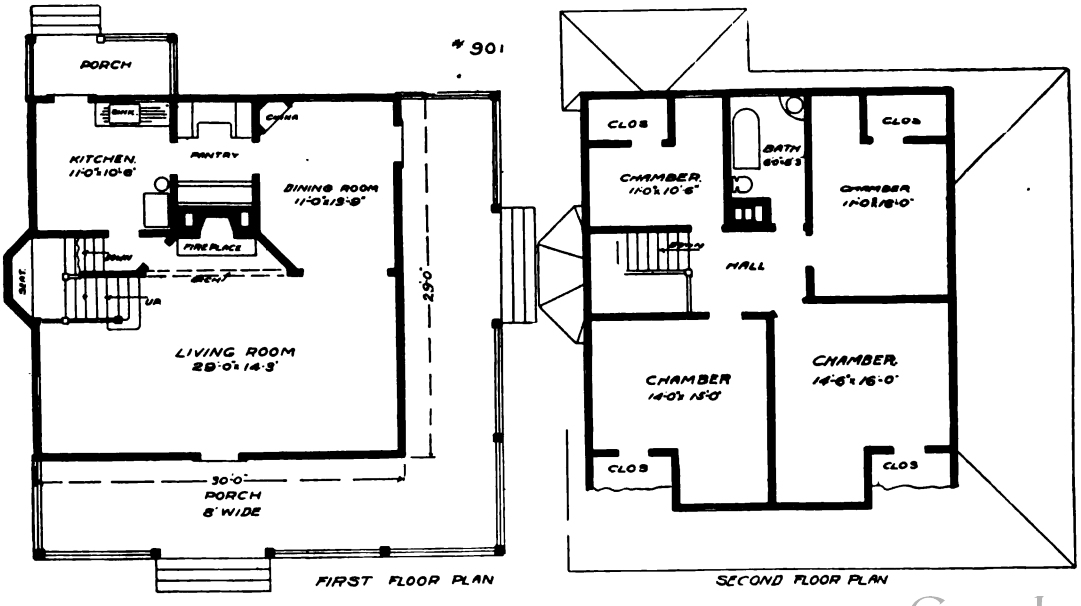
The casts which we are here considering are by no means to be obtained at the price of the article furnished by the Italian vender. They are in their degree *objets d' art,* having intrinsic beauty and costly by reason of the patient labor, knowledge and artistic feeling which have been put into them. The methods and processes used require time for their development. Weeks and months are often consumed in the modeling and color "ripening" of a cast. Each piece is treated individually, by hand, the artist's own personal interest and pleasure in the work being a larger factor than the commercial sentiment which does things in the quickest and cheapest way, so that "the other man" will not sell the goods.

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Typical American Homes.



THE thirty-first design in our special series of Typical American Homes, is for an unusually attractive cottage for the suburbs; or, by the omission of the basement and heating apparatus, can be considerably cheapened in cost, and would be an exceedingly practical design for a sea-shore cottage, summer home in the mountains or by the lakeside. A fine veranda extends entirely around two sides and while the general lines of the design are simple, they are clean-cut and give

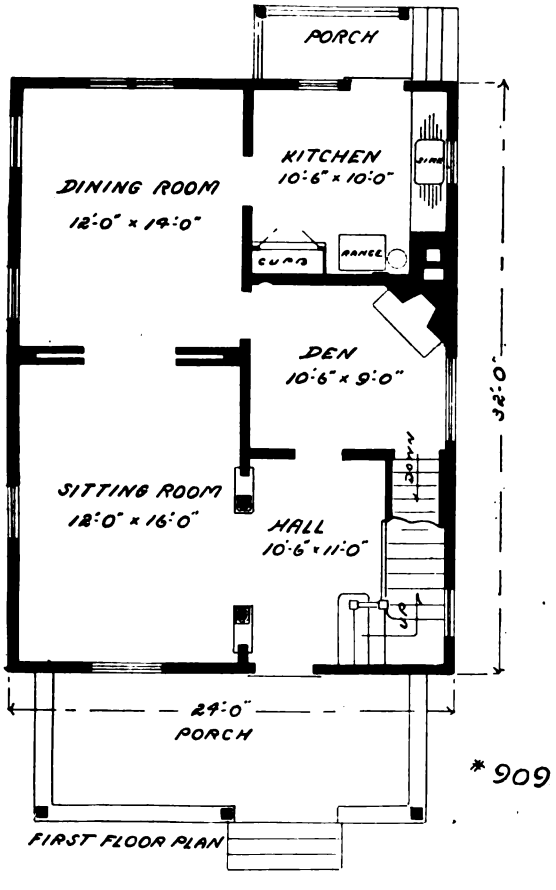


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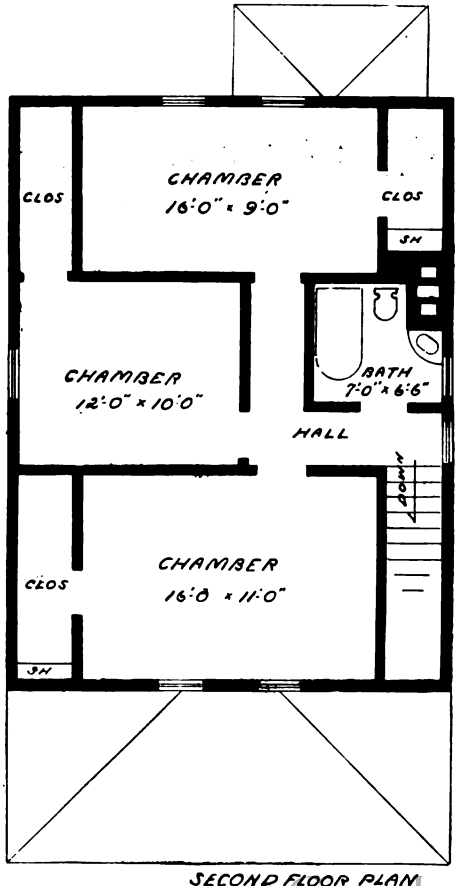


an attractive, artistic effect to the exterior.

As for the interior, one could hardly ask for a more delightful living-room than is provided, with the recessed fire place and pretty stairway disappearing in the left-hand corner of the room. The dining-room, separated from this living-room by a wide archway is of very good size and the pantry



* 909



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and kitchen arrangements are all that could be desired.

On the second floor there are three very good rooms and a smaller one, besides a bath-room, and in a little cottage of this size, the latter is not always, in fact, often, found. The plan provides for a full basement under the entire house, with hot air heating apparatus, laundry, etc., installed, though, as above stated, this basement work could be omitted, if one desired to build the cottage for summer occupancy only.

There is, of course, no attic over second story. The finish intended for the entire house is pine, poplar or cypress, painted or stained.

Cost, $1,550; width, not including projection, thirty feet; depth, 29 ft.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.; lowest height second story rooms, 5 ft. 6 in.

The Thirty-second design in the series, is for a town or village cottage home that is unusually complete in its equipment and satisfactory in its arrangement, every single inch of room being utilized to the very best advantage possible. The exterior shown by the illustration is very satisfactory as to appearance and the inside of the house shows up unusually well. A good-sized and very pretty reception hall is connected with the sitting-room by means of a columned archway, giving an attractive view on entering the home. The dining-room, connecting with the sitting-room by means of sliding doors, and the den connecting with both diningroom and hall, makes the whole house open up very prettily indeed. The open fire place in the den is provided for by the kitchen chimney, making only one chimney necessary, thus effecting some economy in this direction.

There is a full basement under the entire house with hot heating apparatus installed.

The finish of the first floor is intended to be of birch in hall, sitting-room and dining-room, oak in the den, with plain hardwood floors thruout. Balance of house, pine, poplar or cypress, painted or stained.

Cost, $1,650; width, 34 ft.; depth, 32 ft.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.; second story rooms are full height.

Crazy Corners.



IN every home there is at least one corner which seems to be a black sheep" for the housewife to decorate. What shall I put in that corner? Are there any who have never been confronted with such a problem?

The bureau or dressing table won't fit because its too small and the bed is too large and should it happen that this troublesome corner be in the sitting room, hall or library we often find it too dark for the bookcase and not just the proper place for the couch or cloak rack but what to do in order to cover those bare walls and the irregular corner in the ceiling or under the stair is truly perplexing.

The only solution of this problem yet presented that is within the financial reach

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of those blessed with only moderate means, and most of us are in that caste, is the 'cozy corner."

Comfortable as it is, artistic as it may be, yet there is that sameness of style which characterize all.

Myriads of dazzling sofa cushions with their embroidery and renaissance lace of exquisite pattern and oddity of design certainly impress one as being masterpieces of the art, then too the Oriental or Indian overhead drapery with its up and down or cris-cross, zig-zag design of every color in the solar spectrum lends enchantment to the view but on the whole we feel forced to say that the cozy corner does not altogether supply the demand altho they are very nice and all right, yet we wish we had something else to put in its place as cozy corners always remind us of Joseph's coat inasmuch as it was composed of many colors or rather too many colors.

Alas, we have been relieved of much anxiety by the introduction of the "crazy corner" as a means whereby the blank walls with little or no trouble or expense can be made to stand forth as champions of art, attractive oddity and merriment and at the same time offer the rest and comfort which we all desire our homes to afford. This crazy corner shown in illustration is nothing more than a common wooden box with a lid covered with a grass mattress over which is thrown a cover of light colored material. The side and top drapery is of bunting of shade which harmonizes with the couch cover. Over this bunting is draped a common fish net of about one inch mesh and this is decked with pictures, relics, souvenirs, curios and whatnot.

A few well selected sofa cushions are of course a necessity but care should be taken not to overdo the matter. One cushion filled with pine needles or rose leaves will add greatly to its attractiveness as the odors from these are very pleasant. Care should also be taken in the selection of pictures. I would suggest that views of nature's shady nooks, of old New England's home scenes or those that are unique in character and suggest jollity be used and if one be an amateur photographer here will be an excellent place for an exhibition of skill. Mingle with the photoes a few bright colored pictures; advertisements if no better can be obtained but always select bright, cheery subjects remembering that

"When we laugh the world laughs with us,
When we weep we weep alone.
This dear old earth must borrow its mirth,
But has trouble enough of its own."

We all have gloom enough all the day and when our crazy corners are used the most is when our day's occupation is done and we look for something to turn our minds away from busy scenes. 'Tis here that our crazy corner proves a necessity and as we throw ourselves down to rest awhile our eyes fall upon these mementoes with their pleasant suggestions and we soon find that our tired brain relaxes and we are rested and while we recline and soliloquize our trinkets, pictures and advertisements cause

"The night to be filled with gladness and
the cares that infest the day
To fold their tents like the Arab and silently steal away."

It will be found that the decorations for the corner will accumulate rapidly bringing with them new interest therefore the crazy corner will never grow dull but instead will prove a source of great pleasure.

Yes, there is here an opportunity to overdo a good thing, also. Don't make every corner of your home crazy as too much of any good thing becomes an evil but every home can well afford to have one of these "bowers of nonsense." We need them and it is good to have them for

"A little nonsense now and then
Is relished by the wisest men."

Edgar A. Crandall.

EDITOR'S NOTE.—The "crazy corner" illustrated and described would appear to be aptly designated. We confess it is not apparent to us how such a spot would contribute to "restfulness" for tired nerves. Although the cozy corner is not now the *sine qua non* of a few years back in every house, there are often odd nooks requiring special treatment. It is usually best in these cases, however, to avoid anything decidedly foreign to the general atmosphere of the house.



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Conducted by Mrs. Henrietta P. Keith.

Correspondence pertaining to decorating and furnishing should be addressed direct to Mrs. Keith. Color schemes by mail for interior decoration planned for $1.00 per room.

ABOUT this time of the year people begin, like the old widower, to "take notice," and to plan for spring renovating and fixing up.

A perennial impulse for new things of all sorts overcomes us in the spring of the year. New clothes, new hats and new house furnishings. Why not? Nature herself sets us a most potent example by the freshest and most fetching display, at her Spring Openings.

It goes without saying that "the wall paper is a fright," so smoked up and faded, and "we simply *must* have some new paper in the living room and dining room, John." Let not John feel too much cast down. The strain upon his pocket book need not thereby be a great one, so cheaply are excellent color tones and designs now produced by the wall paper manufacturer.

For instance, a rather dark dining room was recently "done over," and to add to the problem the very good rug, which must remain, had a ground color of dark blue. The pine woodwork was first painted white—it had been a dingy drab. A paper having alternating stripes of dark and medium blue, each stripe four inches wide, gave an excellent wainscot effect, and was used five feet above the baseboard to the plate shelf—white like the other woodwork. Above this to the ceiling where it was finished with a molding ran a bold Art Noveau design of a conventionalized yellow sunflower, both flower and leaves one-half natural size, straight, detached stalks in the body of the design with a running vine-like arrangement still further reduced, along the edges. The deep yellow of the flower and the warm green of the leaves were outlined strongly in white and the stalks were white. All this upon a soft but strong blue background. The ceiling was plain white, and yellow net hung at the windows. The room was completely transformed, and invariably drew forth exclamations of pleasure from the visitor. And see how little it cost for the satisfaction given.

The "children's room" in another household was made fresh and charming with one of the pretty nursery papers showing miniature Kate Greenaway figures in amongst pink blossoms and green leaves on a white ground. This was used as a broad, center panel, between plain spaces above and below of a medium, soft blue ingrain. The wall was about 8 feet 6 inches in heighth, and the center panel occupied 4 feet 6 inches of the space. The ceiling was light blue and the woodwork natural birch.

Beautiful effects can be produced at small expense if one is skillful with the brush. We know a young married woman who ardently desired a room in shades of violet, gray and yellow—an unusual combination it must be owned, and extremely difficult to manage artistically through the medium of wall paper, which is too "set" in its ways for such combinations.

She was used to flower work on water color paper, and essayed to try the broader, freer brush for the wall. The walls were covered with Japanese grass cloth in a beautiful soft shade of yellow. The ceiling was tinted a pale straw color. The woodwork was painted a soft, French gray. Then in broad, impressionistic style she trailed branches of wistaria vine with its beautiful foliage and drooping, purple flower clusters, around in the wall spaces, putting in many soft, gray shadow-tones. The decorations were disposed carelessly and irregularly; sometimes a single spray, and again a window would be embowered.

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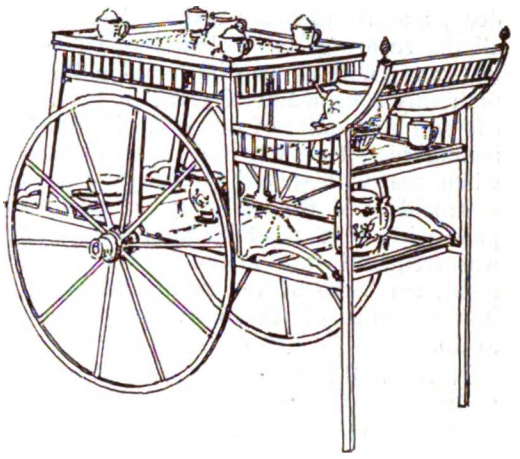
Decoration and Furnishing.—*Continued.*

Thefurniture was stained a silvery quaker gray, and the bed spread was of grey Arabian net over a lavender lining. The floor had the same gray stain a little darker, and the rugs were Japanese green and straw color. The closet door was taken out, and in its place hung a curtain of mauve-violet velveteen, the only material she could find in the right color; but the soft shimmer of its thick folds adding a rich note, and accentuating the whole.

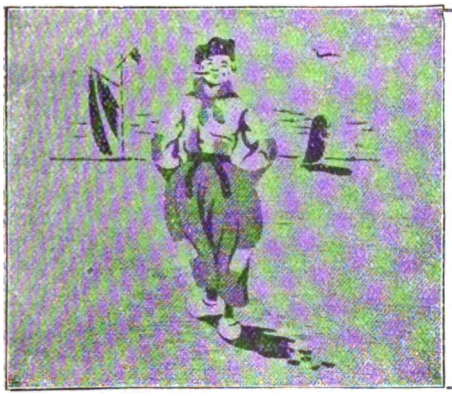
A Tea Table Revival.

Everybody knows how hopelessly "out" tea-tables have been for the last five years. That is, the regulation parlor tea-table, always spread with embroidered cloth, all the display cups and plates ranged upon it —and never used. The brass tea-kettle, which erst figured beside or on the table, has likewise disappeared from the scene. We are glad to get rid of the sham tea-table, that was only a make believe of the real thing. Shams of all sorts are.

But the real afternoon tea is a dear and to be desired institution. Some people always have it, fashion or no fashion, and they are the real thing. The fashion itself, however, is creeping in again and soon it will come on the gallop. Just as soon as the manufacturers display in their show



windows all the latest novelties in tea-tables they have been busily concocting. And that crowning beguilement of the new tea-wagon, which every woman will straightway declare she *must* have. Very chic as well as convenient the tea-wagon is, to wheel the tea things from the pantry to the parlor, or in summer out on the veranda and into the garden or summer-house. Very "English" one feels, serving tea out of doors from this fascinating wagon. The one illustrated is thirty-four inches high, forty inches wide and twenty-nine inches



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Decoration and Furnishing—*Continued.*

deep, and its uses are self evident. With all the furore of the Colonial revival upon us, surely nothing can be more in keeping than this conspicuous feature of the social life and hospitality of that era. Before that memorable tea-party in Boston harbor, when tea was served so liberally to the mermaids and fishes, no house was complete without its tea-table, and indeed there was frequently one in each sleeping apartment, tea being served night and morning in the homes of the upper class and well to do.

* * *

Hardwood floor ornamentation appears to have been carried to such excess that there is a feeling of re-action in favor of the single color scheme which is now preferred by many people. The very rich, have spent fortunes on inlaid floors, and laid the East and West Indies, Africa and South America under contribution for the costly woods used in their composition. They have laid floors in white mahogany, which is not white, but a shining cream with streaks of varying widths of light brown. They have laid them in vermillion wood, its natural bright-red color intensified by a scarlet stain and high polish, and set off with a border of white maple stained a peacock blue! This of course is fancy gone crazy, and even the superb color combinations worked out in the natural colors of the parquetry woods of which there are thirty varieties,—the red, pink, green and gold tones, the lovely brown and creams—even these, unspoiled by stains in their natural beauty alone, have rather palled upon the taste.

Plain hardwood floors of oak, without fancy border of any kind, may be counted upon to give the most satisfaction generally speaking. If desired, the corners may be mitered, or a piece of parquetry work fitted into them; but centers, having the appearance of cubes and blocks of wood built up upon each other, convey an impression of uneasiness to the mind, which likes to feel sure of its footing.

In regard to the use of stain on a hardwood floor, except in chambers and other rooms where a light color scheme has been adopted, the principles of color in a house would seem to demand some strengthening or intensifying of the natural color of the wood. The floor must have strength enough to support the wall coloring of the room. It should be the strongest tint in the room.

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Answers to Questions.

J. E. B. "Will you kindly help an old bachelor, with your valuable advice in fitting up a sitting room or den. Room is 11 by 21 feet, extending across width of house in second story. Walls in north and south ends run down to height of four feet eight inches, with small window in each end. One ordinary window on west side. Intend to build fireplace in east side. Floor is of old-fashioned, wide boards, in excellent condition. Have small oriental rugs, main colors old reds and blues. Furniture dark, cherry stain; no bed. Many water colors, etchings and photos. Do not want elaborate or expensive fitting up, just a homelike, restful room."

Answer. The old-fashioned room can be made very attractive. The one bad feature is the row of four doors across the east wall. It is advised to recess the proposed fireplace in the space occupied by the center closet, leaving a closet on each side. This will do away with one of the four doors, avoid cramping up the fireplace in too narrow a space and avoid projecting it into the already very narrow width of the room. Do not try to enlarge the end windows, but lighten the room by using a tawny yellow ingrain paper on the ceiling. Treat the roof slope from its angle with the wall, *as part of the side wall,* as far up as the top of the door, bringing the yellow ceiling to this point and running a dividing molding between it and the wall below for which green burlap is advised as a hanging. Paint the woodwork a dull green or black. Put a shelf over the top of the door. Put in low bookcases each side of the south window, finishing the top with a continuous molding in line with the top of the window—of the same green woodwork. Have a Morris chair of weathered oak upholstered in green home-spun, near this window, and a couch under the west window extending across the wall space beyond. Make this end of the room the living end more especially. Place your chiffonier the north side of the door, and the commode in the opposite corner with a screen before it. Have your fireplace brick dull red, and either maroon leather or dull red home spun or tapestry on the couch. Use straight widths of green casement cloth

Capitals in Compo

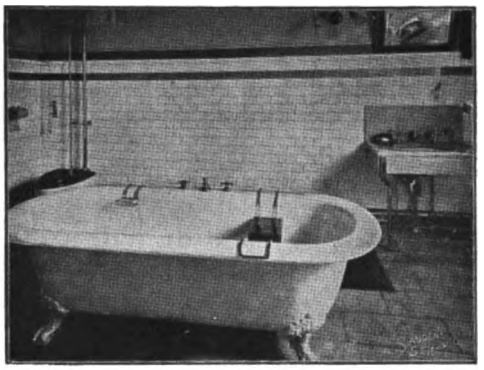


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Answers to Questions—*Continued*

at the windows for drapery, and push them well back on small brass rods.

If the floor is good, fill all cracks and stain with bronze green and shellac and wax. Perhaps you will have to wax and polish several times, before satisfactory result, but it will give you a rich floor and will pay. Such a floor needs to be well covered. If you have only small rugs, it is suggested to use a "tracker," down the middle of the room, made of one width of grayish-green all wool ingrain, lining it with canton flannel and finishing the ends with green carpet fringe. The small rugs will then fill in the remaining floor space.

R. K. S. asks what to do with floors of yellow pine in a new house which have been treated with an unsatisfactory finish. "Would like to put something on that will wear, and not have to go over so often."

Answer. The old finish must be completely removed by scraping. They can then be stained and finished either with hard oil or wax. Cheap common varnish is of no use whatever on a floor, in fact worse than nothing.

D. L. R. asks about curtains and portieres. Parlor has three large windows, hall and library, each have large bay windows. Has heavy lace of good quality in parlor and three pair lighter pattern. Shall I put these in hall or library? In getting new carpets for parlor and library would you advise getting them alike? Hall and stairs have red velvet. Does the window seat around bay window in hall need upholstererd cushions or just fancy pillows? What makes a good finish for kitchen floor of just common wide boards? Also bath room.

Ans. The lighter lace curtains had best be used in the living room. In the hall the choice depends on the character of the furnishing. With the red velvet carpet we should judge a plain heavy Arabian net would be suitable, or a red and black Madras might be used. If the window seat is of hard wood, it may be used with pillows only. If otherwise it should have cushion. If parlor and library open together, it might be well to carpet alike, if the character of the furnishings and wall treatment will permit. There are many excellent materials for portieres. Armour and velour are always safe, and the new wool taffetas. The kitchen floor is best with painted border and linoleum of good quality in center.

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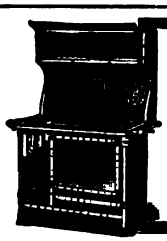
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Answers to Questions—*Continued.*

Bath room floor covered with linoleum and a rug.

Mrs. E. E. B. asks advice in regard to wood finish of lower floor. House has center hall, living room and music room on opposite sides, dining room back of music room, but not connected.

"Had thought of white woodwork in music room, as already have some very good pieces of colonial mahogany furniture to use there. Deep yellow wall paper. Have portieres of green velour, a soft shade, also some green in furniture covering. Had thought of weathered oak for hall and living room wood work, with either weathered oak or a forest green stain in dining room. My dining room furniture is dark golden oak, and I have quite a few heavy, carved, solid mahogany pieces for living room. How would such furniture look with either weathered or bog oak? I feel quite troubled about the wood finish to use with this mahogany, as I do want my house to express perfect harmony in every detail. As second floor woodwork is all to be painted white, I do not care to have a great deal of it on first floor. Shall feel very grateful for any suggestions."

Ans. Our correspondent's own excellent ideas regarding the finish of the music room, need no modification. We have seen an extremely effective yellow and white paper in leaf design, for such a room. The choice of yellow is good if the room has the right exposure. We have also in mind a silk paper in soft rose tones, with medallions introducing a harp and urn of flowers enclosed in a wreath of bay leaves. With golden oak furniture, the dining room woodwork may be either stained green or have an English oak rubbed finish. Neither weathered or bog oak are a good setting for golden oak. If a green stain were used on wood work and a verdure tapestry on upper portion of wall, the golden oak furniture would have a good background. Certain shades of red look well with golden oak, but it requires careful selection.

If one is so fortunate as to possess a number of pieces of the valuable old mahogany furniture described, they should certainly be given a good setting.

A dark, rich mahogany stain, is advised for the wood finish of living room, and for hall also unless the ivory white of the music room can be carried into the

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Questions and Answers — *Continued.*

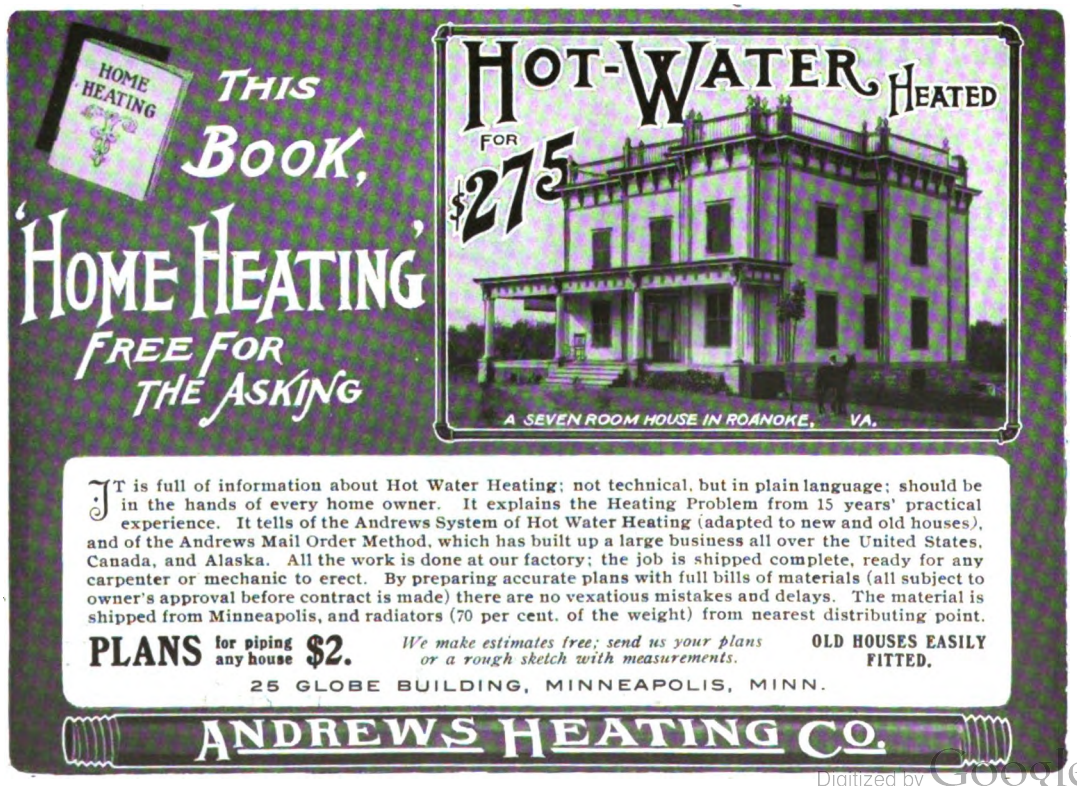
hall. The latter would be our choice in spite of the white woodwork above. The cap molding of the baseboard, the newel post, stair rail and treads of the stair, could have a mahogany finish, also the front door. The balance of the woodwork could then very well be white. Yes, green burlaps on living room wall would be a good choice.

H. W. B. asks information in regard to the metallized lace mentioned in July issue. Also asks "if ordinary window shades are still used next to glass or dispensed with entirely using lace curtains and heavier over draperies to draw over lace when needed. Walls of cottage are to be of rough plaster and tinted. Can one color be blended into another successfully in this kind of work? Could I use the metallic lace as a cornice and dispense with portieres, or would it be best to use undressed leather and finish with metallic lace. Does the dipping fill up all the open work of the pattern? If you can give me this information it will be most gratefully received as these questions trouble and perplex me very much."

Ans. The new process of metallizing laces is controlled through patent, by an art plating company in New Jersey. It can be applied to many other materials, such as wood or plaster.

The process used is a bath process. The coating is light or heavy according to the number of immersions in the bath. These may be repeated so as to make lace stand out like a piece of solid brass, and it could then be used for window cornice or door lambrequin as you suggest. By dipping lightly the lace will be gilded but remain thin and pliable. Cheap Nottingham lace which often has great beauty of design is well adapted to this purpose. Heavier lace motifs may also be used. The lighter effects would be fine for applique on the leather portieres mentioned. Yes, the opaque window shade is in very general use. Nothing seems to take its place for convenience and utility. If more sunshine is desired the shade may be dispensed with, and the heavy side draperies used as suggested. They are made of many different materials, brocades, taffetas, silk and linen, or wool, mercerized cottons, etc. If there is no window seat, the draperies had best fall to the floor.

Yes, such color gradations are possible in tinting plaster, but require expert workmen and are consequently expensive.



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IN a recent article by that revered writer, Edward Everett Hale, on a twentieth century home—he puts forth a plea for a more even development of the faculties of both boys and girls in their school training, to fit them to take up the duties and responsibilities of life, especially of home life.

He says let the boy in addition to his grammar and his "'rithmetic," be "trained to draw, to plant radishes, to harness his horse * * * and the girl to hem a pocket handkerchief."

Now we submit, that this is not a twentieth century programme, but is modeled quite too much on 18th century ideals, when the chief aim and accomplishment of women was to sit in the house and sew. What is the use of hemming handkerchiefs, putting in precious hours that might be filled with things worth while—when you can buy them already hemmed and hemstitched at that "warranted pure linen" for 10 cts. apiece. We understand of course that Dr. Hale merely used the handkerchief hemming as a synonym for sewing in general; but that doesn't better the argument. Sewing in general is what we object to, as the chief business of a woman's life. Most women in the middle ranks of life sew too much. The writer calls to mind her own childish experience. Not only was Dr. Hale's advice followed in regard to handkerchiefs, but at the tender age of seven, hours of tiresome finger pricking and irksome bending over the long task, had resulted in a roll of many yards of neatly hemmed pillow case ruffling.

This was New England housewifery, and a wise education of girls.

Is it so? Nay verily. Does such education strengthen the girl-child physically or mentally, or tend in any way to fit her for the intelligent care of a household?

Not by handkerchief hemming, will the girl-child receive the equipment of strong back, quiet, steady nerves, trained observation and readiness of resource, that count in the vocation of housekeeper.

* * * *

Now is the time to look well to the cellar. Through the cold winter months we are loth to open the cellar doors and windows very freely to "freedom's northern wind," and March is apt to find many neglected cellars. Odds and ends of decayed vegetables; forgotten apples and cranberries in paper bags; barrels of ashes and boxes of sweepings and trash—yes, we have seen them left sitting round in the basements of very nice people who prided themselves on their housekeeping—seen them sitting there in June.

We wonder if these housekeepers ever reflect on the fact that the air which fills the basement invariably ascends into the upper portion of the house. Surely the cellar needs as much care as the parlor. Another fruitful source of impure air, is the basement laundry. Not only does the germ-laden steam from the washing and boiling fill every inch of space in the basement and hang there week in and week out, escaping up stairs through a thousand avenues, but the masses of soiled clothes continually gathered and packed together through the week, are as a noisome refuse heap.

Certainly there should be some change in the customs of most families in these particulars. No more serious menace to health can be thought of than this constant pollution of the air of the house from the basement.

It is idle to send for the doctor, or to wonder why the family are so easily laid hold of by grippe, while such poisonous air, germ-laden and noxious is constantly taken into the system.

Pure air is as vital to health as pure water. We make a great fuss over the latter. We bottle it and bring it from afar, we boil it if we cannot buy it; but we let

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Household Economics — *Continued.*

our lungs drink down all manner of impurities. It is pretty hard to get pure air in the city, even when we let the outer air in freely. City air contains 150,000 particles of dust per centimeter as against 200 particles in the country air. The dust in city air is made up of sand, soot, cotton fibre, pollen, hair, the pulverized excreta of man and animals, bacteria, molds, etc. That's the reason we have the grippe in the fall months after the sprinkler stops. It is a pretty strong argument for the detached house in the country suburb.

* * * *

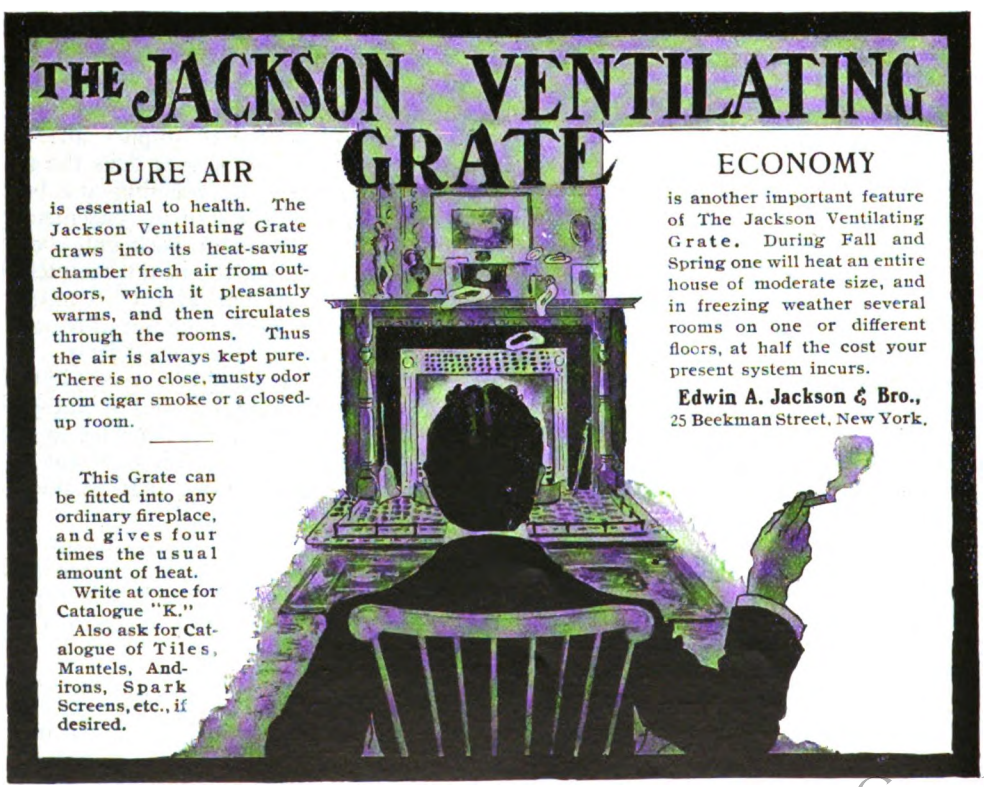
With all the Domestic Science Schools and club discussions on economics, and able papers on dietetics, the ordinary family dinner is just as liable as ever to be spoiled by badly cooked potatoes. In most houses, the potato is a sine qua non of the dinner menu. Whatever else there is not, there are always potatoes. One would think even the babies could cook them well by instinct, after ages of familiarity with their peculiarities. But such is not the case. If there is any one thing more abused in the cooking than the potato, we do not know of it.

It is served soggy and sodden if boiled, when it should be a dry and mealy burst of bloom. It is shrunken and shrivelled if baked or else with a hard core in the center—when there is nothing quite so perfect as a perfectly done and not over-done baked potato in its exquisitely scrubbed jacket. It is cut up and hastily *warmed* in grease, in greyish-white, unappetizing chunks; or it is "mashed" in a stiff sticky mass, when it should be a light and creamy pile.

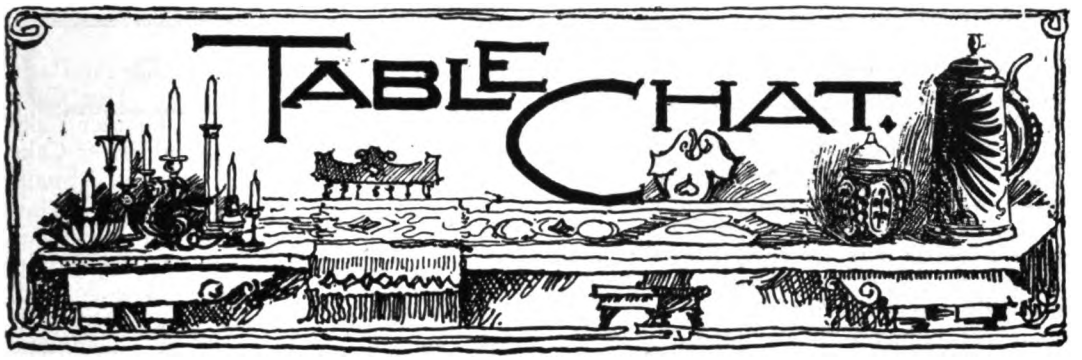
When will cooks(?) learn, that potatoes are temperamental, and require varied treatment in the cooking. That you cannot violate all natural and chemical laws just because it is a potato and have it good, any more than if it were a peach. You cannot put a potato on to cook in *warm* water, and not have it soggy. You cannot keep it in a luke warm oven an hour and have it fit to eat. It is not a vegetable that will keep hot indefinitely, but like an omelet, its glory has departed if it is kept waiting between its perfect finish and your plate.

* * * *

If you would cut a newly baked loaf easily and well, first heat the knife; but many heatings will spoil the knife.



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NOW approacheth the time when the tree-agent cometh around with his same old Weeping Willows and Mulberries, his Spireas and Japanese Qunice, to fool the same people over again if he can, and the new ones anyway. Year after year he unloads upon his unwary victims his old truck, some of it never even showing a sprout on the dry sticks and some making sickly promise of life to come. Long before this the seedsman has mailed broadcast his gaudy-colored, impossible roses and pæonies; for every one who has ever invested five cents in his wares—he has him on the list. These are some of the signs of spring, and we are glad even of them, so fain are we to escape from the stern dominion of ice-locked streams and Onita underwear.

Only in far southern climes, however, does rough old March loose winter's grip on the flowers or humans. To the Table Chatter, spring, though the calendar says she has arrived, is still the "substance of things hoped for, the evidence of things not seen."

Fain would we imitate the physic, and "project" her "sub-consciousness" across our vision.

St. Patrick's Day comes in March, though, and if you want to do something out of the ordinary and if you have or can borrow much green and white china, you can give a St. Patrick's luncheon. You can make shamrock leaf shades for the gas globes above the table out of green crepe paper, and cut green paper shamrock leaves to lay at each plate for a name card. Attached to the green leaf on the under side, the menu can be written on a white leaf, with a brilliant red and green snake at the head for a decoration. Here followeth the menu:

Murphy Bisque.

Emeralds. Colleens. Fish Paddies.

Killarney Salad. Shamrocks.

Banshees. "Me Father's Hat."

Blarney Stones.

The Bisque is only a cream potato soup; the Colleens are croquettes of highly seasoned minced meat, with round toothpicks thrust through for arms and an olive fastened with a toothpick for a head. These last are added after frying, of course, and they are served on a platter garnished with green. The Fish Paddies are made of any minced fish with parsley and lemon juice to season. They are baked in buttered ramekins with bread crumbs on top, and garnished with green water cress.

The Emeralds are small, white turnips, cooked in spinach water to make them green, the centers scooped out and filled with French peas. It is a fine touch to stick a small Irish flag in the top of each.

The Killarney salad is made of the greenest things you can lay hold of, laid on green lettuce leaves and covered with a green mayonnaise. "Me Father's Hat" you can get at the caterers—small black hats with green hat-bands and a clay pipe stuck through. They are filled with pistachio ice cream colored green. The Blarney Stones and Banshees are served with the Hats, the former being small cubes of black fruit cake covered with a green frosting, and the latter small green candies or lozenges. White flowers make the prettiest centerpiece set about in a mound of green.

* * *

Look out for your gold-banded china, or any china that has gold in the decorations, and do not wash it with soap. The mildest soaps are death to gold, and soon dim it and wear it away.

A new fancy in serving oyster patties, or any other patty, is to have the shells in the shape of cornupias. They must of course be filled with the creamed oysters, sweet breads or chicken lying sidewise, the contents pouring over on the plate. The shells may be bought ready for heating over and filling. of any good caterer, and are a pretty change from the regulation tart shape so long in use.

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Table Chat — *Continued.*

The Table Chatter enjoyed a new form of guessing contest recently at an afternoon thimble bee, where the guests really carried their work and took off their hats. A thimble bee is almost the one place nowadays where the hat does not appear. Even at luncheons and card parties those who have fetching hats are sure to retain them, absurd as the custom certainly is. It is probably an offset for being deprived of their pet plumage at the theater, for one must have some place to display a stunning creation in millinery.

But to return to our thimble bee, by and by the hostess provided each guest with a slip of paper and a pencil, the paper containing

Notes from the Cooking Class.

The notes proved to be numbered "aliases" for different sorts of cake, and opposite to each number you were to write your guess of the cake intended. There were seventeen "sorts" on the slips as follows. The answers are given to show what was meant:

CAKES.

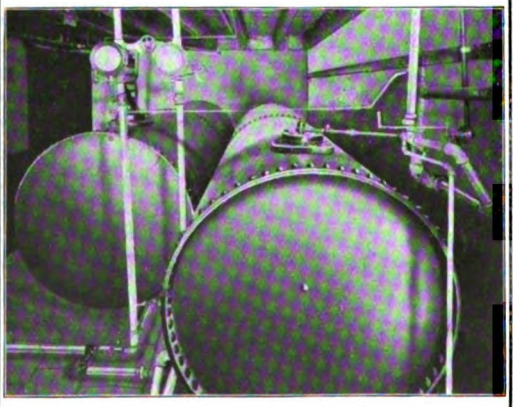
1. For Politicians.....Election Cake
2. For a Geologist.....Layer Cake
3. For a Sculptor.....Marble Cake
4. For an Advertiser.....Cream Puffs
5. For a Farmer.....Hoe Cake
6. For a Milliner.....Feather Cake
7. For a Jeweler....Gold and Silver Cake
8. For the Irritable.....Snaps

The reader may finish out the list to her own fancy or improve on the foregoing if she can. There were many wrinkled brows and beseeching calls to the hostess for aid, for though it looks very simple with the definitions all written out, like Columbus with his egg—we by no means guessed them in a minute. After twenty minutes allowed for guessing, the slips were collected and to the best guesser was awarded an elegant frosted plum cake with a posy stuck in the round center hole, and warranted not to produce the last named cake in the guessing list, viz., "The Stomachache."

* * *

CHOCOLATE CREAM CAKE—Bake a cake in three round tins as for jelly cake. Frost two of the cakes with chocolate frosting and spread the third—just before serving—with whipped cream, sweetened and flavored with vanilla. Put the layers together with the cream in the middle.

Water in Country Homes



The Kewanee Pneumatic System

of basement and underground tanks supplies water throughout the house and grounds with fire protection equal to city water mains. (Illustration from plant in basement of C. E. Lane's residence, Lombard, Ill.)

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Splinters and Shavings

Current Prices.

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis. In this connection it must be borne in mind that these prices are not the prices under which the estimates of cost of the various designs published in Keith's Magazine are compiled. A schedule of these prices will be found on the title page of each issue, and in explanation, the Editor desires to state that it is absolutely essential, in the publication of our cost estimates, that there be one basis, otherwise our readers would be led into endless confusion by constant changes. For this reason, in making all of our cost estimates, we adhere to the prices quoted on the title page, which were in effect in Minneapolis and many other sections of the country a few years ago.

In comparing prices for various localities, there must be taken into consideration also the quality of material and the character of labor. Union rules decree that every carpenter, for instance, must be paid the same wages. That may be $2.00, $3.00 or $4.00 per day—it matters not. The point, however, is that some men are worth twice as much as others. They accomplish twice as much work in a given time and do it better, than another man who is a slovenly workman and lazy, devoting most of his time to bothering his fellow workmen by telling stories or useless talk.

Now, if any person attempts to construct a building by day labor, and unfortunately is employing this kind of labor, no matter if the rate of compensation be reasonable, the building will cost more than he expects, but if, on the other hand, he is fortunate enough to secure real live, competent, wide awake workmen, who put in a real day's work for a full day's pay, the cost of that building is going to be about what it ought to be, under the rates of pay and the prices of building materials and labor prevailing.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of the going to press of this issue. If our readers will take the pains to send us a like schedule, quoting the prices in their localities, we will be pleased to publish them for the mutual benefit of all of our readers in the various sections of the country.

SCHEDULE.

Excavating, per cubic yard, 15c, left on lot.
Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.
Brick laid in wall, per 1,000 (wall measure), $11.00 to $12.00.
Lathing and plastering, per yard, two coats, 26c.
Dimension lumber, per 1,000, No. 2, average price $14.00 to $16.00.
Flooring (No. 2 D. & M. Fencing), 4-in. $12.00; 6-in. $13.00.
Sheathing boards (6-inch D. & M. No. 3), $12.00 to $14.00.
Shingles, standard star "A" star cedar $1.90, pine $1.90.
Siding "C," $23.00.
Finish lumber, $30.00 to $45.00.
Tin work, per square, $6.00 to $8.00.

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are of course subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

Salt Lake City, Utah.

Pressed brick, $15.00 per M.
Stone, $8.00 a cord.
Lumber, $22.00 per M. up.
Carpenters, $5.00 a day.
Brick masons, $5.00 a day.
Stone masons and plasterers, $6.00 a day.

Edison Park, Ill. Con't.

Yellow pine flooring, $32.00 per M.
Lath and plastering, 30 cents per yd.

Washington, D. C.

Flooring, per M, $22.50 to $24.00.
Sheathing, per M, $16.00.

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GRILLES



No. 1812



No. 1813



No. 1814



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$3.65 EACH

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C. R. L.—Harrington, Wash.

Dimension lumber, per M	$15.00
Flooring, per M	28.00
Finishing, per M, about	30.00
Shingles, per M	2.50
Carpenters, per 10-hr. day	$3.00 to 3.50

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Notes and Hints.

The Architect's Long Apprenticeship.

In treating of "Architecture," in the series on "Making a Choice of a Profes-'sion,' Mr. John M. Carrere shows what a long, tedious road the young architect must travel. He must possess a good general education before touching architecture especially, and will then probably enter a school of architecture and after graduating spend a number of years in study and practice in an architect's office, eventually drifting to Paris, and ending his education by a period of travel. Altogether, an architect is supposed to devote eight or ten years of his life to study and preparation before he can think of entering upon the independent practice of his profession with justice to himself or to his work.

And yet some people question the value of a few ideas that involve the proper, or improper, expenditure of the entire amount of their building funds, and think some ignorant "builder" who calls himself an "architect" can do as well for them as one who has had the proper training and education. Its the old, old story of "Saving at the spigot and wasting at the bung."—Ed.

Suggestions for a Model Nursery.

A model nursery shown in New York not long since contained a number oi features of special interest. The crib had a hair mattress and pillow instead of feathers or down. This, as well as the bassinet, is on a standard, to avoid a mother's stooping. A folding rubber bathtub, also raised from the floor, is considered far preferable to those of porcelain—more easily carried about and never cold to the touch. A small table with a glass top, shelf, and iron standard, on rollers, was another comparatively inexpensive adjunct of the modern nursery. It held all the accessories in the infant's feeding and care—aluminum double boiler and saucepan, asbestos mats, glass pitcher, glass measures, nursery icebox, dairy thermometer, safety matches, and various sizes of spoons, glass jars, etc. The table and its belongings are to be kept exclusively for the preparation of the child's food. A small convenience is a night clock which can be attached to the gas burner, where the smallest flame sufficiently illumines its face. The fur-



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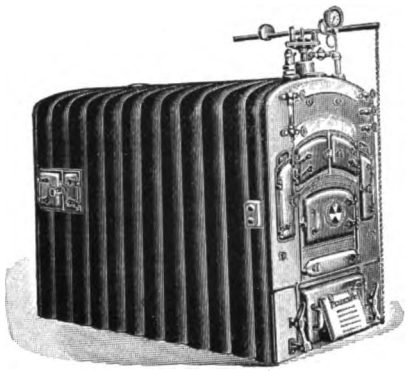
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Some "Taylor Old Style" tin roofs would be standing to-day if the houses had not perished beneath them. What a pity that there are not other kinds of building materials as good in their way as the tin which is marked with the arrow and bull's eye.

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niture was of wicker or prairie grass, light in weight, easy to clean and artistic.

The walls were covered with a coarse weave canvas or burlap, enamel painted in some soft, enjoyable tone. This can then be washed, or taken down and shaken, with comparative ease. Simple rugs or some inexpensive floor covering, which can be readily and frequently renewed, is far preferable to carpets. White, easily washed curtains draped the windows, but could be drawn back, to let in all the light and sunshine. A sand table and blackboard are necessary for the children of today; also some of the simpler kindergarten gifts and games.

The Play Cupboard.

The play cupboard is one of the essential equipments of a well arranged nursery. As its name implies it is a place for keeping playthings, and it has a useful purpose in helping the child to understand the value of putting things away after they have been finished with. This lesson is so difficult to learn that many people never master it after years of misdirected effort; the play cupboard as a device for teaching it early has, therefore, a high ethical value. Various devices have been proposed for this useful nursery adjunct. A triangular corner cupboard, which may be reached by one or two small steps below it—in themselves useful bases for play—is one form; another is a simple hanging cabinet, placed not too high up on the wall; a third is a large built-in-closet, which must be especially erected in the nursery, and is provided with several shelves, forming, in a sense, a mimic play house, which may be lighted by a window. These cupboards may be closed with glass doors, although a better form is likely to be wooden doors gaily decorated with the picturesque designs now so popular for rooms used by children.

Small Home Grounds.

There is no greater fallacy than to imagine that much space and ample means are necessary to the possession of a garden. Most desirable both of these qualifications unmistakably are, and very beautiful, sumptuous and delightful are the results from their possession. But a very great deal of satisfaction can be had from small grounds, and it needs only care, attention and taste to obtain most

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Notes and Hints—*Continued.*

satisfying gardens. A succession of small gardens, opening onto a street, will be as pleasant and as delightful as many a larger single garden. It is seldom that uniformity of taste and care can be obtained, but a slovenly neighbor should not deter a more ambitious householder from doing the best he or she can. Every garden helps in giving pleasure.—Scientific American.

To Spend $3,000,000 More.

A Chicago dispatch says: Three million dollars is to be the sum represented in the buildings and land for the secondary schools of the University of Chicago, according to the statement of President Harper at the commencement exercises of the university secondary schools.

The schools represented with the Morgan Park Academy, the South Side Academy and the Chicago Manual Training School.

Dr. Harper said that the new buildings of the school of education and the new manual training school, of which the cornerstone has just been laid, would cost over $600,000.

"Other buildings for the same purposes," he added, "will cost as much more."

The equipment is to cost in the neighborhood of $986,000. The buildings and grounds of the Morgan Park Academy are valued at $750,000. Thus far $1,600,000 has been expended for secondary education.

New Building Material.

Bricks are being made in England of clean sand and ground quicklime. They are said to be as substantial as granite, and to cost only $2.50 per 1,000. The inventor of the process for making them, L. P. Ford, Gresford, Eng., states that the ingredients are mixed in proper proportions mechanically and forced by a screw into a mold formed of a very strong steel cylinder. After the mold is filled it is placed in a box and the air it contains is sucked out by an air pump. Hot water is then admitted. The water rushes into every minute space and sets the particles of lime to slacking. The lime swells and causes a great pressure in the mold, while at the same time an intense heat is produced. Under the influence of the heat and pressure the sand and lime are molded into a rock which

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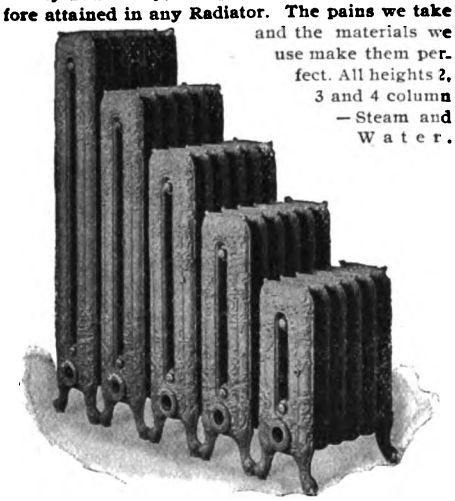
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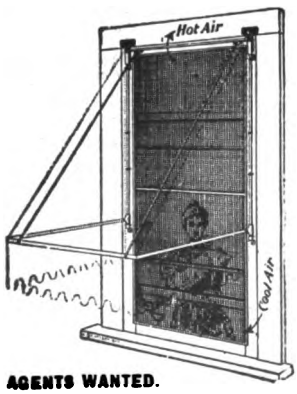
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Notes and Hints—*Continued.*

has 660 per cent as much strength as the hardest granite. It is ready for use in eight hours. The secret of Mr. Ford's success is said to lie in his use of a cylinder mold. Others who tried to make silicate of lime building stone used square molds. They did not get an even distribution of the internal and external strains, and the stone produced was full of cracks.—Hardware.

Minnesota Plumbing Law Knocked Out

The supreme court of Minnesota holds the plumbers license law of 1901 unconstitutional. The case came up on a writ of habeas corpus, which was denied by the district court of Ramsey county. Chapel, the relator, has been fined $25 for working at the plumbing trade without a license. He is discharged by the action of the court. The Hennepin county decisions had already decided against the law. The court holds that the classification is without proper reason. Cities under 10,000 may have as great need for sanitary plumbing as larger places. The failure to require licenses from master plumbers is also a fatal defect. The syllabus of the decision by Judge Lewis is as follows:

Chapter 356, Laws of 1901, which require journeymen plumbers to take an examination and procure a certificate of competency held unconstitutional, being in contravention to Sections 33 and 34, Article IV of the constitution. An arbitrary basis of classification is adopted in restricting the application of the act to cities of 10,000 inhabitants or more, which have a system of sewer and waterworks, and an arbitrary and unjustifiable distinction is made between master plumbers and journeymen plumbers.

Order reversed, and it is ordered that the prisoner be discharged.

The master plumbers of Butte have learned that the Building Trades council will not back up the employers even in a clear case of going back on a pledged word. The Building Trades council last April published a notice demanded by its affiliated members for one year from that date. The plumbers were being paid $6 a day, but Oct. 23 they demand $1 increase. And the Building Trades council responds to a letter asking an investigation of the action of the plumbers' union, that the latter has not presented a grievance nor asked the council's support, the council is therefore powerless to act.

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Architect's Corner.

Communications from architects detailing their experiences and giving information of interest and value to our readers will be given space in this column. Any questions our readers desire to ask relative to architectural service will be referred to one of the profession and answered as space permits.

Q. 1. What is the purpose of the living room, is it a room for young children to live in and are visitors to be received in it? Are houses with living room, dining room, kitchen and hall down stairs, meeting the requirements of family life? How do most people with young families live in their homes?

A. 1. The living room is the sitting room or assembly room. A room, in other words, generally occupied as the gathering place of the family. The children use it along with their parents, but of course, it is not in any way a "nursery." Nowadays, the parlor is largely done away with and almost all friends are brought into the best room of the house, which in a number of plans, is the living room. In my judgment, a modest little home which contains a hall and good, generous, comfortable living room with a dining room and kitchen, fulfills all the requirements of the ordinary family in a most practical, comfortable and common sense sort of a way. Consequently, if I were in your place, I would make that living room as comfortable and pleasant in all respects as possible.

Q. 2. Will 2x4 rafters be too light to use Courtwright Metal Shingles on the roof?

A. 2. If you get good sound stuff for your rafters and put them 16 inches on centers, you will find it heavy enough for a shingled roof, but of course a slate roof needs additional strength, and I would suggest your getting 2x6.

Q. 3. How much extra should hardwood finish, some oak, some chestnut and some birch cost?

A. 3. Plain hardwood finish should not cost you much over $60.00 a room.

Q. 5. Could you give us any advice as to the Sanded Plaster?

A. 5. This finish can be put on with lime mortar or any other plaster. It is simply that the plaster is floated on the finish, working the sand to the surface.

J. G., Pacific Grove, Cal.

Q. Our plans have four eliptical windows in gables marked on the detail with tin. Does this mean that the whole frame is made of tin?



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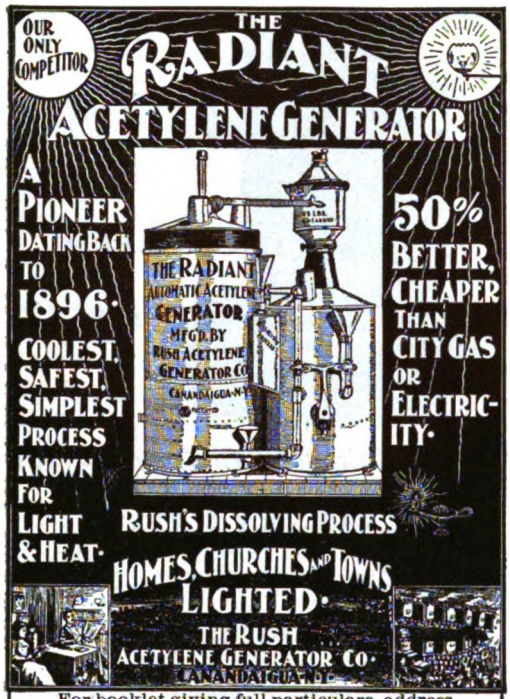
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Architect's Corner — *Continued.*

A. Tin, in this connection, means simply tin flashing over the top of frame to prevent water from getting in behind.

P. C. B., Ft. Atkinson, Wis.

Q. Is the ventilating system necessary or of any real advantage in a small cottage; or, would a fire place, with cold air return in hall and fresh air inlet, with the usual ventilating in opening and shutting doors, be sufficient?

A. If damper in an open fire place is kept open, it makes a first-class ventilator; but only for the room or portion of the house where it is located and connecting rooms.

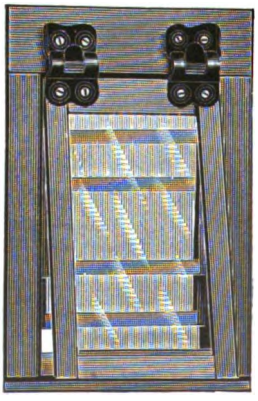
A change of air is needed in sleeping rooms and bath room, as well as other rooms. That is what the little ventilators are for. They draw the cold air that drops in around the windows and take it out through the vent flue; and this very suction aids very materially the warm, fresh air coming through the furnace to enter the rooms. In other words, the ventilating system is an aid to any hot air heating apparatus and gives a constant, though mild, change of air in each room, which, in the writer's judgment, is very important.

Q. Can any or all vent pipes be done away with?

A. You can do away with any or all, but would recommend putting them in.

Q. Is vent flue in chimney sufficiently heated from the furnace flue to insure good ventilation?

A. The vent flue in chimney is along side hot furnace flue, and, being on the interior of house, insures a good upward suction, provided chimney builder does not clog it up with mortar and pieces of brick. This system has been adopted in thousands of homes with the greatest success and satisfaction.



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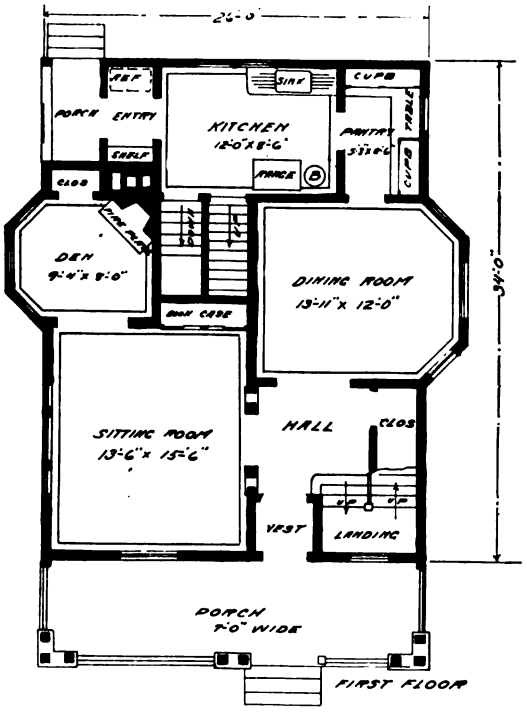
Design No. 861.

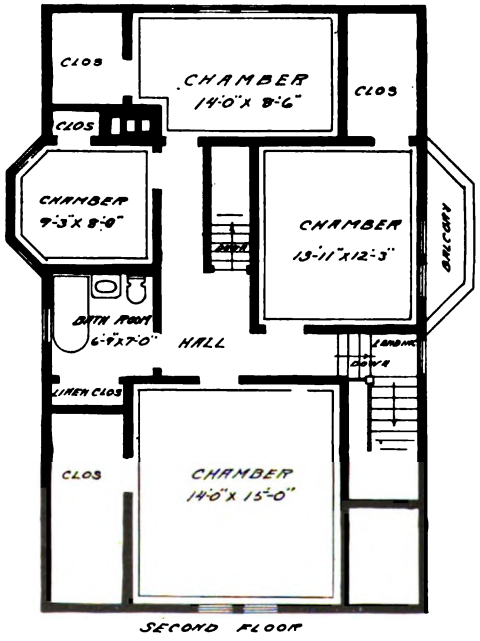
A cozy little home is here provided, giving a very pretty interior arrangement. The den located at the back of sitting room will be found a most desirable feature.

Four good rooms are arranged on the second floor. The finish of the main rooms would be in birch with hardwood floors.

The basement contains a laundry and hot air heater.

Cost, $1,850; width, 26 feet; depth, 34 feet; height of basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches. Second story rooms full height.





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The Fine Home of a Louisana Planter.

Design No. 862.

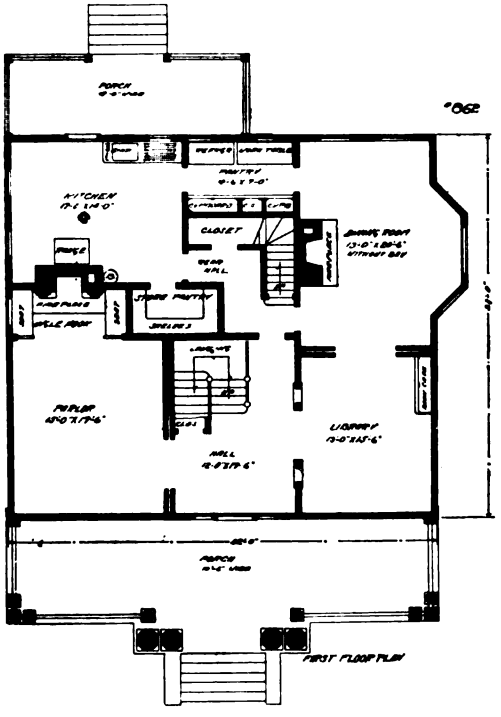
In this design we have a typical Colonial home, adapted to the needs of the south. The construction provides for the house to set on brick piers, there being no cellar intended. The rooms are large and spacious and the house is provided with ample porch balcony space.

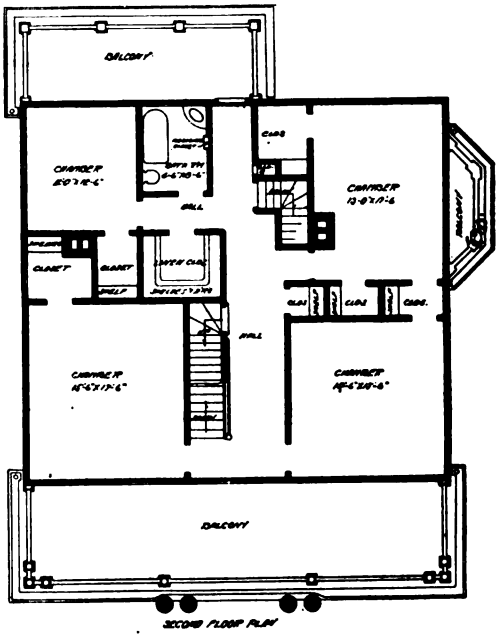
At the rear of parlor is an ingle nook with fireplace, which is built up of pressed brick. This makes this room very attractive and allows same to be easily heated on wintry days. Of course, if desired, a basement with regular heating plant could be readily built.

A columned opening separates the reception hall from library, and in this latter room is a built-in bookcase, the dining room at rear of library being separated by sliding doors.

Finish throughout to be Southern pine stained and rubbed varnish finish. Ample space in attic for additional rooms.

Cost, $4,500; width, 42 ft. 6 in.; depth, 38 ft.; height of first story, 10 ft. 2 in.; 2nd story, 9 ft.





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A Practical Two-Family House.

Design No. 863.

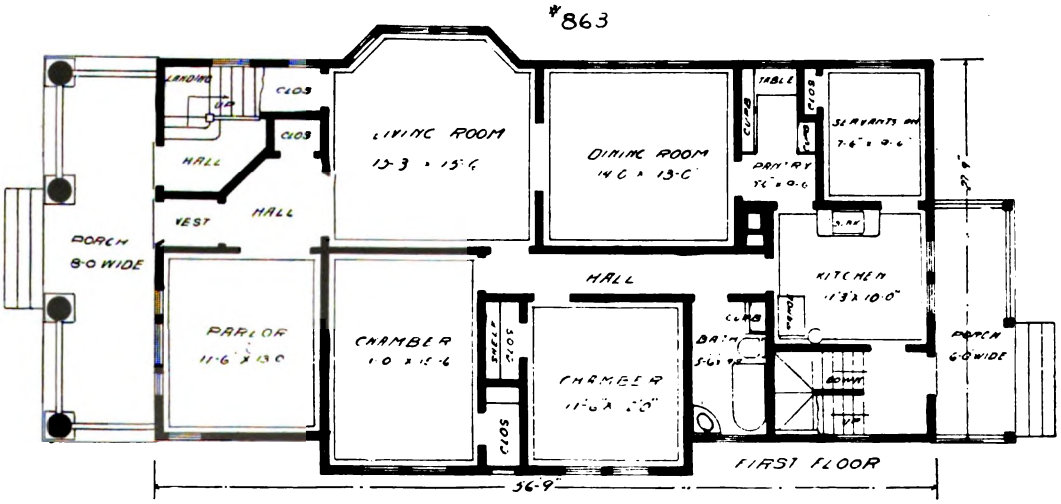
The two-family house herewith illustrated works out very nicely and is in Colonial style which admirably suits the purpose of a two-family house, as the large columns coming up the two stories of porch, give to the second story flat, a private porch of its own. Separate entrances are arranged on the front to each flat, while a public hall and stairway is arranged at the rear.

The plans provide in the basement, separate individual hot water heaters, separate vegetable and fuel rooms, public laundry and basement toilet for servants.

The attic provides for one chamber and a couple more could be arranged for if so desired. The large pantry accommodations will be found desirable, as the same are not usually provided for in flats. This makes a desirable feature.

The finish would be in birch with hardwood floors throughout.

Cost, $4,400; width, 30 feet 3 inches; depth, 56 feet 9 inches; height of basement, 7 feet 6 inches; first story, 10 feet 3 inches; second story, 9 feet 3 inches.



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A Unique and Practical Kansas Home.

Design No. 864.

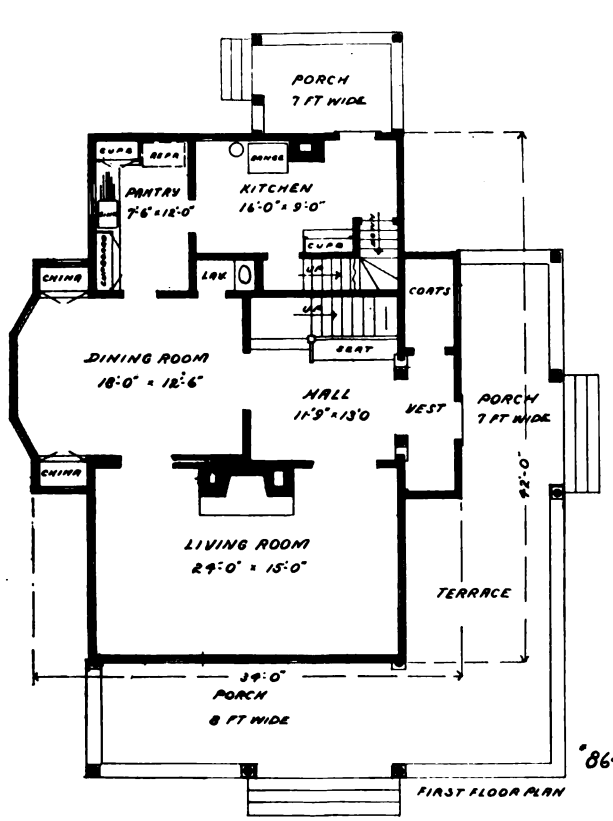
This simple and pleasing design makes a very practical home in semi-colonial style. The spacious porch and terrace, give ample space in which to swing hammocks and as the porch extends on two sides of the house, will always afford shade.

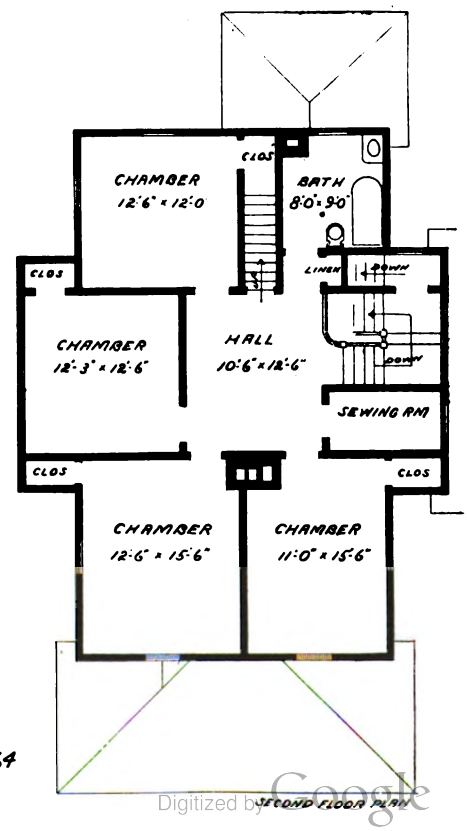
The house is admirably adapted to a corner lot. The living room has handsome fireplace and dining room is provided with two china cabinets and is separated from living room by sliding doors.

The neat feature of the reception hall is the columned opening to hall and vestibule. Drawings provide for basement underneath dining room and hall, which contains a hot air heating plant and fuel bin. By running the cellar under the pantry and kitchen, additional space would be obtained, wherein laundry could be placed.

Hardwood floors throughout the first story are included and hardwood finish in the main rooms of the first story.

Cost, $2,600. Width, 34 ft.; depth, 42 ft.; height of basement, 7 ft.; first story, 10 ft. 5 in.; second story, 9 ft. 3 in.





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The Most Popular House Plan.

The general plan (with slight modifications) of the Ladies Home Journal Home (No. 93) built over 700 times.

Design No. 865.

The interior of this design is a pleasing arrangement, the special attraction being the vista across the front of house.

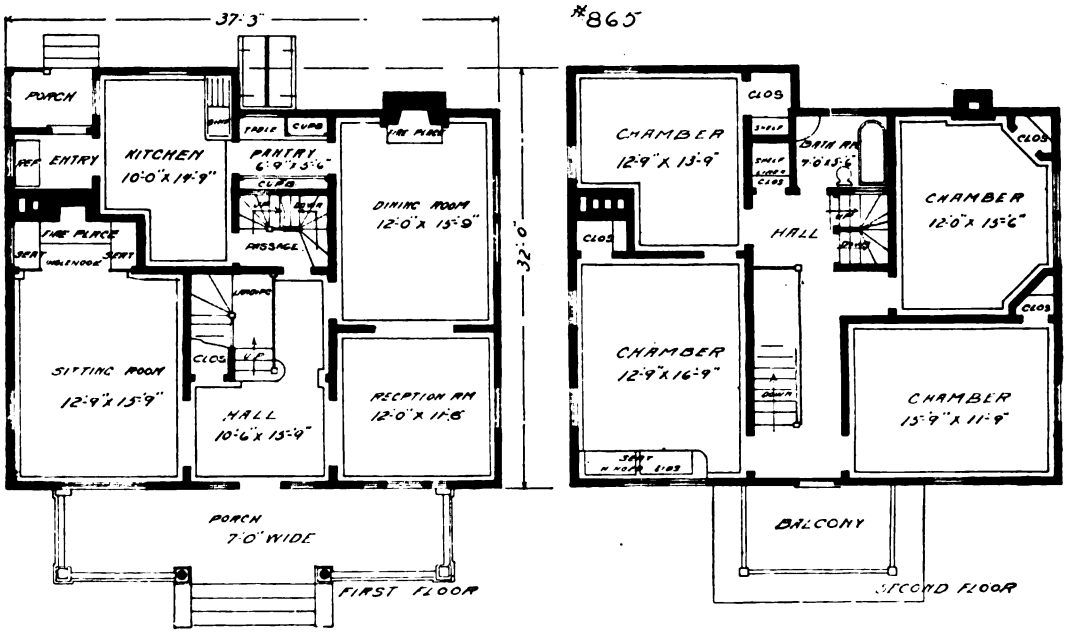
In the owner's chamber is a large built-in seat with hinged lids and the space under them may be utilized for dresses, etc.

The foundation which is of stone, extends under the entire house and hot air heating plant, laundry and coal bins are arranged in the basement. Two rooms are finished off in attic.

The exterior finish is of siding to the belt course, forming sills of second story windows; above this, shingles are used.

While only the center portion of the front porch is covered with roof, this could be extended to take in the entire porch, if so desired. The finish of the rooms would be in soft wood with soft wood floors.

Cost, $2,550. Width, 37 ft. 3 in.; depth, 32 ft.; height of cellar, 7 ft. 6 in.; first story, 9 ft. 9 in.; second story, 9 ft. 3 in.



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A Plantation Home in Central America.

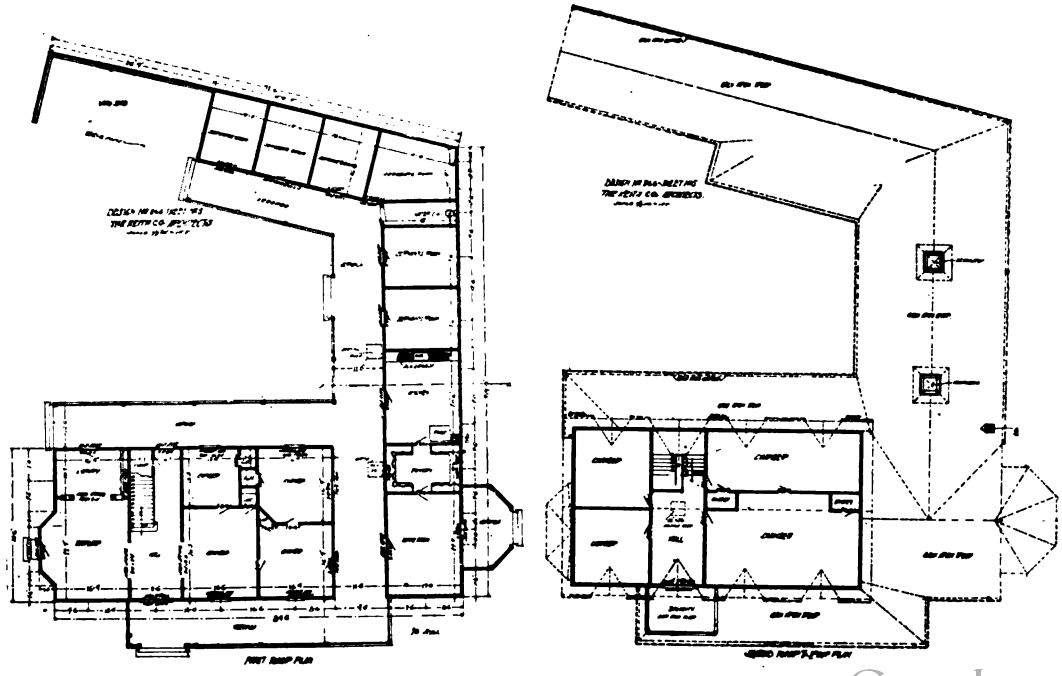
Design No. 866.

This design is for a large farm or ranch and is especially adapted to the needs of the latter in a warm climate. Ample porch space is provided insuring shade at any time of day. The kitchen and servants' quarters being entirely separated from the main part of the house in sure freedom from the odors of the kitchen and proximity of servants. The large pantry provides space for all dishes and food. No cellar is provided though the same could readily be arranged for.

No heating provision is made. The house could be easily heated by either a heating plant or by stoves. A bathroom could be placed in the small first story chamber or put on the second floor.

The finish would be of pine or cypress all painted except in the principal rooms of the main part where it would be stained and varnished. Pine floors throughout. The house is unplastered but lined with beaded ceiling. Stone foundation is provided.

Cost, $4,100; width, 89 ft. 6 in.; depth, 98 ft.; height of first story 12 ft. 3 in.; second story, 10 ft. 3 in.



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A Model North Dakota Home.

Design No. 867.

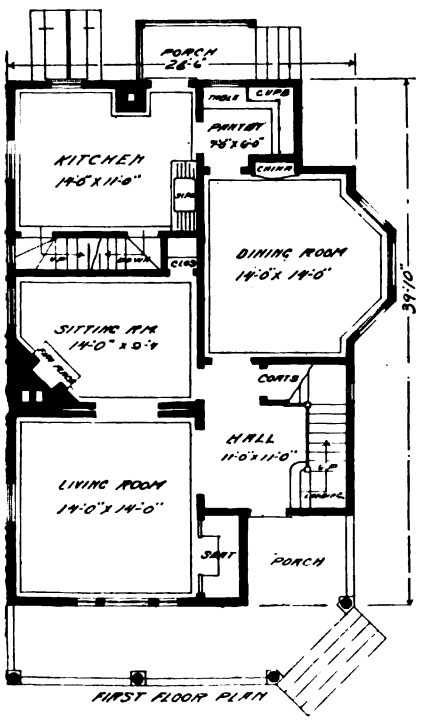
This design makes a very attractive home and is complete in its equipment. The little alcove off living room makes a cozy nook which could be very prettily furnished and decorated, making this a pleasant room indeed. Sliding doors separate the living room from the back sitting room, and in this latter room is a built-in fire place, having brick facings.

The dining room is a good sized room and has a built-in china closet. A large coat closet is obtained underneath stair.

The basement extends under the entire house and contains a furnace and laundry. There is space in attic for a chamber if desired.

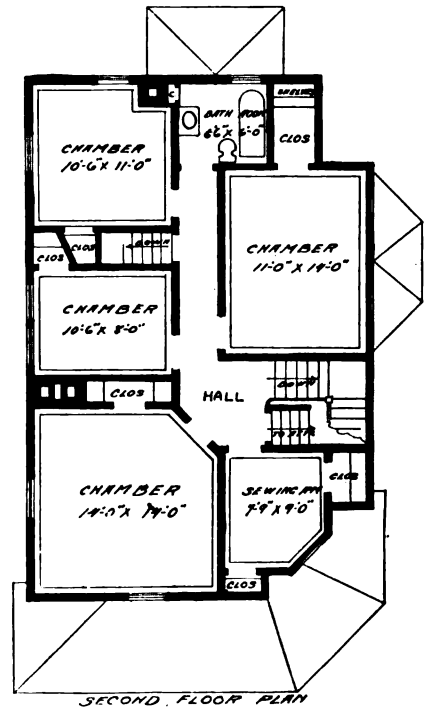
The finish of the house would be in pine or cypress with pine floors. Siding is used for exterior finish.

Cost, $2,600. Width, 26 ft. 6 in.; depth, 39 ft. 10 in.; height of basement, 7 ft. 6 in.; first story, 9 ft. 4 in.; second story, 8 ft. 4 in.



FIRST FLOOR PLAN

*867



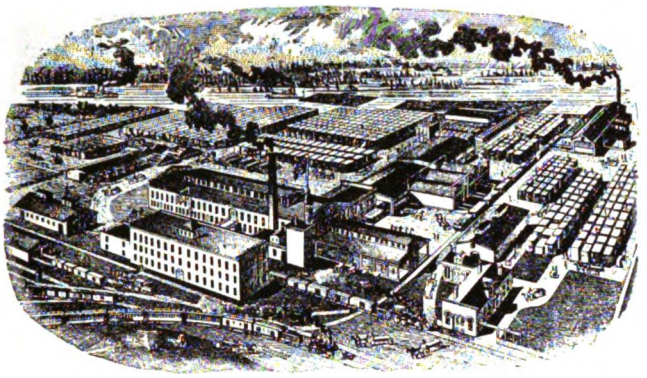
SECOND FLOOR PLAN

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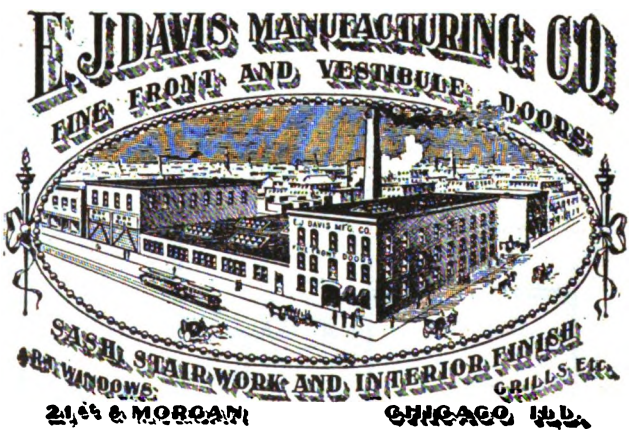
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A Spacious Wisconsin Home.

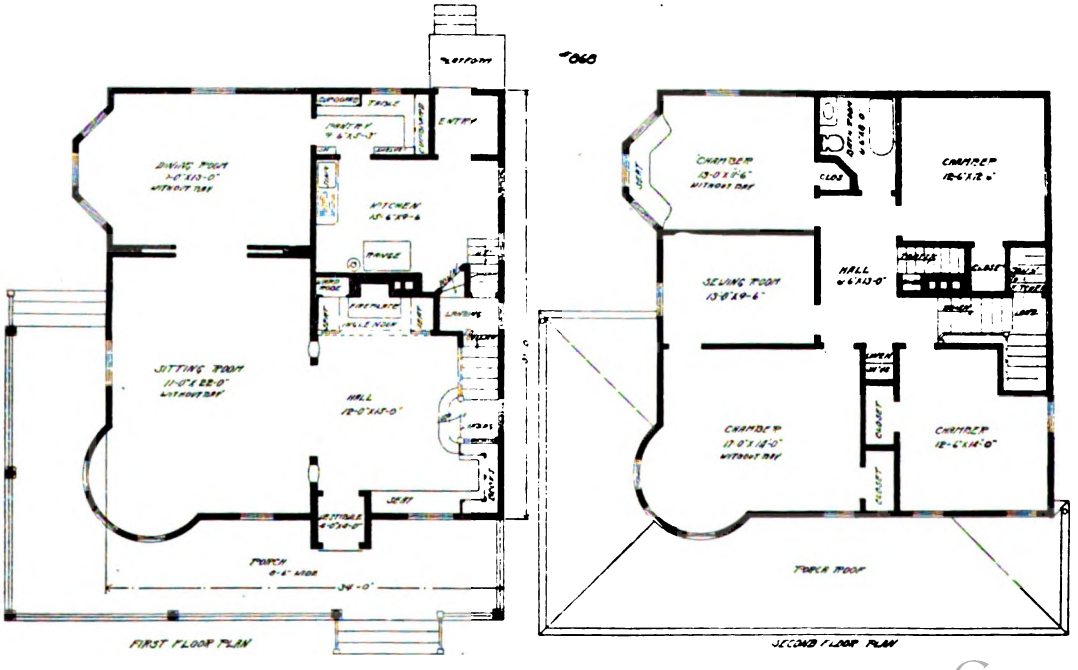
Design No. 868.

A pleasing home with corner tower and large porch. The sub-structure is of stone, the basement extending under entire house. The super-structure is of frame finished on the exterior with shingles in the gable and siding on the first and second stories and shingle roof.

The interior of the first floor opens up practically as one room, there being a wide columned opening between the hall and sitting room and swinging doors between the dining room and sitting room. The hall is made attractive by a seat and book alcove in the front next the stairway and by an inglenook directly at the rear of hall, giving a most pleasing impression to one upon entering.

On the second floor are five rooms, bath and a good supply of closets. The attic provides space for more chambers if desired. In the basement are laundry, hot water heater, fuel and vegetable rooms. The finish of the first floor is of white oak, in hall and sitting room, with birch in the dining room. Balance of finish painted woodwork. Hardwood floors throughout the first story, second story hall and bath.

Cost, $3,200; width, 34 ft.; depth, 37 ft.; height of basement, 7 ft. 6 in.; 1st story, 10 ft.: 2nd story, 9 ft.



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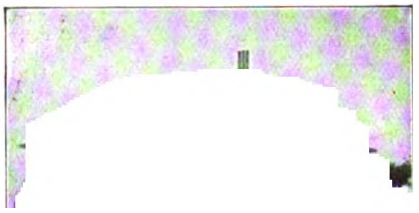
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A Fine Example of a Shingle House.

Design No. 869.

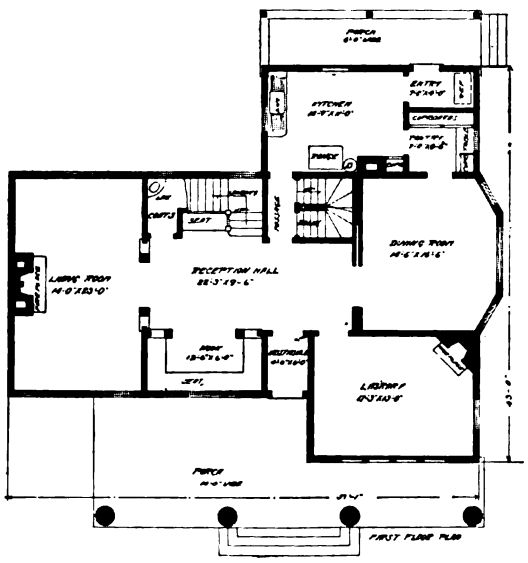
This design is for quite a large and elaborate home and possesses many desirable features in both exterior and interior. The unique treatment of front porch and balcony give a striking and artistic effect.

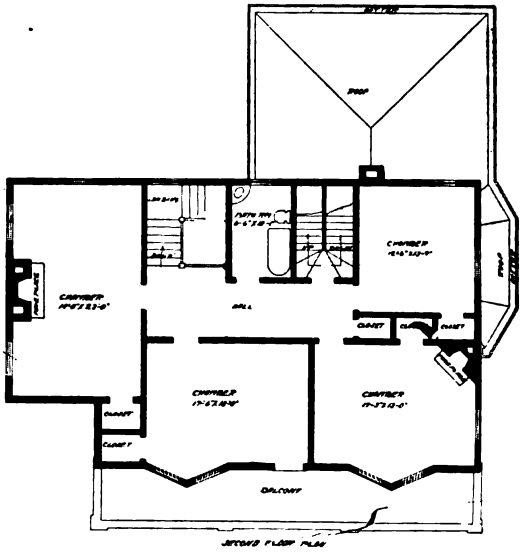
Of the interior the main feature is the magnificent hall, which is really a living apartment, with its reception alcove on the front separated from main hall by a wide columned opening. This same treatment is carried out in the entrance from hall to living room.

Fireplaces are provided in living room, library and the chamber over these rooms. The basement contains a hot water heating plant, laundry and vegetable rooms.

The porch floor is of cement. The finish of the main rooms on first floor is of oak and birch. Hardwood floors throughout. Space in attic for additional chambers if desired.

Cost, $4,100; width, 51 ft. 1 in.; depth, 43 ft. height of basement, 7 ft. 6 in.; 1st story, 10 ft. 5 in.; 2nd story, 9 ft. 3 in.





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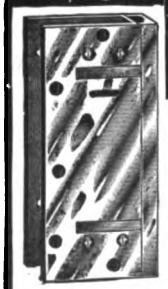
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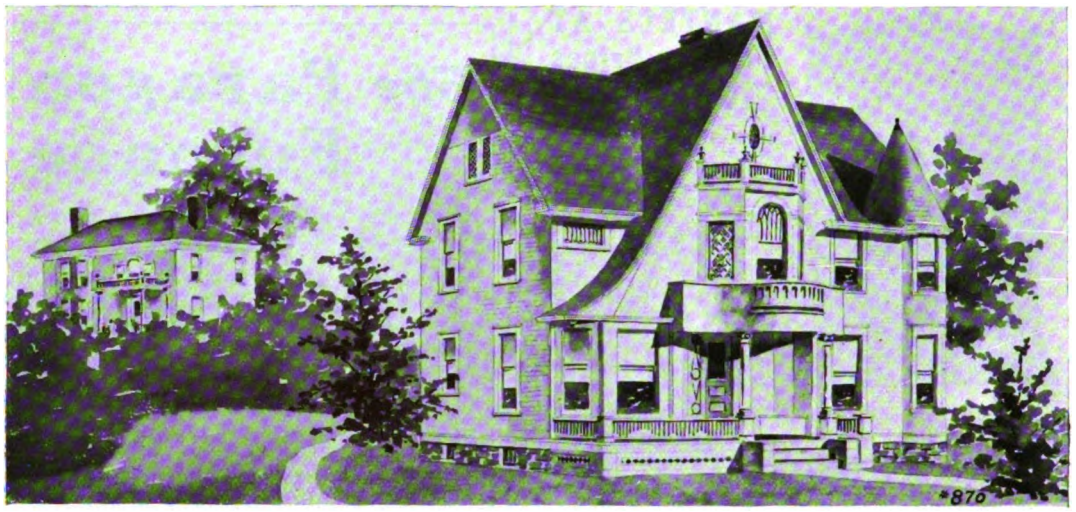
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An Unusually Unique and Practical Design.

Design No. 870.

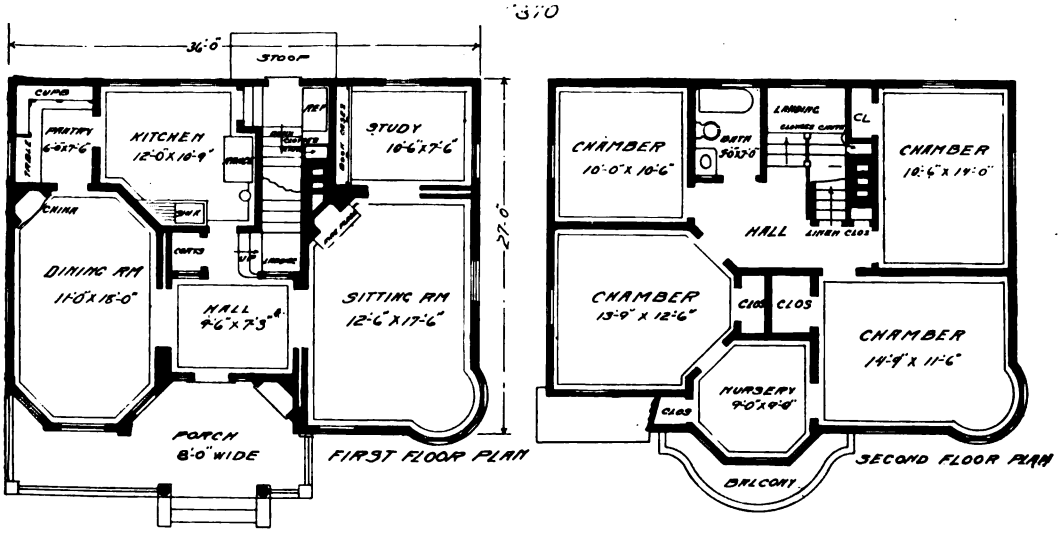
In this design we have a compact and cozy modern home, very completely equipped, the sitting room of which is the most pleasant room. Just at the rear of this room is a study in which are built-in book cases extending across one end of the room. Complete quiet in this room could be obtained, as it is connected to sitting room by sliding door. Sliding doors are also used to connect sitting room with hall and hall with dining room.

Just at the rear of reception hall are two screens of grille work, under one of which the stairway ascends to the second floor and the space under the other being intended for a coat room. Easy access is gained to kitchen at the center of these two screens.

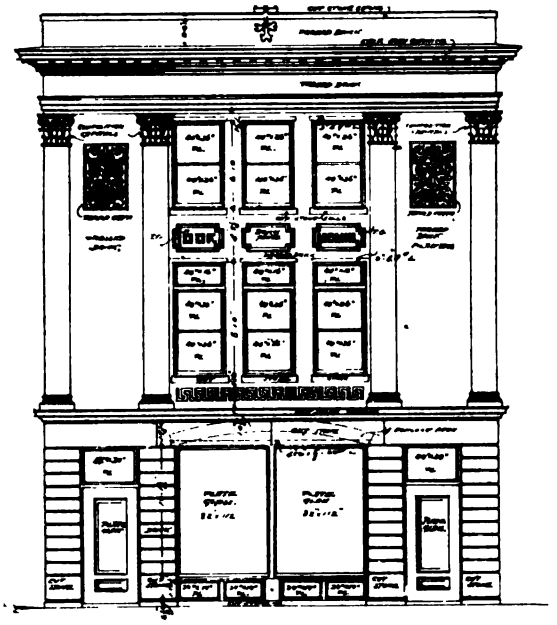
The octagonal shaped dining room is a very pleasant room, containing a built-in china closet of a neat and simple design. Clothes chute is provided from second story to laundry.

The house is heated by a hot air furnace and basement provides coal bin and vegetable room. The finish of the rooms is in soft wood with soft wood floors. There is ample space in attic for two chambers if desired.

Cost, $2,400. Width, 36 ft.; depth, 27 ft.; height of basement, 7 ft. 6 in.; first story, 9 ft. 3 in.; second story, 8 ft. 3 in.



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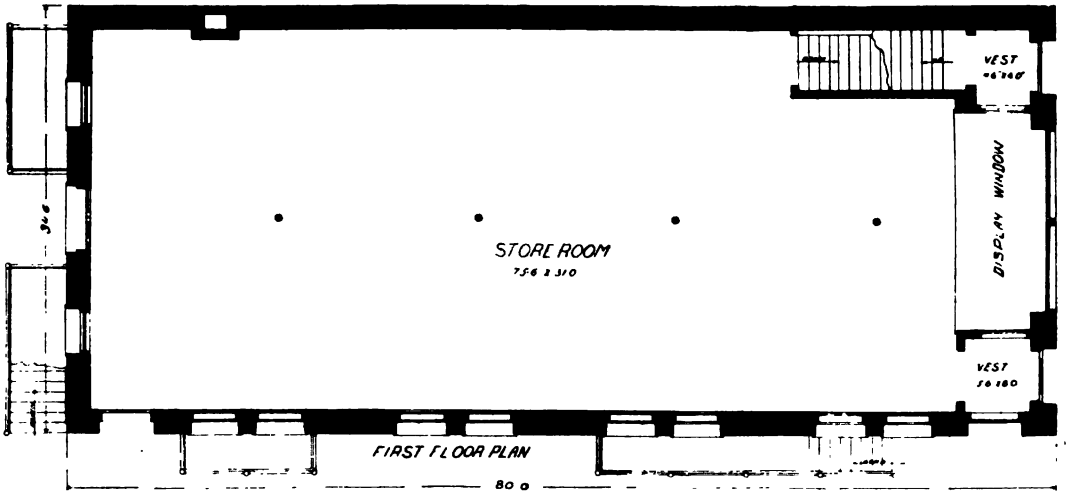
Design No. 1117.

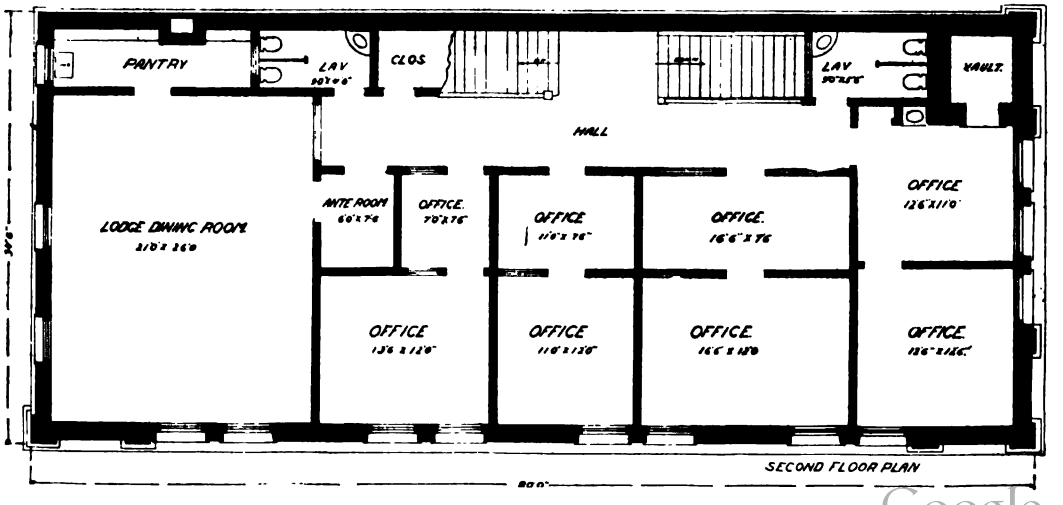
In this design we have a three story brick building, designed for the purposes of a store on the first floor and offices on the second with lodge accommodations on the third floor. The design is such as will meet the needs in many instances of smaller towns throughout the country.

The building is complete in itself, containing steam heating accommodations, with heater in basement and toilet rooms conveniently arranged on the second floor. The basement also provides for two rooms with access from the area ways along sidewalk, suitable for barber purposes. The balance of basement is taken up for heater room and storage room for the first floor store.

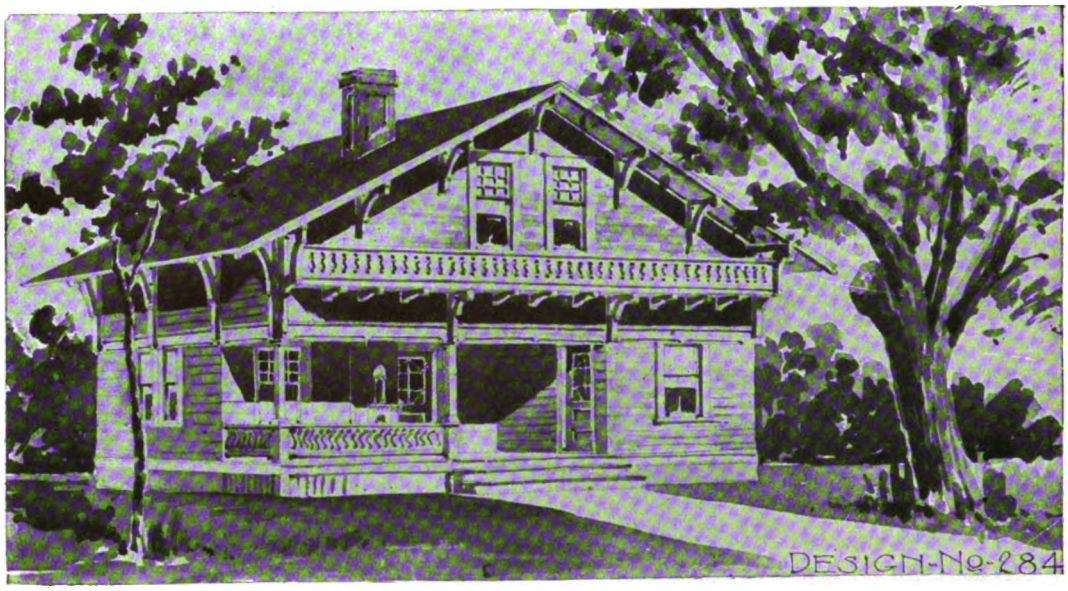
The exterior is faced with brick and is of simple and clean cut design. The trimmings are of stone. The finish throughout would be in birch with hardwood floors.

Cost, $10,000; width, 34 feet 10 inches; depth, 80 feet; height of basement, 9 feet one inch; first story, 14 feet 3 inches; second story, 12 feet 3 inches; third story lodge room, 14 feet 3 inches.





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A Swiss "Chalet."

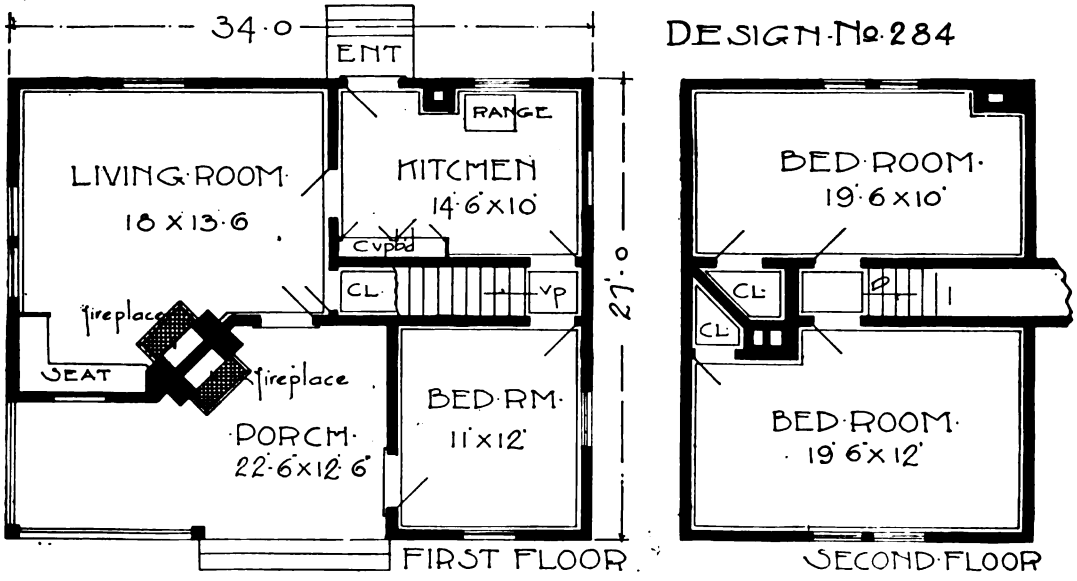
Design No. 284.

A Swiss "chalet" makes an ideal motive for a "bungalow" or a summer cottage. The plan is an odd one and that is a large part of the charm of these quaint summer cottages. It can, of course, be changed in the minor details and made a very practical home for occupancy the year round.

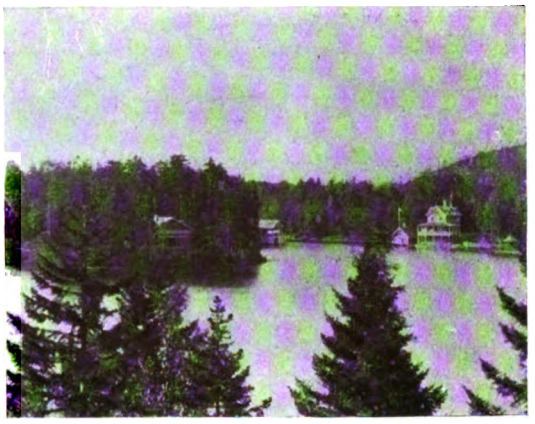
An open fireplace facing into the porch and the living room is one of the main features of this design, the idea being to screen in the porch. A slight saving could be effected by omitting the balcony but care should be used in the elimination of the details of any design that the effect is not entirely destroyed or at least lost in a measure, for it is the perfection of detail that makes the successful home.

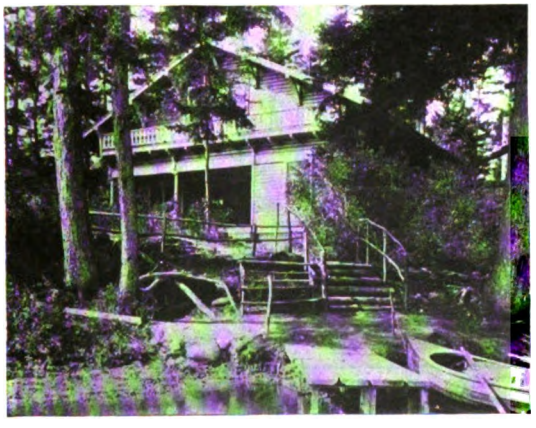
No basement is included nor plastering, the house simply stands on a post foundation and the fireplace would be rough common brick of very simple form. Of course if a different plan were desired, the porch could be added on the front and the living room used for two bedrooms, using the present bedroom, somewhat enlarged as a living room.

Cost, $490. Width, 34 feet. Depth, 27 feet. Height of First Story, 9 feet 6 inches. Second Story, 8 feet. Lowest height, 6 feet.



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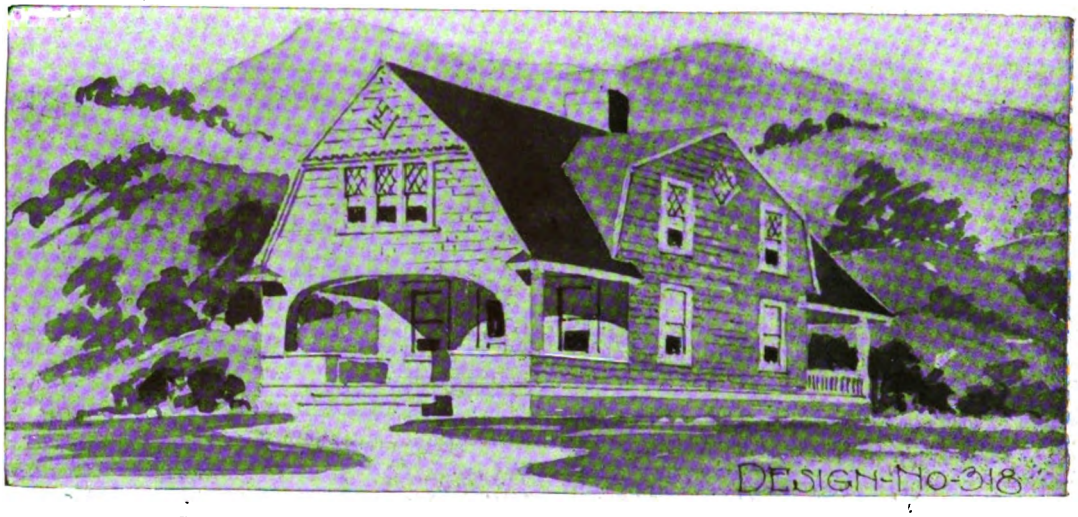




Any thing more inviting than the pretty summer cottage here illustrated it would be hard to find. The Swiss Chalet motif followed in this plan is admirably suited to its environment on the picturesque shores of Star Lake in New York state. The picture shows the charmingly irregular shores heavily wooded with cedar and spruce trees, besprinkled with villas and cottages, and our own Chalet nestling among its firs and larches on the point in the foreground. Everything is quaint and unusual; from the balcony stretching quite across the front facade under the wide bracketed eaves, to the broad brick chimney breast of the living room, with its high, quaintly dentiled shelf. A truly novel feature is the fire-place on the enclosed portion of the porch, and most comfortable does the occupant of the rush-bottomed rocker beside it appear to be, enjoying the charm of the fire and of the outdoor view at one and the same time.

The other pictures of the cottage bring into view the rustic stairs and approach down to the water's edge, with the waiting boat drawn up. Truly a fair setting for such a gem of a summer cottage.

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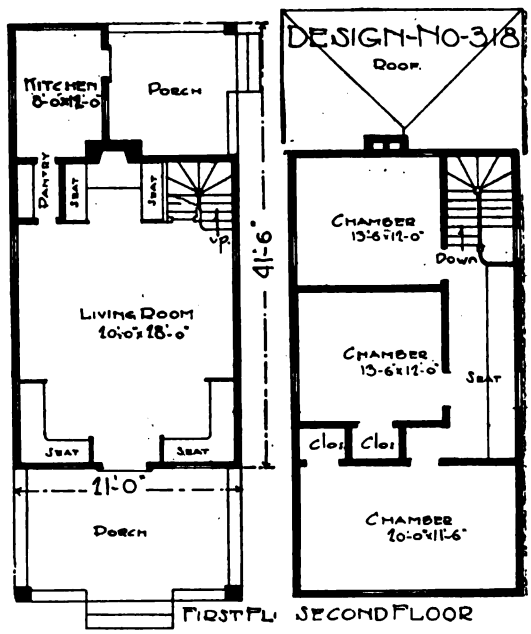


Design No. 318.

The increasing tendency of our people toward country life and outdoor sports, is frequently made the subject of comment by the observers and writers of the day. It is a hopeful and encouraging sign, this return to the love of woods and fields, and shows itself in many ways, and in this ideal Bungalow we have a design worthy of special notice. The immense living room, which is used as the dining room as well, is the main feature of this picturesque mountain cottage. The fireplace which is built of boulders, with the seats at either side, forms an attractive ingle-nook, and the seats at the other end of the room, make it a delightful room indeed. The porch is also a unique feature, being 12 feet wide and extending the entire width of the cottage. The large arch opening gives a very pleasing effect as one approaches the house.

On the second floor are three good sized chambers, and in the hall is a seat. A pantry and small cellar are provided. Finish is dressed lumber painted.

Cost, $650. Width, 21 feet. Depth, 41 feet 6 inches. Height First Story, 9 feet 6 inches. Second Story, 9 feet. The corners of the front and rear chambers are cut into a little by the eaves of the roof.



$37.50 Bath Room Outfit

Brand New—Complete

consisting of the plumbing material shown in illustration.

BATH TUB of graceful shape, seamless and solid white porcelain enameled, one piece of cast iron, wide roll rim with fittings complete.

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ABSOLUTELY the most elastic and durable outside Varnish made. Especially adapted for front doors, and all classes of housework exposed to the weather where **Greatest Durability** is requisite. Produces a beautiful luster over natural, painted or grained woods. Does not scratch or mar white and resists atmospheric influences better than any other Varnish or Finish in use for the purpose.

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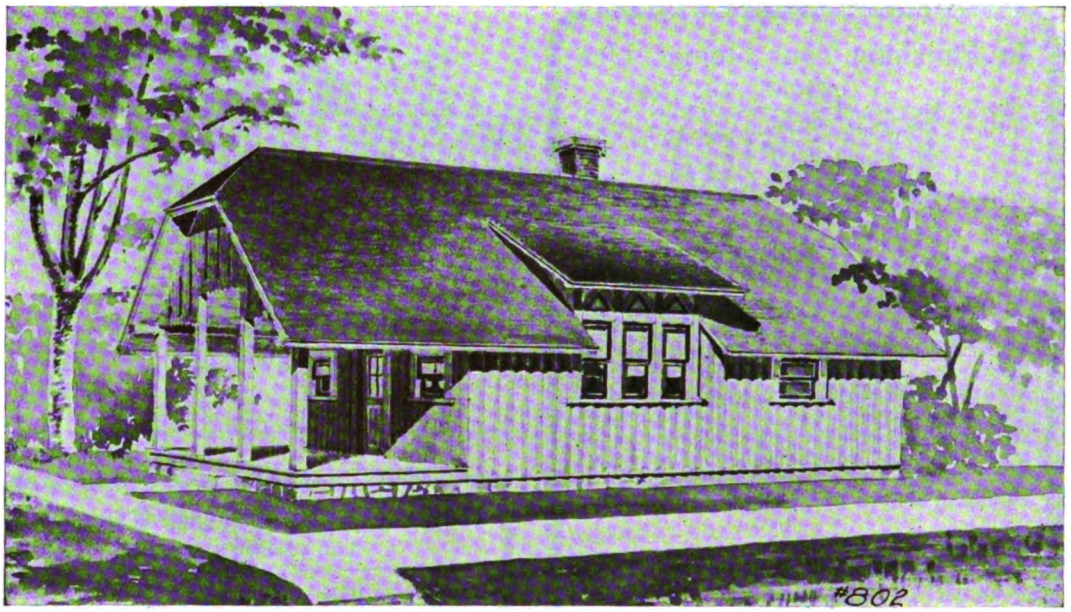
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A Shooting Lodge or Bungalow.

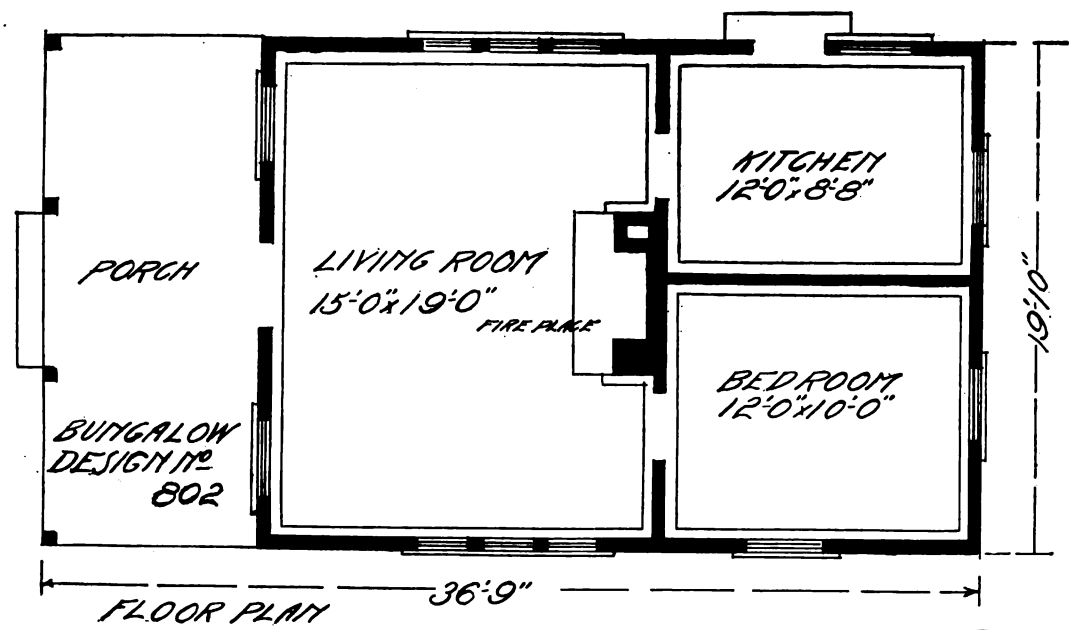
Design No. 802.

This design for a bungalow, shooting or fishing lodge, is one that has been designed especially for simplicity and comfort in the woods. Fire place is built of cobble stones picked up on the ground. Balance of the chimney is of brick, but if brick is unavailable, the cobble stones can be used, or any other material that is handy on the premises.

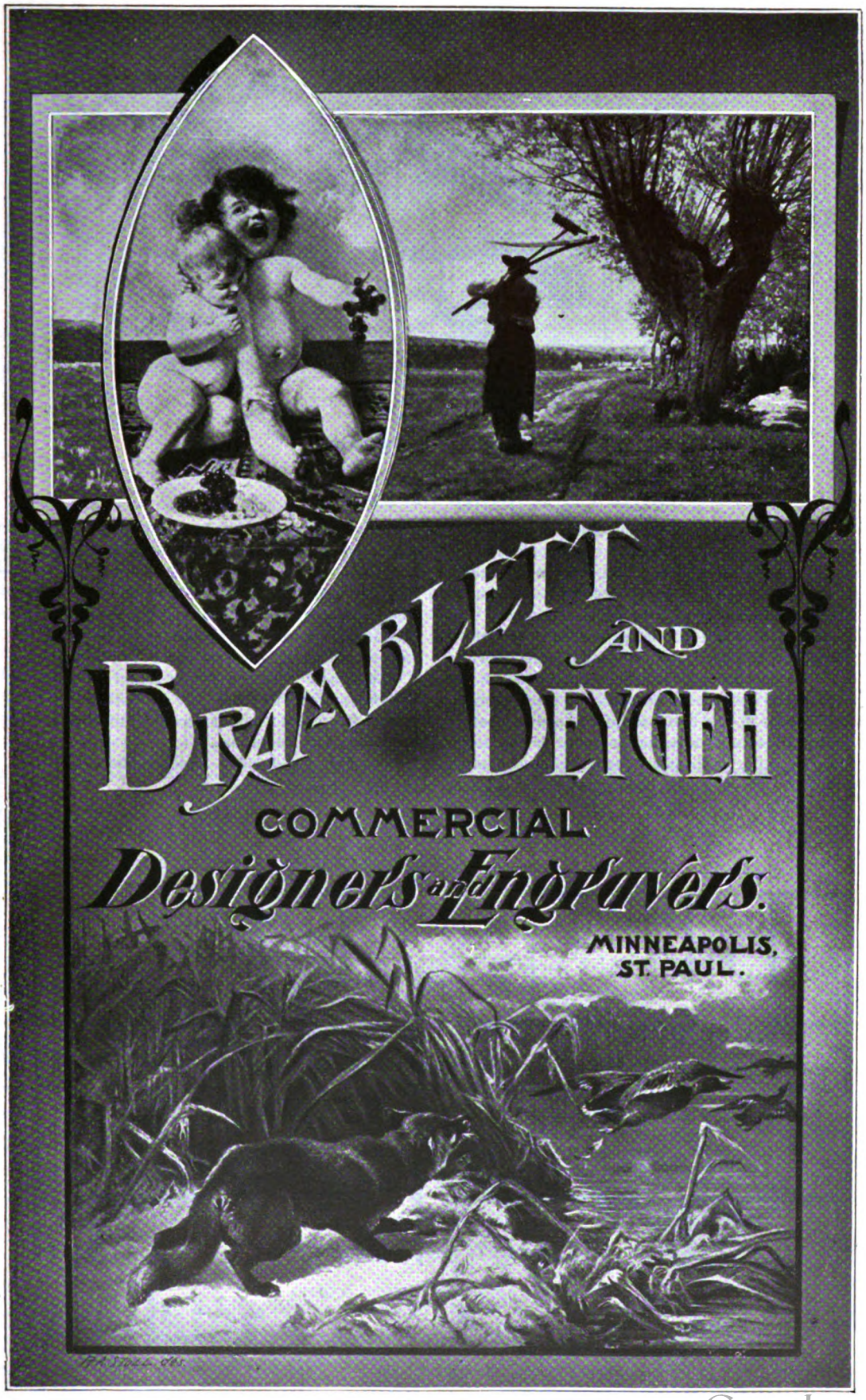
The plan, as will be noted, consists of one large living room, with a work room or kitchen and a bed room, though it is, of course, expected that bunks or cots will be used in the main room to provide for the over-flow.

It is intended to make the exterior as simple as possible, the boarding being upright and the foundation resting upon a low stone wall, or, even cheaper, wooden blocks or posts. The interior is, of course, unfinished, the dressed lumber of the frame showing the idea of economy being observed throughout.

Cost, $250.; width, 19 ft. 10 in; depth, including porch, 36 ft. 9 in; height of story, 11 ft.



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A Model Little Bungalow.

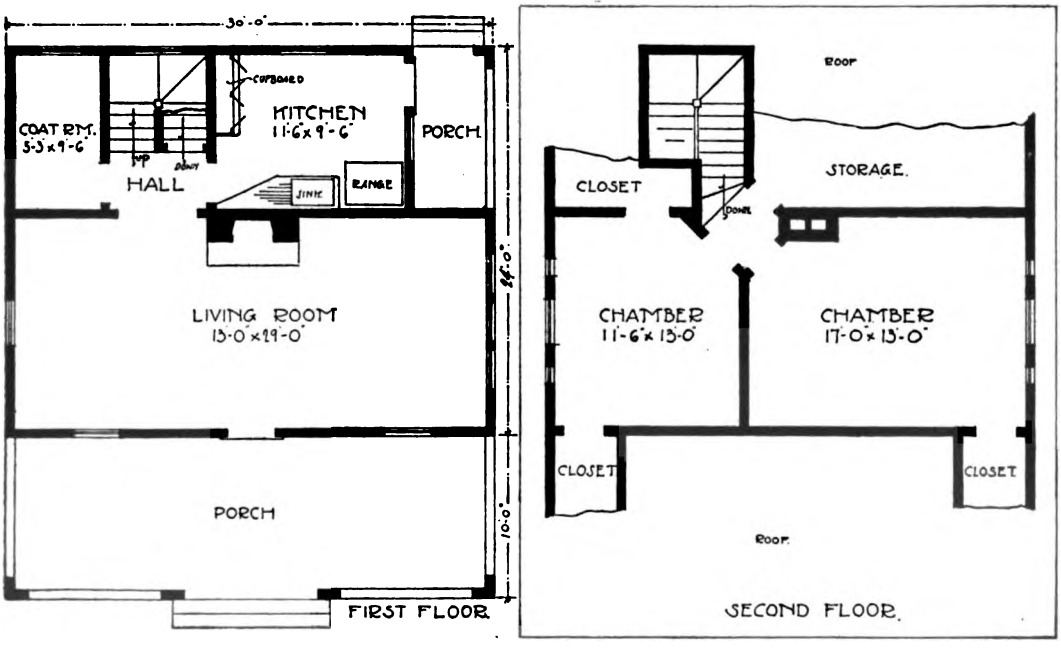
Design No. 535.

As this cottage was proportioned to its owners' needs as well as their purses, the rooms are few, but large and airy. The great large room nearly thirty feet long is an ideal living room and serves the purpose of both a sitting and dining room. The fireplace is of rough field stone, broken so as to show the varied coloring and glistening quartz formations, as it is in the center of the house, the one chimney serves for both fireplace and kitchen stove.

The rear of the house is taken up by a coat or storage room, next to which is the stairway, here, too, the cellar stair goes down under the main stairway. Then there is a good-sized kitchen with the conveniences of a sink and cupboard which has enclosed shelves, drawers and flour bins on rollers.

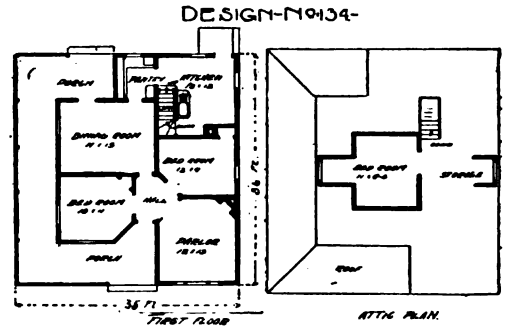
The outside finish of the first story is of ten-inch drop siding with the rough surface on the outside for staining. The inside finish is all of dressed lumber. The cellar is under the rear part of the house. Quite a saving could be made if the cellar were omitted. If a bathroom were wanted, the space used for storage could be turned into a first rate bathroom.

Cost, $490. Width, 30 feet. Depth, 24 feet. Height of first story, 9 feet 7 inches. Second story rooms go clear to the roof, a height of 13 feet.



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Bungalow.

Design No. 134.

One of my best cottages. There are two bedrooms of good size on the ground floor with a servant's room and storage space in the attic. By slightly raising the roof or increasing the height of the studding, some additional rooms could be obtained on the second floor without greatly increasing the expense. The fine porch is on three sides of the house. A small cellar is included. The house is plastered, and finished in pine, natural finish or neatly painted. The parlor contains an open fire.

While the rooms in this design may be thought by some to be a little small. it should be remembered that in a cold northern climate this is not always a disadvantage. However, it would not greatly increase the expense to add two or three feet to the width and to the depth of the house, and this would give very fair rooms all around.

If built on brick piers with no basement, plastering or sheathing, could be built for $500.

Cost, $825. Width, 28 feet 6 inches. Depth, 36 feet. Height of First Story, 9 feet 6 inches. Second Story, 8 feet. Lowest height of Second Story, 5 feet 6 inches.

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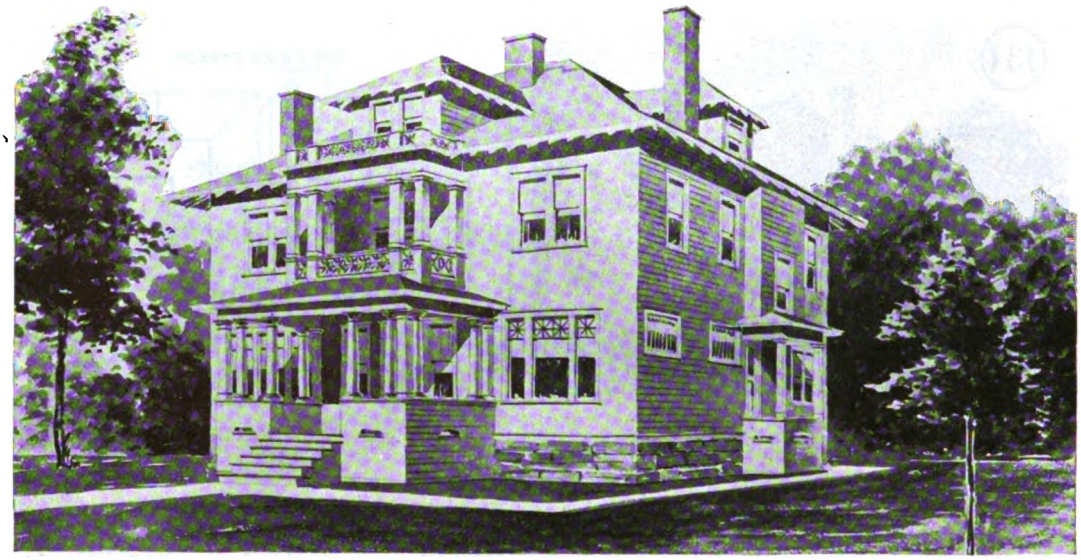
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Design No. 585.

This house was especially designed for a Southern or California home. For this reason the rooms were made a good size, ceilings high and ample fireplaces provided. In addition to the fireplaces, however, the house is arranged to be heated by a hot air furnace which is installed in the basement with a complete ventilating system.

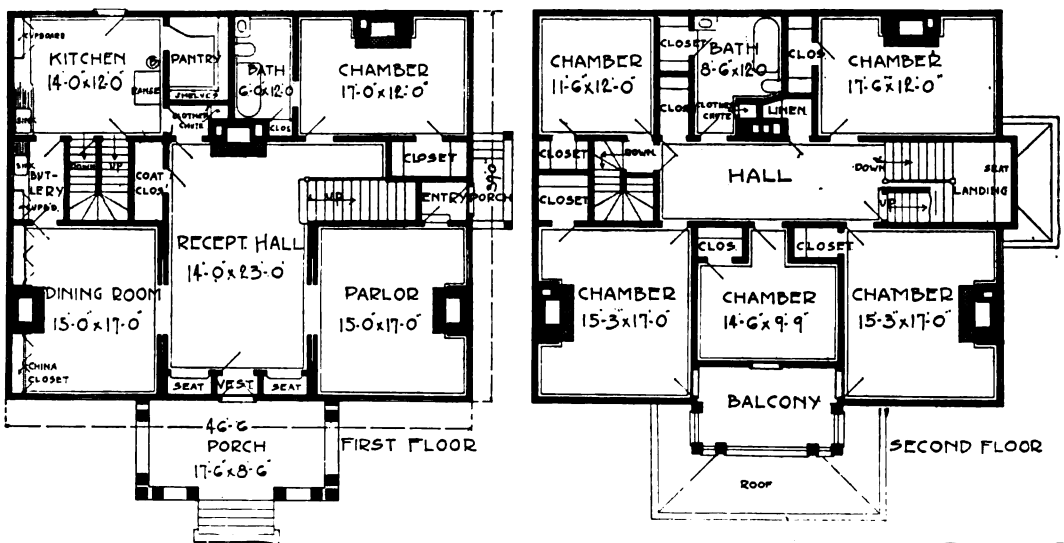
The reception hall has a handsomely beamed ceiling with wood panels, and also has a paneled wainscoting. Opening off from this on one side is the dining room and on the other the parlor. These rooms could be completely shut off when desired, as sliding doors are provided. The large windows at each side of the fireplace in the parlor are high ones so that book cases can be placed under them. The same arrangement has been carried out in the dining room where china closets are built in on each side of the fireplace.

The chamber on the first floor with the bathroom in connection is a most desirable feature for elderly people. The entire arrangement is very good, and aside from the butlery, another work pantry with ample shelving, etc., is provided.

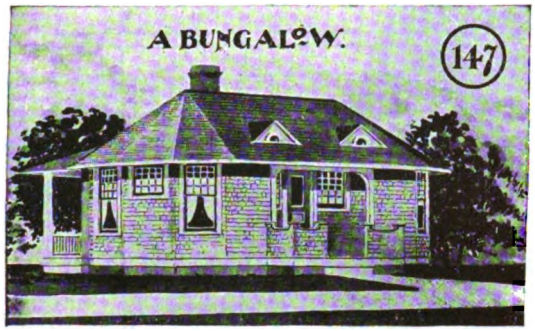
Opening off the second story bath is a clothes chute which also has a connection on the first story and which empties into the laundry in the basement.

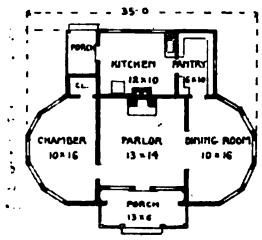
Finish of the entire house is intended to be of California red wood or Southern pine, though, of course, any other kind could be readily used.

Cost, $4800 Width, 46 feet 6 inches. Depth, 39 feet. Height of basement, 8 feet. First story, 11 feet 3 inches. Second story, 10 feet 3 inches.

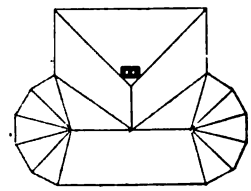


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Bungalow.

Design No. 147.

In this design we have a bungalow. The parlor has an open fire and could be used as a living room and dining room if desired. There is a large pantry which does away with the necessity of a cellar. The rooms are of good size and most conveniently arranged.

This house has been built, with some minor alterations, two full stories with very good and pleasing results, as will be seen in Design No. 271.

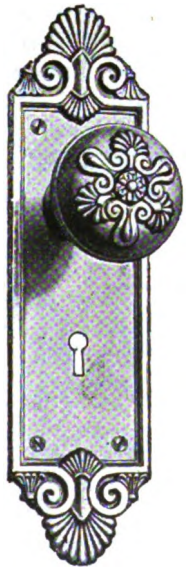
No cellar is planned in this design. The same could be easily arranged, however, as well as a full basement if it were desired.

The exterior treatment is of shingles entirely which gives a unique and pleasing effect. The interior finish is of pine or poplar neatly painted.

If brick pier foundation were used and plastering and ceiling omitted the cottage could be built for $300.

Double floors are included in the cost. Outside walls are first sheathed, papered and finished with shingles.

Cost, $523. Width, 35 feet. Depth, 27 feet Height of First Story, 9 feet 3 inches.



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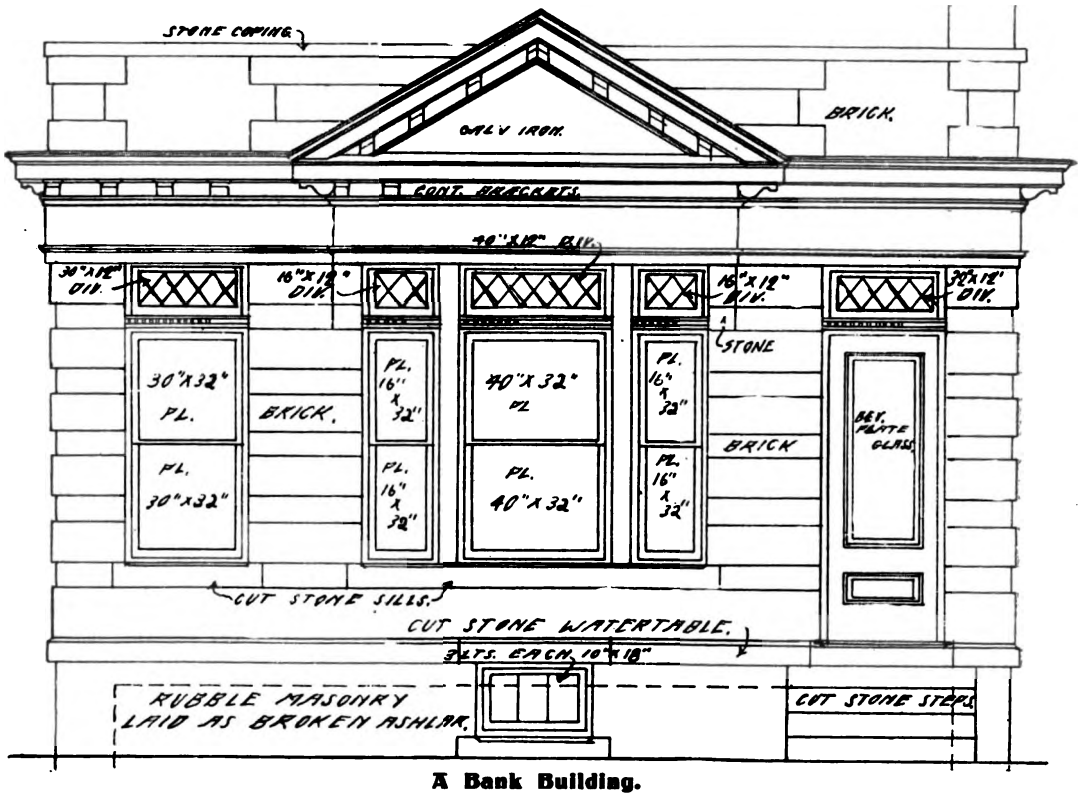
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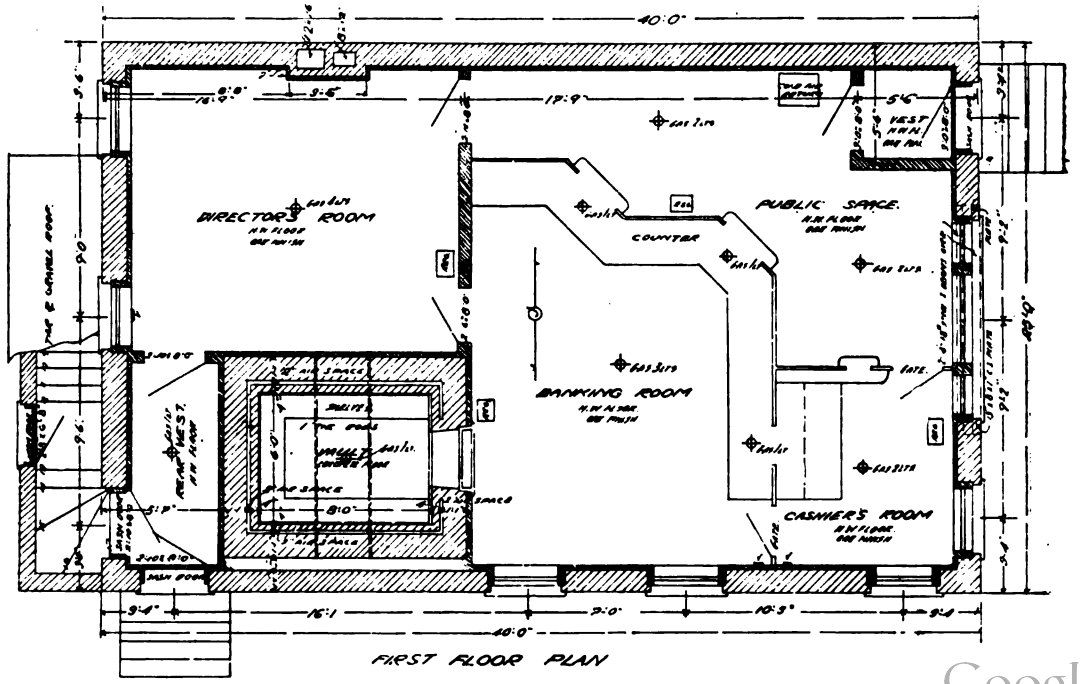


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Cost, $2100; width, 25 ft.; depth, 43 ft. 9 in.; height of basement, 9 ft.; first story, 10½ ft.



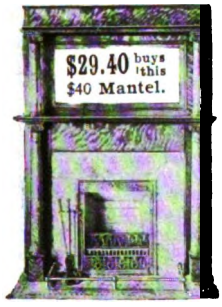
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Design No. 238.

A cozy cottage for seaside or mountain. Not intended to be plastered. This same plan would make a very nice little home for occupancy all the year round if built for that purpose. Would cost about $500. Piazza runs clear around the house, being wide and well covered at front and rear. Quite an addition to the size of this cottage and the ground floor space could be effected by using the present kitchen for a dining room and enclosing the rear porch, making there a kitchen and pantry or instead of a pantry a small bedroom could be secured. These rooms could be made as large as desired by simply extending the L back further. No cellar is planned, a small round cellar 10 to 12 feet in diameter, built of a four inch brick wall, would cost $25 or $30 additional, while $50 would cover the cost of plastering the house. This design has been built at the seashore in New Jersey and on the shores of Lake Minnetonka, giving the best of satisfaction. Pine finish.

Cost, $810. Width, 17 feet 6 inches. Depth, 22 feet 6 inches. Height First Story, 9 feet 5 inches. Second Story, 8 feet. Lowest height Second Story, 4½ feet.



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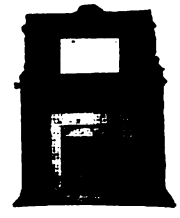
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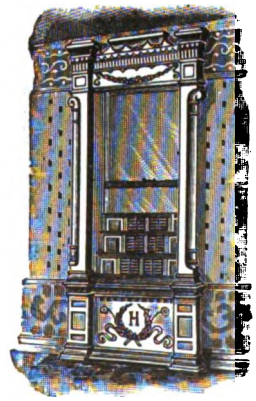
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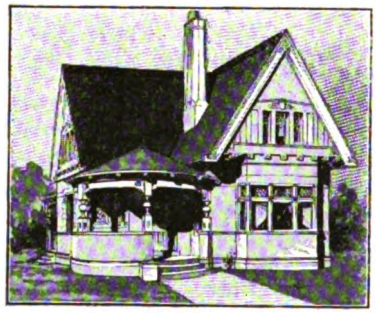
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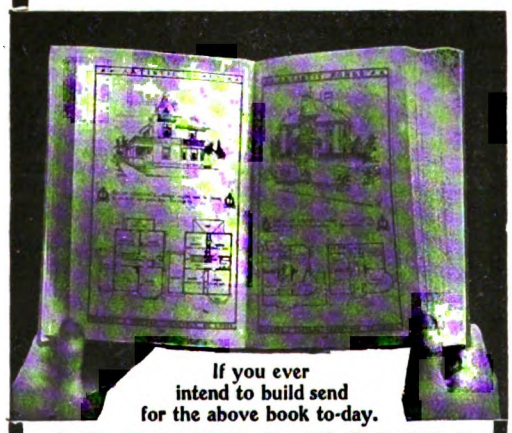
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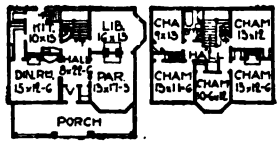
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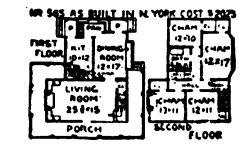
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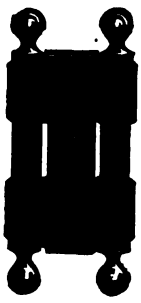
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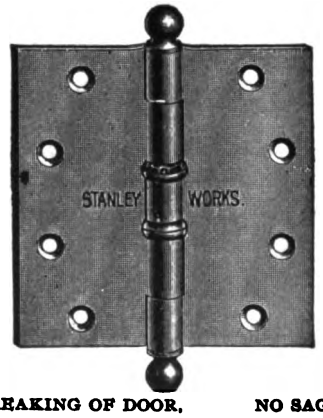
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KEITH'S MAGAZINE

on Home Building

MINNEAPOLIS, - - MINNESOTA

Edited by WALTER J. KEITH

Published by THE KEITH CO.

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N. B.—In explanation of the cost estimates of the various designs for moderate cost homes given in this issue, the editor desires to state that they are based upon the following schedule of prices of labor and materials and normal conditions, insuring a reasonable amount of competition among contractors and builders.

Excavating, per cubic yard	$ .10	Shingles, *A*	$ 2.25
Rubble Stone Work, per perch (16½ cubic feet)	1.60	Siding, "C"	17.00
Brick laid in wall, per 1000	9.00	Finish Lumber	$20.00 to 30.00
Lathing and Plastering, per yard, two coats	.14	Tin Work, per square	6.00
Dimension Lumber, per 1000, No. 2	11.00	Carpenters, per day, 9 hours	2.25
Flooring (No. 2 D. & M. Fencing)	12.00	Masons, per day	3.00
Sheathing Boards (6in. D. & M. No. 3)	10.00	Common Labor, per day	1.50

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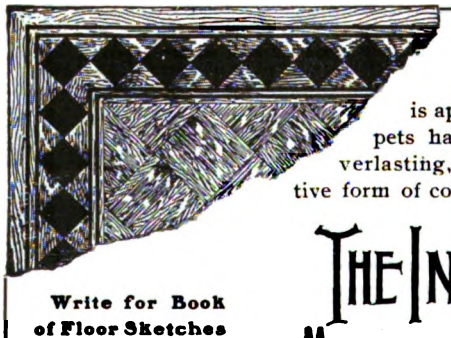
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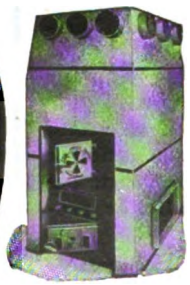


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KEITH'S MAGAZINE.

Vol. XI. APRIL, 1904. *No. 4*

A Summer Camp on Indian Island.



"THE LOG STEPS OF THE PORCH."

THE accompanying illustrations show an extremely interesting summer home built on Indian Island, the largest of the islands in Sebago Lake, Maine. The builders of this unique summer home, have united a picturesque exterior thoroughly in harmony with the wild and primitive character of the site to all the domestic comforts which in the present day are the necessities rather than the luxuries of civilized life.

One could not well imagine a more complete example of the "return to nature" which is now being urged upon us by all the apostles of reform the wide world over. The virgin forest of the heavily wooded island and the stillness of the placid lake, seem to belong to haunts far removed from the busy clatter of life. Yet all this wildness and seclusion exists only sixteen miles from the city of Portland, and a night's ride from New York, so that the luxuries of civilization are easily commanded by these dwellers in this modern Forest of Arden.

All the "modern conveniences" of a city flat, go along with the hemlock rafters and log steps of the porch; such as open plumbing of the most approved sanitary type in the bathroom, "set tubs" in the kitchen with hot and cold water, and wire screens at all doors and windows. The hot and cold water are achieved by means of an Erickson waterpump with intake pipe running 150

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"THE FIREPLACE OF ROUGH-LAID STONE."

ft. out into the lake, and a thousand gallon tank in the loft of the camp, above the kitchen and bathroom. This tank has hinged covers overlaid with zinc, the tank itself being zinc-lined, and when the camp is closed in the fall, forms an admirable receptacle for the packing of bedding, clothing, etc., the zinc lining protecting everything from squirrels or mice.

The house is lighted by gas from an acetylene gas machine, with fancy lantern fixtures on the porch. There is even a separate hose tap, to allow water for drinking and cooking purposes to be taken direct from the lake and run into jugs or carboys to be cooled, without passing through the big tank. The bathroom has a porcelain lined tub, and all other appliances of the modern bathroom.

The abounding spruce has been used for the construction of the house, the outer timbers being left in their natural glory of bark and rugged knots, presenting a heavy, solid and substantial as well as picturesque appearance. Very unique are the halved logs forming the porch steps, with side railing and piazza balustrade of trimmed boughs. The well shingled roof is innocent of color stains, and left to acquire its own soft grey through wind and weather. Two large chimneys of rough-laid stone give additional character to the "camp" and much charm and comfort to the living rooms inside. The photograph shows the bold and massive construction of the living room fireplace. This room and the dining room have dark red building paper nailed to the studding on the outside, this being covered with common sheathing and then with the log slabs. The red paper shows between the studs and cross pieces, above the wainscot on the *inside*, and forms an agreeable and inexpensive wall decoration. Being nailed on the outside of the studding, all rough places and joinings on the inner surface are avoided. The wainscot, beams and other woodwork have a coat of old oak stain. The spruce floors are simply finished in japolac the natural color of the wood. The wainscot forms a high back for the ingle seat which is stained like the other woodwork and heaped with gay cushions. The following illustration shows the other side of this immense living room, which taken in conjunction with the dining room there being no partition between, give a floor space of fifty-five by forty-five ft. The dining room sort of runs around the corner

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as it were, and has its own separate fireplace on the other side of the big chimney. The great length of the corner seat at this end of the room running quite around beneath the two groups of windows, with quaint end pieces of spruce poles extending up to the ceiling, conveys an impression of the generous dimensions of the camp. Quaint Dutch doors open out to the veranda on each side of this big room, and the furniture is rustic, most of it having been made on the premises and affording delightful occupation for the owners. There could surely be no "wiggling" of the library table with its solid base of a sawn tree-trunk; and there are settees, writing desk, book cases and a dining room buffet, all of this happy "craftsman" style.



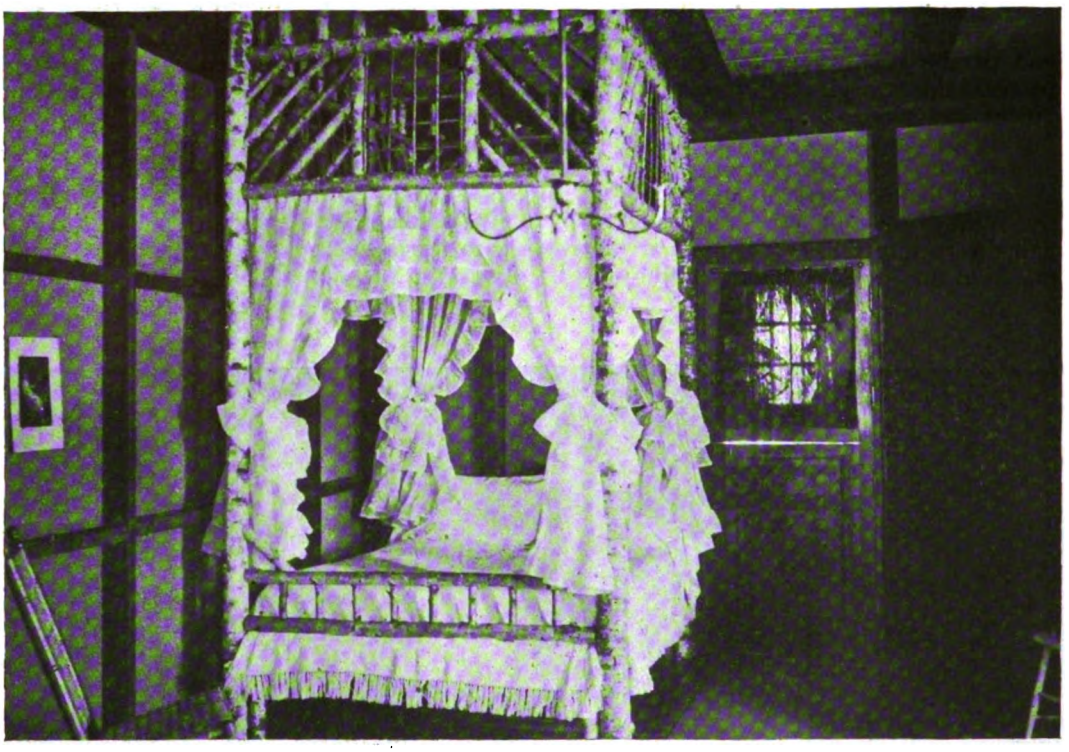
"THE FURNITURE OF SAWN TREES."

Perhaps the most stunning achievement in the furnishing, was the construction of the "four-poster" of the picture. We fancy there is not another such canopy-top on record, and a most inviting slumber spot it is. The construction is both ingenious and tasteful; and the combination of the dainty draperies and bed furnishings with the unpeeled spruce poles is distinctive and charming. This room has a corrugated, deadening paper of a grey tone nailed on the outside of the studding, and the woodwork inside is stained a soft, deep green, giving a delightfully cool, forest effect. The stone used in the fireplace in this room is grey and green mixed, with moss and lichens on most of it thus carrying out the tone-color of the room. Added to this is the sparkle in the firelight of much mica in the stone. One of the quaint Dutch doors with its leaded glass and little short curtains for the upper half, and heavy wood panels for the lower portion, opens out from this room also.

The floor plan of this camp shows a building of larger dimensions than most people would indulge in, and is also rambling and unpractical in arrangement. The construction ideas here indicated could be carried out to much better advantage, both as regards convenience and expense. In such a building as well as in any other worthy the name, it is policy to secure competent advice in construction. Many unprofitable dollars have been expended here, while the general idea is full of charm.

It is pleasing to find so thoughtful a consideration for the spirit of the surround-

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"A FOUR-POSTER OF UNPEELED SPRUCE."

ings, as has been shown in the construction of this summer home. The house has been made a part and parcel of the rocks and trees about it. No citified paint and brick and tiles, impose their artificiality upon the free and primitive environment, but a simple, frank, direct use is made of materials close at hand. At the same time while all this is conscientiously kept in mind, the house is eminently practical and livable; and thought and attention have been given to the details for comfort and attractiveness, that make life in a summer camp a happy and restful change from city walls.

Of course there are drawbacks. There are long rides back and forth for the paterfamalias probably, and it may be inconvenient about getting porter-house steaks; but there are other things in life than porter-house steaks. "Is not the life more than meat, and the body than raiment?" Here is Stevenson's kind of a palace—

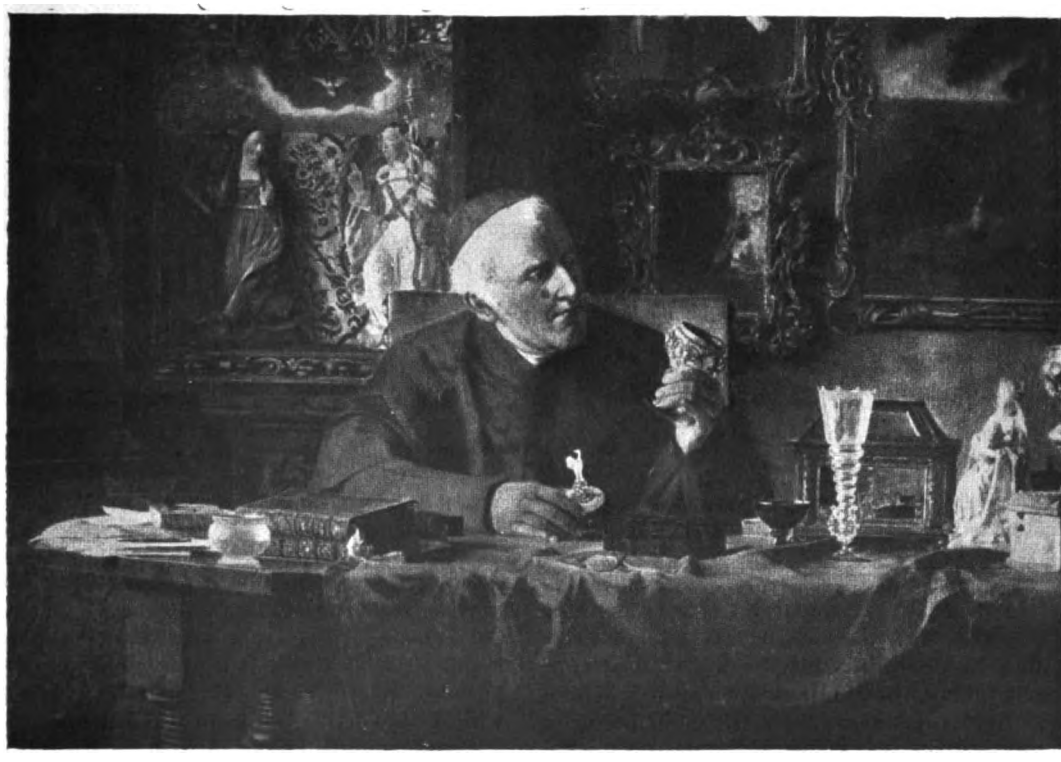
"I will make my kitchen, and you shall have your room
Where white flows the river and bright blows the broom.
And you shall wash your linen and keep your body white
In rain-fall at morning and dew-fall at night.
And this shall be for music when no one else is near
The broad road that stretches and the roadside fire."



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The Pictures on the Wall.

NO, good reader, do not shy at the heading, till you find out what it is about. This is no learned and tiresome homily on "art," full of studio phrases—concerning "atmosphere," technique, "*chiaro oscuro*" and other things that are Greek to everyday mortals. This brief paper is merely to call attention to some good things in pictures, that may be had for no more money than the poor things which are worse than nothing.



"THE LATEST ACQUISITION."

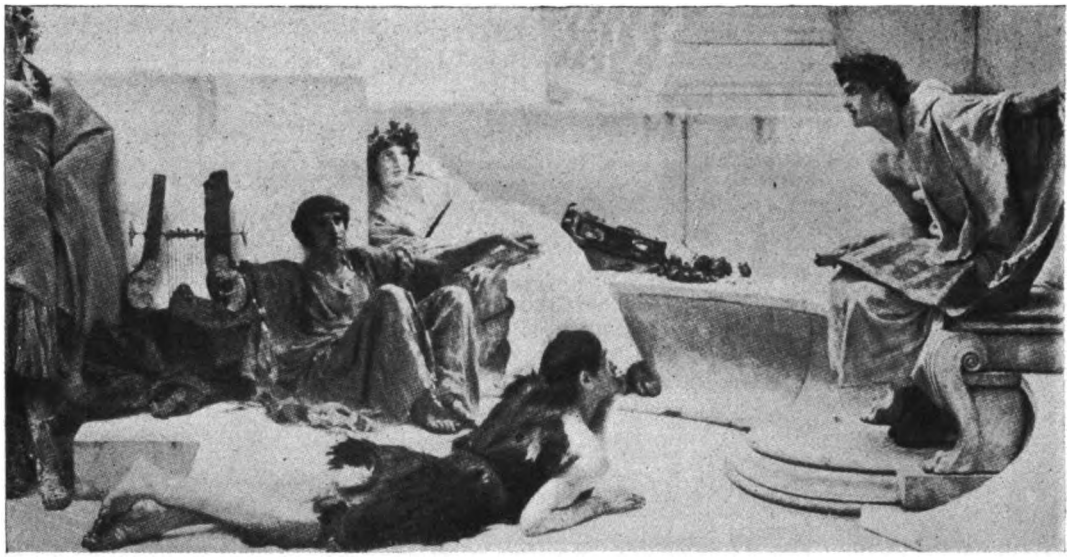
We remember to have seen announced as an axiom, by some authority on house decoration, the statement that "a house where pictures predominate will need little else that comes under the head of decorations." Even if that were true in any sense whatever, as it certainly is not—everything would surely depend on the pictures. We can imagine nothing more distressing, and more lowering in its influence upon our ideals, than a lot of poor, bad and indifferent pictures, plastered over the walls of the house. It is a fact, that the pictures of not a few homes where money is lavished freely on furniture and fitments are really shocking. We mean in the sense of being exponents of the owner's taste. "Oil paintings"—done by the daughter of the house in heavy gilt frames; imposing in size and impossible in composition. Gorgeous "flower pieces"—gifts of some friend who dabbles in water colors; or bits of "still life," that nevertheless cry out loudly—"What I aspired to be and was not, comfort me!"

Why must Susy's attempts in art be displayed as *objets d'art* in our homes, any more than her crude rendering of a Chopin Nocturne be given to our guests at a musicale? The fond parent's pride in these performances is natural, but let us also consider our reputation and the feelings of our friends. Let us not delude ourselves with the idea that our walls are *decorated* with

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crude oils, flower pieces or poor engravings bought cheap from worn out plates. If there is plenty of money, let us put some of it into the original work of real artists. We have seen a home where a thousand dollars was spent on one pair of portieres, and where there was not a picture on the walls worthy

feet in size which gives a faithful reproduction of the splendid coloring of the original painting for $24. In the copy, the lovely painting of marble for which Alma-Tadema was noted is preserved, and all the soft brilliancy of the reader's rose-colored robe, with the deep rich blue and gleaming



"A READING FROM HOMER."

the name. For such as these this paper is not written. It is a case of "Ephraim joined to his idols; let him alone." But to the many who love good pictures, but whose pocket-books cannot stand checks of five hundred or five thousand dollars for originals by celebrated artists, we wish to suggest a closer acquaintance with the splendid reproductions in color, of these fine pictures, now brought to such a degree of perfection that for fifteen or twenty dollars, one may have a Sadler or a Claus Meyer or an Alma-Tadema almost equal to the priceless original. At any rate a far more satisfying and elevating work of art than the class of pictures mentioned above.

Take for instance the French hand colored reproduction of Alma-Tadema's famous picture illustrated above from a small print —The Reading from Homer—one of the largest canvasses ever painted by this noted artist and which made such a sensation when first shown at the Royal Academy in London that a crowd stood always before it. For this picture Mr. Henry Marquand paid $25,000, to add to his famous collection; yet we may have a copy of this priceless gem one and a half by nearly three

white of the listeners' garments. What in the black and white photograph looks like the sky line above the marble balustrade, shows true in the colored process—the line of the shimmering, sapphire sea. As to the framing of such a picture, it may be framed for $10.00, but we have seen $50.00 put into its frame of real gold leaf, and it was well worthy the beautiful setting.

A fine picture for a man's room, a den or a library, is the German colored reproduction of The Dice Throwers—the original by Claus Meyer. Against the sombre tones of the background, brown and rich, the faces of the players are thrown, powerful and accentuated, lit up by the flaring glare of the candles. The size is about 18x22 inches, and should be framed close to the picture as in the case of the original. The price of such a copy unframed is $10.00.

A beautiful hand colored engraving is of one of Sadler's best known pictures—The Squire's Song. Around a bright wood fire in a long, low-ceilinged room of old English type, are gathered the old cronies of the village with their pipes and mugs of ale. The squire is the central figure toward

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whom all are looking, as with head thrown back and eyes unseeing the present, he sings the old song.

Spirited and full of color is the picture illustrated—The Latest Acquisition. This is an American color process reproduction of Prof. August Holmburg's noted picture. It is full of fine detail, from the scarlet robe of the cardinal collector, with his keen, trained observation of the delicate carving on his "latest acquisition," to the articles of vertu surrounding him and the soft brilliancy of the light as it falls on the central figure and the green, embroidered cloth upon the table.

Another instance of splendid execution of delicate detail is The Health to the Bride, where the lace edging of the tablecloth, the contrast of the white linen with the filmy white of the bride's veil, the pattern of the brocades and all their brilliancy and sheen, completely realize the style and grace of the original painting. The picture itself is about 12x20 inches in size and is priced at $15.00.

Other paintings of similar character so reproduced, are Perugini's beautiful picture of World Forgotten, showing a pair of lovers on a stone bench in an arbor, and Divine Sleep, with angels surrounding the cradle of a sleeping child in a garden, and the mother descending the stone steps thereto with awe and wonder in her face. The first subject makes quite a large picture framed, 2x3 ft., and costs $25.00 to $30.00. Framed in wide unpolished frames of rosewood, these are desirable possessions.

There are also fac similes of English portraits by celebrated artists such as The Duchess of Devonshire by Gainsborough, and Romney's beautiful portrait of Mrs. Wells. The sepia reproductions of these, are, however, the most satisfactory.

Most fascinating are the fac similes of French prints of interiors with dainty figures and costumes. A delightful subject is a *bal poudre* of the last century, taken from an old painting. The print is about 14x20 inches. Piquant and alluring, these reproductions are fittingly mounted in French gilt frames with graceful, garlanded tops, and make charming additions to a dainty parlor or Louis XVI drawing room. The prints unframed cost from $10.00 up to $25.00.

More serious pictures, forming fine subjects for libraries or halls are the large colored carbon prints of The Roman Forum and The Barjello, the ducal palace at Venice. The former is finished in green tones, is 24x40 inches in size and costs $18.00. Framed in dark green oak supporting the tones of the picture it would cost about $35.00, and be very handsome as well as interesting in an entrance hall. The Barjello while not so classic is perhaps more pleasing, and is printed in bluish green tones that reproduce admirably the color of the canal in the painting. It too is best framed in oak, the green almost a blue.

Enough has been said for the purpose of the article, which has been to give some definite information concerning these beautiful reproductions of the artist's own handiwork that make it possible for people of ordinary means to enjoy priceless works of art, only before to be seen in public galleries or the collections of millionaires.

People are indeed awakening to an appreciation of these "plate-paintings," which in the hands of skilled artists bid fair to replace almost entirely the monochrome engraving in dead black and white.



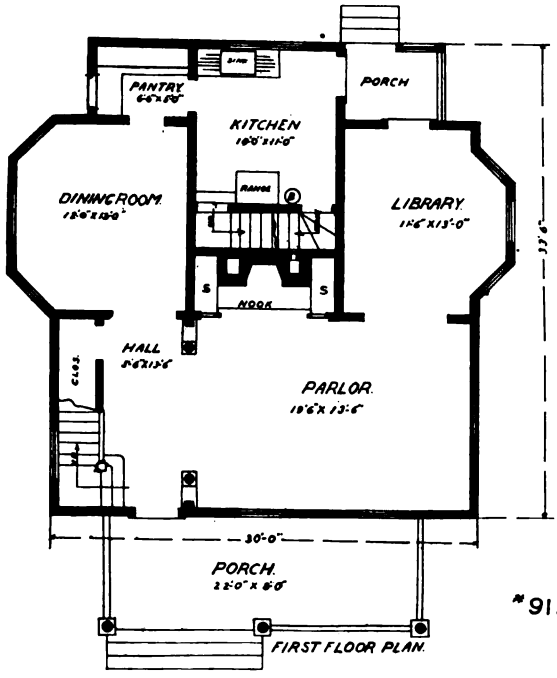
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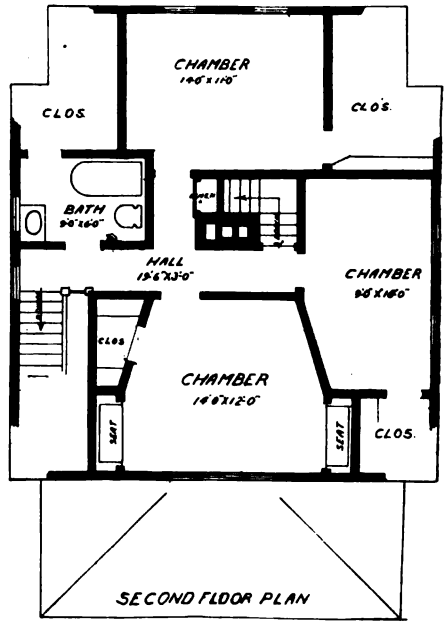
Typical American Homes.



The thirty-third design of Typical American Homes is for a cottage of seven rooms, not counting the reception hall or bath. The exterior is in especially pleasing cottage style, the low roof lines giving a home-like effect. The exterior is finished with clapboards to the belt course, with shingles above. The foundation is of stone and the basement extends under the entire house. Same is provided with outside cellar way and cement floor and provision is made for laundry, fuel bin and hot air heating and ventilating system is also provided here.

The sitting room is an attractive room,





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connected to the hall by a columned opening which extends the entire width of the room. Prettily arranged at the rear of sitting room is an ingle nook with built-in seats and fireplace of red pressed brick.

The library makes a cozy room for study, or if so desired, this room would make an excellent chamber. The kitchen arrangement is complete, both front and back stairways being provided and large pantry.

The second story rooms are of good size and well equipped with closet space. The front chamber has a couple of built-in seats which have hinged lids, making excellent storage space for clothing.

The finish throughout is intended to be of soft wood, stained or painted, and pine floors. Hardwood finish in the main rooms down stairs would increase the cost probably $100.00.

Cost $1,750. Width, 30 feet; depth, 33 feet 6 inches; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches. Second story rooms full height.

The thirty-fourth design of Typical American Homes is for quite a large house and very complete home in all respects. The unusually large porch extending on three sides of the house makes the design especially suitable to suburban purposes or for a home located in a warm climate.

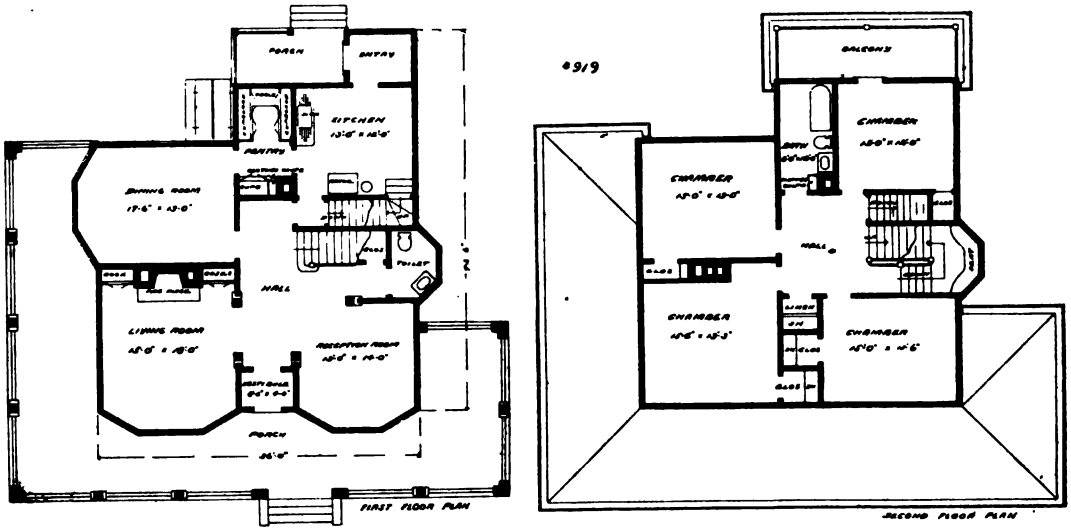
The foundation is of stone, the superstructure is of frame with clapboards for finish in the first and second stories, and singles in gables.

The interior arrangement makes a very attractive home, as the rooms open up very nicely. Columned openings are between the hall and reception hall and hall and living room. This latter room contains a handsome mantel in brick, while at each side of mantel are built-in bookcases.

The pantry is completely equipped with necessary cupboards, etc., and special provision is made in entry for refrigerator and clothes chute is provided from bath to laundry in basement. The toilet room on first floor is located in a very convenient place and at the same time in a retired position.

The second floor arrangement gives us four pleasant chambers, all of which have light and ventilation from two sides. There is ample space in the attic for a room to be finished off in front gable, leaving ample space for storage. Two rooms could be obtained there, by making the roof in rear a gable roof in place of a hip roof.

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The house is heated by a hot air heating and ventilating plant. The basement contains large laundry and fuel room.

The finish of the main rooms is in white oak and birch, with hardwood floors throughout the first story, second story hall and bath. The balance of finish would be in soft wood stained or painted.

Cost $2,900.00. Width, 36 feet; depth, 42 feet 6 inches; height of basement, 7 feet 6 inches; first story, 10 feet 5 inches; second story, 9 feet 3 inches.

The Family and the House.

The house is the center of the home and the kernel of the family life. The house is built for the people who live in it, and the people who live in it make the family. It is not only eminetly fitting, therefore, to consider the house in its relation to the family, but, in an almost literal sense, it is well nigh impossible to consider the one without the other. Good houses do not, unfortunately, always make bad people; but bad houses invariably lead to an unfortunate family life that seriously affects the occupants.

And this ifluence is not the less potent because it may be exercised in an unconscious way, and those directly affected by it may be unaware of its power. It exists, and always will exist, and it is one of the predominating influences in civilization. It is the home that makes a people, and it is the house that makes the home; it depends on the family whether the mute architecture, translated into domestic building, will be an element for good or not. Why else the stern fight against the tenement? Why else is the slum cleansed? Why else is the movement toward the suburbs and the countryside?

The house is the key to the family life. Here the children are born and raised. Here youth grows into manhood, girlhood into womanhood. If the home is attractive, the children will be bound to it; but an attractive home is impossible in an ugly, badly-planned, stupid dwelling in an unpleasant locality. Good men and women have, indeed, come out of exactly such environment; but these are the exceptional men and women. Human life is beset with too many pitfalls to render it wise or safe to take chances in the home-environment.

Sci. Amer.

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A Cottage by the Sea.

A Building Experience by Jack Raymond.



"OUR OWN HOME."

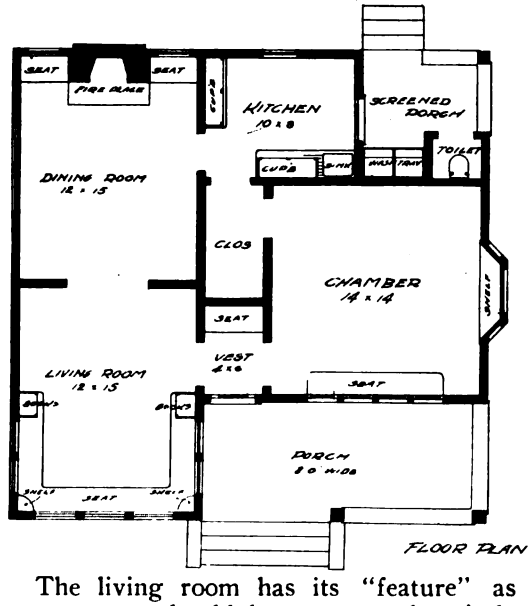
THREE years of ill luck had brought me to the place where it took all my salary to provide a furnished flat and daily food and raiment for little Jack and his mother. Jack's mother was fast losing her roses by the struggle to keep up appearances. I decided on what seemed to me then a desperate move, to own our own home.

We lived in a seaboard city surrounded by countless sea side suburbs. It was down at one of these little villages that I first met Jack's mother, so I didn't hesitate long in deciding on a location. Car fare is the same to our cramped city flat as to the seaside but of course I would have to spend more time.

I sold my only diamond, paid $50 for a lot and still had a small surplus in the bank. I found a contractor who agreed to build, letting me pay in monthly installments. We were now assured of a new home and of the delights of building it ourselves from a plan in a home building magazine that only cost us $5.00 for the working drawings—our best investment.

As the total cost was to be $500.00 you may know we had to cut out a few things. Fortunately we of the Pacific coast have no winters, hence many homes are built with no provision for heat, however, we decided on comfort at all times and an open fire place is provided for. Do we not need bath rooms? Oh, yes, and our forefathers needed them too, but somehow the days passed happily with only a wash tub and the near-by brook. The surf is always with us and surely we can afford to be inconvenienced just a little for a few years for the sake of a home of our very own. The kitchen contains water, one improvement over grandmother's kitchen. Of course basements are not desirable on the beach. Neither is it customary to paint the exterior excepting the casements, etc. The house is shingled and left its natural soft brown; the trim is painted white. With the coming of another year we hope to have our home a bower of pink roses.

We decided we could have all the actual necessities of life in four rooms, and a veranda of ample size. Our sunny southeast veranda is a living room the year around. The lower part being shingled adds an air of coziness and better still, warmth, when one wishes to sit out on our sunshiny days of winter.



The living room has its "feature" as every room should have, one end entirely of windows with book cases built in the corners and seats with hinged lids 'neath

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the windows. There is still a good corner left for the piano and my Morris chair.

The dining room feature is the rough chimney with cozy little seats on either side 'neath the small windows. A plate rack runs around the room six feet from the floor. A figured burlap is used below the plate rack but it is of the same olive green shade as the burlap above. The cushions for seats are of the red burlap used in the vestibule. When we can afford it we shall have silk curtains for book cases and windows. At present the book cases are curtainless and simple curtains of ruffled point d'esprit are looped back from the windows.

The kitchen is the pride of my wife; she claims it a model of convenience and vows she will never go back to the large kitchen of ye olden time. Cupboards are built in above the sink and under the sink board. For sanitary reasons the space below the sink is left open. Above the table which has bins and drawers, is another cupboard. Not wide shelves where things must be several rows deep, and another thing the space between the shelves is just half what the carpenter wanted to make it. My wife had to show him her tallest pitcher before he would be convinced.

An ironing board hinged to the wall is another convenience. The walls are finished in building paper. Above the gas range is cut a hole two feet square. We have had no annoyance from the odors of cooking, though we haven't that much needed butler's pantry.

The floors of both kitchen and bedroom are of the cheapest pine as they are always to be covered. The casement finish of the kitchen is of oiled pine. On the screened back porch are stationary tubs and toilet room.

And now comes our bedroom—14 ft. square, with built out east window for plants and four one-sash windows opening on the veranda. A seat is built beneath this window with hinged lids. In it are all Master Jack's playthings. As there are four compartments the young man may keep a very orderly house. We think him a model—for four summers.

We should have preferred a hard wood floor for this room but as rolling a bed about mars a floor and this room is to be nursery as well as sleeping room we decided on a straw matting.

We were in a quandary as to finishing of walls and casements. We do not yet feel we solved the matter successfully. We wanted white enamel wood, but how would that do for a nursery? We really didn't know what we wished for wall finishing. It ended in a pine finish for wood—what is more durable and less work to keep clean? Blue denim covers the walls with a border one yard deep of large blue flowered cretonne. Don't think a botanist could classify the flowers but they harmonize with the blue denim. The ceiling is covered with unbleached muslin. I've been given license to hang all my favorite posters here. Young Jack has the same privilege. My wife says the room resembles a row of bill boards. I think the effect quite homelike. Of course Jack dubs it the prettiest room in the house.

When we first contemplated building the furnishing problem seemed an unmanageable ghost, but after our plans were drawn and we learned of the furnishing effects of built in seats and book cases and well placed windows we decided we could ride the ghost, even ride it triumphantly.

We took an inventory and found we possessed a piano, a Morris chair and deep rocker in Flemish oak, a number of good pictures, two cashmere rugs and a small Navajo, numerous pillows, our bedding and household linen and what surprised us most was the amount of china and little things for the dining room.

The cashmere rugs are sufficient for the living room. The Navajo graces the vestibule; its deep red is just the shade of the burlap on the wall. For the present the dining room floor must go bare, but with pretty walls and plate rack well filled we shall be content.

If only I were an adept at making mission furniture. If only I could do half so well as magazine articles would have me, I believe I should soon be furnishing all the village. However, I did make a dining table which my wife pronounces "fair." Then I proceeded to make a library table which I claim is "fair to middlin'." Our dining chairs I did not attempt, they are only four at present, these and a few other actual necessities I bought on credit—for am I not a responsible property owner?

The lesson of the eternal fitness of things we think we have learned. Having only a simple, homelike cottage our furnishings must be few and simple, corresponding to the finish of woodwork and walls. Without actually seeing our living room one has no idea of how well furnished it looks with its walls of soft green, the dull brown of bookcases, seats and casements, the well polished floor with its covering of Oriental rugs. The piano, my library table and our two easy chairs compose the furnishings at

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present. Another year will bring more pictures and chairs but the real foundation of the room is already there.

I might tell you of the pretty dressing tables my wife made for us, the building paper used as window shades and other resorts which we found necessary, but I prefer to tell you that the installment we now pay is only half the amount we paid out in rent each month.

Now when the day's work is done I repair, not to the same noisy crowded surroundings of the day, but after an hour's ride, to a quiet, peaceful village where the grass is always green and the roses bloom perpetually. All the happiness of my courting days rushes over me and when litle Jack and his mother meet me at the door of our own dear home I know I'm even happier than I was that blissful day five years ago.

Editor's Note.—The interesting and realistic details of our contributor's experience, will, we hope, inspire others to speak in this experience meeting. Such interchange of ideas is helpful and pleasant.

The Poor Man as Landlord,

By Lyle Merton.

BY poor man we mean the man without capital but who may be earning a moderate salary as clerk or bookkeeper and has ample means to live comfortably, and perhaps lay by a few dollars yearly for the rainy day or for old age.

To such a one house building or the ownership of a home has many attractions. There are few people who do not have that intuitive love of home which associates with that word a piece of ground and a cottage which can be called "our own." It is well that such is the case; and the laudable ambition of reaching this goal, even while possessing very little money is one to be commended.

A property owner is a better citizen than a mere renter. He takes greater interest in the city or town in which he lives and has its welfare and prosperity at heart. The difference between one thousand men or families in a community who own their own homes even though they be cheap ones, and the same number living in houses owned by others will make a decidedly favorable comparison as regards good citizens much in the favor of the first named class.

Property owners are the bone and sinew of the nation.

Fifteen years ago I built a home for myself on the street where I have since resided and reared a family. Since that time within a distance of one quarter of a mile on this same street have been built no less than four homes which are occupied by their owners. These are all moderate priced houses costing from fifteen hundred to thirty-five hundred dollars each. They have been built, all of them, by poor men. I do not believe a single one of them has been in the receipt of a salary as large as one thousand dollars.. The increase in value to the property on this street has been at least fourteen thousand dollars. Now these people have added this much wealth to the city. Besides being a benefit to the city the benefits derived by themselves have been many and of the very best kind.

I do not think any one of these men had sufficient money to complete their houses without borrowing capital. But what an untold blessing has it been to these people to have the privilege of going in debt to provide a home for themselves. They would have been paying rent all these years to some landlord, had they not built. But now they have been paying interest instead and at the same time have been economizing and saving and reducing their indebtedness.

The incentive to save has been stimulated to a greater degree than if they had been accumulating a bank account during these years.

The benefit to a family growing up in a home possessed by their parents has an educative influence upon the children. They can have a little spot somewhere which they can call their own, or plant a tree or shrub and watch it grow and the memories of their childhood home will remind them in later years of the happiness of their early days and be an incentive for them to do as their parents have done and they will plan and work to the same end.

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Conducted by Mrs. Henrietta P. Keith.

Correspondence pertaining to decorating and furnishing should be addressed direct to Mrs. Keith. Color schemes by mail for interior decoration planned for $1.00 per room.

The prevailing tendency of the moment is for the use of friezes, which are shown of many sorts and degrees of excellence as well as cost. Perhaps the most popular as well as the most usable, are the landscape friezes, with their strange, fantastic trees, hills and dales and wind-swept skies. Some of the happiest of these, with winding roads and red-roofed cottages we have described in previous issues. A newer motif is called the Gordon Frieze and is mediaeval in character. The background represents a Dutch garden with formal, trim walks; while in the foreground the lady of the castle with her falcon on her wrist, attended by pages and maids promenades a lawn with "daisies pied," between rose-trees and orange trees. This frieze is 21 inches wide, is imported and costs $1.50 a running yard. These romantic friezes are rather difficult to work in to our modern, compact American houses. They need spacious apartments, high walls, faded rugs, etc. They go along with high-backed, Gothic chairs, and hanging arras of tapestry. But then people will have them because they are the latest thing, and will put them on a nine ft. wall with golden oak furniture and a red and green "Royal Wilton" carpet.

The landscape friezes are more manageable, and some are as narrow as ten inches in width. A pleasing use of a landscape frieze of this width recently seen in a house on Commonwealth ave., Boston, was above a lower wall of olive green canvas—a new and very attractive material coming in several colorings, a yard wide and only 25 cts. a yd. The room mentioned was a bedroom, being done over for summer, and the woodwork was white. There were dull, reddish, low-lying hills, for the background of the frieze, which were just in tone with the brownish mahogany of the furniture. The lines of the furniture were extremely simple, even severe, and all the furnishings, bed hangings, window curtains, etc., were of white dimity. The floor was stained a dark green and had hand woven rugs from the "Isis Loom," a new process of rag weaving, where most artistic rugs and portieres are manufactured from cut and colored strips of wool, cotton or silk rags. The rugs in this room were shaded stripes of soft greens on the ends, running into a tan center with narrow lines of yellow and dull red, and the rags were cotton, specially dyed for the room by the weavers. The whole effect of the room was old-fashionedness of a refined type, and great restfulness.

The Isis Loom weavers also manufacture portieres and couch covers, with borders and small, formal designs in the center, or plain centers with borders. The colors are harmonized with taste, and to suit the rooms intended to use the articles in. All the strips are cut on the straight edge of the goods, and are of different widths, varying from a half inch to an inch and a half in width according to the weight of the material used. These include everything from men's kersey suitings to cheesecloth.

But to return to our friezes: Some charming ones are shown for children's rooms or nurseries. The Holland Dame Frieze for instance is a never-ending joy to children, with its strong contrasts of color, the sky of intense blue, the funny, flaring bonnets of the Dutch dames in

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Decoration and Furnishing—*Continued.*

their sabots and aprons, carrying black cats in their arms or chasing waddling geese over the juicy green meadows. Then there is a charming frieze of robins, sitting along cherry boughs all in bloom, which would have "staying" qualities, when the geese and rabbits had palled upon the fancy. There is also a Trojan frieze which is very cleverly classical, and for some rooms would make an admirable completion of a wall. The stately black prows of the Greek triremes with their long sweeping oars and bulging sails of red and Tyrian purple against a background of dull yellow, are a most effective composition as a finish for a wall covered with old gold canvas in a den or study. To be sure the "sapphire sea" is rather a muddy blue, and the coloring and composition too crude to bear close examination with eye glasses or lorgnette; but at the distance of the top of the room and for the purpose it answers, if one for various reasons cannot indulge in an artist's hand-work. This is an imported frieze also and costs 90 cts. the running yard.

The spring importations of textile fabrics are most satisfying. We have referred to the canvas material, which has a coarse weave resembling buckram, but is softer and more pliable, comes in several desirable colors, and is an excellent hanging for walls as well as useful for some upholstery purposes. In the cheaper textiles the new denims hold a strong position; they are now dyed in such soft, attractive shades of blue, leaf green, rose and yellow, as well as being softer and more pliable than the old-time denims which were stiff and unmanageable. Nothing in fact can exceed the grace of the softly falling folds as draperies for bedroom windows and doors, or used as a lining for the more ambitious textiles of the first floor. A chamber done with a leaf green lower wall and an upper third of yellow chrysanthemums, was freshened up recently with denim hangings in the softest yellow, a yellow like the Golden Glow of the garden—the inner edge and across the bottom having a wide 8 inch band appliqued of yellow chrysanthemums on a white ground. The bedspread and bolster roll were of the same, the chrysanthemum band in the center of the bolster and outlining the bed around the top. A similar band of pink roses comes to be used with pink denim. As the banding is only 20 cts. a yd. and the denim the same, it will be seen that one gets a great return for

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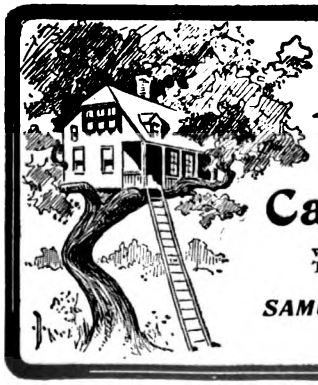
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Decoration and Furnishing.—*Continued.*

their money. The figured denims at 35 cts. a yd. are attractive also, especially the empire green with Napoleon wreath in darker green and touches of dark red, and the little checkered colonial patterns in two tones of green. These are used for upholstering country house furniture, window seats, etc. To most people the word "horsehair," calls up visions of the stiff, hideous shiny, black covering of a hundred years ago. The horsehair of today bears little resemblance to the oldtime fabric. It comes in the loveliest shades of color—dark rich greens, copper reds, colonial blue and Quaker grey; in checks and small, raised diaper patterns. It is admirably adapted to the carved mahogany sofas and chairs, the open fires and shining brass dogs and fenders, of our colonial revival. It is by no means a cheap covering, as it comes only 22 inches wide at $3.50 a yd.; but it is shown by upholsterers as the very swellest and most "chic" thing they have.

For portieres and window drapery many delightful fabrics are shown. There is a sort of grenadine weave, not at all an open mesh however as the name would imply—with small fleur-de-lis interwoven through the goods. It is 50 inches wide and $2.00 yd., coming in a soft leaf green, a rich warm crimson and a mode shade. While special- yd. Our old friend burlaps, is not to be used as a door hanging also. Equally charming are the new wool damasks, in desirable shades with little colonial self-toned design, small diamonds, etc., delightful on a colonial sofa or for hangings. These come at $4.00 the yd. 50 inches wide. A new Armure weave with mottled effect and rich sheen, is shown in all the desirable colorings at only $1.50 yd. This of course is a cotton material, but rivaling the wool in appearance. It is very fine for use on walls, or for inexpensive door and window hangings. A tapestry hanging comes in the new metal effects, a small Gothic pattern apparently traced in copper thread on a green ground. This material is $2.50 a yd. Our old friend burlaps is not to be outdone by new candidates for popular favor, and the spring samples of this wall fabric show some very beautiful new colorings. The manufacturers also produce some very artistic things in frieze and dado decorations ready stenciled on the burlaps in water colors expressly invented for this use. These colors can be used in reproducing any design or color blend desired either

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Decoration and Furnishing—*Continued.*

delicate or strong, if it is wished to carry out any special motif in the wall decorations. Where strong, rich effects are desired, nothing gives more satisfying results than these fabrics, which have eminent lasting qualities, make an excellent background for other furnishings and are not more expensive than the better grades of wall paper. A new use of these goods is for-couch pillows and table covers embroidered in colored raffia dyed with the burlap dyes; which are much more permanent than other dyes. The variety of effects possible with these novel materials is surprising; delicate motifs and colors are successfully produced as well as bold design and coarser stitches.

The newest things in these fabrics are in really beautiful crash weaves, in every shade of color. Being of finer texture and more delicate coloring they are adapted to rooms where the burlaps would be too heavy and severe. A pleasing use of the natural burlaps seen recently was in a boy's room, where the walls were covered with the burlaps decorated by a frieze of poppies stenciled in old gold. The woodwork was painted a hunter's green and the furniture was green-stained oak. The one was an excellent foil for the other, and the room while conveying a feeling of strength and suitability, was almost radiant. As the natural burlaps is much cheaper than the dyed, it was not an expensive room.

Another bedroom, specially designed for a client who was tired of floral effects, had the woodwork stained a weathered grey. A three foot dado around the walls of crash canvas in a Roman red shade, was strapped every twenty-four inches with strips of the grey wood, with a molding at top. Above this the wall was covered with a light grey canvas stenciled around with lines and rosettes of red. The room was furnished with the new, colored enameled furniture for which there is now a fancy among the seekers after novelty. In this case, the pieces were enameled a vivid red.

* * *

Wedding presents of furniture and of interior decorations, are now rather superseding the silver and china so long to the fore. Not a bad idea either. The new departure is among those who have abundant means, and need not consider the utility side only.

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Answers to Questions.

A. A. asks "would you have the woodwork in bedrooms where light oak bedroom set is to be used, oak or white enamel? Do you consider a natural finish for woodwork the best? What finish would you have in parlor?"

Ans.—White enamel is not a good finish with light oak furniture. Use either natural oak finish or if pine, one of the stains that come for soft woods. It depends on the character of the wood and of the rooms, whether a natural finish is the best. It is more difficult to furnish harmoniously with a natural wood finish of oak or pine or cypress than if stains are used. The finish of the parlor may be in white enamel, mahogany stain, or whatever is best adapted to the furnishings to be used.

N. N. C.—"Please advise how to paper and re-paint parlor, library, dining room and three bedrooms. All woodwork has been stained cherry, except stair rail and balusters which are walnut. Papers suitable for a man of moderate means, desired."

Ans.—In the absence of any diagram or further particulars, the advice given must necessarily be largely tentative in regard to the papering. We are glad the cherry stain is to be covered up, and advise painting the parlor woodwork ivory white, using a two-toned, watered stripe in old blues on the wall. We have seen a very handsome paper of this kind having the effect of silk, for 65 cts. a roll. The balance of the woodwork on first floor to be painted a dull green, using a copper red paper with small design in darker shade, on living room wall at 35 cts. a roll and a golden brown crepe on lower wall of dining room with deep frieze of horse chestnut leaves in brown reds and yellows. The crepe is 30 cts. roll, the decorative frieze 75 cts. The woodwork above stairs had best be white. There are many attractive and inexpensive chamber papers shown some of which have been quite fully described in this department of the magazine. Very pretty effects can be obtained by using the ingrains on larger part of wall and ceiling, with upper third of poppies or roses or chrysanthemums. There are, however, extremely dainty designs in bedroom papers for the whole wall, as low as 25 cts. and 35 cts.

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Questions and Answers — *Continued.*

A. H.—"Writes for ideas in paper and draperies for two rooms in cottage house, opening out of a third room which has an old fashioned paper with design in brown and blue on a cream ground, and narrow border. Carpets brown, woodwork white enamel, height to ceiling 8½ ft. The dining room woodwork we wish to change to golden oak or possibly Flemish. What would you suggest? Also how to fix the floor which is of common pine; would like the name of some reliable floor finish. West windows in dining room are Dutch windows; what shall I hang at them? Will have plate shelf."

Ans.—The diagram inclosed shows a long and narrow sitting room 12x22 ft. with extension bay window at one end, and very wide arch into the room treated in brown and blue. It is advised to carry the brown tone into the sitting room with a golden brown crepe paper, a cream ceiling and the molding between of plain gilt, to give a high light to the wall. No border should be used in rooms of that height. The dining room woodwork being of painted pine, a Flemish or golden oak finish would be out of the question, and it is advised to repaint it green in a low key. A remarkbly pretty dining room paper is to be had showing vines of green grape leaves on a dark red ground, the vines running in vertical lines giving a striped effect. With it comes a wide crown frieze having clusters of golden grapes mixed with the foliage and golden tan bands of plain color. With so low a ceiling the plates shelf will give a better effect placed high, and in this case can be placed just below the 22 inch crown frieze. The plate shelf should be dull green like the other woodwork and the ceiling a golden tan. As this is a southwest room, it is well adapted to this scheme of treatment. The Dutch windows may have little silk curtains of the golden tan, or of red; the large corner window, of ecru net. The pine floor if in good condition can have a dark green stain, and can then be finished in either wax or floor varnish. We do not specify finishes in these columns, but you will find several excellent floor finishes advertised in other pages any of which are reliable and will give satisfactory results if properly used.

E. P.—Asks suggestions as to paper in guest room 14x20 ft. in size with ceiling



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Answers to Questions—*Continued.*

10 ft. high. Oak floor in good condition, furniture of light colored birch. Woodwork ivory white. Has north, west and south windows. What would you advise for curtains? Also what curtains for dining room finished in mahogany with beamed ceiling, wall hanging of old blue burlaps below plate rail a foliage paper above and rug in old blue and mahogany shades. Thirdly, the living room has walls covered with soft green crash, with hand painted frieze of wild roses; woodwork enameled ivory white. Furniture, library table, writing desk, two bookcases and several chairs of antique oak, including mantel. A new couch must be purchased. Would you advise one covered with drapery? Would like a davenport but am puzzled what wood to select. There are two mahogany chairs in the room, everything else of the oak. Would you remove one of the bookcases to the hall adjoining which is ample, and give this room less of a library character? Could a cream paper with red poppies be used on wall of guest room with a red rug on the floor, or would red be too vivid for a room with so strong a light? What window shades should be used for a house painted tan color with light brown trim?

Ans.—It is usual to give a guest room rather light and delicate treatment; but since a stronger effect appears to be desired, it is suggested to use a plain leaf green on the lower wall with a figured paper showing scarlet lilies in amongst green rushes for the upper third, with a ceiling of vivid, light red. A ten foot wall can very well be divided in this way, using a picture molding or a card rail between. Red needs a well lighted room, but a cream ground with poppies, would make a poor background for the birch furniture. On the other hand the plain green lower wall will be an excellent background and for pictures also, while the scarlet lilies and ceiling will give the warm, vivid feeling desired. The green rushes are sustained by the green of the wall below, and the effect of the whole room will be like a large and brilliant flower with its surrounding green leafage. On the floor, a Brussels rug in green moss effects with tiny dots of red in-mixed, like the bloom of moss. White curtains should repeat the woodwork of the room. For the dining room windows an ecru net in a fancy weave is suggested.

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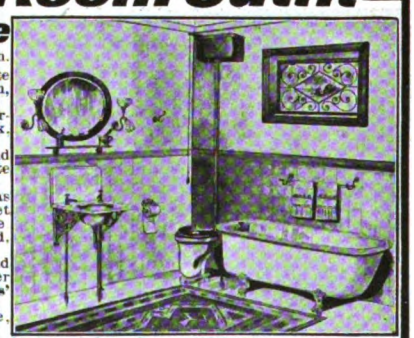
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Answers to Questions—*Continued*

The living room or library is not an easy problem. The walls have a distinct parlor treatment, while the furnishings are strictly library in character. Book cases in the hall are out of tune, and we should prefer a radical change in the wall treatment, which would bring it into line with the furniture. It is advised to re-paint the woodwork green in a low key; but in harmony with the green crash wall. It will be sad to cover up the wild roses, and if really good, the frieze might remain. A very good frieze if the room were so changed, would be the Tudor, showing a heraldic design of shields in red, blue, green and gold on a tan ground. An oak frame devenport is advised rather than the couch with drapery cover. The exterior of the house would look best with shades brown like the trim. A cream lining could be used inside.

Mrs. R. J.—"Will you please suggest pretty curtains for bed room and drapings for plain brass bed. The room is papered with red roses and green leaves on the ceiling down to the picture mold and the side walls Nile green moire paper. There are four windows close together facing the south and one facing the east. The windows have two lights of glass in each 30x 20 in. Now should the curtains and bed covering be the same material, and should I have a pair of curtains to each window. I want a valance over the curtains. What color and material shall I use, and would point d'esprit plain muslin or figured be prettiest. I want something to cover the springs in my bed as a spread does not hide them. Is there any contrivance I could buy or have made to put on my brass bed to cover with material, and have a canopy over the head?"

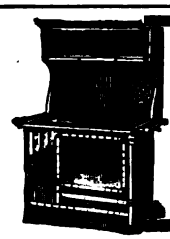
Ans.—The effects is better if curtains and spread are alike, though it is not imperative. For a family room to our mind nothing is more satisfactory than a handsome white spread. In the room under consideration we should prefer to repeat the green of the side walls rather than the flowered ceiling, in window and bed draperies. A valance across the four mullioned windows of plain green art ticking with a straight fall of the same at each outer side, and glass curtains of plain white net, would give a pleasing effect. The plain net is preferred to the *point d'esprit,* and an edging of the narrow, cut fringe which comes at 5 cts. a yd., would be a great addition. Use the same net over a green lining for the valanced bedspread, and for draping the canopy top, if one is used. Yes, there are adjustable canopy top fixtures for attachment to brass beds. They are made of brass and the simplest style costs $15.00. Any house furnishing establishment in a large city could procure one for you.

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THERE seems to be a wonderful awakening to the difficulty of the housekeeper's work. Housekeeping is now spoken of as a "profession;" there are "chairs" of Household and Sanitary Science in universities, and professors to fill the chairs. Pratt Institute and Columbia University have departments of domestic science and many of the state universities and colleges are similarly equipped. There are a number of special schools in the different branches of household arts and sciences, notably the Boston School for Housekeeping, for the scientific study of the home and conditions of daily life, and more recently, the School of Domestic Arts and Science of Chicago, which is designed to co-operate with the work of women's clubs along these lines.

It is specially gratifying to note that club work is developing more and more of interest in the real problems of domestic economy, the things pertaining to the woman's own special kingdom, rather than scattering ineffectual bird shot from squirt guns of club "papers" over the whole field of literature, history and art. Not that these subjects are not interesting and profitable subjects of study well directed; but what does a club paper on Greek Dramatic Art or Sanscit Poetry, profit the average woman? Of far more value would be a really practical discussion by one who knew what she was talking about, of the way to select meats, and how to get the most out of them. We venture the assertion that not one woman in ten knows the difference between a short rib roast and a sirloin, or where the tenderloin is located. And how many "know beans" literally, or a good potato or Hubbard squash at sight. They just "order" over the telephone, and if the things happen to be "nice," it is just a streak of good luck, and if not, why throw them away and get more. Not long ago the writer happened to see in the garbage can of a middle aged housekeeper—no young, inexperienced girl—at least half of a thick slice of sirloin steak, from the previous day's dinner. These people were in very moderate circumstances, the husband a clerk on seventy-five dollars a month. Another young woman related as a good joke how she "put up" in the summer forty-four cans of fruit, and out of the lot only eight could be used. One's heart aches, for the husbands of such housekeepers—heaven forgive the word.

It is well that there is a beginning of better things; that housekeeping is being talked of as a business, a profession if you will—demanding some training and intelligent, painstaking effort, as well as other callings.

A girl knows she cannot get a position as a stenographer or a milliner, without buckling down to real hard study and practice. But she calmly steps into the far more complicated and responsible place of directing and ordering a man's house, spending his money, supplying proper and appetizing food, dealing with tradesmen and adapting the scale of expenditure in all departments to the income, seeing that all proper hygiene conditions obtain in food, drink, ventilation, heating, lighting, plumbing and laundry work, and with all this having a due and proper regard for a pleasing, cheerful and attractive interior without a thought.

Truly a modern first class housekeeper must needs have the eyes of Argus, the resourcefulness of a Yankee engineer, and the tactical ability of a Japanese division commander. And yet girls think it pretty to boast that "I *told* George I never cooked a dinner in my life."

To be sure cooking is not the epitome of housekeeping, but three meals a day come around with the unfailing regularity of the tax-gatherer, and they tax all a bright woman's wits too, to make them joyful and profitable occasions instead of funereal. A great writer has said that "cooking, means the knowledge of Medea and of Circe, of

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Household Economics — *Continued.*

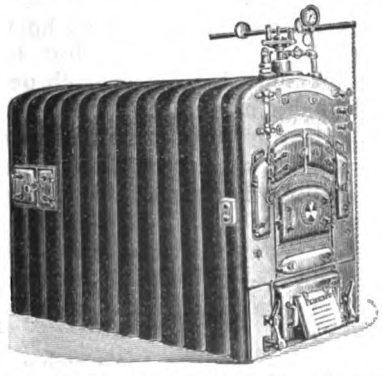
Calypso and of the Queen of Sheba. It means English thoroughness, French art and Arabian hospitality." He might have added American wit, to the catalogue. While it is not to be expected that every meal will call for so much of qualification as this enthusiast bespeaks, there is no getting away from trouble and training, if a housekeeper is to set a "good table." And how much that common phrase means, only the cook knows.

Another thing the housekeeper of today needs in her business is tact, and a great deal of it. Tact is a species of genius, and if a woman isn't born with it—and some of them are not—she better cultivate it with all her might and main. In the first place the man of today, requires more diplomatic skill to get along with him when he gets home from his nerve-destroying office, than the famous French women of the 18th century showed in their social salons. He has to be catered to and let alone till the auspicious moment when rest and a good meal gets in its work, in order to bring him back to some resemblance to the real good fellow he really is. A woman with tact also, will *not* be in continual hot water with her help and "changing" every fortnight, despite the unfavorable conditions now prevailing. She will know how to make the cook gracious and ambitious to do her best, when she contemplates a little dinner, by asking her what she thinks of her menu, and consulting her about it. The housekeeper's dignity isn't lowered one bit, and the cook's is recognized; so she is good-natured and helps to make the occasion a success, instead of being hateful and spoiling the dishes. The woman with tact will take occasion sometimes to praise the table appointments without over-doing the matter, and she will even talk over the making of the children's new summer dresses with the laundress, and whether tucks or ruffles will iron best. Why not? Great diplomats have not scorned to make use of a woman's charm of manner to bring about international agreements. Is it beneath a housekeeper to charm her own servants? Far, far better are such tactics, than the air of displeasure and aloofness which many women habitually wear, when they have any communication whatever with the help.

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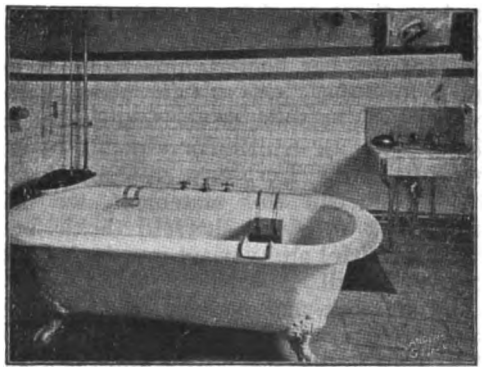
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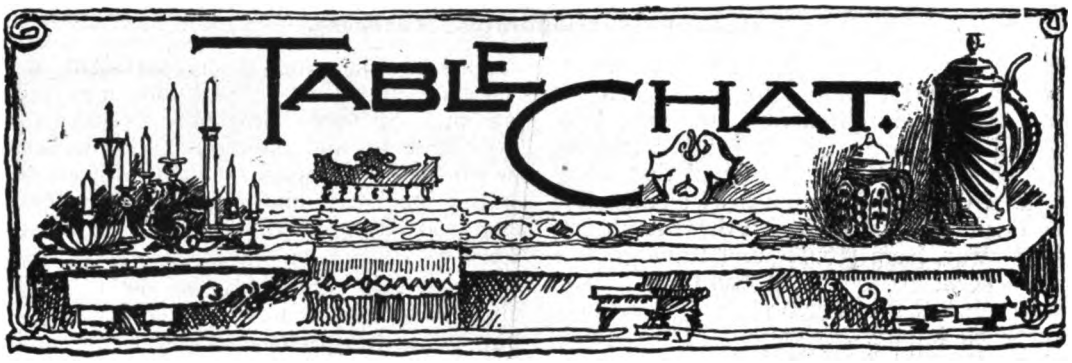
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"On the first day of April,
Hunt the gowk another mile."

LEST the reader may be in the same boat with the Table Chatter, who was fain to repair to a "glossary appendix" to get the drift of the above old Scotch couplet, let it be known that in those north country districts the victims of April fool jokes were dubbed "gouks" or "gowks." Doubtless here may be fixed the responsibility for our epithet "gawky," by which we express our opinion of some people.

Why the first of April should be set apart as a day for making a fool of folks—is hard to discover. The most ancient April fool on record is said to be Noah, who sent the dove on her bootless quest out of the ark before there was a twig above water for her to light upon, on the first day of the Hebrew month which corresponds to our first of April. Lest any caviling skeptic should discredit this statement, we may easily look to April herself, fickle lass, whose deceitful and variant moods do make fools of us all.

We look out, and exclaim "what a lovely day!" We please ourselves with the notion of a walk in the soft April sunshine, and down pours a shower of rain, with naughty April laughing at our discomfiture.

Another noted April fool was Napoleon, when he married the unfortunate Marie Louise on the first of April. Nor did the French forget to bestow upon him their soubriquet of "a mackerel," which is the French name for an April fool.

The Spectator tells of a man who boasted to him that in ten years he had made a hundred fools. He probably omitted to reckon in himself—the biggest fool of all. He would certainly have no such easy game in this country and age, for even the children would pay no attention to such time-honored facetiousness as "Mister, you have dropped your handkerchief," or "Ma am, you have something on your face!" Far too astute and knowing is the youngster of today, to be caught with such guile.

It is really a question, who is the biggest fool—the joker or the joked. One is not necessarily a fool because being sent to attend a funeral, he finds on arriving there is none; but the perpetrator of such a tasteless joke certainly is open to the stigma. Nor does it always happen that the stumbler over cunningly placed cords, has less wit than the roaring booby who placed them there.

Some old cynic has affirmed that this festival—if we may call it so—of All Fool's Day, really lasts from the 1st of January till the 31st of December at midnight. But to the Table Chatter's thinking the old cynic was the biggest fool of all. Surely there is no one so foolish as he who affects to be without folly, but to scorn it in every one else. And such people do indeed make a first of April for themselves, all the year around. They are like ostriches staring at their own eggs, and thinking there is nothing else worth seeing.

Was it Cowper, who called all these, "solemn fops"—with their yawns and long faces over the light jibes and gaities of social folk?

The world has none too much of harmless mirth, and a good jest has its mission as well as a Sunday school lesson. Even Dean Swift—that grimmest of satirists—allows that "on the first of April a 'pungent lie' is permissible." For her part, the Table Chatter confesses to many an April Fool, and to great enjoyment of these festive lies; but with the good Dean—she likes them "pungent."

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Table Chat—*Continued.*

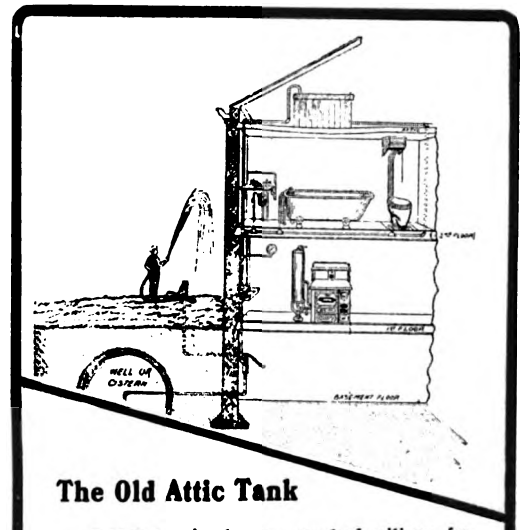
At dinner the other day, a new salad was achieved by the chataleine, or rather a new rendering of an old theme. It was an apple salad with a mayonnaise dressing, but the apple was cut out in round marbles, with a tin cutter that comes for the purpose, and a handfull of these heaped upon a lettuce leaf with bits of quartered cherries scattered through, and the mayonnaise poured over. The plates for serving had a border of small green ivy leaves around the edge and a gold band. An apple salad is at all times one of the best—so crisp and tart and bright, but served in this way gave it a new pleasure. Also there was a delightful new, oblong, sandwich platter with the same decorations, upon which the small round sandwiches were handed about, which is a charming addition to the china closet. These salad sets come with the dozen plates, the narrow, oblong platter and a bowl and plate for the mayonnaise.

* * *

Have you made your Orange Marmalade? If not, now is the time to set about it when oranges are cheap. Use thin-skinned oranges not too sweet, and to a dozen sliced thin add six lemons also sliced thin. Allow three pints of cold water to every pound of fruit and let it stand twenty-four hours, then boil until tender. Put aside for another twenty-four hours after draining, and then add a pound of sugar to every pound of fruit. Boil till it is ready to jelly or nearly an hour, stirring carefully so as not to break the rinds and seal when cool in jelly tumblers.

* * *

The candle shades are now an important feature of the decorations for a dinner or the afternoon function with drawn blinds, known as a "lady's tea." One of the very newest fancies in candle shades is made of white mousseline de soi, shirred, and trimmed on the bottom with gold bullion fringe. These are very swell to be used with the white and gold band china which is now so much fancied. As they cost five or six dollars apiece they can never become common. Candle shades of Tiffany favrille glass, of a soft, luminous, golden hue, are very beautiful and very expensive also, costing five dollars apiece. They harmonize admirably with a dinner set of white and gold. One may, however, get the same effects of color and sheen at much less cost, in the charming fancies shown in silk and crepe paper shades ranging in price from 50 cents to $2.50 each.



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means sagging beams, cracked ceilings, frequent leaks and repairs, and no protection against fire.

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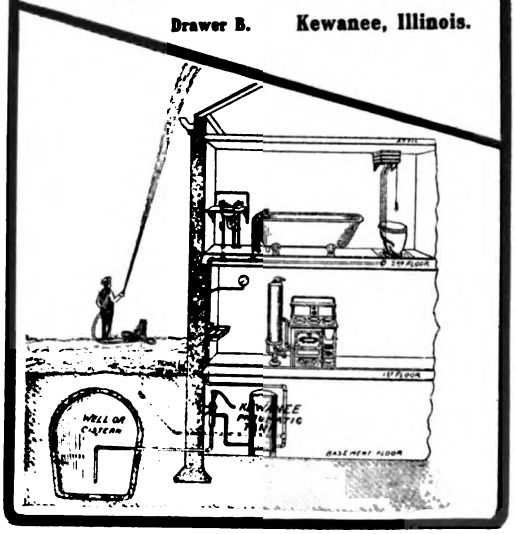
in the basement, delivers water through the house and grounds by force of compressed air. It cannot freeze or flood the house, and lasts as long as iron pipe. It will furnish water to kitchen, bathroom and laundry, and will throw a stream through a hose to a height of 150 feet.

J. H. Brouwer, Shenandoah, Iowa, writes: "The system works to perfection, has not cost a cent for repairs, and the insurance is now 25 per cent less than on similar risks where there is no fire protection."

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Splinters and Shavings

Current Prices.

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis. In this connection it must be borne in mind that these prices are not the prices under which the estimates of cost of the various designs published in Keith's Magazine are compiled. A schedule of these prices will be found on the title page of each issue, and in explanation, the Editor desires to state that it is absolutely essential, in the publication of our cost estimates, that there be one basis, otherwise our readers would be led into endless confusion by constant changes. For this reason, in making all of our cost estimates, we adhere to the prices quoted on the title page, which were in effect in Minneapolis and many other sections of the country a few years ago.

In comparing prices for various localities, there must be taken into consideration also the quality of material and the character of labor. Union rules decree that every carpenter, for instance, must be paid the same wages. That may be $2.00, $3.00 or $4.00 per day—it matters not. The point, however, is that some men are worth twice as much as others. They accomplish twice as much work in a given time and do it better, than another man who is a slovenly workman and lazy, devoting most of his time to bothering his fellow workmen by telling stories or useless talk.

Now, if any person attempts to construct a building by day labor, and unfortunately is employing this kind of labor, no matter if the rate of compensation be reasonable, the building will cost more than he expects, but if, on the other hand, he is fortunate enough to secure real live, competent, wide awake workmen, who put in a real day's work for a full day's pay, the cost of that building is going to be about what it ought to be, under the rates of pay and the prices of building materials and labor prevailing.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of the going to press of this issue. If our readers will take the pains to send us a like schedule, quoting the prices in their localities, we will be pleased to publish them for the mutual benefit of all of our readers in the various sections of the country.

SCHEDULE.

Excavating, per cubic yard, 15c, left on lot.
Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.
Brick laid in wall, per 1,000 (wall measure), $11.00 to $12.00.
Lathing and plastering, per yard, two coats, 26c.
Dimension lumber, per 1,000, No. 2, average price $14.00 to $16.00.
Flooring (No. 2 D. & M. Fencing), 4-in. $12.00; 6-in. $13.00.
Sheathing boards (6-inch D. & M. No. 3), $12.00 to $14.00.
Shingles, standard star "A" star cedar $1.90, pine $1.90.
Siding "C," $23.00.
Finish lumber, $30.00 to $45.00.
Tin work, per square, $6.00 to $8.00.

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are of course subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

Livingston, Ala.

Brick, $7.00 per M.
Dimension Lumber, $10.00 per M. on ground.
Floring, $12.00 per M.
Siding, $12.00 per M.
Shingles, $3.00 per M.
Finishing Lumber, $20.00 per M.
Common labor, $1.25.
Carpenter work, $2.25.
Masons, $3.00.

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Splinters and Shavings—*Continued.*

Kingston, N. Y.

Brick laid in wall, per M., $12.00.
Lathing and plastering, two coats, 30c.
Dimension Lumber, No. 2, per M., $32.00.
Flooring (No. 2 D. & M. Fencing), $25.00.
Tin work, $7.00 per square.
Sheathing, $23.00.
Shingles, "A," $3.60.
Siding, "C," $30.00.
Finish Lumber, $60.00.
Carpenters, $2.75 per day, 8 hours.
Masons, $3.00 per day, 8 hours.
Common labor, $1.50.

Ada, Ohio.

Stone in wall laid up complete, 25 cu. ft. to the perch, $3.50 per perch.
Plastering, 25c to 28c square yard.
Sheathing, $16 per M; for siding, $20 per M.
Slate, $10.00 per square laid.
Siding, good, $24.00 per M.
Flooring, Pine, (good) $24 to $28 per M.
Flooring, Oak, (good) $55.00 per M.
Finishing lumber, best pine, $40.00 per M.
Finishing lumber, Maple or Oak, $40.00 to $85.00 per M.
Masons, $3.00 per day of ten hours.
Carpenters, $2.00 to $2.50 per day.

California, Mo.

Brick, $10.00 per M.
Flooring, $30.00 per M.
Ship lap, $20.00 per M.
Joists, etc., $22.50 per M.

Benedict, Kansas.

Common brick, $5.50 per M. laid down.
Foundation Stone, $4.00 per cord.

Herrington, Kansas.

Lime, $1.25 per bbl.
Sand, $1.75 per ton.
Rubble Stone, $1.75 per perch in the wall.
Lathing and plastering, two coats, 32c.
Lath, $5.00 per M.
Dimension Lumber, $22.00.
Sheathing (8-in. ship lap No. 2) $22.00.
B. Flooring, 4-in., $26.00.
Finish Lumber, $35.00 to $40.00.
Red Cedar Shingles, $3.50.
Red wood lap siding, $35.00.
Cypress Siding, $25.00.
Masons Wages, $4.00.
Carpenters, $2.50 to $3.00.
Laborers, $2.00.



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Piano-Finish, Selected Figure, Quartered-Sawed Oak Mantel, **$29.40**
Dealers' price $40 to $50.
It is 52 in. high, 60 in. wide, 36x18 French Bevel Mirror, four elaborate capitals, moulded shelves. Includes Enamel Tile Facing, 60x18 Hearth, Plated Frame and Club House Grate.
Same Mantel in Cabinet Oak, with outfit, **$27.40**
$19.50 buys this Solid Oak Mantel, 78 in. high, 54 to 60 in. wide, 24x14



Bevel Plate Mirror, with Tile and Grate. Freight paid east of Mississippi River and north of South Carolina. OUR $11.75 MANTEL IS A WONDER.
Tiles mounted on slate makes a perfect job. Anyone can place them in position. Write for catalog of Mantels, Grates; Tiles for floors and bath; Slate Laundry Tubs. **W. J. OSTENDORF,**
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ORDINARY GRATE
burns your face and freezes your back. This is due to the cold drafts it causes by drawing chilled air in through the cracks and crevices of doors and windows. It also wastes 50% of its fuel.

The Jackson Ventilating Grate

saves this fuel, and prevents these drafts by supplying from its heat-saving chamber, pleasantly warmed outdoor air which it distributes perfectly through the rooms. This warmth is additional to the radiant heat which it gives out. One VENTILATING GRATE will heat an entire house of moderate size during the Fall and Spring, and several rooms on one or different floors in freezing weather. It can be fitted into any ordinary fireplace and requires less than half the fuel consumed by an ordinary grate doing the same heating.

Mr. Robt. Shriver, Pres. First National Bank, Cumberland, Md., writes, Feb. 18, 1903. "Except for the renewal of the bottom of grate occasionally, our Jackson Grates (purchased in 1887) are as good today as the day they were put in, and have given us very excellent and satisfactory service."

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25 Beekman St., New York.

Write at once for illustrated Catalogue No. K of the Grates, also Catalogue of Mantels, Andirons, Screens, etc.



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Do you know that by our original method, pine can be finished almost as beautifully as hardwood?

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Racine, Wisconsin

"The Hardwood Floor Authorities"

Notes and Hints.

A Good Time to Build.

The following comment on the building situation by the Improvement Bulletin will no doubt interest our readers.—Ed.

Those economical fellows who have been telling us for several years they would build if material prices were not so high, will likely have a chance to make good this year. Unless all signs fail building operations will be possible this season with less expense and less trouble (labor trouble especially) than for many months past. The estimate of those well informed is that the reduction will amount to from 10 to 15 per cent, according to the character of construction. That there will also probably be less difficulty and delay in securing men and material is a circumstance that will be appreciated by both owner and contractor.

Supervising Architect J. Knox Taylor is reported to have stated that there has been a great drop in the cost of construction of government buildings during the past few months and that the decrease all along the line is as much as 25 per cent. The cost of labor and building materials, he says, is everywhere tumbling rapidly and he believes that prices will go still lower. Mr. Taylor states that there is now keen competition for government work, while a year or so ago bids were comparatively few. He stated a few days ago that proposals received that day were from 20 to 25 per cent lower than they were eight months ago.

Growth of the Suburban Idea.

Some one has been trying to analyze the noises of a great city and represent by notes on the musical staff the various elements of the unceasing roar. The task is a thankless one, for nothing short of striking all the instruments in the band at once will do the subject justice. The New York World attempts to tabulate in the following schedule some of the chief factors which try people's nerves in the city, together with the period of the day over which these licensed noises extend:

Hand organs .....8 a. m. to 8 p. m.
Fish horns.....Sunrise to sunset
Knife grinders.....7 a. m. to 9 p. m.
Junkmen.....6 a. m. to 10 p. m.

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Notes and Hints—*Continued.*

Hucksters' and peddlers' cries.....
.....5 a. m. to 12 m.
Trolley bells, whistles, heavy trucking, steel transportation, movement of horses and cattie 12 m. to 12 m.

The human ear is a delicate structure and a nervous organism is bound to be adversely affected by a steady din. Whether the city's roar and bustle are enough to result in a complete nervous breakdown or even end in insanity, as some contend, is a question for the specialist. Certain it is that hundreds of nervous people have found their physical condition bettered by a removal to the quiet and seclusion of a suburban home. Dr. Cyrus Edson is quoted as follows on the effect of New York noise on the nervous system:

Noise, by itself, could hardly drive a person insane. It is a well-known fact among physicians and alienists, however, that persons in a semi-insane state or persons who only need something comparatively unimportant to drive them into an unbalanced condition of mind are often made insane by noise.

Noise as a disturbing factor in many nervous diseases is even more common. Physicians commonly find it necessary when treating patients with nervous diseases to prescribe as the most potent method of effecting a cure an absolute quiet and removal from tne city's din.

It is a well-known fact that persons who have long led the quiet life of the country on coming to the city suddenly become tremendously fatigued. It is the city's din which does it. I have known of people to fall asleep within an hour after reaching the city—the noise of the streets had so soon completely fatigued them.

There is not the slightest doubt that noise is wearing and exhausting upon the nervous system.

Even if a person is obliged to endure the city's noise during the day in order to make a livelihood, he can secure a night of peaceful rest in a suburban home. Sleep is nature's sweet restorer, and when it is persistently interrupted there are bound to be evil effects, even though it may not go to the extent of a physical breakdown.

Indicative of the growth of "the suburban idea" among the best class of people



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can be installed in any building, residence or club where city gas is not obtainable. It is piped through the house like city gas, and is constantly gaining in popular favor.

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are some figures recently published, which go to show how small is the percentage of population of whites of native parentage in our great cities. The newly arrived immigrant settles down naturally in the city, but the native American looks about for a home outside of the range of brick and mortar. In New York City the percentage of native whites of native parentage is reported at only 21.5 while in Manhattan Borough it is 16.9. Our great cities are cosmopolitan, but our suburbs are typically American. A census of New York's suburbs would show a very inconsiderable foreign element, and that only in the form of servants. The percentages of native whites born of native parents in the population of our ten largest cities in 1900 are shown in this table:

New York	21.5
Manhattan Borough	16.9
Chicago	20.8
Philadelphia	40.3
St. Louis	32.9
Boston	26.0
Baltimore	46.4
Cleveland	22.9
Buffalo	25.8
San Francisco	24.4
Cincinnati	34.9

The noticeable thing about this table is that the cities having the best developed suburbs have the largest percentage of foreign population. The inference is natural that the bulk of our refined, educated people of American stock find something distasteful in city life, and prefer to have their homes a few miles away, even though it means a railway trip back and forth each day.

The case against the city flat is thus succinctly stated in an article on "Discovering a Country Home" in *Country Life In America:* "No power under heaven could make us live in New York City again. It is no place to bring up a family. There is no room in a flat. You have too much worthless information thrust upon you about your neighbors. They, in turn, know all your frailties. There is no garden; no chance to keep animals; very little light and air: the dumbwaiter racks your nerves; you cannot sleep; amusements are costly and life becomes a burden."

* * *

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Architect's Corner.

Communications from architects detailing their experiences and giving information of interest and value to our readers will be given space in this column. Any questions our readers desire to ask relative to architectural service will be referred to one of the profession and answered as space permits.

J. B., Philipsburg, Pa.

Q.—I intend to put in a steam heating plant and the heating contractor claims that we cannot get good service out of the system if we place radiators where registers are marked on plans? It will mean quite a saving in pipe if we can follow plans as to location of radiators. I explained to him that perhaps the ventilating system would overcome that. Please advise whether I am correct.

A.—Regarding the placing of the radiators, would say when hot air furnace is used, I have found by much experience that the best results are secured by introducing the hot air into the various rooms at a point as near the center of the house as possible, then draw it toward the outer walls by means of vent pipes. However, when the house is to be heated by hot water or steam by means of radiators, we have a different proposition and the radiators should be placed as near the outer corners of the house as possible. The vent pipes will be just as serviceable, for the hot air will rise from the radiators and after it cools drop to the floor and be drawn by the vent pipes. A known as an "indirect," in the hall, for ingood adjunct always, to a direct heating system for hot water or steam, is what is stance, as near the center of the house as possible, which is, as you probably know, nothing but a coil of pipes under the floor with a duct to bring fresh air to the underside of them, which rises through the coil of pipes, and, being heated in transit, enters the room, giving warm, fresh air; and this working in conjunction with the vent pipes gives a constant, though imperceptible, change of air in most of the rooms. The doors are seldom kept shut in a small, private house and from the hall the air will circulate through the various rooms. I make this suggestion, thinking it will solve the problem for you in a satisfactory and practical manner.



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A Unique California Home.

Design No. 871.

An exceedingly pretty house in shingles and stone. The lines are pleasing and very graceful and all detail is simple.

Upon entering the reception hall one has a view into the sitting room and drawing room. The detail of the hall is very nice containing a handsome fireplace and staircase.

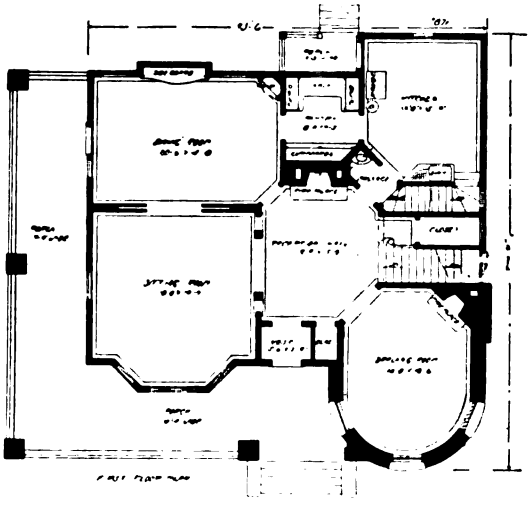
In the house as built from which the illustration is taken, the fireplace is in dining room, but in plans here it is arranged for the hall, as a better effect is secured.

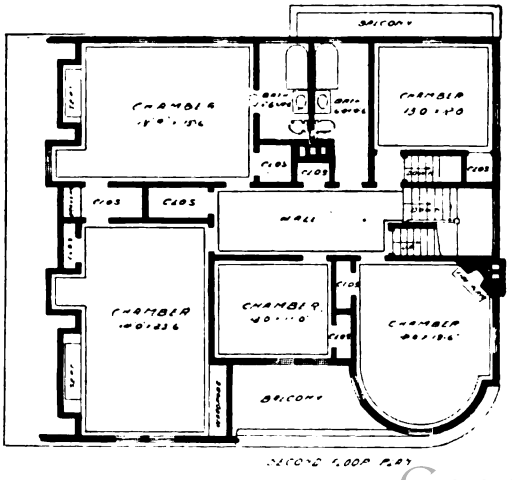
Access to kitchen is most convenient and here is provided a lavatory.

The rooms are large and pleasant, well lighted and ventilated. On the second floor the chambers are well provided with closets, and a private bath will be found especially convenient.

Finish in main rooms of the first story in hardwood. Balance of house pine or cypress. Hardwood floors throughout. Full basement with hot water heating plant, laundry, etc. Space in attic for a couple of rooms.

Cost, $4,200; width, 43 ft. 6 in.; depth, 48 ft. 1 in.; height of basement, 7 ft. 6 in.; 1st story, 10 ft. 5 in.; 2nd story, 9 ft. 3 in.





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Glimpses of Books.

Letters of a Self-Made Merchant to His Son, by George C. Lorimer, is upon our table.

The brilliant author has received the compliment of a translation of this book into Japanese, certainly not an everyday occurrence. The Japanese are an alert people and the undoubted quality of alertness, in these Letters, would strike a sympathetic note in the Japanese mind. Nevertheless we can but feel it to be a matter of regret, that Mr. Lorimer should have chosen so unfortunate a medium of expression for the pithy aphorisms, sage business maxims, and keen thrusts at pompous inefficiency and conceited laziness which characterize the volume.

It seems unnecessary, that so much wit and common sense should be so vulgarly expressed, and that a writer of Dr. Lorimer's standing should so endow a coarse, illiterate and even brutal character with the qualities of intellect and success, and hold him up to the young business man for a model to build business character upon, seems to us to put a premium upon illiteracy and vulgarity and to be distinctly lowering in its influence.

Letters from A Son of a Self-Made Father, by Charles Eustace Merriman, is the usual mediocre production put forth in "replies" to books that have achieved a popular and pecuniary success.

In this case the slang and coarseness of the original are imitated without their redeeming features of wit and wisdom. New Hampshire Pub. Co., Boston, Mass.

* * *

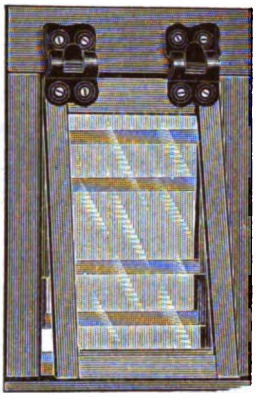
The firm of H. B. Wiggin's Sons has issued a unique booklet in the form of an attractive story called the House of the Honey-Moon, bound in old gold burlaps. A beautiful young woman figures as a New York decorator, and a romantic ending is given to her first serious "job."

The reviewer, however, finds it passing strange that any up-to-date decorator could be so ignorant of the merits of burlaps, as the young woman of the story is represented to be.

* * *

The K. K. K. is the title of a story written bv C. W. Tyler, a Tennessee judge, and deals with the question of mob law in that section of the country.

The book is gotten out by the North River Publishing House, New York.



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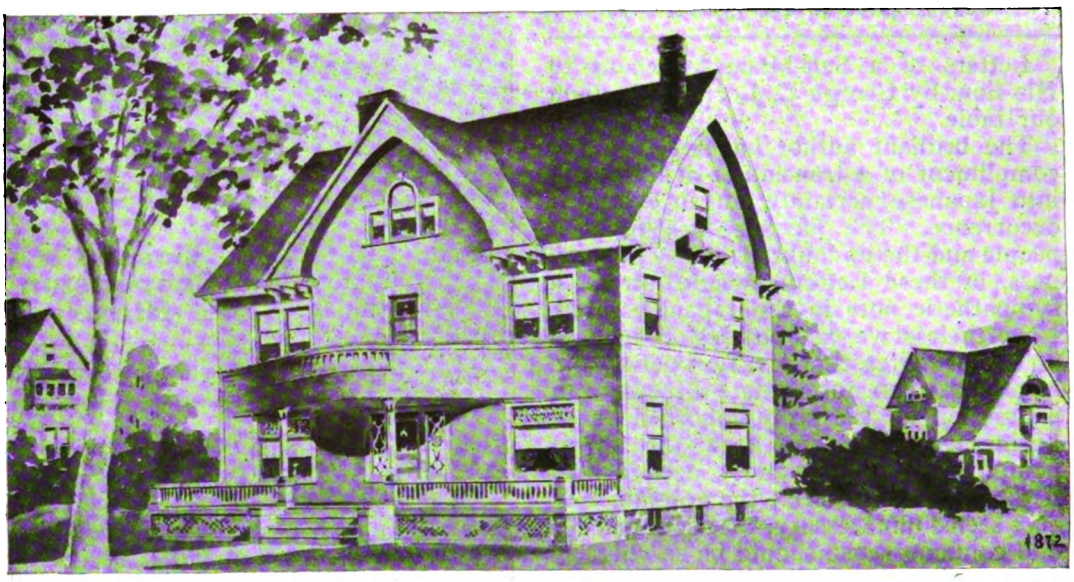
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An Adaptation of the Famous Ladies Home Journal Design No. 93.
(Built over 800 times.)

Design No. 872.

The ingle nook in the sitting room of this design, makes this room a most pleasant one. The fireplace in nook is of handsome design, having pressed brick facings. Built-in seats are provided at each side of fire place.

As sliding doors are used to separate the sitting room from hall and hall from reception hall, an open effect may be obtained across the entire front of house. The large dining room is further embellished by a built-in fire place of unique design.

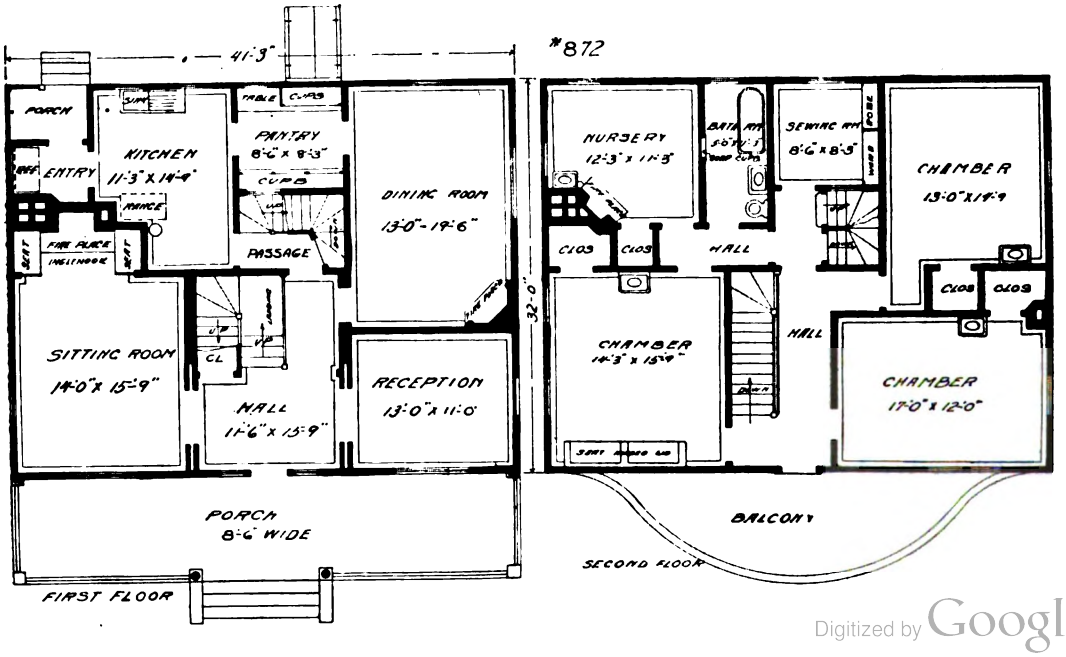
The second floor is very complete and conveniently arranged. The little rear hall provides convenient access from owner's chamber to bath and nursery. The sewing room will meet with approval from the lady of the house and same is fitted up with ward robes extending across one end of the room.

In the attic, two rooms are finished off, still leaving ample space for storage.

The basement provides a hot air furnace, laundry, servant's toilet, fuel and vegetable rooms.

The finish of the main rooms is in white oak, excepting reception room, which is enameled. Hardwood floors throughout the first story; balance of finish in soft wood with soft wood floors.

Cost, $2,900. Width, 41 ft. 3 in.; depth, 32 ft.; height of basement, 7 ft. 6 in.; first story, 10 ft. 3 in.; second story, 9 ft. 3 in.

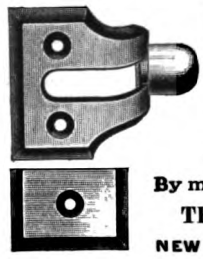


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Glimpses of Books — *Continued.*

Builders' Architectural Drawing by Fred T. Hodgson, author of several practical works on house building, is an effort to cull helpful and practical instruction along the lines indicated by the title, from the mass of technical literature on the subject.

To this is added the author's own wide experience, and he has happily achieved his wish to furnish valuable material in a simple and direct form. Frederick J. Drake & Co., Pubs. Price, $1.00.



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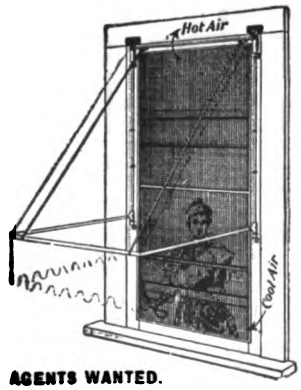
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A Practical and Economical Home.

Design No. 873.

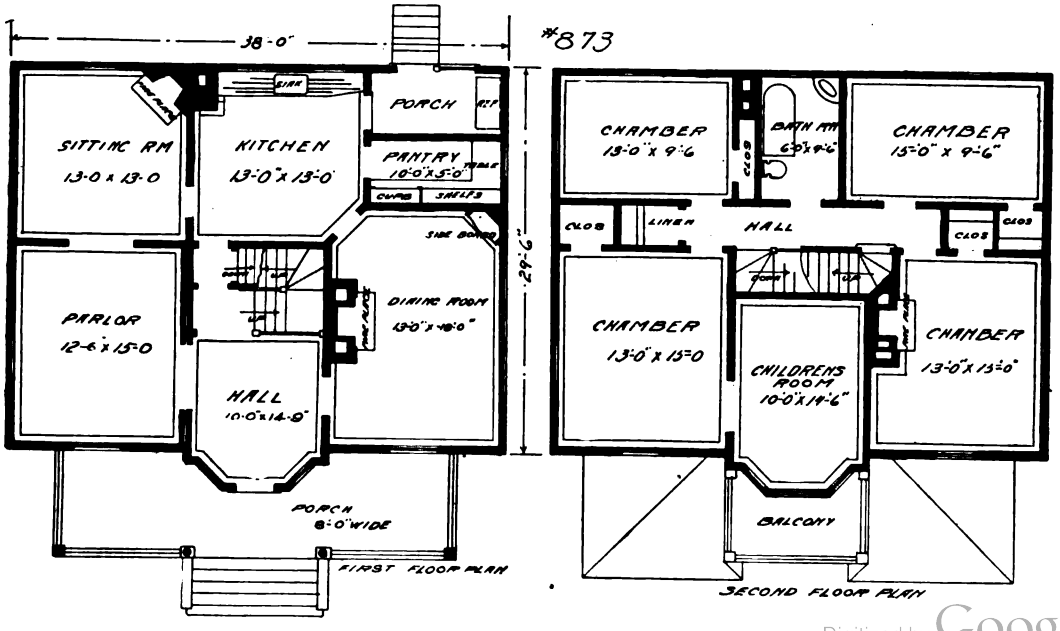
A compact nine room house suitable for the home of a good sized family. The Colonial treatment in its simple and graceful lines is well adapted to this style of house.

Entering into the center reception hall, we find on one side the dining room, 13x18 feet in size. This room is prettily treated with a triple high window, and further embellished with an open fire place and built in china cabinet. If it were desired to pass from kitchen to dining room thru the pantry this could be readily done by placing pantry shelving on rear wall, thus giving space for a door from dining room to pantry.

Pleasant open fires are also provided in the back sitting room and in the chamber over dining room. The rear porch is partially enclosed thus providing an excellent place for the refrigerator.

Basement contains a hot air heating plant, laundry and fuel bins. Ample space in attic for one or two additional chambers. Finish of main rooms of the first floor in brick with hardwood floors; balance of finish soft wood painted.

Cost, $2,400; width, 38 ft.; depth, 29 ft. 6 in.; height of basement, 7 ft; first story, 10 ft. 3 in.; second story, 9 ft. 3 in.



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AS THE KEY-NOTE FOR

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The interpretation, correct architectural expression and the rendering practical in every way of your own original ideas so that the home will be a distinct success in every detail and truthfully express your personality, is a matter of the very greatest importance.

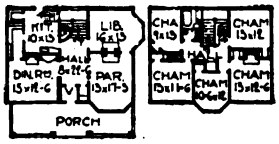


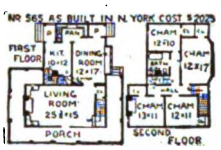
SHAKESPEARE SAYS:

"There is no art to find the mind's construction in the face." —*Macbeth.*

—BUT—

"The dwelling a man builds, reveals his personality, and through its halls and porticos, runs the story of his life."





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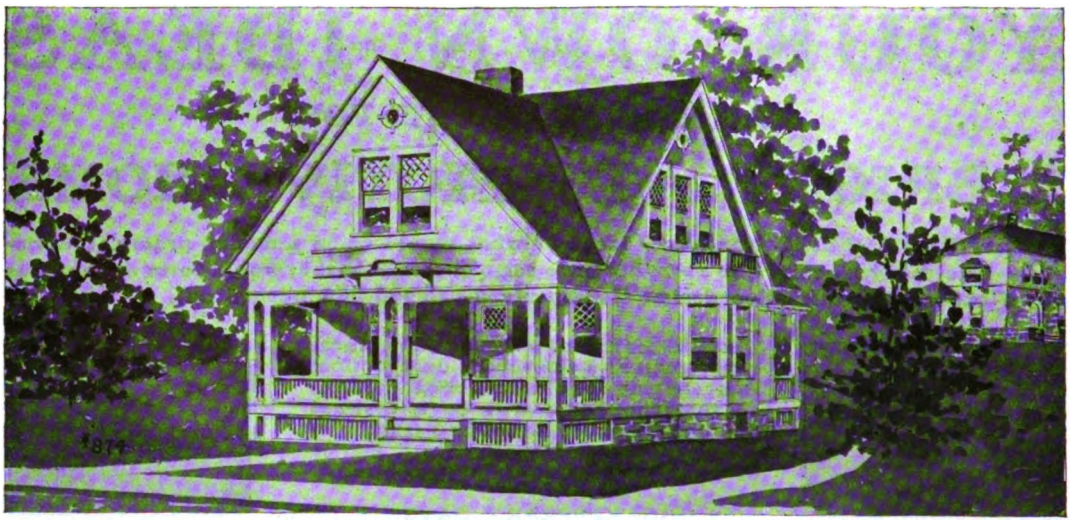
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A Popular and Practical Design.

Design No. 874.

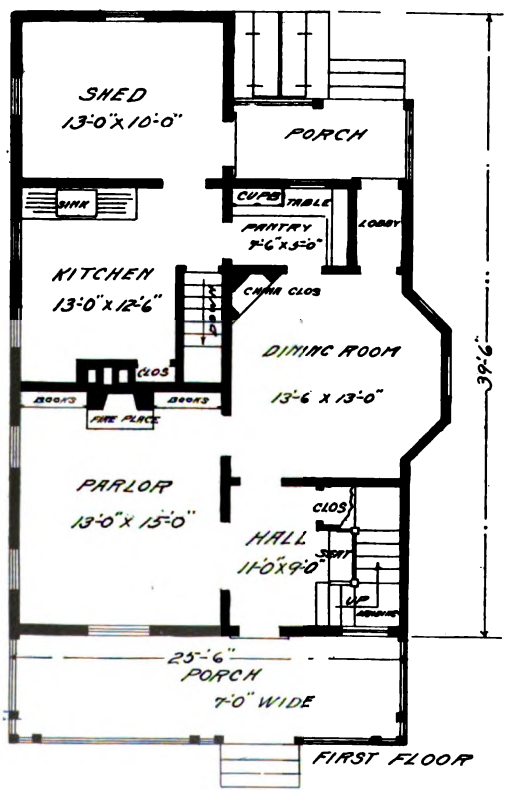
In this house we have a modern home of six rooms, besides hall and bath. House is well and warmly built and contains a full basement with hot air heating plant and a complete set of pantry fixtures of warranted goods.

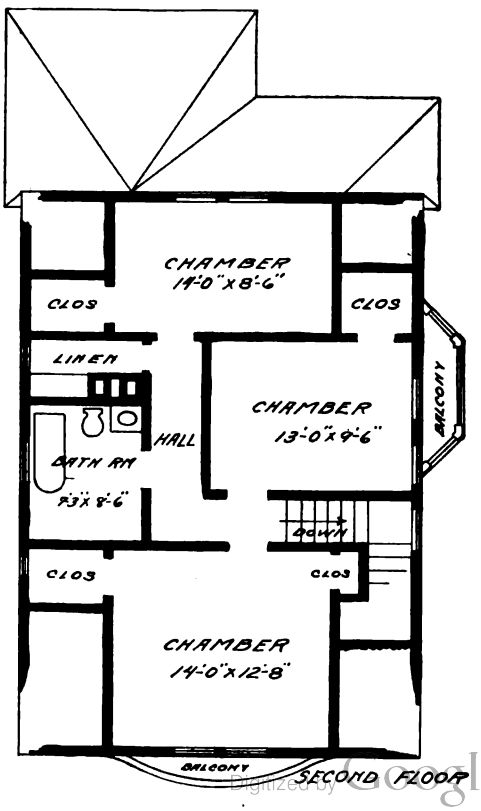
The first floor main rooms are finished in red birch and have hardwood floors. The balance of finish would be pine or cypress. The exterior of the house is finished with siding for first story and shingles in the gables.

The second story extending out over the front porch, gives a large amount of room on that floor and makes three good sized bedrooms with ample closet space. The parlor has a neat mantel with bookcases built on at either side and in the dining room there is a built-in china closet.

Cost, $1,550; width, 25 feet 6 inches; depth, 39 feet 6 inches; height of cellar, 7 feet 6 inches; first story, 9 feet 3 inches; second story, 8 feet 3 inches; lowest height of second story, 6 feet.

*874





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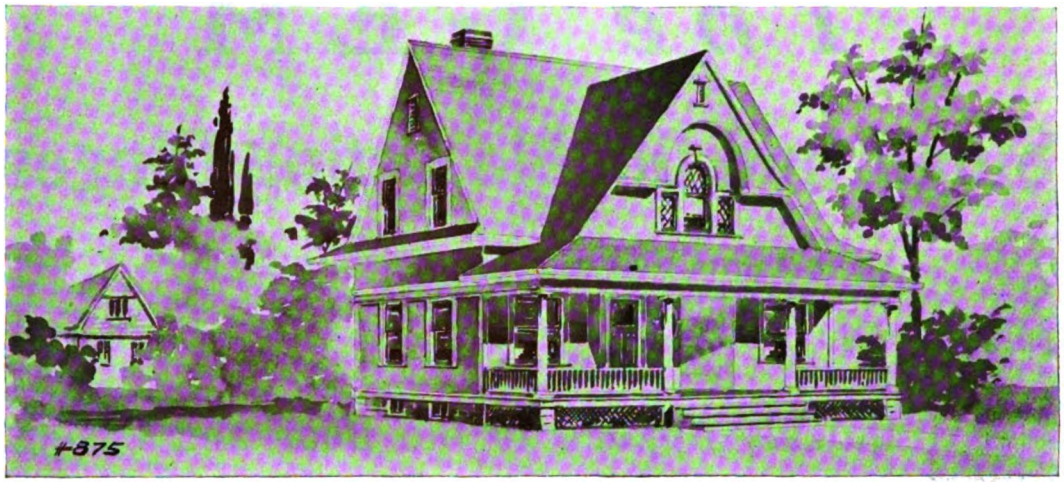
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A Unique Cottage Design.

Design No. 875.

This design has a most pleasing and homelike appearance, and to those who desire a cottage home it presents some most admirable features.

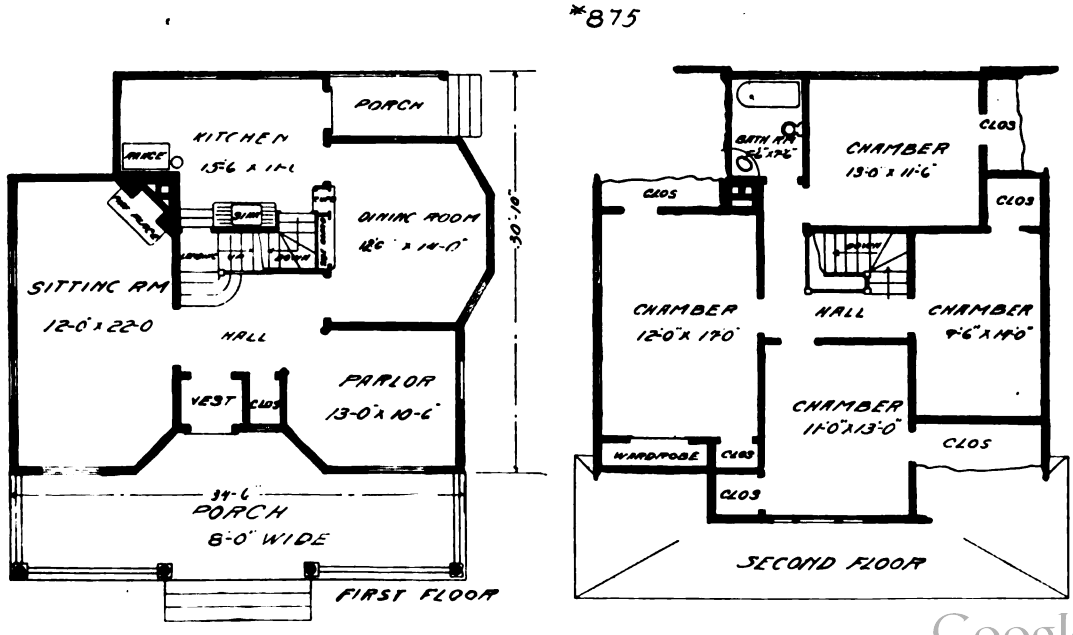
The combination stair is a convenient and space saver. The large living room, 22 feet long, makes a splendid room to be comfortable in; while the parlor would be equally serviceable for either the quest or to be used as a study.

In the dining room is a nicely detailed china cabinet. The bay of this room adds to its pleasantness.

Quite unusual in the cottage home is the provision of four good sized chambers on the second floor, each provided with large closets obtained under the slope of foof. The bath, too, is very conveniently located.

Laundry and hot air furnace in basement, the latter extending under entire house. Finish of first floor main room is in hard wood and hard wood floors. Pine or cypress for balance.

Cost, $1,750. Width, 34 feet 6 inches; depth, 31 feet; height of basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height second floor, 6 feet.



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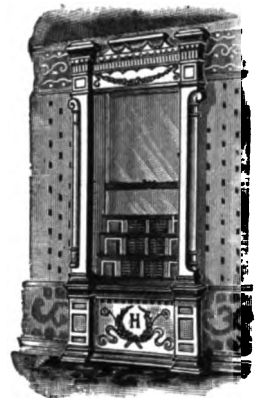
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A Western Merchants' Unique Home.

Design No. 876.

The main feature of this design is the front porch, columns of which are of large circular frames, finished with shingles. These give a substantial appearance to the house. Foundation walls are also extended under the porch.

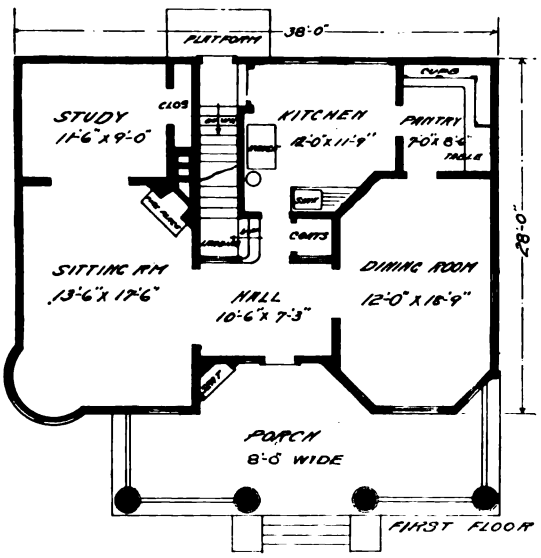
Finished off in basement is a laundry; coal and vegetable rooms are also provided and a hot air heating and ventilating plant is installed.

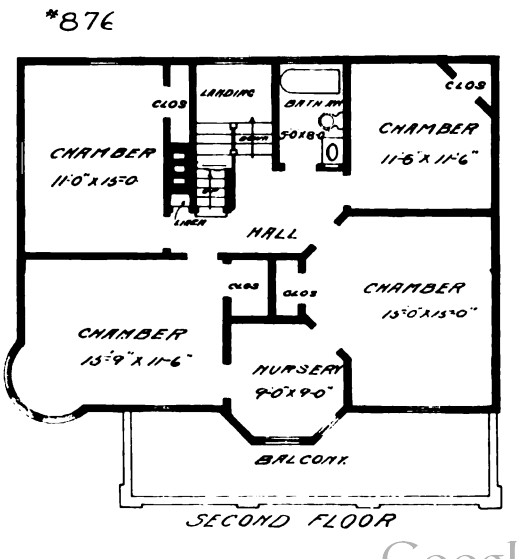
The finish of the main rooms of the first floor is of birch and hardwood floors are used throughout the first story and also in the second story hall and bath room.

The exterior of the house is intended to be finished entirely of shingles, but if siding were desired, this could be readily substituted. The house is both back plastered and face plastered, making it thoroughly warm.

One good sized room is finished off in the attic, leaving ample space for storage or other rooms, if they were desired. A larger rear porch and entry way could be readily added, which would be convenient and provide a place for refrigerator.

Cost, $2,575. Width, 38 ft.; depth, 28 ft.; height of cellar, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.





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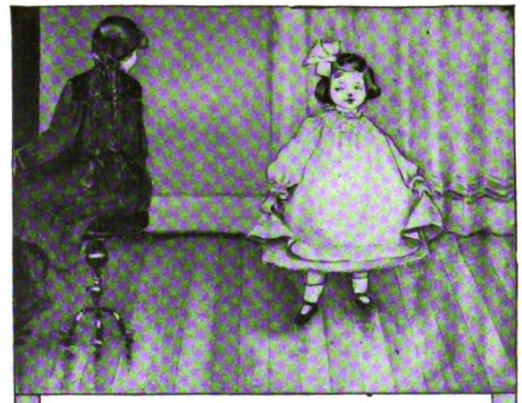
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A North Dakota Banker's Pretty Home.

Design No. 877.

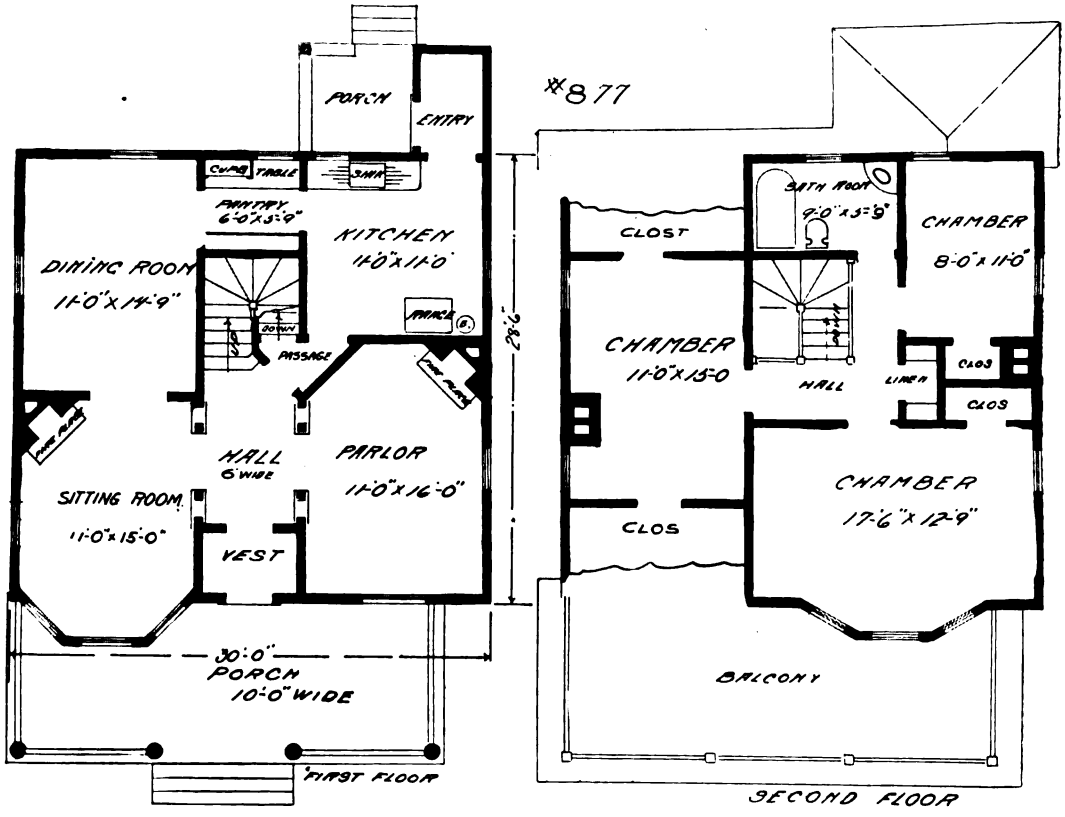
In this design we have a cottage home of seven rooms which are pleasantly arranged and the house works up in a very compact way. The arrangement of the first floor gives quite an open effect by the use of the columned openings from hall to the rooms at each side. On account of the convenient access from kitchen to hall, one stairway admirably serves both front and rear of house.

The front room of the second story is an unusually large room, admirably suited to the purposes of the owner, while there is a good sized spare room to one side and smaller room for servant or children at rear.

The house contains a hot air heating plant, full basement and the best of plumbing.

Hardwood finish is used in the hall only, the balance of finish being soft wood stained and soft wood floors.

Cost $1,675.00. Width, 30 feet; depth not including entry, 28 feet 6 inches; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height second story rooms, 6 feet.



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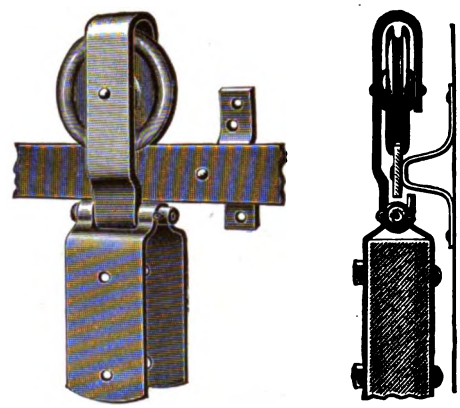
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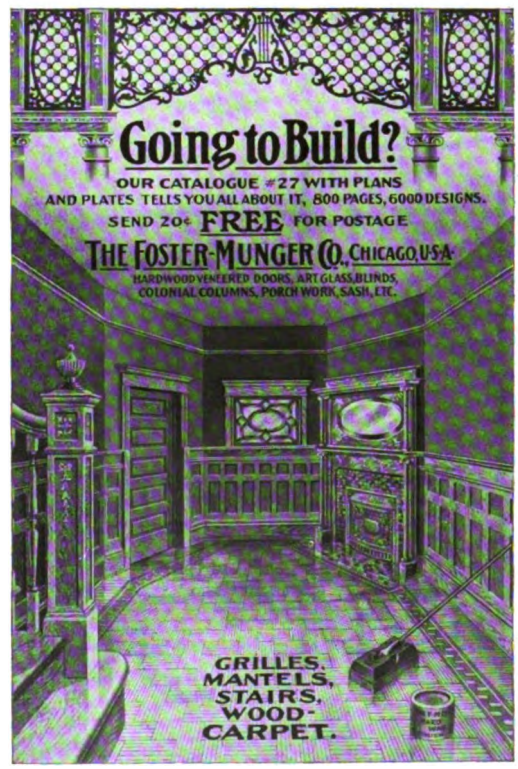
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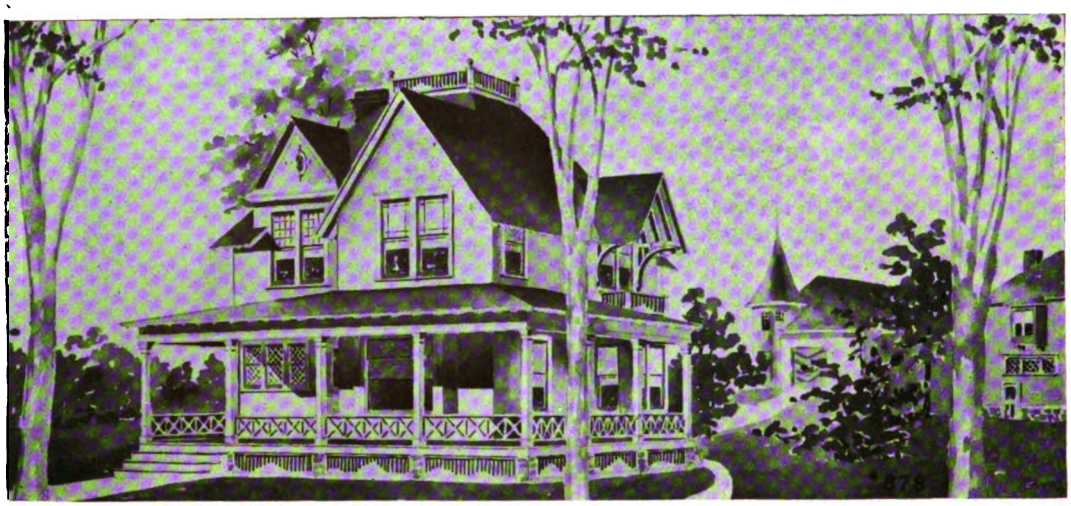
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A Southern Minnesota Home.

Design No. 878.

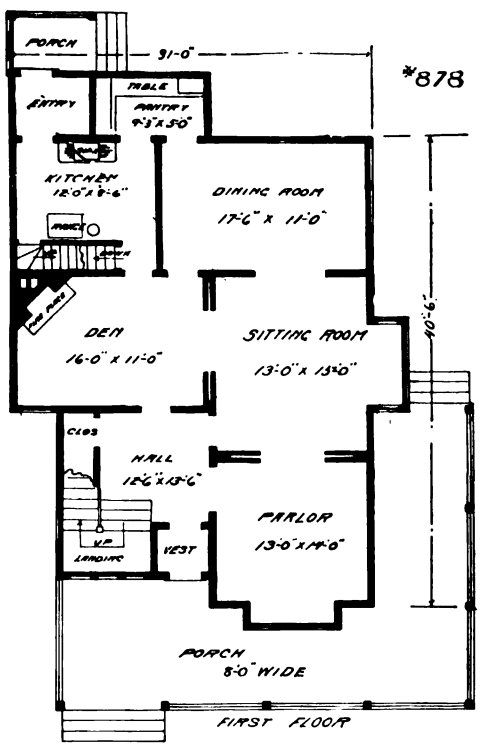
This design is really quite a good sized house, containing as it does eleven rooms, not counting hall, bath or pantry and is suitable for a large family, as six chambers are arranged on second floor.

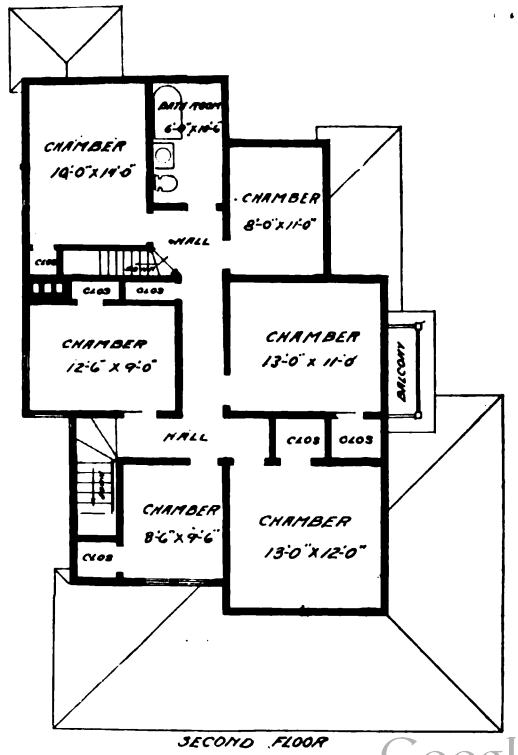
There is a full basement containing a hot air heating plant, laundry, vegetable and fuel rooms.

The fire place in den has brick facings and hearth. The woodwork of first story except kitchen part is of birch and hardwood floors are used throughout the first story and also second story hall and bath. Ample closets are provided and careful provision is made for refrigerator and pantry is completely equipped with all necessary cupboards.

The exterior finish is of siding for the first and second stories.

Cost, $2,700. Width, 31 ft.; depth, 46 ft., including rear entry and pantry; height of basement, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 9 ft; lowest height second story, 6 ft.





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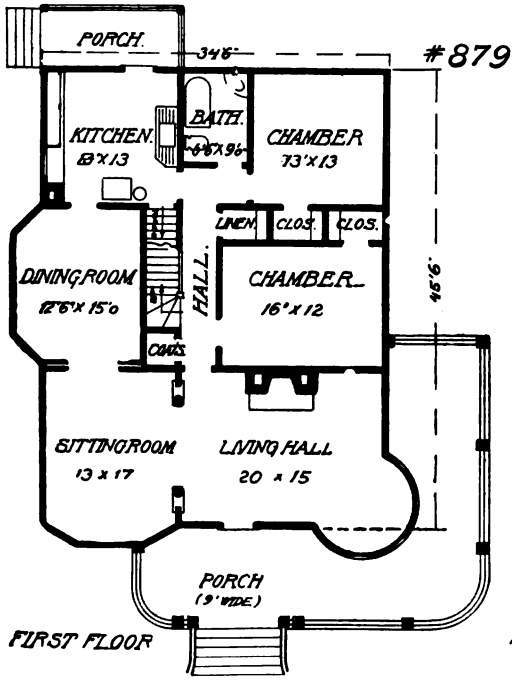
A Very Popular Cottage Home Design.

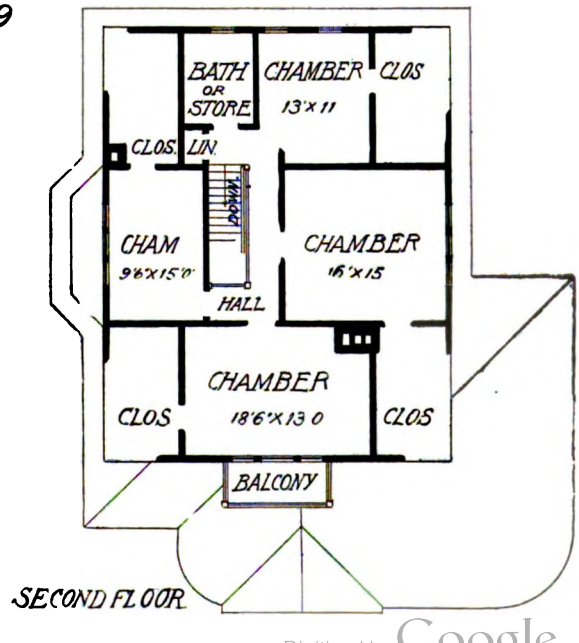
Design No. 879.

In this cottage we have a typical southern or Californian home. The construction of the cottage is of frame with siding for the finish of the first story and shingles and plaster with composition ornaments in the gables. The treatment of the gables and cornices adds greatly to the effect of the house, but if necessary to cut expense, much of the detail might be omitted and still good effect obtained.

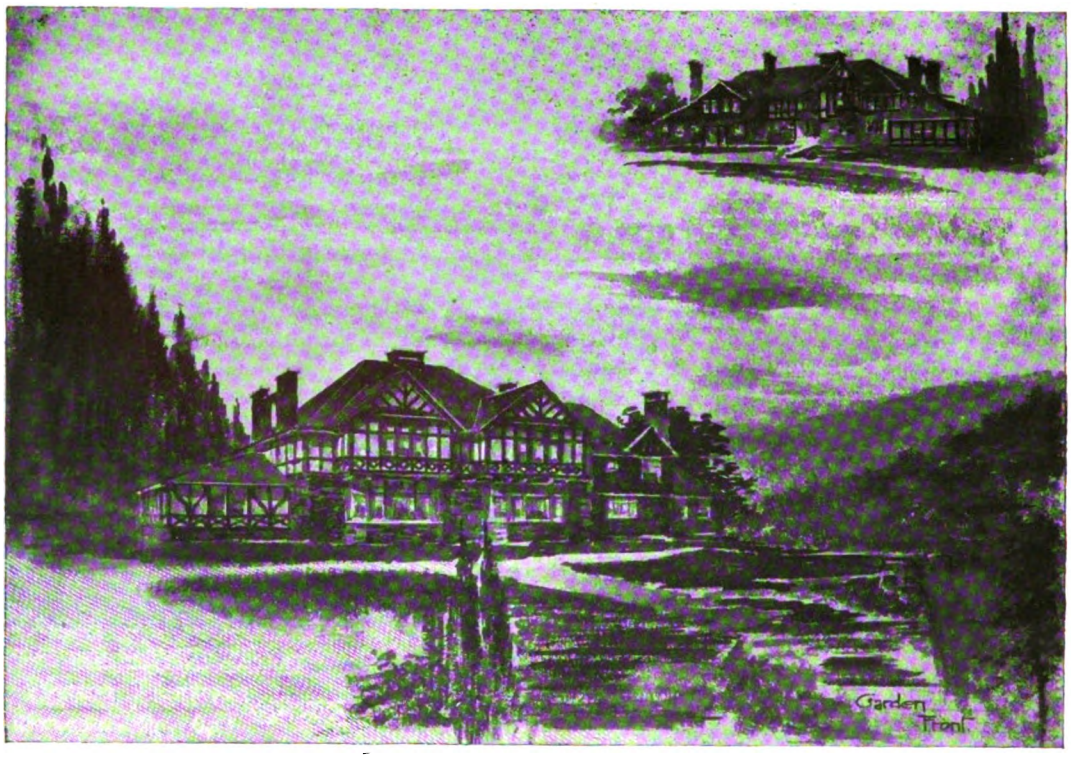
A basement is planned to be under the dining room, hall and chamber and contains a hot air heating plant and laundry. The three principal rooms have hardwood floors and finish, the balance of the finish being of soft wood painted or stained.

Cost, $2,100; width, 34 ft. 6 in.; depth, 45 ft. 6 in.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.; lowest height of second story rooms, 5 ft. 6 in.





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A Manor House in Scotland.

Design No. 880.

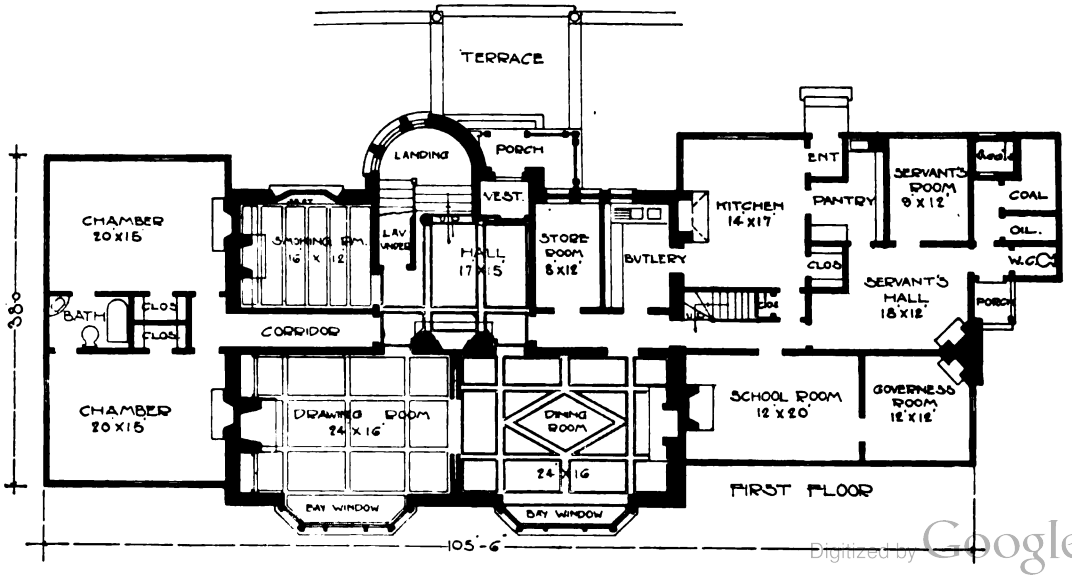
A low spreading English design adapted to the uses as a country house. This design would be especially attractive if set amid thickly wooded hills.

The main part of the house is built of rock faced stone laid up at "random," the wings being of frame construction. The principal rooms are richly finished and have beamed ceilings. The house is heated by fireplaces as almost every room is provided with one. A heating plant could be easily installed.

On the second floor are five chambers in the main part with bath, ample closets, etc. In the rear part are four more chambers and bath, besides storage space. Each chamber in the main part has fireplaces, and three of those in the rear part.

Finish of main part in hardwoods with hardwood floors.

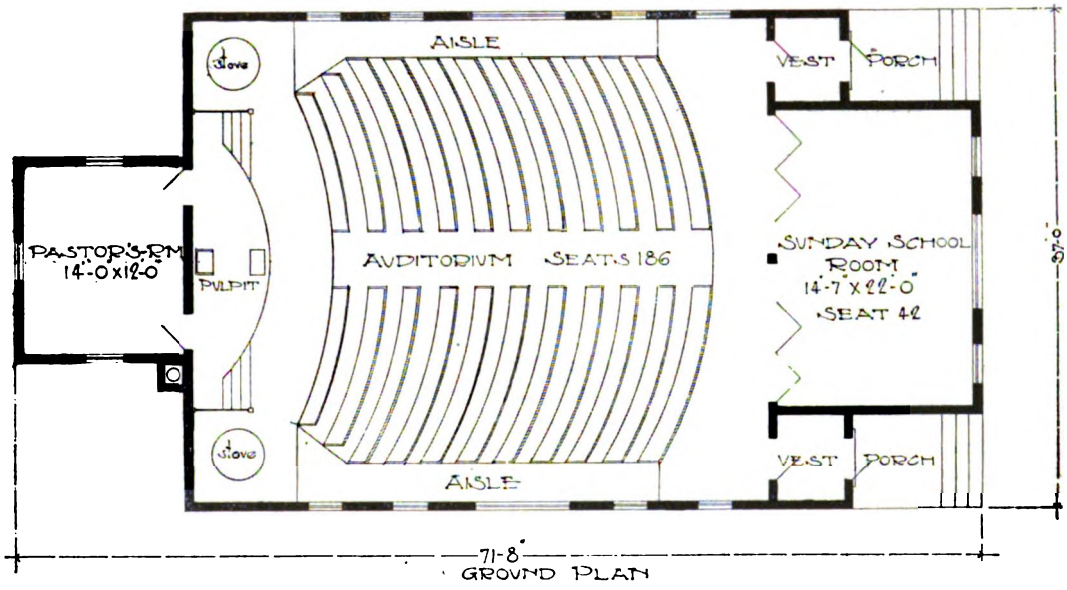
Cost, $13,000; width, 117 ft. ft.; depth, 52 ft.; height of 1st story, 10 ft.; 2nd story, 9 ft.



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DESIGN No 1321



Design No. 1321.

Design No. 1321 presents a building suitable for small city church, with a seating capacity of 228. The design offers a pleasing exterior with tendencies toward Gothic treatment, making it distinctively a church edifice. In the plan are two entrances and a well arranged group of seatings, a good view of the preacher being assured by an inclined floor for the main auditorium.

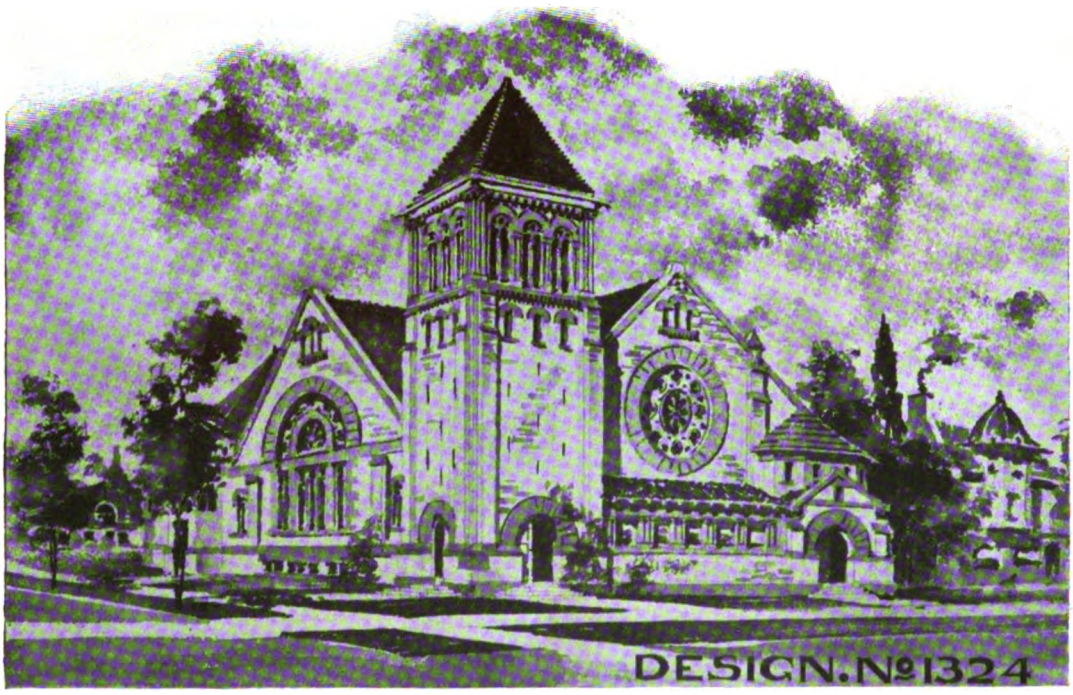
No special arrangement has been made for the choir, but my favorite placing of pulpit with choir directly behind and slightly raised above it can be obtained by taking a small space off of the pastor's room and without materially injuring the latter. Only pine or poplar finished natural is included in the estimate.

This church was designed originally for the South and without any special heating system. A large stack, however, is included, and if it were to be built in a cold climate, a full basement with a heating and ventilating system could easily be added. The cost of the furnace, etc., would be about $125, and another hundred would cover the cost of the basement required. Below is given an itemized statement of cost, exclusive of pews and furnishings.

DIVISION OF WORK.

Mason Work	$ 550
Plastering	100
Lumber	900
Mill Work	400
Carpenter Labor	700
Hardware	225
Painting	275
Plumbing and Gas Fitting	25
Tin Work	150
Electric Work	..
Hardwood Floors	....
Miscellaneous	200
Total	$3525

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Design No. 1324.

This design presents a modern stone church in the Romanesque style, so arranged as to meet fully all the requirements of any large city congregation, the main auditorium seating 740 and the gallery over providing an additional 230 seatings. Four entrances lead to the auditorium, the two principal ones on the front passing through large vestibules onto a well arranged group of seatings, an inclined floor assuring to all a full view of the preacher, while on either side of these latter entrances stairways pass directly to the gallery over. The further entrances, though designed more strictly for the needs of the Sunday School rooms adjoining, offer means of exit from the main auditorium should necessity require them.

Over the Sunday School wing is provided space for the church library, choir rooms and pastor's study, stairways leading from either corridor directly to them.

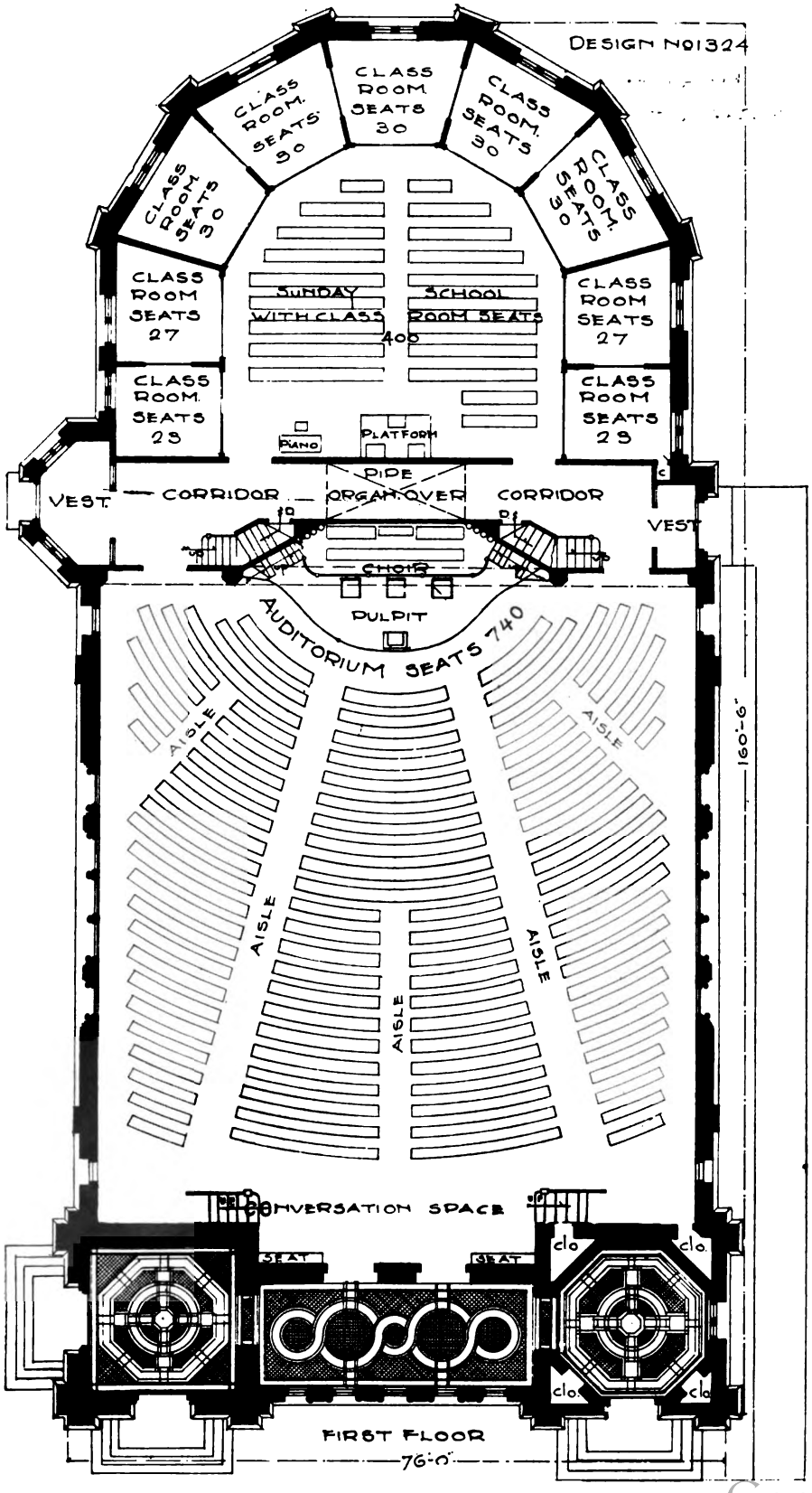
For the social functions of the church, a large dining room with ladies' parlor and church committee room are provided in the basement underneath the main auditorium, while the space below the Sunday School rooms is utilized for kitchen and boiler room. Separate toilets are provided.

This design offers much field for pleasing decoration. the large circular window in the gables giving opportunity for heightening the church effect by the use of symbolic stained glass, while the smaller windows of the front permit of variety in well chosen white leaded glass. Hardwood finish is contemplated for the interior, and the details of the roof trusses in wood are tastefully treated in the same spirit as the exterior. Hardwood floors are also included throughout.

The total cost of the building as above described, exclusive of pews and furnishings, but including mosaic tile floor in vestibules and lobby, stained glass in the auditorium, etc , is given below.

Mason Work	$18500
Plastering	8 0
Lumber	1700
Mill Work	4500
Carpenter Labor	2 00
Hardware	500
Painting	700
Heating and Ventilating	3000
Plumbing and Gas Fitting	1200
Tin Work and Tile Roof	21 0
Electric Work	200
Hardwood Floors	600
Miscellaneous	3700
Total	$39800

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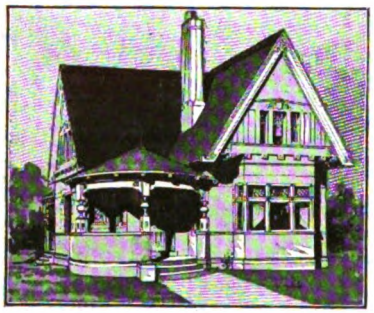
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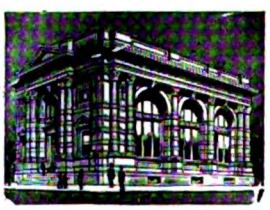
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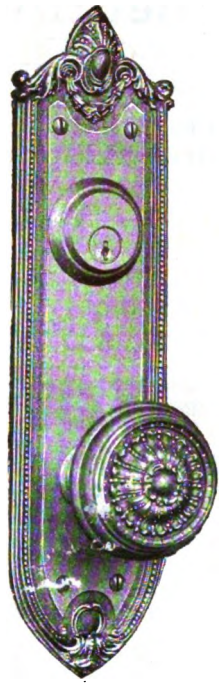
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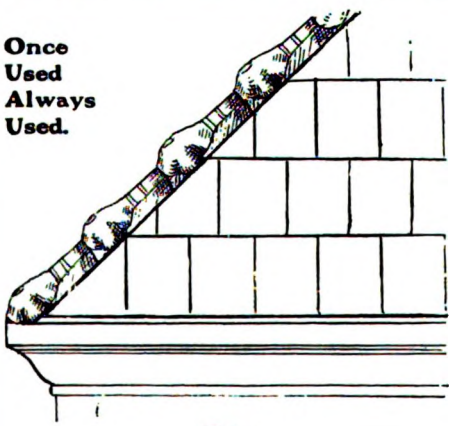
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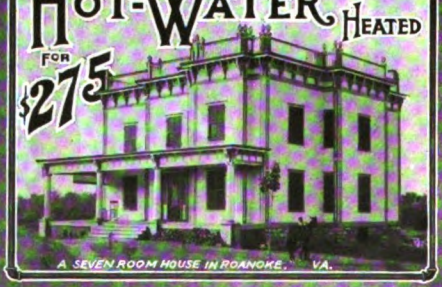
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KEITH'S MAGAZINE

on Home Building

MINNEAPOLIS, - - MINNESOTA

Edited by WALTER J. KEITH - Published by THE KEITH CO.

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N. B.—In explanation of the cost estimates of the various designs for moderate cost homes given in this issue, the editor desires to state that they are based upon the following schedule of prices of labor and materials and normal conditions, insuring a reasonable amount of competition among contractors and builders.

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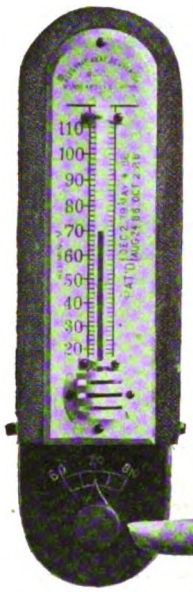
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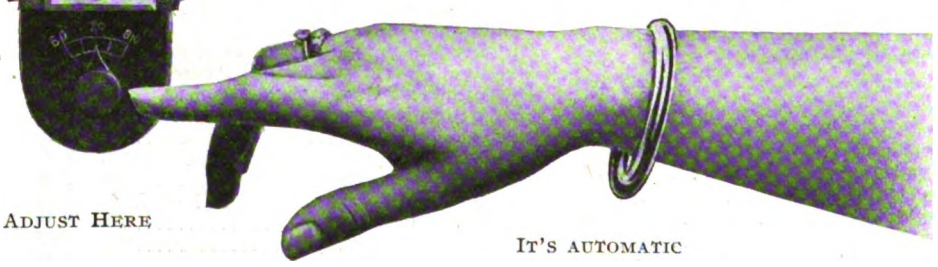
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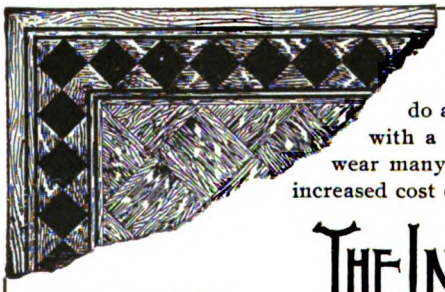
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KEITH'S MAGAZINE.

Vol. XI. MAY, 1904. *No. 5*

A Group of Florida Cottages.



"LIKE A THACHED EAST INDIAN DWELLING."

THE charming and unique cottages or bungalows here illustrated are photographs of southern winter homes, but they are excellent examples of cottage possibilities north or south, and equally well adapted to a northern environment, amongst birches and maples, or a southern setting of palms and magnolias.

Nowadays every one who is anybody, to say nothing of the most of us, who are nobodies—must have a cottage somewhere. The southerner hies him to northern lakes and hills to escape the discomfort of the heat and languor of his clime, and the northerner seeks the soft air and warm sunshine of the south in winter as a relief from low temperatures and "nerves." There are fortunate beings who possess both a summer cottage in the north and a winter residence in the south. But the ordinary family is happy indeed to have for their very own, one cottage and a patch of ground. Especially in summer heats, do the dwellers amid city walls and noises, long for escape for at least a season.

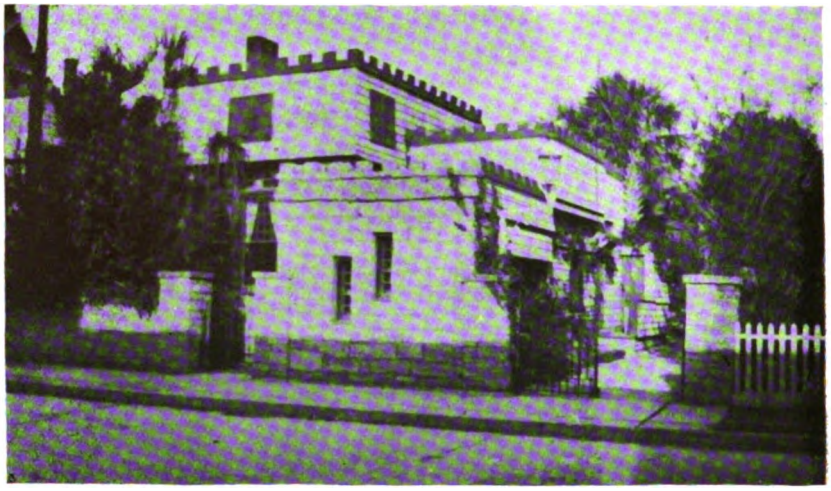
It has been the fashion in past years, for the father of the family to live in town himself and keep on with the daily grind while he either goes home at night to a cheerless, deserted house or "boards" —still more forlorn. The family sought a boarding house at a summer resort, or a hotel if they could afford it, and the father went out over Sunday once or twice in the season. Only American husbands and fathers would lay themselves thus on the family altar, and they are getting over it—but they used to do it. To be sure they may have had their own view of the sacrifice (?) involved in giving up the tasteless joys and purposeless days of the porch of a summer hotel al-

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ternating with dressing for dinner in the evening. Perhaps they received credit for a renunciation they rather enjoyed—people do sometimes. But they certainly did not enjoy the bills, which, counting in the "outfits," the traveling expenses and the "incidentals," would more than pay the interest and cost of keeping up a pretty summer home of their own.

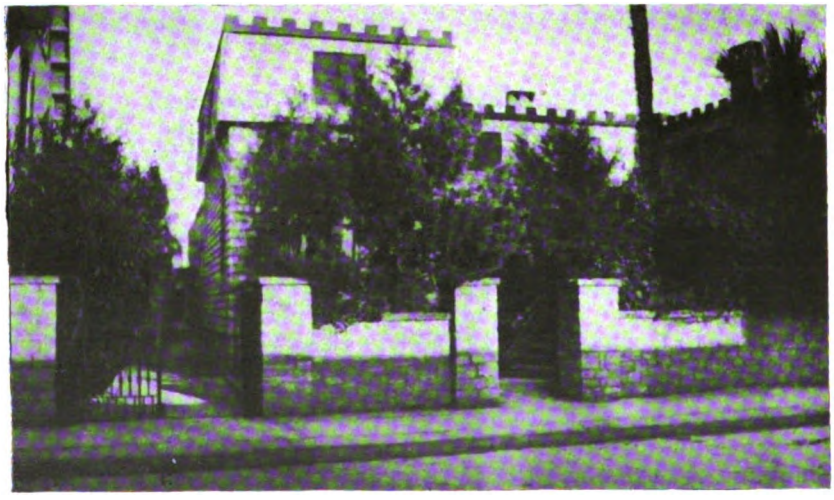
People have gradually been waking up to this fact, and have discovered that even the man on a salary may have "a place of our own in the country." Why not? The men on a salary were the very ones who had to find the money for the family outing at a summer resort, because this was the proper thing to do. It is now the correct thing to have your own "place," and fashions compelling influence has perhaps as large a share in the marked increase of country homes, as the nature revival and the longing for running streams. It has been discovered that the modest householder may enjoy the same pleasures of clear skies, meadow grass, waving trees and singing birds as the millionaire, and that a country home is no longer an unattainable pleasure except by the rich.

In these days of extended trolley lines and rapid but cheap transit, it is quite possible to have a cottage so located that the man on a salary can get back and forth to business every day, if that is a necessity. And what a heavenly vision of escape such a little place offers, for his city-worn nerves, from the ear-racking noises and wearying bustle of city life.



"QUAINT, NARROW WINDOWS."

No matter how simple and unpretentious the cottage, it will be "a palace of green days in forests and blue days by the sea," and what better can we ask from life?



"OLD CREOLE SECLUSION."

Some of the pretty cottages here shown are owned by men of very modest means, who could not afford a winter home except in this way, and who would not live at a hotel if they could. The pretty square bungalow with its surrounding porch and sloping roof so like a thatched East Indian dwelling, is merely set up on posts and of most inexpensive construction. The high pitch of the roof in the center and the dormer in front affords a

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very good chamber above.

Two views are given of adjoining cottages built upon one piece of ground in St. Augustine, Fla. Altogether removed from the conventional and usual types, these cottages full of picturesque charm yet contain every comfort and convenience, with up-to-date plumbing and agreeable furnishings. Built close upon the street, the impression of old Creole seclusion is conveyed by the stone wall and square, solid columns of the entrance and driveway, which leads to a court and delightful garden within. The high stone wall forms part of the construction of one of the buildings which are connected together, the remainder of the exterior being of shingle left to weather stain a soft grey. The battlemented cornice capping the square roofs is painted a moss green. Quaint narrow windows with latticed sash with the square openings and battlements of the roof, give a flavor of Moorish to the quaint architecture and one might almost fancy themselves on some street in old Granada.



"THE HOODED PORCH."

The third cottage with its long, sloping roof lines broken by the group of dormers in front and the hooded porch, speaks for itself in a thoroughly charming style. It is a cottage which might be placed anywhere; beneath Florida palms or nestled among Berkshire hills, overlooking some wooded lake or beside some winding stream.

Suburban Life for Children.

As between city and suburban, and especially country life, there is no question as to the great superiority of the last named, and next in order to the suburban life for young children. For one reason, children away from the city go to bed earlier, there being no evil allurements to entice them away from home.

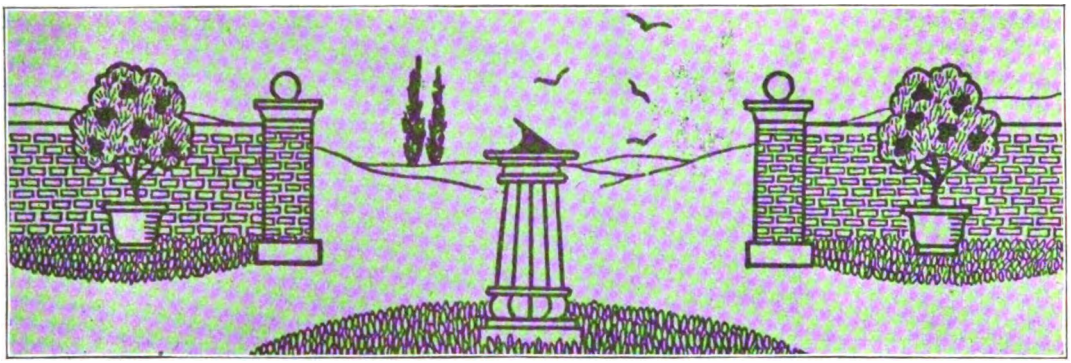
In the suburbs and the country children play with a zest and energy that sends them to bed from healthful weariness. The fields and open places in the suburbs, and often the near-by brooks and woods or hills, tempt them to fish and romp and run, as does the open country, so that they remain child-like, simple and good; in a word, young and natural, and not permaturely bad and old.

The observer of children notices with pleasure that the games and talk and badinage of out-of-town children—in fact, their whole manner—is freer from evil suggestion, cruelty and slang, bad language and roughness than that of the same class of city children.

Keep the children out of the city if possible, so that they may have the freedom of out-of-door life.

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Pergolas and Sun-Dials.



"I stand amid ye sommere flowers"
To tell ye passage of ye houres.

THE 20th century is an odd combination, and the American end of it the oddest of all.

American modern life is of the swiftest; everything and everybody rushes and hustles as if driven by an internal steam engine with the full pressure on; yet these very people sleep in "restored" old houses and walk about in mediaeval, Italian gardens of the 12th century.

That is, they do if they have money enough.

Americans are bound to have the cream of everything, without reference to space or time; they would just as lief bring over the lintel of a Greek temple for their front door, if they took a fancy to it. Therefore they do not hesitate to transplant pleasing features of old world and mediaeval gardens to their own newly laid out grounds. Well, why shouldn't they? The ancients had to make a beginning, and Father Time will do the rest.

There are now perhaps a dozen American gardens modeled on the spirit of the most admired Tuscan and Italian gardens. These form part of the grounds of millionaries, and are interesting to the ordinary householder only as curious and costly works of art are interesting.

Such elaborate and formal gardens are possible only with a landscape gardener, and would be out of place in modest grounds. There are however features of these gardens which are happily adaptable to almost any situation; and chief among these are the pergola and the sundial.



"OVERLOOKING THE SUN-LIT BAY."

With increasing leisure and more money, has come an increasing tendency to beautify the home grounds, and people are no longer satisfied with a lawn, and cement walks. Ornamental grounds are now generally recognized as essential adjuncts of any establishment, for they may

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be adapted to all classes of homes. From the great country places of the rich, we may borrow ideas which they have paid big money for, which by changing materials of construction and adapting them to the character of the placement, may be incorporated in the improvements of very limited grounds.

The pergola is one of these adaptable features, which has recently attracted much attention, and is constantly coming into greater use. While it is true that the pergola is found in its perfection in Italian gardens, there is no reason why we cannot make use of it in most parts of our climate. Garden lovers long to transfer some of this beauty to their homes and the cult of the Italian garden has spread considerably of late years. These columned and vine-clad walks are quite too delightful not to wish for, and it is only a pity that we did not begin to use them long ago, for vines take time to grow.

The Italians planned their gardens as carefully as their house, for they lived in them almost as much; in many parts of America we are coming to do the same. The pergola is of ancient origin, and was early introduced into English grounds. Evelyn's Diary in 1654 speaks of a pergola or stand, built to view the sports. In our own time we are coming to adapt it as a place for serving afternoon tea, or a social chat, and many other things. For the pergola has several uses, and utility ideas as well as ornamental enter into its placement. Several illustrations here given show this feature in different situations. From Florida and California—our American Italy—to Minnesota in the far northwest, the pergola has been adopted by garden lovers.

It forms the entrance to a long and winding drive between palms and Spanish bayonets, or it makes a sheltered arbor on the high bank overlooking a blue Minnesota lake, or lit with electric lights it forms a connecting link between twin porches, or joins the main house with the conservatory or other buildings.

The materials of construction are as diverse as the conditions of use.

Its stately columns may be of marble, gleaming white against the dark background of stately trees forming the approach to some mansions. It may be of gray plaster with supports of mossy, gray-green stone, with stone seats beneath the greenery above, and perchance the green magic of water sunk in a pool in front of it with curbings of gray-green stone. It may have wood columns, with simple square caps and set upon square blocks of granite, as in the graceful pergola of our illustration, with a graveled walk between the columns terminating in a tunnel of inter-locked trees, where a green twilight reigns in the hottest noon.



"THE PAVILION."

The roof to this pergola is made of small trimmed cedar poles, and wild grape vines are trained over it. Lengths of wire netting are fastened up and down the inside of the columns for smaller and more delicate creepers. In summer these are a mass of green tendrils the scarlet bloom of the flowering bean, and red and yellow honeysuckle. The pergola gives these suburbanites a charming view of jutting points and sun-lit bays, and the walk connects it with a smaller, square pavillion set about 200 paces distant. The roof of the pavilion is solid, of red-stained shingles, with a red brick floor beneath and a marble bench resting upon supports of carved marble.

The formal colonnade of plaster or

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stone is not by any means the only form of pergola, and most attractive are the simpler structures of rough timbers or posts with the bark left on, when graced with wreathing vines and a vine-thatched



"A FLORIDA COLONNADE."

open roof. In fact almost anything will make a pergola except metal. We have seen cast off water piping utilized for trellises and arbors, but the effect is not good nor do vines do as well on metal.

Pillars made of common field stone are capable of excellent effect, especially if selected with the moss still on them. These are square in shape and are best



"A CONNECTING LINK."

used for the sub-structure, as the whole column is apt to be clumsy.

A fine effect is gained by using above the gray and moss covered stone, square wood columns covered with rough-cast plaster which has been stained a grayish-green.

It is usual to make the columns of a pergola about 8 ft. high, setting them six ft. apart. Where the pillars are of posts, they must be set well in the ground, and a coating of tar on the buried portions is advisable to prevent rotting. The open roof projects over the colonnade, as shown in the photograph, and the simpler the construction, the better the effect when these materials are employed.

There are rose pergolas, with greenery of climbing roses only, and these are possible even in northern latitudes with some of the hardy, climbing roses well protected in winter. While northern summers are shorter-lived there is such a

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vigorous growth of everything, that the results are almost as satisfying as in warmer sections. The Virginia creeper will of course very soon afford abundant shade, the only trouble being to keep it sufficiently thinned out.

While there are many accessories of formal grounds, such as fountains, terraces, statues and marble seats that would be incongruous in small grounds, the pergola in some form of construction is adaptable anywhere and any one can have it with a little trouble. The trouble will pay.

Another quaint and charming feature of old-fashioned gardens which is being "appliqued" to the modern article—is the sun-dial.

Modern hustle has not much practical use for this ancient time-marker; but as a quaint and rather distinguished feature of the grounds or garden, there has come about quite a wide revival of interest in sun-dials. There are still people who have a sneaking bit of sentiment which in general is kept well under lock and key, but which crops out in such unexpected places as a sun-dial in the garden. We know a hustling contractor for building railroads; you would never guess such a thing of him, but he has an old fashioned wooden sun-dial on the gate post of his old fashioned garden, because, we guess, it seems to go with the "foot of time," treading on the flowers of the garden.

One may sympathize indeed with the plaint of that perfect essayist, Charles Lamb—now almost as forgotten by modern hustle as the sun-dial—when he laments the vanishing of "the simple, altar-like structure and silent, heart-language of the old dial." But all things come round again in the turning of Time's wheel, and fashion has decreed the revival of the sun-dial, for which there is now sufficient demand to warrant their manufacture. Many country house owners now place a sun-dial at their garden gates, most of them bearing quaint and



By Courtesy of House Beautiful Magazine
"WITH BRICK PILLARS."

appropriate inscriptions. The summer home of Mr. Whitlaw Reid at Ophir Farm has a unique and expensive sun-dial in the formal garden upon a pedestal of marble decorated with the signs of the zodiac in bronze; a bronze tortoise supports the dial-plate. In another garden a very old dial, descended from Revolutionary days, bears a Latin inscription meaning

"I count the bright hours only."

Sun-dials are made of various materials and of many designs. Some are ugly and ponderous, reminding one of tombstones or a monument. Some are as picturesque a feature as a fountain. Expensive bases of marble and bronze are only suited to expensive grounds and are lacking entirely in the picturesque feeling which should attend the placing of a sun-dial.

There are also vertical or wall dials, which are fixed upon high walls, over the entrance of house or garden. In a delightful old time garden we wot of, a tall, square shaft of grey-stained wood, set among pennyroyal and lavender beds bears aloft a brass dial, which imparts just the old time feeling in tune with the straggling bunches of fragrance beneath, and is a constant delight to the guests and childen at this summer home.

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Flower Motives in Interior Decoration.

By Elanor Wilson Cummins.

EVERY now and then one of the women's magazines contains an article telling how some one produced a "Lily Library," a "Poppy Parlor" or a "Rose Reception Room." After reading the record of the energy expended and reflecting upon the amount of paint spread upon unoffending surfaces one's principal emotion must be one of thankfulness that the eloquent amateur probably lives in a remote part of the country and that one need not live in her floral arbor.

Yet, incongruous as are the results of most of these efforts they are based upon a principle of natural suggestion which lies at the root of all true geometric ornament. The successful decorator derives all his best ideas of form and color from floral vegetation.

The point which the zealous woman of the "Lily Library" misses is that suggestion is one thing, imitation another. The room with dull green floor, white fur rugs, creamy walls, and green and white chintz covers with a skillful touch of brilliant yellow suggests the lily more pleasurably than if every panel bore the image of the flower painted on its surface.

Grasp this principle of suggestion and wonderful possibilities open before the interior decorator, amateur or professional. The latter if he is as he should be an artist, adaptive if not creative, under stands this and works it out with happy results. The amateur who can apply it need not regret being his own decorator.

For instance, take the poppy motive. The characteristic colors of the poppy are sage green for the leaves, a soft brilliant red for the flowers. The leaves are deeply serrated, the flowers irregular cup shaped ones with dark centres.

Suppose you want to apply the poppy motive to a library or living room. The general tone of the walls would be sage green, the color of the leaves, the pattern of the paper a stencilled arrangement of poppy leaves repeated in the freize if one were used. The floor and the woodwork would be of the same gray green in darker tones, the carpet rug a combination of the green of the leaves and the red of the flowers. The furniture would be weathered oak with a green tinge. Bric-a-brac and pictures would repeat the green tones with some touches of red. Then one cushion might be of brilliant poppy red silk, one chair be upholstered in Liberty velvet with a poppy pattern. A water color on the wall, a faience jar would emphasize both the color and form of the flower.

Another treatment which may be considered less explicit might be applied to a dining room using the brilliant red paper, with a poppy design in a slightly darker shade, which has been on the market for some time. The furniture would be flemish oak, the chairs upholstered in olive velour, the rug an oriental one in dull tones with considerable red. On the sideboard and side-tables would be silver and cut glass but no china, and somewhere one of those great bowls of Italian faience with poppies clinging to its sides.

If one wants a poppy bed room, one would chose a paper with great masses of poppies on a white ground, varnished to tone down the too vivid contrast of ground and flowers. The woodwork would be cream colored, the rug a square of brilliant red velvet carpet laid on a white or red and white matting. Then the furniture would be enameled in brilliant red and the draperies would be of red and ecru striped muslin. The china for the dressing table would be painted with poppies and mantel would have a long mirror in a white frame against which might stand some bits of bric-a-brac in red and gold, a scarlet leather traveling clock and iron candlesticks with scarlet candles and shades.

The rose, the old fashioned pink rose, not the flamboyant Jack or American Beauty, is suggestive of exquisite decoration and pink is an easier color to manage than some others. Some rose rooms of great charm come to my mind. One was a bedroom with a watered paper in stripes of pink and cream, a moquete rug of intermediate pinks and greens and creams, mahogany furniture, old fashioned gilt and rose bedecked chinas on the

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high mantel in front of a gilt framed mirror and a big sofa and winged chair upholstered with rose patterned cretonne.

Another was a little reception room in a city house. The one picture was a riotous confusion of roses by Madeleine Lemaire. Everything else in the room was warm-gray, rug, walls, furniture covers of old gray damask, all but one chair covered with old pink brocade and a pink Dresden china tray on a polished table.

Still another was in an old country house, a formal drawing room with wainscoted walls hung with miniatures and dusky portraits of forgotten belles. The Turkey rug had faded out to a general pinkness and there was a cabinet of flowery old china. The prim chairs and couches of another century had been freshened up with a glazed chintz with formal many leaved pink roses and stiff green leaves on a light gray ground and the same chintz was used for a screen. The room was always fragrant with the odor of dried rose leaves in a great jar of mandarin china and in summer roses clambered around the windows.

One woman whose favorite flower was dogwood wanted to use the flower as a motive for the decoration of a small room which was used as a study in summer. She began by painting floor, woodwork and furniture the dull green of the leaves of the dogwood. She found a dogwood paper beautiful at close quarters, ghastly ten feet away. She let it go and covered the walls with a russet paper, the color of the wood of a thicket in spring, carrying it to the ceiling. She had a clever touch with the brush and against the brown background she painted, for a frieze, great branches of dogwood blossoms.

Everything in the room was in dogwood colors, creamy white, dull green and the brown of the spring woods. Some bits of ivory carving two or three good plaster casts and a couple of old Japanese jars in ivory white with black and gold decorations served for ornaments and the pictures were photographs in broad frames of dark wood. Going into it on a hot summer day was like stepping into the delicious duskiness of the woods in early May.

It is rarely advisable to use a floral paper for anything but a bedroom and even then it is more satisfactory as a frieze with a plain paper below it. It simplifies the solution of so many problems if one can get rid of the floral background for the furniture. One way which is quite successful in a room of any size is to use the floral paper for say two-fifths of the wall, leaving the lower part to be covered by a plain neutral tinted paper in harmony with the other. With this arrangement it is quite possible to use a chintz matching the paper for curtains and upholstery. One wonders if the people who suggest having the wall paper and chintz alike have ever seen the suggestion carried out. The usual effect is rather that of a pasteboard box covered inside with flowered paper by an enterprising child. Only an extraordinary amount of window and door space saves such rooms. Indeed I doubt if it is ever desirable to use a flowered paper in rooms with much unbroken wall space. Where a large patterned paper is effective it will almost always be noticed that either the wall space is limited or that it is much broken by high pieces of furniture. The most beautiful design tires when seen too often. Nature's rule is variety not repetition.

But while what may be called the imitative floral effect is of very limited application the forms and combinations of color of the vegetable world are an inexhaustible source of inspiration and suggestion in the decoration of our houses. What a delicious scheme of color for a north room is suggested by the warm green and glowing yellow of the orange tree. What a charming treatment for a dainty drawing room may be worked out from the pink and cream of the hot house tulip. What splendid ideas for the use of strong color are offered us by warm glow of the autumn forest.

Was it Shakespeare who said: "All the world's mine oyster?" The simile holds good for the decorator and the natural world.



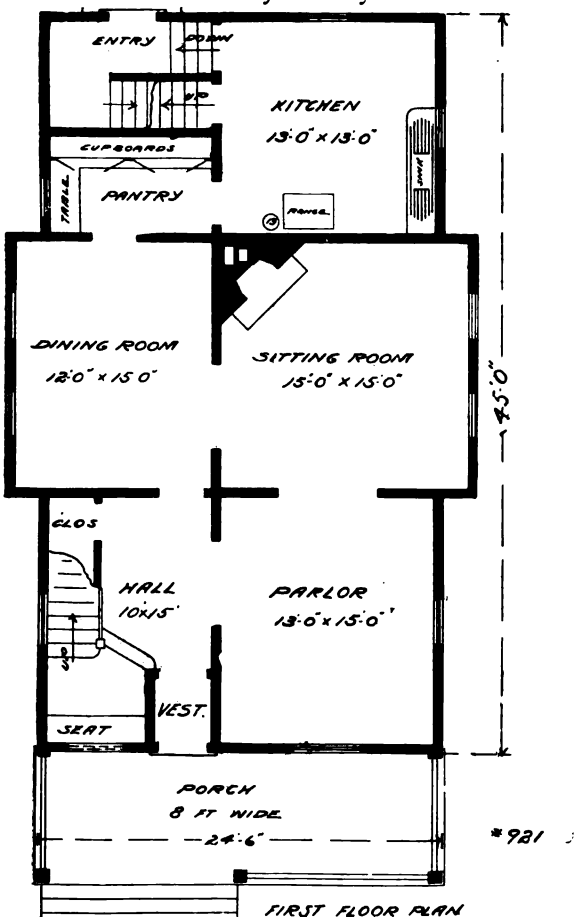
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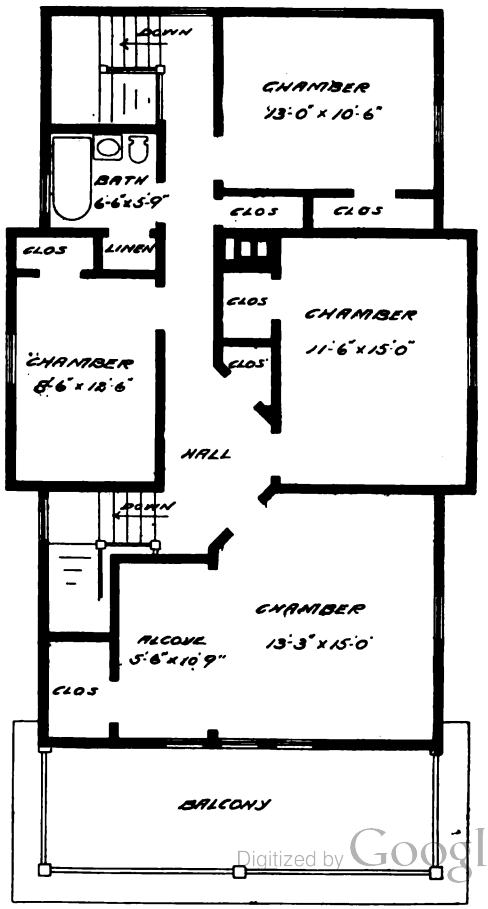
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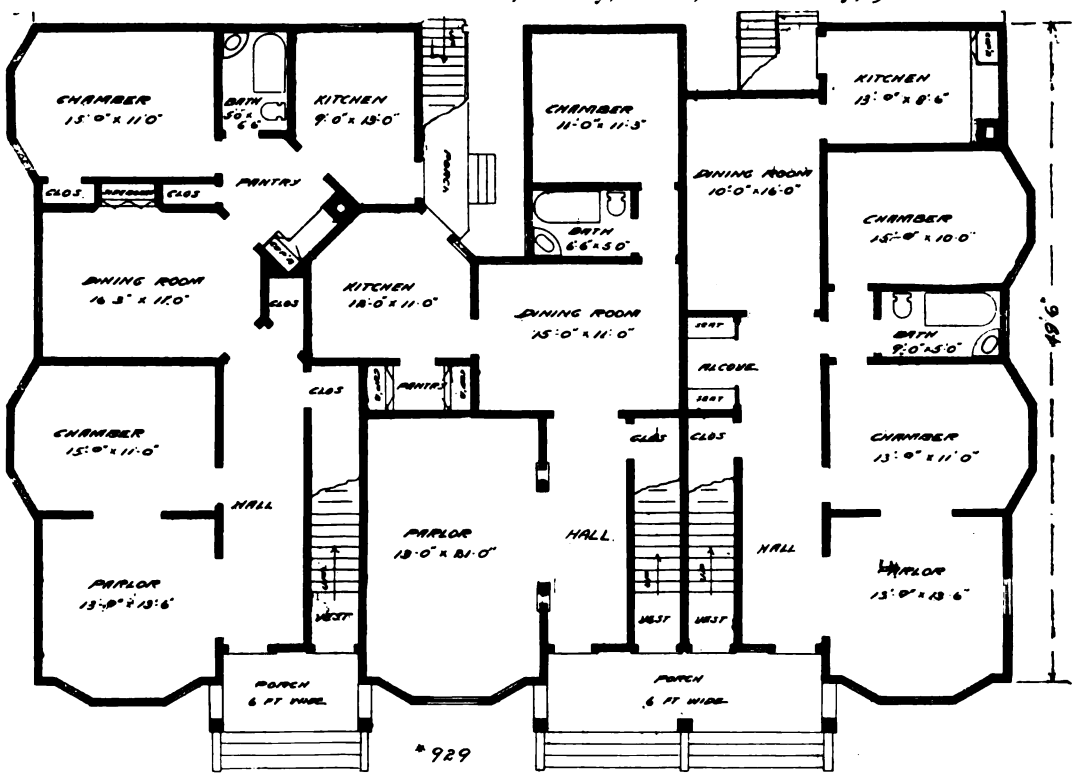
There is no attic to amount to much, but the basement extends under the entire house and hot air heating apparatus is provided.

Cost, $1,900; width, 24 ft. 6 in.; depth, 45 ft.; height of basement, 7 ft. 6 in.

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Cost, $6,000; width, exclusive of bays, 72 ft. 6 in.; depth, 49 ft. 6 in.; height of first story, 10 ft.; second story, 9 ft. 6 in.



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A Bit of Advice.

By One Who Has Built.

A very familiar question that is asked by those who contemplate building is, how should I proceed to build my home? No reply can be given that will correctly answer every one as the circumstances determine largely what course should be pursued. We can, however, set forth a few general rules which can be safely followed:

First. A man's home, like his coat should be made to fit him. A coat which is too large or too snug does not become a man, he is uncomfortable in it, so if his house is larger than he needs he is lost and homesick, if too small he is equally uncomfortable. Would it not seem ridiculous to buy a thirty-six inch coat when your size is thirty-four, because as you explain to your friends, "I can get more cloth for the same money." Yet how many there are who would not do this in regard to their clothes who will sacrifice the fit or design of their cottage for the sake of a few more square feet in a room, regardless of the proportions or beauty of the house.

The happiness of the home depends almost entirely on the fit. It is much more difficult to make a large house cozy, than a small one and a house to be comfortable must be cozy. Remember this. A small cottage well furnished possesses more comfort than a palace inadequately furnished.

It is possible in some things for us to get too much for our money and a house is one of these things. Don't get the idea that if you build at all a large mansion must be the result. So many make this mistake and after waiting and waiting until they felt they could afford to buy a large dwelling have secured it and been very much disappointed. Take the wise course, if you have little money then have little house with little mortgage. If you persist in a large house with large mortgage on little income and little capital don't be surprised if you have up hill work in securing your home.

Homes are not rated so much by size as by their character and homelikeness. Houses are classified by size. Let us not confuse homes and houses. All homes are houses but all houses are not homes and this is because they do not fit their occupants.

Second. Remember your home is to be built for you, not your neighbors, no matter how well it pleases them if you are not pleased you will not be contented. Tell your architect just what you want and trust him to give it to you. If you cannot trust him, don't ignore architectural services but find one in whom you have the necessary trust. Don't be among the number who design their own home and live to say, "If I could build again I would do so and so."

An architect knows what forms and colors harmoniously blend, and so can help you here, and you will get the benefit of his experience and knowledge if you will not hinder him but accept his advice.

Strive for quality rather than quantity as a house built of inferior materials is dear at any price. Don't compel your architect to use all the money in producing large rooms unmindful of proportion, attractiveness or beauty.

Don't be one of the number who realize how unsightly the outside of their house is but say, "it is just lovely inside and we don't care how the outside looks as long as the rooms are nice. You own the exterior as well as the interior of your home and both will be provided for you if you will give your architect the opportunity.



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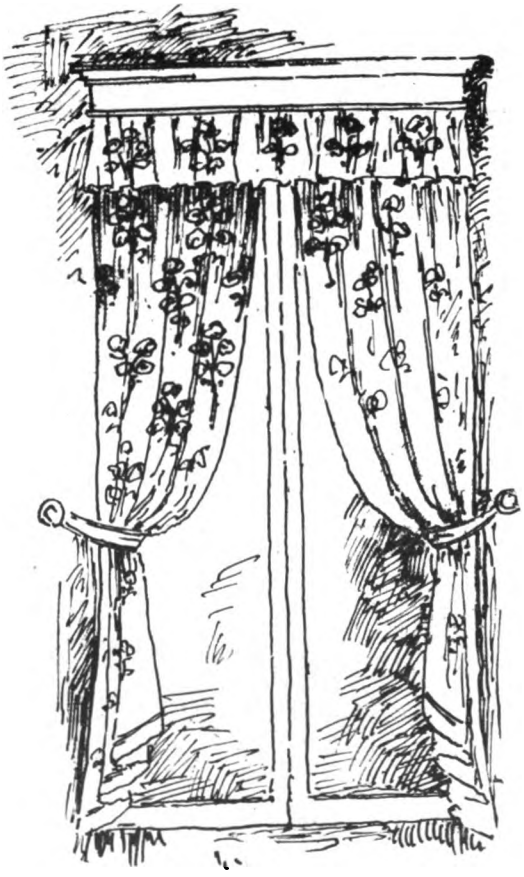
Conducted by Mrs. Henrietta P. Keith.

THE old idea of having everything to match in furnishings, is altogether exploded and no longer obtains. In fact it is the one thing that the really artistic decorator seeks to avoid. It is no longer desirable to have "sets" of parlor furniture, nor to match the exact shade of the carpet to the curtains. Nevertheless the task of the decorator requires even greater discrimination and a true feeling for natural harmony and sympathy, or a Babel of unrelated furnishings would result from this freedom from the old shackles. There is a golden mean between the stiff and liveried effects of the old pairs and sets and same shades and the helter sketter, hit and miss effects so heartrending, where the laws of harmony and relation are unknown or unobserved. It is quite possible for instance to mingle red and green in the same room, but not by any means any red with any green, nor without regard to proportion. An equal value given to each has the effect of two brass bands playing at once in a different key.

One tone of color should be allowed to dominate broadly and freely, while the variations bear the same relation to the whole as the notes of color or high lights introduced into a landscape painting.

* * *

Very pretty bed room sets for spring furnishing come in decorated white enamel. The lines of the furniture are straight and simple, and the decorations floral but in quiet and refined effects in very delicate tints. The dresser or toilet table could be used with a white enameled iron bed, in connection with a small stand and chair, if one did not care to go to the expense of the whole suit. For this is by no means cheap furniture. However, one of the simpler dressing tables can be had for $16.00 and a pretty oval stand with decorated top for $7.50. A straight chair to match for $4.50, and a chiffonier for $15.00. As a change from



"CRETONNE DRAPERY."

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Decoration and Furnishing—*Continued.*

mahogany and brass, this furniture is desirable for a guest room, especially if carried out in cretonne hangings to match the decorations.

A fascinating design of lilac sprays repeated in the cretonne furnishings in a room with apple green walls and white woodwork, would be charming. A very decorative effect for a guest room is produced by stretching cretonne smoothly over the entire surfaces of plain wooden frames for toilet table and writing desk, and the mirror frame over the toilet table. The window seat or chairs are cushioned with the same, and it is sometimes paneled into the head and footboard of the bed.

We illustrate this use of cretonne in draping a French window opening on a balcony, where a valance in cornice effect is employed over long side drapings which are caught back. No other curtain is used except this framing of the window with the cretonne, though light net could be shirred over the glass if desired.

The casement window which is such a feature of French houses, is now much used along with other colonial effects. In fact the 1830 style of dress now in vogue demands a colonial setting. The objection to the casement window by the architects for many sections, has been that it was draughty and not storm proof; but weather strips are now adjusted so skillfully as to very largely do away with this objection. With the casement windows comes a casement cloth, in a sort of grenadine weave but very soft, and in cream, blue, green and red coloring, 50 inches wide at $1.50 a yard. Very quaint and charming too are the colonial nets in both square and diamond mesh, at 35 cts. and 50 cts. the yard, forty inches wide. Edged with the dainty cut fringe at 5 cts. a yard now so much used on curtains and bedspreads, they make delightful and inexpensive window drapery for country houses or for sleeping rooms. We have in mind a country cottage which recently changed owners, and changed furnishings as well. The dining room in the reign of the former owners had been decorated—heaven save the word—with the commonest of wall papers, reminding the beholder of that

"Worst inn's worst rooms,
Where tawdry yellow strove with
dirty red."

The new mistress of the manse had the woodwork all painted white and the wall

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Decoration and Furnishing.—*Continued.*

up to a plate shelf also white, covered with a hunter's green Krash, which was afterward given a coat of white shellac so that the surface was practically waterproof and could easily be wiped off. The green Krash was strapped at intervals of 24 inches with flat strips of the white woodwork, giving a paneled effect up to the plate shelf. Above this was a landscape paper of green and white verdure with brown tones introduced, and the ceiling was tinted a pale green. At the windows were curtains of the square meshed white colonial net, and the floor which was too bad to uncover, was laid with a dark green matting. A great part of the work was done by the mistress of the house herself, and one of the prettiest dining rooms on the lake achieved at a trifling outlay from a very unpromising foundation.

In a more pretentious country house quite a novel bedroom treatment showed a chamber done in white and purple. The woodwork was ivory and the lower wall tinted a soft violet color, which was paneled off with strips of the ivory wood. Above this was a wide frieze of blue bells and briar roses in detached bunches. The blue bell is really a violet color, and these blue bells were made much larger than the roses, giving a quaint effect. The decoration was repeated on the ivory ceiling in an oval garland. The furniture was bass wood stained a mauve shade with silver handles and mountings.

In this same country house the upper floor was decorated for a ball-room, the walls paneled by long garlands of smilax caught up to a frieze of Louis Sieze baskets and wreaths of pink roses. The box cushions on the seats along the sides of the room were of rose-pink taffeta. The entrance hall to the ballroom was an exact reproduction of an Italian pergola.

In strong contrast to this was a country cottage where the walls of the living room were covered with the heavy building paper used on houses, divided into panels by strips of birch bark. The woodwork was stained a mossy green. The sense of beauty and the esthetic quality, was as evident in the one treatment as the other, and proved again that money

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Decoration and Furnishing—*Continued.*

is not so great a factor in the production of beauty as many suppose.

In still another country house a very charming feature of the decorations was a panel over the ivory mantel of the fireplace in one of the upper rooms. The panel was A Dream of Wild Roses painted on canvas in flat color and divided into three sections by strips of the ivory wood. The exquisite grouping and the softness of the shadow roses made this a beautiful over-mantel for the dainty room in which it was placed.

* * *

It often happens that one is at a loss to dispose of bric-a-brac in a room without fireplace or mantel shelf. The pretty shelf shown here would help out wonderfully in such cases and the charm of it lies in its perfect simplicity. It is made of thin square edged strips of some tough wood like basswood and stained a gray tint.

* * *

Mirrors with plain, round, white enameled frames, are the latest ideals for bathroom. They are rather expensive as sold by the furnishers, but it is easy to have a piece of mirror glass cut, to buy a round frame in the unfinished wood at the picture dealers and to enamel it one's self at home. Nor is a bathroom the only place appropriate for such a mirror. One is hung in a pond-lily bedroom, over the chiffonier, where it reflects the lilies in the fascinating frieze used above a bluish green wall, and under a cream ceiling. The sash curtains are of an indescribable bluish, greenish sheer madras with ivory lilies scattered through it. The floor is covered with green matting.

* * *

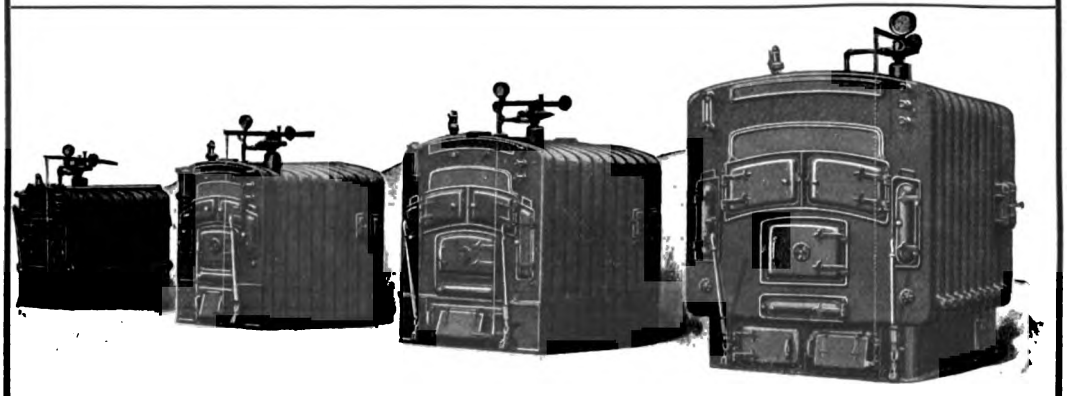
What would our modern builders and decorators think of doing work that would be in fairly good condition after 800 years. Yet that it can be done is proven by the old Kilkenny Castle in Scotland, which has a family living in rooms therein which are just about as they were done 800 years ago. We have ourselves seen rooms where the silk brocade hung upon the walls a century ago was still handsome and in good condition.

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Answers to Questions.

NOTE—Address all inquiries pertaining to decorating and furnishing the home to Henrietta P. Keith. Special service by letter.

W. H. V. asks suggestions for painting and papering new house in California. Dining room on north side of house, furniture golden oak. Parlor fronts to east, furniture mahogany. Hall will be used as living room, has fireplace, as has dining room. Furniture golden oak. How would oak finish go in dining room, and what style of papering? What paper to go with white enamel woodwork in parlor and how paint woodwork in hall?"

Ans.—An oak finish would be well in the dining room, and the best effect would be obtained by carrying the same finish into the living hall with its fireplace and golden oak furniture. If this is not practicable it is advised to paint both hall and dining room woodwork a low-toned green. The hand rail of stair balustrade might be painted a bright red, and red touches introduced into the furnishings. Excellent hall papers come in textile effects, with small, Gothic figures. For the parlor with its mahogany furniture and white woodwork, one of the new all over colonial festoons in dull blue on white ground would be a good choice. Such a paper is shown for 50 cents a roll.

The dining room might have a wainscott effect in an imitation of wood paneling in oak, with a decorative paper above in shades of yellow.

Mrs. A. N. Will you kindly tell me how the tinted plaster is made? Could I have it done outside of the city? As we cannot afford to paper our walls now have been reading in your magazine about the rough tinted plaster, and if it is cheaper than paper think it would be nice, living in a small town, do not think any of our workmen know how to do it without instructions, also please tell me what tints to use for reception hall, sitting room and dining room with oak finish for rooms. Does a columed archway in a 10 ft. ceiling need a grille?

Ans.—Plaster is tinted or stained after putting on the wall. The rough plaster alluded to takes its character from the manner of putting on, and not from any difference in the material. There are several ready mixed preparations for tinting plaster on the market. A reference



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Questions and Answers — *Continued.*

to our advertising columns will tell you where to send for them. It is difficult to advise colors for the rooms mentioned with no data as to situation or relation to each other. In general a soft green is a restful tint for a living room, red gives warmth to a dining room. We should prefer the columned archway without any grille. There might be a beam across, if desired,

E. T. C. "What would you suggest in a cheap paper for sitting room and parlor connected by wide arch, facing north and west? Woodwork white enamel, parlor rug olive green in oriental design with touches of red, cream and deep blue. Sitting room rug Persian design, old rose predominating. Curtains white net. Also for small dining room on the east with rug in deep red, some black and white. Ceilings 8 ft. Our house is old and we do not expect to live here very long but want to brighten up the old place while we stay. Have been enjoying your magazine for the last few months and find its pages very helpful."

Ans.—With the low ceilings, white woodwork and rugs in olive green and old rose predominating, a paper in a soft copper red with design in a deeper tone of the same color would give a cheerful aspect to the northwest room. Such a paper can be had for 35 cents a roll, and a handsomer one for 50 cents.

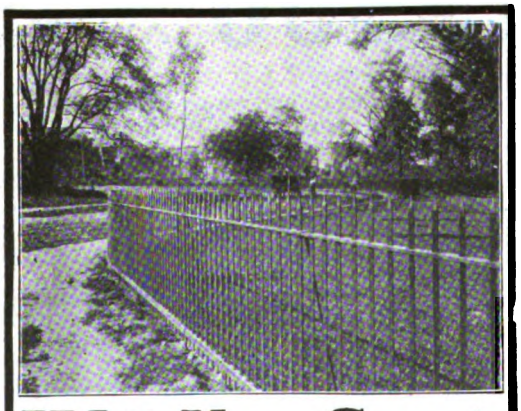
For the dining room a golden brown plain ingrain is suggested to a height of five ft, with a decorative paper above of brown and yellow leaves on a red ground and a lighter red ceiling. For the vestibule a small check resembling burlap in a terra cotta shade.

S. R. R. "Can you tell me any way to finish Southern yellow pine other than with varnish? Is it possible to stain it mahogany or is it best left natural? Am an old subscriber to Keith's Home-Builder and remember to have seen some months past some excellent directions for finishing woodwork; but my magazine is usually borrowed soon after it arrives and I don't know just where to find the article.

"I have a solid, medium-toned red carpet for hall, parlor and dining room, the rooms opening together. Will you suggest color for wall paper? Do you think hot water or hot air most satisfactory?"

Ans.—We advise our old subscriber to tie a string to her magazine. The article referred to appeared in the January issue of the current year.

Also we refer you to the advertising



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HUNKINS-WILLIS LIME AND CEMENT CO.

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Answers to Questions—*Continued.*

columns of the magazine where you will find a finish for pine exactly meeting your wishes. It has a soft, lusterless surface yet is very durable and permanent and easily applied. Yes, pine will take a mahogany stain very nicely; we much prefer stained pine to the natural color.

In regard to the wall paper to be used with the red carpet which covers all the rooms, we would suggest in the hall a small figured tapestry effect in two-toned reds with weathered stain for the woodwork. The mahogany woodwork is not desirable with the red carpet. For the living room we have in mind a beautiful soft leaf brown paper with floral design in dull, soft red. In the dining room use a golden brown crepe paper, 30 cents a roll for the lower two-thirds of the wall and above it a foliage effect of brown and yellow autumn leaves on a red ground. This scheme harmonizes all the rooms with the red carpet yet is free from any monotony of color. As to hot air or hot water that question has been often met in the Architect's Corner of the magazine. Personally, we prefer a combination of the two.

A. G. As a reader of your valuable magazine I would like to ask help out of my troubles. I want to paper my parlor and halls this year. The house is one of the old fashioned. Parlor is about 14x16 and 12 feet high. It has a nice carved white marble mantle, and the ceiling has fancy plaster centerpiece and cornice moulding. Now I have a beautiful red velvet carpet, the furniture is mahogany, the woodwork is black walnut. The parlor faces north and south into the dining room. The dining room is finished in green below plate rail and forestry design above and furniture in oak. Now in the hall the woodwork is also black walnut and the carpet a nice dark green color. What can you suggest for hall and parlor without changing woodwork and carpets and still have harmony. Also what suggestion can you give as to hangings picture frames and ornaments for mantle. As the hall is large and room also I could not afford anything very expensive.

Ans.—The quaint, old fashioned rooms submitted by our correspondent may be made very interesting by retaining the black walnut woodwork in hall and dining room, but we strongly advise repainting with ivory white in the parlor. This will bring it into tune with the beautiful, carved white marble mantel and stucco ceiling.

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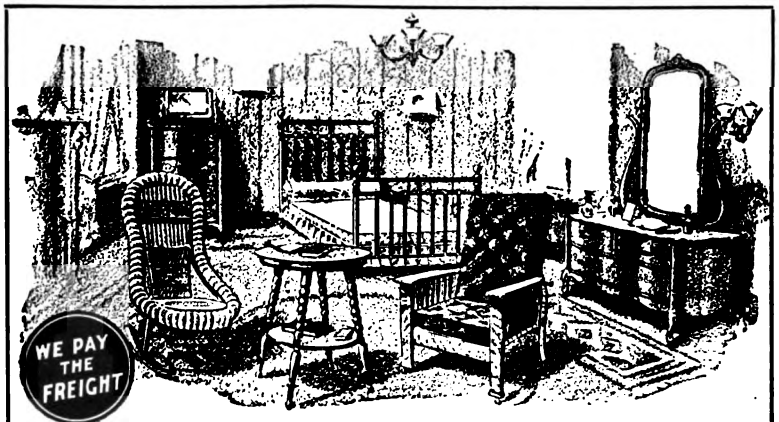
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Furnished exactly as shown above, for

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This price includes handsome cast-steel bed with brass-top rails and knobs, $7.00; swell front golden oak dresser with bevel French plate mirror, 18 by 40 inches, $30.00; swell front golden oak chiffonier with bevel French plate mirror, 14 by 24 inches, $15.00; ladies' reed rocker with roll arms and back, $7.50; large, comfortable, golden oak Morris Chair, $12.50, and a strong, highly-finished, golden oak center table, $2.50. These articles will also be furnished singly at the price named.

All Keith furniture is high grade, elegantly finished, and made to last a lifetime; it is made for use as well as for ornament, and is sold at the lowest price consistent with quality.

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OUR grandmothers reckoned the first of May the beginning of warm weather. Stores were taken down, a thorough housecleaning accomplished and the house reduced to a condition of chill cleanliness before the spring flowers were well up. Their descendants are less forehanded and more delicate and the June sun is apt to rise on numerous odds and ends of finishing up. The long sunny days, for instance, are best of all the year for washing blankets and counterpanes, for putting old feathers into new cases, for having the mattresses made over, all of them tasks best accomplished in the open air.

Blankets may be washed two or three at a time. A good way is to fill a large wooden tub or a big tin bath with a lather of luke warm water and white soap, ivory or castile, adding two or three tablespoonfuls of ammonia. Into this mixture the blankets are plunged and left standing out of doors in strong sunshine, subjected to the skillful cleansing of nature. After standing at least a day they are rubbed carefully with the hands to get out any special spots and transferred to the stationary tubs where they are rinsed in a number of waters. (One professional blanket washer of whom I know uses twenty-seven different waters). The water is squeezed and patted out of them and they are hung out in a sunny place until they are entirely dry when they will be soft and white and nearly as good as new. A very dirty blanket may be soaked in a lather of pearline without injury. It is a great mistake to let blankets get much soiled. The habit of sleeping under a thin white spread saves the blankets much ill usage. In any case a liberal piece of sheet should be turned over to protect the top of the blanket.

Another saving to woolen blankets is to have extra coverings for summer, made of a heavy quality of outing flannel seamed together and hemmed. These cotton blankets are easily washed and are quite heavy enough for ordinary summer weather. Where a woolen covering is felt to be a necessity light weight flannel such as is used for petticoats may be substituted. About seven yards will be needed for a double bed or a pair can be made from eleven yards and a quarter, allowing a length of two yards and a quarter.

While new ticks every year for one's feather pillows are not always practicable the old ones may be freshened up wonderfully without taking out the feathers. The pillows should first be thoroughly beaten to get out the dust then plunged into a tub of hot pearline suds and rubbed vigorously on the board until the ticks are thoroughly clean. If the wringer is unscrewed until the rollers are at a considerable distance from each other the pillows can be passed through it without much difficulty. They must be thoroughly rinsed, passed through the wringer again and hung up to dry. In southern households, "before the war," part of the equipment was a raised framework on which pillows and feather beds were laid to dry after being washed. If the pillows are hung up they should be turned several times so as to dry evenly.

When feathers are to be put into new ticks they may be cleaned in the same way and emptied while still wet into a big bag of cheese cloth or mosquito netting and hung up for a sun bath. A labor saving way of transferring feathers is to wet the old pillow thoroughly before opening the end and remove the feathers to their new tick while wet though squeezing them as dry as possible. When they are out turn the old tick inside out

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Household Economics—*Continued.*

and those adhering to the sides can be scraped off with a knife. As soon as the new tick is sewed up it must be hung up to dry.

The muslin and lace curtains which most housekeepers put away for the warm months should be washed carefully in pearline suds and folded away unstarched. Then just before they are to be used again they can be starched and ironed or dampened and stretched on curtain frames or subjected to whatever process their owner favors. Still I think it is rather a mistake to take down all the draperies. Heavy woolens should of course go but a muslin curtain fluttering in the summer breeze adds a dainty touch by no means to be despised.

The man who proposes to paint the window screens carries a pot of particularly vivid green paint. It is well to forestall him with a can of prepared paint in dark green or better to do the work yourself, giving the hardwood frames a coat at the same time. It is a good plan to supply the lower edge of each screen with a pair of small brass knobs to be used in moving it up and down.

There was once a professor in a woman's college who used to pray: "Lord, give us a due sense of comparative values." No one needs this sense more than the housekeeper whose life is one long balancing of opposing claims. Between the immaculate and elaborate menage with a woman at its head, old before her time, worn out in the vain effort to keep up with people richer than herself and the simple and leisurely housekeeping or the woman who feels she must make time for husband and children, books and friendship, there can be no comparison to a rational mind.

* * * *

An old housekeeper tells us how to broil a steak on a gas stove. Do not try to broil on top of the range, but heat the oven for ten minutes, before laying the steak on a wire broiler placed over a pan beneath to catch the drippings.

WALLS INSULATED with MINERAL WOOL SAVES ICE.

HERRICK REFRIGERATOR CO.

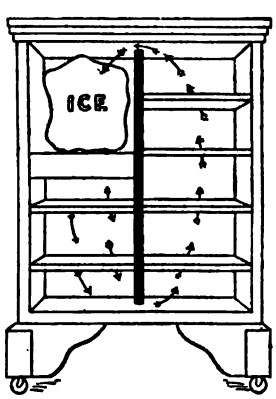
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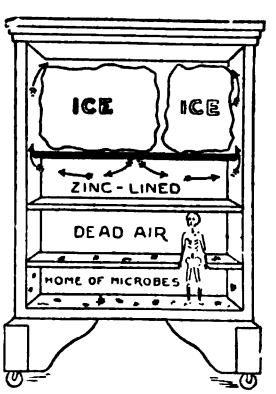
All of your foods pass through it, and is not the proper keeping of the foods on which you exist highly important? Note the comparison between these two cuts and draw your own conclusion. Our Refrigerators are so constructed that we use only about ¼ space for ice, leaving **large storage** space. Although the Herrick uses less ice, far better results are obtained, as it has a circulation of PURE, cold, dry air, reaching every square inch of interior, keeping it pure, cold and dry, and highly sanitary.

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HIGHLY SANITARY

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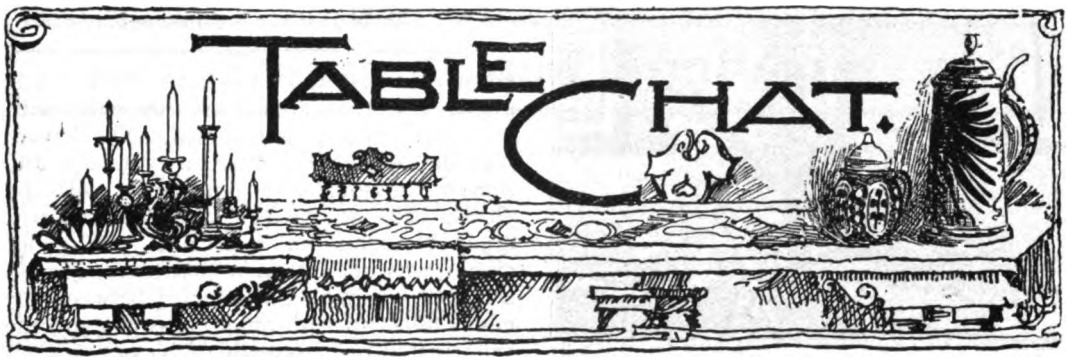
OLD STYLE



CAN YOU AFFORD TO USE ONE OF THESE?

HERRICK REFRIGERATOR COMPANY, Factory at WATERLOO, IOWA

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IN England, with her long warm spring, May day is generally warm, bright, inviting to outdoor sports. In the northern part, at least, of our own country it is apt to be austere in temperature, suggesting the comfort of furs and rapid walking, rather than dancing on the green in festive attire. Still once in a while there is an exception and even if dancing out of doors is impossible, a May party in doors is quite practicable and much less likely to result in severe colds. Even a May pole may be set up in the center of a large room. A clothes post painted a soft olive and screwed securely to the floor with right angled strips of iron will answer admirably with many long strips of bright colored ribbon fastened to the top. Holes bored with a large auger in the top can be filled with flowers and the whole top wreathed with evergreen or smilax or whatever green is attainable. One woman, for a party of very little children, utilized a tall clothes hanger, what is called, I believe, a costumer, by taking out the pegs and fastening it to the floor.

An even number of children should be invited and the ribbons arranged in pairs of the same color. Then have a bow corresponding to the ribbon to pin on each child, as it arrives, on the lapels of the boys' jackets, on the girls' left shoulders. Or pin the girls' bows on at first and let them select their partners by means of some game. After all are paired the girl pins her color on the boy's jacket.

* * *

A pretty girl whose birthday came in the latter days of May gave an apple blossom luncheon to some of her friends. The idea was suggested by a painting of apple blossoms against a blue sky and the color scheme was blue, pink and white, extending to the gown and ribbons of the young hostess.

It always seems wicked to sacrifice fruit blossoms, but in this case there was an apple tree whose fruit was always very poor and it was rifled without scruple. The luncheon was given in a blue and white dining room and the jars of blue china on the mantel and jardinieres in the windows were filled with great sprays of blossoms. The table cloth was damask with a circular insertion of cluny lace and was laid over a cover of pale pink silk. In the center of the table was a low silvered basket of apple blossoms and at each place a bunch of them tied with pale blue ribbon, ribbon by the way of exactly the kind and length to be useful for a neck ribbon. The cards were narrow panels of blue bristol board, painted with apple blossoms, just a bit of a spray crossing the center or coming in from one corner. It was a daylight luncheon and there were no candles, but there were tiny bonbon dishes improvised from the silvered embossed candle shades. The shade was cut off leaving about an inch and a half of the widest part and fitted to cardboard bottom. The dish thus formed was lined with pale pink paper and a wreath of apple blossoms was arranged at the base of each.

The china was Haviland with a pattern of roses and deep pink dessert service was used. The pink and white idea extended to the menu which was this:

Clam Bouillon.

Salted Almonds. Radishes.

Creamed Halibut.

Ham Cutlets, New Potatoes.

White Meat of Chicken, Sliced.

Hot Rolls. Celery.

White Hearts of Lettuce.

Cottage Cheese in Balls.

Vanilla and Strawberry Ice.

White Pound Cake, with Pink Icing.

The ham cutlets were made by stirring very finely chopped ham into a very thick cream sauce. When the mixture was thoroughly cold it was shaped into chop

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Comfort in the Country.

No matter how far you live away from the city, a

KEWANEE
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in the basement of your house will give you a water service equal to city water mains.

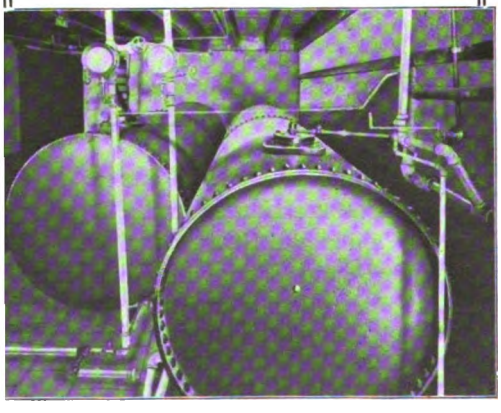
Nothing in the home is more important to health and comfort than an unfailing supply of water.

Mr. W. H. Benjamin, Rushford, N. Y. writes:

"The Kewanee Pneumatic Tank in my residence is giving excellent satisfaction. The water is used for bathroom and lavatory. I also have faucets for hot and cold water in kitchen sink, and have extended a pipe through the wall of house and put on a sill cock, to which we attach a hose and wash carriages and sprinkle the street and lawn. I am more than satisfied—I am delighted with the workings of the system. I have long wanted a bathroom and water pressure in my house, but being in a country town where there is no system of water works, was unable to have it."

For Catalogue describing the Kewanee system of private water works, address

Pneumatic Water Supply Co.,
Drawer B, Kewanee, Ills.



shaped pieces, crumbed and fried. The potatoes were shaped into tiny balls with a vegetable cutter and boiled. The lettuce was dressed with a white mayonnaise and served individually on pink plates with the cheese balls at one side and two or three apple blossoms for a garnish. The ice cream was served on a platter resting on a larger one with the interval between the edges filled up with apple blossoms and the cake rested on a wreath of blossoms apollonaris was served throughout the meal and black coffee after the dessert.

The mayonnaise dishes, which are seen in such variety now, are a pretty adjunct to the salad set. So many people do not care for mayonnaise or cannot eat it that it is well to give every one his choice as to the dressing of his salad. Vinegar oil and mustard should be put on the table in addition to the mayonnaise and with lettuce old fashioned people will often ask for sugar.

For the summer supper table, if one's china has a suggestion of green, nothing is so pretty as a tea pot in what, for lack of the technical name, I shall call lettuce ware. It is just the color of young lettuce and seems to be made of the curling leaves of the plant. Tea pots of very liberal size cost in the neighborhood of a dollar and half. I can think of nothing better than some pieces of this ware to tone up the somewhat characterless delicacy of some of the dinner wares. Limoges or Haviland, for instance. We don't half appreciate the value of decided color in our table furnishings.

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Golden Oak or Mahogany Birch Selected Lumber Mantel . . . **$29.25**

Dealers' price, $40 to $45.

It is 7 feet high, 5 feet wide, 36 x 18 French Bevel Mirror, heavy box top and deep shelves. Four columns with capitals. Includes Enamel Tile Facing, 60 x 18 hearth. Plated Frame and Club House Grate.

Freight paid east of Mississippi River and north of South Carolina on this mantel.

BRASS FIRE SET, $8.00; FENDER, $8.00.

Tiles mounted on slate make a perfect job; any one can place them in position. 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 up.

$5.25 buys this Grille, 48-inch, with pole. Retail value, $8.00 to $10.00; others from $1.50 up. Largest assortment. Division Screens and special Grilles to order.



W. J. OSTENDORF, 2417 N. Broad Street, Philadelphia, Pa.

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Splinters and Shavings

Current Prices.

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis. In this connection it must be borne in mind that these prices are not the prices under which the estimates of cost of the various designs published in Keith's Magazine are compiled. A schedule of these prices will be found on the title page of each issue, and in explanation, the Editor desires to state that it is absolutely essential, in the publication of our cost estimates, that there be one basis, otherwise our readers would be led into endless confusion by constant changes. For this reason, in making all of our cost estimates, we adhere to the prices quoted on the title page, which were in effect in Minneapolis and many other sections of the country a few years ago.

In comparing prices for various localities, there must be taken into consideration also the quality of material and the character of labor. Union rules decree that every carpenter, for instance, must be paid the same wages. That may be $2.00, $3.00 or $4.00 per day—it matters not. The point, however, is that some men are worth twice as much as others. They accomplish twice as much work in a given time and do it better, than another man who is a slovenly workman and lazy, devoting most of his time to bothering his fellow workmen by telling stories or useless talk.

Now, if any person attempts to construct a building by day labor, and unfortunately is employing this kind of labor, no matter if the rate of compensation be reasonable, the building will cost more than he expects, but if, on the other hand, he is fortunate enough to secure real live, competent, wide awake workmen, who put in a real day's work for a full day's pay, the cost of that building is going to be about what it ought to be, under the rates of pay and the prices of building materials and labor prevailing.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of the going to press of this issue. If our readers will take the pains to send us a like schedule, quoting the prices in their localities, we will be pleased to publish them for the mutual benefit of all of our readers in the various sections of the country.

SCHEDULE.

Excavating, per cubic yard, 15c, left on lot.
Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.
Brick laid in wall, per 1,000 (wall measure), $11.00 to $12.00.
Lathing and plastering, per yard, two coats, 26c.
Dimension lumber, per 1,000, No. 2, average price $14.00 to $16.00.
Flooring (No. 2 D. & M. Fencing), 4-in. $12.00; 6-in. $13.00.
Sheathing boards (6-inch D. & M. No. 3), $12.00 to $14.00.
Shingles, standard star "A" star cedar $1.90, pine $1.90.
Siding "C," $23.00.
Finish lumber, $30.00 to $45.00.
Tin work, per square, $6.00 to $8.00.
Carpenters, per day 8 hrs., $3.00.
Masons, per day 8 hrs, $4.40.
Common labor, per day 8 hrs., $2.00.

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are of course subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

Hugenot, Orange Co., N. J.

	Per M.
Hemlock-stud, etc.	$18.00
Hemlock boards	19.00 to $20.00
Novelty siding	26.00 to 30.00
Pine flooring No. 2	30.00
N. C. flooring No. 1	30.00
Cedar shingles	4.50
Hemlock shingles	3.50

Chicago, Ill.

	Per Hr.
Masons	$ .70
Carpenters	.40
Hemlock piece stuff	14.00
Shingles	3.50
Dimension lumber, flooring and sheathing boards, average	16.00

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In Composition of Every Description.

Capitals for Exterior. Also Oak and Birch in Classic and Modern Designs. Ceilings, Cornices, Coves, etc.

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216-217 Lumber Exchange, Minneapolis, Minn.



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is the best investment the house-builder or house-owner can make.

The Leader Steel Furnace

saves fuel by perfect combustion and by applying the heat without waste. Eight to eleven rooms warmed by as much coal as two stoves would burn. Sold direct from factory to user, saving middleman's profit as well as coal. Everything furnished with furnace ready to set up; any handy man can set it up; anybody can operate it. **We pay the freight.** Hundreds in use. Send for free booklet No. 37 and learn how to warm your house cheaply.

HESS WARMING & VENTILATING CO.
CHICAGO, ILL.

Splinters and Shavings—*Continued.*

Caledonia, Minn.

	Per day.
Stone masons	$3.00 to $3.50
Carpenters	2.50 to 2.75
Common labor	1.50 to 1.75

Mound City, Kansas.

	Per M.
Finish lumber	$40.00
Dimension lumber	20.00
Sheathing	20.00
Shingles, Star A star, cedar	3.25
Box Y. P. No. 1	24.00
No. 2	22.50
Siding, lap, cedar	32.50
Yellow pine	20.00
Siding, drop or rustic	30.00
Flooring, best	27.50
Second	25.00
Lath, Pat.	17.50
Common	4.50
Cement Per 100 lb.	.75
Cement plaster	.50
Lime Per Bbl.	1.25
Brick Per M.	10.00

Carpenters, first-class, $2.50 per day of 10 hrs.
Carpenters, not so good, $1.50 and $2.00
Platerers, $2.50 to $3.00, or 5 cents per sq. yd.
Stone masons and brick layers, $2.50 to $4.00 per day.
Common labor ....$1 to $1.50 per day of 10 hrs.

Annapolis, Md.

	Per day 8 Hrs.
Bricklayers	$4.80
Plasterers	4.80
Carpenters	3.00
Painters	2.50

Detroit, Mich.

Plasterers, per sq. yd.	$ .26
Carpenters, per hour of 8 hour day	.37½
Bricklayers, per hour of 8 hour day	.50
Laborers, per 8 hours	1.85
Hemlock, dimension	$17.00 to $23.00
Hemlock, roof boards	13.00
Norway or Southern pine, dimension	$21 to 26.00
Shingles, white pine or cedar	4.50
Redwood shingles	4.00
Prime A cypress shingles	3.75
Southern pine flooring—	
No. 2 common	17.00
No. 1 common	22.00
Maple flooring—	
Clear	35.00
Common	30.00
White pine ceiling No. 2	23.00

Winsted, Conn.

Sheathing of hemlock at	$17.00
Frame of hemlock at	17.00
Roofing of hemlock at	17.00
Flooring of hemlock at	17.00
Shingles, 16-inch	4.25
Clapboards	28.00
Finish, flooring, yellow pine	23.00
Finish, timber cypress	60.00
Plastering Per Yd.	.30

	Per day 9 Hrs.
Plumbers' wages	4.25
Carpenters	$2.75 and 3.00

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Notes and Hints.

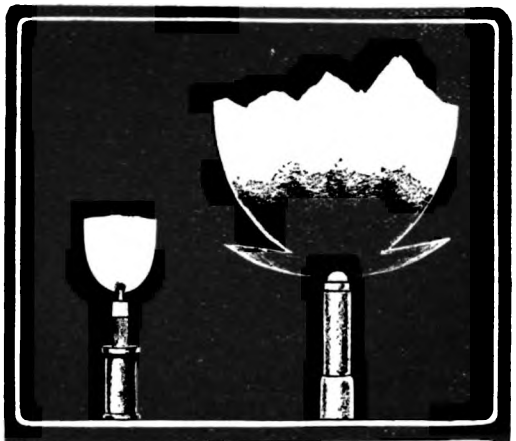
Good House Painting.

From the "Master Painter."

It is specially urged against the unions that an applicant for membership may be next to no mechanic at all, and yet be accepted; his money is all right. As a friend puts it, a boy works as bell boy for a time, then runs an elevator until he outgrows knee breeches, when he is up against the proposition of actual work, and he strikes a job of whitewashing a fence. That done, he gets a cellar door or something to rough paint for a neighbor. The next step in this evolution is a job helping a painter: next. and pretty soon, too, he is working as a jour., and then he joins the union. All this in one springtime. He is put to work beside other jours of like character, and by the same token, beside one or possibly two more who learned the trade in the regular way, and who are skilled workmen. All receive the same pay, because all belong to the union, and the union is democratic or nothing, believing, or at least preaching, that all men are created equal, mechanics and especially painters included. Good house painting! How is it to be done with such material? It is out of the question. In Europe the members of a painters' union must be a competent workman, and have papers to show it, or he will not be given work. It should be so here.

I was reminded, the other day, of the fact that conditions have changed in the house building trade when I had some weatherboarding to prime, and found it to be hemlock. White pine is now so scarce and high that it cannot economically be used for the purpose. Inside it is yellow pine or cypress. White pine is almost out of sight. In the good old days we used white pine siding for the commonest jobs, and for anything where building was concerned. Hemlock siding! Well, it is a different wood for paint, and we don't have to waste any shellac on knots with it, and that is something to be thankful for, I suppose. It is a coarse wood, and takes in the oil, and I guess bears the paint as well as any pine could. But it does not hold the knots as well and is more apt to weather crack than white pine, hence should be kept well painted.

The cypress makes a nice looking job, when filled and varnished, and darkens in



Here are two jets of gas.

Each gives out 25 candle power of light.

The large jet shows the relative size of the city gas flame.

The small jet shows the comparative size of an Acetylene gas flame.

Acetylene gas is far more beautiful; it gives a bright, clear, steady, soft light and costs less than city gas; it does not heat the room like ordinary gas because of its perfect combustion; it is economical in cost and in its cleanliness.

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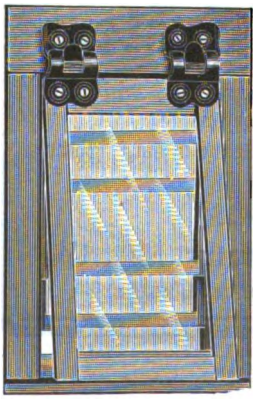
As the bubbles shown in illustration are drawn toward the Grate, so is the impure air in the room being constantly drawn out and replaced by pure air. Any fire-place will ventilate, but at a loss of 75% of heat, which is practically overcome by the return draft and oven directly over fire in our "Economy." Will suit any fire-place and mantel; will retain fire over night and are the cleanest Grates to operate. Will also furnish heat for upper room if desired. Fully guaranteed.



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F. D. KEES, Beatrice, Neb.

Notes and Hints—*Continued.*

time almost to the hue of old oak. There are some very handsome grains in this wood, and if the carpenter cares to, he can make some pretty effects, especially in door panels. It is much cheaper than white pine, of course, for that is the reason of its being used, but it is not as good all around as pine. It is far more satisfactory than yellow pine, however, as it finishes up and wears better. Some grades of this red wood are better than others. The sappy sort is not at all desirable.

For floors the cypress is excellent, taking a nice finish, and making a handsome appearance, so that the cheapest house can be made to look rich by its means. Some like to darken the wood a trifle with a stain or stained filler, but it is rich enough without it, and darkens some with time without help.

One of the prime factors in house painting today is the wood: whether it be actually dry or not. As it comes from the lumber dealer it is never dry. If it is allowed to dry by weeks or months of exposure to the weather, then it cracks all to pieces, and there you are again. Paint it once, and the paint is injured.

Did it ever occur to you that paint put on old woodwork, all else being equal, will outwear paint of like character put on new work? Don't that go to show that it's in the wood to make paint stand or go wrong?

Water Soaking Improves Wood.

German wood workers and builders say that wood that comes to the saw mill or the workshop floating is much better for their purposes than that which is brought in dry. The reason is that, while the wood is lying in the water its sap and albuminous and salty materials are dissolved out. If these substances remain in the wood they readily absorb moisture from the atmosphere after coming out of the drying rooms, and the wood swells. Artificial means of washing out the substances are used in Germany with wood that has not been floated.

While the hours of labor have been greatly reduced, business men are giving at least an hour a day more to their business work than they did even a dozen years ago. As it appears that the workingman is just as poorly off with his shorter hours as he was with longer days, and the business man is wealthier than he was, the conclusion is obvious.

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Notes and Hints—*Continued.*

The average wages of painters in Great Britain is about 16 cents an hour. In London, 22 cents.

* * *

There seems to be no end to the things which the Baltimore fire developed in the matter of fireproofing. Prof. Charles L. Norton, building expert at the Massachusetts Institute of Technology, reports that he has found as a result of the study of the steel buildings in the burned district of Baltimore and of steel buildings in course of reconstruction in Boston, that alarming conditions exist in the modern skyscraper. These conditions establish corrosion of the frame, which eventually becomes so badly eaten by rust as to be unsafe. Prof. Norton declares that steel that is not encased in cement is liable to be thus corroded. Cement is necessary to keep out moisture and carbon dioxide. In many instances moisture from masonry was found to be the cause of serious corrosion. The views of the expert as to the value of concrete in keeping moisture as well as heat away from the frames of steel buildings will give cement manufacturers and concrete mixers a strong endorsement.

Limewash and Whitewash.

These two materials should be clearly distinguished from one another. Limewash, properly so-called, is composed of slaked lime thoroughly bound with good quality glue. Whitewash, on the other hand, is usually considered to be whiting bound with size. There is a vast difference between the two. In the first case we have the oxide or hydrate of lime united with a material containing a definite chemical substance capable of uniting with the lime to form a strong and permanent compound. Further, the lime, by reason of its chemical properties, has strong antiseptic qualities, hence a wall washed down with such a mixture is really undergoing a cleansing treatment. The constituents of whitewash, on the other hand, possess absolutely no sanitary properties whatsoever, because the base, whiting, being a carbonate, does not combine with the binding material, which simply holds the mixture together mechanically. By reason of its composition also, size is readily decomposed, and it is only on account of its convenience and cheapness that it maintains its position in the decorating trade. True limewash, although not suited, for decoration properly so-called, finds many uses as a cheap and

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Notes and Hints—*Continued.*

ready preservative coating. Thus the interior of cast iron tanks such as water reservoirs, etc., which have become pitted from corrosion. A coating once or twice a year is usually sufficient to readily preserve such a tank. If the surface is badly rusted it can be cleaned by carefully brushing with a wire brush and allowing each coat of limewash to dry before the succeeding one is applied.—*The Decorator,* London.

A painter placed a pot of paint on the stove, to "thaw out," and ten minutes later the kitchen was ablaze. The paint "thawed" all right.

* * *

Architectural Knowledge a Thing in Which Americans are Deficient.

Critics who know what good architecture is are lamentably certain that the average American specimen of building is a horror which ought to cause nervous diseases, says the Washington Times.

Perhaps it does—who knows? We are all aware of the effect produced on the nerves of a convalescent by trying to count the figures in some hideous pattern of wall-paper, or endeavoring to keep the eyes of some horrible specimen of art on the wall. Perhaps the healthy person's nerves are affected to some degree by the unconscious effort to reconcile what is with what ought to be. It is certain that the average person knows good architecture when he sees it, and perhaps the bad is accepted because nothing better can be had.

Would it not be worth while for all our citizens interested in the beautifying of the city to make a serious study of this subject. Are not architecture clubs, in the circumstances, more necessary than literary clubs? Is not this form of art the one which will best repay study from a practical point of view?

The principals of architecture are not so difficult of comprehension that the average mind cannot grasp them. It does not take extraordinary intellect to recognize the fact that a mixture of several different styles is no more desirable in a house than it would be in woman's gown. This is a branch of knowledge which repays the student, not only in pleasure, but in many practical ways. It is worth taking some trouble to be sure that the new house which one has built is not one gigantic architectural blunder.

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Architect's Corner.

Communications from architects detailing their experiences and giving information of interest and value to our readers will be given space in this column. Any questions our readers desire to ask relative to architectural service will be referred to one of the profession and answered as space permits.

Weyanwega, Wis.

H. W. P. asks regarding flues and as to whether or not the central flue is intended for the furnace flue?

A.—The central flue is the vent flue to which each of the vent pipes lead. The 8x 12 flue for kitchen will answer for your furnace also. This has been demonstrated hundreds of times and proves satisfactory, provided chimney builder leaves the flue clean and of the same size from top to bottom and not clogged with pieces of brick, mortar or a board. Fire place flue should have nothing else entering it. The draft for fire place and vent flue should be kept separate for its specific purpose.

Q.—Will fireplace answer purpose of ventilation or are pipes necessary?

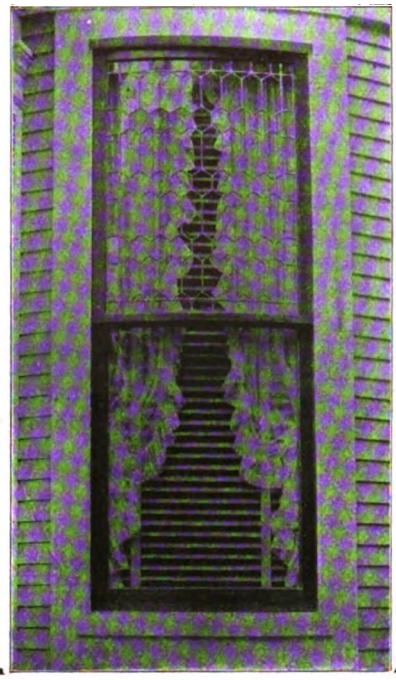
A.—A fire place, provided damper in chimney is kept open, will ventilate the apartment where it is located and connecting apartments in a very satisfactory manner; but dampers in fire places are often closed and this does not ventilate the other rooms of the house. The purpose of the small vent pipes, therefore, in outer corners of each room is to assist the warm air from furnace to enter, drawing it towards the exhaust in outer corners and while doing that they take the cold air off the floor, thus equalizing the temperature by a constant, though mild, change of air in every apartment. It is just as important for each bed room and even the bath room to have this ventilation as any other room. The cost is nominal and would not recommend omitting same.

L. G. M., Berlin, Md.

Q. Is it advisable to have a bird's eye maple front door where interior finish of house is all North Carolina pine? If not, what would be a suitable substitute that is durable and which will be in keeping with the interior North Carolina finish?

A. I would say, if interior finish is all North Carolina pine, that I would have the front door the same. Bird's eye maple, it seems to me, under the circumstances would smack a little of pretention.

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A Model "Two Family" House.

Design No. 881.

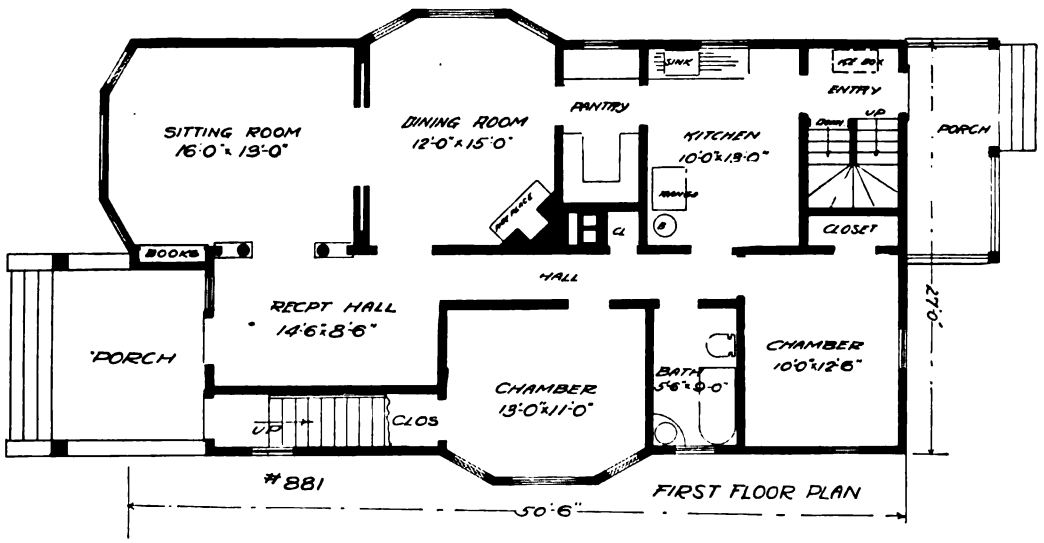
This is a two family house which makes a splendid investment, as owner can live in one suite and the rent from the other pays for the property investment. The design is planned to go on an average city lot. It has two separate front doors, one for apartment on first floor and one for that on second. Both apartments with this arrangement have separate front and rear porches. Basement is divided into two parts, with separate heating apparatus in each, which would not be required if built in a warm climate like California, Washington or even Oregon, where winters are mild.

On the third floor are two rooms for servants, one for each apartment, besides storage space for each. Basement also contains laundry for joint use.

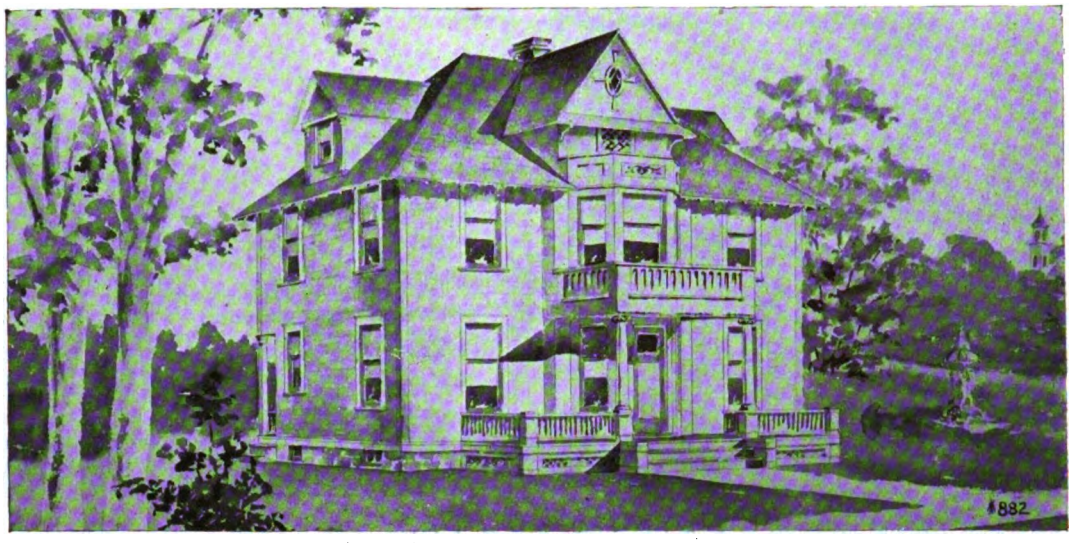
Finish of the hall, sitting room and dining room to be of birch or oak, balance of the house pine, poplar or cypress, painted or stained.

These houses are becoming much more popular in the west and have been very popular for a number of years in the suburbs of the large eastern cities.

Cost, $3,100.00. Width, 27 feet; depth, 50 feet, 6 inches; height of basement, 7 feet, 6 inches; first story, 9 feet, 3 inches; second story, 9 feet, 3 inches.



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A Modification of One of the Famous Ladies Home Journal Plans.

Built over 400 times.

Design No. 882.

This model home is quite similar to one of the famous Ladies' Home Journal designs published in 1897, that have proven so popular. In this case, the position of dining room is on the left instead of the right and other slight improvements in the plan have been made. The sitting room is a splendid apartment, taken in connection with the little "study" at the rear end of course, might be treated as one large room instead of cutting off the rear portion, but putting in the "study" there with fireplace and bookcase on opposite side, makes a cozy little retreat that is quite attractive.

There is a "combination" staircase in order to economize room and expense and it will be noted that the second floor arrangement is especially economical in plan, not an inch of waste space anywhere. In fact, when five very good bed rooms with good sized bath room are secured on the second floor of a house the size of this, there cannot be much waste space anywhere. In addition to this, there is a good attic for storage. The basement extends under the entire house and has a laundry fitted up with hot air heating apparatus and ventilating system is planned.

The first floor opens up very attractively, giving an interior that is quite effective for a small house of this size.

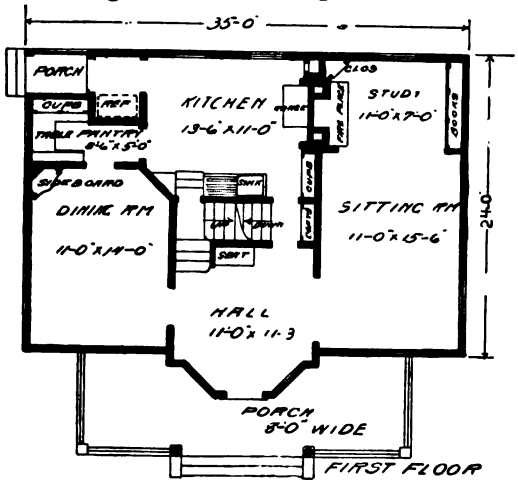
The finish throughout the house is of pine, popular or cypress, painted or stained, though hardwood could be used, of course, if desired, at slight additional expense.

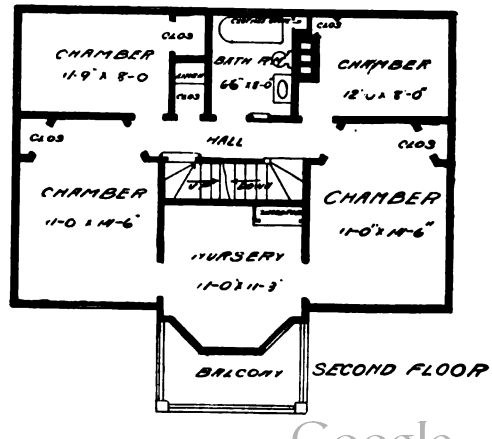
There is a good pantry provided and also an entry for refrigerator, which saves soiling the kitchen floor every morning by reason of the iceman coming in with his muddy boots.

The exterior is of clapboards. The porch is covered only at entrance in the center, but could readily be extended to cover the open terracees on each side if this were desired.

Cost, $1,700.00. Width, 35 feet; depth, 24 feet; height of basement, 7 feet, 6 inches; first story, 9 feet, 3 inches; second story, 8 feet 3 inches.

#882





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A Colorado Man's Model Home.

Design No. 883.

A neat, simple design, has stone foundation, first and second stories finished with shingles and shingle roof.

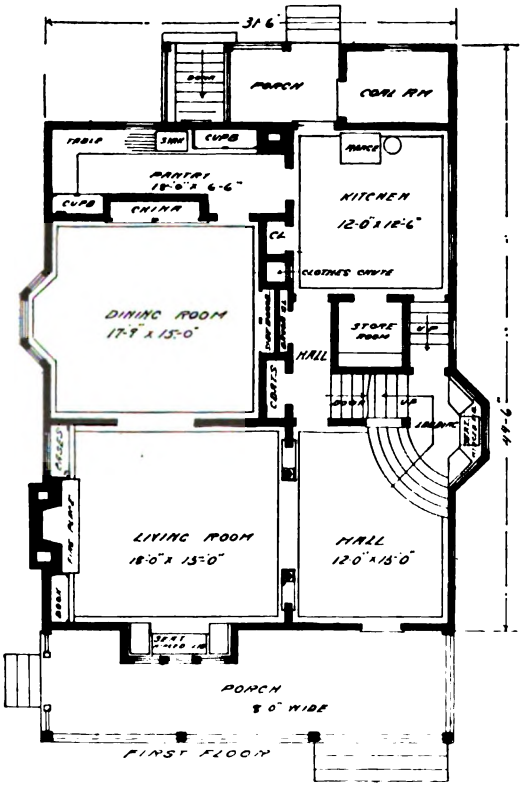
The living room and hall are practically one room across the front of house, thus making a splendid apartment. The fireplace and bookcases at either side, the bay with window seats, the columned archway and the richly detailed stairway, all add to make a pleasing interior.

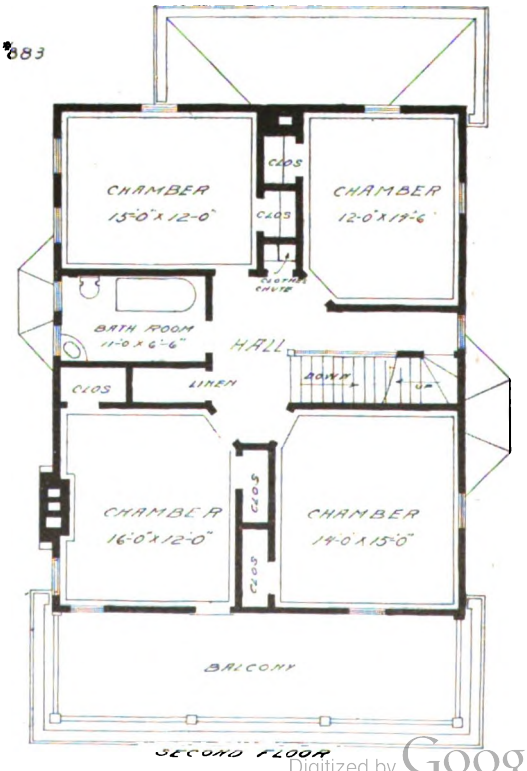
The pantry and kitchen arrangement is most complete. The rear hall gives access to the front door from kitchen and the combination staircase is a desirable feature.

The second floor contains four large chambers, an ample supply of closets and bath room. In the attic, is space for a couple of rooms. The basement has a hot water heater, vegetable and fuel rooms and laundry.

Finish of the main first floor rooms is of birch, balance of finish throughout the house, painted woodwork. Hardwood floor throughout the entire first floor, second story hall and bath.

Cost, $3,100; width, 31 ft. 6 in.; depth, 44 ft. 6 in.; height of basement, 7 ft. 6 in.; 1st story, 10 ft. 5 in.; 2nd story, 9 ft. 3 in.





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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.

4th. The perfect system of heating includes that which does more than warm the body and keep pure the blood. The house life needs influences that will bring gladness and cheer to the heart. For this an open fire has no rival. It is a center around which the young delight to gather, and from it are radiated elements of strength that bring health to the invalid. The **Ventilating Grate** fills all these requirements.

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An Ohio Merchant's Home.

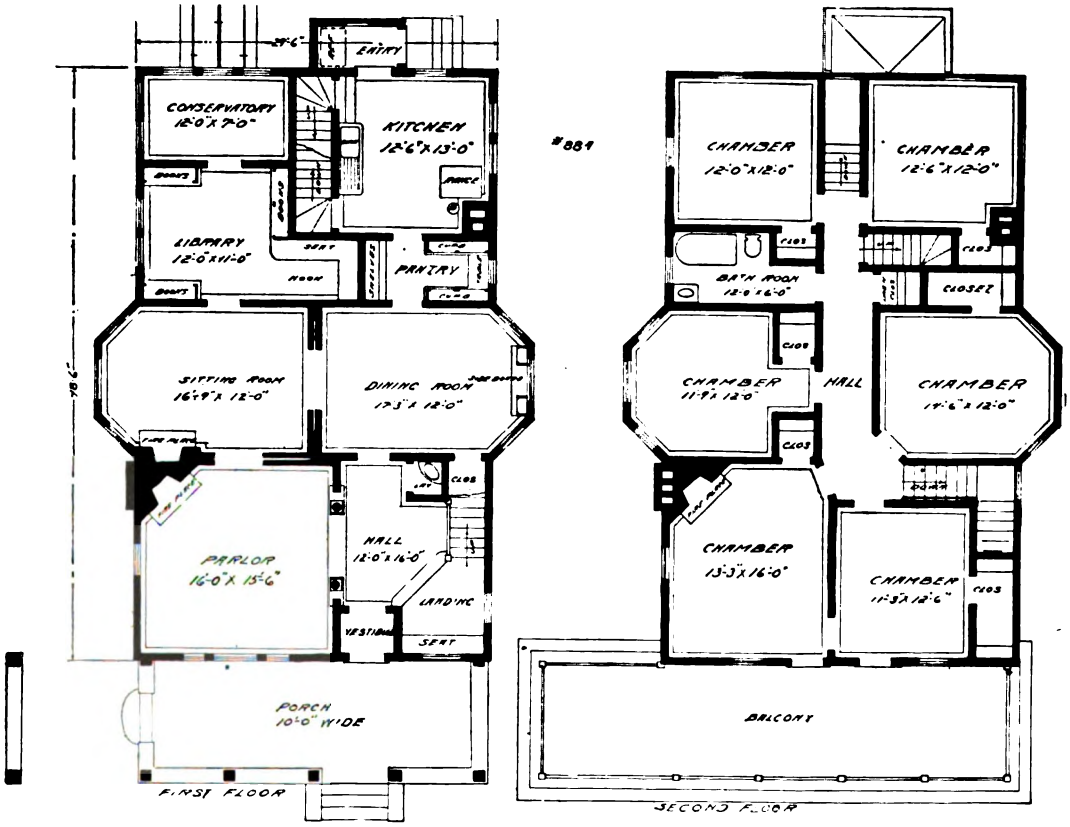
Design No. 884.

A most complete home. Porch wall and rail are of stone, porch floor is of cement, mantels are in pressed brick. Basement under entire house, has cement floor, contains hot water heater, fuel bin and laundry.

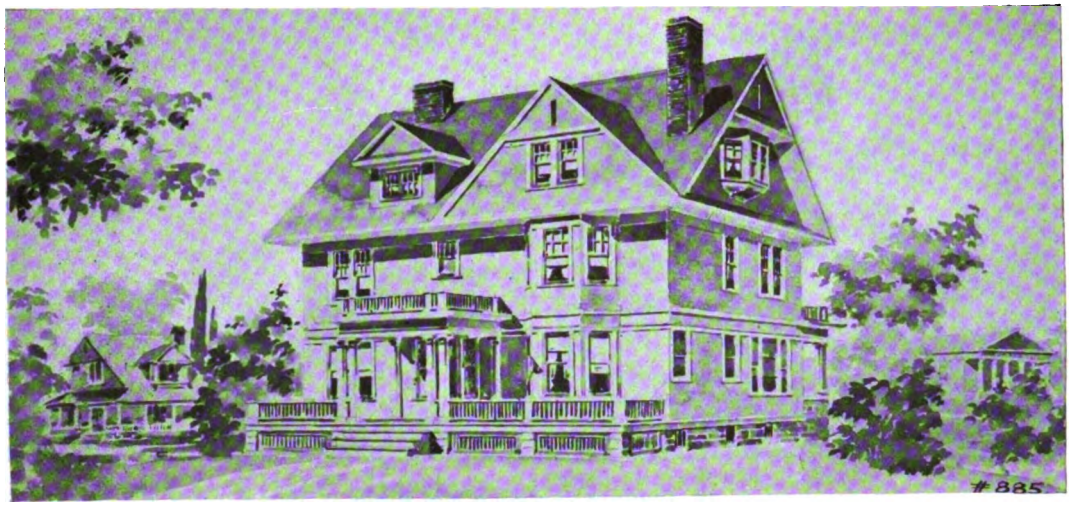
The first floor main rooms are finished in white oak, balance of finish is painted woodwork. Hardwood floors throughout the first story, second story hall and bath. The attic contains a fine large billiard room.

The rooms of the first floor open up together very nicely and are richly finished. The hall and sitting room have beamed ceilings. The dining room has a built-in sideboard. A clothes chute from second story to laundry is provided.

Cost, $3,800; width, 29 ft. 6 in.; depth, 48 ft. 6 in.; height of basement, 7 ft. 6 in.; 1st story, 9 ft. 5 in.; 2nd story, 8 ft. 3 in.



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A Kansas Banker's Beautiful Home.

Design No. 885.

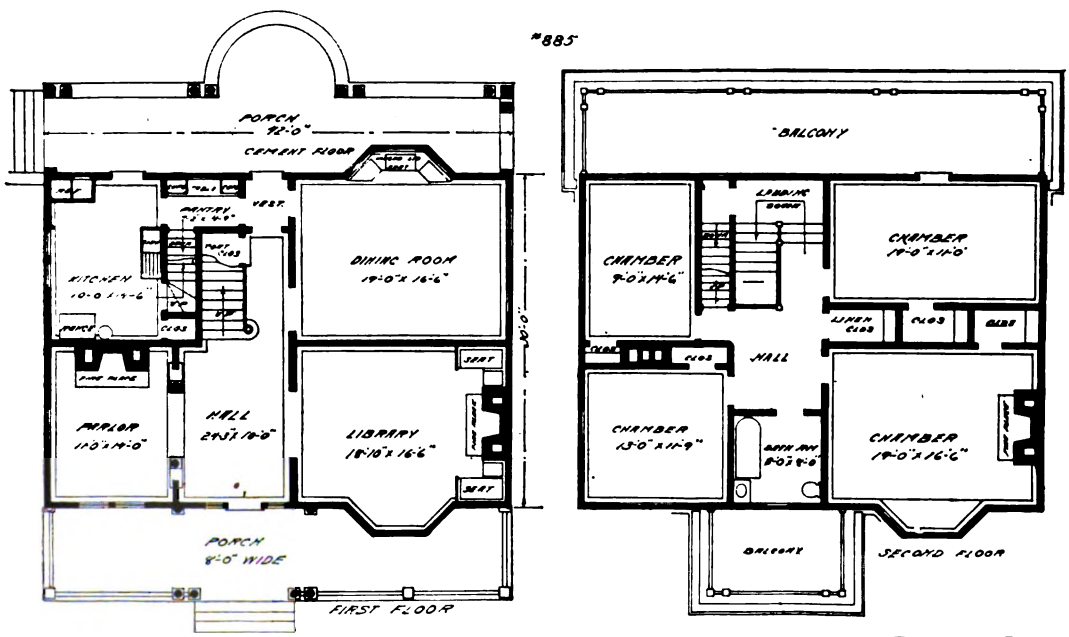
The special features of this design are the ample porch provisions, which have been especially planned for a site with a commanding view at front and rear of the house.

The interior is delightfully arranged. The wide center hall with rooms opening on either side give a generous impression, while each of the first floor living rooms are treated by either fire places or bays, thus giving a cozy, homelike feeling.

Two or three additional chambers could be obtained in the attic, if desired; a basement is provided under the entire house and contains a laundry, fuel bin, and a hot air heating and ventilating plant.

The finish of the main first floor rooms in oak with hardwood floors, balance of finish pine or poplar.

Cost, $3,600. Width, 42 feet; depth, 30 feet; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches.



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An Engineer's Canadian Home.

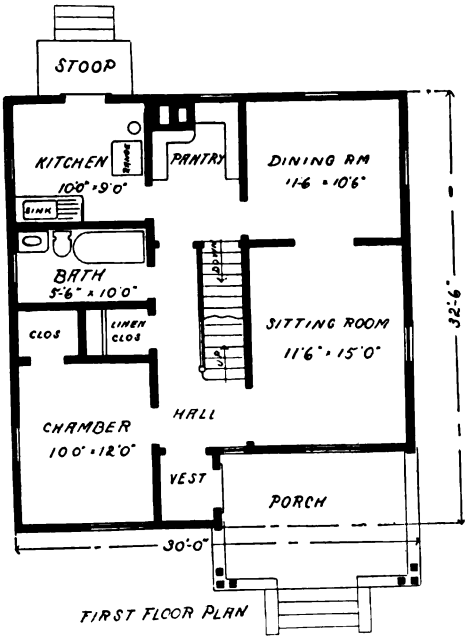
Design No. 886.

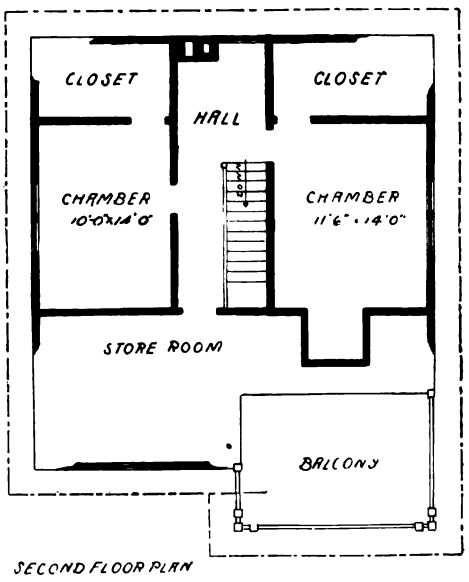
This cozy little cottage home is a most practical plan, well adapted for village residence or farm. There is really quite a large amount of space in it, every inch being used to the very best advantage. Of course, the ground floor bed room could be made into a very nice parlor. By increasing the size of the front gable, so that the span would be clear across the house, a fine large front bed room could be secured on the second floor in addition to the two good rooms now provided on either side. Then, if bathroom were desired on second floor, it could be secured by taking part of the closet space and the rear end of the hall for that purpose.

The house is quite complete, having a full basement with hot air heating apparatus installed, making it really an up-to-date modern home.

Finish throughout is intended to be pine, popular or cypress, painted or stained, but hardwood could be used in the hall, sitting room and dining room to good advantage at slight additional expense.

Cost, $1,500.00. Width, 30 feet; depth, 32 feet, 6 inches; height of basement, 7 feet; first story, 9 feet, 4 inches; second story, 8 feet, 3 inches. Second story rooms are practically full height only a small corner being cut off by rafters.





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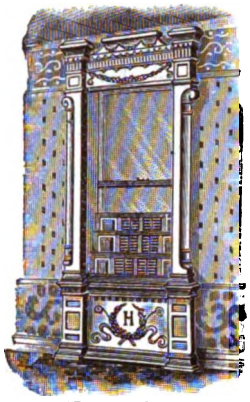
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A Tactful Housewife will make the duties of the "maid of all work" as easy and pleasant as possible.

The dread of "Monday" with its attendant burdens of heating, carrying and emptying wash water, is dissipated or greatly minimized by the use of Stationary Laundry Tubs, the most humane and practical device for lightening the drudgery of wash day.

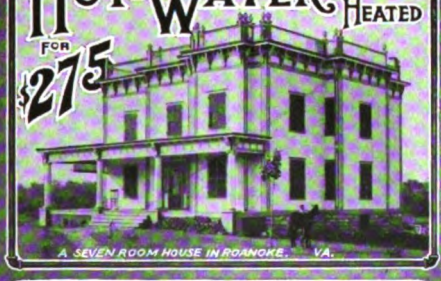
And the cost, relative to the advantage and satisfaction enjoyed, is very trifling.

ALBERENE STONE Tubs are, without question, the most popular and economical fixtures in this line.

Descriptive catalog mailed to the interested.

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Plans FOR PIPING ANY HOUSE **$2.00**

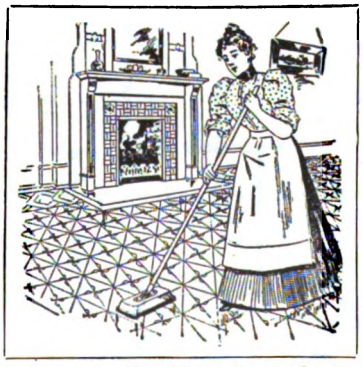
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ALL DESCRIPTIONS

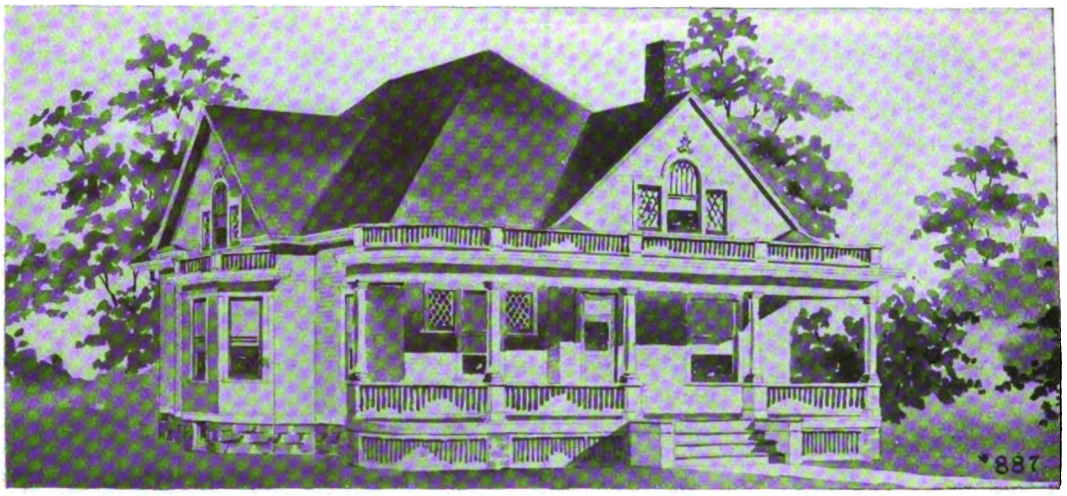
WEIGHTED BRUSHES, HARDWOOD FLOOR POLISH.



PARQUETRY, WOOD CARPET, AND EXCELSIOR FLOOR FINISH.

Messrs. J. Dunfee & Co.
104-106 Franklin St., CHICAGO, ILL.

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The Attractive Home of a Nebraska Physician.

Design No. 887.

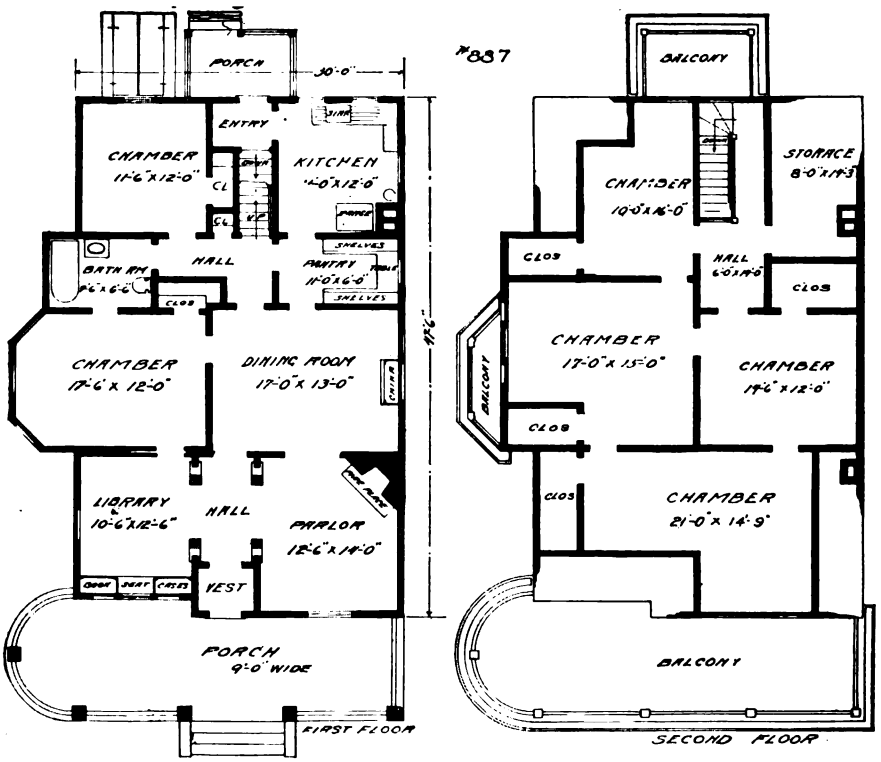
The low lines of this design make it a pleasing and home like cottage, one well adapted to the needs of a large family, as six bed chambers are provided. Two of these being on the first floor and having a bath located between them, will be very convenient rooms.

An extremely pretty effect is obtained by the use of columns, between the parlor and hall, hall and library. The latter room is fitted up with book cases and a built in seat across the front. The Parlor has an open fire place, which is designed in pressed brick.

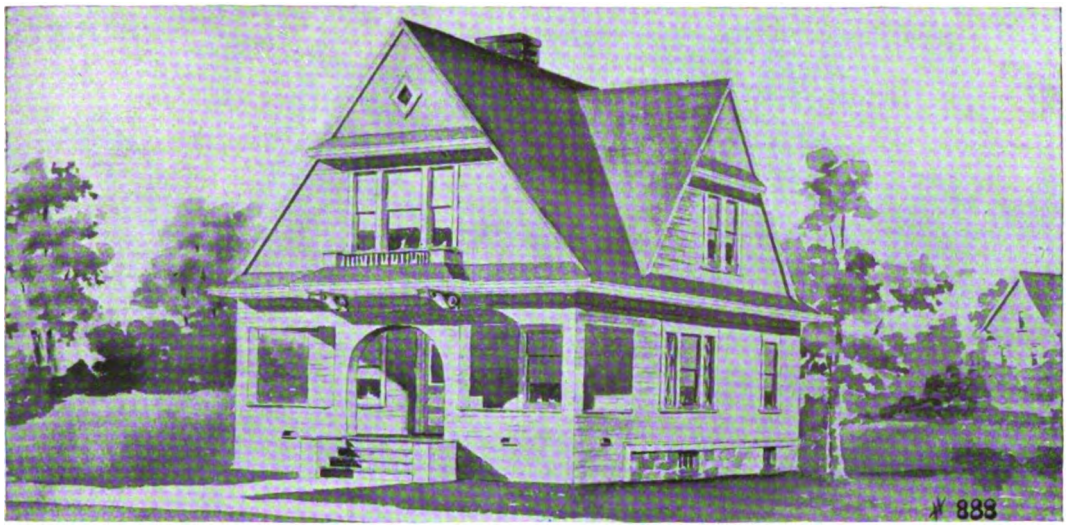
Notice should be taken of how complete the culinary department is, there being a special place provided for the refrigerator and a large pantry filled with drawers, shelving, etc. In the dining room is a built in china closet for the choicer china.

There is a full basement with hot air furnace, laundry and fuel bin. Finish is of soft woods painted or stained and soft wood floors.

Cost, $2,400; total width, 36 ft.; depth, 47 ft. 6 in.; height of basement, 7 ft. 6 in; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.; lowest height of rooms in second story, 6 ft.



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A Model Cottage Home in Wisconsin.

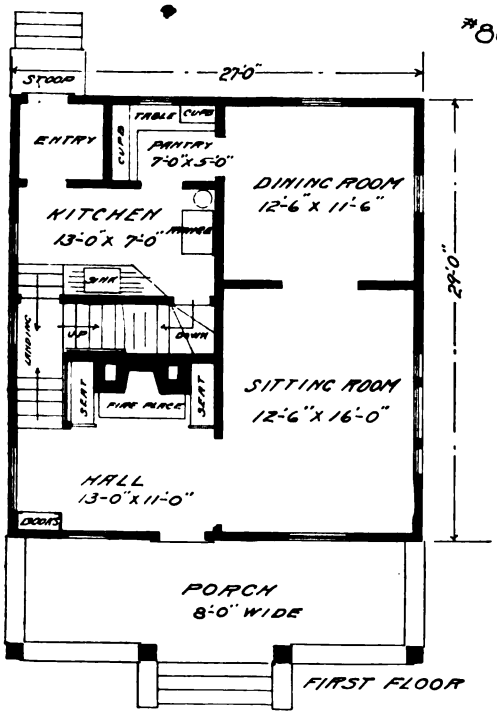
Design No. 888.

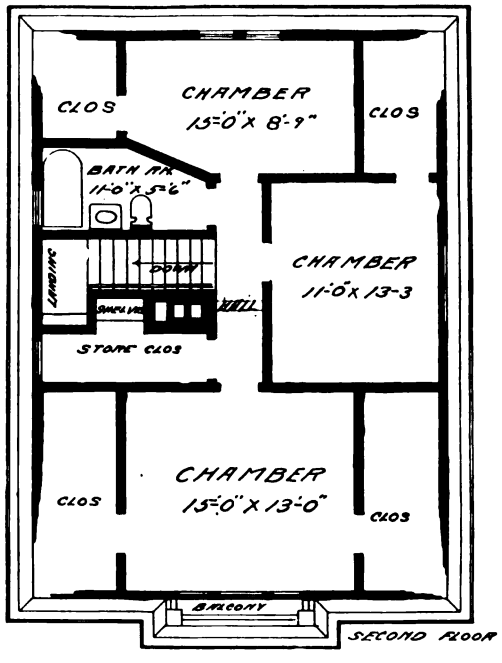
A simple and attractive design, the main features of which are the large porch extending across the front and the prettily detailed ingle nook in the reception hall. The mantel in the ingle nook is of pressed brick and contains at each side seats which have hinged lids. Between the ingle nook and stairway is a screen of grille work, giving a very pretty effect. The pantry is completely equipped and special provision is made for the refrigerator in rear entry.

The house contains a full basement with hot air furnace and is warmly built, being backplastered. The finish on the exterior is in clapboards for the first story and shingles in the gables. Second story rooms are of good size and well lighted.

The little balcony on front of house gives a pleasing appearance and provides a place where bedding may be aired. The finish of the rooms is pine or cypress and pine floors throughout.

Cost, $1,525; width, 27 feet; depth, 29 feet; height of cellar, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height second story, 7 feet.





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A Cozy Home in Washington.

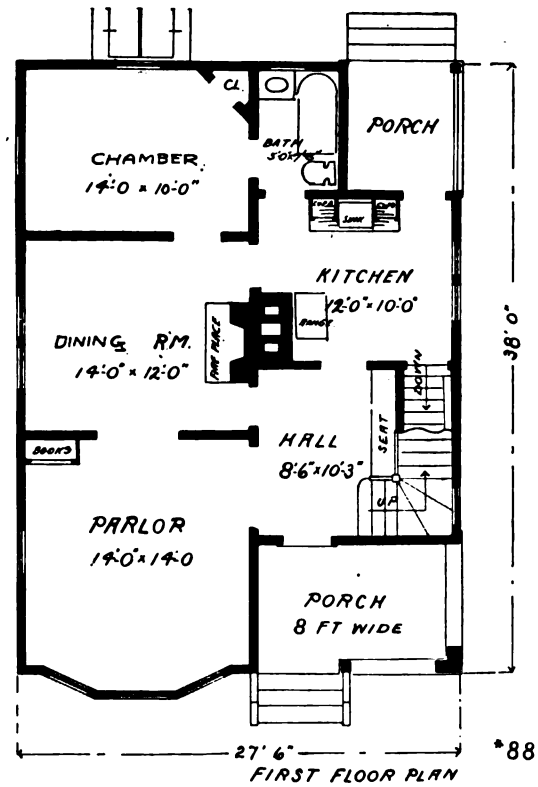
Design No. 889.

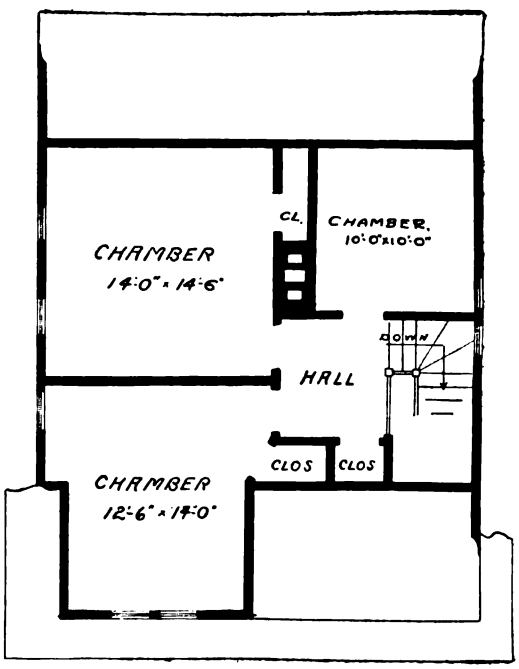
The lines of this design are absolutely simple, insuring economy in construction and yet a very attractive exterior. The plan has several exceedingly desirable features. The ground floor bed room with connecting bath and three bed rooms on second floor give ample accommodations for quite a large family. The upper rooms are very good, as the lowest wall height by reason of the sloping rafters in roof, is full five feet, thus not interfering in any way with the practical use of the rooms.

The hall, parlor and dining room it is intended to finish in hardwood, oak or birch, balance of house, pine or poplar, painted or stained. There is a basement under the entire house, with finished laundry, vegetable room and hot air heating apparatus installed.

There would be cupboards over the sink for dishes but if a little pantry were desired it could be obtained by taking a little strip off back side of rear porch next bath room partition.

Cost, $1,875.00. Width, 27 feet, 6 inches; depth, 38 feet; height of basement, 7 feet, 6 inches; first story, 9 feet, 5 inches; second story, 8 feet, 3 inches; lowest height second story, 5 feet.





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$37.50 Bath Room Outfit

Brand New—Complete

consisting of the plumbing material shown in illustration.

BATH TUB of graceful shape, seamless and solid white porcelain enameled, one piece of cast iron, wide roll rim with fittings complete.

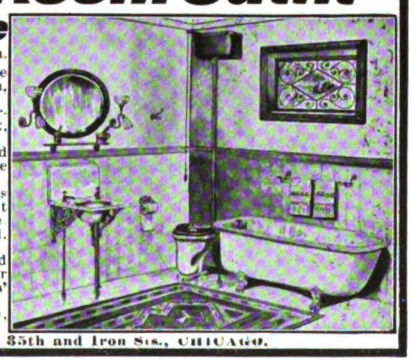
WATER CLOSET, sanitary, works perfectly. Genuine porcelain bowl with hardwood seat and tank, with up-to-date appliances, nickel plated, all complete.

MARBLE LAVATORY with genuine porcelain bowl and nickel plated trimmings, complete in every particular; handsomely finished.

THE ENTIRE OUTFIT is of strictly new material and as good as anything on the market costing twice as much. The connections can be easily made

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Door swings on fixed pintle—cannot sag.
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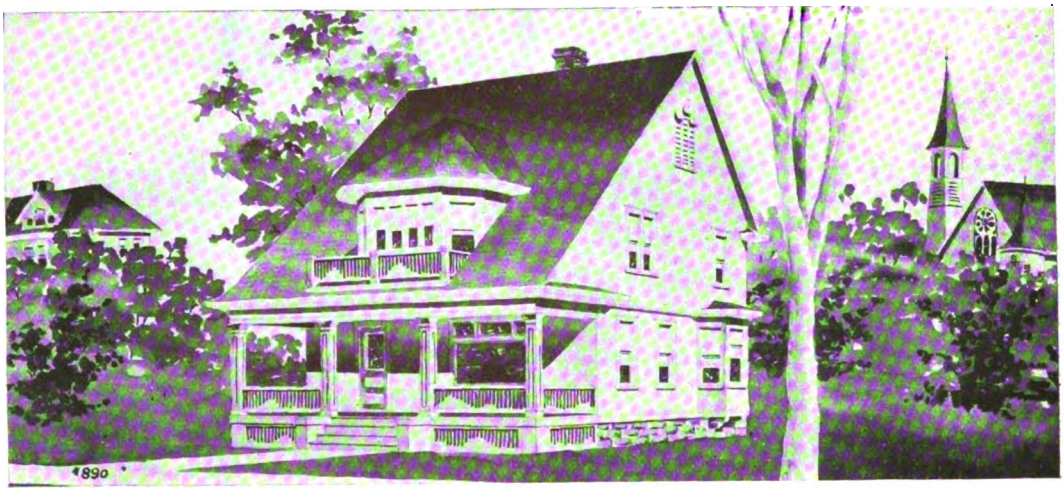
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POLISHED ROCK MAPLE
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POLISHED CHERRY
⅞ AND ⅜ THICK

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Another Successful Washington Home.

Design No. 890.

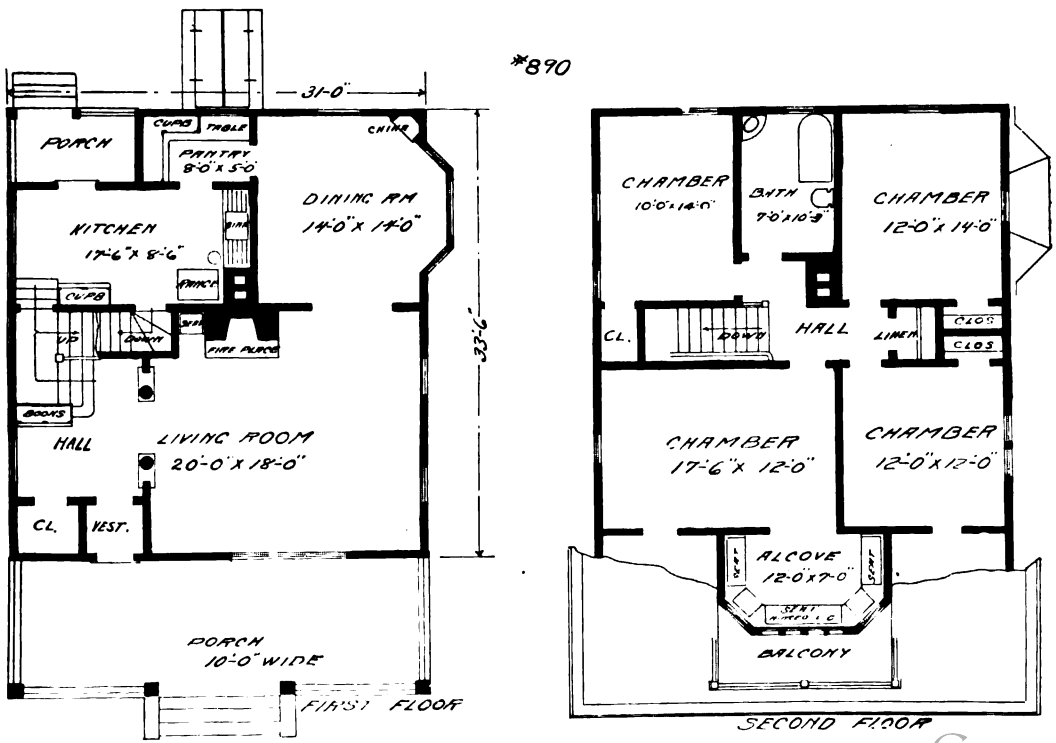
The exterior of this design is exceedingly homelike and the wide porch gives a hospitable appearance to the house.

Upon entering the reception hall thru the vestibule we find a pretty stair case in our front leading to the second story and on our left a large fine living room, containing a fire place in pressed brick.

The second floor is pleasantly arranged for four chambers and a delightful alcove off the front of the larger chamber. Built in seats run around the entire alcove and have hinged lids thus making an excellent place for "my ladies' gowns" or magazines or shoes.

There is a basement under house containing a hot air heating plant and laundry; good space in attic for one room. Finish is in pine or cypress, stained and painted soft wood floor only, included.

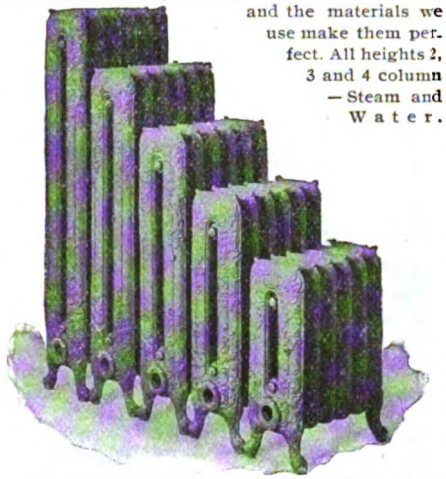
Cost, $2,150; width, 31 ft.; depth, 33 ft. 6 in; height of basement, 7 ft. 6 in; first story, 9 ft. 6 in; second story, 9 ft.



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Your Radiators

for that new house can not be too good—well made and ornamental. We have combined in our "Seneca" beauty and utility, to a greater extent then heretofore attained in any Radiator. The pains we take and the materials we use make them perfect. All heights 2, 3 and 4 column — Steam and Water.



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S.V.W. TRADE ELASTICA MARK

FINISH NO. 1
FOR ALL EXTERIOR WORK.

ABSOLUTELY the most elastic and durable outside Varnish made. Especially adapted for front doors, and all classes of housework exposed to the weather where **Greatest Durability** is requisite. Produces a beautiful luster over natural, painted or grained woods. Does not scratch or mar white and resists atmospheric influences better than any other Varnish or Finish in use for the purpose.

FOR INTERIOR WORK.

S.V.W. TRADE ELASTICA MARK

FINISH NO. 2.

ESPECIALLY adapted for hallways, bathrooms, dining-rooms, kitchens, floors, bar fixtures and general inside work requiring a finish of extreme durability. Produces a beautiful luster over natural painted or grained woods, and by cutting down with pumice stone and water, a smooth, dull finish is obtained. Extremely elastic and will not scratch or mar white.

THE BEST FLOOR FINISH.

S.V.W. TRADE MARK GUTTA PERCHA

FLOOR FINISH.

COMBINES quick and hard drying properties without sacrificing elasticity or durability. Dries hard over night under favorable conditions, **with the toughness of Gutta Percha.** On old and new natural wood floors properly filled, and on painted floors, **one coat is sufficient. Does not scratch or mar white,** and is very durable.

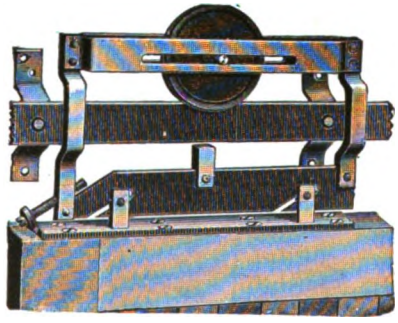
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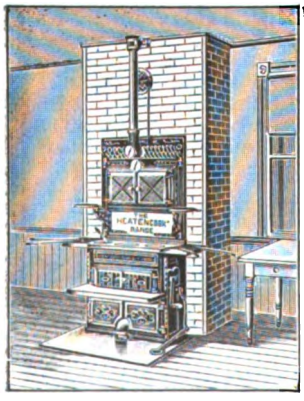
LANE'S STANDARD

IS THE ORIGINAL STEEL SINGLE RAIL

Parlor Door Hanger

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HEAT THE HOUSE
From the Kitchen Fire
The "Heatencook" Range

is a combined cooking stove and hot water heater. Unequaled as a cook stove. Bakes, roasts, etc, to perfection. Made in the most substantial manner and finished in first-class style. An adjustable fire-pot is provided for summer or winter use. The "Heatencook" system will heat an entire house of moderate size by hot water. Only one fire. Radiators are placed in the different rooms. Gives the greatest satisfaction. Plenty of hot water for bath and kitchen use. Very economical in fuel. Illustration shows how it appears when set up in the kitchen. Send for catalogue and get full particulars.

THE HEATENCOOK CO., Dept. B. York, Pa.

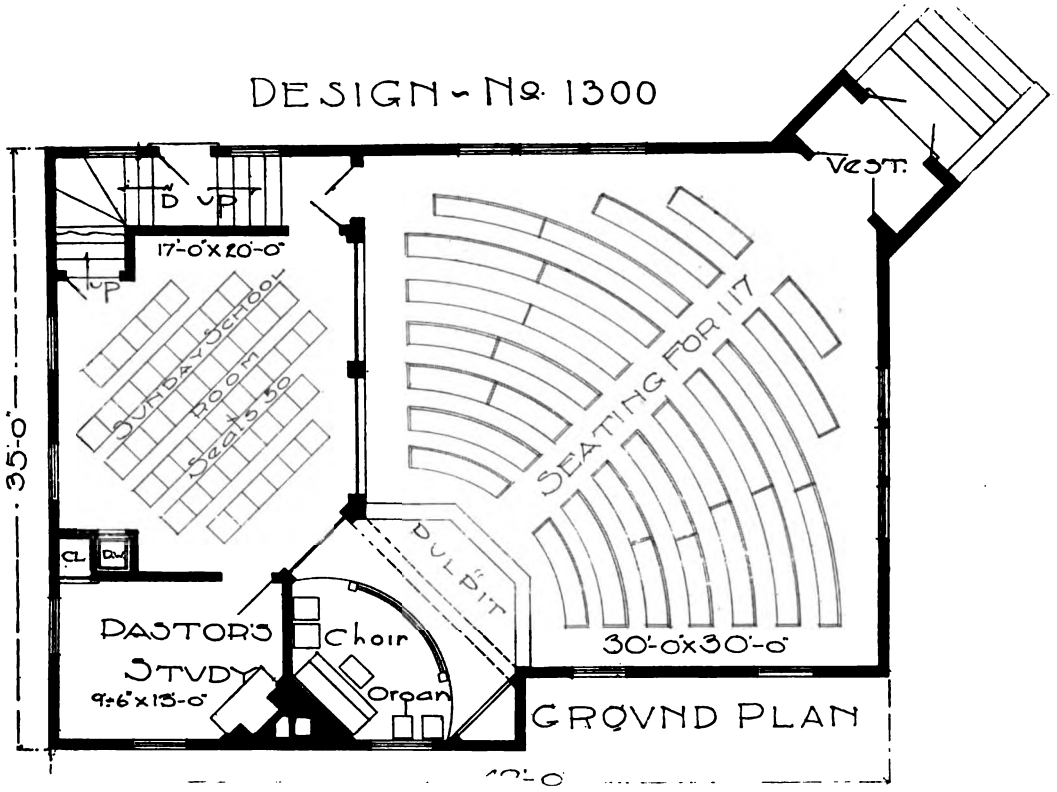
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CHURCH DESIGN No. 1300.

THE exterior of this design offers a pleasing combination, with Gothic tendencies, designed to be constructed in wood, the belfry over the entrance serving to accentuate that feature. The shingle roof is varied by the gables in front and side as well as the little ventilator on the ridge. A soft effect is obtained by the use of wood divisions between the glass in the windows.

The plan offers particular interest because of the location of the pulpit and choir as well as the convenient seating resulting therefrom. The partition between the auditorium and the Sunday school room is such as to be readily removed, thus adding considerable seating capacity in the event of an unusual attendance. A particularly convenient and pleasant room has been provided as pastor's study, in which the fireplace occupies one corner, and a closet, that diagonally opposite. The dumb waiter serves to convey refreshments to the Sunday school room during those social functions so much a part of our church life. The stairway leading up from the Sunday school room gives access to a storage space in the attic, which will be found valuable for the safe keeping of the numerous accumulations in connection with the church. Though not included in the estimate of cost, considerable field is offered in the interior of this design for tasty and appropriate decoration at a very slight expense.

The design includes a full basement, having a special entrance and stair on side and in which are placed the kitchen and pantry adjacent to the dumb waiter, and the heating plant in close proximity to the stack, which, as shown, contains flues for smoke and special ventilation. The latter is accomplished by placing register faces at convenient locations in the baseboard of the auditorium, school room and pastor's study, from which tin vent pipes conduct the foul air which gathers near the floor into the basement and thence into the vent flue. The heating of the church is by a furnace, and in connection with this ventilating system will accomplish satisfactory and economical results.



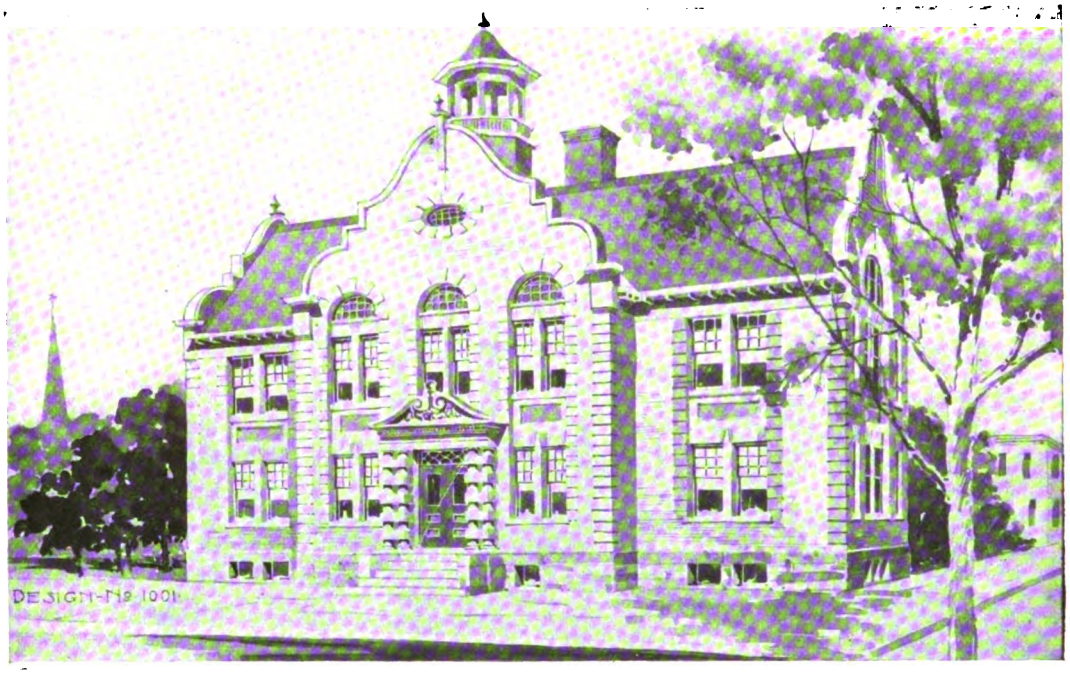
If it is desired to considerably decrease the expense, the Sunday school room and pastor's study may be dispensed with and the stair to the basement might go down directly next the partition dividing the auditorium from the school room. This arrangement would retain the auditorium intact, without injuring in a marked degree the exterior.

Below is given an itemized statement of the cost.

DIVISION OF WORK.

Mason Work	$ 33[illegible]
Plastering	140
Lumber and Mill Work	75[illegible]
Carpenter Labor	40[illegible]
Hardware	65
Painting	150
Heating and Ventilating	22[illegible]
Tin Work	8[illegible]
Miscellaneous	20[illegible]
Total	$2,[illegible]00

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have not done so haphazard. They have investigated, calculated—and adopted. They have not only got beautiful coloring effects, with a depth and richness impossible in paint, but at half the cost—50% cheaper than paint. Investigation cost them a postal-card request, which brings samples of stained wood, circulars and book of 100 stained houses.

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HENRY PASTON CLARK, Architect, Boston.

Agents at all Central Points.

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THE MIDDLE STATES

SEND YOUR PLANS TO

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FOR ESTIMATE ON TIMBER LUMBER AND MILL WORK.

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BE SURE ABOUT PLUMBING AND HEATING

DOMESTIC ENGINEERING
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WORLD'S AUTHORITY
ON PLUMBING AND HEATING.

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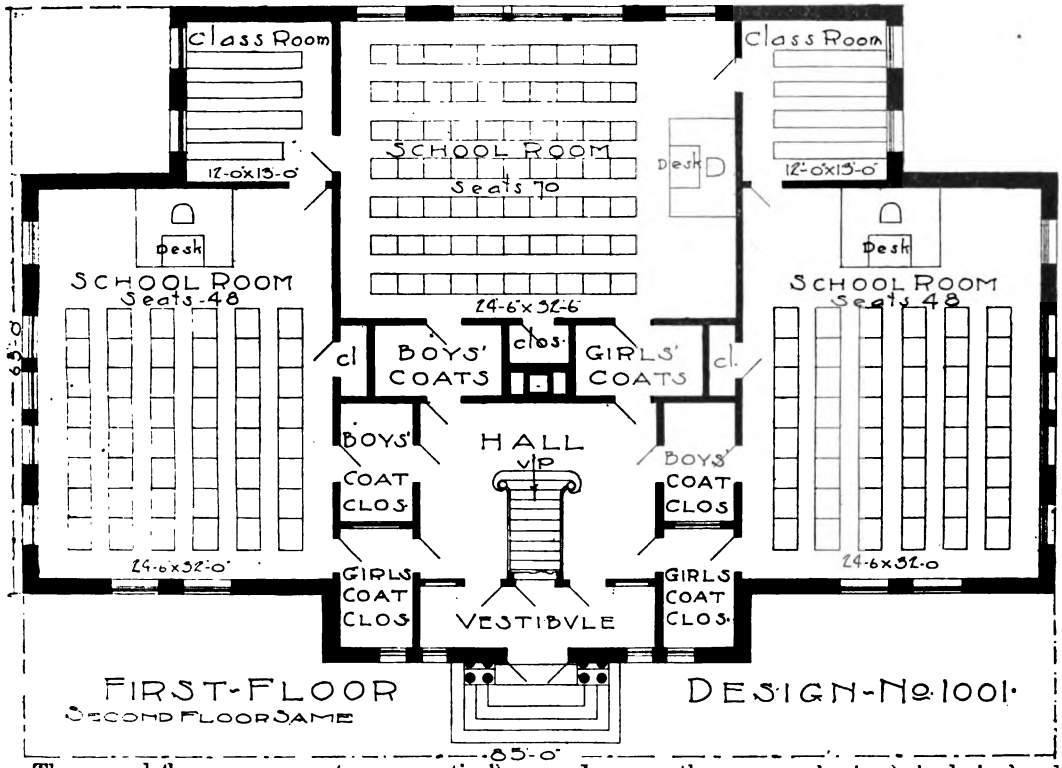
SCHOOL DESIGN No. 1001.

A SIX room school is in some districts a necessity, and in order that such a building should be kept within reasonable limitations as to expense it is a necessity that absolute economy of arrangement be used.

It has been thought best in this design to have one single, generous and spacious hall to accommodate both girls and boys, though separate cloakrooms to each room are provided. The main staircase ascends to a broad landing over the vestibule and returns on either side, making quite a handsome feature, and a stairway that will be amply spacious for all requirements and such as will enable the building to become readily emptied in cases of panic or fire.

strong upward draft is obtained. The flues for the introduction of warm and fresh air are not shown on the sketch, but are brought out on the interior of the building, as is customary and necessary for the best results with such a system of heating and ventilating.

The estimated cost does not include any rooms finished in the basement, except one playroom for each sex, with lavatories and toilet rooms adjoining and a janitor's room. The building is designed for brick construction and would cost somewhat less built in frame, though for as large a building as this I would recommend that either brick or stone be used. Frame construction would necessitate, too, some change in the exterior design, though this matter can be very readily adjusted.



The second floor arrangements are practically the same as the first. The cloakroom of the middle room would be lighted by means of glass doors and large transoms. With the exception of this middle room the rooms would have light on two sides of the school room proper. The middle room being comparatively narrow, side light will be ample in this instance. The class rooms are available for use from either of the rooms, this arrangement making it very convenient for all, as the classes could be divided during the class hours, so that none need interfere with each other.

There is a complete system of ventilation arranged for the building. A hot fire flue has on either side of it a large ventilation flue, the vent ducts being taken from each room into the basement, thence into these ventilation flues, where a

In case a three room school only is desired and a hall overhead, this would make a most admirable plan, with a slight re-arrangement, as a magnificent hall can thus be obtained, and even if desired a hall on the third floor can be secured, the only thing necessary in that event would be the removal of the heating and ventilating flues from their present location in the center of the building. Below is an itemized statement of the cost:

Mason work	$2,800
Lumber and mill work	1,600
Carpenter labor	600
Hardware	200
Painting	200
Heating and ventilating	800
Plumbing	500
Tin work	175
Hardwood floors	300
Plastering	625
Miscellaneous	200
Total	$8,000

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A Town Hall.

The question of a town hall, lodge room and opera house or theatre accommodations for a small town is often a most puzzling one. The investment cannot of necessity be very large, for the financial returns will not justify it. An opera house or theatre in a small town is used only semi-occasionally, and yet it is almost a necessity, for there are town meetings and entertainments, outside of the regular traveling theater troups, for which there must necessarily be provided some place.

In design No. 1112 we have an example of a tasteful town hall or opera house on a small scale, together with lodge rooms overhead in the second story that will not make a burdensome investment for any small community and will provide very fair accommodations indeed. Usually ground space for a small town hall is not so important a consideration. Consequently we have taken the liberty to obtain a good effect in this design by a wide projecting cornice, very much indeed enhancing the exterior appearance.

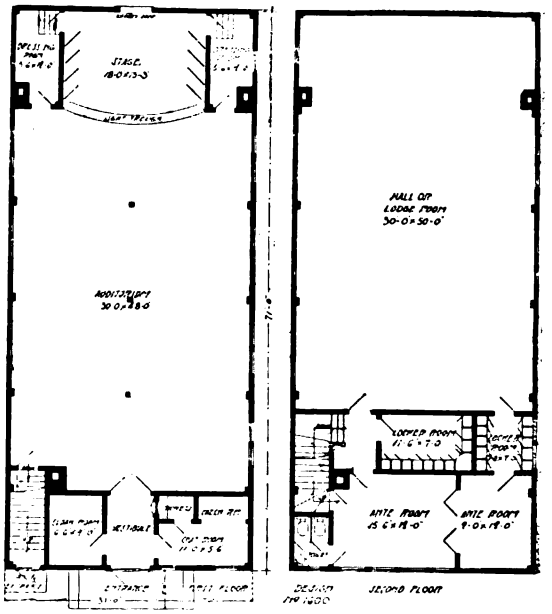
The main auditorium on the first floor is reached through a generous vestibule from the street opening, off of which are cloak rooms and the ticket office. The main room is 30x48 feet in size, with but a single row of three posts in the center, this to make more economical and solid construction for dancing, which is liable to occur in the lodge room above. The stage is 18 feet in width and 13 feet in depth to the footlights. The height of this room is 12 feet 3 inches in the clear and that of the lodge room 11 feet 9 inches in the clear. This can, of course, be increased if desired.

The lodge room above is 30x50 feet in size, reached by a wide stair and well provided with ante-rooms, locker rooms, toilet, etc.

This is a practical building for a small town and one which would be remunerative as an investment and not a burden on the tax-payer or those interested in it.

The plans provide a full basement, but no heating is included in the cost. The plumbing, lockers, etc., are, however. Two hot-air furnaces could be installed, one to heat the first floor and the other the second floor at a cost of about $300, including a complete ventilating system, as at most times only one floor would be used at a time. The small furnace would be the most economical to run. Pine finish, painted, is intended. Hardwood floors are figured for the entire first and second stories.

Cost, $3,000. Width, 31 feet. Depth, 71 feet.



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The Paragon Furnace

IS THE BEST Furnace to buy because it extracts from the fuel burned more heat than it is possible for any other furnace to extract. The "equalized draft," a patented feature, renders this possible. We have been making heating and cooking apparatus for over 40 years, and every **Paragon Furnace** contains the **results of those 40 years' experience.** Our furnace book, "Hints About Heating," is free and it will give us pleasure to go carefully over your heating plans and **send you without charge** a set of **specifications** for heating **your house** properly.

In territory where we are not actively represented, we are making very low prices to introduce our goods.

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HEAT FOR THE HOME STORE HOTEL SCHOOL CHURCH OFFICE COLLEGE THEATRE FACTORY VILLAGE LIGHT

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HAPGOOD DOUBLE FLUE HOT BLAST RANGE

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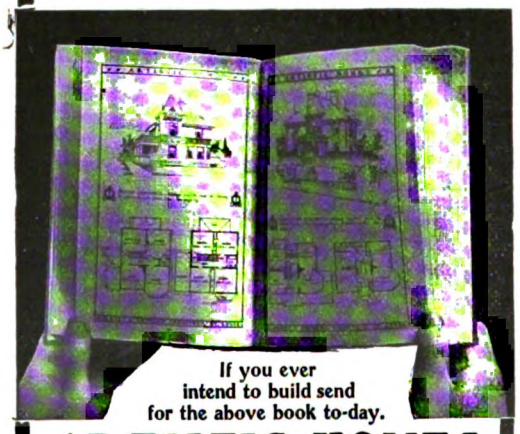
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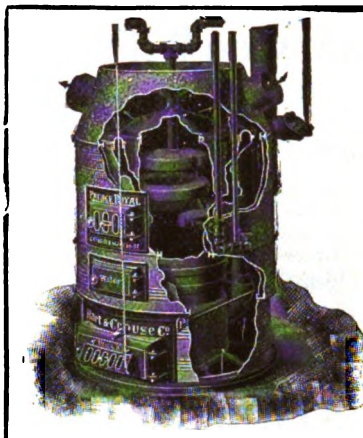


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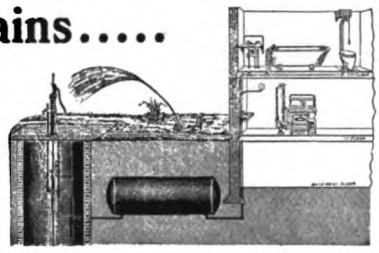
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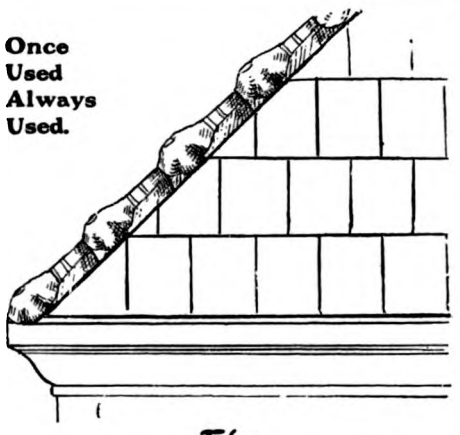
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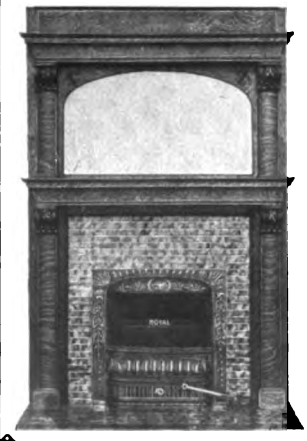
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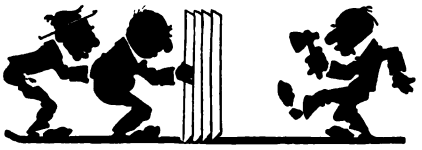
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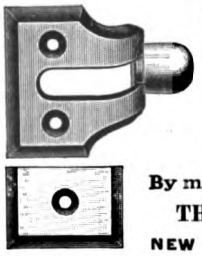
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KEITH'S MAGAZINE

on Home Building

MINNEAPOLIS, - - MINNESOTA

Edited by WALTER J. KEITH

Published by THE KEITH CO.

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N. B.—In explanation of the cost estimates of the various designs for moderate cost homes given in this issue, the editor desires to state that they are based upon the following schedule of prices of labor and materials and normal conditions, prevailing in 1897, insuring a reasonable amount of competition among contractors and builders. On another page will be found present prices F. O. B., Minneapolis.

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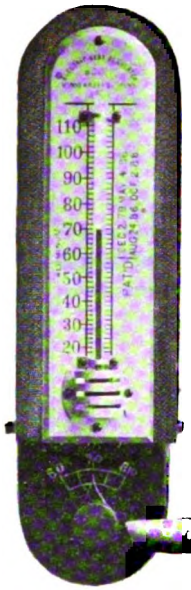
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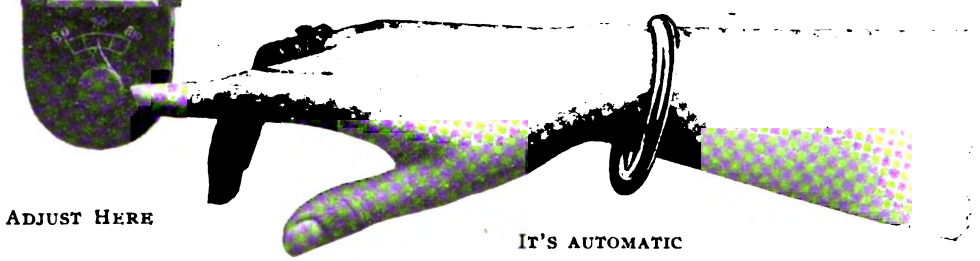
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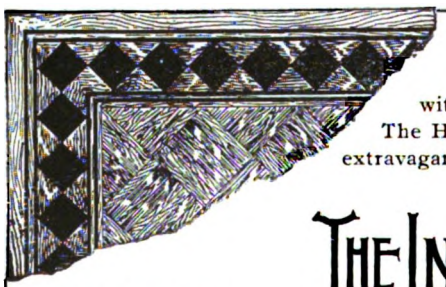
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KEITH'S MAGAZINE.

Vol. XI. JUNE, 1904. *No. 6*

A California Country House.



"EXAMPLE OF SPANISH-AMERICAN ARCHITECTURE."

PROBABLY there is not in this country a finer example of Spanish American architecture as applied to a dwelling, than this beautiful home shown in the illustrations, situated in the edge of the foothills back of Pasadena. One could easily fancy him self in old Castile, or among the dark cypress groves of Granada fringed along their edge with glowing oleanders full of rose colored bloom,—so permeated with Spanish flavor is this southern chateau, whose castellated walls of grey limestone against the brown background of the foothills, overlook the dark, orderly rows of the distant olive groves below, and the darker green of the orange trees. Just beyond the walled terraces, patches of blood-red poppies blazed here and there and far, far off, one caught the shimmer of the sea. It was a grand situation, and the man who had the artistic feeling to perceive its possibilities and the resolution to realize them, deserved better of his fate; for this was a deserted paradise, with only the birds to break the still sadness of the foothills.

One feels a strong sense of outrage, that this lovely home in its perfect setting, should be a deserted habitation, yet it is even so. An occasional picnic party from

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the gay city below is the only human life within these gray stone walls except the man who has the place in charge.

When we saw the place it was with such a party, and with keen appetites after a ten mile drive, we ate our lunch of cold ham and tongue, the flakiest of biscuits and most seductive of old Mission olives black and bland, under the stone arches of the loggia you see in the picture. We made our coffee in the deserted kitchen of the further wing, and the water to do it with was fountain. A thief had come in the night and stolen his water away.

It was the old, old story of water rights in southern California. Somebody had "tunneled" up above him in the foothills two miles away, and diverted the course of the mountain stream which was the life blood of his garden. In this country mining rights take precedence over agricultural rights, and a long and expensive litigation followed, resulting unfavorably. There was no Moses to strike water from



"THE LIVING ROOMS OPEN ON THE LOVELY COURT."

brought by our driver from half a mile away.

For there hinges the story of the tragedy, and a tragedy it is, though there be many humbler ones of like kind in this land of sunshine and little rain. The man who chose this beautiful spot for an ideal country home and poured money like water into the sand and sage brush of the foothills till he made a veritable paradise fit for any houri, woke up one perfect morning to find —"Iran indeed is gone with all his Rose" —and only a few drops left dripping in the empty basin of the erstwhile overflowing the rocks, and dejected hopelessness crept gradually over all this bloom and luxuriant beauty. When we drank our Mocha on that sunny February day in this deserted paradise, it was but the Rose of Yesterday we could conjure up, though a few dwarfed and faded flowers still lingered in sheltered places, and the creepers were still hung in green and graceful sprays of lace-like delicacy against the grey plaster wall of the court. Still among the passion vines a stray ruby blossom now and then kindled, and at the entrance steps a forlorn Hibiscus hung out some draggled blossoms. There

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were still a few drops of moisture in the stone basin of the fountain though for two years no grateful spray had cooled the flowers on the walls. The place was kept in such order as was possible and hope had not quite died of some day restoring its joyous beauty.

All the living rooms and sleeping rooms open upon the lovely court of the illustration. Imagine stepping forth from slumber into such a bower; passion vines with their purple flowers clinging to the grey plaster wall; roses climbing to the top and hanging over in long swinging sprays; the delicate foliage of the jasmine like lace-work against the grey stone; the borders of mignonette and violets along the walks, the cool drip of the fountain and the acacias and oleanders in the corners filling the air with sweetness and bloom. Luxuriant vines clambered over the arches of the loggia half concealing them, palms and flowering shrubs clustered about the massive grey walls with their embattled crowns; poinsettas flamed in the angles and the challenging orange of the Bignonia trumpeted defiance to the purple clusters of the Bogunvillia, both aliens in a foreign soil from their far off Algerian home.

The interior did not lack coziness and a homy feeling, despite the rather stern aspect of so much grey stone. The details of the woodwork though simple, showed pilasters in renaissance design. Each side the great fireplace and over the doors were decorations in wrought iron of lace-like delicacy of design, in a scheme of open work rosettes, floral lines and conventionalized flowers. A grille of gilded wrought iron filled a Moorish window and an ornamental iron gate led to a cross section of the hall. At the head of a winding stone stair on the outside was an iron wicket, through which you passed to a promenade on the roof, affording a magnificent view. There were floors of ornamental tile and bands of oriental tile in red, yellow and blue above charming latticed doors. Old wine jars were set upon carved columns to serve as jardinieres and the bronze head of a Medusa served for a door-knocker.

One could imagine what such a dwelling must be, filled with beautiful furnishings, the warmth and sumptuous color of oriental rugs softening the floors, statues in the niches and stained glass in the windows. Let us hope the owner may soon come to his own and the roses blow red in the plash of the fountain.

The Shut-In Garden.

"By garden walls when evening falls the one who loved them well,
Balsam and balm and rosemary shall find about her way."

A Battle royal has raged for the last hundred years or so between the formal and the natural schools in gardening. It is an ancient and bitter feud, equal to the quarrel of the southern mountaineer, or the vendetta of the Italian.

As usual, the truth lies between the two and not exclusively with either. Common sense and good taste revolted against the follies and excesses of the professional gardener, and drew the line when the close-clipped hedges, trim and tidy, and with a reason for their being, degenerated into all manner of grotesque and fantastic forms, until a man's garden looked like a cemetery filled with green tombstones.

It does not follow that the more formal style of garden which is now being revived has no beauty or interest: and because we do not want our evergreens trimmed into balls or birds or ships and our flower beds twisted into Gordian knots, is no reason we should refuse to see that a wild woods garden is incongruous with a walled in city mansion, or that there is a relation between the character of the dwelling and its grounds.

The formal garden is the more appropriate to the formal house with large grounds, and even more so to the city house with small grounds. Yet it need not bend over backward with stiffness nor be divested of all charm.

And here is where the shut-in garden comes to our relief; for behind protecting walls or tall hedges we may run wild in our garden an it please us, even though the front door open close upon the street. For the shut-in garden need not be severely formal, nor need it be at all expensive or difficult to achieve. On the contrary it may be laid out in geometrical designs with formal walks, or it may be poetical and picturesque. It may have the fascinating grace of the unsophisticated country maid,

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"THE ENGLISH IDEA."

or the polished beauty and "correct form" of her city sister. Or it may be betwixt and between; pleasantly irregular, while yet having a method to its madness.

And then what an invitation it is to the birds, who may always be trusted to find it out. Even if their motives are interested, their society is delightful. Such a garden is sure to be full of their swift, darting movements and their family arrangements are as interesting as humans. Especially are the winter birds sure to seek its friendly coverts, along with the stray blue jays and woodpeckers.

It has been the American method in past years when locating himself, to select "a view"—the top of a hill, if he can get it—bare of tree or bush, and to feel that if he has an expanse of "sod" in front, he has fulfilled nine points of the law. The American's utter disregard of his "back yard" has been proverbial. It is given over to the clothes-line and dog kennels, if it escapes ash piles and garbage cans.

In strong contrast with this indifference ot to say slovenliness, is the almost pathetic use made by the continental nations of a small plot of ground. Near Great Russell Square in the heart of London, is a charming retreat in the rear of a dwelling, where the space is only 20x25 feet; yet here is contrived a fountain against the back wall, and a little arbor in one corner with table for afternoon tea and shelves for a few favorite books. On either side of the arbor is a bed of phlox, gilly-flowers, balsam and dahlias, that give a succession of bloom through the season till the late autumn. Vines are trained against the walls and the small grass plot in the center is always kept immaculate. The care of this little Eden is one of the owner's greatest pleasures. The fronts and rears of countless London houses show what can be done with a small plot of ground in very shut-in surroundings, and suggest some lessons for dwellers in our own cities.

There is indeed in the American mind, a latent sympathy with English methods, the roots of natural kinship and affection. We take kindly to the many delightful features of English life and custom; and we are

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coming to see the beauty of their greater reserve in the treatment of their grounds. The front porch is no longer the whole thing.

Within the limits of a brief article only general suggestions can be given, but the illustration shows how one man has carried out the English idea in his grounds which are close upon a much traveled thoroughfare. There is an upper terrace of grass within the enclosing hedge of shrubs and roses, a hedge including nearly two hundred varieties, arranged to give a succession of bloom. Below this the terrace is walled with small boulders, through which the grass is allowed to grow. The level below is laid out in flower beds with a gravel walk between, with a border of small flowers around the whole. In one corner a group of fine elms throw down their grateful shade. Masses of golden glow and dahlias are banked in the angles of the house, and the general effect of privacy and rather formal treatment, is most agreeable for so exposed a situation.

The high and close-cut hedge is not vital to the effect of the shut-in garden; just a trellis with sweet peas covering it will suggest the idea; or nasturtiums concealing a board fence with their thick leafage and riotous bloom. We have seen a red brick wall, with white roses climbing over it and a border of mignonette in the shadow of its base, which sent us into raptures. Even the ubiquitous Virginia creeper on a round of gas pipe is better than nothing. We recall another encircling wall, where a row of gladioli were set directly in front of a close-cut hedge of cypress, whose cool, dark green made a fine background for the lovely blooms shading from deep crimson to delicate sea-shell pink. And still another hedge composed entirely of the Cherokee rose, its long riotous sprays clipped to bonds and bounds though enough were released from captivity to impart their exceeding grace,—and the creamy blossoms starring the glossy, dark green.

This, of course, was a southern hedge, but the north has its own beauty. What better than the barberry, with its indescribable purplish, greenish bloom of leaf, and scarlet racemes of berries. A low wall of wild roses, or a lilac hedge is possible anywhere, and the red berries of the roses are bright and cheery even in the winter time. Roses ought always to form some part of such a garden.

"Where shines the sun till day is done
The North, shall have a rose,"

Sings the poet, and gardeners have achieved hardy varieties in these days that will thrive and bloom gloriously with moderate care, even in a rigorous climate.

"Fresh as a Lapland rose" says Shelley and if Laplanders can have roses, surely any part of this country can grow them. A Crimson Rambler will grow vigorously on almost any wall and throw out fresh shoots ten feet long each summer until it wreathes the whole wall with luxuriant bloom. There is a red damask rose that is almost inde-



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structible and will indeed force all other shrubs near it out of existence with its long, strong roots. Its brilliant flowers succeed each other continuously well into August and will brighten up the most sombre corner. What if the "year of the rose is brief?"

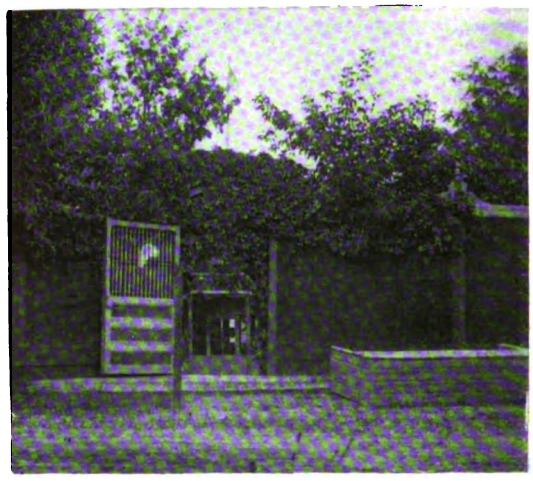
"It has time to be sweet and grow old,
To triumph and leave not a leaf"

and a garden is naught without them.

It is a pity also that we do not try for the delicious wall fruit of the English garden. Fruit trees will thrive trained against a wall where they would be failures without its shelter. Such a wall with creepers like the moonseed vine to run over the top and trail down on the world's side, with a walk running along its inner side bordered with box or sweet alyssum or the dwarf marigold, would surely have a greater charm than the bare grass lawn, either burnt and brown or forever drenched with the eternal hose. What martyrs we are to our lawns any way. The most delicious hours of the day after its heat and burden, when we just want to sit down under our vine and fig tree and enjoy them, must be given over to watering that lawn. If "himself" sneaks out of it, as he frequently does, we drabble our summer muslins and trail around those heavy, snaky lengths of hose and wrestle with the impish "nozzle" that is "stuck," or turn it upon ourselves in the most unexpected and exasperating manner. Then when the grass isn't being watered, it is being cut, and the song of the lawn mower is heard above the nightingale's. Out upon a lawn any way; let us have a garden.

Let us have a fountain in it; how came such a soothing delight to go out of fashion, and the misery of the hose to come in! Do we fancy that when we have stuck that diabolical nozzle up on a piece of a board with the fine edge on, that we have got a fountain? Perish the sacrilege. We want a pool of gray stone—cement will do—we want it bordered with flowers, with perchance a heap of stones and vines through which the water trickles down, and a spray that sparkles in the sunlight. We want the birds to sit daintily on its edge and drink with ineffable grace.

We want to enter this garden of delight through such a gate as this in the picture, with its delightful mystery of stone steps and the iron wicket; with a Crimson Rambler rose vine full of rich clusters of bloom threading the heavier mass of green; with clumps of silver birch, or the cut leaf maple



"THE WICKET GATE."

responding to the lightest summer breeze, and blooming late in November.

We would like a well in one corner, with bucket and wheel, if the place was big enough; but any way a stone seat, and some flower beds and walks. Why not reserve some of our good things for our private use, and let the public have the parks. Of course all this will not appeal to the woman who sits behind the lace curtains and watches the doings of the house across the street and the passers-by. But we are not writing for her, and she would not read it any way. But for our own part, had we a garden—

"Alleys green
Should lead where none would guess,
And there the nightingale should sing."

We would have garden paths—is not the very name alluring?—all edged with box in which stray violets have become entangled and even in spots have it all their own way to the discomfiture of the box. We would have shrubs of pink flowering currants and of the yellow berberis in the corners and beds of crocuses and hepaticas fringing the edges, ready to do duty again with the first bit of warmth in the April sunshine.

There should be a clump of the tall, white Iris lifting its stately stalks from its long green rushes, and another of pink cosmos with its feathery green foliage, which will reward a little trouble in covering long after it was June.

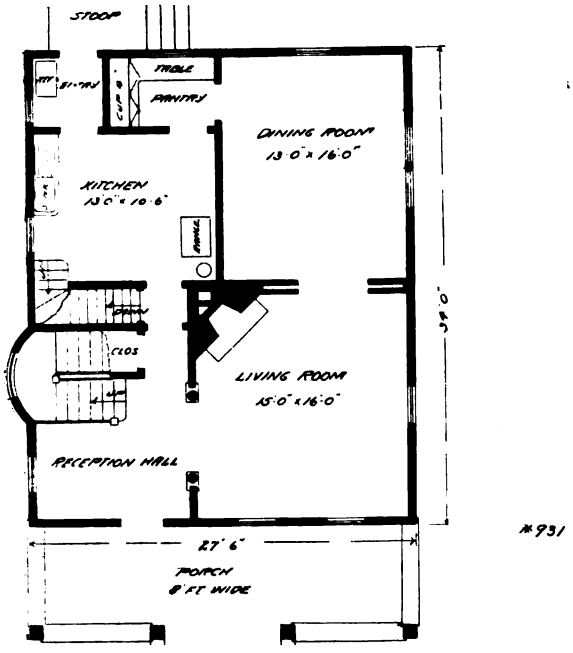
Had we a garden, it should lie
All smiling to the sun,
And after bird and butterfly
Children should romp and run.
Had we a garden, it should grow
Shelter where feeble feet
Might loiter long, or wonder slow
And deem decadence sweet.

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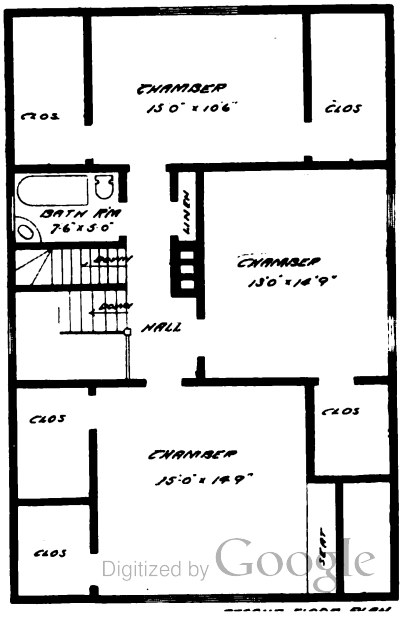
Tpyical American Homes.



THE thirty-seventh design in our series of Typical American Homes is for what may be termed a cottage design, that makes about as attractive, practical and complete a little modern home as can well be devised. As will be seen from the illustration, the exterior is intended to be shingled all over. This, when stained a warm seal brown and the trimming painted white with a dull moss green roof, gives an exterior effect that is very attractive indeed. Other color combinations can, of course, be used, but the one suggested will be found very satisfactory.



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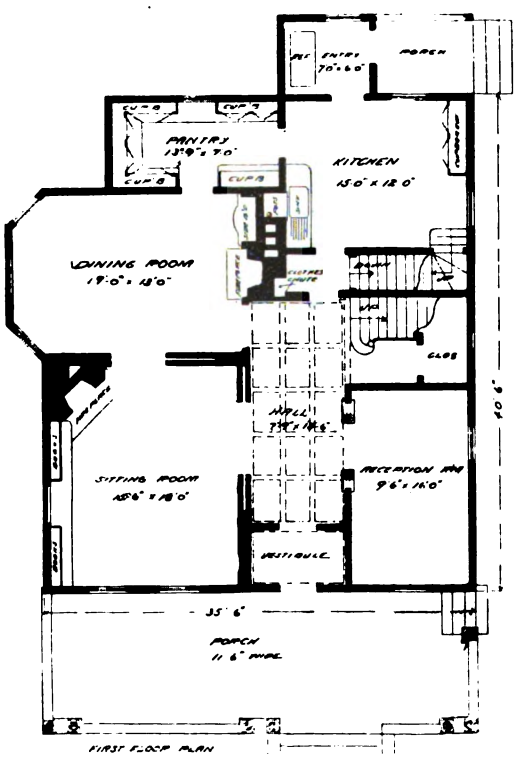


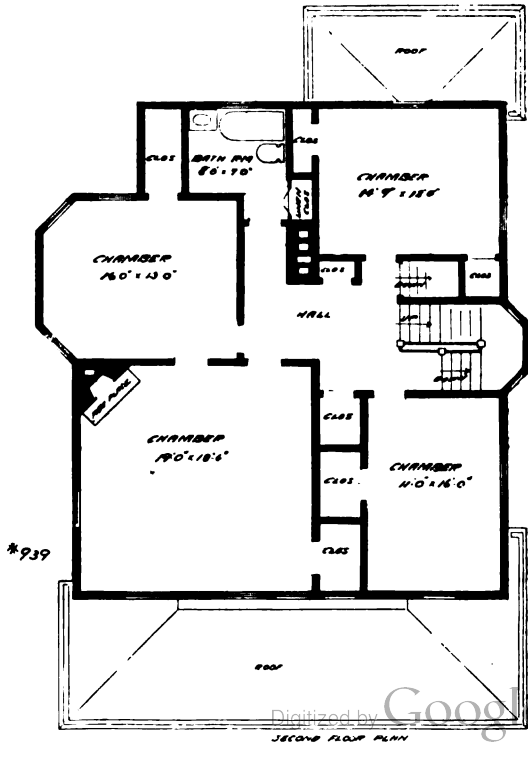
The design of the house is very simple as a building of this character should be, and the interior plan arrangement has many attractive features. In the first place, the pretty reception hall with landing on stairway part way up and the columned opening connecting hall with general living room, give a most pleasing impression upon entrance. The living room is a fine large room with open fireplace placed in one corner, connecting by means of sliding doors with the dining room immediately back of same.

The second floor rooms are fine large rooms, the lowest wall height being seven feet. There is, of course, no attic to amount to anything. The basement extends under the entire house, has cemented floors and there is a hot air heating apparatus provided.

Finish intended in the hall, living room and dining room is of oak, balance of house pine, poplar or cypress, painted or stained.

Cost, $1,750.00. Width, 27 feet 6 inches; depth, 34 feet; height of basement, 7





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feet, 6 inches; first story, 9 feet 6 inches; second story, 8 feet 6 inches.

The thirty-eighth design in our series is for a larger and more pretentious modern home, that in the community where erected, has created an unusual amount of very favorable comment. The exterior appearance while simple and quiet in its treatment, is refined and exceedingly pleasing. The exterior is intended to be clapboarded, including the porch rail. The porch is unusually generous, being eleven feet six inches wide, extending clear across the front of the house.

The floor plan has many points of merit. The hall seven feet nine inches by eighteen feet six inches is clear of any obstruction and with its beamed ceiling, gives a very rich and pleasing effect or impression upon entering the house.

The reception room connects with hall by means of a columned archway and directly opposite is the wide opening by means of sliding doors into the living room, which has a fireplace and built-in bookcase.

The second floor rooms are fine and large and provision for closets ample. In addition, there is space in the attic for two or three good rooms should it be desired to finish them off. The basement extends under the entire house and has a hot air heating apparatus provided.

The finish of the rooms of first story is intended to be of oak or birch, balance of the house, pine, poplar or cypress, painted or stained.

Cost, $3,100.00. Width 35 feet 6 inches; depth 40 feet 6 inches; height of basement 7 feet 6 inches; first story, 10 feet; second story, 9 feet.

Our First Home.

WHEN we were married a wealthy uncle offered us the choice of a house, not to exceed $2,000.00 in cost, or an European tour. The only stipulation was that we must superintend the construction.

I owned a lot and a half of ground, which means in our city 37½ ft. by 125 ft. This lot had the preferred east front and was in a fine location. We were pleased that I had preserved some fine old trees along the walk which were there when I bought the lot, though at the time I felt it rather foolish to pay the water tax.

Now you may imagine $2,000.00 a sum amply sufficient for a roof over the heads of any bride and groom, but with a look at the following prices one will see we had to practice the closest economy to build anything creditable to our neighborhood:

Excavating, per cubic yard	.$ .25
Brick laid in wall, per 1,000	25.00
Lathing and plastering, per yard, two coats	.30
Flooring, 4-inch, $20.00, 6-inch	25.00
Shingles	3.00
Tin work, per square foot, 5c to	:10
Finish lumber, $35.00 to	50.00
Carpenters, per day, 8 hours	3.60
Masons, per day, 8 hours	5.00
Common labor, per day, 8 hours	2.50

In our city the ordinance requires everything to be built of brick or stone. The necessity of this building of brick or stone greatly hinders from the artistic point of view. The result is that we look first to utility and many fail to go beyond.

We decided on one of Keith's cottage designs as combining the utmost room, comfort and architectural beauty in the least possible space and for the smallest amount of money.

Now had we two lots I think I should have built the house more nearly square, but when one must count $40.00 for every additional front foot it is best to leave the broad hall to the other fellow.

Wonderful, isn't it, how we progress. Now the first person who built the cottage thought he had combined all the comforts and beauty possible for the money. We feel we have greatly improved on the original plan, but some of these days we will drive by a beauty and on investigation find that some other man has secured more and still built for the same money. In all the variations that I've seen of this plan I do not know of its being built for less than $2,000.00, where brick must be used.

The only way here seems to be to place the entire contract with a reliable contractor and then hold him responsible until the key is turned over. Expect him to turn over the house exactly according to the specifications, that is, if you don't change your mind about some trifle. If you do, look out for a little change on his part and a fat additional charge. The

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working drawings, details and specifications, for which we paid a nominal price, arrived in due course and we were delighted with their completeness and know they saved us several times their cost and secured for us satisfactory results we could not have obtained without them. Fortunately, wet cellars are not peculiar to our location. The basement under the entire house contains furnace and coal room, laundry, store room for vegetables and fruit, and we readily arranged a neat little bed room in basement also, where the sun shines in all day. This room is heated and finished just like the other chambers of the house. Mary Jane occupies this room and is nearer her work and more comfortable than in any hot, stuffy third floor room.

We think no porch is worth having unless it is at least eight feet wide, ten feet is better, but on a cottage an eight-foot porch presents a better appearance. A word about exterior: this house is built of a fair quality of light buff pressed brick with bottle green finishing and roof. Now a cheaper grade of brick could be used and painted, which would mean an expenditure of at least $200.00 every four years. White for finishing is more effective, but as this means frequent washing and repainting, we decided on the lasting green.

The awnings are of brilliant scarlet and olive green, the flower bed bordering the house is entirely of scarlet geraniums. A decided color scheme adds much to the picturesqueness of a home. Put a blue and white awning with red, pink and yellow flowers near the house and an altogether different effect will be produced.

The porch has comfortable seats built across either end. The front door of weathered oak is quaint with its lock and knocker of wrought iron. The electrical fixtures on either side of the door are of wrought iron. As the hall is a sort of living room it is stained a weathered oak with bright red tinted walls. It is furnished as an Indian room with pottery and Navajo rugs. One of the features of the staircase is the seat on the landing with its gay pillows against the somber oak. Another feature is the electric lamp in wrought iron on the newel post. The staircase is extremely simple, with its square spindles and broad handrail. The seat on the landing may be used for a harpist in times of entertaining. The bookcases neath the corner windows are for our least used books only. There is still room for a hall tree and if desired, a chair and stand.

We met our first difficulty with these hall windows. I wanted them hung outside so as to have a deep shelf. It had not occurred to me that they were ever hung any other way, as they are stationary windows. It took a carpenter half a day to make the change. I paid for two days' extra time. We of course desired our floors to be perfect, and so specified. I had supposed building paper was sufficient to protect the floors, but a friend of mine had the paper put down three times, then paid $15.00 to have the floors smoothed over. We used a quarter-sawed Texas pine for floors of halls, parlor and dining-room, also living-room on the second floor. My wife would have the chamber floor protected too, and had them waxed. She says, why should any one go about on her knees looking for those rolls of dust that accumulate under the beds, when a long-handled rag broom will sweep them all out.

For the present, the floors of kitchen and pantry, which are of soft pine, are in their natural state. It is Mary Jane's chief delight to scrub. Her white floors are as much a pleasure to her as were the sanded floors of ye New England housewife.

We cut bits of pasteboard representing our furniture and played chess on our plans until we found a place for everything. A friend of ours, having a beautiful southeast chamber, twenty by twelve, has no place for a bed. Our plans did not show radiators just where the piano ought to stand thank heaven. We don't know of another mantel with seats so artistically arranged. This room is in white enamel with delicate gray green tinted walls which are amply warm for the southeast exposure.

My sense of utility calls for a decorative paper on the lower portion of dining room walls, as here comes the most wear. The upper portion, to be artistic, should be left plain, as both china and pictures show to better advantage. Paneled walls for the lower portion of course take precedence over all others, but are hardly to be mentioned in a $2,000 house.

Our dining room wood is finished a golden oak, as the bride chose golden oak furniture as being the most lasting. You know good dining-room furniture costs more than the furnishings of any other

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room. The wall—we felt so uncertain about what we wanted that we finished the entire wall up to the moulding a soft dull green, above is a cream ceiling.

Not long ago I read that in London fifteen feet was considered the correct width for a dining-room. Now thirteen, and even eleven, feet is very comfortable for a cottage. A dining-room used as a living room is always in disorder and can't be kept dark, as is sometimes advisable between meals.

This little cottage has certainly secluded the kitchen, not a glimpse of which can be obtained even from the dining-room. From the butler's pantry access is gained both to basement and second stair landing. An outside stairway also leads to the basement.

The wide shelf with bins and moulding board is well placed beneath the pantry window. To the right are shelves, while to the left is a pie pan cupboard placed in the wall, to be sure, it is only a few inches deep, but deep enough for tins. The sink, with long drip board at the end of which are doors opening on shelves in the pantry, make dishwashing a joy. Above the sink is another "tin cupboard," built in the wall. We placed a window directly back of the range, in the hopes of enticing all the cooking odors out of doors. The lower portion of the wall is wainscoted, the upper calcimined. The finish is of oiled pine. The rear porch has room for refrigerator, and here Mary Jane rocks and sings as she prepares her vegetables. This porch is screened and has a strong lock on the door, so it really is a summer kitchen.

We are pleased to note that our stairway is not at all cramped, a glance at the plan will show that there is ample room for the removal of furniture. No short turns but a broad landing half way up and at the top we placed a door directly opposite the landing to insure good temper on the part of the furniture mover.

The back chamber is our guest room. It is daintily finished in white enamel, with a lavender tint up to candle rail. Above this my wife scattered violets, letting them fade away on a very delicate lavender ceiling.

Both windows of this room reach to the floor, opening out on the balcony. The utility of a rear balcony cannot be appreciated until it is an actual possession.

Our chamber is in white pine. I learned of this while on a recent trip to the Pacific coast. The pine for the parlor in the little seaside cottages is gone over with a white filler, then finished in the usual way. While the pine of both dining-room and living room is the same grade, one is yellow, while the other is white. Our walls are tinted pink to the candle rail, then my wife's artistic brush has painted roses, letting them fade away on a very delicate blush ceiling. This room, though only thirteen by ten-six, is so well arranged that it contains the twin beds and other necessary furniture without crowding. We each have a closet. Excellent light is obtained for the dressing table by having a space between the two windows.

The hall contains a cozy built-in seat with hinged lid, also a linen closet. The bath-room has a medicine closet. The finish of hall and bath-room is of pine, with calcimined walls. We tried a cement for the bath-room wainscoting, and so far it is perfectly satisfactory.

Our living room, fifteen feet square, is the most popular room of the house. Situated on the second floor, it is never invaded by strangers. Three east windows, with built-in seat and built-in book-cases on either side, give the room an air of individuality. Hinged lids to the seat provide space for the countless accumulations too good to be thrown away. The finish is a weathered oak stain, with olive green tinted walls and cream ceiling. A freize of autumn leaves in water colors gives the needed contrast.

The furnishings of this room comprise only such articles as add to the genuine comfort. A cushion of red corduroy graces the window seat. A couple of rockers in weathered oak, a large table, also a desk for my lady, are the chief articles of furniture. The room makes one feel like spending all one's evenings at home.

Our specifications called for "all hardwood floors to be without scratch or blemish," they came out just so. I happen to know it cost Mr. Contractor several days of extra work to make them so.

After our deferred European trip, I want to build another house, just for the knowledge and pleasure obtained in the building of it.

Stanley J. Williams.

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The New House.

By Madeline E. Bridges in Good Housekeeping.

Mr. Bildholm—Well, how does the house strike you, now that it is finished?

Mr. Unitt—Why, it is fine, an all-round splendid residence. Ah-h-h—perhaps the upper windows might have been a trifle larger, and I would have had a more pointed roof to the tower room.

Mr. Bildholm—Oh, would you?

Mr. Unitt—Decidedly. And it seems to me that the tower ought to have been on the east side of the building.

Mr. Bildholm—Think so?

Mr. Unitt—By the way, why didn't you build a wing for the music and billiard rooms? Do you know, it strikes me your house isn't large enough?

Mr. Bildholm—Oh, for one small family—

Mr. Unitt—But you have plenty of ground. These verandas, for instance, might have been five feet wider, at least.

Mr. Bildholm—Five feet? Wouldn't that be disproportionate to the height of the house?

Mr. Unitt—I would run the house up nine feet higher. In a country residence you can give scope to your ideas.

Mr. Bildholm—I have given scope to my ideas—

Mr. Unitt—Your ideas are too modest. Now, if you don't mind my being frank—

Mr. Bildholm—I don't mind it, in the least.

Mr. Unitt—I would say that southern chimney needs rebuilding.

Mr. Bildholm—It draws excellently well, so far.

Mr. Unitt—There's nothing so deceptive as chimneys. Let us hope for the best, but I'm afraid, in six months from now, it will look like the leaning tower at Pisa. Another thing, my boy—that upper turn in that front hall staircase of yours—do you know, I'm worried about that. If the house should take fire at night—

Mr. Bildholm—Well?

Mr. Unitt—You might escape the fire, but you'd be very likely to break your necks getting down those stairs.

Mr. Bildholm—Oh, I don't know.

Mr. Unitt—Of course, there may be no danger of this sort; I trust there won't be; but still—

Mr. Bildholm—How does the sea view strike you from this spot? I can lie at night and hear the waves beat.

Mr. Unitt—See here, you would have better placed your site fifty feet farther back. I'm afraid you'll hear the waves beating on your front steps, first you know! And, say—I don't like to discourage you, but, Jove, you'll be a regular target for storms. Look at that sweep of country! I shouldn't wonder if the first fair sized wind storm will peel your roof off. Have you thought of that?

Mr. Bildholm—I hadn't—really.

Mr. Unitt—Think of it, now! Take steps to have that roof extra strengthened. You'll be wise to see to it in time. Don't consider me a croaker—

Mr. Bildholm—No, no; certainly not!

Mr. Unitt—I do wish you had asked me out to see this place before you bought it! I know of a piece of property that would have suited you better at a lower price, and three miles nearer the city. What a pity you didn't think of consulting me!

Mr. Bildholm—Would you care to go over and look at the coach house?

Mr. Unitt—Yes, let's go over. I might be able to offer you a suggestion or two.

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Conducted by Mrs. Henrietta P. Keith.

THE Nature revival grows apace; and the increased tendency toward out-door life. With the interest in gardens and grounds come naturally new things in veranda and garden furniture. We are no longer limited to the rustic hickory chair and settee or varnished rattan, but the shops offer elegant and it must be said costly novelties in out-of-door furnishings. Superb stone garden furniture, seats, benches and vases—is imported from Italy or reproduced by home artists, to be used on the grounds of villas and handsome country homes. To place a rustic bench on a formal terrace, would be as much of a solecism as to put a rush bottomed chair in a Louis Seize drawing room; and per contra, the stone or marble seat would be out of tune in a natural garden.

A very beautiful garden seat of old, carved stone has been brought over from Italy by Mrs. Stewart Gardiner for her lovely home at Fenwick Court, and is only one of many similar instances of such transference of old world treasures to the homes of people of wealth and taste in America.

A handsome garden vase, seen lately, about three feet high, was of terra cotta, but colored in the most surprising imitation of blue and green marble. The beautifully carved basal pillar terminated in a woman's head, and from her parted lips a stream of water trickled down. A small, nude figure of a fountain girl leaned against the base, and filled her pitcher from the trickling stream. The price of this lovely garden decoration was $65.00, not a large price for an imported piece of such character.

Another style of garden vase or more properly a jardiniere to be used at the entrance, or even in a spacious hall, was a large bowl of porcelain, with a garden landscape scene nearly covering the front of the bowl and a background of mingled grays, greens and suggested blues, the same soft and varied coloring repeated on the pedestal beneath as well as the landscape decoration. The price of the two pieces was $22.50. Most charming of all was a graceful base three feet high of coppered iron, carrying a great bowl of the same with irregular edge at the top, the bowl measuring 22 inches across. The greenish copper coloring was shaded like a piece of copper ore; great twisting stems of the metal in low relief winding up the base and around the bowl, terminating in the full blown flowers of the Japanese Iris with dull pinkish and spotted petals, drooping over the edge of the bowl. This exceedingly artistic conception and beautiful workmanship came from Milan, Italy, and cost $75.00.

Of course there are novelties in the bamboo and cane furnishings. Quite the most noticeable of these are the chairs, settees, etc., imported from Manila, very novel, strong and durable, also with prices well up in G. The frames of these goods are of bamboo; not the bamboo of the Japanese bric-a-brac shop—slight canes that drop to pieces and wabble—but stout as hickory poles. These are bent into pleasing curves and the backs and seats are filled with a combination of twisted hemp and cane which is artistic and practically indestructible. The small, twisted hempen rope is in nearly its natural coloring and is divided into squares by strands of cane, three or four strands together, the cane either a grass green or a deep red. The whole is protected by a coat of varnish. An arm

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"SIMPLE SHELF FOR BRIC-A-BRAC."

chair of this goods costs $14.00. A rocking chair the same and a smaller chair $12.00. This furniture is rather expensive for porch and garden use and is more often employed in furnishing summer cottages or country houses. For this purpose the beautiful furniture shown last season made of fine greenish white Japanese matting, is as popular as ever and justly so, for nothing can surpass its refined yet substantial character.

* * *

A very useful invention is the new device for holding flowers upright, when arranging them in bowls of silver, china or cut glass. We all know how hard it is to keep the flowers from flopping around every way, or riding right up out of the water, unless a great many are crowded into the bowl. These holders are simply heavy pieces of metal full of slanting tubes, which are placed in the center of the bowl. They are not large enough to show yet heavy enough to keep the flowers in position, and a few flowers will go a long way when they are supported in this way. Small sprays of foliage can be tucked into the same hole with the flower stem and made to conceal the holder, while the flowers will look as if springing right out of the water. All the lilies, tulips, narcissus, daffodils are particularly well adapted to this method of arrangement, and are displayed to far better advantage than by crowding the stems together.

* * *

Everything Japanese goes now, and Japanese grass cloth is perhaps the most delightful ceiling decoration that can be used, especially for the dining room or hall. It comes in a light, natural ecru, a yard wide in varying degrees of fineness in texture. The quality at $1.00 per yard is

WHY SHOULD YOU USE

Fab-Ri-Ko-Na Woven Wall Coverings?

TRADE MARK

That is a question we cannot fully answer here, but we suggest: That they are the most beautiful of all coverings made for walls; they retain that beauty, being dyed with permanent colorings and finished with a finish that remains; they make your walls secure against cracks, and the strong fabrics are not easily soiled or marred. We can tell you more about the value of these wall coverings if you will let us send "*The House of the Honeymoon*," our beautifully bound novelette. Copy of this, and samples of goods free on application.

Selling Agents:

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86-88 Worth Street, New York.
228 Fifth Avenue, Chicago, Ill.
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"50% Cheaper than Paint."

Although under the present reign of high values they cost more to make, the prices of

Cabot's Shingle Stains

Have not been advanced or the quality reduced. Their economy is two-edged, for they not only cost less to buy and apply, but they preserve the wood much more thoroughly than paint; because "creosote is the best wood preservative known."—Trautwein. Artistically they are incomparably superior to paint. Be sure to get the genuine—there are many imitations.

Samples of all colors, and litho water-color chart of harmonious combinations, sent free on request.

AGENTS AT ALL CENTRAL POINTS.



DENNIS & FARWELL Architects, Los Angeles, Cal.

"Quilt"—warmer than back-plaster.

SAMUEL CABOT, 85 Kilby St., Boston, Mass.

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Decoration and Furnishing—*Continued.*

usually employed, and is really superior to the finer weave as the slight roughness of surface catches and reflects the light. It takes color admirably and can be tinted to any shade. It has a lustre and a sheen peculiar to itself and impossible of imitation. Used to panel the spaces between the ceiling beams of a dining room in gold color, where the woodwork was oak and the wall between wainscot and cornice covered with old gold burlaps, the effect was soft yet brilliant, reminding one of old Priam's palace where

"The ceiling bright
Did shine all scaly with great plates of gold."

Scarcely less brilliant, and lighting up splendidly in a hall which it was desired to decorate in green tones, was the grass cloth dyed an emerald green, and used over the ceiling, with a verdure tapestry below.

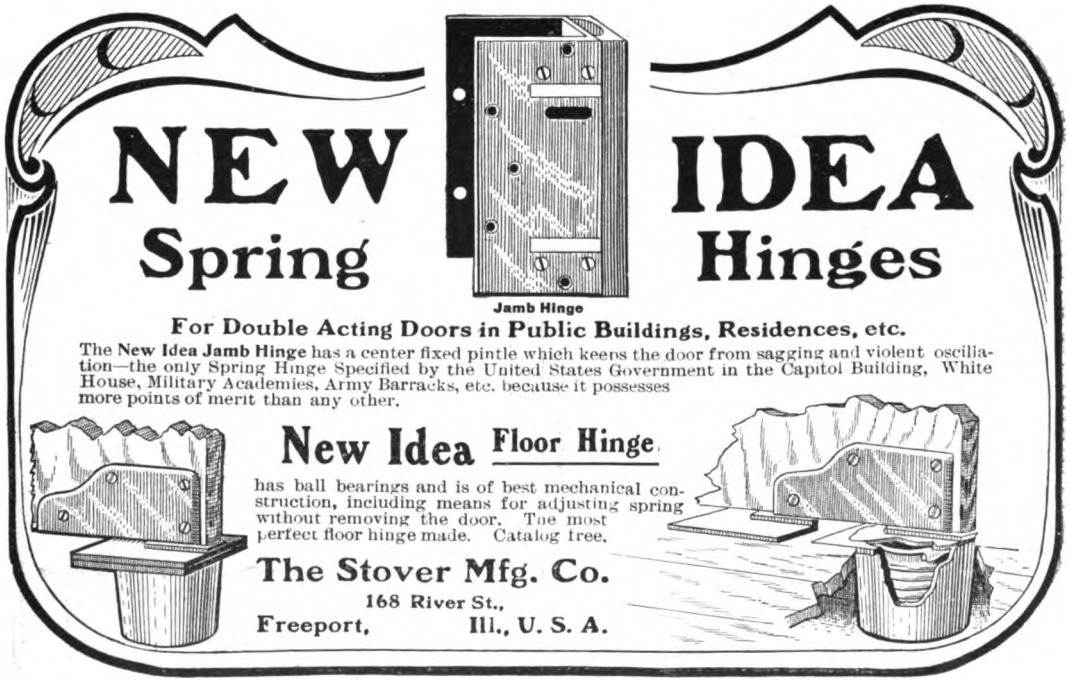
With a less lustrous ceiling treatment the hall would have been rather dark in green, but the brilliant grass cloth gleams like a lizard's back.

* * *

The cut of simple shelf to use for bric-a-brac in rooms where a mantel or card shelf is lacking, which was described in our last issue is here reproduced, it having been crowded out of the former number. It is made of thin, square edged strips of some tough wood like basswood and stained either a soft grey or green as best suits the room. Its beauty lies in its extreme simplicity.

The beauty of electric light fixtures is simply bewildering. It is possible to adapt the tiny bulb to so many conceits, and to place it in almost any position. A new and extremely artistic design for a large center chandelier with many lights, was in the form of a huge boquet of hollihocks. The deeply serrated leaves of translucent glass in the hollihock green, curled around the main stalks and were grouped in clusters about the blossoms which were that peculiar dull red of some hollihocks with the long yellow pistil thrust out from the center. Around the lower part of the chandelier every alternate hollihock carried an electric bulb. It was exceedingly realistic, of superb workmanship and well worth the $150.00 asked for it.

An equally happy conceit to hang over the dining table, was a bunch of translucent green grapes, carrying a single large bulb concealed among them.



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Answers to Questions.

NOTE—Address all inquiries pertaining to decorating and furnishing the home to Henrietta P. Keith. Special service by letter.

K. S. M.—"Will you please give me your advice, on the papering and finishing of the rooms on this plan. The west side faces the street. The ceilings in drawing, dining room and hall, also up stairs, sitting room are to be beamed. The mantle in drawing room is to be tiled, the other three red brick. Also what color you would advise for outside painting. The west and south are to have shutters. House is to be of red brick."

Ans.—The plan of the handsome house submitted shows the principal rooms of the lower floor thrown together by wide openings, and demanding a somewhat unified treatment. As it is intended to use beam work on all the ceilings, and as the drawing room opens so widely into the dining room, a rich and dignified character must be given to the former rather than the usual drawing room style.

It is advised to finish the woodwork of hall and drawing room in mahogany, which will permit the use of mahogany furniture in the drawing room, and English oak woodwork in the dining room, reinforcing the beamed ceiling there with a six foot wainscot, and above that a decorative paper showing oranges with conventionalized foliage in tawny browns and yellows on a dull yellow ground.

Between the ceiling beams a panel of yellow grass cloth, and leaded glass windows introducing opalescent tints of every shade of yellow, would give this northeast dining room a desirable scheme of color. Molded brick in brown tones should replace the red brick in this fireplace.

There are papers now on the market at $4.00 to $5.00 a roll, which so exactly reproduce the sheen and lustre of silk that it is difficult to distinguish them from a silk textile when on the wall. Such a paper in old gold on the drawing room wall with a gold tinted ceiling, curtains of cross stripe silk in pale rose, green and gold in the ingle nook, rose and cream tile facings for the fireplace and cushions of soft green on the window seats, would give a drawing room character of great beauty yet in harmony with the strong yellow and brown tones of the dining room from which it opens. Green burlap is suggested in the hall.

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Answers to Questions—*Continued.*

The trim and shutters on a red brick house look well stained or painted a reddish brown.

Mrs. W. W. M. "I am enclosing a plan of my new home and I would be very grateful for suggestions for furnishing and decorating drawing-room, hall and dining-room

"1. My dining-room furniture is dark oak, and I have always thought I would like a red and green dining-room. If those colors were decided on, how should the woodwork be finished?

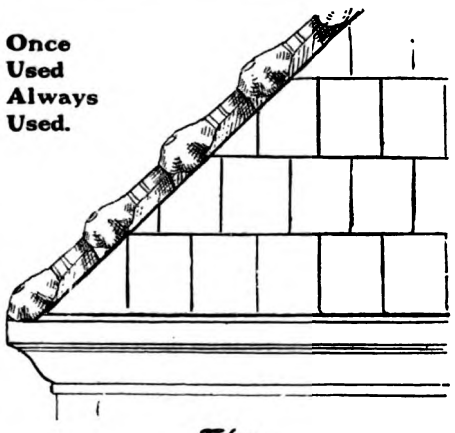
"2. The hall faces the north and is not very light. There is plain white glass in front door and in vestibule door.

"3. All furnishings for drawing-room will be new.

"I am undecided between rose and green, and blue and brown, I thought I would prefer the latter combination but was told it would be too dull.

"There is a large window on the north, on the west the bay-window, and the book alcove is on the south end; the cases are built in and have two windows above; the door opening on the veranda faces the east and has plain glass in it; pillars divide the alcove from drawing-room. I thought of white enameled woodwork but would the book cases look well in white. Perhaps the top of them could be finished in mahogany, which would be a better setting for bric-a-brac than a white finish. I would like mahogany furniture. I like ecru lace curtains much better than white, would they be suitable for a drawing-room? And how would silk side curtains be fixed at the bay? My book cases have no doors. The facing of fire place is of sand brick, which is a sort of greyish mode. There are built-in shelves on one side of fire place. Ceilings are nine feet high. Would like a plate rack in dining-room; fire place there is of red brick. My furniture for both rooms is dark oak, please tell me what color of woodwork to have. I want light, cheerful rooms. I have no furniture for my guest room. What would you advise? I hope I have not asked too many questions for a new subscriber. I will be extremely grateful for a reply. I liked the answers you give on decorating much better than some I have read elsewhere."

Ans. We are glad to answer our subscribers, either new or old. The diagram enclosed shows large and handsome rooms, with abundant light. Since a red and green dining room is desired, the lower wall up to plate rail would be handsome hung with olive green burlap with a decorative paper above in a design of autumn leaves on a



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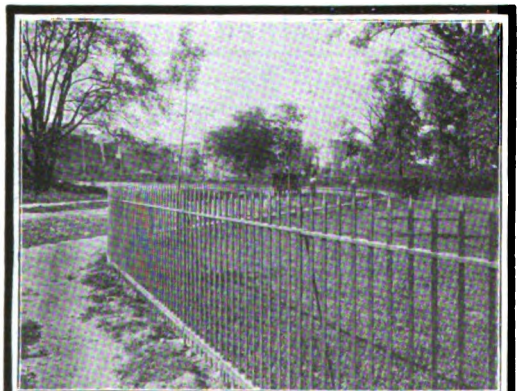
Answers to Questions—*Continued.*

red ground. The ceiling may be tinted red slightly lighter than the ground of the paper. We should advise staining the woodword brown in a dull finish to correspond with the oak furniture. The dark hall may have a tapestry paper in shades of tawny yellows with a plain yellow ceiling and woodwork like dining room. The plain glass in vestibule door may be filled in with a yellow net or Madras in small Gothic pattern. Inasmuch as the large drawing room is so well lighted, we should prefer a mahogany stain to the white enamel for woodwork, as the grey facing of the fire place is too negative a tone to use with white woodwork, and also the pillars of the alcove arch and the book cases will be better in the mahogany. Soft wood takes a very pleasing mahogany finish. Blue and brown is rather a difficult combination. We should keep the wall hangings and draperies in tones of old blue, which will be beautiful with the mahogany. Some grey and silver could be introduced with good effect. You can use ecru lace if you prefer it. The silk overdraperies should be on the outer sides of the bay only.

It will probably be best to ignore the dark oak furniture for the upstairs sitting and bed room, and finish the woodwork in cream white. The wall treatment can be made strong enough to sustain the dark furniture.

A. C. K. is making changes in house and asks suggestions as to paint and paper. All woodwork painted; has green and rose rug in parlor and much mahogany furniture. Has a large bay with five windows, also north and south windows. "What can I use for couch cover in this room? It is not a formal parlor. There are window seats in each corner of the bay. How upholstered? The gilt picture moulding, once very handsome, is now badly defaced; is there any way to paint it? The library opens with an arch from parlor and with another arch into dining room. The stairs go up on one side of the library, with spindle screen part way. There is a large, sunny box bay window with seat. The rug is an oriental design with dark blue ground and much brownish red, like a copper cent. The rug in the dining room has a dark blue ground also. This is a northeast room. I would like to use red burlaps and stencilling in gold, in the library, but cannot get the stencilling done here. Should the same wall paper run up the stairway? What would you suggest for window curtains here, etc?"

Ans.—It is advised to paint the wood-



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Answers to Questions—*Continued*

work in parlor ivory white, and to use a handsome two-toned green flock paper on the wall. The five windowed bay as described, with its lace curtains and side draperies of rose, is already in excellent taste. The mahogany chair you ask about had best be re-covered in plain rose in some of the many excellent materials. The couch would be handsome if a 2x5 Anatolian rug in rather delicate coloring were used for the center of the top, with a shirring of green or dull rose velour all around to complete the cover. If this is too expensive a flowered tapestry in deep ivory green and rose is suitable.

In the library copper red on the wall would be an excellent choice. Burlap is a good hanging for a library wall but a copper red would have to be dyed to order. Yes, the same hanging must continue up to the head of the stair though it may be broken part way up the well hole with a molding and a cheaper paper carried on up. Your gilt picture molding can be colored with kalsomine but not with oil paint. The oil would not adhere. Some of the Arabian net by the yard would be pretty in the square bay. The wood work in both living and dining rooms should be painted alike—a soft dull olive green. For the northeast dining room with its dark blue rug, it is suggested to introduce light and warmth by a blue and yellow decorative paper above the plate shelf. We have seen a paper of much character, having stiff stalks of conventionalized sun flowers with their olive green leaves all outlined by a ¼-inch line of white, and on a soft but strong blue ground. If such a paper were used, and a wainscot effect obtained below by means of 3-inch flat styling strips of the olive green wood on a darker blue burlap, with a white ceiling and curtains of yellow net at the windows, the room would be radiant instead of dreary, yet all would be in harmony.

A. G. inquires about an old fashioned parlor.

An excellent re-production of an old Colonial parlor paper is put out this season, an arabesque, renaissance design in red on an ivory white ground. With this on the wall and the ivory woodwork the mahogany furniture will have a suitable background and the red velvet carpet can be used. For the hall a mingled red and green and brown shaded tapestry is suggested. As to pictures, etc., the March and April issues of the magazine contain

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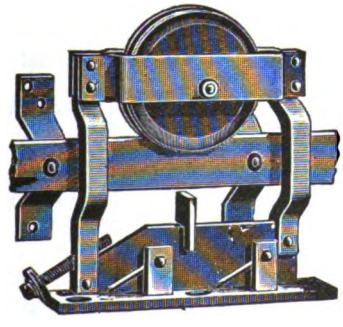
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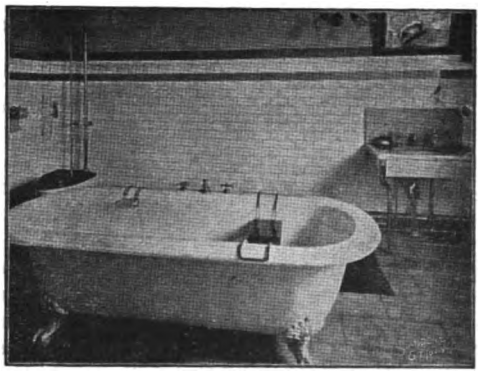
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Answers to Questions—*Continued.*

many excellent suggestions on these subjects. For the mantel in such a room nothing could be better if obtainable, than a pair of the old fashioned gilt candelabra with hanging glass prisms. It is also suggested to hang over the mantel one of the beautiful mezzotint reproductions of Gainsborough or Romney portraits of famous beauties mentioned in the article referred to. Framed in a slender gold oval frame of rococo design in real gold leaf such a picture could be had for $12.00 or in ordinary gilt for $8.00. With a gilt sconce on either side it would carry out the character of the room with fine effect and be a real "objet d' art" besides.



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WITH the advent of warm weather the gas stove question will come up in many houses. Every year innumerable people invest in gas ranges at a very considerable expense and with a great increase in the consumption of gas. A satisfactory gas range costs from twelve to sixteen dollars. A three burner gas stove costs about three dollars and an oven for it in the neighborhood of two dollars and a half. To heat the oven of the stove requires the lighting of two burners, to heat the range oven six. The difference in the quantity of gas used speaks for itself. The advantage of the range over the stove is of course in the greater amount of available surface on top and in the broiling oven. This last is greatly vaunted, but I have yet to see meat or fish broiled in a gas oven which could not have been done equally well on top of the stove in a piping hot frying pan greased only enough to prevent sticking. Things cooked in the upper oven of a gas range are apt to be scorched on top and there is, in the case of liquid mixtures, like puddings, a great deal of evaporation. Slow cooking is almost impossible. Another objection to a gas range, in the summer time is that the radiation of heat is not appreciably less than that from a coal stove. A gas range is also apt to require special connections with the supply pipe from the main which are an additional source of expense. In exceptionally well piped houses in places where the gas supplied is of unusually good quality, such connections will not be necessary but the presence of a gas range in the kitchen is pretty certain to reduce the pressure in the rest of the house. Unless the range has a water back involving an additional expense of ten or twelve dollars hot water is out of the question and must be provided in some other way.

The most practical and economical solution of the problem seems to me to be the installation, in the kitchen of a three-burner gas stove with a portable oven, providing a tea-kettle of the largest obtainable size for heating water and at least one compartment kettle for cooking several things at once. With a moderate family and a little calculation it is quite possible to cook a sufficient variety of food on such a stove. Then in the bathroom have a single burner gas stove mounted, if possible, on a shelf above the tub and one of the large tin boilers with a faucet which are used for making coffee on a large scale. A tube can be carried from one of the faucets to the top of this boiler so it can readily be filled. In this way a reasonable amount of hot water can be secured for bathing without an undue expenditure of gas.

A convenience for the out of door meal whether served on a piazza or on the lawn, is a six-foot high four or six fold screen, the frame heavily made and the panels filled in with wire gauze. Such a screen can be set in the direction of the wind and will prove a sensible protection from inconvenient zephyrs. It will also be very useful in creating a sheltered corner of the piazza on a cool day.

While new potatoes are still high and something of a luxury, rice or hominy are an acceptable substitute. The perfection of cooked rice consists in its being absolutely tender and yet having every grain distinct from the others. The trick is a very simple one. Don't wash the rice; pick it over carefully, plunge it into an abundance of salted boiling water and boil rapidly for fifteen minutes. Drain and serve.

For a dinner dish of hominy take enough boiled hominy to fill a shallow dish and mix with it a beaten egg and a tablespoonful of butter. Bake in a buttered dish an hour or until well browned. A thick coat of grated cheese dotted with bits of butter will improve it for some people.

Apropos of cheese three or four table-

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Household Economics — *Continued.*

spoonfuls of sharp grated cheese stirred into a tomato or other vegetable soup just before serving is a great improvement. In the Italian restaurants they always bring you grated cheese with the soup. A liberal allowance of grated cheese is also a pleasant variation of a dish of cream toast.

People fortunate enough to live within reach of the Italian quarter of a city should go there for macaroni and oil. Delicious olive oil is sold in tin cans for fifty cents a quart and the macaroni sold in bulk at nine or ten cents a pound is made from the Italian flour which is less glutinous than the French from which the macaroni sold in packages is made. No amount of cooking makes this Italian paste sticky and a good grocery will have nearly a dozen different kinds and sizes, each with its own name, which it is unnecessary for the American to know. Medium sized olives sell for twelve cents a pound.

A ring shaped mould of cucumber jelly filled with dice of cold chicken and sliced hard boiled eggs covered with a mayonnaise and accompanied by bread sticks and little balls of cream cheese is an enjoyable *pi ce de resistance* for the June Sunday night supper. Flakes of cold boiled halibut are a good substitute for the chicken.

We don't half realize, in our domestic arrangements the value of simplicity. Our houses are cluttered and the clutter increases the work of caring for them. One would not be quoted as advocating frequent movings but a change of houses is sure to result in disposing of some of the household impediments, as in the kitchen, for instance, we almost always have too many utensils. I know of a family which has lived in a city apartment for twelve years and in all that time has never had a washing done in the house and never expects to again, yet clings fondly to its washboiler and clothes basket. In the same family a feather bed is used as an underbed, because it belonged to an ancestress and cannot be parted with. Mag-

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Household Economics — *Continued.*

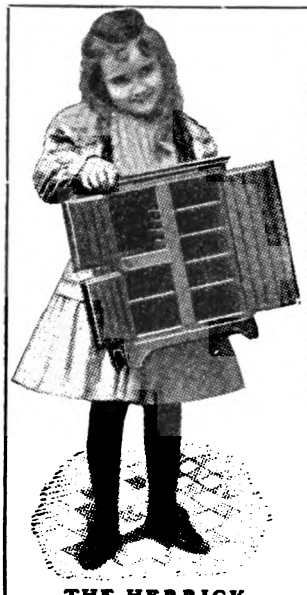
azines and papers which ought to be sent on to hospitals or remote country districts accumulate in our store rooms. These May days which are so often devoted to renovations of various kinds, except in cities where most people no longer clean house, are well employed in meditating the disposition of our superfluity to good purposes.

The kitchen and dining room are good starting points. In the former the furnishings are apt to be too numerous, some of them are sure to be too heavy for convenient use.

The dining room too is sure to have accumulated a quantity of undesirable odds and ends. Odd cups, saucers with no cups, nicked pitchers are preserved from force of habit. Sometimes such things can be used for decorative purposes. A Japanese teapot which leaks can have a tumbler set inside of it which will hold trailing sprays of German ivy or of tradescantia.

* * *

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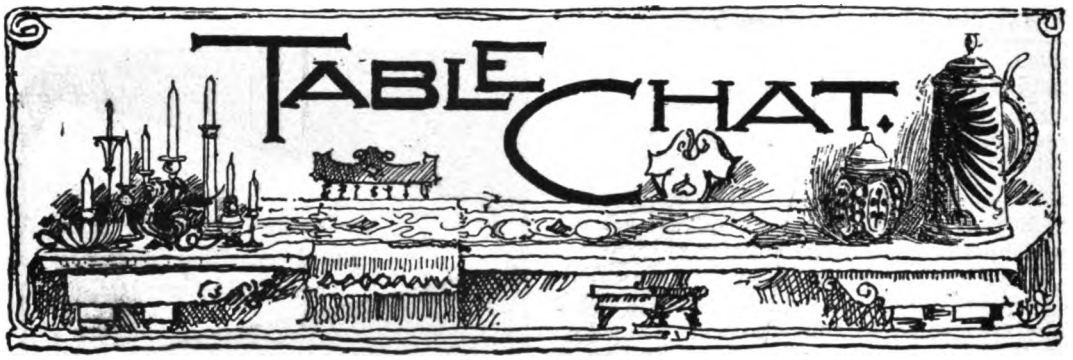
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LEAFY June "the month of roses" is in our northern climate the earliest of what may be called the out of door months and is so charming that it seems almost a pity to detract from its charms by the suggestion of anything so prosaic as eating. Still as the human body is inadequately nourished by poetry and fresh air alone and as June is the beginning of the fruit and vegetable season it seems to be necessary to dwell on the gastronomic side of early summer.

Peas, asparagus and strawberries are the June trio; each so good in its own way that it is invidious to compare them and in some form or other all three will enter into the composition of any formal meal.

Asparagus should be served plainly boiled so that it can be eaten in the fingers. The sauce, drawn butter, or Hollandaise which accompanies it should be passed by itself, each person taking a spoonful on the side of his plate into which the ends of the asparagus can be dipped. One's salad service can be used for asparagus substituting a platter for the bowl. For the cold dinner which is the Sunday use of some families asparagus boiled and thoroughly chilled may be served with a mayonnaise. It is also served as a salad with lettuce and a French dressing, only the green part being used. The white part may be utilized for a white soup.

One of the daintiest of soups for a summer dinner is of green peas boiled and pressed through a sieve. Enough milk or cream is added to give the mixture the consistency of cream and a generous piece of butter, salt and a dash of white pepper. It is a delicate green in color and delicious. It may take the place of bouillon at a green luncheon.

Strawberries are sometimes served for the first course of a dinner or luncheon, unhulled and arranged around a tiny mound of powdered sugar which has been packed into the top of an egg cup so tightly that it can be easily removed. This is not strictly *en regle,* but is a much liked innovation in warm weather. Glass plates are prettiest for serving strawberries as the brilliant color of the fruit is not apt to harmonize with colored china, a minor detail, but any well served meal is largely a matter of minor detail.

When scarlet candle shades are used a mass of ripe strawberries on a flat dish surrounded by greenery or by white roses is a delightful center piece for the dinner table, especially if the pretty summer fashion of dining on a bare polished table is followed.

* * *

We are apt to think of June roses as only red or pink. Really there are nearly as many white ones and as one goes south yellow ones are very common. If one have much silver and china with decided color white roses are exquisite for table decorations. They "compose" well with any green scheme and are equally good in combination with pink.

Yellow roses are equally charming and both they and white roses have the advantage of harmonizing with the color of the viands. By the way, wasn't Thackeray the first to suggest "color schemes" in serving a meal, with the white lunch of the absurd French cook in Pendennis? Whoever invented them, and let us hope it was the gracious old cynic, we are under great obligations to him.

* * *

Why don't some of the endless people who make baskets give us pretty grayish green baskets in low handleless shapes big enough to hold a fern dish for every day use and decorative for flowers on high days and holidays? Then with them would go flat dishes for bon bons, only needing an easily changed lining of crêpe paper.

The sister of a tea drinking senior in one of our colleges painted him a tea serv-

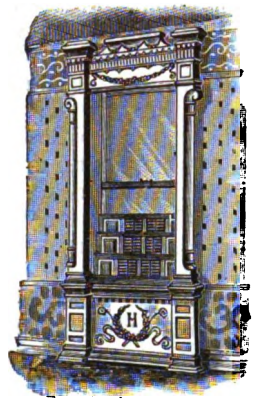
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ice with the coat of arms of the college on each piece done in the appropriate colors on a ground of the college color which I think was yellow. The pieces were of generous dimensions and accompanied by a mahogany tea tray with a handle and a spirit lamp in an iron stand with a copper kettle. Needless to say a tea cloth was lacking. It seems a pity that most china painters are content to work along such hackneyed lines. Coats of arms and heraldic designs might be used oftener. In the English cathedral towns they always have for sale jugs and other small pieces of china painted with the coat of arms of the bishop or with some insignia peculiar to the town, which make pleasant souvenirs and are decorative as well.

* * *

All the linen shops are showing quantities of table cloths trimmed with heavy lace as well as smaller pieces. Many of the latter are entirely of lace and are intended for use on polished tables. The lace is of the Cluny or Medici kind, a heavy linen guipure and is very effective. The prices are prohibitive to people of moderate means although the lace is very durable. A circle twenty-four inches in diameter of heavy linen edged with a wide lace, fulled sufficiently to allow of its lying smoothly, can be made at home at an expense of a couple of dollars and outlast a number of embroidered ones. Renaissance lace in a close pattern can be used but is less satisfactory.

HOME COMFORT



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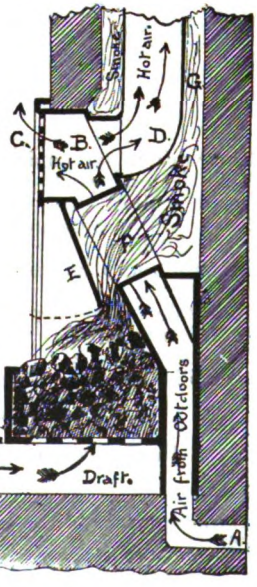
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YOU CAN SECURE FOUR TIMES THE USUAL AMOUNT OF HEAT BY USING A

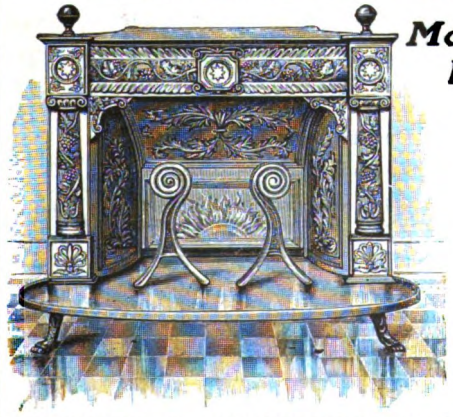
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This grate has heat-saving chambers in which outdoor air is warmed, resulting in perfect ventilation and economical heat. Two rooms on the same or different floors can be thoroughly heated with one of these grates in the most severe weather.

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Splinters and Shavings

Current Prices.

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis. In this connection it must be borne in mind that these prices are not the prices under which the estimates of cost of the various designs published in Keith's Magazine are compiled. A schedule of these prices will be found on the title page of each issue, and in explanation, the Editor desires to state that it is absolutely essential, in the publication of our cost estimates, that there be one basis, otherwise our readers would be led into endless confusion by constant changes. For this reason, in making all of our cost estimates, we adhere to the prices quoted on the title page, which were in effect in Minneapolis and many other sections of the country a few years ago.

In comparing prices for various localities, there must be taken into consideration also the quality of material and the character of labor. Union rules decree that every carpenter, for instance, must be paid the same wages. That may be $2.00, $3.00 or $4.00 per day—it matters not. The point, however, is that some men are worth twice as much as others. They accomplish twice as much work in a given time and do it better, than another man who is a slovenly workman and lazy, devoting most of his time to bothering his fellow workmen by telling stories or useless talk.

Now, if any person attempts to construct a building by day labor, and unfortunately is employing this kind of labor, no matter if the rate of compensation be reasonable, the building will cost more than he expects, but if, on the other hand, he is fortunate enough to secure real live, competent, wide awake workmen, who put in a real day's work for a full day's pay, the cost of that building is going to be about what it ought to be, under the rates of pay and the prices of building materials and labor prevailing.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of the going to press of this issue. If our readers will take the pains to send us a like schedule, quoting the prices in their localities, we will be pleased to publish them for the mutual benefit of all of our readers in the various sections of the country.

SCHEDULE.

Excavating, per cubic yard, 15c, left on lot.
Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.
Brick laid in wall, per 1,000 (wall measure), $11.00 to $12.00.
Lathing and plastering, per yard, two coats, 26c.
Dimension lumber, per 1,000, No. 2, average price $16.00 to $18.00.
Flooring (No. 2 D. & M. Fencing), 4-in. $18.50; 6-in. $21.50.
Sheathing boards (6-inch D. & M. No. 3), $16.50 to $18.50.
Shingles, standard star "A" star cedar $2.40, pine $2.40.
Siding "C," $27.00.
Finish lumber, $35.00 to $50.00.
Tin work, per square, $6.00 to $8.00.
Carpenters, per day 8 hrs., $3.00.
Masons, per day 8 hrs, $4.40.
Common labor, per day 8 hrs., $2.00.

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are of course subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

Ada, Ohio.

Stone laid up complete in wall, $3.50 per perch (25 cu. ft. perch).
Plastering from 25c to 28c per square yd.
Slate laid, $10.00 per square.
Sheathing, $16.00 for M. for siding; for roofing, $20.00 per M.
Good siding, $24.00 per M.
Pine flooring, from $24.00 to $28.00 per M.
Oak flooring, $55.00 per M.
Finishing lumber, best pine, $40.00 per M.
Finishing lumber, maple or oak, $25.00 to $40.00 per M.
Masons, $3.00 per day of ten hours.
Carpenters, from $2.00 to $2.50 per day.

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Splinters and Shavings—*Continued.*

Aztec, New Mexico.

Stone, $1.00 per perch on the lot.
Brick, $11.00 in the wall.
Common lumber, $25.00.
Finishing lumber, $35.00

New Richmond, Ohio.

Excavating, per yd., 10c.
Stone work, per perch laid in wall, $1.00
Brick, laid in wall, $11.75.
Lathing and plastering three coats, per yd, 22c.
Dimension lumber, per M., $18.00.
Flooring, yellow pine, $24.00.
Sheathing boards, $10.00.
Shingles, cedar, $3.75.
Finish lumber, $35.00 and $45.00.
Tin work, per square, $6.00.
Carpenters, per day, $2.25.
Masons, $3.00.
Common labor, $1.25.

La Junta, Colo.

Dimension lumber, $22.50.
Flooring lumber, $32.50.
Sheathing, $22.00.
Shingles, $4.00.
Finishing, $45.00.

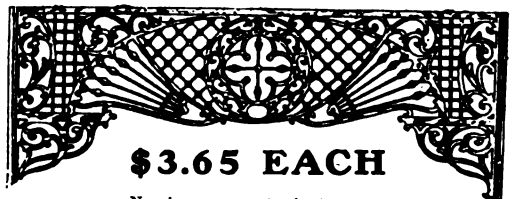
Halifax, N. S.

Rubble stone, per perch, $2.70.
Brick, laid in walls, per M., $20.00.
Lathing and plastering, per yd. (two coats), 35c.
Dimension lumber, per M. (No. 2), $25.00.
Flooring, $30.00.
Sheathing boards, $25.00.
Shingles, "A," $5.00 on wall.
Finish lumber, $50.00 to $60.00.

La Grande, Ore.

	Per M.
Flooring, No. 2	$27.00
Dimension lumber	13.50
Sheathing	11.00
Shingles	2.65
Siding	27.00
Finish lumber, not less per M than	30.00
Brick in yard	10.00
	Per day
Carpenters	3.50
Masons	5.00
Common labor	2.00

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Now is your opportunity to secure Grilles at a genuine bargain. We know the goods cannot be duplicated anywhere on earth for less than 50 per cent above our prices. The work and material is the best stock, being kiln dried and contains no sap. Archway, any size up to 8x9 ft., plain oak, not varnished at $18.80. Prices F. O. B. cars Chicago.

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Mr. Granville Clarke, Lake City, Minn., writes:

"The Kewanee Tank installed in my cellar last summer has far exceeded my expectations, being a reliable water supply, a good fire protection and a great convenience.

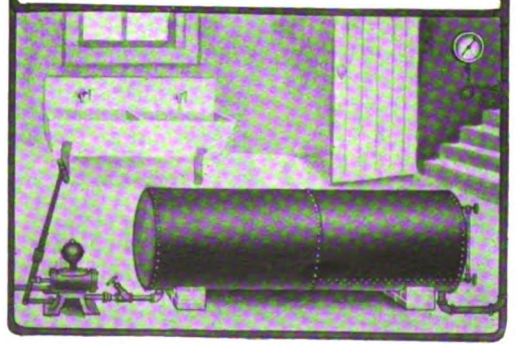
The tank is 3 feet in diameter by 12 feet long and furnishes well water for house and barn. In the house the water is used in kitchen and also for two closets in toilet rooms. At the barn we supply two horses and one cow. This water passes through a water-lift which delivers soft water to heater in kitchen, three lavatories and a bath tub. I cheerfully recommend this system to the public."

The Illustration Below Shows Kewanee Outfit No. 10

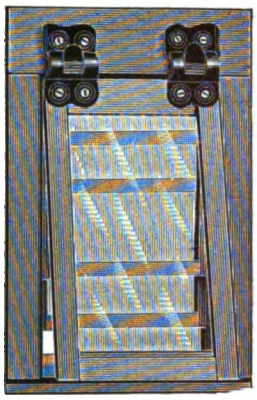
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Notes and Hints.

BUILING TRADES LOSE.

Lockout in Pittsburg Settled on Terms Dictated by Employers.

Pittsburg, Jan. 28.—After having been locked out seventeen weeks, all the building trades workmen were allowed to return to work today. The settlement came with an agreement between the committees of master plumbers and the journeymen, in which the latter were worsted.

Oct. 1 the plumbers struck for $4.50 a day, an increase of 50 cents. This strike was followed by sympathetic strikes by the members of the building trades council, in all 2,900 men. In retaliation the Builders' Exchange league ordered a tieup of all building operations, throwing idle 10,000 men.

All troubles are to be settled by arbitration and the employers may employ non-union men.

Since the strike began the men have lost $750,000 in wages and the builders considerably more than a million dollars in delayed and canceled contracts.

SHOULD BE HOME OWNERS.

Reasons Why Heads of Families Should Look Ahead.

The articles that have been appearing in The Tribune on why a home is the best possible investment, have been the subject of much favorable comment among those who, from point of experience in dealing with properties, have had the best opportunities to observe.

The unfavorable condition that prevails in many cities, of failing to provide a home for the family, that is their own, and in which they all feel an interest, is productive of serious consequences in many cases. It creates an unrest in the mind of the man, and serves to burn his energy into unhealthy channels. If every man felt the duty he owes his family as much as he ought, there would be many more home owners, and a like increase of domestic contentment and prosperity. If husband and wife would pause and consider the many days in which they are losing by not owning a home, they would start at once to investigate the many opportunities offered to secure one.

It is not necessarily a question of a neat little sum to be paid all at one time. There are plenty of opportunities for buying on small monthly payments that in many cases

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Notes and Hints—*Continued.*

are little higher than the monthly rental, and which once paid will never be seen again.

"There is a certain feeling of independence in living in a house over which you have full control and which is your home, even though it may not be paid for. Everyone likes to keep the place called home in as neat and tidy a condition as possible, which includes the house and the grounds. This can be done, often-times, by a very small outlay of money, especially does this apply to the grounds; and yet, as a renter, you are averse to expending anything in this line, consequently you live on, oftentimes in a discontented way. You often hear people say, 'Don't buy on the monthly payment plan. The interest and taxes will eat you up.' Let us see: Take as a basis a property valued at $3,000, which has a rental value of $30 per month (if rightly located) or $360 a year.

$3,000, 6 per cent, one year	$180.00
Taxes	40.00
Insurance	5.00
Repairs, etc.	30.00
Total expenses	$255.00
Amount saved	105.00
	$360.00

It is very plain that you are ahead of all expenses each year $105, besides the satisfaction of living in your own home, which should be figured at no small amount. Added to these figures should be the advance in the property, which is sure to be a good one. As a home owner you gain a financial standing which is also very gratifying."

* * *

The following will illustrate to our readers the difference between the forms of exterior cement work, namely, what is known as "Pebble Dash Exterior Plastering and Rough Cast Exterior Plastering," the same being a specification for each class of work.

PEBBLE DASH EXTERIOR PLASTERING. On all exterior walls where marked on drawings for pebble dash, first strip the sheathing with wood lath, spaced ten inches on centers, and then cover this surface with metal lath securely nailed. Upon this apply a heavy coating of cement mortar mixed in proportions of one part Portland cement to two parts clean sharp sand mixing dry, adding just

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"A Finish and Polish for Wood"

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Racine, Wisconsin

"The Hardwood Floor Authorities"

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"Glimpses of Horticultural Life"

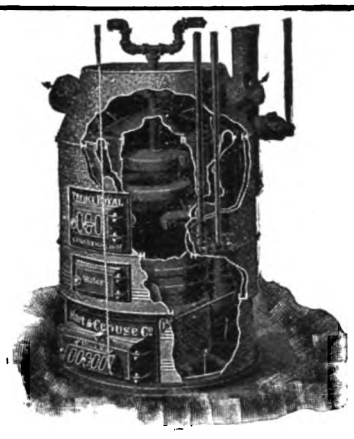
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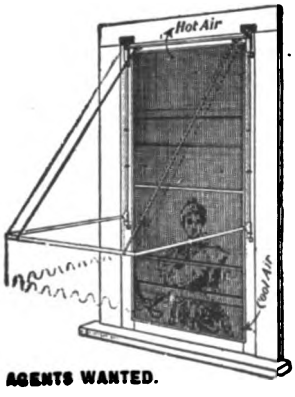
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enough water to temper mixture for easy application. Allow this coat to settle and before becoming dry, apply second coat composed of Portland cement one part, clean sharp sand one part; float down and scratch with a wooden comb and then dash upon same, clean screened fine gravel using a large shingle to cast pebbles upon mortar, which are to be cast while the second coat is still soft.

ROUGH CAST EXTERIOR PLASTERING. On all exterior walls where marked on drawings for Rough Cast Plaster, first strip the sheathing with wood lath, spaced ten inches on centers, and then cover this surface with metal lath securely nailed. Upon this apply a heavy coating of cement mortar mixed in proportions of one part Portland cement to two parts clean sharp sand mixing dry, adding just enough water to temper mixture for easy application. Before drying, apply a second coat of mortar mixed in proportions of one part Portland cement, one part clean sharp sand and one part clean screened gravel, bringing same to flush surface with finished timber work, and if desired by owner, mortar is to be colored with Mineral stains of approved tint.

The above shows the difference between Pebble Dash and Rough Cast Exterior Plastering.

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Architect's Corner.

Communications from architects detailing their experiences and giving information of interest and value to our readers will be given space in this column. Any questions our readers desire to ask relative to architectural service will be referred to one of the profession and answered as space permits.

C. G. B. Eldon, Mo.

Q. Would concrete prove reliable to use for basement wall? Also, what would be the probable cost of same compared to that of stone or brick?

A. Concrete would be all right in place of stone, but its comparative cost would depend on the situation. In some localities stone is cheaper than concrete, but ordinarily concrete is a little cheaper than stone. It depends also on how strong a concrete the mason mixes as to whether or not it would be cheaper.

G. H. C., Flagstaff, Arizona.

Q. Is it advisable to have mortar colored or leave walls rough and tint afterward?

A. Do not attempt to have the mortar colored, but simply put on your plaster and tint afterward. This is much more satisfactory. If you use any greens with blues, it will be necessary to handle them exceedingly cautious, as they usually clash.

G. W. G. Springville, Iowa.

Q. What can be suggested as to location of hot air furnace and pipes and radiators; also location of cold air flues?

A. If a hot air furnace is used, there is only one thing to do and that is, set the furnace as near the center of the house in the basement as is possible and lead the hot air pipes to each room as direct as possible; also locate the registers as near the center of the house as wall spaces in rooms and partitions, through which you will bring the pipes, will permit.

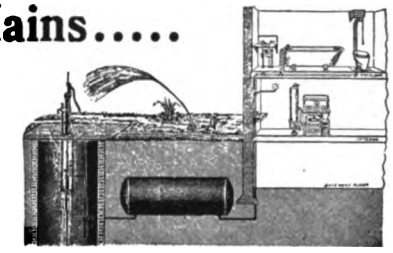
If ventilating system is put in, take the small vent pipes from outer corners of each room down outer walls and thence across the ceiling in basement into vent flue separately.

F. E. M. Whiting, Kansas.

Q. Where siding above first story is made of dimension shingles, should the butts of such shingles be square or cut in fancy designs?

A. Do not use fancy cut shingles, but plain, square dimension shingles with square butts. The writer prefers them to the fancy designs and would not like to see shingles on the second story if weather-boarding of first story is painted white. In this case you would better use siding all the way up.

Water Service Without Mains.....



Dwellers in the country or in the suburbs of cities can have all the comforts and benefits that the city homes possess, in the way of a water supply, by the installation of the

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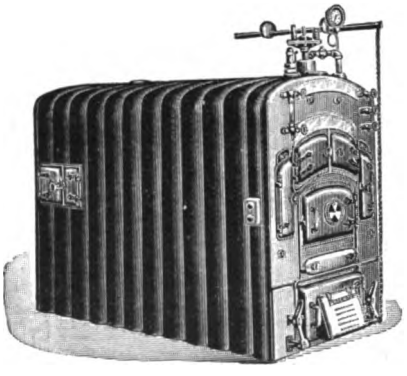
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Glimpses of Books.

The Wonderful Electric Elephant is a children's story written by the author Francis T. Montgomery for the entertainment of his own two daughters. He relates the surprising journeyings of Harold and Ione in the wild regions of the Rocky Mountains, the Sierra Nevadas, Japan, China and the Himalayas. The Saalfield Co. Pubs. Price $1.50.

"A Daughter of the Rich," M. E. Waller's bright and breezy story of country and city life, has gone into a second edition, and many of the critics are comparing the story favorably with Louisa M. Alcott's stories. One enthusiastic reader writes the publishers, Little, Brown & Co., as follows: "Since the days of 'Little Women,' I have not read a book which appealed to me so strongly for girls, old and young. There is a sweet wholesomeness about it, and one grows to love the character of that Vermont home, and draw an inspiration from the lives of those happy, cheerful loving children, and that sweet, noble mother, 'Martie.'"

A quarter of a century ago, when the output of novels was reasonable enough in quantity for the public to read and discuss nearly all, a Boston firm of publishers began a "No Name" Series, by new and old authors, who remained anonymous, that set people guessing as to who the writer could be. Among the most successful was "The Colonel's Opera Cloak," which is now published in a new illustrated edition by Little, Brown & Co. The author's name was revealed some time ago as Christine C. Brush.

A Tactful Housewife

will make the duties of the "maid of all work" as easy and pleasant as possible.

The dread of "Monday" with its attendant burdens of heating, carrying and emptying wash water, is dissipated or greatly minimized by the use of Stationary Laundry Tubs, the most humane and practical device for lightening the drudgery of wash day.

And the cost, relative to the advantage and satisfaction enjoyed, is very trifling.

ALBERENE STONE Tubs are, without question, the most popular and economical fixtures in this line.

Descriptive catalog mailed to the interested.

ALBERENE STONE CO.

NEW YORK BOSTON CHICAGO

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Design No. 73.

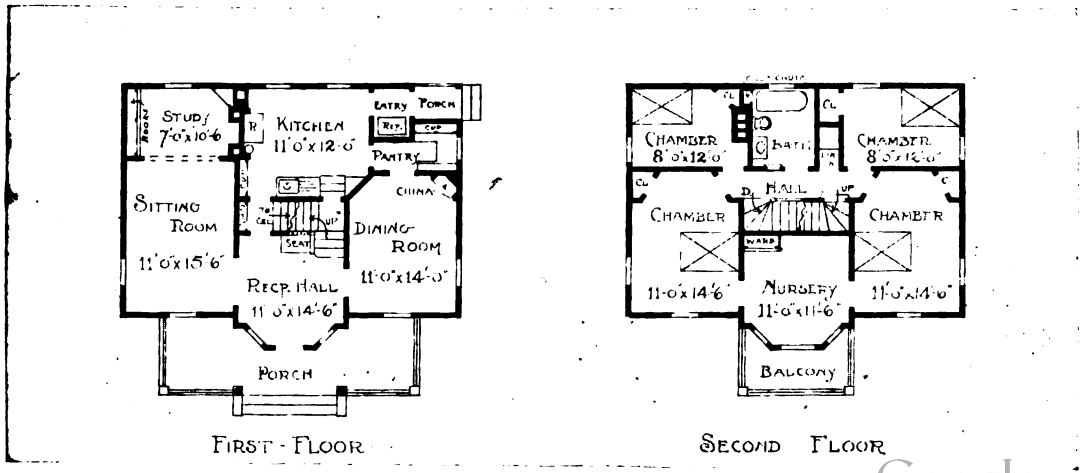
A convenient and pleasantly arranged house need not necessarily be large and expensive. The reception hall is so located as to provide for all necessities in this direction, and, with the partially-screened staircase and seat directly in front, and the sitting room and dining room opening at either hand, a spacious and pleasing effect is obtained.

Through the curtained archway is reached the sitting room, which, together with the "study," is some twenty-three feet in length—none too large, however, for this, the living part of the house.

Across the end of the study, opposite the fireplace, is a broad, low book-case, and in the opposite corner a little cabinet, thus making a cozy little nook for the papers. magazines, etc., which accumulate so fast, are always wanted close at hand, and yet, if piled up on the library table, keep it in constant disorder.

Ample storage space is found in the attic, while in the basement are accommodations for furnace, laundry, etc. Finish, pine or poplar.

Cost, $1700. Width, 35 feet. Depth, 24 feet. Height of Basement, 7 feet 6 inches. First Story, 9 feet 3 inches. Second Story, 8 feet 3 inches.



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Design No. 1112.

The question of a town hall, lodge room and opera house or theatre accommodations for a small town is often a most puzzling one. The investment cannot of necessity be very large, for the financial returns will not justify it. An opera house or theatre in a small town is used only semi-occasionally, and yet it is almost a necessity, for there are town meetings and entertainments, outside of the regular traveling theater troups, for which there must necessarily be provided some place.

In design No. 1112 we have an example of a tasteful town hall or opera house on a small scale, together with lodge rooms overhead in the second story that will not make a burdensome investment for any small community and will provide very fair accommodations indeed. Usually ground space for a small town hall is not so important a consideration. Consequently we have taken the liberty to obtain a good effect in this design by a wide projecting cornice, very much indeed enhancing the exterior appearance.

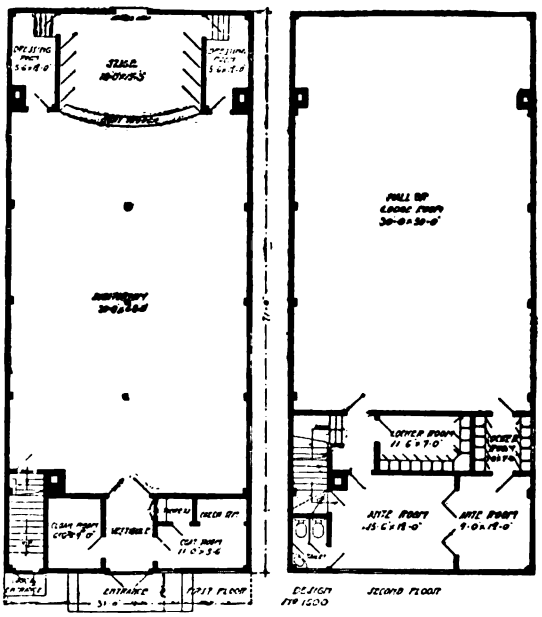
The main auditorium on the first floor is reached through a generous vestibule from the street opening, off of which are cloak rooms and the ticket office. The main room is 30x48 feet in size, with but a single row of three posts in the center, this to make more economical and solid construction for dancing, which is liable to occur in the lodge room above. The stage is 18 feet in width and 13 feet in depth to the footlights. The height of this room is 12 feet 3 inches in the clear and that of the lodge room 11 feet 9 inches in the clear. This can, of course, be increased if desired.

The lodge room above is 30x50 feet in size, reached by a wide stair and well provided with ante-rooms, locker rooms, toilet, etc.

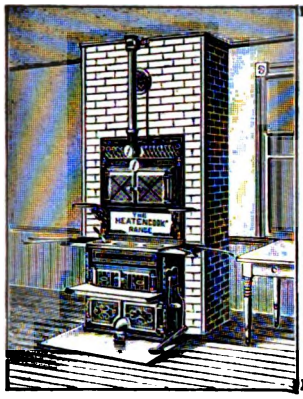
This is a practical building for a small town and one which would be remunerative as an investment and not a burden on the tax-payer or those interested in it.

The plans provide a full basement, but no heating is included in the cost. The plumbing, lockers, etc., are, however. Two hot-air furnaces could be installed, one to heat the first floor and the other the second floor at a cost of about $300, including a complete ventilating system, as at most times only one floor would be used at a time. The small furnace would be the most economical to run. Pine finish, painted, is intended. Hardwood floors are figured for the entire first and second stories.

Cost, $3,000. Width, 31 feet. Depth, 71 feet.



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HEAT THE HOUSE
From the Kitchen Fire.
The "Heatencook" Range

is a combined cooking stove and hot water heater. Unequaled as a cook stove. Bakes, roasts, etc., to perfection. Made in the most substantial manner and finished in first-class style. An adjustable fire-pot is provided for summer or winter use. The "Heatencook" system will heat an entire house of moderate size by hot water. Only one fire. Radiators are placed in the different rooms. Gives the greatest satisfaction. Plenty of hot water for bath and kitchen use. Very economical in fuel. Illustration shows how it appears when set up in the kitchen. Send for catalogue and get full particulars.

THE HEATENCOOK CO., Dept. B. York, Pa.

$37.50 Bath Room Outfit
Complete and Brand New

consisting of the plumbing material shown in illustration

BATH TUB of graceful shape, seamless and solid white porcelain enameled, one piece of cast iron, wide roll rim with fittings complete.

WATER CLOSET, sanitary, works perfectly. Genuine porcelain bowl, with hardwood seat and tank, with up-to-date appliances, nickel-plated, all complete.

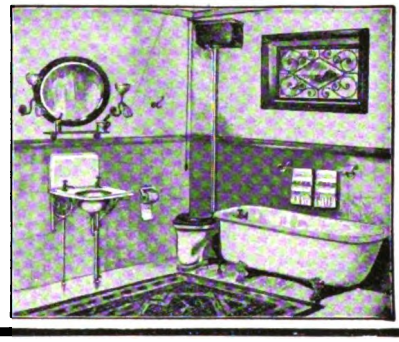
MARBLE LAVATORY with genuine porcelain bowl and nickel-plated trimmings, complete in every particular; handsomely finished.

THE ENTIRE OUTFIT is of strictly new material and as good as anything on the market costing twice as much. The connections can be easily made.

$37.50 is all that it will cost you complete, properly packed, f. o. b. Chicago.

PLUMBING MATERIAL We carry an immense stock and can furnish supplies at lower prices than anybody else. We buy our goods at Sheriffs' and Receivers' Sales. Send for Free Catalogue No. 77, on Plumbing Material, Lumber, Household Goods, Furniture, Pipe, Wire, Pumps, Machinery, Roofing, etc.

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YOUR OWN IDEAS
AS THE KEY-NOTE FOR
A BRIGHT, ATTRACTIVE HOME

KEITH'S MAGAZINE wants *your* ideas of what would make a model, practical, up-to-date, modern home. You probably have some suggestions that would form the nucleus of an exceedingly attractive design if properly developed and worked out.



The interpretation, correct architectural expression and the rendering practical in every way of your own original ideas so that the home will be a distinct success in every detail and truthfully express your personality, is a matter of the very greatest importance.

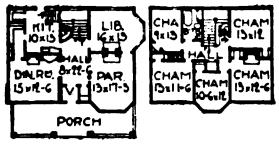


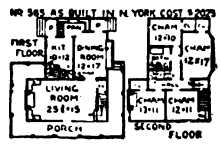
SHAKESPEARE SAYS:

"There is no art to find the mind's construction in the face." —*Macbeth.*

—BUT—

"The dwelling a man builds, reveals his personality, and through its halls and porticos, runs the story of his life."

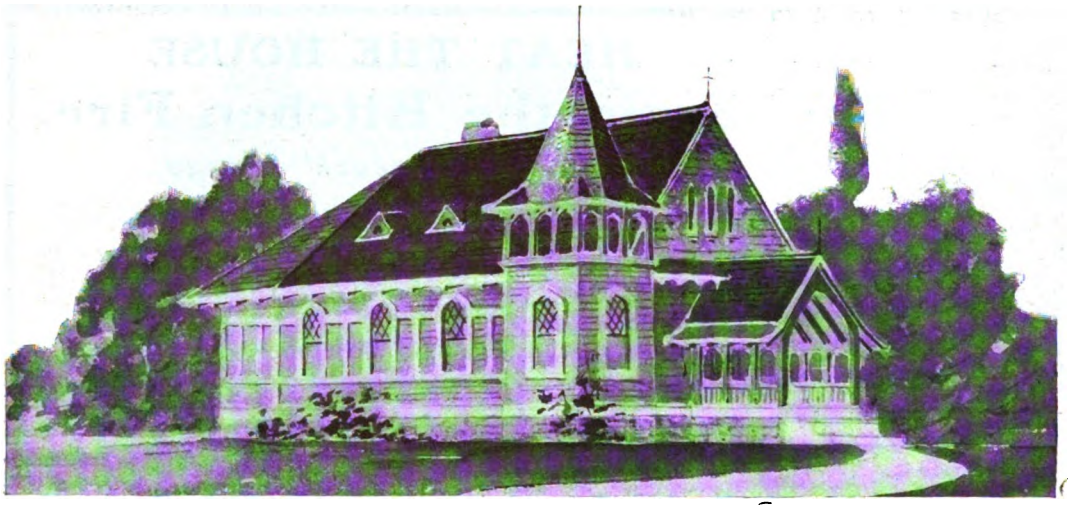




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A $1400 Church.



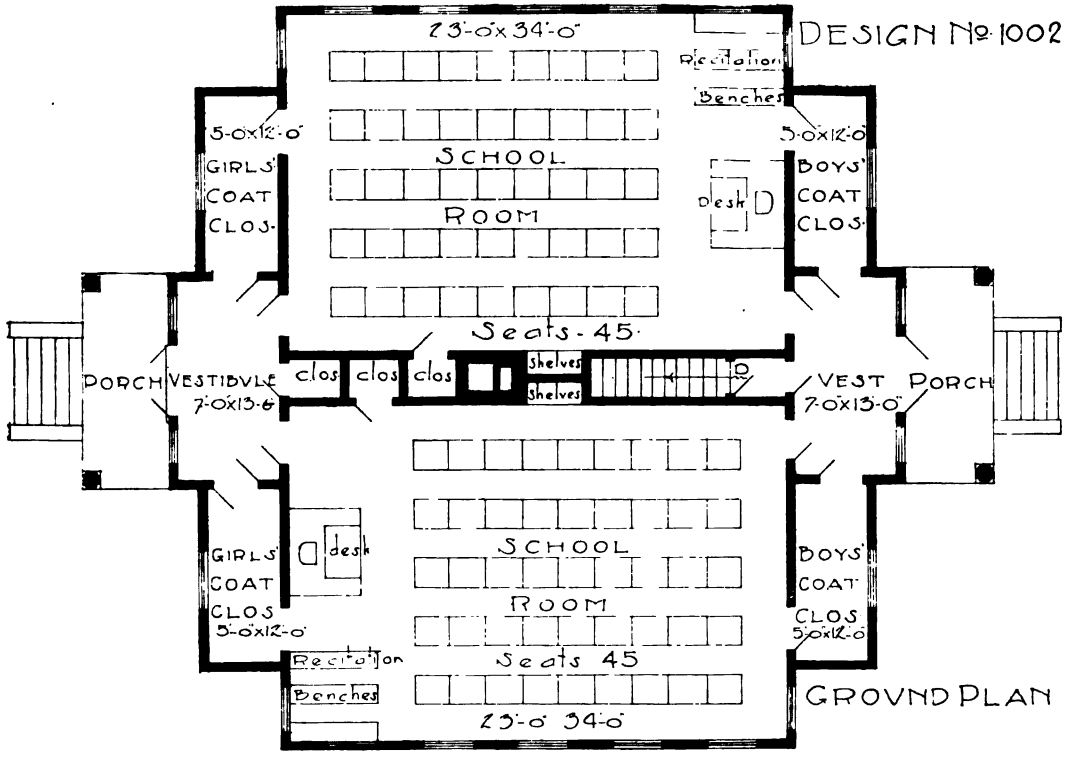
A Model Two Room School House.

See Floor Plan and Full Description on Page 335.

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SCHOOL DESIGN No. 1002.

IN design No. 1002 is presented a two room school building of frame construction, admirably adapted for a rural district, not only because of its economical construction, but because of the superior arrangement of its parts, offering separate entrances, adapted more particularly to districts where land is not so valuable that it must be crowded onto a small lot. This design, though simple, is most pleasing in mass, the entrances being accentuated by small porches, with shingled gable roofs, which bring into prominence the entrance elevations. The other elevations show how much care has been expended in the scholors' interests, the large windows showing on the side, giving abundant light.



The porches lead to roomy vestibules, well lighted by good-sized side lights, out of which open the boys' cloakroom on the one side and the girls' on the other, providing, what in my judgment, is one of the most salient points in the scholars' welfare, the complete separation of the sexes at all times except those of study. From the vestibule leads, on one side, a stair to the basement, in which the heating apparatus should be placed, and, if desired, ample space is there provided for toilet arrangements, though none are included in the estimate of cost. From the other vestibule a small closet is provided for the use of the janitor.

The cloakrooms, five by twelve in size, two being allowed for each room, give abundant space for the wraps, etc., of the scholars. Windows of ample size insure the complete ventilation and lighting of these cloakrooms. A separate closet or cloakroom is provided for the teacher of each room, and, in addition, shelves occupy the recessed space between the chimney and stair for the storage or safe-keeping of the paper, chalk, etc.

And now as to the schoolrooms. The first provision we notice is the fine, large windows coming on the left of the scholars, making certain an abundance of light, placed in the most ideal way, for, as has been truly said in the first paper on model schoolhouses, the light should, if possible, be side light and should come from the left.

The position of the teacher's desk is such as to enable complete supervision and control of the scholars at all times, and particularly as they go to the cloakrooms, preparatory to departing. Recitation benches are also provided near the desk.

As before stated, the basement offers space for the heating, which, if outlay will permit, should be a furnace and should include a ventilating system as well. The expense of the system complete is as stated below, $170, and is included in the estimate. An itemized statement of the cost is given below:

DIVISION OF WORK.

Mason Work	$ 400
Plastering	125
Lumber and Mill Work	700
Carpenter Labor	375
Hardware	75
Painting	150
Heating and Ventilating	170
Plumbing	
Tin Work	25
Hardwood Floors	80
Total	$2100

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A House in Maine.

Design No. 891.

In this design we have a simple and unpretentious colonial house of ten rooms. Especially attractive is the house when treated in colonial colors.

The reception hall entered thru wide double doors is a spacious apartment and the vesta secured (upon entering thru the columned archways on either side) make a pleasing interior.

The combination stair works in nicely, and serves every purpose, as the servant's room is located off kitchen.

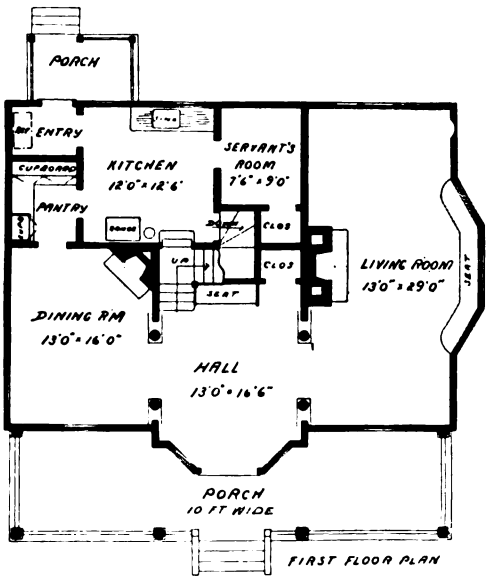
The living room is a magnificent apartment extending the entire depth of the house from front to rear, and the wide window seat opposite the fire place makes this room all that could be desired.

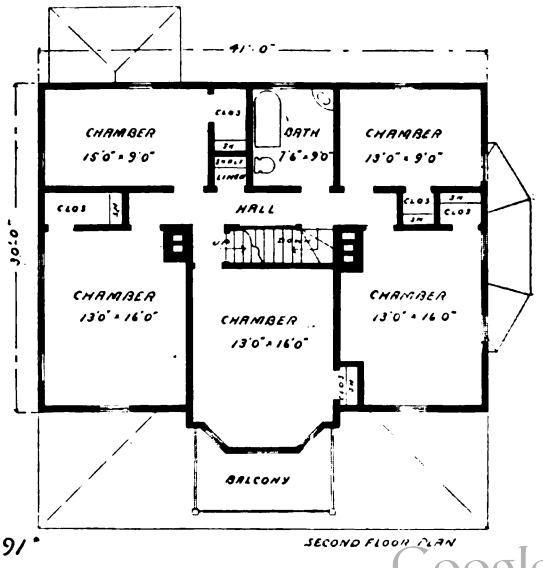
The finish of the main rooms on the first floor is in hard wood with hard wood floors.

Full basement, hot air heat, laundry and fuel bins.

A place in attic for one fine room and ample storage space.

Cost, $2,400; width, 41 ft.; depth, 30 ft.; height of basement, 7 ft.; first story, 9 ft. 5 in; second story. 8 ft. 3 inches.





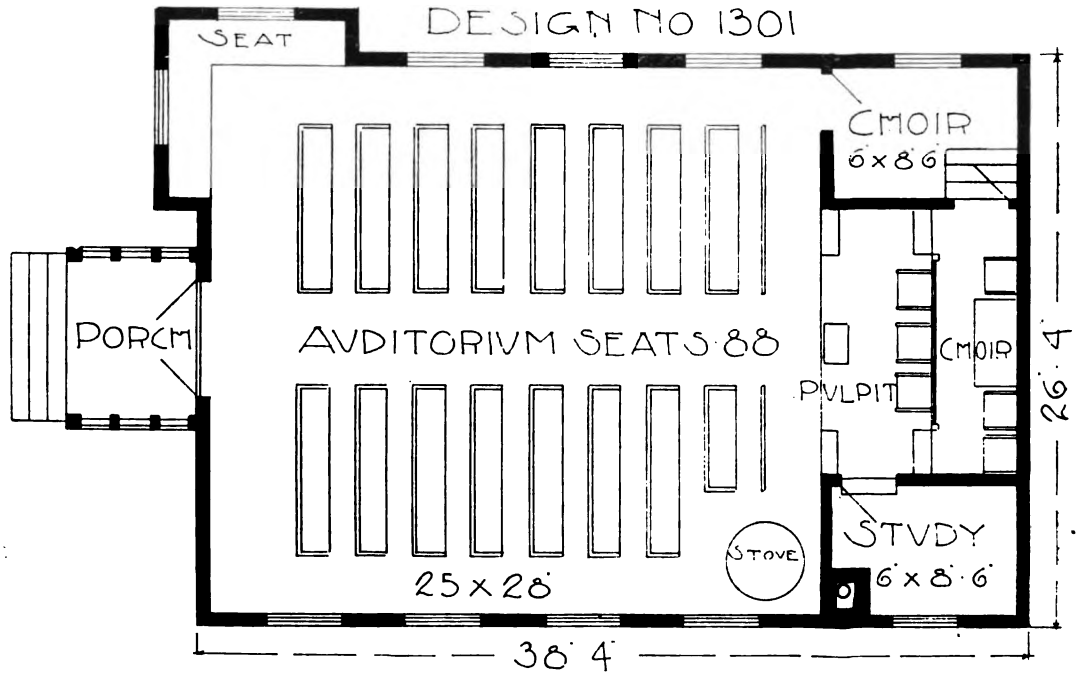
891

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CHURCH DESIGN No. 1301.

THIS illustration shows a tasty, though inexpensive design, possessing as much of Gothic style as is consistent with construction in wood, the dainty little Gothic entrance bringing into prominence that elevation and the open belfry, retaining the church character of the building. A most pleasing and soft effect is obtained by dividing the upper sash of the windows by wood muntins, while if a small additional outlay were permitted, the church character of the building might be heightened by using leaded or stained glass in the windows. This, however, was not included in the estimate of cost because of its being one of those items which can be added whenever, in the future, the financial condition warrants.

but if $20 could be spared this would cover the expense. Merely a foundation is provided, the economy necessary in a building of this size making it obligatory to omit a full basement. If, however, this building were to be constructed in the North or West the additional outlay to provide a full basement would, in my judgment, be wisely expended. Access to this part could be obtained from the main body of the church, by using the space now allotted to the seat in the belfry enlargment. This would permit of installing a small furnace, if the proper heating of the auditorium were difficult to accomplish as shown. That this would add much to the comfort of the pastor and congregation, I am convinced. Sufficient space would still remain for class or committee rooms in basement if such were desired. The amount necessary to carry the foundation walls down to the proper height for



The arrangement of the pulpit and the choir is a favorite one, giving, in my judgment, the best results. If you will notice, the pulpit is raised two steps above the main auditorium, thus insuring to the entire audience a good view of the preacher, while the choir is located two steps above the pulpit. Leading from the choir platform is a room, specially designated for the use of the choir and from the pulpit platform a like room for the use of the pastor.

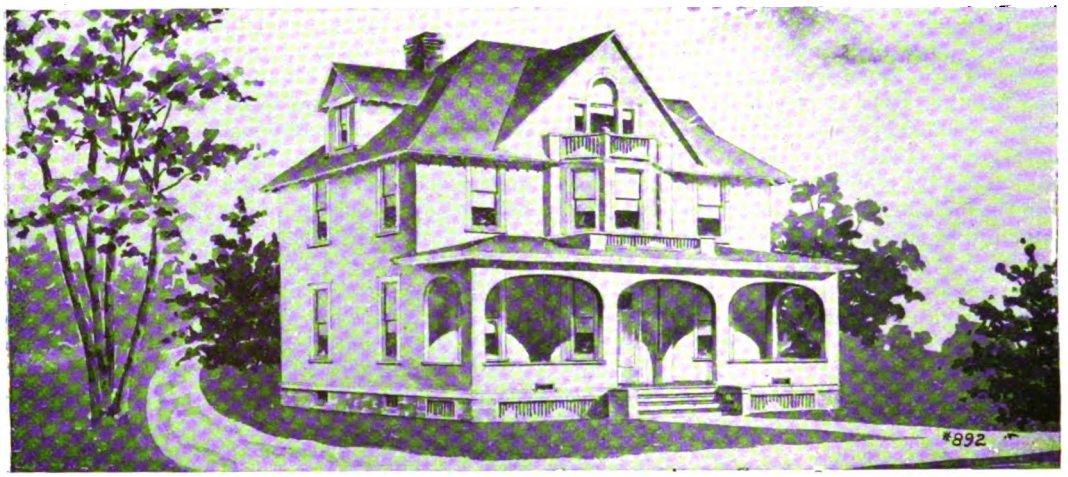
It is designed to heat this church with a large heater, located near the pastor's study, the flue shown containing ample space outside the tile or iron smoke flue for special ventilation. The latter, however, is not included in the estimate of $1400, the basement would be about $90, and the amount required to install a furnace of sufficient capacity to properly heat the auditorium and adjoining rooms would be about $100 more.

The total cost of this design, exclusive of pews and furnishings, is given in the itemized statement below.

DIVISION OF WORK.

Mason Work	$ 75
Lumber and Mill Work	700
Carpenter Labor	300
Hardware	60
Painting	125
Tin Work	20
Hardwood Floors	20
Plastering	100
Total	$1400

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A Prize Plan.

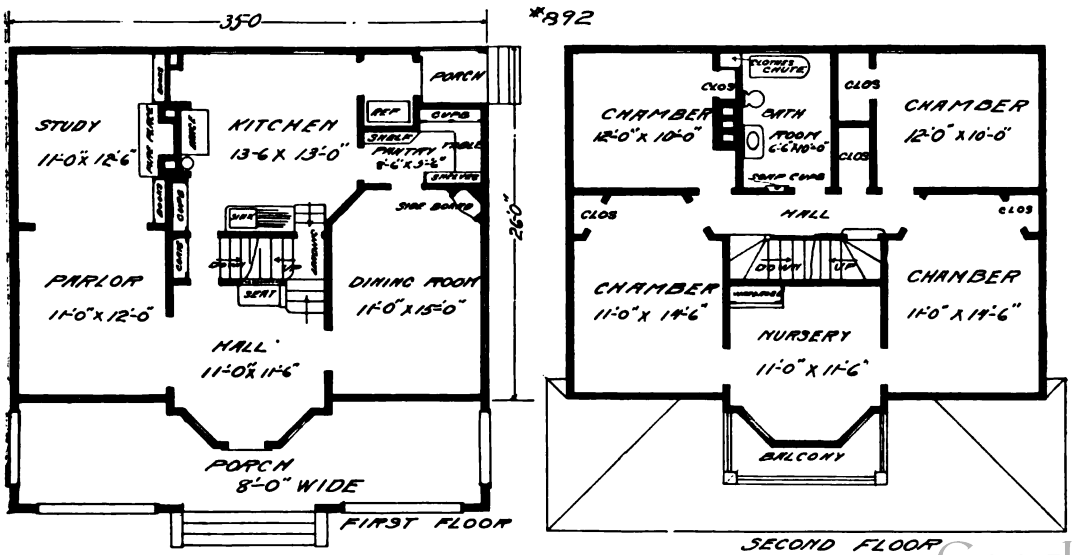
Design No. 892.

This design is one of the most popular ever published, having been built four or five hundred times in various sections of the United States, either just as shown or modified as per Mr. Keith's design published in the April '97 Ladies' Home Journal. For compactness of arrangement it cannot well be excelled. There is absolutely not an inch of waste space in it anywhere. Not only that, but the house opens up in a remarkably pleasant manner and the parlor and study room, connected by a wide archway, are practically all one room. The staircase going up across the end of reception hall makes this a very pretty apartment, indeed. This combination stairway, with cellar stair going down underneath main stair, is one of the chief features of the compactness of this design.

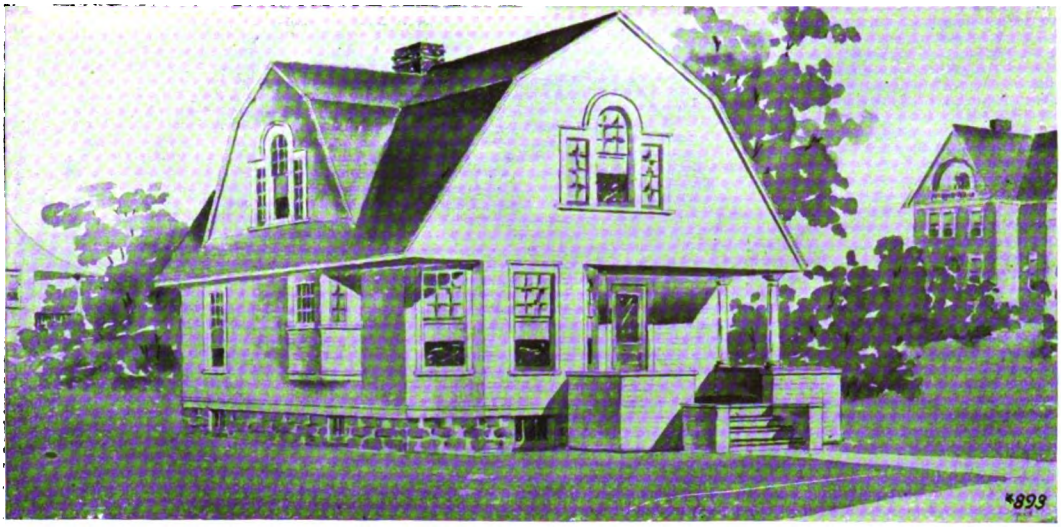
If pantry and rear entry are desired larger, it would be an easy matter to take the space now occupied by the little rear porch into same and build a small porch out at the rear. There is a full basement under the entire house and hot air heating apparatus is installed. Outside cellar entrance way could go down at rear, if desired. There is ample storage space in the attic and, if desired, a couple of small rooms could be finished off there.

The finish intended throughout the house is pine, poplar or cypress, painted or stained.

Cost, $1,750; width, 35 ft.; depth, 26 ft.; height of basement, 7 ft. 6 in.; first story, 9 ft. 3 in.; second story, 8 ft. 3 in.



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An Indiana Home.

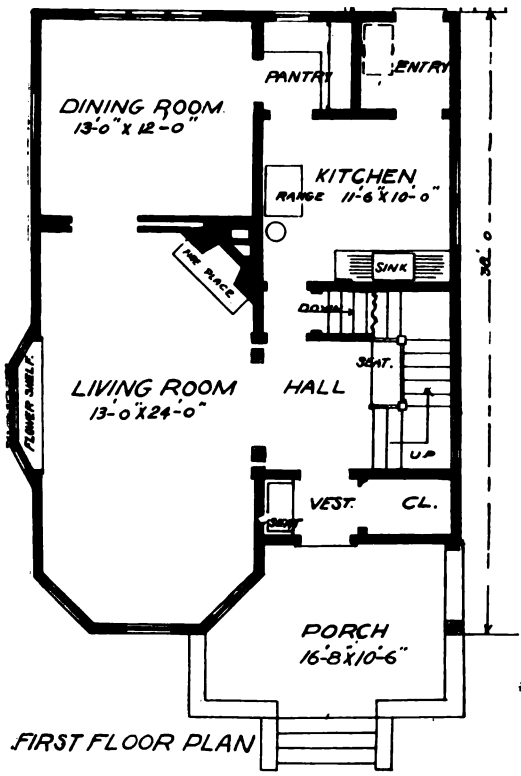
Design No. 893.

The main feature of this artistic and exceedingly attractive little cottage is first, the pretty reception hall and second, connecting with hall through columned opening, the magnificent living room, the flower window in same having book-cases built under shelf this pretty feature being directly opposite opening from reception hall.

Direct access from kitchen to front door without passing through any other room is secured and economy of space is a special feature of this design. There is, of course, no attic space, but the basement extends under the entire house and a hot air heating apparatus is installed. There is an outside cellar entrance at the rear. Second story rooms are full height, all the space cut off by the rafters coming down being in the closets.

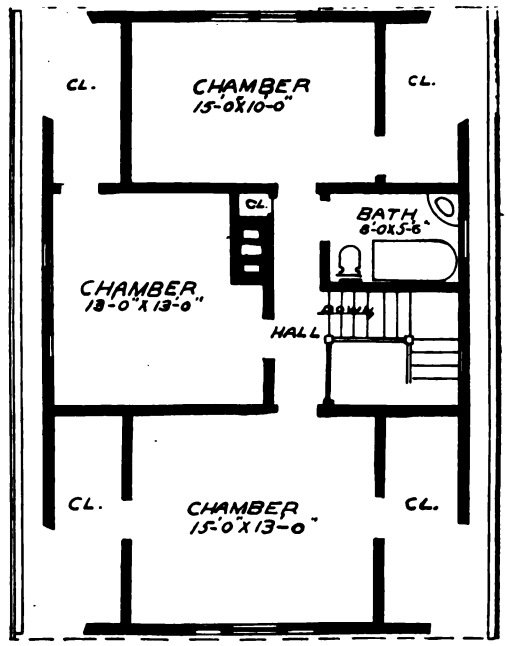
The finish intended is pine, poplar or cypress. painted or stained, throughout the entire house. though hardwood can be used in principal rooms downstairs, at slight additional expense, if desired.

Cost, $1,700; width, 26 ft.; depth, 38 ft.; height of basement, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.



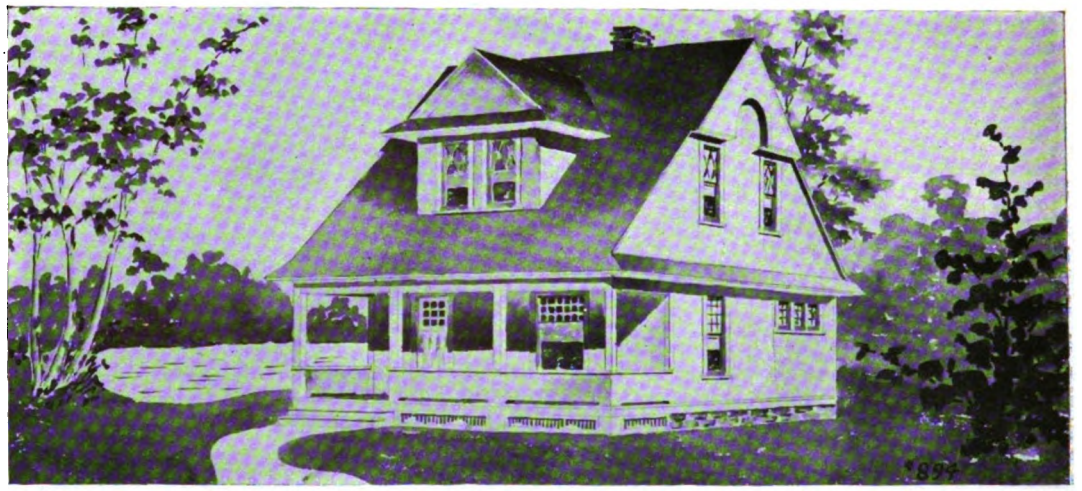
FIRST FLOOR PLAN

#893.



SECOND FLOOR.

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A Kansas Home.

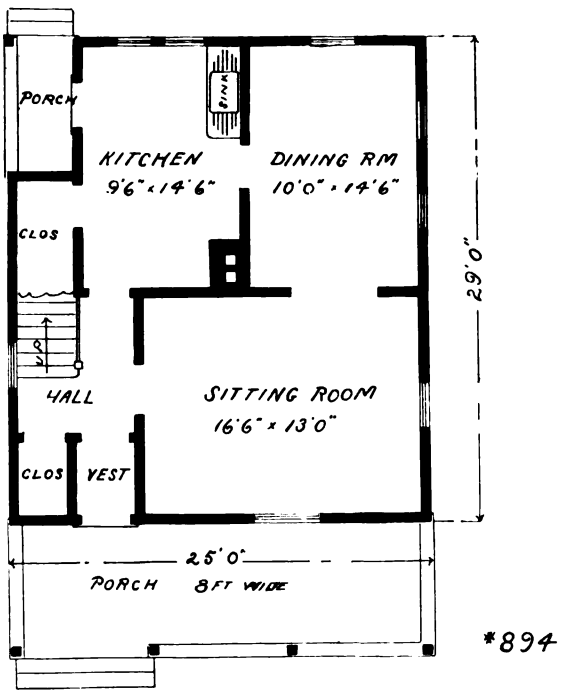
Design No. 894.

All the rooms in this design are quite large and have the desirable feature of having light and ventilation on two sides of each room. The porch is unusually large for a cottage of this size.

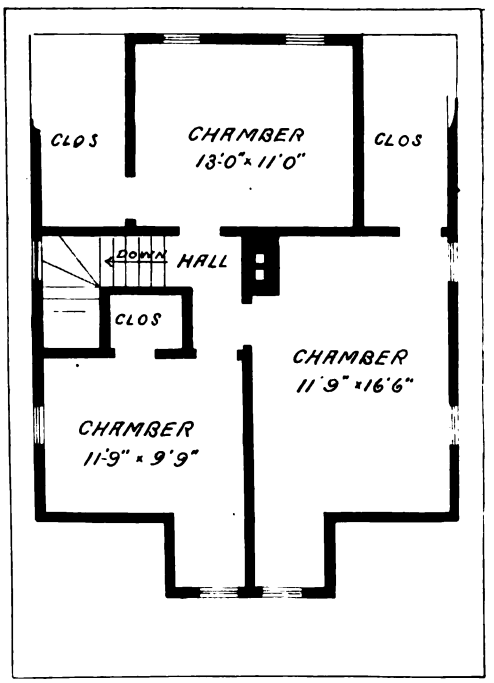
The vestibule and large closet off front hall will be found a desirable arrangement, for keeping out cold and providing space for hanging coats. The house is set on a brick foundation. No cellar is provided, but same could readily be built in and stairway leading down to same underneath main stairs.

The exterior of the house is finished with clapboards for the first story and shingles in gables and on roof. The interior finish is of pine or cypress with pine floors.

Cost, $810; width, 25 feet; depth, 29 feet; height of first story, 9 feet 5 inches; second story, 8 feet 3 inches; second story rooms are full height.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

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The GEM

Single and Double Acting Hinges



Have Joints that are Accurately Milled and Fitted. This permits the Hinge to work easily and makes it practically Noiseless.

Quickly Applied to the Door and Casing.

No Warping or Breaking.
Made in a complete list of sizes and finishes.

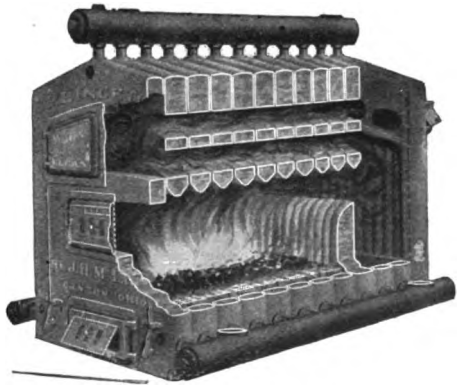
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NEW YORK CITY

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So say the thousands of critical house builders who have experienced the numerous advantages of correct construction and principal in our "Princeton" Heater. Better take advantage of the money, experience and energy we have put into the heating question.

Get our "Booklet."

The J. H. McLain Company

Boilers and Radiators for Steam and Water Heating

Works and General Office, Canton, Ohio.

"Beauty, Strength and Silence"

From a painting by
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Is said by many critics to be the Handsomest Calendar of the year.

IT bears a small inoffensive advertisement of STANLEY'S BALL-BEARING HINGES. We have a few copies left, mounted on gray cardboard. We will mail one to any address on receipt of 25 cents in stamps.

THE STANLEY WORKS

NEW BRITAIN, CONN.

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An Indiana Territory Home.

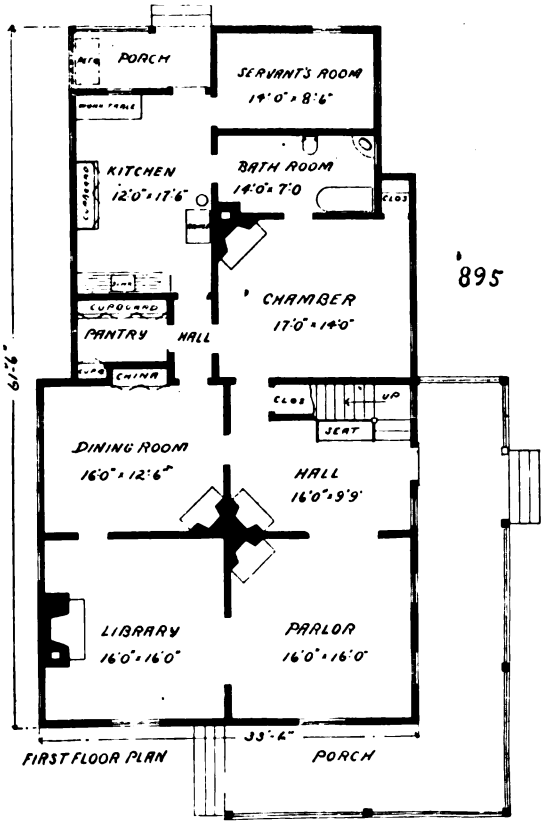
Design No. 895.

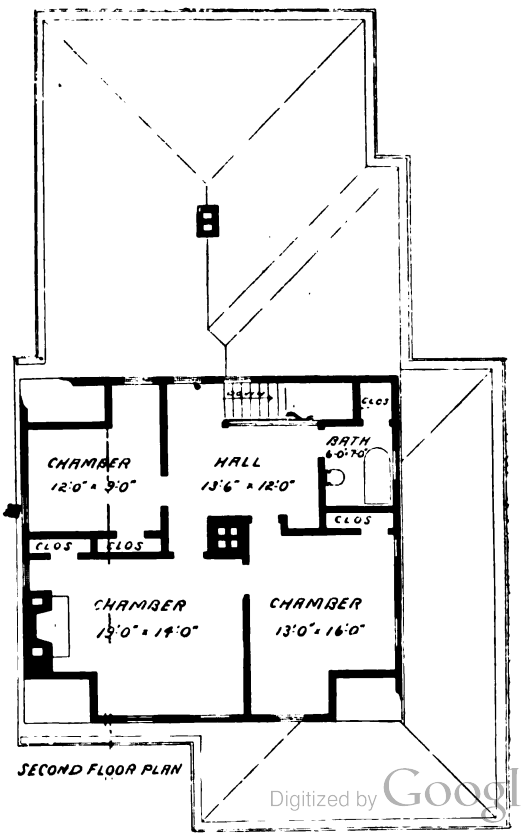
This design is more especially intended for the farm, where a fine ground floor sleeping room, with private bath in connection, is desired. The servant's room in this case is also on the ground floor off kitchen at the rear, all of this being under one story rear extension. There is also a bath room on the second floor, which could be made into a good linen closet, if bath should not be desired.

By shifting library fire place over into corner where the others are, the extra chimney could be saved, provided fire place were not desired in chamber overhead. The attic space in this design does not amount to much. There is, however, a stone or brick foundation under the house, but no cellar, as the house was intended for a Southern climate. One could readily be arranged for, however, if desired.

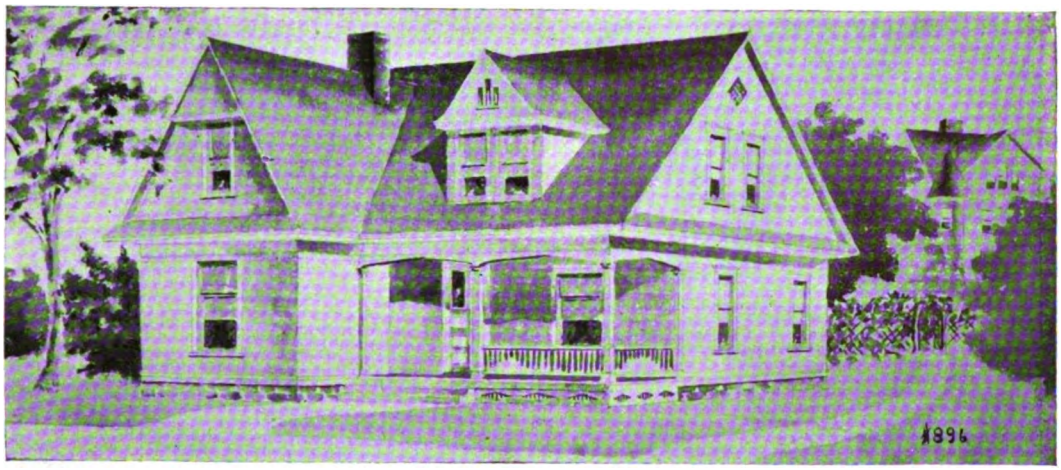
The finish thruout is intended to be of pine, poplar or cypress, painted or stained.

Cost, not including mantels or second-story bath room, $1,800; width, 33 ft. 6 in.; depth, 61 ft. 6 in.; height of first story, 10 ft. 6 in.; second story, 9 ft.





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An Alabama Merchant's Home.

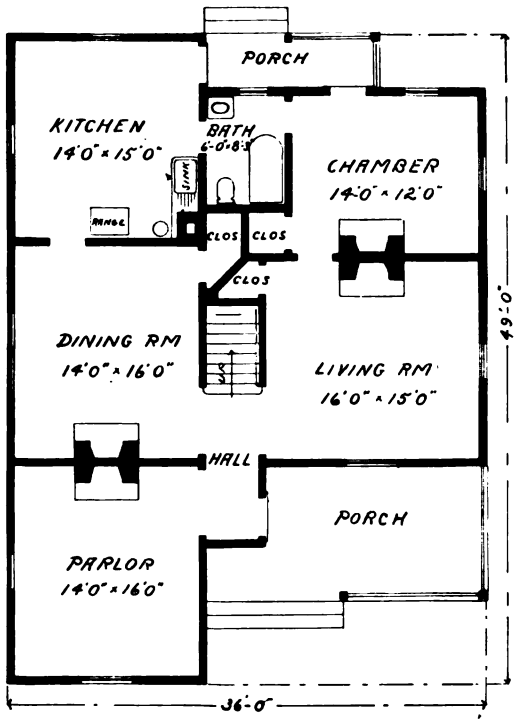
Design No. 896.

This little cottage plan has many points of practicability for the farm or village. The porch is of generous proportions and the utmost economy has been sought in the interior arrangement. The staircase comes down in the center of the house, giving quick and easy access to all the rooms. The parlor is in the front and a little set apart from the living portions of the house. Ample fire places are provided, as will be noted, and the ground floor bed room is in connection with the bath room.

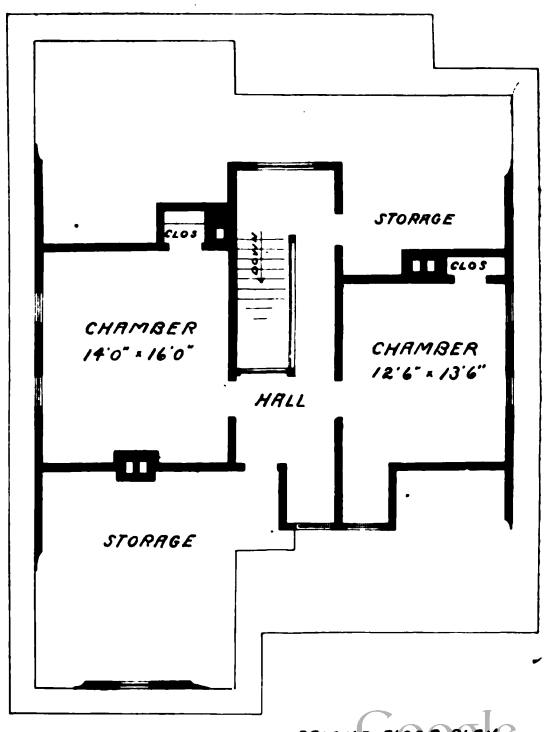
There are two good rooms on the second floor. Treatment of the exterior is very satisfactory, though simple and inexpensive. The house is intended to stand on a brick or stone foundation, there being no cellar or basement. One could readily be secured, however, under the rear portion of the house at slight additional expense. In California or in most portions of the south, same would not be necessary or desired.

The finish intended throughout the house is pine, poplar or cypress, painted or stained. The exterior is of clapboards for the first story and the gables are to be shingled.

Cost $1,150.00. Width, 36 feet; depth all over, 49 feet; height of first story, 10 feet 7 inches; second story, 8 feet 3 inches; lowest height, second story, 7 feet 6 inches.



FIRST FLOOR PLAN *896



SECOND FLOOR PLAN

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A Successful Western Home.

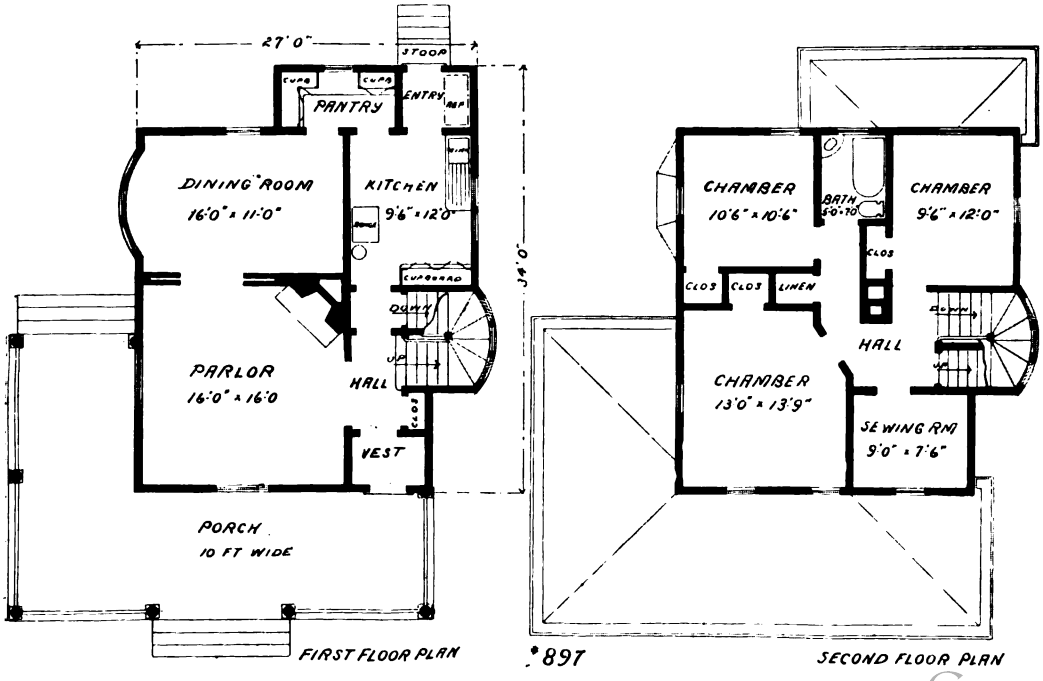
Design No. 897.

This unique little design makes a very attractive home and is a most practical plan in every way. The small reception hall gives a cozy appearance upon entrance, and the parlor off living room is a fine, large room. The dining room back of this is a very pretty room, with its circle window at the end. The pantry is spacious and the kitchen very conveniently arranged. There is a refrigerator entry at the rear, which will be found a great convenience.

Direct access from kitchen to front door without passing thru any other room, is secured, a desirable feature. The winding staircase around the circular bay makes a very pretty effect. The bed rooms on the second floor are of good size There is an attic and a small room or two could be finished off there, if desired. The basement extends under the entire house, has an outside cellar entrance and a hot air heating apparatus is provided.

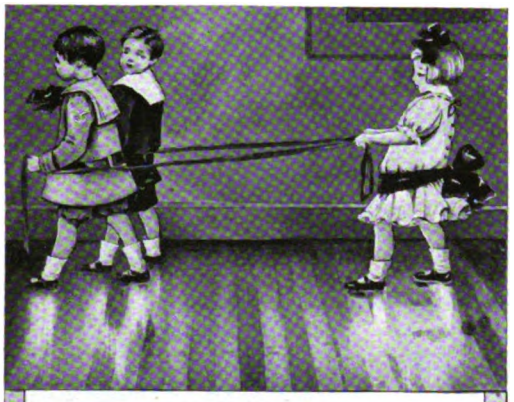
The finish thruout is pine, poplar or cypress, painted or stained, though hardwood could of course be used in principal rooms of first story, at slight additional cost, if desired.

Cost, $1,900; width, 27 ft., not including bay projection; depth, 34 ft.; height of basement, 7 ft. 6 in.; first story, 10 ft.; second story, 9 ft.



*897

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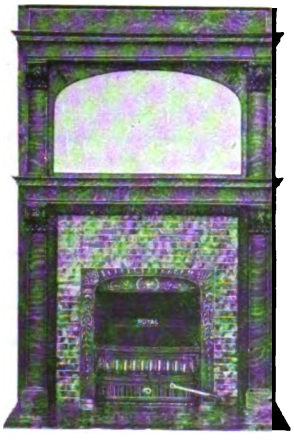
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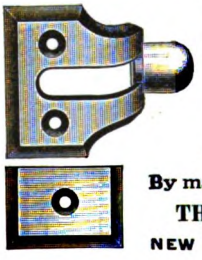
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An Attractive Brick Combination Cottage.

Design No. 898.

The design herewith illustrated is for a brick cottage for the first story walls, and the second story gables finished with shingles. This makes an exceedingly attractive house and as the detail is simple, the house can be erected for a small amount of money, considering what is obtained. The foundation is of stone up to the basement window sill course and the basement extends under the entire house.

From basement windows to top of second story, the construction is of brick. The cost contemplates a selected common brick for the facing. At slight additional expense, a sand mould or pressed brick could be used. As the porch walls are also of brick, this does away with the liability of woodwork rotting out, thus saving the expense in repairs and painting.

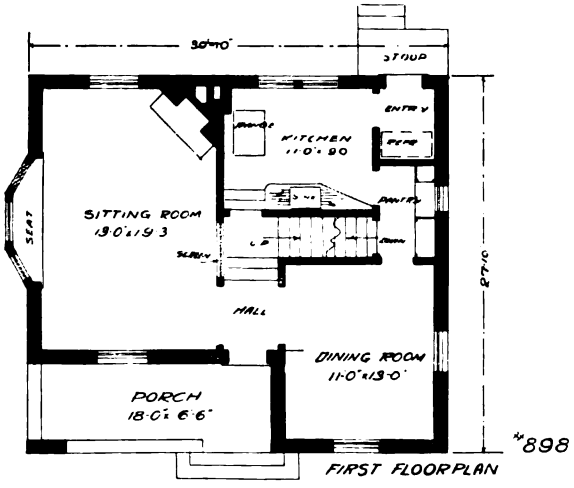
The first floor contains a large sitting room, which is made attractive by the bay window with built-in- seat and fire-place. The pantry is completely equipped and special provision is made for refrigerator in rear entry.

On the second floor we have three good chambers, bath and ample closet space. The stairway is nicely worked in and provides access to both kitchen or front of house from the first stairway landing.

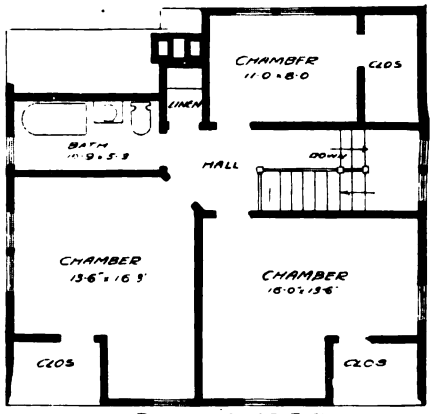
The finish of the dining room and sitting room would be of hardwood with hardwood floors. The balance of the house pine or cypress.

In the basement are a hot air heating plant and fuel bin. There is also ample space for laundry, but same is not included.

Cost, $1,500; width, 30 feet 10 inches; depth, 27 feet 10 inches; height of cellar, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height second story, 5 feet 6 inches.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

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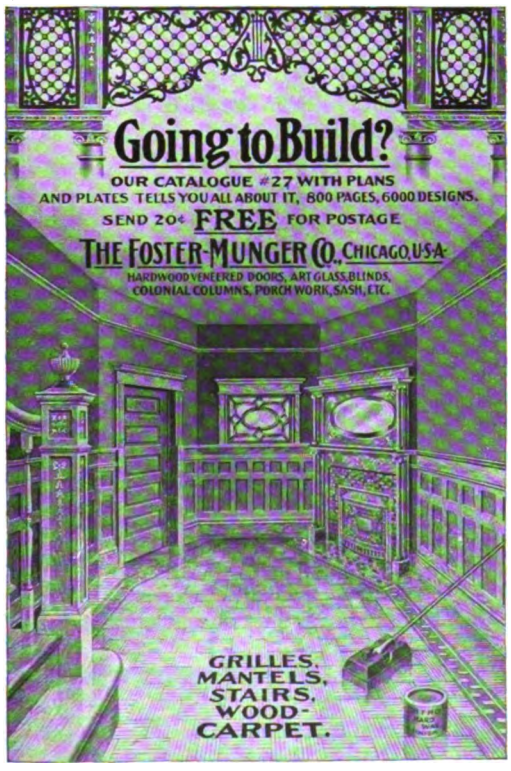
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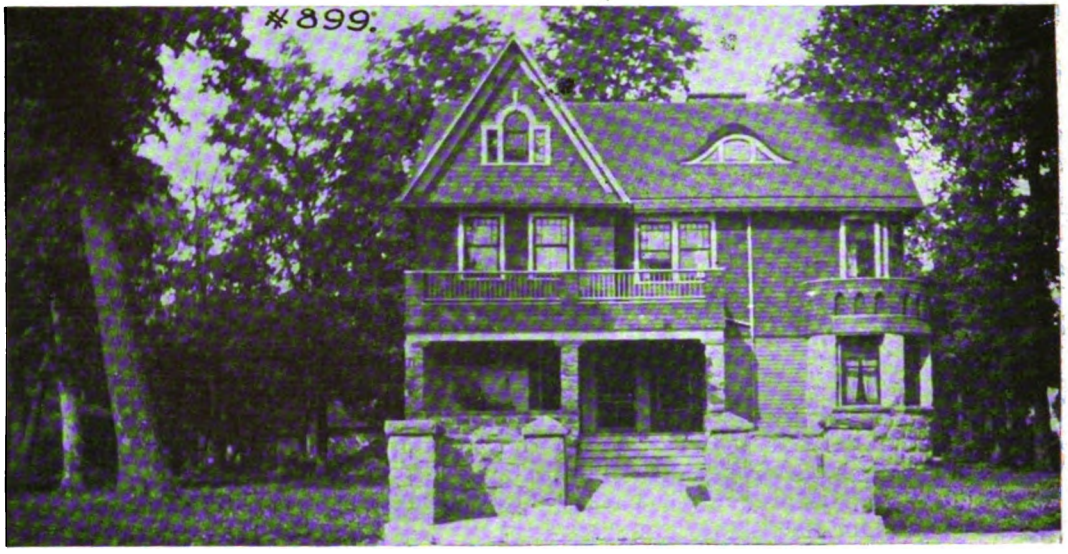
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A Much Admired Northern Minnesota Home.

Design No. 899.

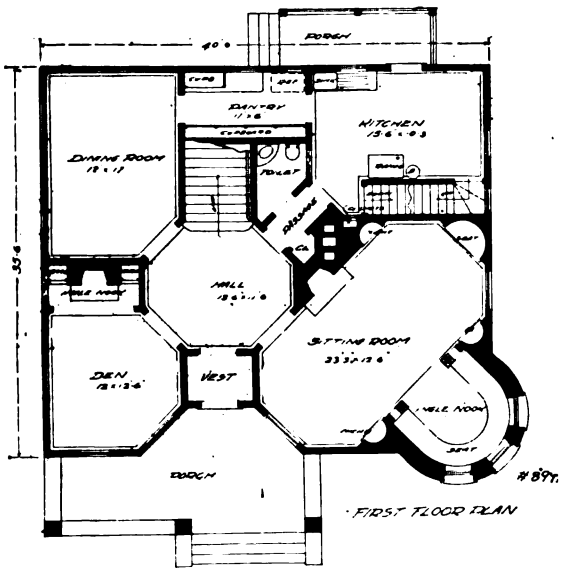
The arrangement of the interior of this design is neat, especially the octagonal shaped sitting room with the circular alcove and bay on the corner. This contains a seat running around the bay and the alcove is separated from sitting room proper by columned opening. At each side of this column opening, are niches built into the wall to provide place for statuary. Directly opposite the alcove is a fire place of handsome design. At one side of the fire place is another niche for statuary and at end of sitting room is a built-in seat.

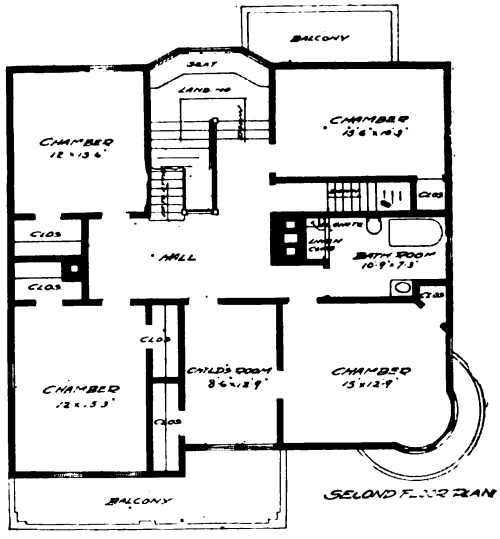
The den or library is nicely detailed, especially the ingle nook. At each side of the fire place and in ingle nook are built-in book cases. Then, too, the broad stairway leading to second story is another pleasing feature, this being directly opposite front door.

All modern conveniences such as toilet room on first story, clothes chute, laundry, fuel bins, hot air heating plant and full basement are all provided.

The finish of the main rooms of the first story is in hardwood with hardwood floors. The attic provides ample space for one or two rooms. The walls of the sitting room, alcove and porch, also porch columns, are of stone. Siding is used for first story and shingles on second.

Cost, $3,175. Width, 40 ft. 6 in.; depth, 35 ft. 6 in.; height of cellar, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.





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A Prize Cottage Design.

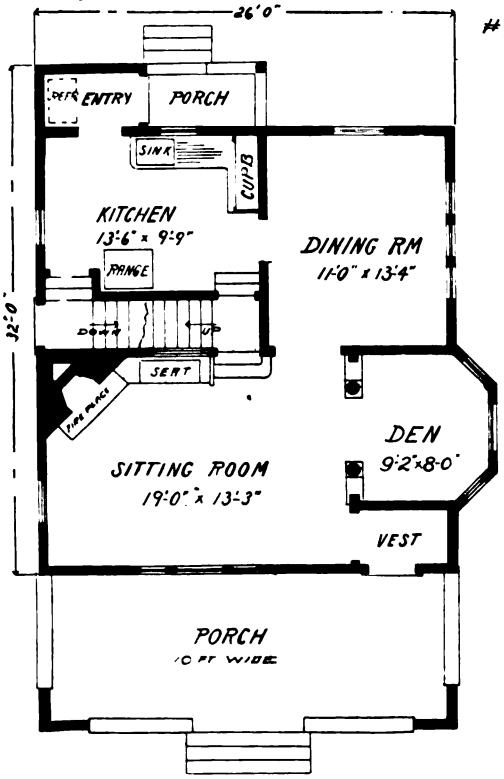
Design No. 900.

The exterior of this design is very attractive, with its simple broad, low lines and recessed balcony of the second story. The finish of the first story up to the tops of first story windows including the porch work, is of clapboards; above this shingles are used. The foundation of the house is of stone and the cellar extends under the entire house and contains a combination hot air and hot water plant, laundry, coal and vegetable rooms.

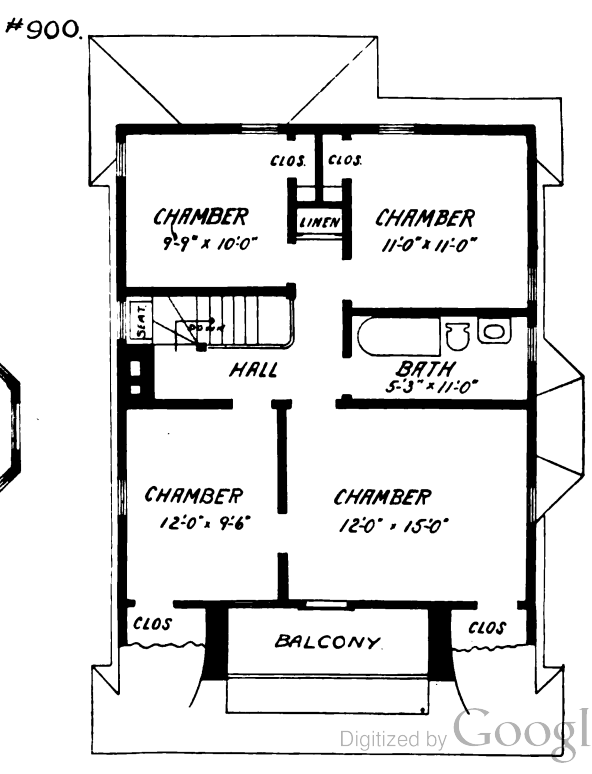
The first floor arrangement is pleasing, giving a large living room with den opening off, separated from living room by columned opening. The space under the pedestals of each column is utilized for bookcases opening off the den. The stairway is also an attractive feature of the living room, with its seat and screen of grille work between stairway and living room. The same is also convenient to rear of house, as it gives access to kitchen from the landing of stairway.

No special pantry is provided but a large built-in cupboard is arranged in kitchen. On the second floor, we have four good sized bedrooms, well provided with closets. The finish of the main room of the first floor is in hardwood, with hardwood floors throughout the entire house.

Cost, $1,500; width, 26 feet; depth, 28 feet, or including entry, 32 feet; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height of second story on front wall only, 6 feet.



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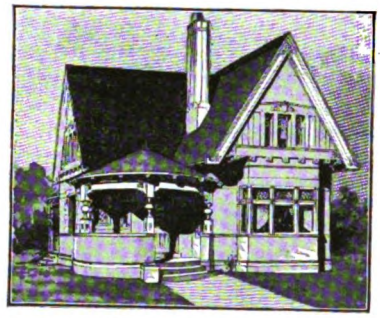
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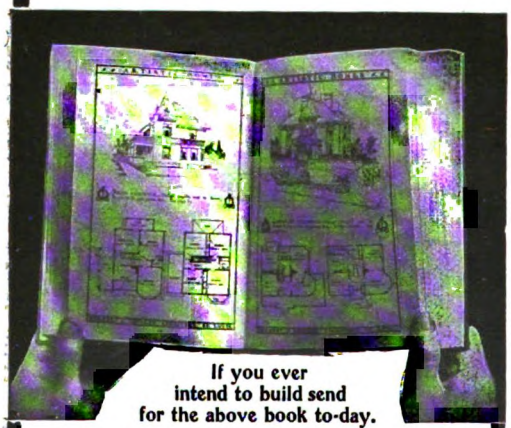
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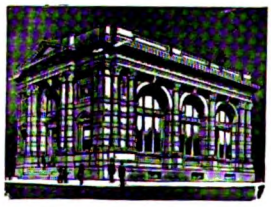
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Vol. XII. JULY, 1904 No. 1

KEITH'S MAGAZINE ON HOME BUILDING.



DEVOTED TO THE HOME ITS BUILDING, DECORATING AND FURNISHING

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SUGGESTIONS *for* YOUR HOME



This magazine has gathered together the designs that have been illustrated in its pages in some extra issues, and offers same to our subscribers who are interested in the subject.

These extra issues of KEITH'S MAGAZINE cover a large variety and show exterior view, floor plans with sizes, etc., cost estimate, table of prices and full descriptions of designs, all of which are in the same general class as to cost. You will be intensely interested, even if you do not intend to build, and if you do, the collection will prove invaluable to you.

The designs are Colonial houses, both elaborate and simple in their treatment, simple little cottages suitable for summer occupancy, bungalows, etc.; also city homes and small brick houses and model designs in all the popular architectural styles, embodying every conceivable arrangement, full of cozy-corners, ingle-nooks, and attractive features that so often make a home "successful" and give to it an air of individuality. The extra issues are as follows:

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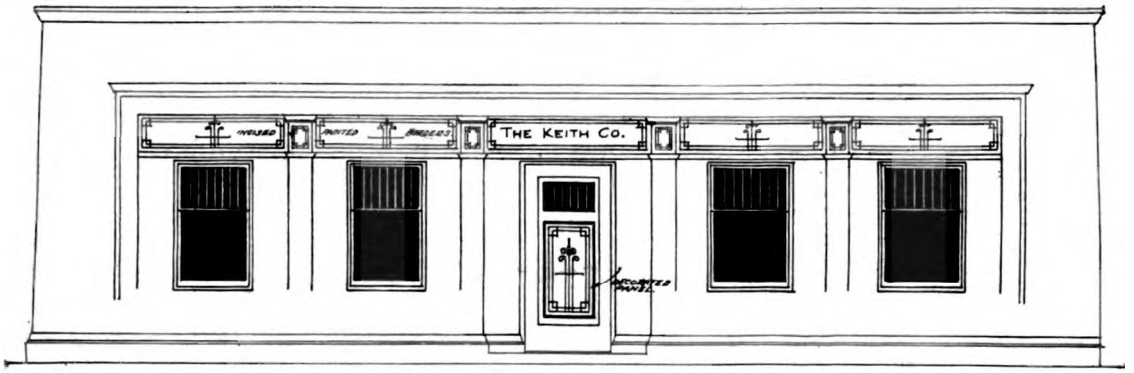
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ANNOUNCEMENT



ENTIRE FRONT IN CEMENT PLASTER.

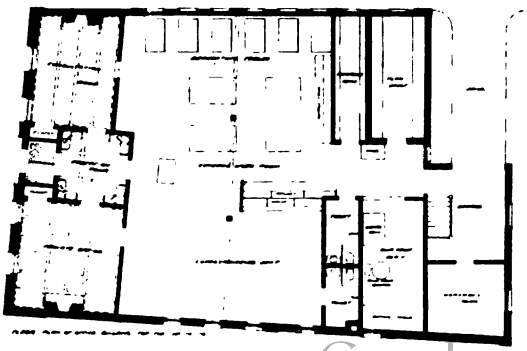
FRONT ELEVATION.

THE rapid growth of Keith's Magazine and the largely increased business of The Keith Company, have rendered imperative much larger and better quarters than we have found it possible to secure in the Lumber Exchange building, which has been our home for so many years. In consequence, the only feasible solution of the problem was to construct an office building of our own for the exclusive accommodation of our business.

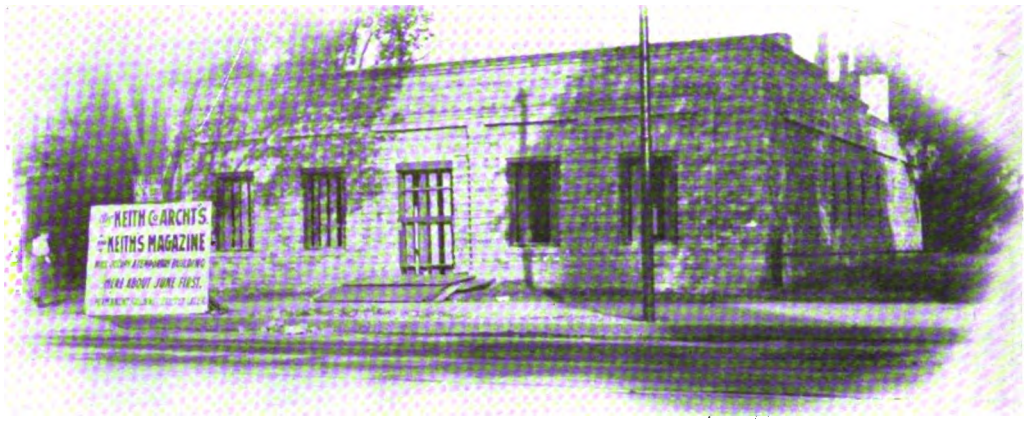
The lot purchased for the purpose by Mr. W. J. Keith, who is erecting the building for the use of the company, is known as No. 917 Hennepin Ave., same being one of the main thoroughfares and business streets of the city of Minneapolis. The location is almost adjoining the new Library building, and is in one of the very best quarters of the city. In our new home after July first, we shall be pleased to receive and welcome all our friends and clients.

On account of business growing so rapidly in the direction of this new location (the new offices of the Twin City Rapid Transit Company being located two squares above us on the same avenue) it has been deemed best to construct what might be called a "temporary" building. Although this building is only one story in height and quite unpretentious, it has, nevertheless, been fully and completely equipped for the transaction of our business. Mr. Keith's first intention was to construct a high, fire-proof apartment building upon the property, with offices for The Keith Company on the ground floor; but, as above stated, owing to the changing conditions on the avenue, it has been deemed best to build a temporary structure at present, as the requirements of the location are apt to be quite different in a few years from what would now be proper.

In our new offices, there is a floor area,



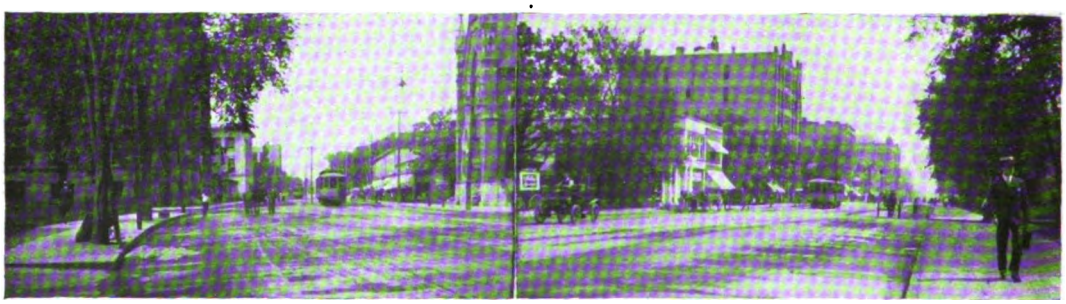
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EXTERIOR OF OUR NEW OFFICE BUILDING IN COURSE OF CONSTRUCTION.
OUTSIDE FINISH TO BE OF CONCRETE.

as will be shown by the accompanying plan, of something like 3,500 square feet. The vestibule will be finished in marble, the front entrance door being entirely of copper. The reception room, lighted from the ceiling, will be handsomely wainscoted and finished in mission oak, with a heavy beamed ceiling studded with electric lights. Directly back of the reception room is the immense work-room, 31x46 feet in size, lighted on both sides and from the roof; while on either side are, on the one hand, the private office of Mr. W. J. Keith, and on the other, the consultation room for the use of visitors and clients. Back of the main work room are the Magazine and plan vaults, the toilet rooms, the blue print department, the watchman's room and a small "garage" for the accommodation of an automobile, the bicycles of employes, etc.

The entire building is practically fireproof and is handsomely finished in oak. Everything in the way of fixtures is very complete. The building will be warmed with hot water and lighted with electric lights. At the rear there is a very pretty little garden and vines are to be planted to grow upon the building so as to make our new home as attractive in every feature as possible. The photographs of the exterior as it is at present shows the building uncompleted. The exterior is to be covered with concrete. The line drawings shown herewith will give an idea of its appearance when finished.



LOOKING UP HENNEPIN AVE. — FROM OUR NEW OFFICES — LOOKING DOWN HENNEPIN AVE.

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KEITH'S MAGAZINE

on Home Building

MINNEAPOLIS, - - MINNESOTA

Edited by WALTER J. KEITH — Published by THE KEITH CO.

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N. B.—In explanation of the cost estimates of the various designs for moderate cost homes given in this issue, the editor desires to state that they are based upon the following schedule of prices of labor and materials and normal conditions, prevailing in 1897, insuring a reasonable amount of competition among contractors and builders. On another page will be found present prices F. O. B., Minneapolis.

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Dimension Lumber, per 1000, No. 2	11.00	Carpenters, per day, 9 hours	2.25
Flooring (No. 2 D. & M. Fencing)	12.00	Masons, per day	3.00
Sheathing Boards (6in. D. & M. No. 3)	10.00	Common Labor, per day	1.50

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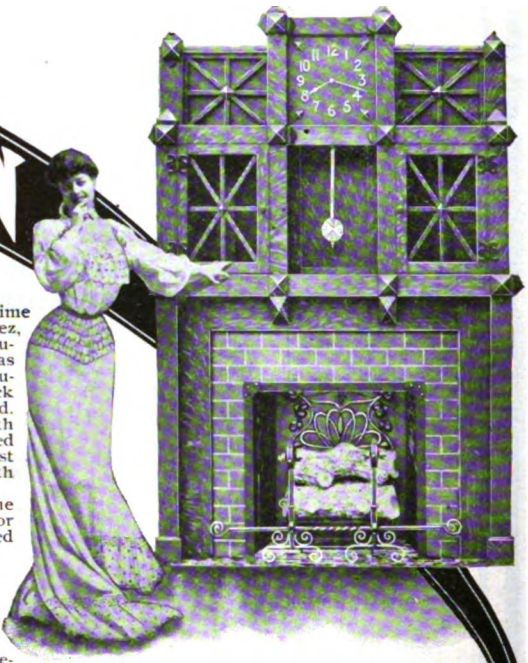
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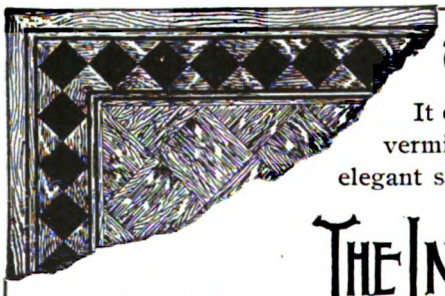
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KEITH'S MAGAZINE.

Vol. XII. JULY, 1904. *No. 1*

A Summer Home at Oconomowoc.



"DANFORTH LODGE, ARMOUR ESTATE."

ALTHOUGH the beautiful lake region of the Northwest is fast coming into fashionable repute, and its various summer resorts are thronged, the cluster of lakes about Oconomowoc, in the southeastern corner of Wisconsin, has perhaps a more local reputation. It has been called the Saratoga of the West, as the wealth and fashion from the large cities near by of Chicago and Milwaukee, in large numbers seek relief from their torrid temperatures in the cool breezes blowing over this bunch of lakelets, that lie like an open casket of jewels before their doors. Oconomowoc is situated between the two largest—Belle and Fowler—and easily accessible to the large cities, being only 118 miles from Chicago and 33 miles from Milwaukee.

This exquisite lakelet is a miniature Lake George, full of islets with wooded shores, and the waters, fed by subterranean springs, very pure, cold and deep. The mineral springs hereabout are noted, and the country abounds in beautiful drives.

Years ago, Mr. Danforth Armour discerned the picturesque possibilities of this lovely lake and proceeded to realize them in a summer home. One can imagine how such a man, burdened with large interests and heavy cares, would choose such surroundings for their soothing charm on overwrought nerves, and in this pleasant retreat seek rest and recreation.

It is the fashion now to cultivate nature; and men consider recreation as definitely as they plan their work. The value of this movement from the office and the city to the out-of-door world can hardly be estimated. The gain in American health in the last decade is noticeable. So is the gain in physique. Americans average larger and heav-

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"THE LODGE GATE AT ENTRANCE."

ier frames. The young women are notably taller than their mothers and are fresher and more vigorous. There is no question but it all comes from the new passion for out-of-door life and enjoyment. Golf grounds, country clubs and summer homes have wrought the wholesome change. It has come to be the recognized thing to effect a change of environment for a portion of the year, for all who can possibly bring about the conditions. Men have found out that they work all the better for these play spells and variety of sensations; for a departure from the usual habits of life.

But it did not use to be so, and Danforth Lodge was built by a man who was ahead of this wave of nature enthusiasm. Although a man of wealth, his aim in this pleasant retreat was to supplement what nature had already done and create an environment of surprising beauty, rather than to build an imposing and pretentious villa. So the grounds are magnificent, while the buildings are unostentatious and simple. The house is of frame construction, in color a soft gray, which is enlivened by scarlet awnings over the windows. The house itself is half hidden by the fine old trees that



"THE TERRACE."

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tower above even the high, pointed roof. From all the rooms a fine view of the lake is obtained and of the estate, which comprises several hundred acres. One can but admire the moderation and restraint where wealth was so abundant, shown in building a simple but thoroughly livable house.

The house is approached by a fine driveway, which sweeps up to the entrance from the picturesque gray lodge at the gate in graceful curves, and is bordered by trees of surpassing beauty. On the other side of the house the fine terrace shown in the photograph leads down successive flights of stone steps to the lake shore below. The brilliant stretch of emerald green sward is enclosed by a heavy wood balustrade, with square stone pillars at the head of the steps, and all along the broad top are potted plants. A wide border of brilliant foliage runs along the balustrade. The rather formal terrace gives a slightly English air to the grounds, and is a forerunner of the renewed interest in formal gardening now so marked a feature of country homes. The extreme simplicity of this terrace, so free from the affectations one sees on extremely limited grounds, is most pleasing. Statues, carved marble seats and stone tables imported from Italy are not conspicuous; but no Italian terrace with marble walls guarding its lordly pleasaunce could boast a finer view than ravishes the sight of the occupants of those friendly chairs.

A Midsummer Garden.

By Henrietta P. Keith.

WERE you ever asked to visit at a country home with a garden attachment? A real old-fashioned garden, and not one of the modern "reproductions"? Such a happy fate did the gods vouchsafe to me last August, when the city pavements were like unto the seven times heated fiery furnace, and the languid, exhausted air was hardly worth the breathing.

I walked perhaps a quarter of a mile from the station along a foot-path, through the cool, green shade of real woods to the comfortable rustic cottage on the very edge of the lake. The cottage wasn't an occidentalized "bungalow," nor yet an up-to-date "country house," with more modern improvements than a city one. Neither did it boast Dutch windows or doors, and it was innocent of all wall decoration. It was just an awfully comfortable, roomy and "homy" place, and it "went" with the garden, which we really started to tell about, and not the cottage. Only the garden was the chief and crowning glory of the place, and the house was its humble servant; sheltering and feeding the various personages who were either the garden's slaves or lovers or both.

And why not—for doesn't the Bible tell us that God first planted a garden? A house was not considered till long after. A garden, says Bacon, "is the purest of human pleasures. It is the greatest refreshment to the spirit of man, without which buildings and palaces are but gross handiwork." It was plain that my friends of the cottage agreed with Bacon, for even Elizabeth's wonderful German garden was not more interesting or charming. If that lady herself, Judith, the Commuter's Wife and all the whole train of gardening ladies could have been along with us and passed under the luxuriant greenery of the arched entrance and through the quaint wicket gate on the other side, with its air of old-fashioned reserve, into that garden of delights, she would have given as many little shrieks of pleasure as we did. The Sun Worshipers and other of the Oriental cults that are trying to get rooted in our Western soil, tell us we really have more than our five senses, if we only knew it. Certain it is that a true garden devotee appears to be in possession of an extra sense, lacking in ordinary humans. Not only does such an one count it all joy to arise at 4:15 of the clock on summer mornings, bending his back and drabbling her skirts till the 7:30 breakfast bell reprieves them, but a new hat at Easter or a club membership is willingly offered up on the altar of a rare variety of Japanese Iris or some new and royal beauty among roses with a royal price. Between them and their charges is a fine sympathy and friendship. For them will anything grow and blossom gladly that they may choose to stick into the soil, when for the un-chosen they will only wither and die. These human "affinities" are allowed by the flowers

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"THE BOWER GATE."

a mysterious freedom to do what they will with their roots and their tops and it is received not only without resentment, but with responsive effort. Suppose that after all, what the commonplace, "sensible" people are pleased to term the "fanciful" theories of a noted writer, in her recent book, "Nature and Human Nature," should turn out to be true, and that plants have a degree of consciousness, think and feel, have preferences and desires. What dreadful crimes, then, has not man been committing against them! Fancy how a rose must feel to be turned blue or black by some dirty chemical compound of man's devising; or the water lily, when its vestal purity is shamed into scarlet by the arrogant meddling of some experimenter. It is pretty nearly as bad as vivisection, if the flowers really possess this "humanized subtility," and who shall say they do not, and that these "speechless Buddhas" in our flower beds are not meditating upon our iniquities? Certain it is that the presiding genius of this garden has the confidence and affection of his wards, who respond right royally to his devotion. When I entered his kingdom of perfume and color that summer morning a funny little brown, wrinkled man looked me swiftly over from under a ragged old hat brim. "Becket," the owner of the garden called him, and I learned that his baptismal name was Thomas. Perchance he haled back to the grim old Sir Thomas of our English history class, only one could never think of him, in a flower garden. One sees always the trailing scarlet robe and high mitred head piece. Yet here are all these great fat Canterbury bells, holding up their blue cups—such a great bed of them. Perhaps they got their name from the stern old archbishop of Canterbury—who knows? His namesake—minus the hyphened A—came one morning to do a week's work for the owner of the garden. It is six years since then and he still reigns. His sturdy brown arms never seem to weary of the digging, the raking, the transplanting and the watering. Not long ago, the mistress said, he came with tears in his eyes to tell her some city children—company—were trampling the flower beds.

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Literally, he nad made the wilderness to blossom as the rose; for when his blue overalls first arrived on the premises the garden was primeval forest and a camping ground for "tenters." An added charm is given to it by the groups of fine old trees left standing on the outskirts—green, towering sentinels to guard the loveliness within. The rustic entrance with its pointed arch is a mass of blooming creepers. A Crimson Rambler runs riot with such abandon that its long shoots trail for yards on the ground beside the gate. Real Southern honeysuckle —such as runs all over Virginia fences and nearly covers Mount Vernon—mingles its white and yellow spikes with the delicate bloom and foliage of the Moonflower vine, and ladens the air with its honey breath. The Cobia Scandens struggles to hold its own with the other creepers, its blue, bell-shaped flowers peeping through the vines, and its long, graceful tendrils hanging out in every direction.

Those are not croquet mallets in the children's hands nor yet baseball clubs, but fruit from the Hercules Gourd that runs up a tree hard by. One of them weighs fifteen pounds when green and the stem measures forty-five inches. The great vine has all it can do to bring seven of them to maturity, as it can only sustain their great weight if the stem hangs meekly downward. Some of the young gourds start out in life at an independent, out-from-the-shoulder angle and soon snap off.

Near the gate is the rose garden, where the little "button rose" of New England gardens grows cheek by jowl with stately American Beauties and a great bush full of dear little yellow roses keeps company with crimson Jacks. Of course, there are blush roses and bride roses, along with the deep pink of the little cinnamon roses dear to our grandmothers. Over in another corner is a round bed of Elephant's Ears and Cannas, and further along a perfect thicket of Sweet William. The "peony path" is a gorgeous sight with its masses of dark foliage and the silky petals of white peonies, rose peonies and dusky red, spicy as a breath from Cashmere's vale. The lovely walk runs all along the further end of the garden, with clumps of sweet syringa and "laylock" bushes almost enclosing it. Of course the lilacs were gone, but the hollyhocks were in their glory, divinely tall, ten feet some of them—a perfect gamut of color tones, ranging from deepest maroon, so deep and velvety as to be almost black, up through rose and shell pink to white. All the varieties, both single and double, were in that prize competition, but to our mind the single ones had the blue ribbon. Why, indeed, does any one want to crowd the simple grace of a single-petaled flower with dwarfed and twisted duplicates, like a crowd of women at a bargain sale? We have found to our sorrow that the "civilizing" process is not always an improving one, and by the same token neither is the forced "cultivating" of flowers.

A clump of the Cornucopia flower of the Gypsum variety opens its large white horns of plenty in the morning, with sweet smelling gladness; and Pretty-by-Nights supplement them in the evening.

Here a Passion flower vine clambers with reddish purple blossoms; and Foxgloves and Canterbury Bells chum in together in one clump, though rival branches of the family. A favorite amusement of the children is to deftly imprison a "busy bee" in the cup of a foxglove, pinching together the petals of the flower. Another is to insert the end of the



"TEN-FOOT HOLLIHOCKS."

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garden hose at one end of a gopher "hole" and see the wet and scared tenant emerge from the other.

Not a word have I yet gotten in about the herb garden—for this garden is composed of several gardens. Here I first made the acquaintance of Old Man, and straightway deserted him for Rosemary. Sweet Basil, after rolling his leaves in my fingers as instructed I decided to be "queer," and even the pretty legend associated with this flower of mystery failed to win for it my affections. Sweet Lavender was of course the Okra, the color of a canary's breast tipped with bronze, was new to me. They all grew together in friendly neighborliness —balm and wormwood, boneset and pennyroyal, every herb of the field—the sweet and the bitter—without any wrangling or dissention. As we strolled away with a sprig of lemon verbena for refreshment, it must be confessed that these lowly plants were immediately cast out of mind by the wavering line of scarlet flame of the poppy bed and the tall stately splendor of fifty varieties of Japanese Iris, with their radiant, orchid-



"THE PEONY PATH."

already entrenched in my heart—not more from the literary prestige—the lavender "strewings" and "lavendered linen" of poets and story writers, than for its own pungent, aromatic odor. But I had never seen its tall, straight stalks growing before, nor rue, nor caraway, nor fennel, though I knew that in good old Puritan days it was the proper thing to carry a bunch of these modest perfumes in one's decorously black-mitted hand. Thyme and Ambrosia, sage and Sweet Marjoram—all these I had met before, but the pretty bell-shaped blossom of like coloring. It is rather pathetic that a beauty—though she possess no other recommendation—is ever followed by a host of admirers, while the plain woman with many virtues is regarded with indifference.

It was but one brief summer day, so how can we speak of everything! There were Mourning Brides in dark purple, and sweet Day Lilies, Larkspur bluer than French dyes; borders of candy tuft its delicate white bloom picked out by the vivid blue of lobelia. All the usual things one expects to find in an old-fashioned garden, besides

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many unusual ones. For instance, who expects to see the vivid crimson of the Hibiscus, so far from its tropical haunts as in a Minnesota garden, with even a new variety, having a white corolla with a crimson center.

And Calacanthus, a sweet shrub of the South, which gardeners usually declare cannot be made to grow in the North. Its purplish bloom something like a clover bloom, comes out in lilac time, and has a fruity fragrance hard to classify. One person declares it is like strawberries, another pineapples. If Lord Bacon in his "enumeration of fragrances" had chanced upon the Calacanthus, it would have bothered him to place it.

Another rare plant of this garden is the Nicotiana, illustrated in the photograph, whose tall, graceful racemes of white flowers are beautiful as lilies and have a delightful fragrance.

Ah, well! all things must end, and so did this delightful day. Firmly I resolved as I leaned back against the car cushions, closing tired but happy eyes, that I, too, would have a garden. What, I reflected, can afford such pure pleasure as working among green things growing? "A good garden is a continual delight, a paradise," I quoted, and began to consider whether to devote myself to herbs or Japanese Iris and Ascension Lilies, and how much I could save out of my allowance, for roots and seeds. Flowers, I thought, are such comforting and comfortable things. One cannot keep a fit of the blues on, digging or tying up vines. It is true I dislike rubber gloves and have a mortal terror of bugs, but one ought to overlook such small drawbacks. Then again I was cook and second girl, seamstress



"CLUMP OF NICOTIANA."

and nurse—all in one. It would be hard to attend to anything more. But my waning enthusiasm returned as I recalled the joy of that day in that midsummer garden, and I vowed I *would* have some flowers, if the children wore stockings undarned and there was no pie for dinner. That night I dreamed of hollyhocks six inches across, which was only one inch more than some of those pink and white beauties measured. If only I had a Thomas Becket, I, too, would have a Midsummer Garden.

The Glorification of the Paint Pot.

By Eleanor Wilson Cummins.

SOME years ago there was an exhibition of the works of one of the modern Swedish painters, Anders Zorn. One of the interesting features was a series of pictures of the interior of the artist's own house; and one of the noticeable things about these interiors, eminently picturesque and agreeable, by the way, was the fact that the furniture was nearly all of painted wood.

Since then there has been a great deal of importation of Swedish woodenware, small pieces, boxes, baskets, brackets and the like, all painted or stained in the most brilliant colors, some of them very ugly, others most effective, all of them bearing the unmistakable stamp of the peasant craftsman.

The little plea that I want to make for a more liberal use of paint in our houses is suggested by these examples of its success-

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ful use. I am willing to admit all the advantages of hardwood finish, "trim" in builders' parlance; I recognize the beauty of well made, highly polished furniture of oak or mahogany.

We do not properly appreciate the advantages of paint as a finish to woodwork or furniture. We as Americans have an inordinate admiration of hardwood or its imitation. We admit its advantages, but not its drawbacks. This is partly because as a nation our feeling for color is defective. We acquiesce placidly in an overpowering preponderance of neutral tints. When we try, which we do not always do, to harmonize our walls with our woodwork, we are handicapped by the necessity of limiting ourselves to tints which will not conflict with our oak or mahogany woodwork, real or stained. We should delight in red paper for our dining room, but it looks ghastly with our yellow oak woodwork, and we forego it. Or we want a bedroom all in clear tones of blue and white, and find an utterly foreign note introduced by the whity brown with dark streaks of our poplar doors and window frames. Otherwise we might have enshrined our red paper in a beautiful framework of deep soft olive and given our delft paper its proper setting of pure white woodwork.

There are, of course, sometimes abuses of paint. It seemed like a desecration when a certain rich woman had a large room wainscoted with white mahogany and then enameled white, nor does it seem precisely the thing to paint a fine piano white to accommodate it to a white and gold music room. It would seem better to adapt the music room to the piano, which has a certain character and dignity of its own in its native dress.

With painted woodwork you can cover your walls with the paper that delights you when you see it in the roll and be quite certain that you can give it just the setting which will throw its beauties into the highest relief. You can feel, too, that if a mistake has been made in the color it is not irreparable, that perfection is only the matter of a little extra paint and a little more labor. If you can wield the paint brush yourself, and it is an easily acquired art, what metamorphoses are possible. Your yellow paper that was so charming with its framework of white, takes on a dull splendor when you give your woodwork a couple of coats of warm brown. And then the pleasure of mixing paint yourself, of experimenting in modifying tints, of matching the precise shade of some part of your wall paper's pattern. No one enjoys life to the full who does not practice a handicraft of some sort.

In painting the woodwork of a room it is best not to essay any very striking contrast with the wall paper. With a paper on the Morris order, combining a number of shades of green, the woodwork should be green of the deepest shade. It is always safe to make the tone a little duller than that in the paper. The same rule applies to papers with a brownish tone. These also gain wonderfully with black woodwork. Papers on the orange tone seem to demand Antwerp or Flemish oak. If this is out of the question, a deep russet brown can be used. A deep blue paper, and the rooms where it is suitable are few and far between, demands black woodwork, not to be attempted in city houses where dust is to be reckoned with. Most red papers look best with some shade of green, tapestry papers in dull tones with either brown or green woodwork. Yellow, light old red, pink, buff, blue and old rose should have white woodwork, as should all papers with a white ground. There is also a certain shade of crimson which goes well with white and is often used for formal drawing rooms. Colonial papers of whatever coloring demand white woodwork.

Then the pleasure of painting a floor, with a wide flat brush and plenty of thin paint, of seeing the expanse of soft color grow under your hand. One can hardly give a floor too many coats. Sandpapering each one after it is dry is a great improvement. Everyone does not know that a painted floor can be finished very successfully with floor wax. Otherwise, a weekly application of crude oil will keep it in good order. Painters advise mixing some varnish with the last coat, but it must be laid very evenly to look well, and is apt to show scratches badly.

But the fine flower of the painter's art is in its application to furniture. Almost all of us have at some time enameled a rocking chair, applying the fluid with unaccustomed fingers and producing a surface which promptly proceeded to peel and blister, but how many of us have ever dipped a virgin brush in good honest paint and seen the pigment sink into the open pore of wood in its natural state?

Yet that subtle pleasure is possible to any of us, and at slight expense, if we will take the trouble to hunt up some furniture factory where they sell things "in the wood."

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Or if one has a very slight idea of proportions, it is open to him to supply the local carpenter with a working drawing and have table, chest of drawers or what-not made from well seasoned pine. Indeed, in these arts and crafts days it ought not to be impossible to turn out very acceptable things oneself, with the help of a few simple tools.

In selecting or making furniture to be painted it is well to stick to simple lines and plain surfaces. Paint is apt to thicken the outlines of carved or incised work and diminish their effectiveness. Paneled effects are generally good, and pierced work of various kinds looks well. A fleur-de-lis or a quatrefoil cut out of the end of a bookshelf or the high back of a chair is a distinct addition to its decorative quality.

When it comes to the actual painting, two processes are possible. One is to give two coats of ordinary paint mixed rather thin, sand papering each coat when it is quite dry and finishing with a third coat, which is polished with powdered pumice stone mixed to a cream with a little oil. This is the most durable method, and the surface produced is absolutely indestructible with any ordinary use. It demands an indefinite expenditure of elbow grease.

The other process consists in applying two coats of paint, omitting the sandpapering process and giving a third coat of enamel paint. This is practicable only when the paint can be exactly matched in enamel, which is not always the case. It is the easiest way to achieve a good white surface.

Coach varnish is sometimes used in place of the enamel paint and is to be had in a number of excellent colors, especially reds and greens. It costs considerable, however, and cannot be bought in small quantities, and the common enamel will generally answer the purpose admirably.

The range of color for painted furniture is of necessity limited. For a dining or living room, dark green, red or black are the best selections, and there is a certain shade of steel blue which is used for delft schemes and is most effective with copper dishes. White will always be the preference of many people for bedroom furniture, and in soft old ivory tones is exquisite for the frames of furniture covered in delicate colored silks or tapestries. The latest fashion is to reproduce the prevalent color of a chintz paper in enameled furniture. With a lilac patterned paper the furniture is enameled in pinkish mauve. With a wall of pink roses and blue ribbons it may be either pink or blue. With poppies a brilliant sealing wax red, and so on. The effect is a wonderful improvement on the traditional white and gold.

But the possibilities of painted furniture are by no means exhausted in giving a plain coating of exquisite surface. Beautiful effects can be produced by the addition of conventional patterns painted in flat color or tinted after the manner of pyrography. An excellent field for this sort of decoration is afforded by the front panel of a chest or the high back of a desk or chair. Ribboned festoons of fruit and flowers, or a procession of singing youths and maidens, or a group of quaintly dressed children holding hands, may be painted on the front of a chest in clear, brilliant colors, the rest of the chest being a soft olive or old ivory. A medallion of a mediaeval head on a gold ground can be inserted in the back of a chair or desk, the rest ebonized. This part of the work must of course be done in oil with artist's colors and protected by varnish.

It is not, of course, recommended that one should furnish all one's rooms in painted pine, but only that it should occasionally be substituted for the cheap and ugly varnished and stained articles which are so common. There are excellent precedents for its use from the polychrome work of the late Italian Renaissance to the painted cabinets of William Morris, whose panels were designed by Burne-Jones.

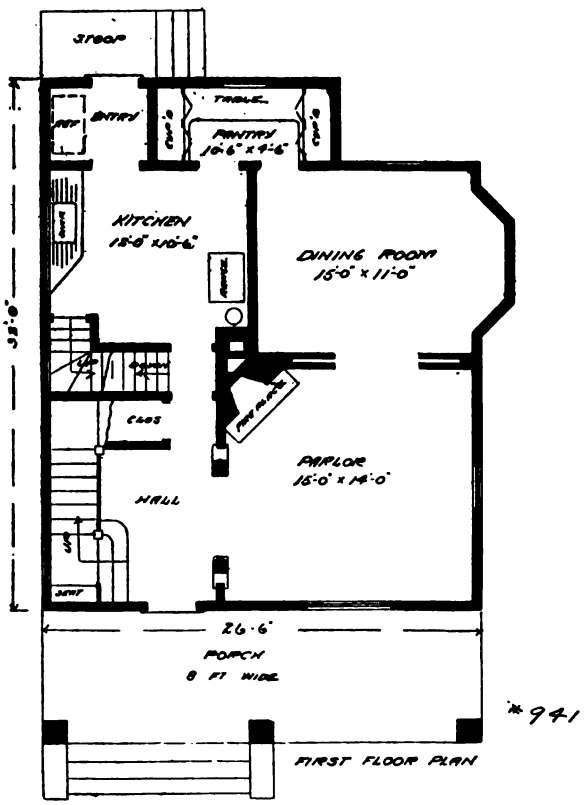


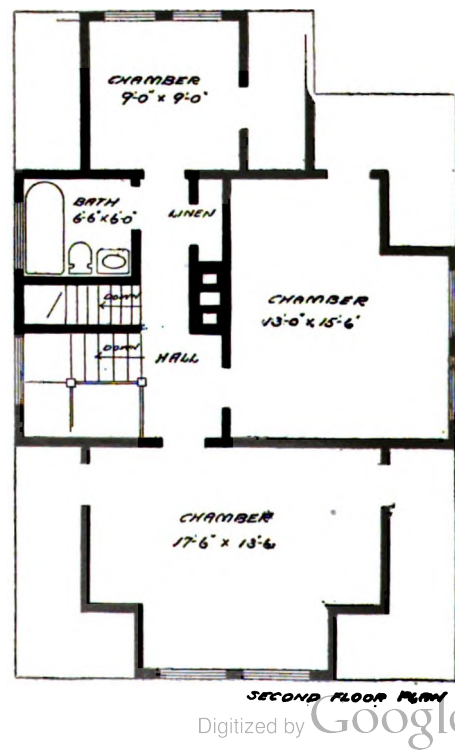
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Typical American Homes.



THE thirty-ninth design in our series of Typical American Homes is for a cottage that is distinctively modern and typical of the better and newer improvements not only in the Eastern towns, but the live, wide-awake and enterprising towns of the West, such as Minneapolis, Kansas City, Omaha, Spokane, Seattle and Los Angeles. The arrangement of the rooms is not only very attractive but very practical. The reception hall, with its pretty staircase ascending on one side and columned archway, with the dining room back, connecting with parlor by wide, sliding doors, gives an interior that is very satisfactory indeed. In addition to





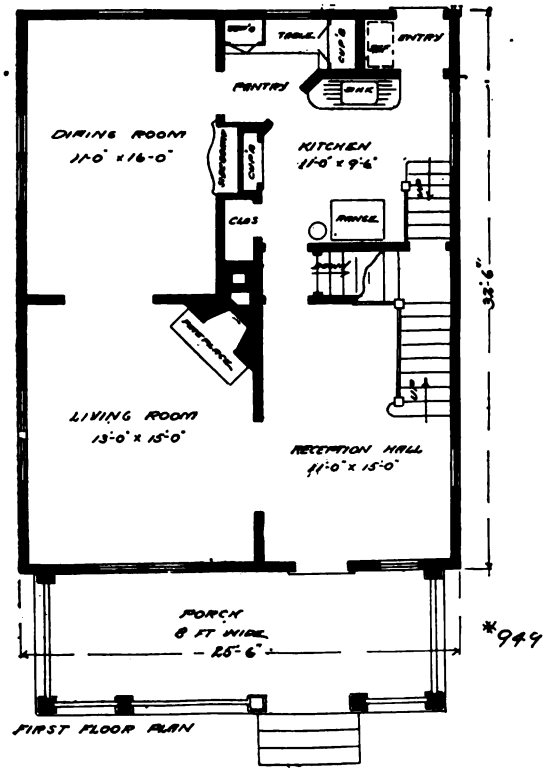
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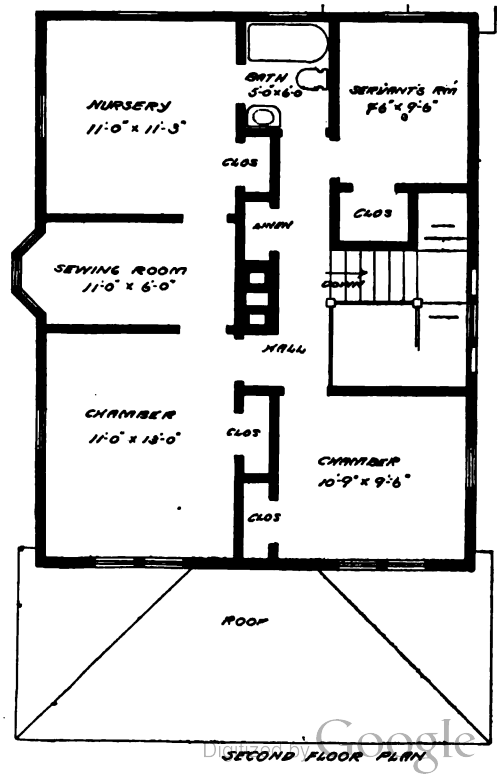


this, direct access from kitchen to front door is secured without passing through any other room. There is also a back stairway with cellar stair going down underneath, the feature of the back stair not often being found in a small house of this cost and general description.

There is a fine, large coat closet under main stair and the cellar stair is, by this arrangement, equally accessible from the front part of the house, for the owner when he wishes to tend the furnace, as it is from the kitchen. This is of considerable convenience oftentimes, as it is not necessary to make a detour out around through kitchen in order to get to the cellar.

The second story rooms are of good height and quite spacious. The lowest wall height is five and one-half feet. Where second story projects over the porch there is no difficulty in making floor perfectly warm for a cold climate, as the joist are packed with saw-dust or grouting. There is a full basement with cemented floor and





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hot air heating apparatus installed. The finish of the hall, parlor and dining room is of oak or birch; balance of house, pine, poplar or cypress, painted or stained.

Cost, $1,650; width, 26 ft., 6 in.; depth, 32 ft.; height of basement, seven feet; first story, 9 ft. 6 in.; second story, 8 ft. 6 in.

The fortieth design in our series is also for a cottage that, while exceedingly simple in its exterior treatment and economical of construction by reason of its freedom from angles or expensive features, is also a very attractive design and will make a model little home. The floor plan arrangement is not only practical but has several desirable and unusual features. The reception hall on the first floor is unusually spacious and has a handsome staircase, while the living and dining rooms, pantry and kitchen are all that could be desired. Direct access from front door to kitchen without passing through any other rooms is secured and the cellar stair going down under main stair is equally accessible from both the kitchen and the first part of the house.

There is a combination stair leading to the landing of main stair from kitchen, giving practically the benefit of a back stair. The pantry and kitchen are well provided with cupboards and closets and there is a neat, simple little side-board built into the dining room, a recess being left for that purpose.

The second floor arrangement is remarkably economical of space, having four good bed rooms, besides sewing room. This little feature is one that will be appreciated by the average family, especially where there are children, the idea being to have the children's sleeping room in the nursery; and connecting through the sewing room or, dressing room, if you please, with the parents' room in front, makes a very advantageous arrangement. The nursery, also, has a door opening into the bath room. There is no attic in this design, the roof being quite low, but ample storage space can be found in the basement, which extends under the entire house and has a hot air heating apparatus.

The finish of the hall, living room and dining room is intended to be of oak or birch; balance of house, pine, poplar or cypress, painted or stained.

Cost, $1,750; width, 25 ft., 6 in.; depth, 32 ft. 6 in.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.

Plans and Specifications.

EDITOR'S NOTE:—The following by Draper Williamson appeared in a recent issue of the Smart Set and while of course is a little overdrawn, is so typical of many an architect's experience that we reproduce it for our readers.

"HELLO! Is that 1732-A? Is this Mr. Draughton, the architect? . . . Mr. Draughton, this is Mrs. Rattlington Smith. . . . No, Mrs. Rattlington Smith—no, S-m-i-t-h. Yes. Mr. Draughton, Mr. Smith and I have just bought a lot, and are thinking of putting up a very modest little cottage, and could you come out here and talk it over with us? You know we want it just exactly like this house—What did you say? Why, 2031 Roosevelt avenue; it's our sister's house—Mrs. Singularton. . . . Yes; when would it suit you? . . . Yes, indeed, that suits us exactly—No, not through. And—oh, very well. Good-bye, Mr. Draughton."

II.

"Good evening, Mr. Draughton. So very kind of you to come all the way out, but indeed I could never have explained what we wanted unless I had this house to show you; I'm so stupid, I never can understand anything about a plan; it looks just like a design for a Persian rug or something new to me. Now, we want something old Colonial, just exactly like this house, and the same size, except that we would like one more story. . . . How wide is our lot? Twenty feet, three inches. . . . This house? Yes, this house is sixty feet—isn't it, John?—and we want ten great big columns in front—this has only six; and then we want a great big hall when you go in, with one of those dear, old-timey fireplaces that you can sit in one corner of, and noble high ceilings— Oh, no, this hall isn't half big enough; I think it just spoils a house to have such a teeny, tiny hall. And then—just wait a

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minute—here it is—we want a dear, old, low dining-room, with great beams and bay-windows on all sides, like this. Yes, I cut it out of the Woman's Weekly. I think it's from a log cabin on Monkamonk Lake. And then we want a parlor like this photograph; isn't it a dear? Yes, it is from one of those old Italian palaces; but I never can remember which. Then, my husband's den; you know the rathskeller at The Silverstein? . . . Oh, did you? Then let me tell you how beautifully I think you did it—so rough and old looking! I always expect to see Columbus or William the Conqueror or somebody like them, sitting at those tables; everything seems a hundred years old. Well, my husband's den must be exactly like that. Then I want a dear little reception-room. That little gold chair, isn't it dear? It's one of my wedding presents, and I want my reception-room just in that style; but I want everything harmonious; not like the row of rooms at Johnamakers's Upholstery Department, to show off the different styles. . . . No, I think the kitchen and the pantry are just right, except that I want my kitchen twice as large; and I want a laundry, and a bigger servants' porch, and I want the kitchen to be cooler than this one. . . . Oh, don't you think so? Well, if you can't—but you will try, won't you? And then up-stairs; here are some bedrooms that I cut out of The Cottage Comfortable; aren't they just dear? Such a cute little fireplace, and such a darling old four-poster bedstead. And aren't those little windows just too sweet for anything? I think that's all.

"Oh, I nearly forgot; we have just five thousand dollars to put in the house, and not one penny more so you must keep it down that low. . . . Well, all right. . . . Oh, dreadful! I thought, of course, you could have the plans by tomorrow evening! Couldn't you get them done sooner, somehow? . . . Well, if you can't—but, you know, we're in a dreadful hurry. Good evening!"

III.

"Is Mr. Draughton in? . . . Yes, we've come to bother you, Mr. Draughton. We got the plans, and we think they are just dear—that cute little shield you put up in one corner of the plans is too sweet for anything. But, oh, I'm so stupid, I can't understand them at all! I don't like the stairs here. . . . A fireplace! Do you know, I thought that was the front stairway! And what's this next the kitchen? . . . Why, I thought it was the kitchen, all the time! So stupid of me! The front looks different from my sister's house, somehow. . . . That's true, I didn't think about our lot being so much narrower. Now, we want this bedroom out here, and this bath-room so, and—but here are three sheets of things we want different, or something. . . . What! twelve thousand dollars! Oh, Mr. Draughton, you must cut it down! We couldn't possibly spend over five thousand. . . . No, we can't spare any of those rooms. We want it just like that, but you must cut it down somehow. Well, please try to. Oh, thank you. Good-bye!"

IV.

"Good morning, Mr. Draughton. . . . Yes, but don't you know, we saw such a darling house yesterday at Flintcote. Yes, that's it; and we think we like it just a weeny better than sister's. Oh, if you could make us another sketch, we'd be so— That's true, the house is on a great big farm, and our lot so narrow. Well, you'll do the best you can, won't you? Good-bye!"

V.

2031 Roosevelt Avenue.

Dear Mr. Draughton:

We think the new plans are just too cute for anything; but I saw this sweet little picture of a house in The Circulator, yesterday. It's the house where Tinkler used to send for butter when he was writing "Dinner-bell Ditties," and if you only just could make us another sketch, we would be so much obliged to you; and could you let us have it right soon?

Most sincerely,
Blanche Belham Smith.

Tuesday, July Fourteenth.

VI.

2031 Roosevelt Avenue.

Dear Mr. Draughton:

We like the last plans so much. The house looks so low and quaint and Dutchy; but couldn't you put that porch that we had on the first house on this?—the one with the high Colonial columns. so stiff and imposing, you know? And can't we have it tomorrow, to show our cousin-in-law, who will be with us then?

Hastily,
Blanche Belham Smith.

Monday, July twentieth.

VII.

"Is Mr. Drau—? Oh, good morning,

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Mr. Draughton. . . . No, I just want to ask you one or two things, and it won't take me a second. My cousin-in-law says she wouldn't have a three-story house for anything, so couldn't you just work in those third-story rooms somewhere else? You know the Cottagehams' have wings on each side; couldn't we do—? Yes, that's true, they have all the land they want, and we have only that miserable twenty feet. Are you sure there's no other way? . . . Why, she didn't like it because a three-story house always looks like a young ladies' boarding-school. . . . No, no one else said it. . . . Well, that's true, it's ours, not hers. I'm afraid you think I've been awfully silly, Mr. Draughton. Good afternoon!"

VIII.

2031 Roosevelt Avenue.

Dear Mr. Draughton:

We think the first plans are the best, after all. So won't you please fix the specifications, and everything, and get bids just as soon as you possibly can? We want to give a Christmas house-party in the new house, and have already sent out the invitations.

Most sincerely,
Blanche Belham Smith.

Thursday, August sixth.

IX.

The Cat-Tail Inn,
Malaria Lake, Maine.

Dear Mr. Draughton:

Those bids are simply awful! The lowest was twelve thousand dollars and sixteen cents; and you know we told you not to make it cost over five thousand. You must just make some new plans, and cut everything right down and get some other bids; and please do it right away—we are in such a hurry.

Hastily,
Blanche Belham Smith.

August fifteenth.

X.

The Western Union Telegraph Company.
Dated Malaria Lake, Maine,
8—31—1903.

To George Post Draughton,
3307 Greenback Bldg.,
New Amsterdam, N. Y.

New bids received. Award contract lowest bidder old bids immediately.

T. Rattlington Smith.

XI.

"Is this 1732-A? Mr. Draughton, that contractor is delaying dreadfully; he hasn't a single man at— Oh, Labor Day? How absurd! So annoying. Good-bye!"

XII.

"Why, good morning, Mr. Draughton. . . . Yes, isn't it? Mr. Draughton, I'm so glad I happened to see you, for I want to ask you about this kitchen. . . . Oh, I'm so afraid of ladders. No, indeed, you go up first. Oh, please do! Oh, I—no, don't touch me! Oh, those horrid workmen, I wish they wouldn't look! There! I'll never come up a ladder again. . . . The kitchen? What kitchen? Oh, yes! Why, it's entirely too big; I'll feel as if I were in a church or a theater. . . . Yes, of course I said twice as big, but certainly I didn't mean a thousand miles. Oh, Mr. Draughton, it must be more than that! . . . Is it? Well, then I'm sure that man's tape-measure is wrong or something—it just can't be— Why, it spoils the whole house! I wish you had made it smaller. . . . No, I suppose there's nothing to do now, but it's just horrid. Good-bye."

XIII.

2031 Roosevelt Avenue.

Dear Mr. Draughton:

The carpenter hasn't put any wooden floor in the cellar, and says he won't unless we pay him extra, because it isn't in the specifications. It's just too provoking! I thought of course you had put that in; my sister has one in her cellar, and you know I said we wanted the house exactly like hers. The whole house is just a botch; there's hardly a single thing in it the way I wanted it, and I just know it won't be finished in time for the house-party, and I don't know what to do.

Sincerely,
Blanche Belham Smith.

Friday, December eighteenth.

XIV.

1616 Sampson Place.

My Dear Mr. Draughton:

Can't you make one of our house-party, to-morrow, in our new home? We think the house is just a dear, and all our friends say it is the sweetest thing they ever saw, and there isn't a single thing that we would have any different. I hope so much nothing will prevent your being with us.

Most sincerely,
Blanche Belham Smith.

December twenty-fourth.

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Conducted by Mrs. Henrietta P. Keith.

I WISH I might impress on everyone who reads these pages the full value of high finish in the decoration of the house. The ideal house, to my mind, is the one which is absolutely simple in line, in ornament, in color, but at the same time perfect in every detail. Such a house has a moral as well as a physical character, and rightly appreciated should be an uplift to whoever sees it, a translation into material things of the plain living and high thinking of an earlier generation, with an added grace to which they did not attain.

One is exceedingly fortunate if in a house built by another he finds well proportioned rooms with decent floors and simple woodwork. Most of us are compelled to accept the scheme wrought out by the fertile imagination of the journeyman carpenter developed into the master builder. But the thing we can and ought to do is to see that the personal belongings we put into the house are the best of their kind, whether they are painted pine or mahogany, and that they are in keeping with their surroundings and that their number bears some adequate relation to the habits and needs of the family.

Begin with the floors. What a wonderful difference there is between the floor of somewhat rough and uneven boards hastily stained and shellaced, with yawning cracks in which lint accumulates, and the same floor with carefully filled cracks, well sand papered, given two or three coats of oil stain and finished with wax and turpentine. One floor is a pleasure, the other a continual eyesore, and the difference is merely one of finish.

Another place where finish tells is in the draperies which most people must have. There is a house in an Eastern city which impresses everyone who sees it with its daintiness. At every window next the pane are soft white curtains which are quite unlike any other curtains in the neighborhood. They are hemstitched by hand and have a curious crapy texture. The mistress of the house does not tell, and probably no one who goes in and out realizes that they are made of nothing but common cheese cloth, which costs five cents a yard and grows more beautiful with every washing. The hemstitching was the work of the evenings of one winter. In the door of the same house is a curtain whose ornament is a broad band of Renaissance insertion, not uusual in any way except that the strips of scrim at its top and bottom were hemstitched before they were sewed to the lace. Such things are trifles, but think for a minute how cheese cloth hemmed on the machine and edged with ball fringe would look.

The lining of thick curtains is another point. A cretonne curtain should always have a lining if it is only soft-finished cambric or silesia. A fringe of tiny balls or tassels inserted between lining and outside, with the heading concealed, adds a great deal. Art muslin curtains ought to be ruffled, the gathering of the ruffle hidden by a facing. Double faced materials used for portieres should have a quarter of an inch turned up all round on the right side and the raw edge concealed by a gimp. Making curtains, by the way, is one of the economies that pays. The saving is considerable. The great point is the cutting, but that is only a matter of getting ends and sides at a right angle. An architect's square will

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Decoration and Furnishing—*Continued.*

help, or (tell it not in Gath) the harmless, necessary pastry board. In this as in many other domestic enterprises courage counts for much. *C'est le premier pas qui conte.*

Apropos of curtains, some of the mercerized fabrics, especially cotton reps, make admirable linings, far better than the upholsterer's sateen and costing but little more. There is also a linen taffeta in plain colors, blue, green, rose and tan, which is 65 cents a yard, fifty inches wide, and does well for the reverse side of a handsome curtain. Burlap, too, is sometimes used, but is rather stiff.

In making up cushions the familiar frill is falling into disuse except for some silk cushions. Many cushions have no finish at the edge, but the corners are gathered in under pompons or fluffy rosettes of silk. Others have a fringe of balls or tassels inserted in the seam, and some are edged with moss trimming or cord. Heavy mercerized cords in many colors are much used, but are not to be recommended. A small silk cord in plain color is in better taste and much less expensive. For washable pillow covers white cotton curtain cords are used. It takes two for a pillow and the tasseled ends are knotted at opposite corners. Slip covers of cotton materials are made to button on and have a row of stitching around them about a quarter of an inch from the edge.

To return to the matter of high finish, it is astonishing what a steadfast determination to have things look as well as they can will do for a house. It is pretty sure to result in much polishing of furniture and rubbing of brasses, in rehanging of pictures and redistribution of bric-a-brac. As regards the latter, it ought to produce a sorting out of one's ornaments with a due regard to their color. We are particular about harmonizing our walls and our furniture coverings and then we put in bric-a-brac and pictures with no regard to their color, and wonder that our rooms look spotty. Dresden china on a weathered oak mantelpiece, and the Farnese Hercules in bronze in a white and gold drawing room, do not appall us in the least. There was once a woman who sorted out the bric-a-brac she had received for wedding presents according to its colors, and arranged the color scheme of her house in accordance. She was an extremist, but her principle was a good one. Let us give each room its

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Decoration and Furnishing.—*Continued.*

color note, associating the wood of our furniture with just the sort of upholstery that will bring out its best points. If in a rash moment we have invested in parlor furniture of golden oak, let us flee red tones and help out its deficiencies with soft greens or warm browns. Don't let us put the turquoise blue that is so charming with the warm color of old marqueterie in close association with very modern gilt. If we are not quite sure of our own taste let us remember that one never goes astray with low tones and inconspicuous designs.

The question of the best background for pictures is always a vexed one. Opinion is fairly divided between green and red. The American art galleries in New York, where all the most notable picture sales take place, are hung with a low-toned, rather dark olive. Another smaller gallery has four rooms hung respectively with a rather bright red burlap, dark green denim, a rather light empire green denim, and a tapestry in a Morris design in several shades of light sage green. I have seen a blue gray used with good effect as a background for old engravings, and another collection of prints hung against a deep buff wall. I remember some silvery etchings by Rembrandt whose best points were brought out by a stippled wall of brilliant tomato red.

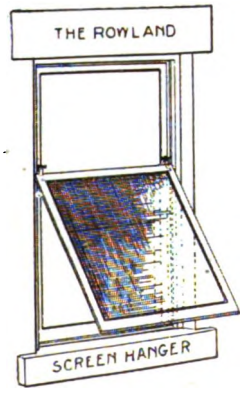
There is, by the way, rather a tendency to depart from the traditional heavy gold frame for oil paintings. Some important works recently exhibited have been framed in dark wood, the frame reproducing some tone of the picture. A dull picture is wonderfully improved by a black frame. Where the gold frame is retained it is often merely a wide flat band of dully gilt wood showing the grain of the wood very distinctly. From the gallery point of view the heavy recessed gold frame is the right thing, but in an average room it is a little overpowering.

* * *

A conservative person may confess without shame to looking askance at some of the rustic furniture which is offered in the shops. It is painfully rustic, an adjective not incompatible with clumsiness and inconvenience. What is called silver birch furniture is really pretty. The color is agreeable, the proportions good and the addition of solid panels of ash for sides of bureaus, doors of cupboards, tops of tables and heads of beds is a wonderful improvement on the slatted effects of much furni-

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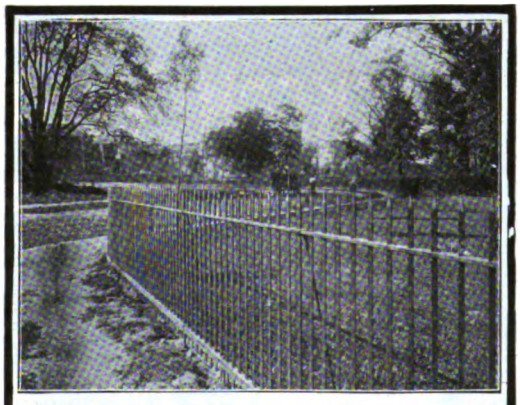
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Decoration and Furnishing—*Continued.*

ture of the sort. The birch, with its gray bark left on, is used as an edging or border for the different pieces, with large boughs for legs and standards. The prettiest piece is a single bed with a rather high headboard. This is shown made up in delightfully quaint fashion, with a patchwork quilt in tulip pattern and red and sage green, on an unbleached ground, with the pillow folded inside of a rough gray blanket. To go with this is a bureau with a large mirror and a series of shelves taking the place of drawers. Then there is a roomy cupboard with double doors and a great variety of tables and chairs and settles, among the latter a Davenport couch. Such furniture demands cushions in strong colors, bright Java prints or bandanna ginghams, or at its soberest green denim, and would be most effective in a woodland lodge or a mountain cottage. Cocoa fibre or Moodj rugs are suggested to go with it, or it would look well with some of the many varieties of rag rugs which are now made.

* * *

A certain family who flit annually to unfurnished country houses have reduced their preparations to a system. Their city house is unusual in containing an attic. In this are bestowed the summer furnishings. There is a cot bed with a cotton mattress for each member of the family, and also a packing box four feet long and two feet wide, its interior fitted with shelves and accompanied by a board three feet long and the width of the height of the packing box. Another board of good length and width is provided with brackets and screws. Each cot bed has its ruffled cover of chintz and chintz covers for two pillows. When the flitting is accomplished all the small articles for each bedroom are deposited in its particular packing case and boards are tied securely to the cot. Arrived at their destination the packing case is emptied and set on end, and with the board fastened to its top forms a dressing table and chest of drawers, an easily attached drapery of chintz concealing its ends and interior. The second board is screwed to the wall by means of the brackets and acts as a washstand. Toilet utensils of white enamel ware and a triplicate mirror complete the bedroom equipment.

For the kitchen is provided a big oil stove and an outfit of cheap tins which can



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be thrown away at the end of the season without serious loss. Two long tables, one for the dining room and one for the living room, are supported on removable trestles and stained forest green. For the dining room are folding chairs stained green, canvas seats and all, and a number of green shelves of varying lengths and widths are provided for dishes. For the living room, beside the table, is one of the folding ironing tables, which can be used for a settle, stained green; two or three India stools, a Morris chair and stuffed hospital stretcher. There are many bright colored, cotton covered cushions and a Roman blanket to drape over the cot. A duplicate Roman blanket has been used to cover big excelsior pillows for the back of the cot. There is a liberal supply of Rochester lamps with paper empire shades, and a piece of black mosquito netting to be nailed over the entire outside of each window. When the time comes to return to the city everything is carefully packed to stay for the next nine months, and returns to its appointed attic corner. Special pains has been taken to have everything as tasteful as possible, and the result is generally voted delightful.

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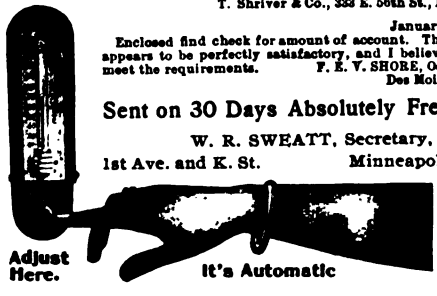
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Dean Arkansas University, Little Rock, Ark.

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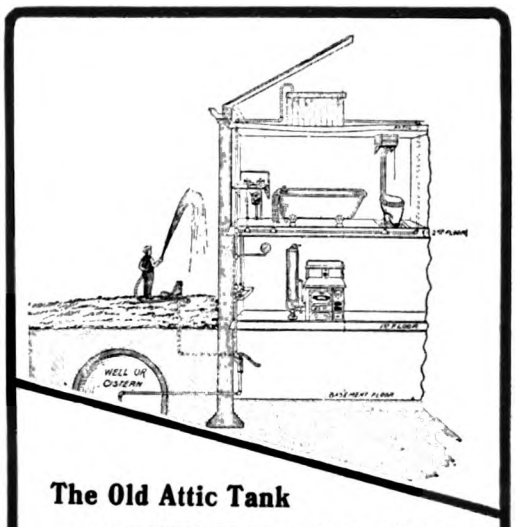
New York, Jan. 5, 1903.
After experimenting with your Regulator for a month, I find that it is exactly what I have been looking for. It is eminently satisfactory and in sending you my check I want to add a word of commendation. HARRY T. SHRIVER,
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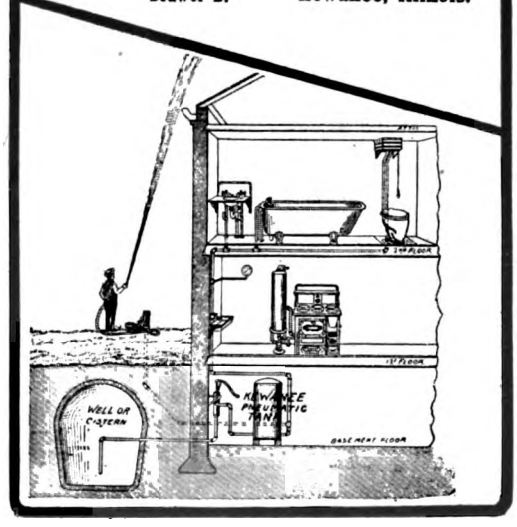
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Answers to Questions.

NOTE—Address all inquiries pertaining to decorating and furnishing the home to Henrietta P. Keith. Special service by letter.

B. L. writes for ideas on decorating new house.

"We are to have a reception hall about 10x11 feet, a hardwood floor and wide staircase. What would you advise for the wood? I like the dark stains. I had thought of mahogany for reception hall and library. We will have an old rose and green rug in library. The library is at the left of the reception hall and the dining room back of the library. I want the woodwork in dining room black (Flemish), and will it look all right with the furniture all light oak and the rug—green and red predominating? The furniture for the library is partly mahogany and part oak. Please state the color of woodwork and the paper for walls for these three rooms. Do they have the light oak floors when they have the dark woodwork?"

If the reception hall is mahogany, stairs and all, would you have the hardwood floor oak? After a dark stain has been used, for instance mahogany, could you use green after or would you always have to use the mahogany? Would you use the dull stains? Can oak that has been varnisned be stained? Please state process if it can be done.

I want a plate rail in dining room. How far up on a wall should it be? Is it necessary to have it all around the room, or can it go part way round?"

Ans. In the absence of any diagram or data as to facing and relation of rooms, we must advise rather blindly. It would seem well to finish the woodwork of reception hall in a mission oak stain, using such pieces of the oak furniture there as are suitable, and a mahogany stain in library with the mahogany furniture. Yes, the dull stains are very pleasing. You could not change the finish to green after mahogany has been used. Yes, you can re-finish varnished oak by removing the varnish and then staining. Oak floors are proper with any finish of woodwork. They should be darkened for the hall and living rooms with a stain in the filler. Black Flemish woodwork in dining room would not look well with furniture of light oak. You could have your furniture done over to match woodwork. With mahogany woodwork and furniture and rug in rose and green in living room green would be best on the walls. The hall might combine green and brown and the dining room

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Answers to Questions—*Continued.*

wall, if black Flemish finish be used, be in tones of yellow.

Mrs. H. T. F.—"What colors would you recommend to paint cottage No. 768. Please answer in Magazine."

Ans.—Much depends on the location. This cottage would be very pretty all white except black window sash, with moss green roof. If a darker exterior were desired, a warm Havana brown with copper red roof would give good effect.

C. L. R.—Has living room 20x21 with north and east exposure, five windows. Furniture is Mission. "What shall I do with painted woodwork? What with margin of common pine floor in good condition? What color on walls and to predominate in rug? Are forestry papers still used on upper third of wall? Would like to use a wide molding to accommodate some odd bits of pottery. The bedroom above living room, same size, to have white enameled woodwork and dainty furnishings. How shall I treat floor margin between white baseboard and rugs in rose color?"

Ans.—A dull, olive green will give the best effect on the woodwork, and a golden brown wall. Forestry papers are used, but are more appropriate for halls or dining rooms. A shelf such as you speak of is not often used in a living room. Why not place shelves over the doors for your pottery? The rugs may combine green and brown or may be in Oriental colors and design. Use an oak stain on the floor margin, then wax and polish several coats. For the bedroom, the floor margin, if not too wide, can be stained mahogany, then waxed and polished. If there is much space it better be covered with white matting.

L. O. is building new house.

"Hall to be white mahogany or weathered oak, which is advisable? If white, will it be all right to have weathered oak in dining room and do you advise a built-in sideboard or pretty built-in china and cut-glass closet, with movable buffet?

"If hall is white, would it do to put weathered oak in front door and vestibule, or should vestibule be white? (tile floor).

"Living room being white, with touch of mahogany between pillars, which of the two colors, red or brown, would you suggest for brick fireplace (white shelf)? Or is a brick fireplace out of tune in the living room? I read that it is.

Would you suggest for this library one long window or two small ones, bookcases underneath?

"There being sliding doors between hall

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Answers to Questions—*Continued*

and dining room, is it necessary to have them between hall and living room, or can I use draperies? Would you like a full-length mirror in door near the staircase, one which divides the halls?

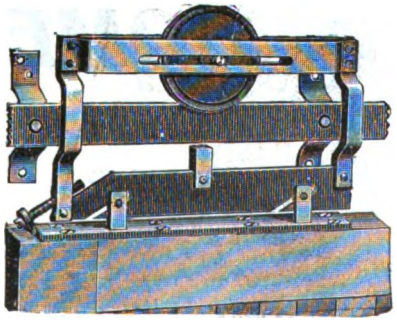
"I would like upper story plastered outside. Is it much more expensive than wood?

Ans.—The plan of your house as shown in diagram is rather better adapted to a white and mahogany treatment than weathered oak. The long, narrow front hall finished in white and walls covered with foliage tapestry in blues and greens is almost demanded, as it is only lighted from vestibule and adjoining rooms. If the hall be so treated, the dining room may be finished in mahogany, but weathered oak would not harmonize with such a hall. If the sideboard is built in, it is usual to combine with it side closets for fine china and cut glass, with doors of ornamental leaded glass. A movable buffet or serving table could be used to supplement the sideboard.

It is usual to finish the woodwork of the vestibule like hall. Some mahogany could be used in hall, as stair rail and newel post; the vestibule and front door could then be finished in mahogany. No mahogany should be used in columned opening, unless introduced further into the finsh of the library. Brick facings on nreplace are not in keeping with the white wood finish. Tile facings are preferred, either dull green or red to suit the furnishings.

A row of half windows occupying entire side wall of library, with bookshelves, is suggested for library. Draperies between hall and living room are preferable. Yes, the pier glass in door at end of hall would be a good feature. The cost of plaster on upper story of exterior is not materially greater than all wood construction.

Mrs. W. M. B.—"Kindly advise me in regard to decorating of new house, No. 785, we are now building. In hall, would a seat, table and chair made of oak by home carpenter, be all right with woodwork of oak? Prefer plain paper for all walls, but perhaps this would be too monotonous. House faces west. Would like small reception room in white enamel with mahogany furniture. Please suggest pieces, rug, paper, etc., for this room. Living room opens from it by double doors, but must have substantial treatment, as we have several children. This room and dining room finished in hard pine. Can we stain it weathered or mahogany? Have rosewood piano, leather seat rocker, wicker rocker, couch and built-in



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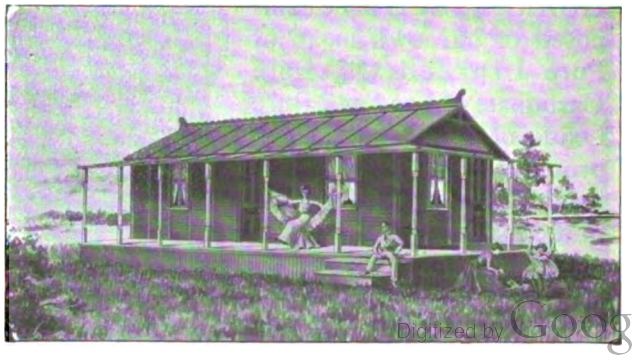
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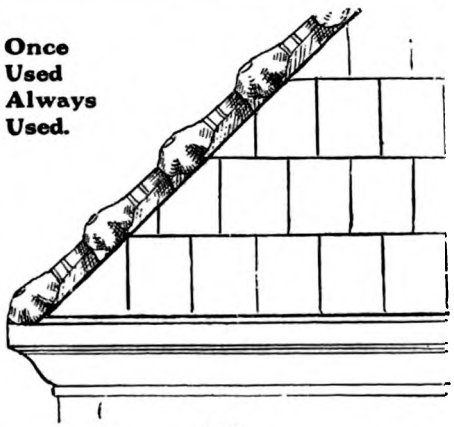
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Answers to Questions — *Continued.*

book cases for living room. Would you get two chairs and library table in Mission style to use with furniture named? Fireplace will be red brick. Have dark oak furniture for dining room. Please advise wall paper, rugs, curtains, for these rooms. Have two bedroom suits in light oak. Would you finish woodwork in light enamel? etc."

Ans.—The beautiful proportions and arrangement of rooms in your handsome new home deserve careful and generous treatment in the interior finish. Taking your questions in order: Yes, the home-built hall seat and table could be made very satisfactory. It all depends on the carpenter. A good one could probably follow simple, craftsman lines. We should prefer to buy the chair. The reception room can be treated in ivory enamel, with rose-colored wall—rather deep rose—and ivory tinted ceiling. There is a paper which comes at $1.50 a roll which is almost a perfect imitation of silk on the wall. As the room is small and has very little wall space, such a paper would not involve great expense. In lieu of the regular reception divan, a mahogany window-bench with end pieces is suggested, with a thin cushion of rose brocade laid on the seat. Such a piece can be had in solid mahogany for $15, and is a new and attractive furnishing. With this placed in center of bay, a pedestal of mahogany or a teak wood tabouret with growing fern near it and small reception chair. A mahogany table and larger chair upholstered in tapestry showing rose and green on an ivory ground, would furnish the small room sufficiently.

Very beautiful rugs in two tones of deep rose with green leaves introduced in border, come in both Wilton and body Brussels. Space will not allow of such detailed answer to other questions. A brown stain is advised for living room and wall paper in two tones of copper red. There is a very choice paper of this description at 50 cents a roll, which would be admirable in this well-lighted, northwest room. Yes, the Mission pieces would be entirely suitable. The dining room woodwork will take a hunter's green stain, which will be a good setting for the oak furniture. Put old gold burlap on wall up to plate shelf and strap it at intervals of 18 inches with green wood. Above, use foliage in blues and greens and green ceiling. Treat the hall in golden browns. White woodwork is often used with oak bedroom sets, but it is a hard combination. We should prefer a stronger treatment, suited to a boy's room.



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IN most parts of the country July may be considered the first really hot month. Summer has gotten over her girlish coquettishness and settled down into sober and matronly ways. The long stretch of warm mornings, torrid noon tides and breathless afternoons is before us to be endured as best it may. Summer with all its charms has its drawbacks and the best way to overcome them is to summon our philosophy and accept them as inevitable, which is something of an Irish bull.

I am taking it for granted that the people for whom this chapter is written will spend the greater part of their summer at home, either in city or country. People who can get away for two or three months do so with a view to escaping the unpleasantness of the season and if they do not succeed are not entitled to any great outpouring of sympathy. But with the exercise of some judgment, a little forethought and a great deal of common sense it is possible to be reasonably comfortable in summer, even if one cannot get away at all.

Summer is the time to simplify, to reduce effort in every part of the household domain. The range fire with its heat and ashes can be dispensed with on most days of the week. It is possible to boil clothes on a gas or oil stove. It is equally possible to wash them in cold water with Pearline and dispense with boiling them altogether, depending for the necessary bleaching on strong sunshine. The chemistry of Nature is a very wonderful help to the housewife. I once knew a feeble old woman who did her own washing. Her method was to spread her soiled clothes on the grass and leave them there two or three days, wetting them thoroughly with a water pot several times. When she took them in they hardly required any rubbing and were beautifully white.

Some housekeepers will be shocked at the idea of curtailing the ironing, but why should we incase our perspiring forms in stuffy starched muslin? Starched clothes must be ironed, but why not dispense with starch and simply pull underclothes into shape. Under flannels and stockings shape themselves. Sheets needs only have the part that turns over ironed. Pillow cases and table linen must be smoothed and an ironed towel is more agreeable although not necessary. There seems to be no way of getting around the children's dresses, although the shirt waist habit should be enforced with girls over twelve.

Then the cooking can be reduced in most families with advantage. Perhaps it is vain to hope that the present generation will acquire the light breakfast habit but at least warm bread can be omitted from the summer bill of fare. It would be a great gain if most families would give up making their own bread and create a demand for the crusty, thoroughly baked loaf of continental Europe, which to the experienced palate is as good as cake. Certainly average home made bread is neither cheap nor digestible and involves a great expenditure of strength and time. Cold dinners well planned and executed are relished by most people and it is always possible to economize time by cooking some articles of food in sufficient quantity for two meals. For instance, potatoes cooked plainly on Tuesday can be fried or creamed for Wednesday's dinner and the remnants of today's string beans be added to lettuce for tomorrow's salad. An extra allowance of the breakfast coffee creamed, sweetened and packed in ice and salt will make café frappé for dessert at a later meal.

In places where ice is cheap a freezing tub is a pleasant addition to the family comfort. A small beer keg with a faucet or a water tight butter firkin with a cover can be used and is to be partly filled each morning with chopped ice and rock salt. Into this mixture can be dropped the various bottles of fluid which must be chilled—

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Household Economics — *Continued.*

custards, jellies and the like. The chilling process is much more rapid than in a refrigerator, and the temperature quite low enough for frappes and mousses, while water escapes the contamination of impure ice.

An important point in summer comfort is keeping the rays of the sun away from the window glass. With awnings or blinds this is simple enough. In other cases a sort of shade arrangement with a spring roller may be made of heavy awning cloth or porch mats of bamboo can be fitted to the windows outside. Better still are wire screens fitted to the entire window opening. If made to order one very manifest objection to them could be obviated by having them open in the center after the fashion of casements. A very picturesque arrangement is to plant rapidly growing vines in pots on either end of the window sill and train the tendrils across the upper panes. This is only to be advised when a room is so well lighted that the upper window space can be spared.

Better than all the devices which ingenuity can suggest for passing the hot months comfortably is a tranquil spirit which refuses to be perturbed by a rise in the mercury.

* * *

A physician suggests that the prevalence of appendicitis is due to the use of enameled cooking utensils. He claims that powerful acids are used in their manufacture and that in case of any break in the glaze these acids may be liberated with disastrous effects to food cooked in them. Certain it is that appendicitis when existing at all a generation ago could always be traced to the presence of some irritating substance while very many cases now are unaccountable. In the supply departments of the public hospitals no piece of enamel ware is accepted unless the glaze is absolutely perfect.

* * *

No preserve is so good as strawberry jam and none is quite so uncertain. The only really safe way is to make the old fashioned pound for pound article using rather small berries, as their flavor is apt to be finer. The juice of a lemon to each pound of strawberries is an improvement. Let the sugar and the berries in equal weight stand together for an hour in a granite kettle. Cook on the side of the range for a few minutes until the strawberries are soft, then drain them out and put them in the jars, filling them two-thirds full. Let the syrup boil until it is thick, and fill up the jars with it. Fill very full and seal immediately, using new rubbers and screwing the tops very tightly.

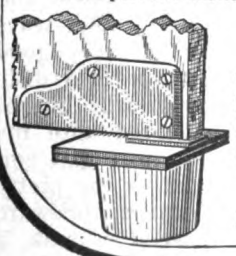
NEW IDEA Spring Hinges



Jamb Hinge

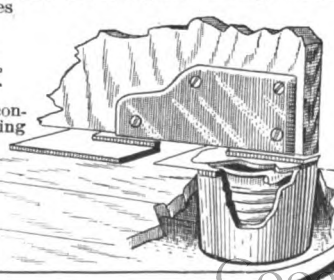
For Double Acting Doors in Public Buildings, Residences, etc.

The **New Idea Jamb Hinge** has a center fixed pintle which keeps the door from sagging and violent oscillation—the only Spring Hinge Specified by the United States Government in the Capitol Building, White House, Military Academies, Army Barracks, etc. because it possesses more points of merit than any other.



New Idea Floor Hinge

has ball bearings and is of best mechanical construction, including means for adjusting spring without removing the door. The most perfect floor hinge made. Catalog free.



The Stover Mfg. Co.

168 River St.,

Freeport, Ill., U. S. A.

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FOURTH of July festivities are apt to be limited to informal refreshments served after the arduous patriotism of the day has burned itself out and the principal desideratum is coolness and abundance. At least such is the case when children are to the fore. Nor, it must be confessed, do our national colors lend themselves well to artistic schemes of decoration. Still to the clever decorator there are very charming possibilities in red white and blue. One woman who gave a delightful luncheon on last Fourth of July declared that she realized for the first time the superlative merits of her ancestral Canton china when she saw it in combination with brilliant red.

This luncheon was served on a bare weathered oak table with a centre piece and plate d'oylies of heavy lace. The center piece was a low mass of white spiraea, and scarlet geraniums arranged in a basket enameled white. At the covers were tiny baskets for the women and boutonnieres for the men of the same flowers tied with blue ribbons and the silver candelabra had white candles and scarlet shades. This was the menu:

Clam Consomme in cups.
Creamed Halibut.
Chicken Patties. Summer Squash.
Cream Sherbet.
Tomato and Potato Salad,
White Mayonnaise.
Strawberry Jelly with Whipped Cream.
Lady Cake.
Coffee. Wafers and Cream Cheese.

The cups used for the consomme were big red and gold Kaga ones. The halibut was served in red Japanese fish dishes. A tiny flag was stuck in the top of each of the patties. The salad was a ring of tomato jelly filled with dice of new potatoes, cooked with a small onion, and the white mayonnaise was made with cream instead of oil, adding a white of egg whipped stiff at the last. For the jelly a quart of strawberries was cooked with the juice of a lemon and a cup of sugar and rubbed through a wire strainer. Half a box of soaked gelatine was added and with the mixture poured an inch deep into an oval pan. When stiff but not hard, big strawberries were stuck into the jelly and another layer added. When this was stiff more strawberries, and so on till the mould was full. Before serving the jelly was turned out on a Canton platter and the whipped cream heaped around it. This platter was set into a larger one surrounded by a wreath of white spiræa.

* * *

In preaching the advisability of substituting eggs for meat for breakfast people don't always take into account the fact that eggs, like potatoes, are seldom well cooked. The plain boiled egg would seem to demand the trained faculties of the mistress of the house. Bridget seldom distinguishes between five minutes and three and is almost certain to serve her eggs at that precise stage of development at which they are least digestible. A tiny gas blazer attached to the chandelier by a tube is a most useful adjunct to the breakfast table. In its dainty sauce pan or frying pan of white enamel ware the mistress can boil or fry eggs and serve them in absolute perfection. She can make the coffee on the spot with no fear of its boiling too long or reheat the half cold contents of the pot for the late comers.

This isn't however always practical and it is well to instruct Bridget in other ways of preparing eggs. They are very good *sur les plat,* broken into a buttered dish, peppered, salted and sprinkled with bits of butter and stood in a hot oven until the whites are set. A ramekin for each egg makes the dish more elegant or the pretty individual saucepans of German stoneware may be used. A tablespoonful of milk, a teaspoonful of flour and a pinch of salt to

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Table Chat — *Continued.*

each egg, the whole beaten very light with a Dover beater and baked in a buttered plate gives a very good omelette. For a supper dish sprinkle thickly with grated cheese. For an omelette for one person beat two eggs very light adding a pinch of salt and a third of a teaspoonful of baking powder. Melt a bit of butter in a hot frying pan, pour in the mixture and as soon as it is set fold over.

The method of cooking which best retains the delicate flavor of the egg is to break it into a hot buttered pan and leave it until the under side is set. Then turn it over and leave it a minute longer. Use butter or oil but never lard. Care must be taken to pour the egg very slowly so it covers as little of the pan as possible and comes out round and puffy. Eggs done in this way and delicately browned are a pretty garnish.

Does anyone ever cook frizzled beef now? It becomes quite an elegant luncheon dish when served in individual dishes with a poached egg on top of each. The beef should be cut with scissors into very narrow strips and chopped parsley added to it improves its appearance. It is so good when well done that its disuse seems a pity.

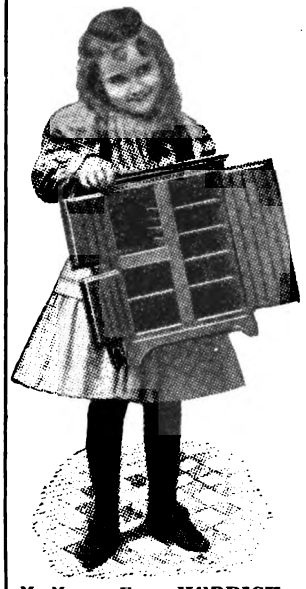
* * *

Among *articles de luxe* shown by fashionable silversmiths are sets of bouillon cups with covers, handles and plates in solid silver. The finish is absolutely plain, brilliantly polished, and each piece is edged with a simple beading. They come sumptuously cased for use as wedding presents.

One of the very artistic metals, the sort of thing which carries with it a subtle distinction never possessed by silver or gold is Kayzerzinn, which is tin elaborately wrought and having the color and surface of oxidized silver. It takes modelling exquisitely and the designs are varied and graceful. Many of them of course in l'Art Nouveau, which seems to have left its trail over all recent metal work. A beautiful and capacious pitcher rounds from a broad bottom into a slender neck which again spreads out in graceful convolutions like the calyx of a flower. On the bowl are loosely twisted flowers, orchids or poppies, in high relief. It is about twelve inches high, holds probably two quarts and costs $8.75. Its

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Many in building do not care for cost of finish, etc., but buy a cheap, old style refrigerator, without thinking. This article is without doubt the most important in the home equipment. Great progress has been made in the refrigerator line. If you wish a strictly

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LATEST
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refrigerator, fitted with

OUTSIDE ICING ATTACHMENT

Odorless Spruce, White Enamel, or White Opal Glass Linings

No Mould. No Taint.

Write for Catalog and Prices to

My Mamma Uses a HERRICK.

Herrick Refrigerator Co.
Factory at WATERLOO, IOWA.
Preserve this address, it will be of value to you.

TINT THE WALLS

of your HOMES, SCHOOLS and CHURCHES with

ALABASTINE

THE ONLY DURABLE WALL COATING

Not a disease-breeding, out-of-date, hot water, glue kalsomine.

Kills disease germs and furnishes no lodgment grounds for them.

Kalsomines stuck on the wall with animal glue and wall paper with its decaying paste nurture and assist the propagation of all germs.

Alabastine is ready to mix by the addition of cold water, is as durable as the wall itself, comes in fourteen beautiful tints and any one can brush it on. Write for circular showing tints and information about decorating; also special color plans.

Buy only in 5-lb. pkgs. properly labeled.

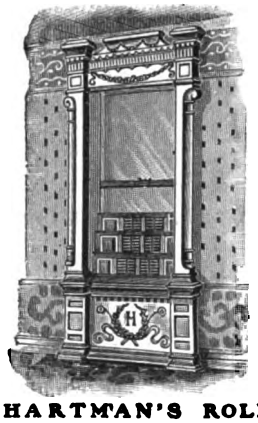
ALABASTINE CO.
GRAND RAPIDS, MICH. New York Office, 105 Water St.

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gray tones are suggestive of coolness and refreshment and it would seem to be just the thing for the summer dinner table or at need to hold long stemmed pink or white roses.

There is a fancy for using a bare table not only for lunch but for dinner, at least in the summer. In one great house on the Maine coast the mahogany dining table is absolutely uncovered except for a center piece and two carving cloths of exquisite embroidery. In a fashionable house in Newport at a dinner the service was entirely of silver, and the bare polished table ornamented only by a silver bowl of American Beauty roses. People of lesser resources who desire to emulate this elegant simplicity will find it a help to have the top of the table merely waxed. The daily rubbing needed demands far less effort than the laundering of tablecloths.

HOME COMFORT



HARTMAN'S SLIDING BLINDS, operated with Patent Friction Block Springs, the best in the world for the purpose.

HARTMAN'S PATENT WEIGHT BALANCED Sliding Blinds, a magnificent success.

HARTMAN'S NEW IMPROVED VENETIAN BLINDS, more convenient and cheaper than ordinary blinds.

HARTMAN'S SUPERIOR FLY SCREENS. Made of best material and best workmanship.

HARTMAN'S ROLLING AND SLIDING PARTITIONS. BALL BEARING. Superior and cheaper than any other. SEND FOR FREE BOOKLET.

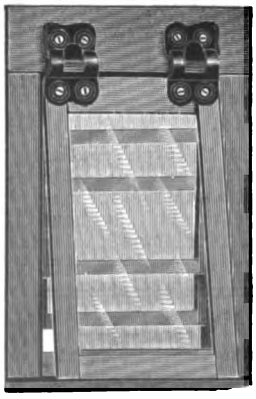
The HARTMAN SLIDING BLIND CO.
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BOWLING GREEN, KY., U. S. A.

YOUR HOUSE NEEDS PAINTING
PUT ON IT A
PAINT THAT LASTS
THAT IS
BREINIG'S LITHOGEN SILICATE PAINT

Tested and tried in all climates for over forty years.
Sample cards showing colors sent free upon request.

THE BRIDGEPORT WOOD FINISHING COMPANY
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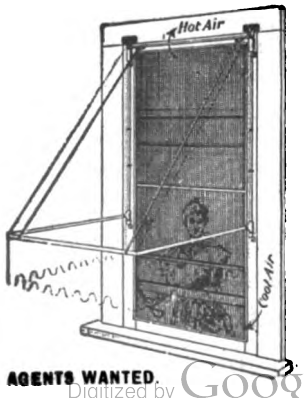
We also have the very best Hardwood Floor Finish; write for particulars.



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WINDOW SCREENS
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A New Era in
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Just think this over!
Do you want Solid Comfort, No Flies, No Sun, Ideal Ventilation, Clean Windows? Get the
"Phenix" Combined Window Screen and Awning.
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AGENTS WANTED.

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Splinters and Shavings

Current Prices.

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis. In this connection it must be borne in mind that these prices are not the prices under which the estimates of cost of the various designs published in Keith's Magazine are compiled. A schedule of these prices will be found on the title page of each issue, and in explanation, the Editor desires to state that it is absolutely essential, in the publication of our cost estimates, that there be one basis, otherwise our readers would be led into endless confusion by constant changes. For this reason, in making all of our cost estimates, we adhere to the prices quoted on the title page, which were in effect in Minneapolis and many other sections of the country a few years ago.

In comparing prices for various localities, there must be taken into consideration also the quality of material and the character of labor. Union rules decree that every carpenter, for instance, must be paid the same wages. That may be $2.00, $3.00 or $4.00 per day—it matters not. The point, however, is that some men are worth twice as much as others. They accomplish twice as much work in a given time and do it better, than another man who is a slovenly workman and lazy, devoting most of his time to bothering his fellow workmen by telling stories or useless talk.

Now, if any person attempts to construct a building by day labor, and unfortunately is employing this kind of labor, no matter if the rate of compensation be reasonable, the building will cost more than he expects, but if, on the other hand, he is fortunate enough to secure real live, competent, wide awake workmen, who put in a real day's work for a full day's pay, the cost of that building is going to be about what it ought to be, under the rates of pay and the prices of building materials and labor prevailing.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of the going to press of this issue. If our readers will take the pains to send us a like schedule, quoting the prices in their localities, we will be pleased to publish them for the mutual benefit of all of our readers in the various sections of the country.

SCHEDULE.

Excavating, per cubic yard, 15c, left on lot.
Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.
Brick laid in wall, per 1,000 (wall measure), $11.00 to $12.00.
Lathing and plastering, per yard, two coats, 26c.
Dimension lumber, per 1,000, No. 2, average price $16.00 to $18.00.
Flooring (No. 2 D. & M. Fencing), 4-in. $18.50; 6-in. $21.50.
Sheathing boards (6-inch D. & M. No. 3), $16.50 to $18.50.
Shingles, standard star "A" star cedar $2.40, pine $2.40.
Siding "C," $27.00.
Finish lumber, $35.00 to $50.00.
Tin work, per square, $6.00 to $8.00.
Carpenters, per day 8 hrs., $3.00.
Masons, per day 8 hrs, $4.40.
Common labor, per day 8 hrs., $2.00.

The following figures have been given us by an experienced, well known and reliable contractor of Minneapolis, as the comparative costs of frame construction, brick veneer construction and solid brick construction, in the average residence, under prices and conditions as they now prevail in this city:

FRAME CONSTRUCTION.

Per yard of wall—

Plastering	$ .24
Lumber—18 ft. 2½c	.45
Siding—12 ft. 3½c	.42
Painting, per yard, two coats	.17
Paper, per yard, put on	.03
Back Plastering	.20
Total, per yard measure	$1.51

BRICK VENEER CONSTRUCTION.

Per yard of wall—using face brick costing $18.00 per thousand.

Plastering	$ .24
Lumber—18 ft. at 2½c	.45
Paper, per yard, put on	.03
63 face brick—at 3c	1.89
Total, per yard measure	$2.61

The above does not take into consideration the cut stone item. It is customary to use cut stone for window and door sills, at least, and often for window caps, though big arches can be used. The

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No Creaking of Doors

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STANLEY'S

BALL-BEARING

HINGES

No Wearing Down
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Finished to match the rest of the hardware. At all hardware dealers. Booklet free.

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NEW BRITAIN, CONN.
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A FUEL-SAVING FURNACE

is the best investment the house-builder or house-owner can make.

The Leader Steel Furnace

saves fuel by perfect combustion and by applying the heat without waste. Eight to eleven rooms warmed by as much coal as two stoves would burn. Sold direct from factory to user, saving middleman's profit as well as coal. Everything furnished with furnace ready to set up; any handy man can set it up; anybody can operate it. **We pay the freight.** Hundreds in use. Send for free booklet No. 87 and learn how to warm your house cheaply.

HESS WARMING & VENTILATING CO.
CHICAGO, ILL.

cost of stone varies in different localities and usually runs from $1.00 to $2.00 per lineal foot, depending upon the amount of cutting and the kind of stone specified, etc.

SOLID BRICK CONSTRUCTION.

63 pressed brick	$1.89
126 common brick at $10 M	1.26
Furring walls	.06
Plastering	.24
Total, per yard measure	$3.45

The above estimate, as in the case of veneer construction, does not include cut stone item, which is relatively the same as in veneer construction. In addition to the door and window sills and caps, the water table, at least, should generally be of stone. This can be but the one course laid just above grade line or it can be on top of the foundation wall, which is more satisfactory and permanent to be of stone than of brick. It is also quite desirable, in a brick house especially, to use more or less stone work about the porches, at least for the underpinning, etc., so that these items will have to be figured on as an addition in estimating the cost of a brick residence over that of a frame structure.

It must not be considered that the total cost between these different forms of construction is the relative percentage of difference worked out by the above quotations, for you must remember that we are figuring but the wall construction, and that is the item where all the increase takes place. The interior of the house, all the finishing—plaster, wood work, doors, windows, stair cases, fittings and the floor construction—are the same, and, striking a general average, one would say that brick veneer construction will cost about 25 per cent more, on the total cost, than frame construction, and solid brick construction about 40 per cent more on the total cost.

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are, of course, subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

Fairmont, Del.

Oak and pine, delivered, per M	$12.50
Brick, per M	$10.00 to 12.00
Foreman's wages, per day	2.50
Good carpenters, per day	2.00

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Thomasville, Ga.

Framing, per M	$10.00
Weatherboarding	14.00
Interior finishing	20.00
Brick on the ground	7.00
Plastering, per yard	.25
Carpenters	2.50
Masons	3.00

Mason City, Iowa.

Excavating, per yard	$ .30
Brick in the wall	14.00
Rubble stone, per perch, in wall	4.00
Lathing and plastering, two coats	.25
Stone-range, per cord of 100 feet	20.00
Dimension lumber, per M No. 2	20.00
Flooring, No. 2 D. & M. No. 3	22.00
Flooring, No. 2 D. & M. fencing	22.00
Sheathing boards, 6-in. D. M. No. 3	20.00
Cedar shingles	3.35
Siding "C"	30.00
Finishing lumber	45.00
Cement, per bbl.	2.00
Carpenters, per day	3.00
Masons	6.00
Tin work, per square	7.00

Notes and Hints.

Figuring Special Mill Work.

Those who have occasion to figure special mill work will appreciate the force of the Mississippi Valley Lumberman's "piece stuff" on this subject:

"I asked a sash and door expert if there was any way of actually figuring the cost of special interior mill work," says the writer. "No, there is not," he frankly replied. "At the best it is simply a matter of guess work. We can compute very closely the cost of the lumber; although this is subject to fluctuations. When it comes to the cost of labor, however, we have to take our chances. There are all kinds and grades of labor and no one has yet been able to specify just what a day or hour's labor will produce per man. Even the same workman will produce very radically different results at different times, or when engaged on different classes of work. The result is that on certain work we make very liberal profit and on others we hardly recover expenses. The cost of special mill work is quite a little lower than last year. Part of this is due to the lower price of lumber, especially pine. Hardwoods, however, are even higher than a year ago. We used to figure on a large amount of special work to be sent east, but for some time we have declined to figure on this class of trade. Work of this kind when it has to be shipped long distances is done at a great disadvantage. Accordingly the factories near at hand are in a position

In Finishing Your Homes Use

S.V.W. TRADE ELASTICA MARK

FINISH NO. 1

FOR ALL EXTERIOR WORK.

ABSOLUTELY the most elastic and durable outside Varnish made. Especially adapted for front doors, and all classes of housework exposed to the weather where **Greatest Durability** is requisite. Produces a beautiful luster over natural, painted or grained woods. Does not scratch or mar white and resists atmospheric influences better than any other Varnish or Finish in use for the purpose.

FOR INTERIOR WORK.

S.V.W. TRADE ELASTICA MARK

FINISH NO. 2.

ESPECIALLY adapted for hallways, bathrooms, dining-rooms, kitchens, floors, bar fixtures and general inside work requiring a finish of extreme durability. Produces a beautiful luster over natural painted or grained woods, and by cutting down with pumice stone and water, a smooth, dull finish is obtained. Extremely elastic and will not scratch or mar white.

THE BEST FLOOR FINISH.

S.V.W. TRADE MARK GUTTA PERCHA

FLOOR FINISH.

COMBINES quick and hard drying properties without sacrificing elasticity or durability. Dries hard over night under favorable conditions, **with the toughness of Gutta Percha.** On old and new natural wood floors properly filled, and on painted floors, **one coat is sufficient. Does not scratch or mar white,** and is very durable.

Sample Boards Free on Application.

Standard Varnish Works

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Golden Oak or Mahoganized Birch Selected Lumber Mantel . . . $29.25

Dealers' price, $40 to $45.

It is 7 feet high, 5 feet wide, 36 x 18 French Bevel Mirror, heavy box top and deep shelves. Four columns with capitals. Includes Enamel Tile Facing, 60 x 18 hearth. Plated Frame and Club House Grate.

Freight paid east of Mississippi River and north of South Carolina on this mantel.

BRASS FIRE SET, $8.00; FENDER, $8.00.

Tiles mounted on slate make a perfect job; any one can place them in position. 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 up.

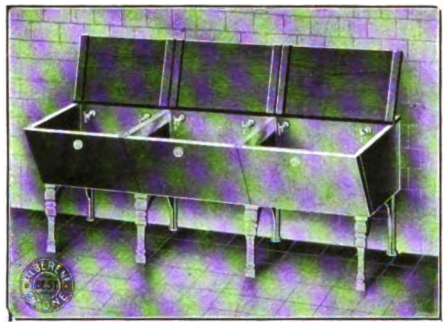
$5.25 buys this Grille, 48-inch, with pole. Retail value, $8.00 to $10.00; others from $2.50 up. Largest assortment. Division Screens and special Grilles to order.



W. J. OSTENDORF, 2117 N. Broad Street, Philadelphia, Pa.

Alberene Stone Laundry Tubs

JUST ONE STYLE—*Our Catalog shows many others—Send for it.*



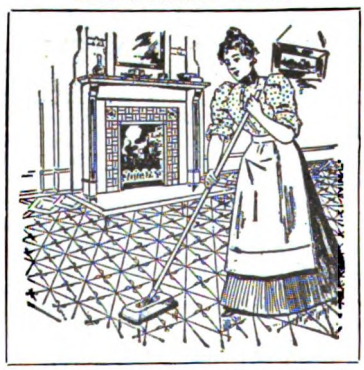
ALBERENE STONE CO.

NEW YORK CHICAGO BOSTON

Fine HARDWOOD Floors

ALL DESCRIPTIONS

WEIGHTED BRUSHES, HARDWOOD FLOOR POLISH.



PARQUETRY, WOOD CARPET, AND EXCELSIOR FLOOR FINISH.

Messrs. J. Dunfee & Co.

104-106 Franklin St., CHICAGO, ILL.

to monopolize this trade. One of the best jobs of this kind we took proved quite disastrous. At the suggestion of our salesman who secured the contract, we made a slight deviation from the specifications in constructing the windows. When we came to put them in place the architect arbitrarily refused to accept them. The result was that we had to ship them all back, remake them and send them on again, thus paying three freights. The amount of variation from the original plans was very small; in fact, if we had any reasonable architect to deal with he would never have objected. We were not even able to get an audience with this one, however. The material from which the windows were constructed was mahogany, and in remaking, of course, a good deal of it was wasted. We figured up afterwards that we lost about $800 by this error. We found thereafter that this architect was given to just such practices. As a result there was not a local factory that would figure on any work under his supervision. We had the pleasure later of declining to furnish some contractors' estimates on plans and specifications prepared by him, and told each our reason for so doing. In the long run the architect does not gain anything by being arbitrary and unreasonable."

Labor Must Reorganize.

The Journal of the Knights of Labor, in "putting the trade union system of today under a microscope," reports as follows: "We find a blind following of old paths that were made generations ago; a demand for unreasoning or impossible things, a childish incident magnified into a vital question; a disloyalty and brutal disregard for real friends who are not in 'my trade;' a constant and unnecessary display of the union's authority over the shops and business houses, and a seeming disregard for ordinary courtesy in dealing with employing elements."

Another feature criticised is the separation of workmen of slightly different, though allied trades, into different unions, which are always warring against each other because of encroachments, real or imaginary. The Journal says this condition of affairs is threatening the very life of unionism, and that organized labor must seek for a system broad enough to include all employed in a particular industry.

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Architect's Corner.

Communications from architects detailing their experiences and giving information of interest and value to our readers will be given space in this column. Any questions our readers desire to ask relative to architectural service will be referred to one of the profession and answered as space permits.

J. C. R.

Q. Where it is desired to use brick for entire basement wall as well as first story, should an unbroken wall be continued from bottom of basement to top of first story, just putting in basement and other windows, also joist, as you come to them?

A. Yes, continue the wall right straight up to the belt course over windows in first story,—that is, if the same quality of brick is used as that for the foundation. If you change and have a good stone available to go with the brick, you might run an eight or ten-inch course of stone at grade line and build the wall on top of that, this stone course forming a water table and base for the brick that will add to the appearance.

J. E. W.

Q. What information can you give me for a foundation concerning building tile, 8x8x16 inches in size, also hollow, being laid and cemented between the ends, the same as brick, with mortar?

A. No doubt, this building tile you mention would be amply strong for a foundation. It would be advisable, however, to plaster same on the outside with a good strong cement mortar and cover this with asphaltum as an additional precaution against moisture.

J. De F. B.,
Champlain, N. Y.

Q. Which of the two ways of construction, back plastering or double sheathing, is the better? Back plastering is rather unusual in this vicinity.

A. As for back plastering, when this is carefully done by conscientious workmen, according to your details, the results are usually very satisfactory and we do not have trouble with the back plastering dropping off or cracking and falling. This method is followed more generally than double sheathing, which method is also very satisfactory when done carefully. Each method depends largely upon how the work is done as to its efficiency and when well done, both are satisfactory. The usual expense of double sheathing is from twenty to thirty per cent more than back plastering.



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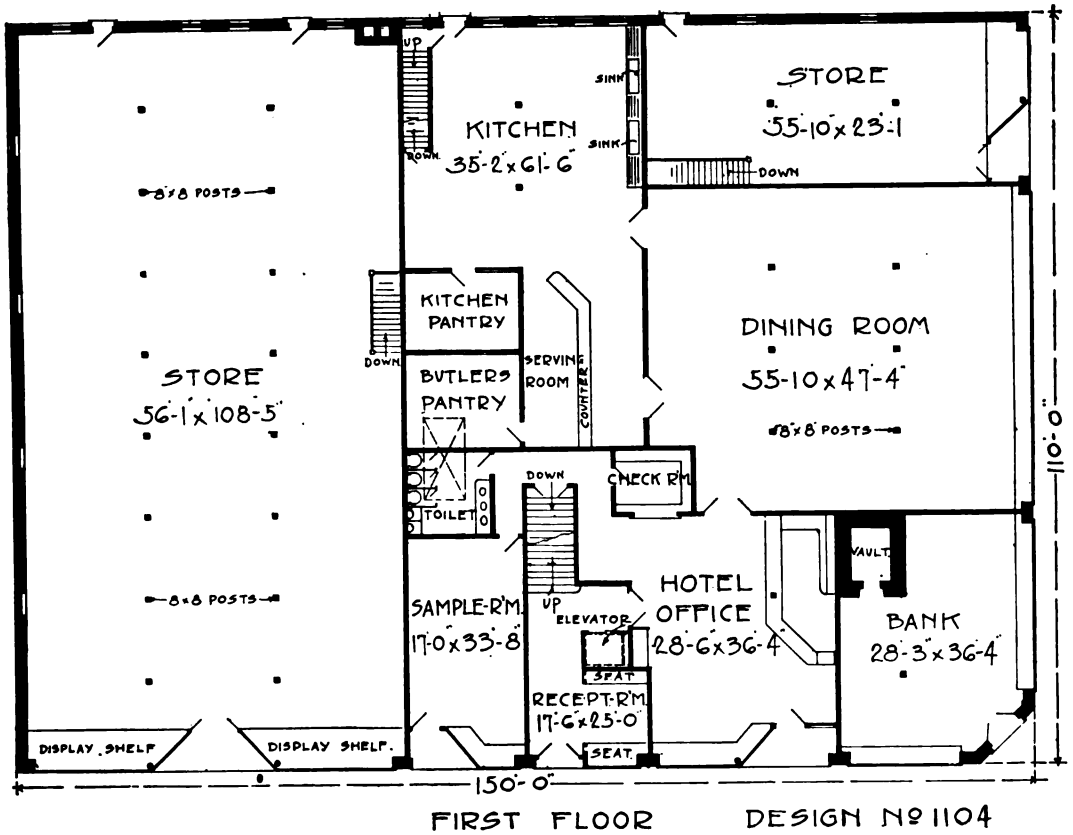
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Design No. 1104.

The subject of these illustrations is a hotel, store and bank building, of considerable size, 150 feet front by 110 feet deep. The exterior is of brick, with a galvanized iron cornice and wood store fronts. Large plate glass windows occupy the entire first story of both fronts and insure the complete lighting of this floor.

The corner room, 27x35 feet, is planned for a bank and provided with a good-sized burglar and fire-proof vault. A large hotel office or lobby occupies the space adjacent to the bank on the left, directly connected with which is the hotel porch and entrance with its reception room, elevator and stair. Back of the hotel offices is lo-



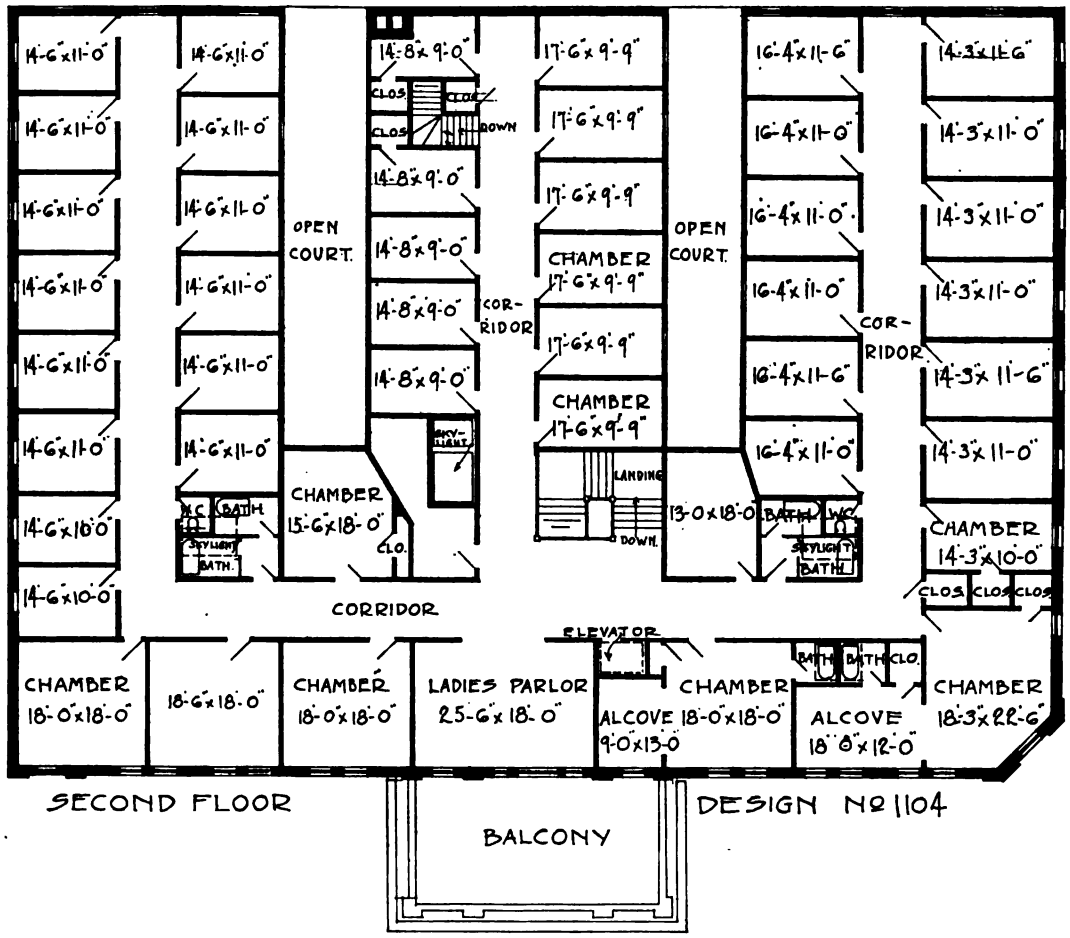
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cated the kitchen department, with its serving room and pantries in direct connection with the large hotel dining room. This latter has an entrance from the lobby also. A good sized sample room, toilet room and check room, complete the hotel arrangements for this floor.

The balance of the first floor is given up to stores, the large one occupying the remaining

vator landing. The balance of this floor is partitioned off into sleeping apartments, all of which are provided with outside lights by means of the open courts. Toilet and bathrooms are provided for each wing.

The heating of this building was designed to be done by steam. The interior finish is to be pine or poplar, hardwood floors throughout.



space on the main street and a smaller store being placed next to the dining room on the other front. Each of the stores is provided with its own cellar space for storage, with a separate stairway leading to it from the inside and an outside cellarway or bulkhead besides. The balance of the basement is given up to the hotel accessories of laundry, storage, etc., and the heating plant for the building.

The second story plan shows the hotel accommodations which consist of a ladies' parlor, placed directly at the head of the main stairs and ele-

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Painting	600
Heating and ventilating	2,200
Plumbing and gas fitting	1,000
Tin work	850
Electric work	150
Hardwood floors	1,200
Elevator	1,200
Miscellaneous	1,000
Total	$22,000

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A Pretty Lake Erie Cottage.

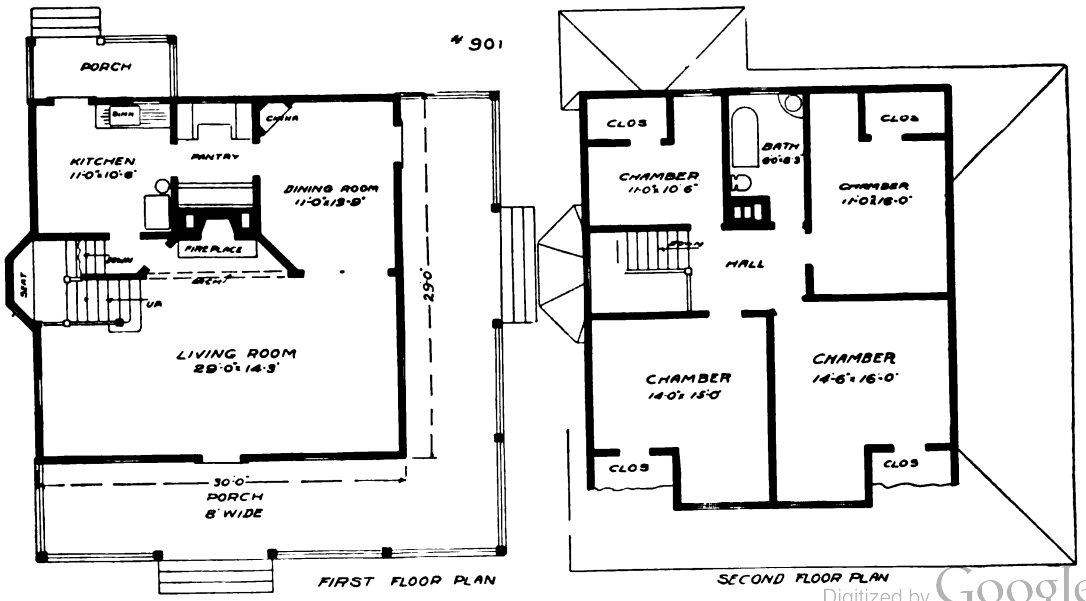
Design No. 901.

This cottage is especially adapted for a suburban home, where ample porch space and a generous sized living room are desired. This latter is quite a feature, running across the entire front of house, containing an ingle nook at rear in the center, which has a plaster arch extending across it, from dining room opening to stairway. Access is conveniently arranged from living room to kitchen. This same passage gives access to basement from front of house.

The basement extends under the entire house, containing the usual hot air heating plant and coal bins. There is also ample space for a laundry.

On the second floor we have four good sized chambers, well provided with closets, in the corners under the slope of roof. The finish of first story would be in hardwood, with hardwood floors and the latter in the second story hall and bath also.

Cost, $1,550; width, 30 feet; depth, 29 feet; height of basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height of second story rear rooms, 5 feet.



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Prize Design for Stone and Frame Cottage.

Design No. 902.

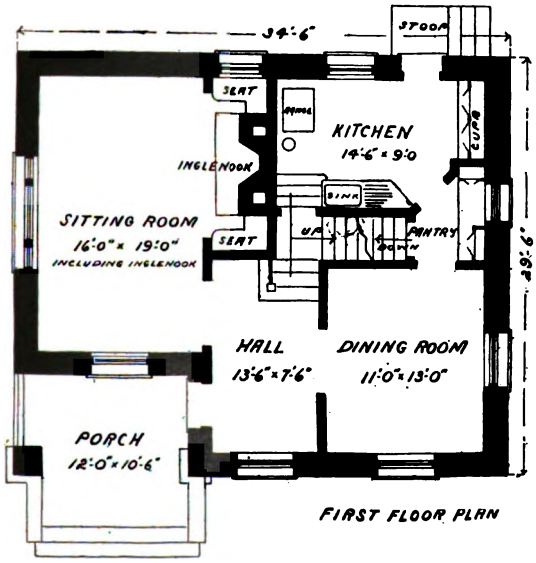
This cottage home is intended to be built of cobble stone for the first story and frame construction above; the exterior finish being of shingles. The design could be readily adapted to either brick or frame construction.

Especially attractive is the generous sized living room, with ingle nook, in which is a fire place, at each side of which are built in seats. The combination stairway will be found convenient, giving easy access to either front or rear of house. The access to basement is also convenient from either kitchen or the front of house.

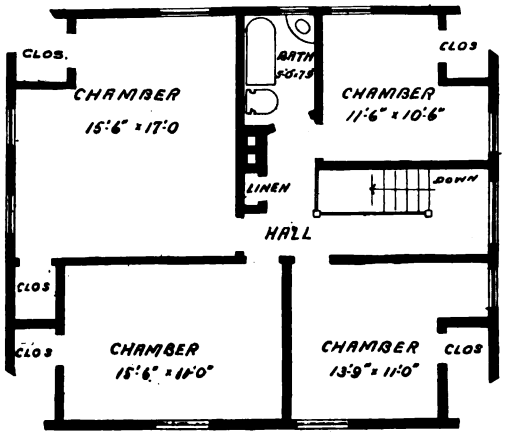
Should a large porch be desired, the porch could be brought further front and extended down as far as dining room. On the second floor are provided four chambers one of which is of very good size. Ample closet space is obtained in the corners of house, thus taking up the low space under roof rafters.

The basement extends under entire house and contains a hot air heating and ventilating system; coal bins and laundry. The main rooms of the first story are finished in birch and have hardwood floors; balance of house is finished in soft wood.

Cost, $1,775; width, 34 ft. 6 in.; depth, 29 ft. 6 in.; height of basement, 7 ft. 6 in. First story, 9 ft. 5 in; second story, 8 ft. 3 in; lowest height in second story rooms, 5 ft. 6 in.



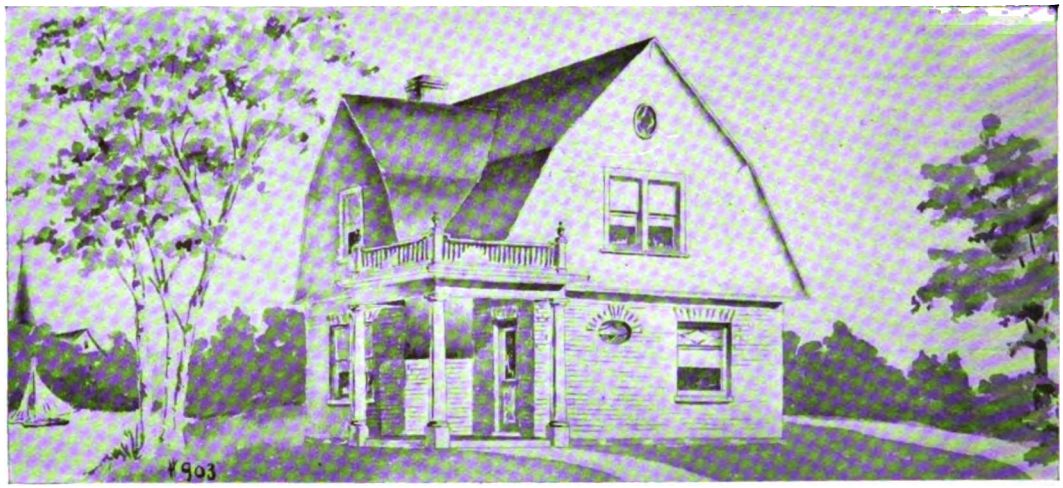
FIRST FLOOR PLAN



SECOND FLOOR PLAN

902

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Model Combination Brick and Frame Cottage.

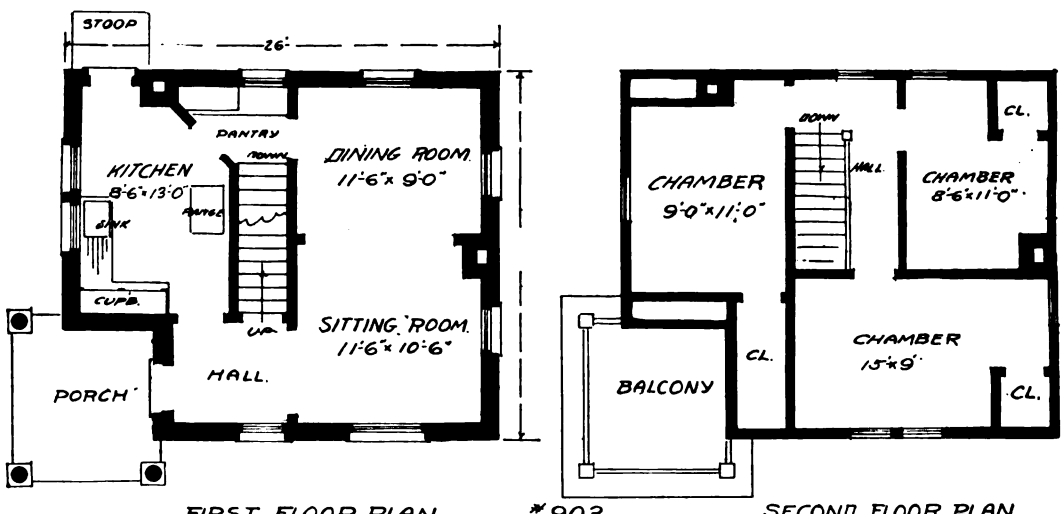
Design No, 903.

A cottage design for brick and frame construction is shown herewith. The Colonial porch on front corner of house, adds a great deal to the attractiveness of this design. The foundation is of stone. A small cellar is provided, but full basement with heating plant, could readily be installed, if this item were desired.

The sitting and dining rooms being connected by a wide cased opening, makes these two rooms practically one, and yet, if desired, they can be separated by the use of draperies. Between dining room and kitchen, is a small pantry, in which flour bins, cupboards and drawers are built. In addition to this, in the kitchen, is a built-in cupboard, providing additional space for dishes and cooking utensils.

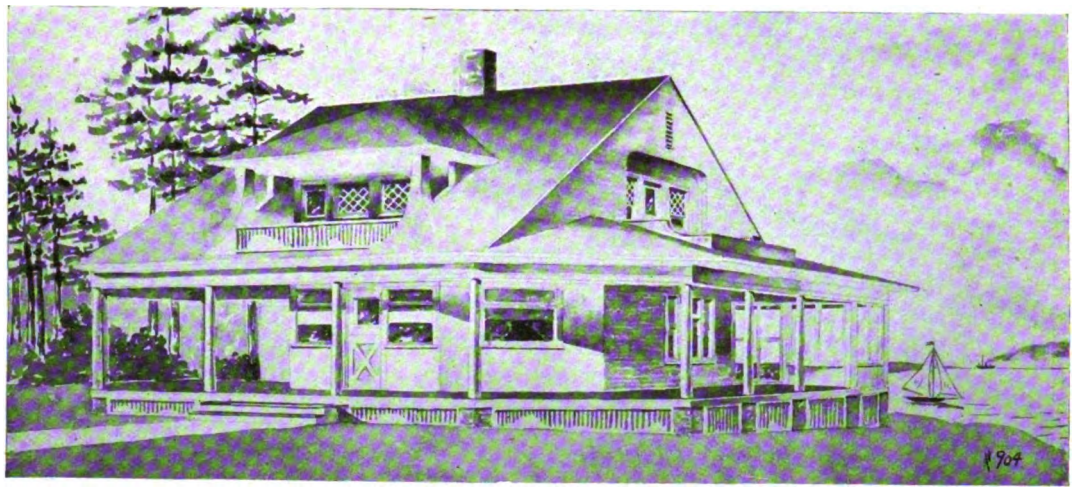
The second floor provides three pleasant chambers, each supplied with closet. The finish of the rooms is in pine or cypress with pine floors.

Cost, $850.00; width, 26 feet; depth, 22 feet; height of first story, 9 feet 5 inches; height of second story, 8 feet 3 inches; cellar 6 feet 6 inches; lowest height second story, 6 feet.



FIRST FLOOR PLAN. #903. SECOND FLOOR PLAN.

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A Palm Beach Florida Cottage.

Design No. 904.

The house herewith shown was designed for a well known actor, as his winter home on the sea coast of Florida and is exceedingly well adapted to its purpose. Interest is added to this particular cottage as it was largely built from lumber of a wrecked schooner.

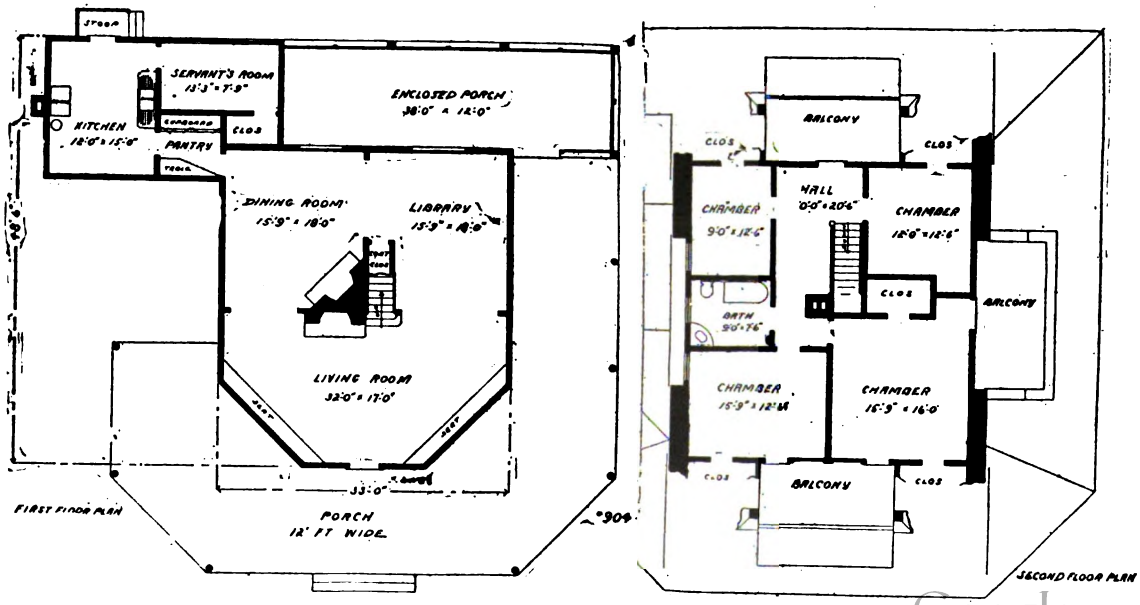
The porch accommodations are ample, that part on the rear being enclosed with glass and screen sash.

The first floor rooms all open into each other this being especially convenient for dancing or other parties.

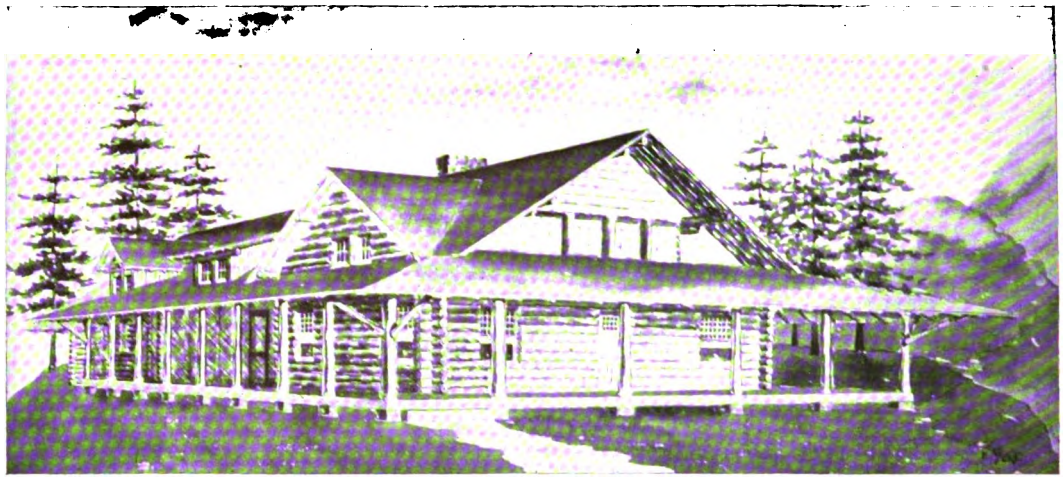
On the second floor provision is made for four pleasant rooms and bath and in addition to these four chambers a servant's room is placed convenient to the kitchen. The three balconies arranged on the roof of the porch provide fine outlooks.

Finish is in pine, stained, and pine floors. No cellar is provided.

Cost, $2,050; width over all, 66 ft.; depth over all, 64 ft. 6 in.; height of first floor, 9 ft. 2 in; second floor, 8 ft. 3 in.; lowest height second story, 6 ft..



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A Wealthy Lumberman's Mountain Camp.

Design No. 905.

This design is for a log house for the mountains. It is unusually spacious in its proportions and would answer well the purposes of any man of means, who desires to entertain generously, or would answer finely as a Club House for a fishing or hunting club or any like purpose. It is designed to be built entirely of logs and is, of course, but one story high, though a stair leads from the open hall to an attic overhead, sufficiently large to provide for ample storage room.

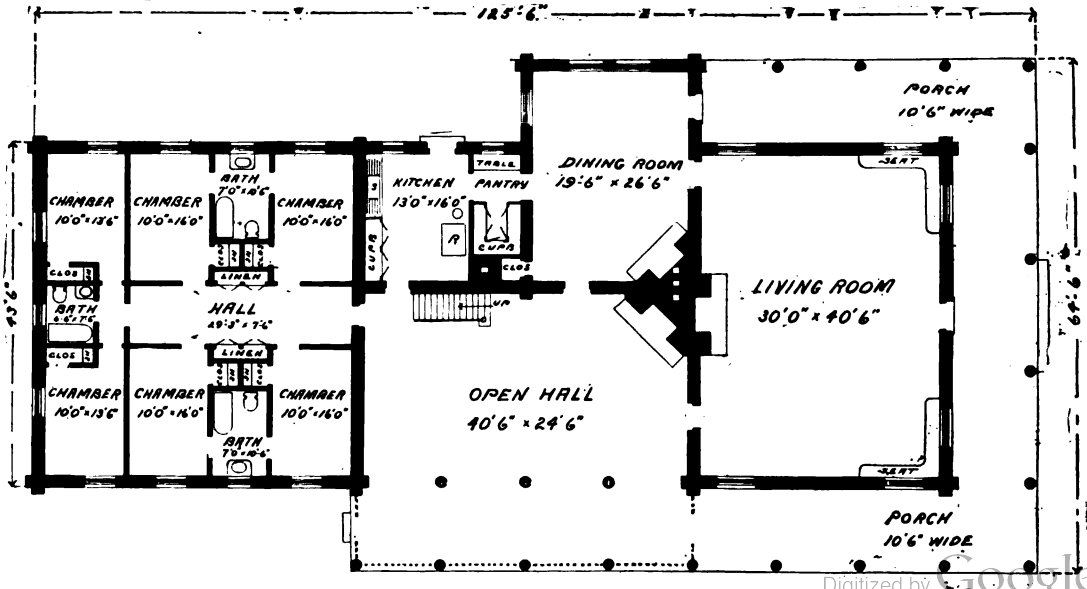
The veranda is a magnificent affair extending around three sides and front, being 10½ feet wide. It is screened in front of the open hall which has a fire place and would make a beautiful room for dancing or would serve nicely as a dining hall, the effect being practically that of eating in the open air.

The living room is of magnificent proportions. The dining room is also of splendid size, so that large parties can be nicely entertained. There is a complete pantry between dining room and kitchen fitted up and the bed rooms in the extension at the rear are well equipped with private baths.

The interior finish would be of rough logs, but of course, the walls and ceiling could be ceiled over. The intention is, however, to provide an open log ceiling in living room, hall and dining room and the plans so provide. The splendid fire places in living room, dining room and open hall are unique in design and planned to be built of logs and boulders, suitable to the character of the exterior.

Of course, the cost will depend entirely upon the locality in which same was to be built. As a log house, it is supposed to be built where logs are plentiful and can be had for the cutting and hauling; "lumber jack" labor, of course, being available for a great portion of the work.

Cost, $3,700; width, 64 ft. 6 in. over porches; depth, 125 ft. 6 inches over porches and rear extension; height of living room to beginning of slope of log roof, 12 ft.; average center height, 18 ft.



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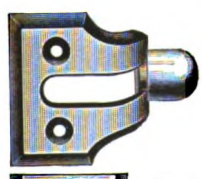


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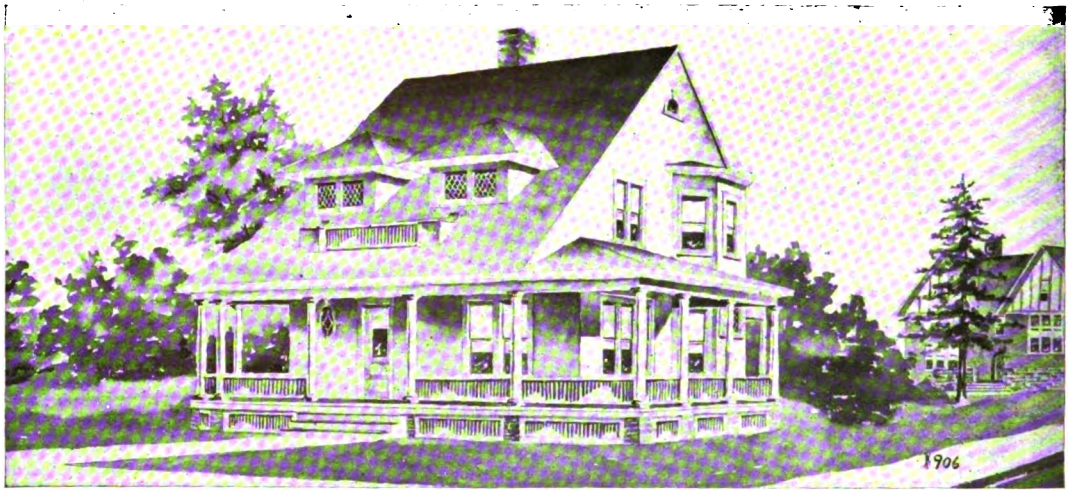
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A Southern Merchant's Pretty Home.

Design No. 906.

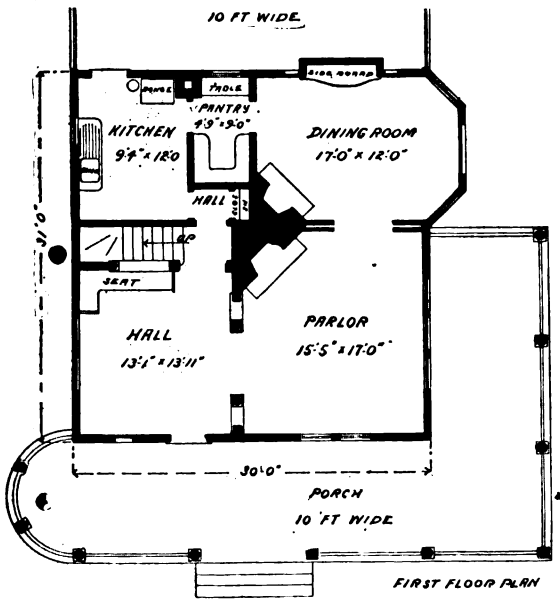
This design when constructed gives a very pretty exterior, the sloping roof with the two quaint dormers in front adding much to the pleasing features of the design. In the arrangement of the rooms, the plan is not only practical for the housekeeper but attractive in the way the interior opens up, the parlor and hall being separated only by a wide-columned archway, making same practically one apartment. Back of the parlor is a spacious dining room with sideboard in full view from front room.

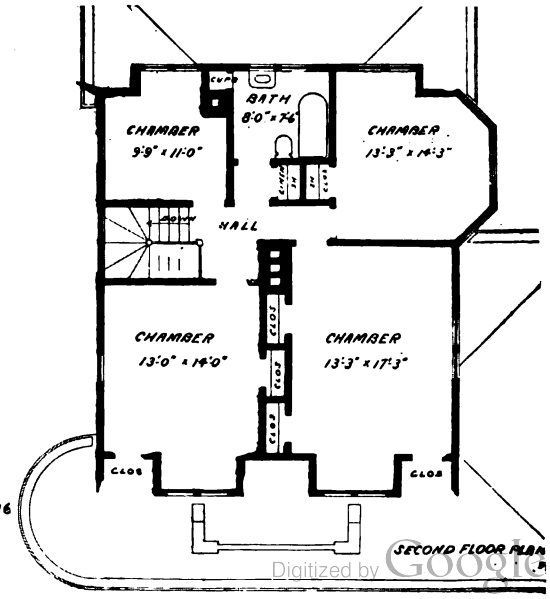
The pantry is spacious and the kitchen while small, as desired by many housekeepers nowadays to reduce the number of steps, where one does their own work, is quite ample for all requirements. The main staircase makes the head room a little low at left of kitchen sink, but only in the corner, for it quickly increases. A cellar stair could be put in, if desired, going down under main stair just at the left of kitchen sink. This, of course, would only be necessary with the house built for a cold climate and for occupancy the year round. As at present planned, same is intended to be built without a cellar and on a post foundation, being more of a summer cottage; although it is intended to plaster same and the finish of the interior is quite good, the entire hall having a heavy paneled wainscot.

The second floor has four good bed rooms and bath. The attic, however, is only reached by means of a scuttle in hall ceiling. A stair leading to same could be secured, however, by going up over main stair, the additional expense for such being probably only $20.00 or $25.00.

The finish intended throughout the house is pine, poplar, or cypress, painted or stained, but at slight additional cost hardwood could be used in the principal rooms of first story.

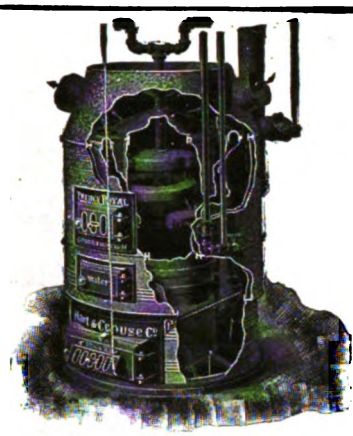
Cost, $2,250; width, 30 ft.; depth, 31 ft.; height of first story, 10 ft. 5 in; second story, 9 ft. 3 in.





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A Very Unique and Desirable Cottage Home.

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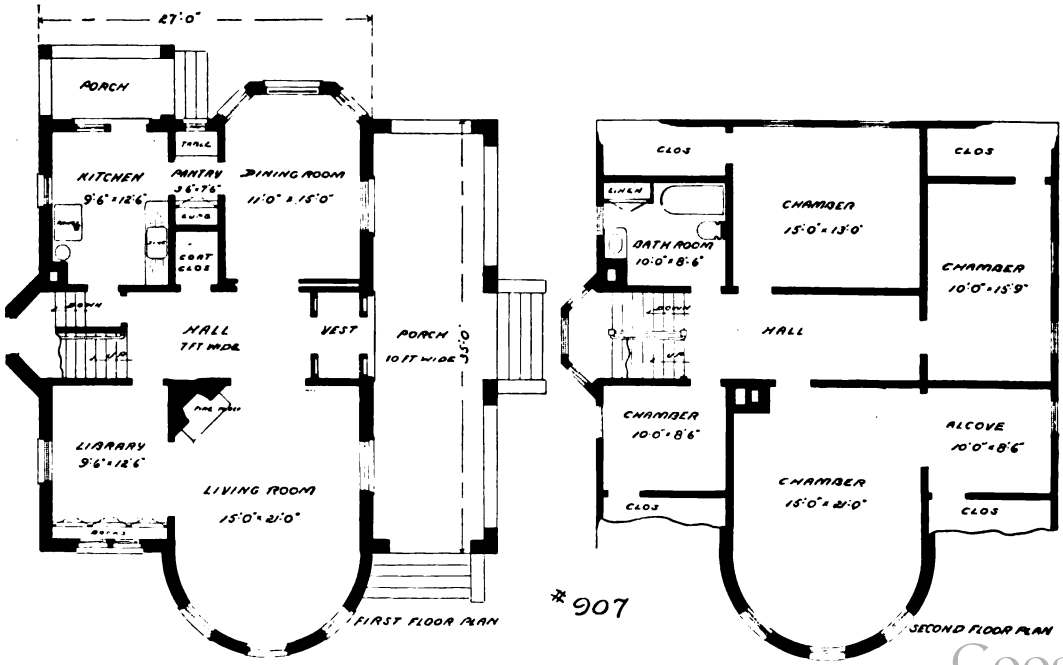
An ideal home for a corner lot. The construction is stone basement, brick first story and plaster panels in the gables. The soft gray of the plaster panels against the dark stain on the woodwork make a most pleasing effect. The whole is in English style and has a most home like appearance.

The interior is very attractive; the living room being of extra good size with a library or den just off of same. The stairway is so arranged as to make a back stair unnecessary, thus saving space and expense. Opening off the cellar stair is a door to the inside.

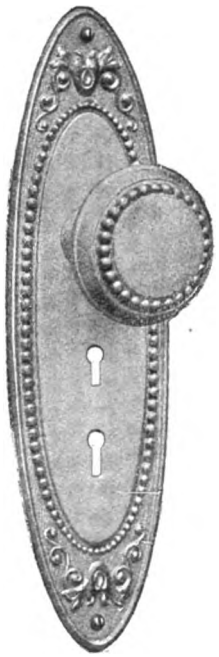
The second floor is nicely arranged; the large room being intended of course for the use of the owner. The alcove off same is a pleasant feature. If so desired the small room near stairway could be used for a child's room and a door made to connect with the larger room.

The finish of first floor main room is in hardwood and hardwood floors; balance pine or cypress, hot air heat, full basement and laundry.

Cost, $2,600; width, 27 ft.; depth, 35 ft.; height of basement, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in; lowest wall height second story, 5 ft. 6 in.



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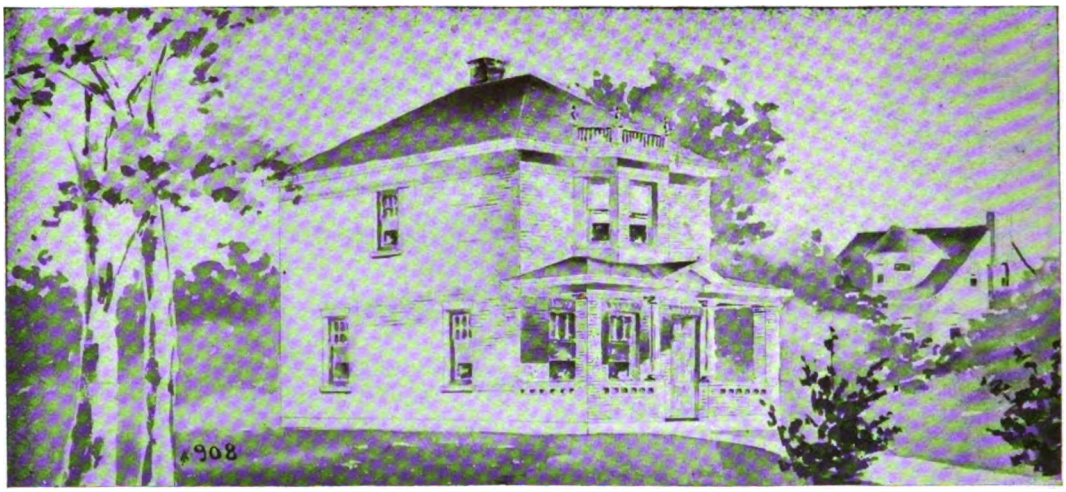


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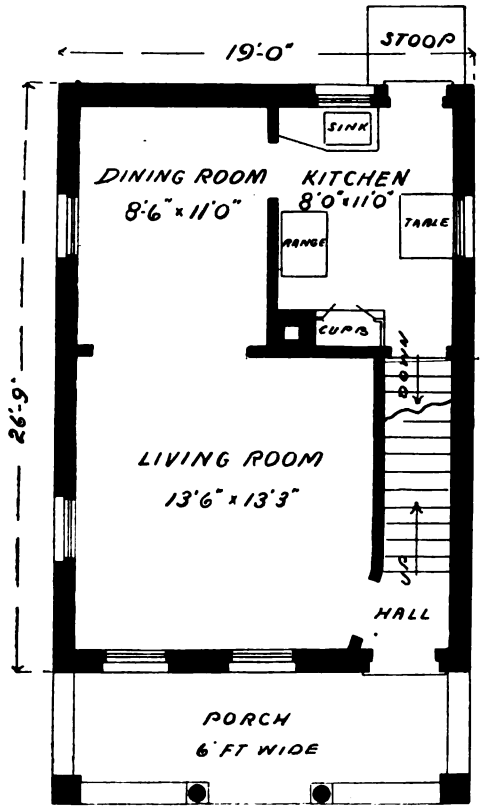
Model Home in Brick for a Mechanic.

Design No. 908.

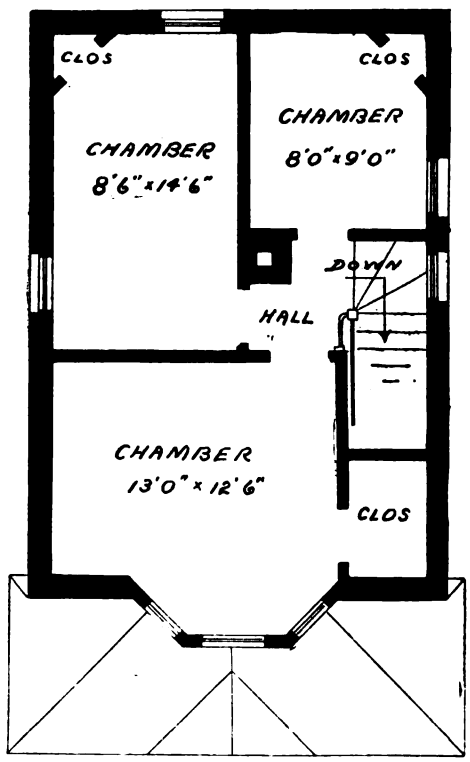
This design is a simple brick cottage, providing for brick construction for the first and second stories. Among the specially desirable features, are the porch, which extends clear across front of house, and the unusually large living room.

A small cellar is provided. The finish of the rooms is in pine or cypress with pine floors.

Cost, $900; width, 19 feet; depth, 26 feet 9 inches; height of cellar, 6 feet 2 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

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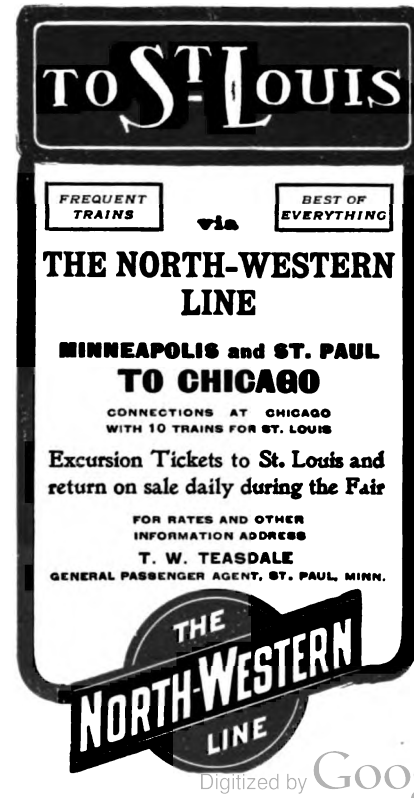
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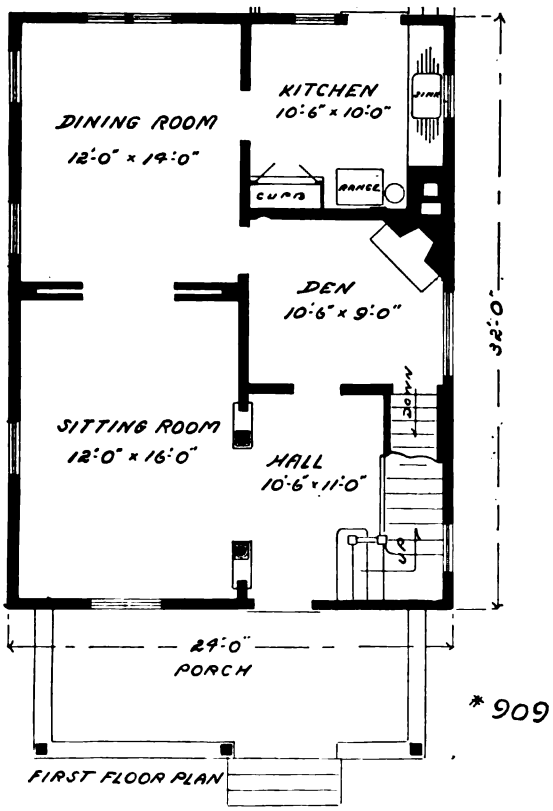
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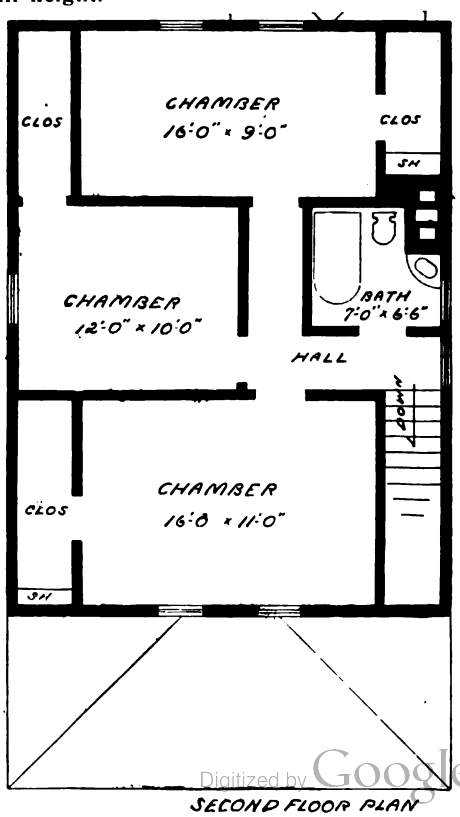
There is a full basement under the entire house with hot air heating apparatus installed.

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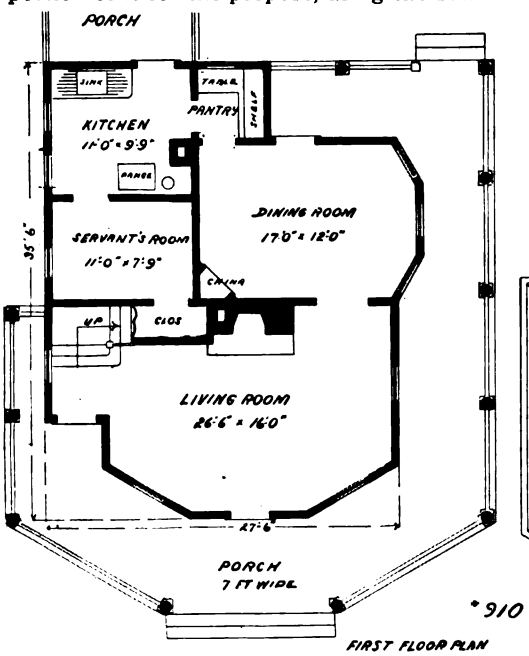
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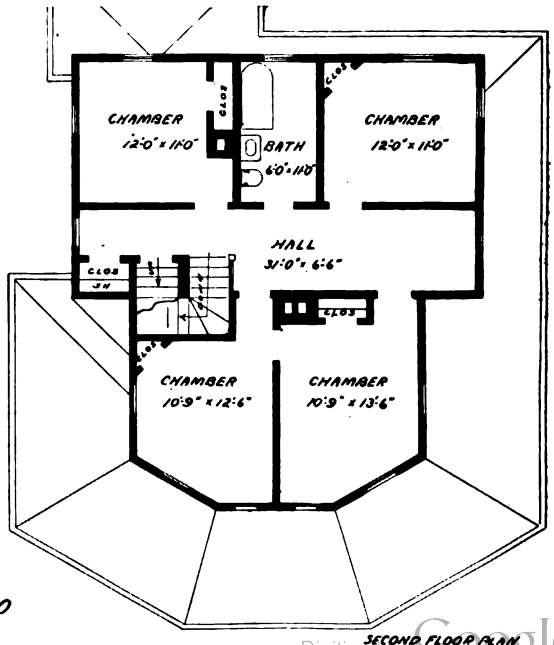
A larger stair hall or reception hall could be secured by taking the servant's room or a portion of it for the purpose, using the balance of what was not required to enlarge the kitchen. The kitchen is purposely designed to be very compact. The bed rooms on the second floor are very satisfactory and the wide hall extending clear across the house, gives a fine circulation of air in hot weather.

There is a fine, large attic reached by stairway going up over main stair and a room is designed to be finished off there. There is space, also, for two additional rooms, if desired, on the third floor. There is no basement, the house being designed for the South or some warm climate and is built upon brick piers.

The finish intended throughout is pine, poplar or cypress, painted or stained.

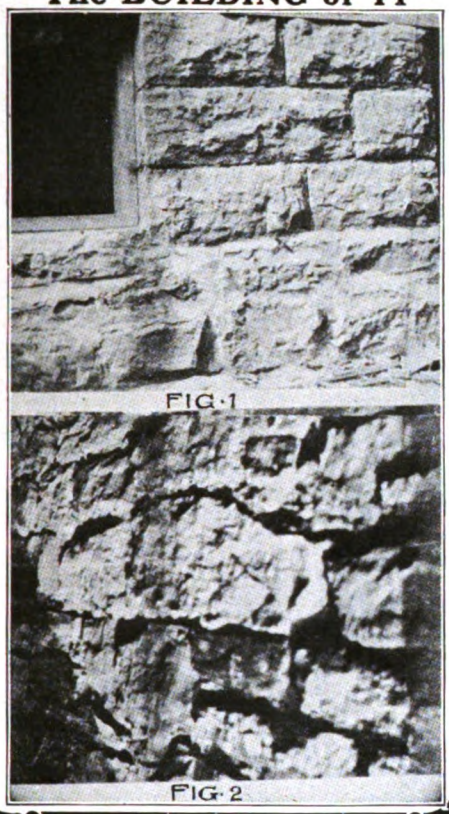
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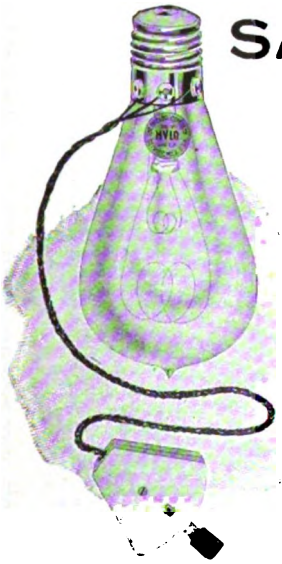
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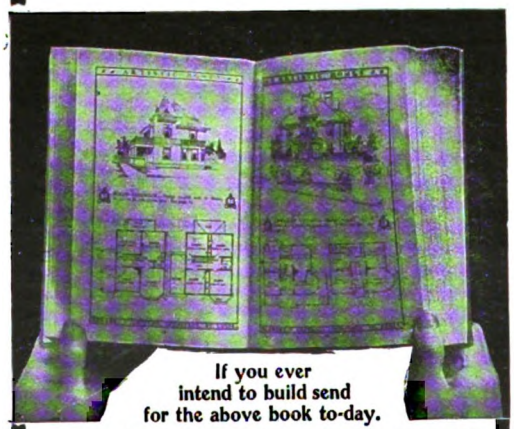
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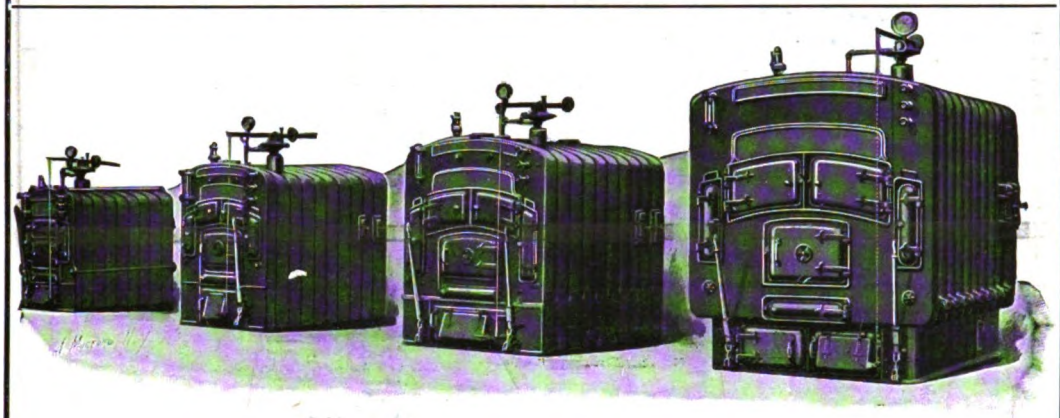
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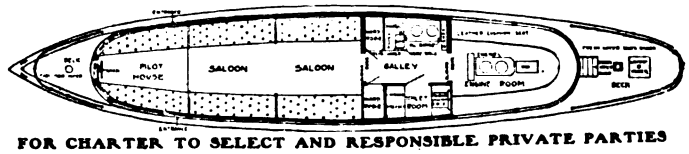
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KEITH'S MAGAZINE

on Home Building

MINNEAPOLIS, - - MINNESOTA

Edited by WALTER J. KEITH — Published by THE KEITH CO.

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N. B.—In explanation of the cost estimates of the various designs for moderate cost homes given in this issue, the editor desires to state that they are based upon the following schedule of prices of labor and materials and normal conditions, prevailing in 1897, insuring a reasonable amount of competition among contractors and builders. On another page will be found present prices F. O. B., Minneapolis.

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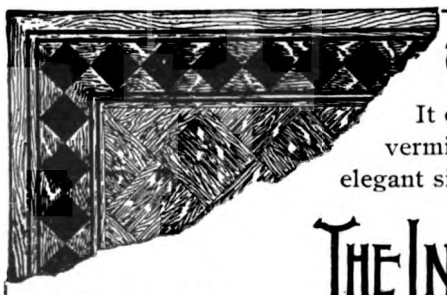
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KEITH'S MAGAZINE.

Vol. XII. AUGUST, 1904. *No. 2*

An Unusual Interior.



"THE EGYPTIAN LIBRARY."

A DEPARTURE from the conventional and the ordinary, is always welcome, if it be in good taste. In designing the interior decorations of the library here photographed the architect has departed from "the regular thing" in a thoroughly delightful and artistic manner, and has treated an interesting and original conception with great skill, taste and what is more remarkable—with a discreet reserve. It is possible in departing from the usual forms to run wild over a good idea; the architect may easily lose his clue or his head, and carry an unconventional treatment to extremes. That this error has been happily avoided in the present case, is evident from an examination of these interesting pictures.

In the library of this pretty house the architect elected to use Egyptian motives throughout the wood finish and decoration and to introduce them into the furnishing, as far as compatible with modern comfort. The owners were charmed with the idea and its embodiment furnished a pleasant study for months. Nothing could be more interesting they found than an Egyptian room, for ancient Egyptian symbolism is of a high order. It subordinated the physical to the ideal, and their ornaments

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whether delicate or grotesque, express sentiments purely spiritual.

The dominant idea of Egyptian construction was strength, and this feeling pervades the apartment and is expressed in the massive lines of the furniture which was all made specially for the room; also in the mantel design with supporting corbels formed by carved Egyptian heads above outstretched vultures' wings, the characteristic Egyptian headdress about the face in downward lines. The solid fixity of these figures, their wide, steady gaze, is stability itself. This idea is again repeated in the andirons of the fireplace, of solid cast iron, standing like the solemn pillars of an Egyptian temple.

The color scheme of the room is red and green, with blue and yellow notes introduced in the stained glass and the embroidery of hangings and pillows, etc. The Egyptian coloring was brilliant rather than refined. They used the primary colors in all their intensity. But we must remember that the atmosphere of warm climates to a certain extent nullifies this intensity, and the color-destroying qualities of brilliant sunshine brings into harmony the vivid reds and raw greens which in the north with its preponderance of gray days, would be intolerable. The reds and greens have therefore been modified in this interior to the more restrained-tones agreeable to a delicate taste. The walls are covered with red burlaps, and the woodwork enameled a dark, olive green. The door hangings and window draperies are of red decorators' serge embroidered in orange, green and blue, the design repeating the lotus motif freely used in the ornamentation of the woodwork, together with the green, wavy lines representing water, on the lower part. Water, was to the Egyptian everything; the name of his one great river the Nile, signifies water. Their use of these wavy lines was everywhere, and they have been happily employed here upon the bases of the woodwork, repeated on the stained glass window in green and blue at the bottom and even adapted to the Morris chair, the wavy water lines forming the base while the spindles running up the sides are the dark green stems of the lotus terminating in the flower at the top. The cushions



"REED AND LOTUS MOTIFS."

of the chair are of velour in a peculiar deep, rich blue, a very successful reproduction of the Egyptian royal blue, which was an exceedingly brilliant blue formed by mixing the hydrated protoxide of copper with a minute quantity of iron. The material had to be specially colored to order as it was impossible to find the shade in the shops. The same rich blue is used for the cushions of the window seat and to upholster the large arm chair. This chair and the library table are framed in black enamel. The supports represent bundles of reeds tied at intervals with green wisps. The bundle of reeds was the first idea of a column and it is used in all the detail. Reeds form the drop pieces beneath the table top and are laid horizontally along the chair frame.

The Egyptians were a deeply religious race, and far more than other peoples desired and believed the perpetuity of life for the individual. This desire for immortality gave its impress to all forms of Egyptian art, and expressed itself in the Sphinx and the Pyramids and the embalming of the dead. The Lotus or Lily of the Nile, was their favorite illustration of divine energy in the resurrection; and the vulture the emblem of the soul triumphant in death, embodied the

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"THE GREEN AND IVORY OF DRAWING-ROOM."

idea of the vulture's power to create living substance out of dead and decomposed matter. Vultures were frequently embalmed with the bodies of dead kings and with equal solicitude. The long wings of the vulture enclosing its body, adapt it effectively to decorative art and it is the first example of the wing decorations so profusely used upon Egyptian temples.

This wing motif appears extensively in the decorations of the room. The stained glass panel above the mantel shows a vulture's outspread wings holding the flabella or torch—another sacred emblem—in his claws. The coloring of the design is in strong greens, blues and reds, banded with crinkled glass of a brilliant green. Below this panel are open bookshelves with dividing columns representing bundles of reeds, while detached lotus buds form the dentil treatment of the mantel shelf.

The ceiling color is a grayish green with a center decoration consisting of a group of lotus and Scarabaeus outlined by a band of plain red. The frieze color is slightly darker, the same grayish-green with repeated design of the winged globe—another frequently recurring emblem in Egyptian decoration—the ball a bright red and the coloring of the wings brilliant green, orange and blue. Between the repeats of this design are conventionalized Sphinx's heads with elongated ears, in outline. The brilliant coloring of the decoration against the grayish-green ground and the character of the design form a frieze of unusual interest.

On the other side of the room a wall cupboard is built in of the same dark green enameled wood, the wide panels of the lower doors divided by long lotus stems bearing their cup-shaped blossoms and forming an ornament beneath the cornice molding separting the upper part of the cupboard, which has doors of clouded blue opaque glass with the lotus outlined in dull red leads.

Near this cupboard is a window of

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stained and leaded glass, the same wavy lines in green and blue indicating water, forming the decoration of the lower part of the window. A brilliantly colored and enlarged Scarabaeus grasping the ball with his front and hind legs—another Egyptian symbol of immortality—forms the central group of the window and the lotus in green glass is outlined by the leading.

These motifs are carried out even in such minor details as seat pillows embroidered in the Egyptian emblems; one showing the vulture with outspread wings, seal and chain hanging from his claws in the upper corner, while a series of cartouches in the Egyptian colors extend across the lower portion.

The shade of the reading lamp was decorated in the same design. A Grueby vase with lotus buds outlined against its peculiar green, was a fortunate find; and the collecting of Egyptian fac-similes as well as real relics has proved an interesting pastime to the owners, bringing some rare curios into their possession.

The adaptation of the antique classic to modern life and usages is exemplified in the ornamentation of a tabouret in burned wood, each separate panel containing an absolutely correct scene taken from the Egyptian Book of the Dead and the whole forming one continuous design.

Another interesting bit of detail is the framing of an exquisite water color picture—a Sunset Scene on the Nile: the frame dark blue wood outlined by a round black molding, a fac-simile of the beading used in old Egyptian houses.

The left wall of the room is filled by built-in bookcases, the same decorative motives of wavy lines and lotus buds carried into the detail of the woodwork. A series of photographs taken from the Congressional Library designs representing the Evolution of the Book, are framed simply in dull gold and form a continuous panel across the top of the bookshelf.

The refined taste of this interior is further shown in the photograph of the drawing-room looking through into the hall. The deep ivory of the woodwork melts into the brown and gold leather wall hanging of the hall, and forms a pleasing contrast to the soft two-toned green of the parlor wall. The ceiling between the ivory beams of the hall is tinted a golden tan and frescoed in maroon. The rich cornice of the drawing room, blending the wall tones with the ceiling, is the sufficient finish and decoration.

Garden Furniture in Stone.



"GARDEN BENCH AND LION'S HEAD FOR WALL FOUNTAIN."

THOSE who have not followed the trend of ideas in late years toward the more formal arrangement of grounds, have little conception of how widespread is the interest in gardens and what may be termed landscape architecture.

It is only very recently that there has been such a term, and it has grown out of this awakened interest in the surroundings of the house. Especially does the builder of a country house, now study its relation to the land around it and try to make the most of it. The French wit-

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tily speak of the architectural treatment of grounds as "la sauce de l'architecture;" and when one considers that the sauce is often the making of the dish, the aptness of the phrase will be at once apparent.

The grounds about a country house even a modest establishment, are usually of sufficient extent to admit of more elaborate treatment than the city house. And to these the stone seats, benches and tables now coming into vogue are well adapted. Formerly people were content with the "rustic" garden "settee," made with more or less twistings of barked branches and inflicting all degrees of discomfort upon those who accepted their ribbed and gnarled services.

Nor were they cheap, for they cost a number of dollars in the first place, and soon rotted and broke away—forlorn and disreputable cumberers of the place. But nobody ever buys them now, for we have all been abroad and fallen captives to the fascinating stone garden furniture and pottery of the Italian and their copyists —the English gardens. We Americans think nothing too good for us, nor for any of us, and we propose to surround our homes with all the graces and beauties to be had, whether we import them or they are indigenous to the soil.

So decidedly has the fancy of the American householder turned to this new attraction, that there are now several firms who make a business of re-producing the stone garden furnishings of Europe, even to the Belvedere pavilion in stone or marble. They will give you a wall fountain like the cut, or a far simpler one and consequently prettier—just a lion's head set in the side of a low stone wall, with a stone basin beneath to receive the stream of water that issues from his open mouth. The head alone costing about $10.00.

Italy is the source of inspiration for the landscape or the formal garden, and the out-door pottery manufactured here is all modeled after models in Italian gardens. Roman gardens are filled with fountains and stone sun-dials, with stone tables, benches, vases and pedestals; they have little pavilions formed of stone or marble columns with marble seats. If, as is said, "the garden should furnish food for the imagination" the Roman garden carries the principle in the fullest



"WALL FOUNTAIN."

sense. From every piazza in Rome and at every street corner the sound of splashing fountains greets the ear. Some are built in the sides of walls and profusely decorated.

The old Gods of Roman mythology are peculiarly adapted to these uses. All the race of mermaids and water nymphs, spouting water from mouth and nostril or pouring it from down-turned urns. A charming wall fountain has the water come from a nymph in green bronze. Another is a triton, blowing his silent shell. Fountains have ever cast a fascinating spell; there is a note of refreshment in the sound of the dripping water and a picturesqueness about the grey stone that is appealing to the romantic strain in us all.

The specimens of garden tables and benches illustrated are reproduced from genuine originals. The round Roman Lion table is a fac-simile from the Barbarini palace and is well worth the price of $75.00. The bench with carved griffins for supports can be had in stone for about $45.00.

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"ROMAN LION TABLE."

These are some of the simpler and less expensive pieces. There is a table produced of exceeding beauty—the House of Rufus—with elaborately carved griffins facing each way and a design of fluted shells and grasses between. This table measures sixty inches in width and stands three feet high. The price is $125.00, not at all dear for such a piece of work.

Such garden vases as are shown in the cuts cost from $15.00 to $20.00 as sold by New York dealers. They are modeled from the old Italian wine and oil jars used by the peasant farmers of Italy. Their inherent qualities of reasonableness and good form, first attracted the attention of landscape artists, and in the last year a noted New York landscape architect brought over more than a hundred for his own use. Unpretentious in form and undecorated though they are, their dull red color, individuality and appropriateness—for each is the work of the hand—make them ready objects of sale when the vintage is over and they are emptied of their contents. Though costing only three to five francs apiece, the duty brings the cost landed in New York up to $10.00 or $12.00. The New York pottery firms, however, ask as above stated $15.00 to $20.00 for their duplicates, though these lack the character of the hand-made originals.

A most artistic use was made of one of these old jars by a landscape architect who imbedded it on a hillside to receive the water from a near-by fountain. It was so placed that the overflow ran down its sides flashing in the sunlight, forming a picturesque feature of the grounds at a small cost.

While the more pretentious stone furniture here described is best adapted to a large estate, or the more formal garden, there are not a few instances of the use of the simpler forms of bench and vase or fountain on ordinary city grounds. The substantial character of the pieces and their intrinsic value appealing to the American mind.



"GARDEN VASES."

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Typical American Homes.

IN our forty-first design we certainly have a typical American cottage plan for a six-room home. The gambrel roof treatment is a most popular one for these little cottage plans and you find them scattered here and there in every city. The most effective way of exterior treatment for these little cottage plans is to shingle the upper story or half story with the regulation siding below.

This design is well adapted to many of the narrow lots, being but 23 feet in width. Turning to the floor plan arrangement, we find about everything in the way of convenience provided in this plan. Double opening from the hall into living room and from there into dining room makes these rooms open up nicely into one another. You also have a direct passageway from hall into kitchen and the provision of a fair sized pantry which is the delight of every housewife. A fireplace in the living room has been provided, but if the matter of saving was one of the vital matters in your building this plan, it could be dispensed with very nicely.

On the second floor we secure a charming front room for owner's bed chamber with three fine large windows in bay, ample closet space and the regulation sized bath room. Everything is very snug, but it is there. The rooms on the second floor are all full height.

Cemented floor and full basement are intended and of course for these little houses a hot air furnace is to be installed. The matter of inside finish would be optional between birch or white oak, the cost being about the same.

Cost $1,475.00. Width, 33 feet; depth, 31 feet 6 inches; height of basement, 7 feet; first story, 9 feet 6 inches; second story, 8 feet 3 inches.

In our forty-second American home we have also an example of gambrel roof treatment with a shingle finish on the upper story but a much more pretentious house and a style which prevails a good deal throughout the New England states. This plan is laid out on a very generous use of space, giving it an airy and exceedingly home-like appearance. The lower story of



the house in the illustration is finished with concrete or what is known more generally as plaster finish. The regular clapboards, however, would go nicely with the shingle treatment above, were it preferred.

The lover of wide halls and the attractions of open fireplaces will delight in the interior arrangement of this home, which gives a broad central hall from end to end with a fine brick fireplace in the center. Directly opposite, through columned openings, you enter the main living room of 26 feet in length. Through double opening you pass into dining room which is connected to kitchen through the pantry and this pantry arrangement is one of the very best to be had.

On the opposite side we have the library

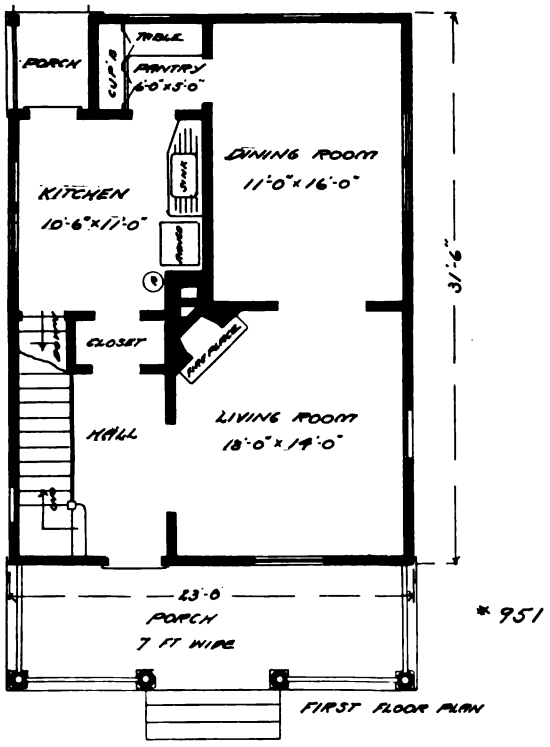
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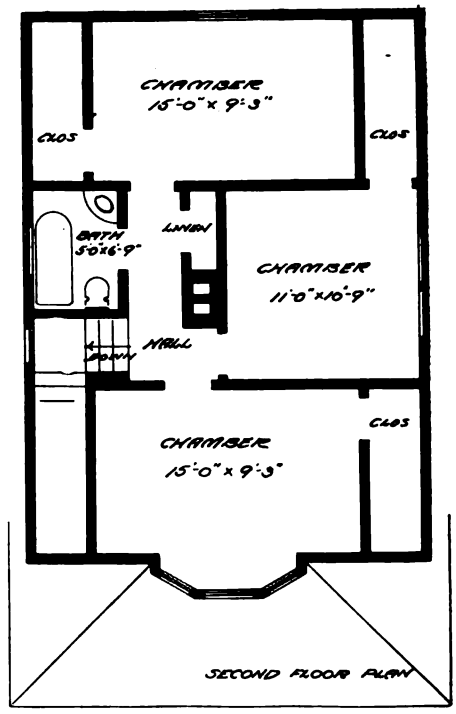


in front, or a room which would answer nicely as a reception room connected with a fine large room which has open fireplace and bay window. This could be used either as a spare bed chamber or if the front room were used as reception hall, then it would probably be used as library. It is provided with a large closet which also contains lavatory.

On the second floor, the central hall is repeated, likewise the fireplace. The bed rooms in this plan are certainly unusually desirable, each one being provided with most ample closet space. The two chambers on the right are directly connected with bath for owner's private use, while there is provided an additional bath room on the left side. This central hall is almost a living hall and is fitted in the front end with a seat running clear across front of hall.

The outside dimensions are 41 feet wide by 45½ feet long, exclusive of bays, entry and front porch. The intended finish in



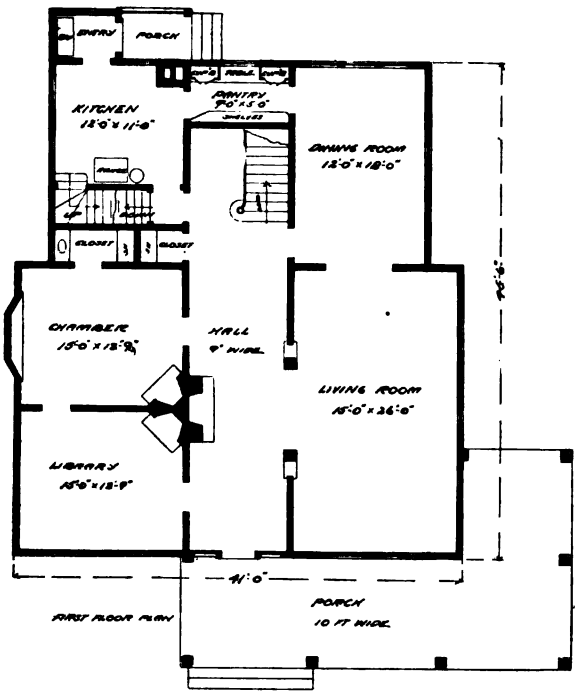


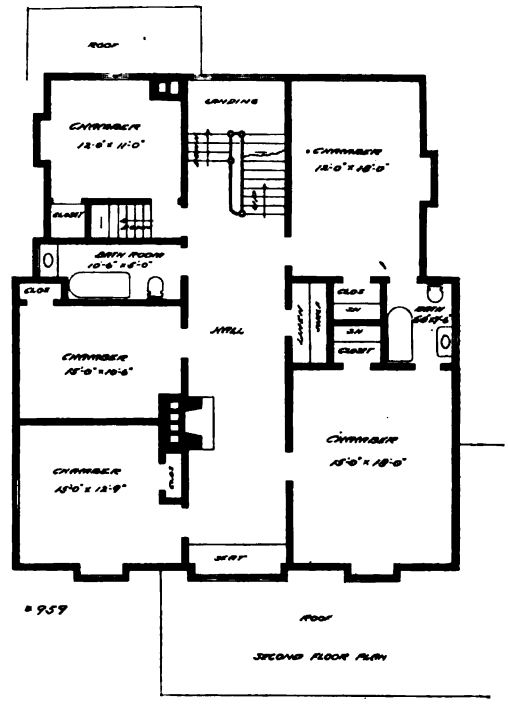
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the down stairs is oak for the hall, living room and dining room, birch finish in the library and pine, stained in the lower chamber. On the second floor the entire finish is pine, stained a woody brown.

Cost, $3,400.00. Width, 41 feet; depth, 45 feet 6 inches; height of basement, 7 feet; first story, 9 feet 6 inches; second story, 8 feet 3 inches; lowest wall height second story rooms, 7 feet.





The Yellow Oak of Commerce.

By Eleanor Alison Cummins.

IN a recent book on decoration "The Yellow Oak of Commerce" is held up to reprobation at frequent intervals. Nothing is quite bad enough for the writer to say about it and yet the fact remains that most of us have to reckon with it in some way or other. So perhaps the best thing to do is to think what can be done in the way of mitigating such a widespread evil.

Let us admit its merits. It is strong, it is clean looking, its hard surface enables it to withstand many knocks fatal to a softer wood, it is comparatively cheap and there is a wonderful variety in its manufactured forms.

Its demerits are that its color is not particularly pleasing and that it contrasts too strongly with most color schemes. Applied to parlor and library furniture it seems to lack the dignity of darker wood and its "almost universally varnished surface prevents its changing color with age.

It is more difficult to deal with oak woodwork than with oak furniture. One must make up one's mind to forswear many delightfully colored wall coverings and to confine one's self to brownish tones which will harmonize with the yellow tone of the wood. Red and blue are quite out of the question, in their ordinary shades, flowered papers are hopeless and only brownish creams, yellowish browns or brownish greens are practicable. In a rented house or apartment something may be done if the landlord is not too obdurate by removing the varnish and oiling the surface. A persevering weekly application of crude oil and kerosene in equal parts will work wonders and is not so formidable as it seems. In a very few weeks the crude yellow tone will disappear. I have no personal experience of the matter, but I fancy that a very little green stain might be mixed with the oil and modify the color pleasantly. It might be worth while to experiment on a bit of wood

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and note the result. A landlord is more likely to be willing to consent to the mere removal of the varnish and subsequent oiling than to any staining which might not approve itself to the conventional taste of later tenants.

A good many things can be done to diminish the amount of the oak surface to be reckoned with. Doors can be taken down and their places filled by hangings harmonizing with the wall paper and the woodwork and the window frames can be largely concealed by heavy curtains hanging straight from poles. Picture frames ought to be of oak deeper in tone than the woodwork. An important point is to have the picture moulding match the woodwork and have the ceiling a brownish cream and brought down on the side walls. The great thing is to give the impression that the color of the woodwork is not merely an accidental circumstance but a carefully studied part of the color scheme of the room.

With somewhat characterless woodwork it is best to emphasize the walls by making them rather darker, in defiance of established rules. There are admirable brown toned wall papers. Some of the cartridge papers have an agreeable slight tinge of green, both in the plain papers and in those with a stencilled effect. The burlaps are admirable in brown tones and there are some tapestry papers which, while uniting many colors, yet give the effect of a warm brown. The best choice however is a paper with an all-over diaper or scroll pattern in two shades of light golden brown or tan color. Given this, with the oiled oak woodwork, growing darker week by week, and perfectly plain hangings in deeper brown, or, if the paper has a greenish tinge, in brownish olive, you have an exquisite setting for some kinds of furniture and bric-a-brac. It is moreover a restful note of color, particularly good in a strong light or in the glare reflected from buildings which is so common a difficulty in the front rooms of city houses.

The floor of such a room should have an Oriental rug in dull reds and blues and tans, perhaps a Kazak with its long pile and ground of creamy tan or an Axminster rug in brown tones. The floor should be considerably darker than the walls. Thin curtains of Arabian net may be used or short ones of ecru raw silk finished with a tasselled fringe or the cream colored Anatolian draperies with fringed and netted edges and cross stripes of white.

Oak furniture would of course harmonize better than anything else, but mahogany, unless it is very dark, looks equally well. It would be advisable to confine the upholstery to warm tones of brown in plain color, corduroy or velour or mohair damask, with perhaps one piece in tapestry in deep rich color suggesting a camel's hair shawl. The frame of one chair or one table should be black, a touch of black either in decorations or in dress being of the greatest value. A judicious use of black is the best remedy for spottiness.

Such a room is the place for plaster casts with deep ivory high lights and brown shadows, for pieces of pyrography, for bits of bronze, for wrought iron candlesticks with orange candles, for Doulton and Hungarian ware, for process pictures in brown tones, for a judiciously placed copper bowl. Brown coreopsis and ten weeks stock and the delightful rusty chrysanthemums of late autumn and some of the darker nasturtiums seem made for such a room. In fact there is no limit to the charming things that may find a place in it.

When the question is merely one of dealing with oak furniture the matter is much simpler. The best thing to do is to get it into a room by itself. If it is ash, as so much so-called oak is, it may be converted into weathered forest green oak by removing the varnish with lye or ammonia, raising the grain with wood-filler and staining it, finishing up with wax and turpentine. It is an open secret that some of the most expensive weathered oak furniture is nothing but ash chosen on account of its distinct grain and of course constructed on mission lines.

If the furniture is really oak it is better to content one's self with giving it what is known as the Antwerp tone which is not far from the color of black walnut. Flemish oak should only be used for elaborately carved articles in Renaissance style. I mean really carved articles not those with stuck-on ornaments. It is one of the delights of refinishing furniture that one can get rid of all the excrescences and reduce the wood to its original state. As a matter of economy it is hardly worth while to give oak furniture of good style and workmanship a finish so temporary in its vogue as forest green, while very

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little oak furniture is sufficiently plain in design for the weathered oak treatment which demands either the characteristically mission style with its finish of mortise and tenons or else very simple French lines.

Even when it does not seem practicable to change the tone of the wood, it is possible to modify it by judicious upholstering. Cushions of green with brownish tones of golden brown or of some of the tawny shades which have a suggestion of orange will modify the obnoxious color sensibly. There are certain stamped velours and Liberty velvets which are at their very best in association with oak and golden oak at that. It is common to say that red should never be used with oak and as regards most shades this is true. Pure reds and those with a suggestion of pink or blue are out of the question, but there are some deep reds with an orange tone which harmonize beautifully with oak. Such reds are found in cotton velvets or English velveteen and occasionally in ecclesiastical silks. In choosing a fabric for the toning down process it is well to remember that a long piled fabric like velour or velvet is twice as effectual as a smooth one. With a figured material the tone of the wood should be repeated in the design.

The oak bed-room set is rather more hopeless than any other sort of furniture. The rich colors which help out the library or the dining-room are just what no one wants in a bed-room.

There are two things to be done. One is to give the walls the brownish yellow which harmonizes with the wood or possibly a warm buff in two toned stripes. Then use draperies of some thin material distinctly ecru in effect and depend for definite color on the china of the dressing table and wash stand. The carpet might combine creamy and golden brown tones and some blue, and blue could be introduced again in an embroidered table cover or cushion. An equally good effect would result from the use of dull green.

In another way is to keep the walls plain, in cartridge paper or buckram, in a light brown tone, to have a rug or carpet in deeper tone than the furniture and to have a good deal of flowered cretonne, hanging couch and chair covers, choosing one of the English cretonnes with a tan or fawn colored ground and large flowers of old pink or red or yellow with brownish foliage. This sort of thing is not difficult to find in the fifty-inch widths, although it may sound impossible and I have seen just the sort of effect I have in mind in taffetas. But beware of introducing any jarring notes in the way of light colored china or bits of brass. A little gilt will do no harm, but is better left out. Shun clear white in any form even in shades or picture mats.

Occasionally one has a piece of oak furniture really admirable in construction and design objectionable only in color. A few years ago much oak furniture was made in the severely simple styles affected by Morris and other modern English decorators and in what was called golden finish. Pieces of this sort have sometimes been effectively adorned with sheetiron. I have in mind a high chiffonier which had its edges bound with iron and its hat box door adorned with a large fleur-de-lys. The varnish had been removed and the wood oiled and it held drawings, in a studio, in very distinguished company. A hall chest was treated in much the same way with iron hasps and hinges, while the panelled space in its front was filled in with an intricate design in bent iron work. Before the iron work was fitted in the panel was painted red giving a sort of illuminated effect.

The important thing is to get rid of the varnish and to give the wood a chance to mellow artistically. The touch of time is almost as potent a beautifier to wood as happiness is to a woman. Varnish removers can be bought at paint stores which do the work as effectually as the scraping with glass generally recommended. The writer has seen hardwood street doors, which had been varnished over and over again, reduced to their firmitive state by the application of very strong ammonia put on with a sponge.

No one can lay down absolute rules as to color. The feeling for color is a very subtle thing and the person who has it may successfully combine most unlikely elements. Oak has been successfully used as a setting for blue china and it is possible to make it fit into a green scheme so well that its elimination would mean absolute loss, but these are not everyday achievements and the average amateur is not likely to duplicate them. So unless one is absolutely sure of one's color sense it is well to stick to low tones and choose the Scylla of gloom rather than the Charybdis of spottiness.

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THE writer on furnishing and decoration is always tempted to address exclusively the prosperous to the neglect of people of limited means whose tastes may be just as artistic, but who are compelled by narrow circumstances to make the best of existing conditions without much if any chance of altering them.

Yet given a modicum of good taste, a very little mechanical skill and a trifling amount of money, something can be done with the most hopeless interior. If lines are bad the attention can be drawn from them by agreeable color; ugly furniture can be disguised by fresh upholstery and the whole can be dignified by spotless neatness.

Let us consider, by way of illustration, what can be done with the parlor of the early seventies, which chance has kept intact to vex a later generation. The walls, we may be sure, have been changed many times; the carpet is floral, let us hope an ingrain; the furniture black walnut, probably of debased Louis Sieze style. Substitutions are out of the question but some modest renovations are practicable.

In the first place we want to give the room a distinctive character and we will keep our renovations and additions in harmony with the furniture. We will repaper the walls with a paper delicate rather than brilliant, in a stripe or with an empire wreath. If the room is low we will choose the stripe, if higher the empire wreath. We will economize by leaving out the frieze and we will finish the paper with a very narrow pine moulding painted to match the wood work. This last had best be white as more in keeping with our old fashioned things.

We are going to have a polished floor as is the way in France from which the style of our furniture was borrowed.

The carpet question is a difficult one. It is possible to have carpet dyed, but the expense is certainly equal to that of a cheap rug. An ingrain carpet can be cut into inch wide strips and woven into a really admirable rug, using a bright colored warp, at a cost of thirty-five cents a square yard (at least that is the price in New York).

At the windows we will add simple muslin curtains next the pane. A long window box of growing plants is a wonderful improvement and may be had for the asking. The boxes in which paraffine candles come are exactly the right shape and size besides being very strong.

Furniture of the period mentioned is seldom comfortable. It errs on the side of straightness and is apt to be slippery. In nine cases out of ten an inch taken off the rear legs of chairs and sofas will work a wonderful transformation. With broken springs replaced, a little stuffing up when necessary, and new webbing they become quite different articles. The frames which are probably heavily varnished may be washed with clear ammonia and reduced to their primitive state can be treated with beeswax and turpentine and improve with each application.

For inexpensive upholstery one may choose between jute at about a dollar a yard, sometimes less, in plain colors or striped empire effects, cretonne at about fifty cents for a good quality, but only thirty-two inches wide, while jute is fifty, and tapestry, from one dollar and fifty cents to two dollars a yard, fifty inches wide.

I am sure there will be a marble topped

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Decoration and Furnishing.—*Continued.*

table. I should give it a plain cloth cover, say mercerized rep at sixty cents a yard.

Having made all necessary concessions to the general style of the middle Victorian period it is in order to neutralize that style as much as possible by the introduction of books, pictures and ornaments of intrinsic merit. The Signing of the Declaration of Independence, Washington Crossing the Delaware, The Emancipation Proclamation, and other works of that sort are valuable as having before them good sized pieces of picture glass an article which is expensive now the window glass trust has come into existence, but they have no place in the parlor of cultivated people of the present day. In a room of the rather stiff style which is appropriate to the furniture, very many pictures are out of place.

In adding to the furniture of such a renovated room one mustn't be modern. Pieces of highly polished dark wood will look well, if not of too definite style, but a Morris chair or a Chippendale table will, however beautiful in themselves, "swear." One hates to recommend the nondescript, but sometimes it is the only possible thing.

Occasionally really lovely results have been achieved from survivals of the kind I have in mind when sentiment has dictated their retention. I have in mind a hopelessly ugly set of walnut furniture, varnished, picked out with gilt, and further embellished, with heads in high relief, executed I fancy in pressed sawdust and covered with brilliant blue rep. At present that set of furniture washed with potash lye, sand papered, its high reliefs ruthlessly sawed off, its stuffing rejuvenated, its wood-work treated with English enamel point, in old ivory stands, upholstered in a dainty French cretonne in a New York reception room against a background of yellow brocade paper, in company with a marquetry table and desk.

Why is it that women are so timid about using yellow in any quantity in their rooms. One occasionally sees what is called a yellow bedroom, but the yellow is apt to be a mere matter of ribbons or embroidered covers. Pure brilliant yellow, the yellow of the jonquil, the yellow one finds in old Italian pottery in combination with blue is very seldom seen. Yet it has a great deal to recommend it. In a dull room it is invaluable giving the effect of sunshine and it is wonderfully effective by artificial lignt. It is, I think, better for a wall covering than for upholstery. It is somewhat overpowering when applied to any number of

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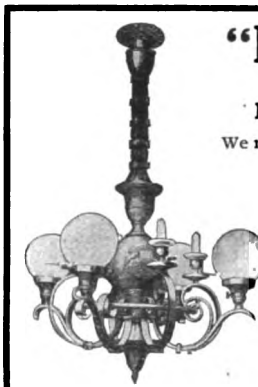
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Decoration and Furnishing—*Continued.*

chairs and couches. To be at its best is needs a good deal of contrast in the shape of dark wood. Pictures hanging against it should be heavily framed, not in gilt. Personally I think it a mistake ever to bring yellow and gold or brass into juxtaposition. Silver looks beautifully against it and wrought iron still better. It is an admirable background for blue china, Canton or Nankin and for marquetry. For stately rooms of certain styles, notably the drawing rooms of large Colonial houses a yellow paper either in a brocade pattern or with a satin ground and an empire wreath in white is perfection. Such papers cost a dollar a roll and have the color and texture of beautiful silk fabrics. No frieze is supplied as the paper is to be finished with a moulding more or less elaborate.

An interior shown by an eastern decorating house lately, had a feature which offers sugestions for workers on less ambitious lines. The room was a library with mahogany woodwork and was surrounded by woodwork which at the same time constituted the furniture of the room with the exception of the table and chairs. One one side of the chimney piece it formed the back of a settle filling up the recess, beginning at a height of perhaps four and a half feet, curving up to a height of about six feet and turning the corner to make a book case. In the higher end of the wainscot were set three Braun photographs in brown tints of heads by Rembrandt, each filling a paneled space and protected by glass. The book case filled one side of the room and was irregularly shelved, and photographs were inserted in it at different points. On the other side of the fireplace the wainscoting was lower, the back of the seat being about three and a half feet from the floor. It was carried around the corner about three feet, then formed a desk with a photograph set above it passed under a window as a window seat and ended in another bookcase. Above the woodwork the walls were covered with burlap of a deep tan.

There seems to be no limit to the invention of the makers of weathered oak furniture. One of the latest pieces is a library table about a yard square with a top in two stories. The legs meet the body of the table at an obtuse angle, and are connected by a crossbar, and the lower part of the top rests directly on them. At each corner are turned pieces about eight inches high

Capitals in Compo



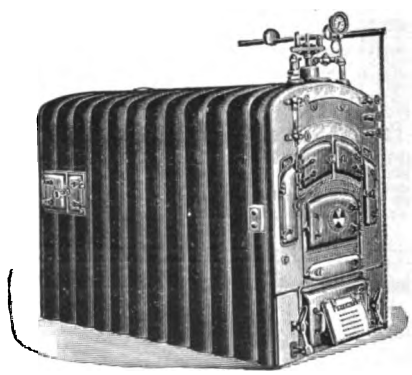
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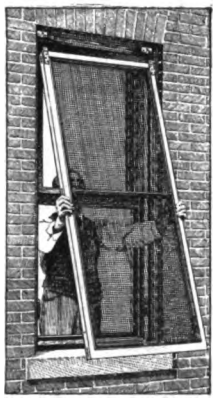
Decoration and Furnishing—*Continued.*

supporting a second top. The intervening space is partitioned off so as to form compartments at either side for books, each compartment holding perhaps a dozen volumes. The price is $20.00. A really capacious open desk with a high back and sides and a curving in undershelf, with its top fitted with racks for stationery, costs $15.00, and is solid enough to last a lifetime. This is four feet wide, but one in almost the same style three feet six in width costs only $11.00. A desk set of brilliant scarlet leather gives a pretty touch of color to these sombre desks, though the bronze furnishings now so much in vogue harmonize beautifully with the dull brown of the wood.

The roan leather so much used for upholstering mission furniture adds a great deal to its expense. It must be admitted that upholstery fabrics rather "swear" at weathered oak. Some of the tapestries in Morris patterns are very good, but being largely in blues and greens look better with the green oak than with the brown. There is a singular dearth of fabrics in good brown tones. Corduroy does fairly well, but velour seems too fine. There is sometimes attainable a wool or mohair damask in brown which is very satisfactory. There are some English cretonnes of the fifty-inch kind which have the general tones of brown chrysanthemums which are good. There is also a linen taffeta with a dull blue ground, russet foliage and touches of old pink that would be delightful.

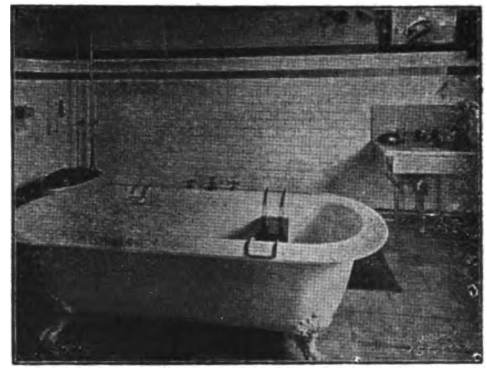
By no means cheap but very elegant is the gilded cane furniture of the Louis Quinze period, or rather its reproduction. A large chair costs $35.00, a settee or short sofa $55.00, a smaller chair $28.00. Loose cushions of delicate faded brocades are added. It is precisely the thing for the tiny formal reception room of a city house, with an Aubusson rug and a marqueterie table and cabinet. It is also used in music rooms where it is important that there should be no soft surfaces to deaden sound.

The economist is advised that the swinging seats which have so largely replaced hammocks can be manufactured at home with small expense from a wire cot. The wooden legs must be removed and the staples for the ropes to pass through attached at either corner. The frame may be painted or the edge concealed by a full ruffle of figured cotton.



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Answers to Questions.

NOTE—Address all inquiries pertaining to decorating and furnishing the home to Henrietta P. Keith. Special service by letter.

K. J. G. asks color scheme for house in California, woodwork of Oregon pine, oak floors. Dining-room has five-foot paneled wainscot. Have golden oak furniture for this room, with leather seated chairs. Brick fireplace in sitting-room, etc.

Ans.—Your diagram shows all rooms opening into each other and into center hall with wide openings, and well-lighted. It is therefore suggested to tint the sitting-room with fireplace a soft leaf green with ceiling a shade or two lighter. It is difficult to avoid monotonous effects where only tinting is used, but some variety can be effected by tinting the lower four feet of the hall a warm rich brown and the wall above a golden brown with yellowish cream ceiling, running a molding of the woodwork between dado and upper wall. The parlor with bay window would be attractive in a deep rose with ivory ceiling and woodwork painted ivory. It is advised to use a brown stain on woodwork in hall and both sitting and dining rooms, with brown brick in fireplace. Above the wainscot in dining-room, tint the wall a rich blue with warm but light tan ceiling. It is possible to secure a handsome decoration on this blue panel by cutting out and carefully appliqueing a small paper design of poppies conventionalized, in golden tans.

The chambers may be tinted respectively a cadet blue with pale blue ceiling and white woodwork, one pale green, and the north room a soft but deep yellow, with ceiling two shades lighter.

A window seat in bay is an attractive addition to a living room, but the parlor being a more formal room it would be better to have the curtains come to the floor, and either a mahogany window bench, or some other small, dainty furnishing. Mahogany furniture with perhaps one chair in deep ivory and seat of antique cane is a good choice for the rose and ivory parlor; mission oak for living room and hall.

Mrs. W. P. S. "I have been a reader of your magazine for a year and a half and like it very much; it has been a great help to me. We have built a new front to our house and would like your advice about lower floor. The dining-room is finished in red birch. Will antique oak furniture go with this woodwork? All the furniture is to be new. Would you advise dining-table round or square? The rest of the floor is finished in oak and oak floors. Shall they be light or dark? All new furniture for hall, what pieces? Have light oak writing desk for library; would like bookcase and couch. Furniture on hand for sitting-room consists of sofa and one chair, black walnut covered with red plush, divan and rocker in brown, small chair old gold, two other chairs, also cabinet organ, black walnut. Please tell me how to drape large plate glass landscape window in front," etc.

Ans.—The large, well arranged sitting-room well lighted on south and west will be best furnished in green tones, with oak woodwork given a walnut stain to go with the walnut furniture mentioned. Decorators now frequently finish woodwork in this way, using a dull, not varnished finish, since the revival of black walnut furniture. The red plush coverings should be replaced by upholstery, in harmony with the green walls. The landscape window requires no special draping, but should be curtained like the bay with some of the new attractive nets used for living rooms. A window seat is advised in the bay.

The hall and den or library to have oak woodwork stained brown weathered using a tapestry paper in browns, greens and reds in hall with Madras curtains at windows on both stair landings. A bench seat in weathered oak could be placed in angle of stairs, a high-backed hall chair, hall table and pedestal all in same wood, would furnish the hall sufficiently, although the small brown divan could be used also in so large a hall.

It is strongly advised to cut out the closet partition on west side of library throwing it into the room and putting a window there, and cutting a window on north end of dining-room. Otherwise these rooms will be extremely dark. This will permit the use of a copper red paper in library. By all means have the couch and run low bookcases to match woodwork across entire south wall. The single doors need only a single curtain. There are many inexpensive materials, such as Armure and Taffetas in excellent colorings for portieres. Set the poles be-

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Answers to Questions—*Continued*

tween casings about three inches from top casing.

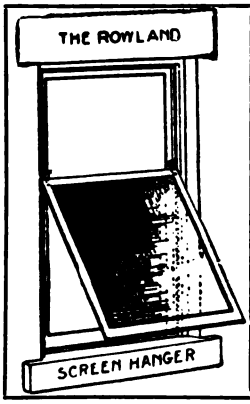
A mahogany stain for birch finish in dining-room, and mahognay furniture is advised. Either a round or square table as preferred would suit a room 12x15 feet. Wall scheme in blue and yellow with yellow ceiling. Rugs have been many times described in these columns. For inexpensive yet serviceable rugs nothing can excel the Body Brussels which now come in choice designs and colorings.

E. D. "Can you tell me if it is possible to remove the heat marks from my dining table without having it done over, as we should be obliged to send it some distance."

Ans.—Various remedies for injured varnish have been given in these columns. We will give a new one, said to be very effective. Fold a sheet of blotting paper a couple of times (making four thicknesses of the paper), cover the place with it, and put a hot smoothing iron thereon. Have ready at hand some bits of flannel, also folded and made quite hot. As soon as the iron has made the surface of the wood quite warm, remove the paper, etc., and go over the spot with a piece of paraffin, rubbing it hard enough to leave a coating on the substance. Now with one of the hot pieces of flannel rub the injured surface. Continue the rubbing, using freshly warmed cloths until the whiteness leaves the varnish or polish. The operation may have to be repeated.

B. F. O. "We have an oak stairway and it has never been properly finished. In the first place it had a paste filler and was then waxed, but it had no polish and did not bring out the grain of the wood. Will you kindly tell us how to treat it."

Ans.--Your trouble came from omitting the coat of thin shellac to fix the stain, before applying the wax finish. Using the varnish afterward only made the matter worse; in fact varnish cannot be applied over wax. You must now remove both varnish and wax down to the wood. Possibly the old filler may be sufficient with a coat of shellac over it, and you can then wax and polish. If you have a reliable floor wax such as are advertised



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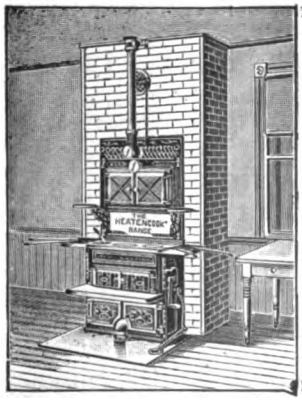
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Answers to Questions—*Continued.*

in this magazine and follow directions, the result should be satisfactory.

C. S. C. has library and parlor connected by arched opening, rooms facing north and east. Library opens into dining-room which has tapestry paper on wall with tan ceiling. Draperies in both openings are olive green velour. Woodwork painted cream and oak floors. Ceilings are ten feet and have a nice gilt and cream picture molding we would like to use. Is ivory white all right for woodwork? Furniture in library consists of nineteen sections of Macy bookcases finished in golden oak, a library table same wood and a leather couch. We wish nice and pretty wall decorations but not so extreme in style as to look badly in a few years, as we do not change often and ours is not a modern house.

Ans.—Extremes in style are never desirable, and the wonder is that any purchaser at all is found for much of the wall paper that is shown in the shops.

Ivory white woodwork is not a good combination for the library furniture described; and we suggest painting the woodwork in library and dining-room a flat low-toned olive green, reserving the ivory white for the parlor. It is suggested to use on the library wall a golden brown Duplex paper with conventional design in a darker tone of the same color. This will permit the tan ceiling of dining-room to run through and be a dignified yet cheerful treatment of the northeast room. There should be a window seat in the bay cushioned with a yellow and brown striped taffeta. The contrast with the green wood and olive draperies will be found agreeable. In the parlor with the ivory woodwork we may use one of the new, thin, silk finished papers in a light olive, with ivory ceiling. Thus we keep in touch with the olive green draperies and secure a harmony of color effect while treating the different rooms appropriately. The cream and gilt picture molding will be in better taste if painted to match woodwork, though in the parlor a molding of plain, mat gold could be used.

Mrs. J. J. M.—"Please advise papering and finish of hall and parlor in our new home. Woodwork cypress; how should it be stained? Also kind of mantel and color of paper and rugs?"

Ans.—In as much as no dimensions are given or exposures, advice must necessarily be tentative only. The columned

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Answers to Questions—*Continued.*

opening obliges the same wood finish in both living hall and parlor, and as a mahogany stain is better adapted to parlor furniture, this is advised. The mantel should correspond with the woodwork. Either blue or green walls look well with mahogany; in some cases certain shades of yellow may be used. Oriental rugs are desirable in the living hall, a Wilton in two tones of the wall color in parlor.

Miss R. P.

"Please give me your opinion as to the stains or paint to be used for exterior of cottage design No. 484. Should the pillars be white and must the entire roof be painted?"

Ans.—This cottage is very attractive with roof shingles stained a warm, deep red, gable shingles stained moss green and body of house painted a duller green than the gables. The porch pillars and trim may either be painted the same as body, or the moss green of the gables, or may be cream white. Yes, the roof should be stained both for the color effect and for the preservative quality of the stain.

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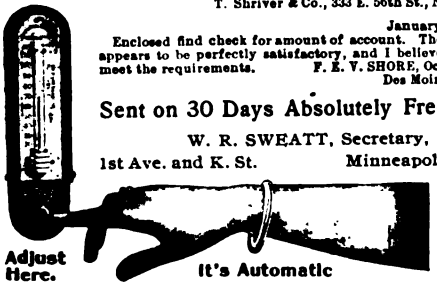
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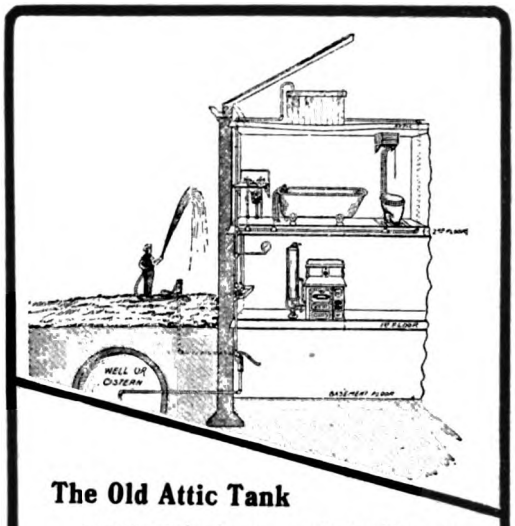
New York, Jan. 5, 1903.
After experimenting with your Regulator for a month, I find that it is exactly what I have been looking for. It is eminently satisfactory and in sending you my check I want to add a word of commendation. HARRY T. SHRIVER,
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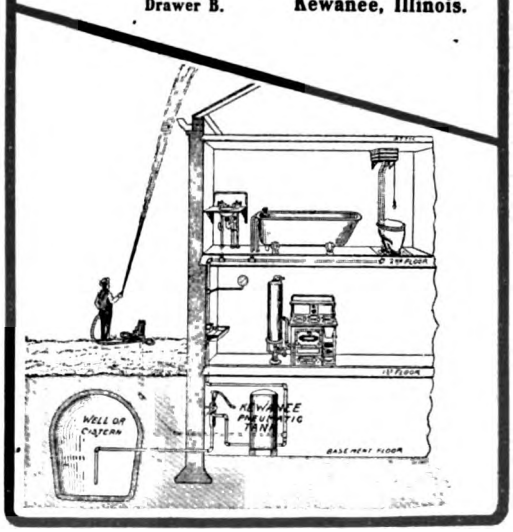
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AUGUST finds the careful housewife intent on supplying her store closet with pickles and preserves. June and July have yielded tribute in the shape of strawberry preserves, raspberry jam and currant jelly, but the bulk of the preserving comes late. August is the time in most parts of the country to make sure of small cucumber pickles; green peppers are in perfection. The best of the Southern peaches reach the Northern markets in August and August pineapples are considered the most desirable for preserving. Blackberries gain a rich flavor in the late summer which they do not have earlier.

Preserving is after all a very simple art, with two or three cardinal principles. First use only fruit in perfect condition; second use plenty of sugar, say three-quarters of a pound to a pound of fruit; third, can while boiling hot, closing the cans immediately and always use new rubbers. These rules observed success is certain and it certainly pays for the trouble, not only in the quality of the product but in the matter of expense. Buying fruit in small quantities and at ordinary retail prices it is possible to save at least a third on the cost of the manufactured article. By watching the markets and buying at special rates and in large quantities one can lower the cost to about one-half that of the ready made article. Nor is it necessary to simulate the example of the boarding-house keeper who gave her grocer a standing order for all the fruit he had left over on Saturday nights and preserved it on Sunday in the wash-boiler.

It is an improvement to the flavor and consistency of preserves to allow them to stand over night with the proper weight of sugar. The sugar penetrates the fruit and draws the juice and much less cooking is required insuring the fruit keeping its shape.

While for ordinary use the appearance of preserves is not of great importance, one sometimes desires to produce something of unusual elegance in which the fruit keeps its shape perfectly. For this purpose it is well to go over the prepared fruit carefully laying aside all the most perfect pieces. The remainder is cooked with sugar in the ordinary way and the syrup drained off and strained. This syrup is brought to the boiling point in a wide shallow kettle or enameled milk pan and the selected fruit put in and cooked a small quantitv at a time. When it is tender it is skimmed out and drained on a sieve and the process repeated until it is all cooked. It is then carefully placed in jars with the aid of a grocer's funnel and the syrup strained and poured over it boiling hot. Preserves made in this way are fully equal in everv way to the famous Wiesbaden ones which sell at a great price. The fruit which is first cooked is of course not wasted and is excellent jam.

The use of paraffine for sealing up preserves, in ordinary jars, without screw tops, is often recommended. It is only practicable with fruits preserved pound for pound. With a less proportion of sugar fermentation is almost certain. After the hot paraffine has been run on and has congealed a circle of thin tough paper should be tied on and another circle of cotton batting is said to render the contents germ proof.

The overplus of syrup which often remains after jars are filled with cooked fruit can be utilized in a number of ways. A quart of syrup, half a box of gelatine and four tablespoonfuls of wine or two of rum or brandy gives an excellent jelly to serve with whipped cream or custards. A good sauce for a batter pudding or apple dumpling can be made by thickening the syrup and adding a generous lump of butter. A tablespoonful of strawberry or

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Household Economics — *Continued.*

raspberry syrup is a pleasant addition to a glass of lemonade or plain soda.

* * *

It is a good plan to have the screen of the kitchen window of full length and hinged like a door. Then the window can be let down at the top without admitting flies. This is a particularly good arrangement when the kitchen belongs to an apartment and opens onto the fire escape or gives access to the pulley line. It is a pity that the casement window so common abroad is not more often utilized for kitchens. It is true that it interferes with blinds, but if there is one place in the house where blinds should be dispensed with and sunlight given full play it is the kitchen.

Pulley lines although indispensable in cities are not preciselv "genteel," to use an old fashioned word, but it is sometimes possible to have one rigged up in a secluded corner of one's establishment on which bed clothes can be sunned and garments aired saving much travelling up and down stairs.

Another convenience which ought to be put into more new houses is a dumb waiter. The cost is trifling and the convenience great. One connecting the kitchen with the floor above is often found in city houses, but it might just as well go to the top of the house if planned for in the beginning.

* * *

The servant question is always with us and contributions to its solution are always in order. One woman who lives in a New England city where there are unusual difficulties in getting servants at all is unusually fortunate in keeping her maids. She has dinner at night instead of at noon as is the general custom. Instead of being washed that night the dishes are scraped and put to soak in a big pan of hot suds. In the morning after the early breakfast there is one big dish-washing. With this arrangement the maid is free for the evening by seven o'clock, quite as early as her friends from the mills. Sunday dinners she eliminates entirely, having a very simple lunch and a rather luxurious chafing dish supper.

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Household Economics — *Continued.*

"Cooking is dirty business only if you are a dirty cook."

There is a well known Sunday school story in which the spiritual history of one of the characters is made to turn upon her cheerful acceptance of the unpleasant duty of washing the iron pot in which the oatmeal porridge had been cooked. One may rejoice over her spiritual triumphs, but is forced to wonder why she did not use a lump of washing soda or going a little farther back why she did not stir the porridge often enough to prevent its sticking. A chain dish cloth may be an excellent thing, but in a well regulated kitchen there should be no occasion for its use. "An ounce of prevention, etc."

* * *

Dish washing is such a bug bear to most women that some one who has it to do may welcome some suggestions which are not new but may meet her eyes for the first time. This presupposes a sink with a good flow of hot water.

Have a good sized pitcher, a soap saver, a large shallow pan and one of the wooden-backed scrubs which are sold every where for five cents. Fill the pitcher with boiling water with a tablespoonful of pearline. Into this drop all the silver. If it can be done as the courses are changed, so much the better. Leave them to soak until the dishes are done. Scrape the dishes into a plate and burn up the scrapings. Turn on the hot water and holding each dish under the faucet clean it thoroughly with the scrubs. Pile the cleaned dishes in the pan, spreading them out as much as possible and pour a slow and steady stream of water from the tea kettle over them, passing it through the soap saver held in the other hand. Wipe out rapidly with clean towels. Pour the water off the silver washing each piece off with a soft cloth and laying it on a platter or a shallow dish and pour clear boiling water over it and wipe it quickly with a dry towel. Wash steel knives under the faucet with the brush and clean with a cork dipped in brick dust. Finish the process by pouring a pitcher of hot water in which you have dissolved a large lump of washing soda, down the waste pipe to dispose of any grease which may have adhered to its sides. By this process the dish washing need not take more than fifteen minutes and much

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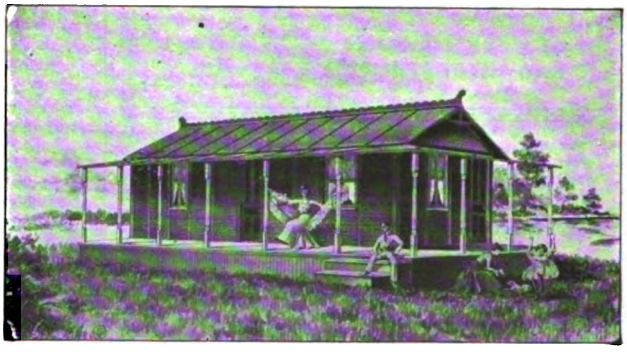
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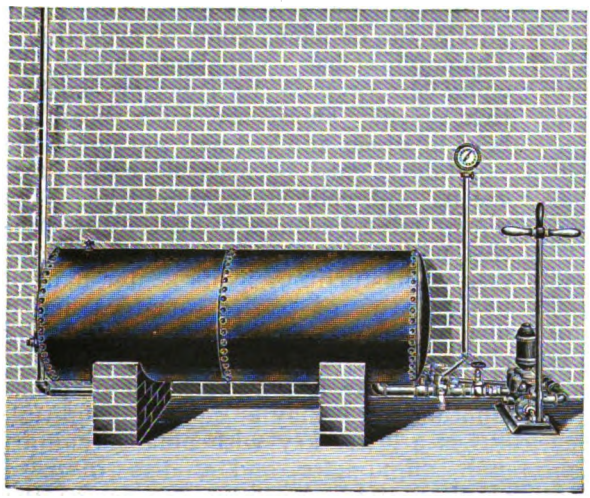
Household Economics—*Continued.*

wear and tear on one's hands is saved. Boiling water is essential to the process. Cooking utensils should be washed before the meal is served, and glasses washed rapidly in hot water before the regular dish washing is begun.

* * *

A very dainty dish of orange jelly is made from the juice of four oranges and two lemons, enough boiling water to make a quart of the liquid and sugar to taste. Add to this half a box of gelatine as directed on the box. (Different kinds require a different length of time. Never use a granulated gelatine for a clear jelly.) Stir over the fire until thoroughly dissolved and strain through a cheese cloth laid into a wire strainer. Mould the jelly in an oval dish, a large open vegetable dish for instance. Fill it two-thirds full with the strained liquids and put it in a cold place to stiffen. Put two or three oranges, removing all the white membrane and cut each section in two across the center, removing the seeds. When the first section of the jelly is stiff, but not hard, arrange a border of these sections, adding if you like, long strips of candied rhubarb, suggesting spears of grass. Leave this until the jelly has set and then pour in the remainder of the liquid. Turn it out upon a platter and surround with whipped cream or custard. Jelly prepared in this way without the candied rhubarb and unsweetened was part of a rheumatic diet prepared for the annual exhibit of a very scientific eastern cooking school. The latest dictum of medical science is that fruit acids are beneficial in rheumatism, if not combined with sugar. Even strawberries are allowed, although they have always been considered taboo for rheumatic subjects.

In cases of extreme irritability of the stomach rum jelly can often be retained. Two tablespoonsful of Jamaica rum, two of lemon juice, a cup of boiling water, two tablespoonfuls of sugar and a tablespoonful of gelatine, soaked in cold water, put together in the ordinary way will make nearly a pint. If advisable the piece from a can of pineapple can be substituted for the lemon juice. In cases of extreme debility a spoonful of wine or rum jelly can be given at frequent intervals and will slip down easily when the patient would find swallowing milk a great effort.



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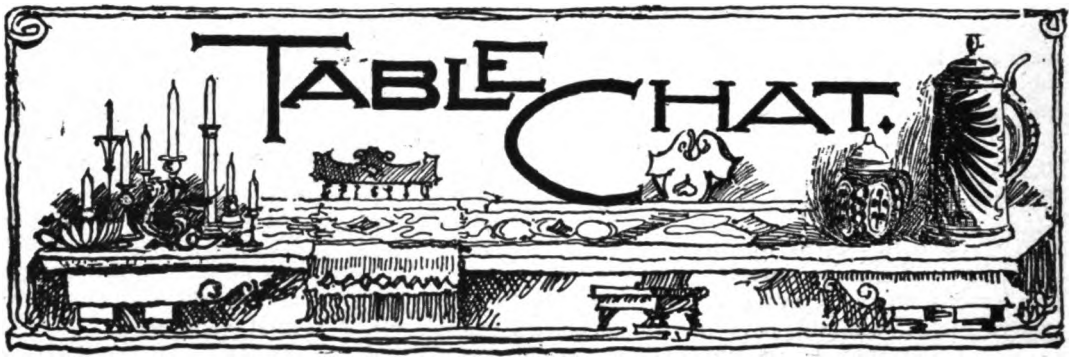
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A STRICTLY cold dinner is very refreshing at the close of a summer day and only involves a little forethought. It may begin with iced consomme or clam bouillon served in cups with wafers; cold boiled fish, halibut, cod or salmon comes next covered with tartare sauce and accompanied by sandwiches of brown bread and butter. The meat course is sliced ham, chicken or tongue and with it are served Saratoga potatoes and a vegetable salad, string beans, lettuce or tomato. The potatoes may be heated, but most people like them just as well cold. The salad should be served with a French dressing rather than with mayonnaise. The dessert may be fruit or some delicate cold pudding. Crackers and cheese and coffee conclude the meal. From the digestive standpoint it is better to have the coffee hot. Indeed few people care for iced black coffee.

One of the best and simplest of cold desserts is an old fashioned baked custard. Properly made it will cut like butter and is as good as ice cream.

In the bottom of a quart measure put four eggs, five tablespoonfuls of sugar, a quarter teaspoonful of salt and the flavoring, a teaspoonful of vanilla, half a teaspoonful of bitter almond extract or two tablespoonfuls of sherry as preferred; whip thoroughly with a Dover egg beater and add gradually enough rich milk to fill the measure. Pour into a buttered dish and bake in a moderate oven about half an hour or until the handle of a teaspoon comes out of it perfectly clean. A custard made by this rule can be turned out like blanc mange and may be surrounded by whipped cream. If one has sherbet glasses the custard may be served heaped up in them with a spoonful of wine or rum jelly in the center.

A very pretty way of serving a fruit jelly is to mould it in a scalloped cake tin. While it is setting make a ring of stiff paper of the same circumference as the mould. Butter the outside of it well and set on a large plate also buttered. Have the whites of four eggs very cold and whip them to a stiff froth with a pinch of salt, a little vanilla extract and four tablespoonfuls of powdered sugar. Heap this meringue around the cardboard ring as prettily as possible and brown it in a moderate oven, turning it so it will color evenly. When it is cold run a knife between it and the plate, lift it still attached to the cardboard and slip it over the moulded jelly, run the knife around to separate it from the ring and let it drop into place.

One of the delightful things about August is the delicious color of everything. The sunlight has a red tinge, the lengthening shadows of the trees are such a rich green. There are such beautiful hues of green and red and purple in the vegetables, such delightful pinks and greens and yellows in the fruits. The dinner table becomes immensely decorative with a bunch of orange and flame colored nasturtiums in its center flanked by a platter of scarlet tomatoes and a dish of golden sweet potatoes. If by chance the china is blue, Staffordshire or Canton, there is a perfect riot of color. Another day it may be equally delightful, but in a lower key with pink geraniums and mignonette and a dish of rosy peaches and pale green grapes, or the grapes may be Delawares and their pinkish tones reinforced by the deeper ones of Magnum Somme plums. Red bananas and green and purple grapes give another delightful color note. Really there is so limit to what one can do with August fruits and flowers.

A rather pretty fashion for the out-of-doors teatable is that of colored linen cloths, buff, pale blue, pink or green embroidered with white and edged with heavy lace or merely hemstitched. The

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Table Chat — *Continued.*

embroidery should be done in white linen as silk turns brown with repeated washings, and the color of the cloth should bear a close relation to the decoration of the china. That is by no means to say that a blue linen cloth should accompany blue and white china which emphatically demands a white cloth. A very exquisite color combination is a turquoise blue linen with a tea service of the green lettuce ware mentioned in the May number. A copper kettle and spirit lamp adds a necessary bit of brightness. Piazza furnishings are oftener in red than in other colors and to be used with a red cloth there are tea services with an effective pattern of red poppies. It is well to adapt the linen of the cloth to the china one means to use rather than the china to the cloth. For piazza tea services the red and gold Kaga ware sold in all the Japanese shops is a good investment as it harmonizes with the bright tones of color generally used.

An ingenious contrivance for the picnic luncheon is a covered galvanized iron pail tapering toward the bottom. A circular piece of tin with numerous perforations is fitted so that when it is slipped into the pail it stops about half way down. A pad of absorbent cotton is laid on the tin sheet and a piece of ice in the center. Around the ice are packed the lettuce, the mayonnaise and cream in preserve jars and the butter wrapped in waxed paper. As the ice melts the water drips into the space below the strainer and the things above remain dry. Any tinsmith will make the perforated sheet for a trifle.

An appetizing dish for the summer supper table is made with tomatoes and cheese. Have a quart of stewed tomatoes thoroughly cooked with a teaspoonful of salt, a large onion grated and a tablespoonful of butter. Beat together three eggs, half a pound of sharp American cheese and a tablespoonful of flour. In this mixture pour the hot tomato, stirring constantly until it is mixed. Return to the fire and continue stirring until it thickens when it is ready to serve. Serve with a plentiful supply of buttered toast. Modern authorities on dietetics lay great stress on the digestibility and nutritive value of cooked cheese, while eaten raw it is apt to lead to an interview with the ghosts of one's ancestors.

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Splinters and Shavings

Current Prices.

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis. In this connection it must be borne in mind that these prices are not the prices under which the estimates of cost of the various designs published in Keith's Magazine are compiled. A schedule of these prices will be found on the title page of each issue, and in explanation, the Editor desires to state that it is absolutely essential, in the publication of our cost estimates, that there be one basis, otherwise our readers would be led into endless confusion by constant changes. For this reason, in making all of our cost estimates, we adhere to the prices quoted on the title page, which were in effect in Minneapolis and many other sections of the country a few years ago.

In comparing prices for various localities, there must be taken into consideration also the quality of material and the character of labor. Union rules decree that every carpenter, for instance, must be paid the same wages. That may be $2.00, $3.00 or $4.00 per day—it matters not. The point, however, is that some men are worth twice as much as others. They accomplish twice as much work in a given time and do it better, than another man who is a slovenly workman and lazy, devoting most of his time to bothering his fellow workmen by telling stories or useless talk.

Now, if any person attempts to construct a building by day labor, and unfortunately is employing this kind of labor, no matter if the rate of compensation be reasonable, the building will cost more than he expects, but if, on the other hand, he is fortunate enough to secure real live, competent, wide awake workmen, who put in a real day's work for a full day's pay, the cost of that building is going to be about what it ought to be, under the rates of pay and the prices of building materials and labor prevailing.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of the going to press of this issue. If our readers will take the pains to send us a like schedule, quoting the prices in their localities, we will be pleased to publish them for the mutual benefit of all of our readers in the various sections of the country.

SCHEDULE.

Excavating, per cubic yard, 15c, left on lot.
Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.
Brick laid in wall, per 1,000 (wall measure), $11.00 to $12.00.
Lathing and plastering, per yard, two coats, 26c.
Dimension lumber, per 1,000, No. 2, average price $16.00 to $18.00.
Flooring (No. 2 D. & M. Fencing), 4-in. $18.50; 6-in. $21.50.
Sheathing boards (6-inch D. & M. No. 3), $16.50 to $18.50.
Shingles, standard star "A" star cedar $2.40, pine $2.40.
Siding "C," $27.00.
Finish lumber, $35.00 to $50.00.
Tin work, per square, $6.00 to $8.00.
Carpenters, per day 8 hrs., $3.00.
Masons, per day 8 hrs, $4.40.
Common labor, per day 8 hrs., $2.00.

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are of course subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

Georgetown, S. C.

Building stuff, per M	$12.50
Sheathing and roofing	8.00
Flooring	8.00
Siding	18.00
Casings, base boards, etc	20.00
Stepping	26.50
Second floors	15.00
Brick work, per M., laid, about	8.00
Best grade tin roofing, per square	6.50

Wadsworth, Nevada.

Common lumber, per M	$16.00
All kinds of clear, to 8-inch, per M	36.00
All kinds of clear, 10 to 14-inch, per M	41.00
All kinds of clear, 16 to 20-inch, per M	46.00
Same kinds in No. 2 (less), $5.00 to	6.00
Lath, per M	4.00
Lime, per ton	19.00
Shingles, per M., $2.50 to	3.00
Brick, $9.00 and	10.00

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Splinters and Shavings—*Continued.*

Painters, per day of 8 hours	$4.00
Paper hangers, per day of 8 hours	4.50
Carpenters, per day of 8 hours	4.00
Brick masons, per day of 8 hours	6.00
Stone masons, per day of 8 hours	6.00
Hod carriers, per day of 8 hours	3.50
Plasterers, per day of 8 hours	5.00
Plumbers, per hour	1.00
Lathers and shinglers, per M	1.00
Common labor, per day	2.50

Washington, D. C.

Rough lumber, per M	$10.00
Finished frame, $12.00 to	16.00
Brick, about	9.50

New London, O.

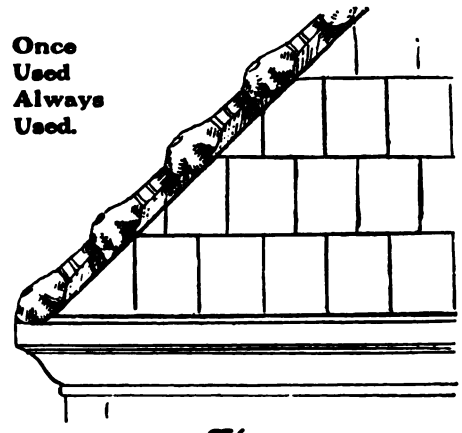
Matched flooring, per M	$21.00
Sheathing, per M	15.00
Siding, about, per M	18.00
Masons, per day	3.00
Carpenters, per day, $2.00 to	2.50
Labor, per day	1.75

Waterloo, Ont., Canada.

Unskilled labor, per day	$1.75
Masons, per hour	.42

Redwood City, Cal.

Carpenters, per day	$4.00
Bricklayers and plasterers, per day, 8 hours	6.00
Rustic lumber, per M. ft., about	38.00
T. & G. flooring, pine	38.00
Lath	4.00
Shingles, per M. ft	2.25
Common lumber, per M. ft	20.00



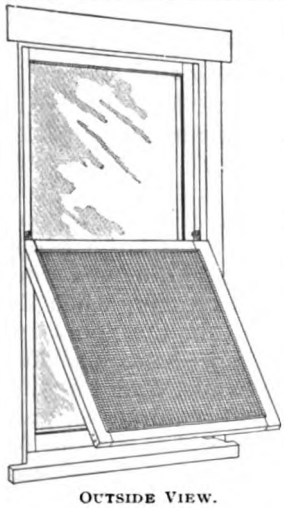
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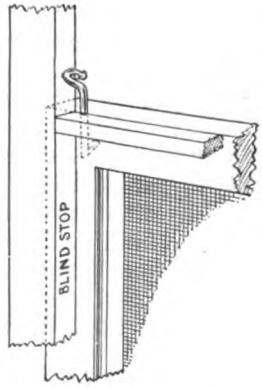
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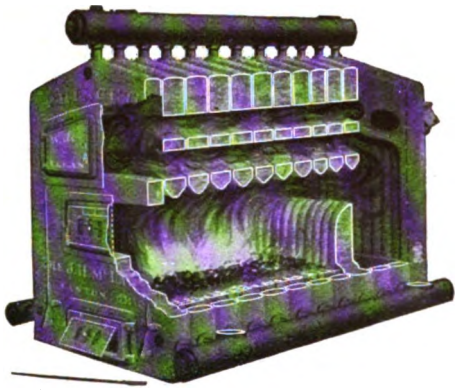


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Notes and Hints.

Architect's View of the Matter.

Replying to an article in a Pittsburg paper, calling for more originality in residence architecture, a local architect says: "The interesting part of the article is that the broker says 'it looks as if the time has come when architects will have to display more ingenuity.' I beg to say that the broker in question ought to know that 99 per cent of the moderate priced dwellings are erected by speculative builders without the services of architects. They either prepare such plans as they may use themselves, or have the work done by cheap architects or jobbing carpenters. It is entirely wrong to blame the architectural profession for the unsatisfactory conditions existing. There has been more or less speculative building done by real estate brokers, and with few exceptions they have been the greatest offenders against good architecture. If the speculative builder and the real estate broker would employ first-class architects to design and supervise the construction work there can be no doubt that the general residence architecture of Pittsburg would be on an equality with that of any other city in the country."

Uses and Misuses of Tiles and Mosaics.

The important part which floor and wall finishes of tiles play in the construction and finish of every public building demands more careful and practical consideration than they have been receiving.

Many architects are to a large extent quite excusable for the dilemma they frequently find themselves in, when deciding what to specify for the floors and the wainscoting. They have specified glazed tiles for the walls, and the tiles have become loose and required constant repair. They have specified marble for the floors—it has become slippery, and also loose, requiring more or less constant attention, and they have tried one kind and then another, until at last they feel that the tile man don't know his business.

This final conclusion is, indeed, in many cases too true.

The most frequent cause of all the trouble where floors have been unsatisfactory, whether they be of tiles, or mosaics, or marble, is that the foundation for them

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Notes and Hints—*Continued.*

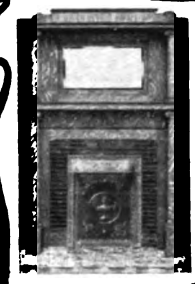
was not properly prepared, and the same reason applies to walls, whether they be marble slabs or tiles. Recently a leading architect, in his determination to have a good tile floor laid, having a space of about 600 feet where there were wooden joists 3 by 12 on a 17-foot span, specified the counterceiling dropped 6 inches and hard brick laid on edge in cement, as a foundation, which with the marble tiles made a weight of 14 tons, and in a year's time he will wonder why the floor settled and the tiles become loose.

The tile contractor knows that a concrete properly mixed is the proper foundation for tile floors. When laid on wood construction, first cover the wood with two layers of building felt or tarred paper. Place 1-4 steel rods on 8-inch centers through your concrete, which should be from 2 to 2½ inches thick, and made of sharp sand, cinders and cement in proper proportion. Toughness, lightness and strength are then retained and with the tiles properly laid a satisfactory floor is constructed.

Glazed tiles are generally acknowledged to be the ideal finish for walls of bath-rooms, toilet-rooms and all rooms requiring a sanitary finish, particularly in hospitals.

In recent years many styles of tiles have been designed with patented backs to make them hold permanently when set, and yet the results are all about the same. Where work of this class has been unsatisfactory, nine times out of ten it can be proven the tile-man has attempted to set tile on a light partition wood studded wall, constructed so flimsy that it trembles every time a door is closed, yet in every 50 square feet he tries to hang up half a ton of cement and tile and expects it to stay. When such a wall is to receive tile, it must first be properly prepared. It must be well bridged to prevent twisting and spring of the studding. No wood laths should be used. First cover the studding with heavy building felt. Nail over this heavy expanded metal lathing. Plaster this with a good cement mortar, forming a solid wall. The paper back of the metal helping to hold the material until it hardens. You then have a backing strong enough to receive the tiles. This preparing adds a very little to the first cost, and saves very much in the long run.

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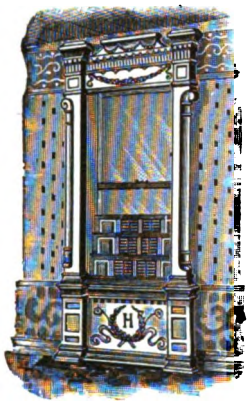
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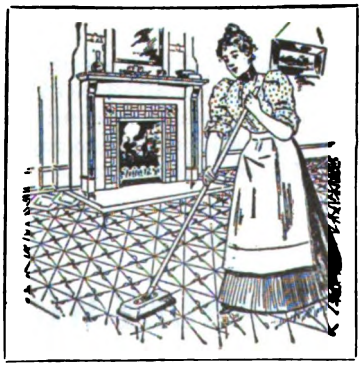
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Architect's Corner.

Communications from architects detailing their experiences and giving information of interest and value to our readers will be given space in this column. Any questions our readers desire to ask relative to architectural service will be referred to one of the profession and answered as space permits.

Q.—My carpenter says outside door should be veneered with pine on the outside to make durable. I wish it stained and had expected door to be oak.

Ans.—Where front door is protected by a porch, there is no difficulty in an oak veneered door on a pine core withstanding the weather satisfactorily, or, as your door has been made of pine it can be stained with a rich brown, mission oak stain, which will give a satisfactory effect.

Q.—Bath room walls have received two coats of best cement plaster, the second coat "fluted," I believe the plasterer calls it, left in the rough sand finish. Where the upper part of the plastering joins on to the lower, it is very rough and full of holes and depressions. Plasterer says these may be filled up with the paint that is to paint the walls. Will such roughness be in bad taste or will the paint remedy this? Also what color should the paint be?

Ans.—Apparently bath room walls have been "floated" (not fluted) to a sand finish. In order to make them withstand the heat arising from the hot water in the bath room, it would be advisable to paint same with two or three coats of oil paint. The plasterer evidently did not do a good job. The surface should not be full of holes or depressions. The fine sand finish would have been all right, for it is not best to have it too coarse, especially where it is to be painted with oil paint. A soft pale green would be a very good color.

Q.—Will wax finish withstand water unavoidable in bath room?

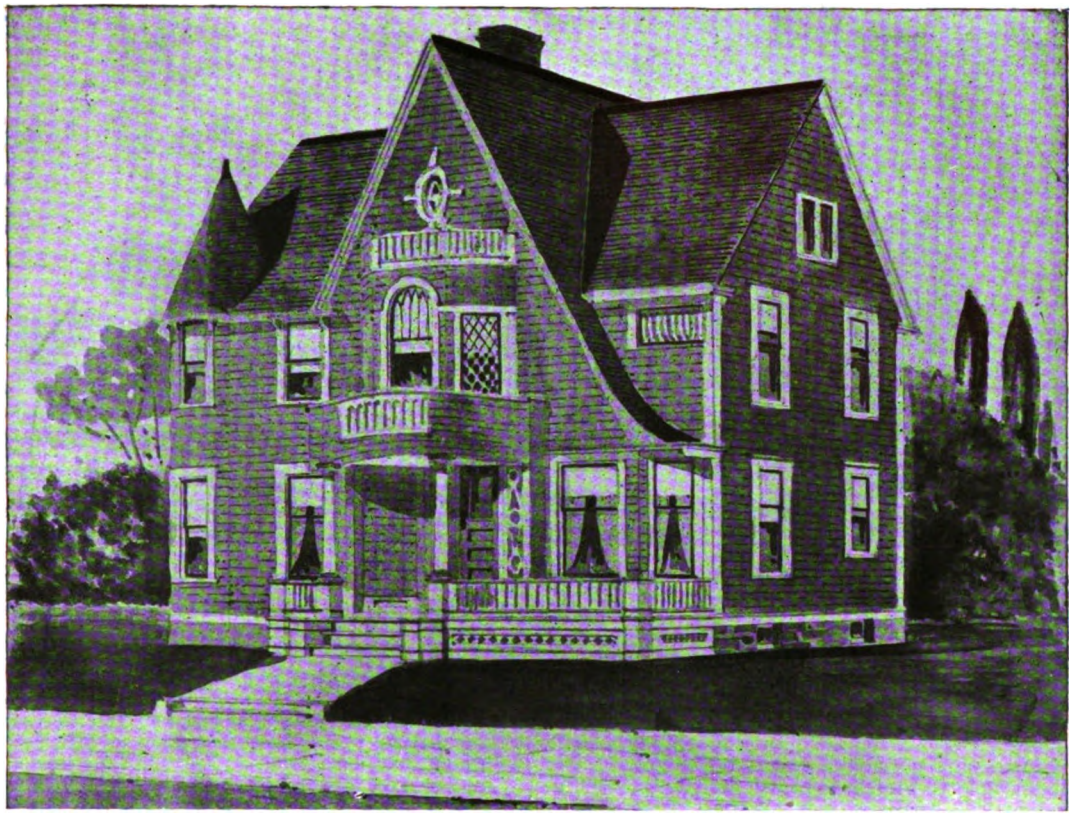
Ans.—Water will damage wax finish, especially if it is allowed to stay on the floor.

S. A. H., Gettysburg, Pa.

Q.—Kindly suggest color for shingles. Should shingles be left natural or is it advisable to dip them?

Ans.—A russet brown would be a very good color for dormer shingles. Dipping the shingles is better than brushing on the stain, though it costs a little more.

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Design No. 74.

Published in the Ladies' Home Journal.

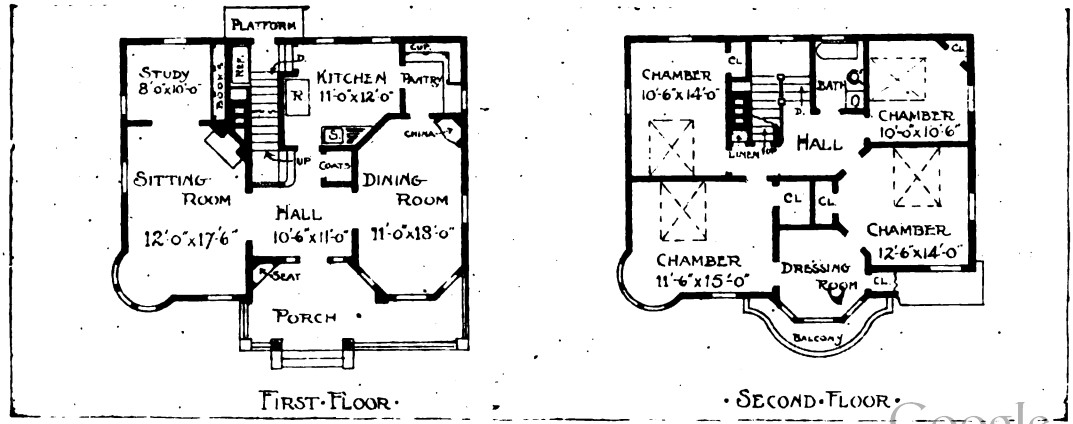
This design for a two thousand dollar house offers several suggestions in the way of convenient and effective arrangement. The principal feature of the exterior is the bold, simple treatment of the roof, the lines of the front gable predominating the whole, and with the bay window and curving balcony satisfactorily emphasizing the entrance.

The rear and cellar entrances are combined under the stairway, and space for the refrigerator is also there provided.

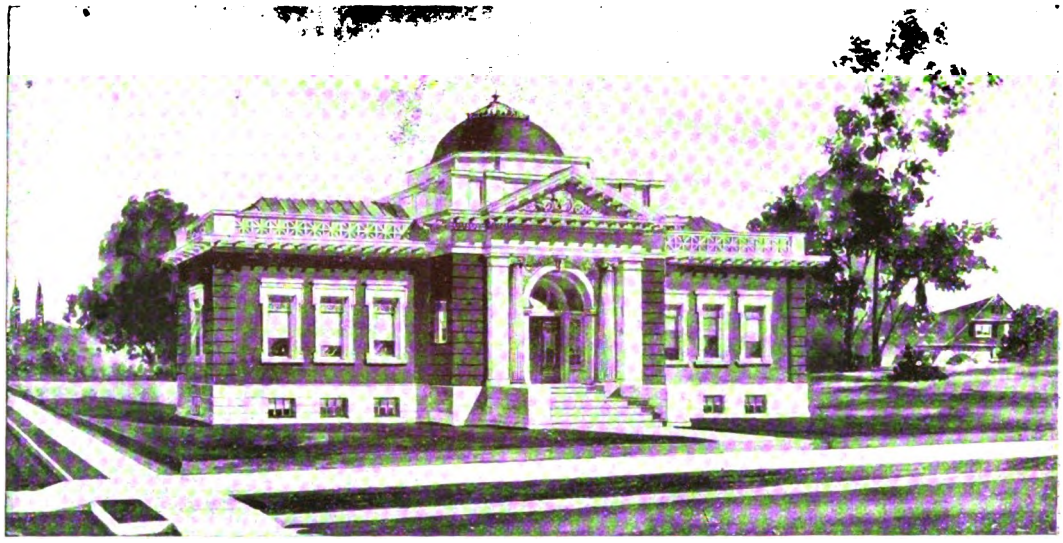
On the second floor are three sleeping rooms, a nursery, a servant's room, bathroom and spacious closets.

The hall is well lighted by the window on either side of the front door, and an attractive feature is the screen extending entirely across the room, the one side shielding from view the coats and hats, for which ample space is provided, while the other side will partially conceal the stairway. Between the two, and forming the central feature of the screen, is an archway. On either side of the hall open the sitting and dining rooms, thus making an attractive vista across the entire front of house. Finish, pine or poplar, painted.

Cost, $2000. Width, 36 feet. Depth, 27 feet. Height of Basement. 7 feet 6 inches. First Story, 9 feet 3 inches. Second Story, 8 feet 3 inches. Lowest height Second Story. 6 feet 6 inches.



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Library Designed for a Western City.

Design No. 1600.

To a great many communities a design for a model village library building is something which is interesting nowadays, and it is the purpose of this article to present a model design for such a building or, virtually, two designs, one of which, the smaller of the two, can be constructed in most localities for about ten thousand dollars and the other, the larger, costing about fifteen thousand dollars.

The same exterior design applies to both the floor plans, the only difference being in the rear, where a large semi-circular stack room is provided and the wings are a little smaller.

In the larger plan, the general reading room and the children's room are on either side of the lobby, reached by the main entrance. The lobby is rather imposing and intended to present an artistic appearance, such as is most important in a building of this character, for its purpose is educational in its character and the public entrance should do as much as possible in this direction, so far as architecture is concerned, not excepting, of course, the still more important influence the exterior should possess in this direction.

The circular delivery desk is centrally located, a most important matter, with the card catalogue case built into the rear of it and facing outward. The semi-circular stack room provides accommodations for the arrangement and care of books and good light is provided between each tier, all radiating from a center point at the delivery counter.

If desired, glass partitions can be placed with large arches separating the main lobby from the reading room, though it seems hardly necessary to provide them, for quiet should, and generally does prevail in a building of this character.

From the delivery desk by this plan, the assistant in charge commands a view of the entire floor and this feature is a distinctive one in the design presented, for the difficulty usually has been, that where the public has had free access to the shelves, it has been necessary to dispense with complete supervision and arrange the stacks in the ordinary way or put the shelving only on the walls of the room, thus sacrificing shelf capacity.

Another advantage of this plan is that the free access feature can be provided by means of turn stiles on either side of the delivery counter, these working, of course, only in one direction, so that entrance is made through one end out to the reading rooms through the other. An accurate record can therefore be made of each book carried out into the reading rooms and the temptation to carry away a book, without having it charged is minimized, for one can scarcely escape observation by this plan.

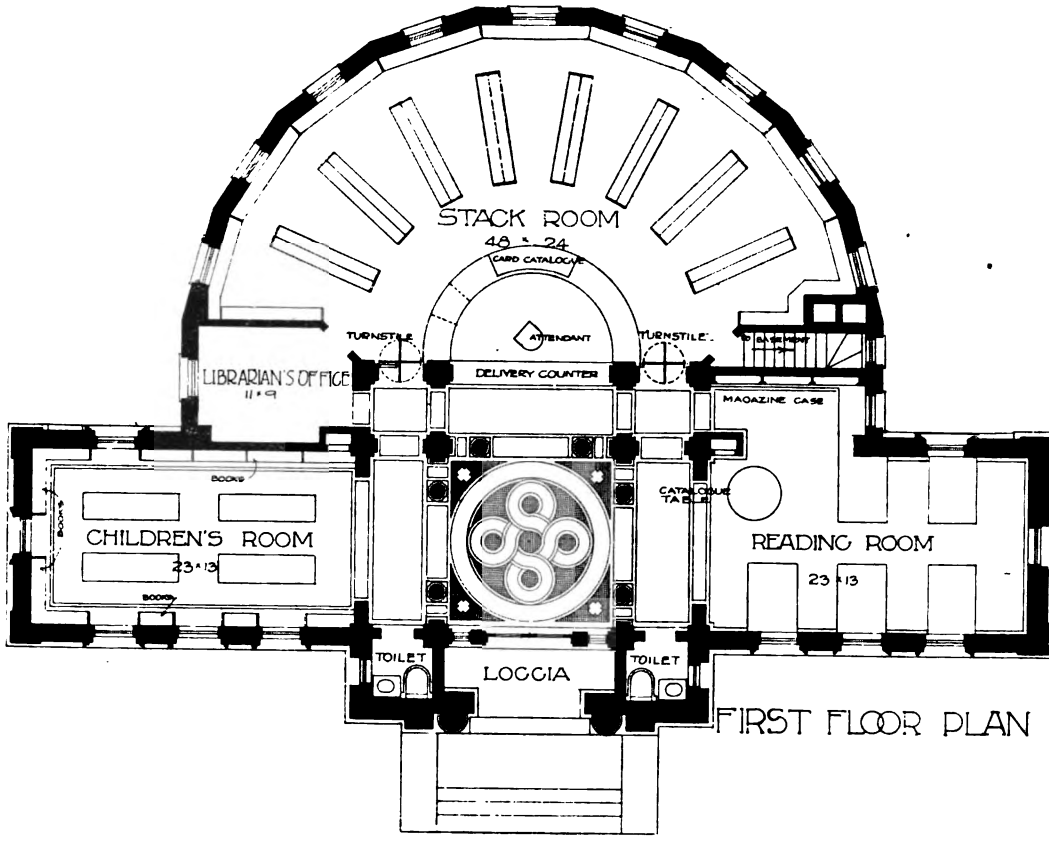
There is capacity in the children's room for nearly four thousand volumes and the general stack room provides ample facilities for anywhere from twenty-five to thirty thousand volumes, simply by determining the height of the stacks which shall be used.

The smaller plan has the stackroom arranged in one wing, the reading room in the other, the lobby being quite similar, the librarian's office in this instance being directly opposite the front entrance.

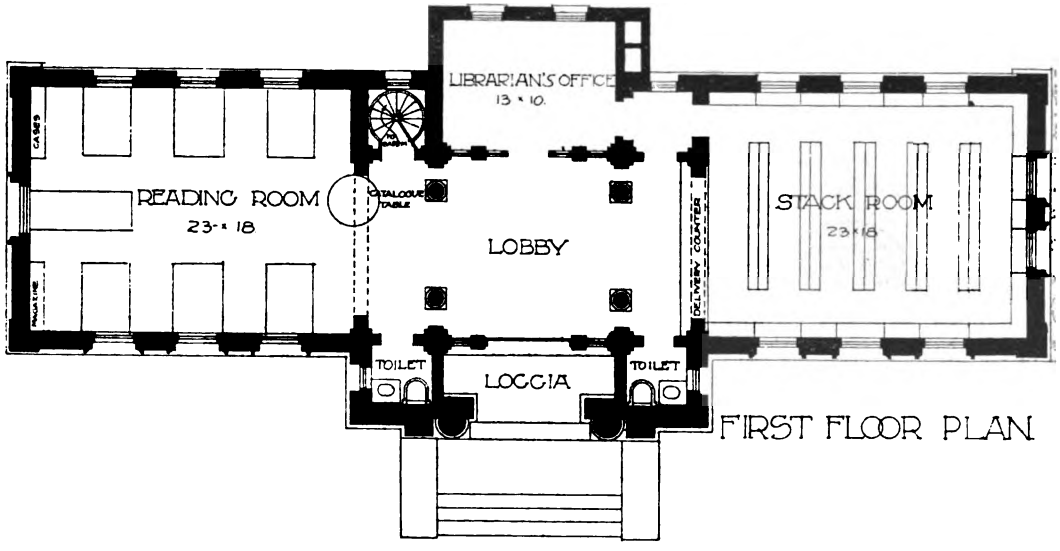
It will be noted that toilets for both sexes are provided on both floors, in a retired position and the basement would, of course, provide for the newspaper room and a workroom for unpacking, repairing, etc., and the heating apparatus.

The exterior is rather monumental in its treatment and character, as such a building should be and the cost may be varied by the character of the materials used. The building would look very nice in frame construction, using plaster for the exterior and white wood work for the details and trimmings, with galvanized iron cornice, etc. Brick would also be a desirable material.

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FIRST FLOOR PLAN



FIRST FLOOR PLAN

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Design No. 97.

We here have a design for a double house that has many commendable features. The parlor in the front with its open fire and pleasing bay window would make an attractive apartment, while the large dining room at the back also provided with an open fire and bay window, would render all the comforts of a perfect home. Closets are provided in profusion, and a handsome sideboard would be built at the end of the dining room. The second floor arrangement gives us three very nice bed chambers, the front room being exceedingly pleasant, of good size, and has the additional advantage of having two closets. The bathroom is conveniently located in a retired portion of the house, and in the attic would be ample space for the finishing off of two additional rooms, if desired, and still leave ample storage space. Finish, oak, birch and pine.

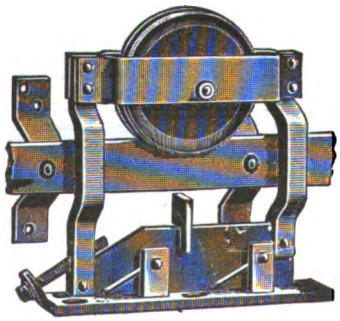
Cost, $4100 for both houses. Width, 41 feet. Depth, 41 feet. Height of Basement, 7 feet. First Story, 9 feet 5 inches. Second Story, 8 feet 3 inches.



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Home for a Fair Bride.

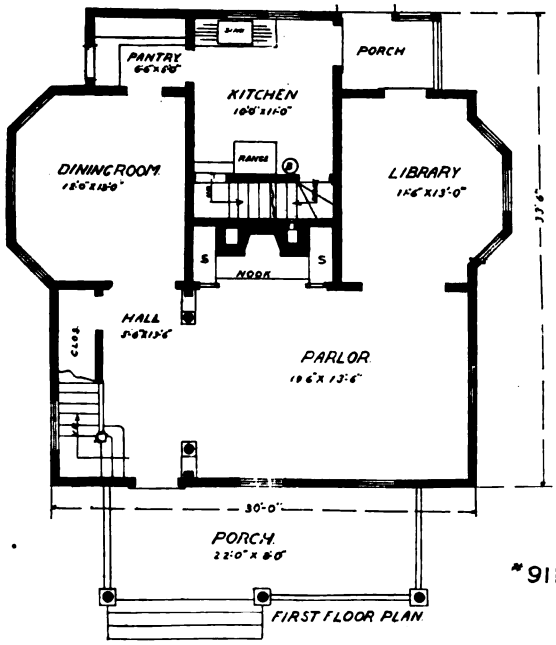
Design No. 911.

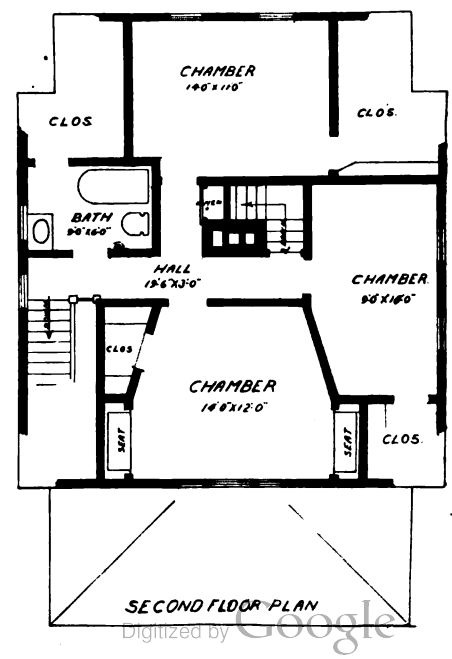
This design is an especially pleasing and attractive little cottage home, the low roof lines giving a homelike effect. The exterior is finished with clapboards to the belt course, with shingles above. The foundation is of stone and the basement extends under the entire house. Same is provided with outside cellarway and cement floor and provision is made for laundry, fuel bin and hot air heating and ventilating system is also provided here. Prettily arranged at the rear of sitting room is an inglenook with built-in seats and fireplace of red pressed brick. The library makes a cozy room for study, or if so desired, this room would make an excellent chamber. The kitchen arrangement is compete, both front and back stairways being provided and large pantry.

The second story rooms are of good size and well equipped with closet space.

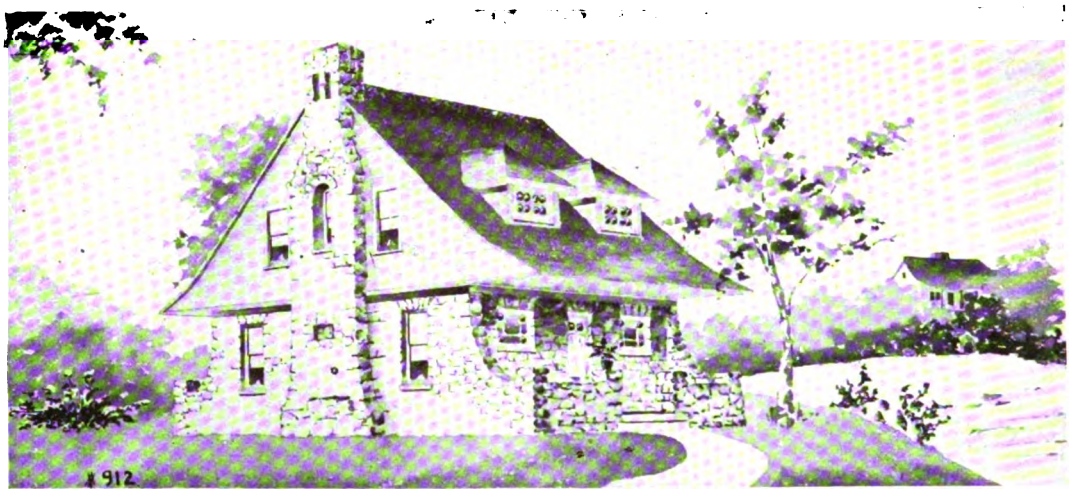
The finish throughout is intended to be of soft wood, stained or painted, and pine floors. Hardwood finish in the main rooms down stairs would increase the cost probably $100.

Cost, $1,750. Width, 30 feet; depth, 33 feet 6 inches; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches. Second story rooms full height.





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A Rustic Cottage.

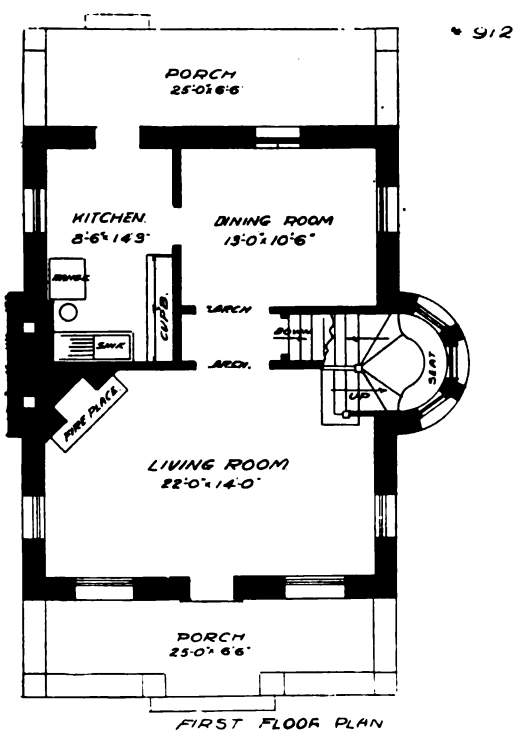
Design No. 912.

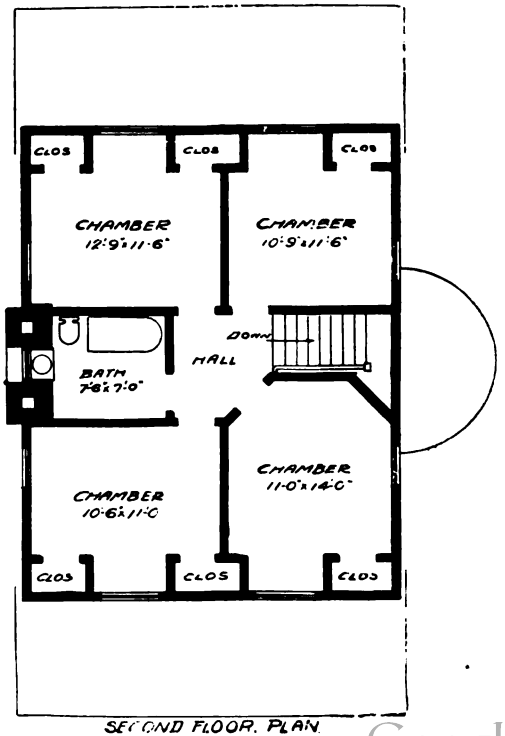
The subject of this design is a cottage built of cobble stones for the first story and shingles in the second story. The design contains some unique and exceedingly attractive features. The cobble stone work is carried up to form porch walls in an attractive way. The gentle sweep of the roof out over both front and rear porches gives ample protection to same.

The chimney is made wide enough so that the flues are carried up on each side of bath room window. This gives an excellent place in bath room for the lavatory. The opposite side of the house is made attractive by the circular bay on stairway, which is a pretty feature of the interior with its built-in seat.

The finish of the rooms is intended to be of stained woodwork, using either pine or cypress; the same with floors. The basement contains a hot air heating plant, etc.

Cost, $1,575; width, 25 feet; depth, 31 feet 6 inches; height of cellar, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height of second story, 5 feet.





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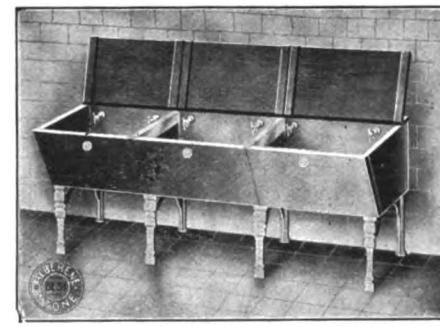
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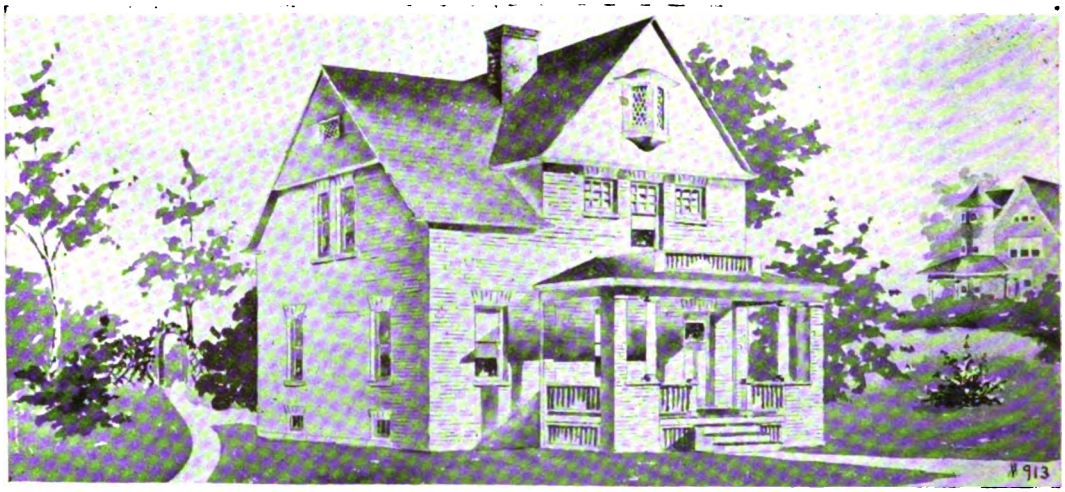
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A Six-Room Brick House.

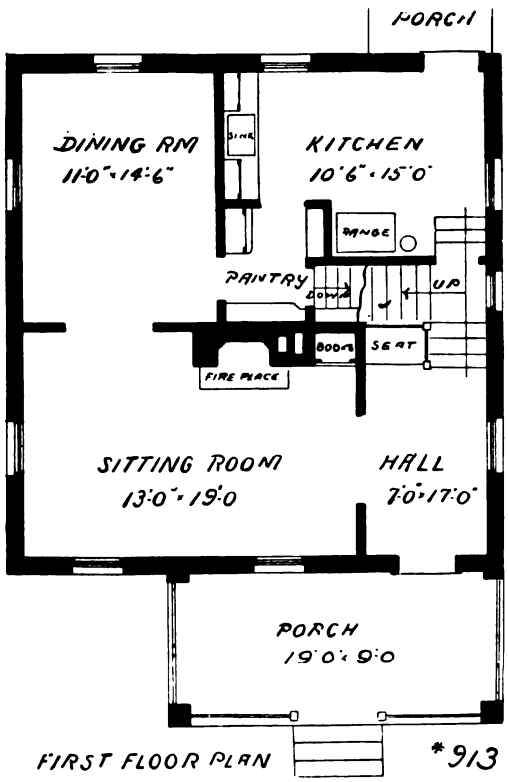
Design No. 913.

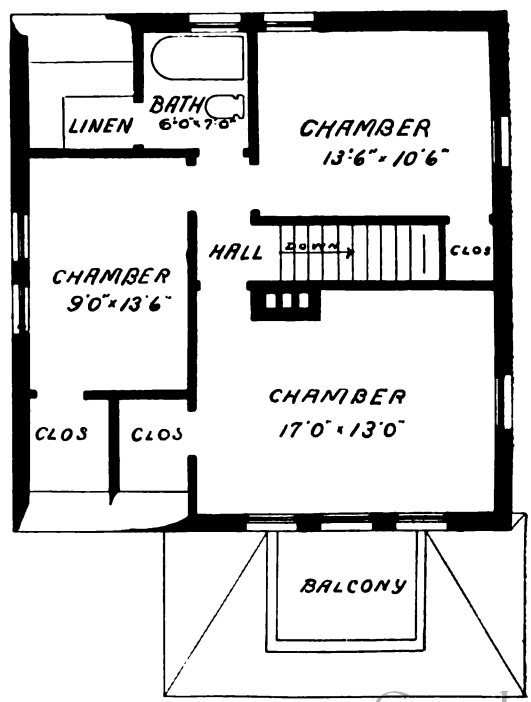
The construction of the cottage herewith illustrated is of stone for the basement walls up to basement sill course. From this point to tops of second story windows brick is used, the facing brick being intended to be of selected common brick. The roof and gables are of shingles. Striking effects could be obtained by the use of stain on the shingles, either in harmony or contrast with the shade of brick used, and in this way get a very pleasing result at a small cost.

The plan arrangement of the cottage shown is very good, containing a cozy reception hall and large living room with fire-place and bookcase built-in. The combination stairway gives access to both front and rear of house. The pantry provides ample shelving for cupboards.

The basement extends under entire house and contains a hot air furnace and fuel bin, with ample space for laundry if same should be wished. The finish of the rooms would be of cypress or pine, with pine floors. Hardwood finish in the main rooms of the first floor would increase the cost about $100.00.

Cost, $1,450; width, 28 feet 4 inches; depth, 29 feet 10 inches; height of cellar, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; second story rooms full height.





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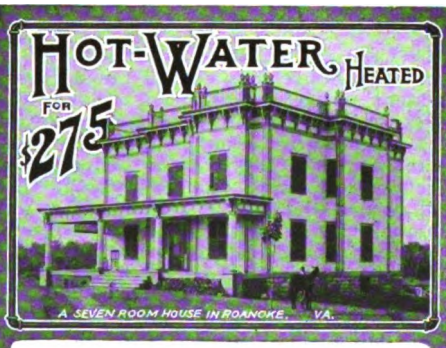
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Country Home of a Wealthy Banker.

Design No. 914.

This design, primarily for a summer home or country house, has caused much favorable comment where it has been erected on the shores of one of Minnesota's most beautiful lakes. There are a number of unique features, the main one of the exterior being the magnificent porch with hammock space at left hand corner, the post enabling one to fasten hammocks swinging to each outer corner and leave passageway behind the post so that it is unnecessary to duck under the hammock ropes in order to pass. The interior is but little cut up, the magnificent main hall being the living room hall. The staircase at the end of same is especially handsome in design. The smoking alcove off this room is a very pretty room and the diningroom is richly wainscoted and further embellished with splendid china cases, sideboard and mantel built in, all in harmony with the general design.

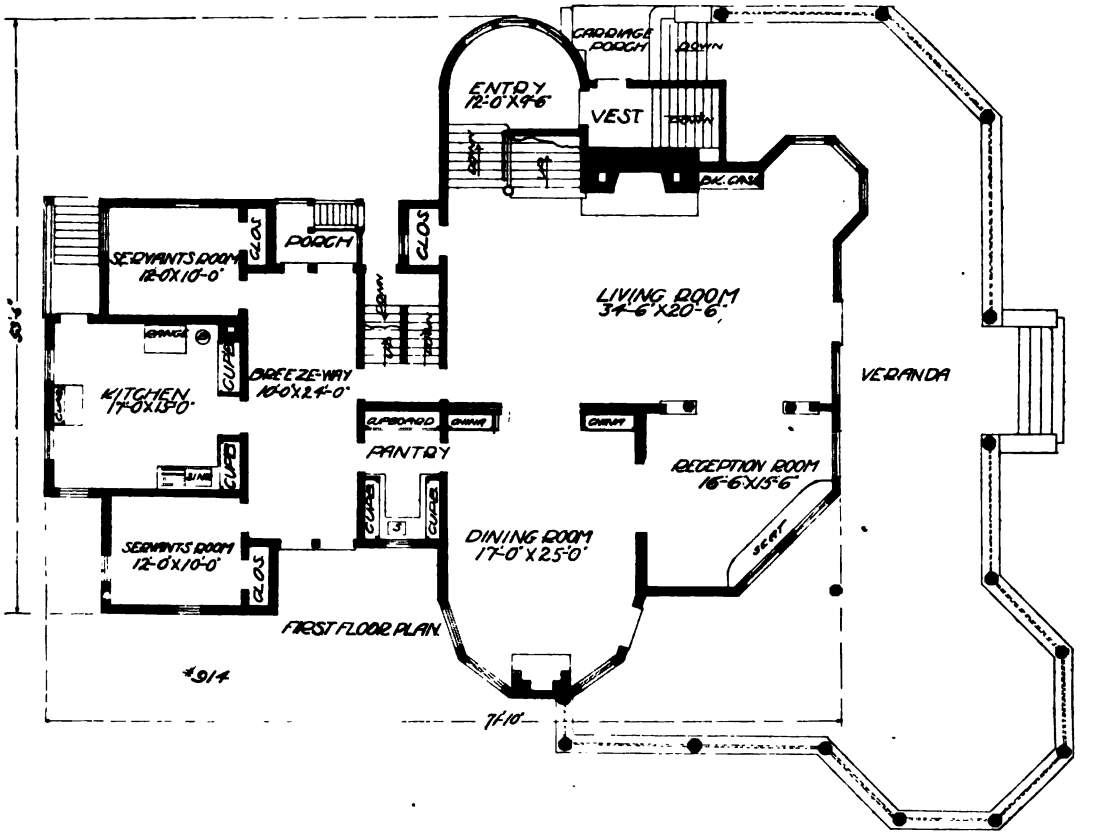
The breezeway separating the kitchen and servants' quarters from the main house, forms a most delightful servants' dining room and almost a necessary feature for a house to be occupied in warm weather, but can also be closed in entirely with glass. The porte-cochere is reached by going half way down under main staircase and from the vestibule there is a flight of cement steps leading down until head room is secured under the ground for a tunnel wide enough for two persons to walk through comfortably. This leads directly down to the boathouse at the lake and forms a place for all the plumbing and water pipes, electric wires and serves the further purpose of a cyclone cellar. Of course, if the situation does not permit of this arrangement, this tunnel can easily be omitted.

The house is handsomely finished in mahogany and hard pine very complete throughout, owner's bathroom being handsomely tiled. Then both front rooms open to the screened upper balcony, where on a hot night one can have the refreshing experience of sleeping out-of-doors in perfect comfort.

There is a basement under main part of house and hot air heating apparatus installed.

Cost $9,000. Width of main front of house, not including diningroom or stairway projections, 38 feet 10 inches; depth, 71 feet 10 inches; porch, 14 feet wide; height of basement, 7 feet 6 inches; first story, 10 feet 10 inches, and second story, 9 feet 3 inches.

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CARRIAGE PORCH
LAWN
ENTRY 12-0 X 9-6
VEST
TERRACE
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DN.
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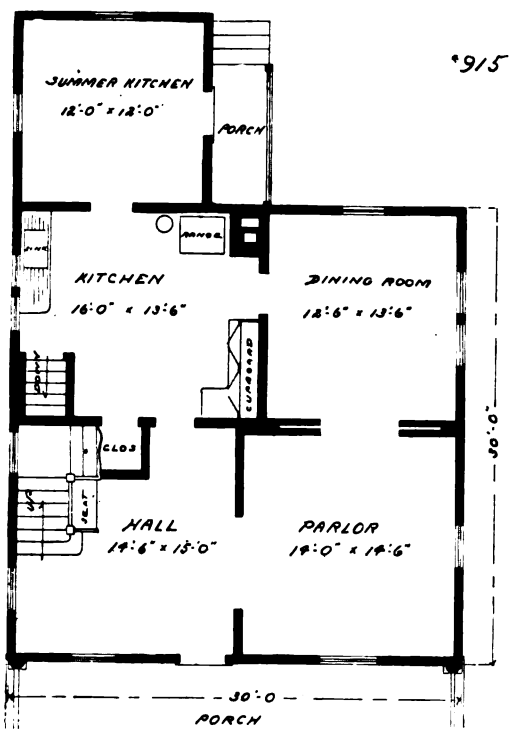
An Economically Constructed Ten Room 20th Century Home.

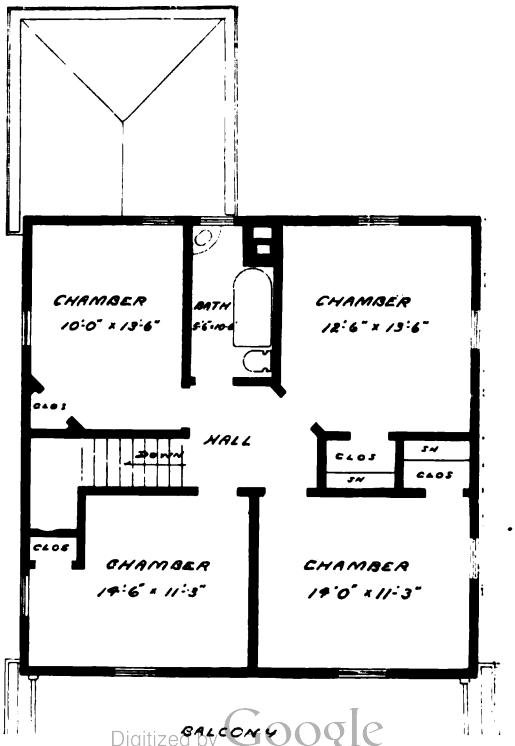
Design No. 915.

This is a plain, simple and practical house in every particular and withal a very attractive home, if it is not an expensive one. The main house is a perfect parallelogram, being free from expensive projections of bays, towers or anything of that sort, making it economical to build. The reception hall is a very pretty apartment and the main rooms connect through wide openings in a very attractive manner. The exterior is of clapboards and there is a full basement under the entire house except summer kitchen and hot air heating apparatus is provided. There is also a good attic reached through scuttle in upper hall. The roof, if desired, could be raised and a stairway going up over main stair put in and space secured for a couple of rooms in attic, if it were desired.

The finish throughout is intended to be of pine, poplar or cypress, painted or stained. Hardwood could be used to good advantage in hall, parlor and diningroom at slight additional expense.

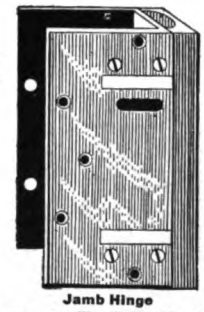
Cost, $1,800. Width, 30 feet; depth, 30 feet, not including summer kitchen; height of basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches.





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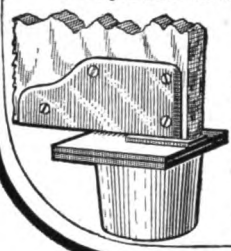
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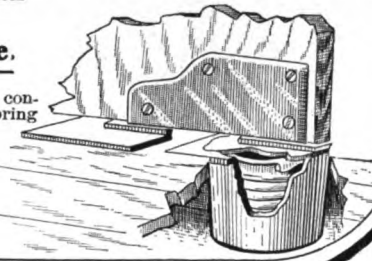
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A Generous Story and One-Half Cottage.

Design No 916.

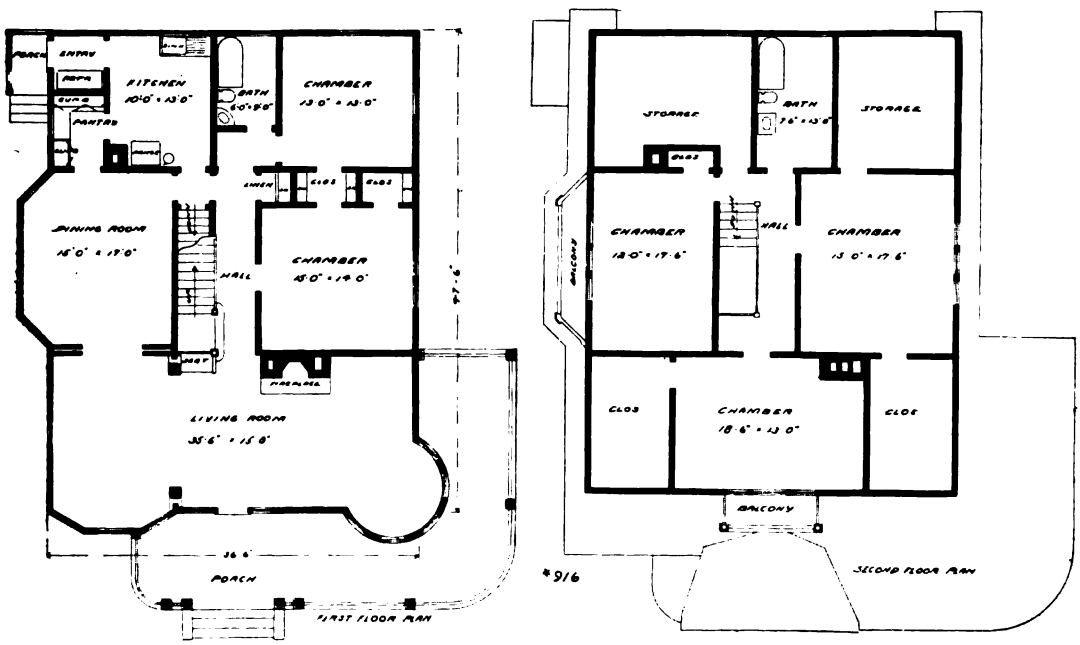
This cottage design, while a cottage in its exterior appearance, is nevertheless quite a spacious house, as it will be seen on examination of the plans. The plan is one of peculiar attractiveness, the magnificent living room being the main feature of the interior, extending as it does entirely across the front. The left hand end is partially separated, however, by an unusually wide columned archway. The effect is practically one room. The stairway and stairs hall is a very pretty feature in the design. It is partially screened from the main room and yet fully enough in view to add to the attractiveness of the living room.

There are three fine bedrooms on the second floor with unusually spacious closets coming under the slope of the rafters of the roof.

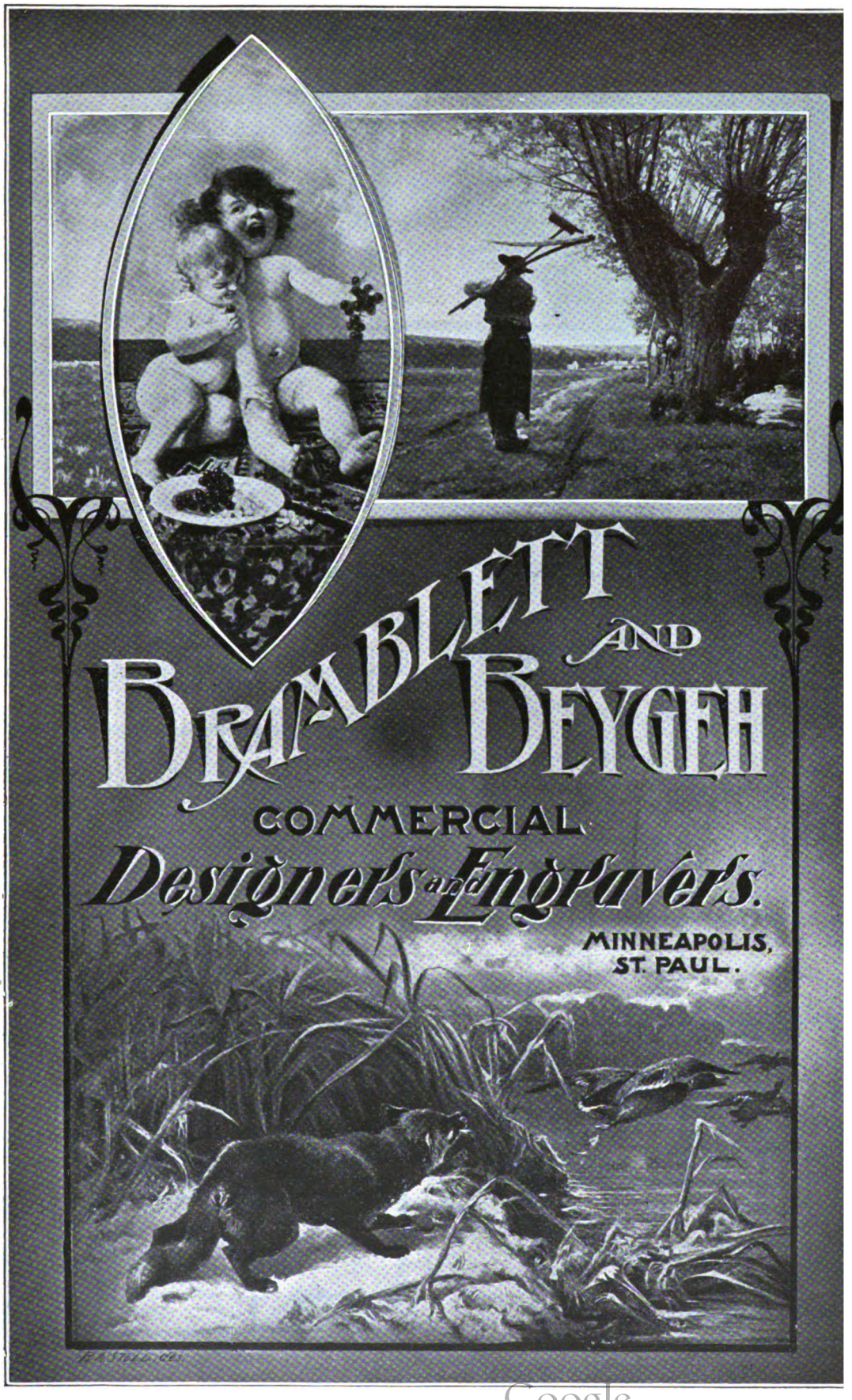
There is a full basement under the entire house and a hot water heating system provided. Also complete laundry and servants' bath in basement.

The finish throughout is intended to be of pine, poplar or cypress, painted or stained. The exterior of the house is intended to be clapboarded and in the gables, either plaster or shingles can be used to good effect.

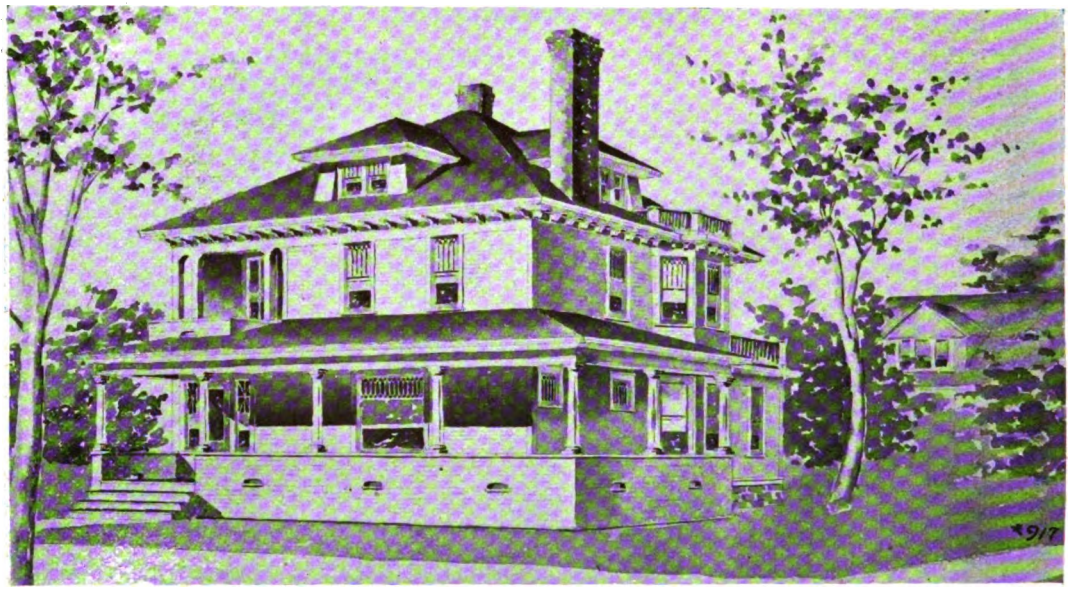
Cost, $2,300. Width, 36 feet 6 inches; depth, 47 feet 6 inches; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest wall height, second story, 5 feet 6 inches.



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Typical Home of a Successful Business Man.

Design No. 917.

This design has the attractive feature of giving a large amount of room at minimum cost. The plan has many attractive features, the magnificent living room across the front connecting dining room, being especially delightful. Direct access from kitchen to front door is also secured, avoiding the necessity of passing through any other room.

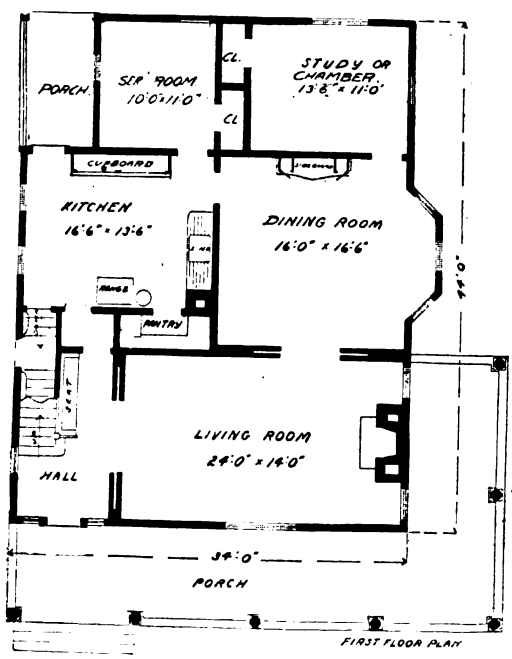
In this case, we have a servant's room on the ground floor off kitchen which is also quite an advantage, especially if occupants like their morning nap undisturbed by the servant coming down through the house to prepare breakfast.

There is a full basement except under study and servant's room at rear and hot air heating apparatus with ventilating system is provided. There is also ample storage space in the attic and a room or two could be finished off there if desired.

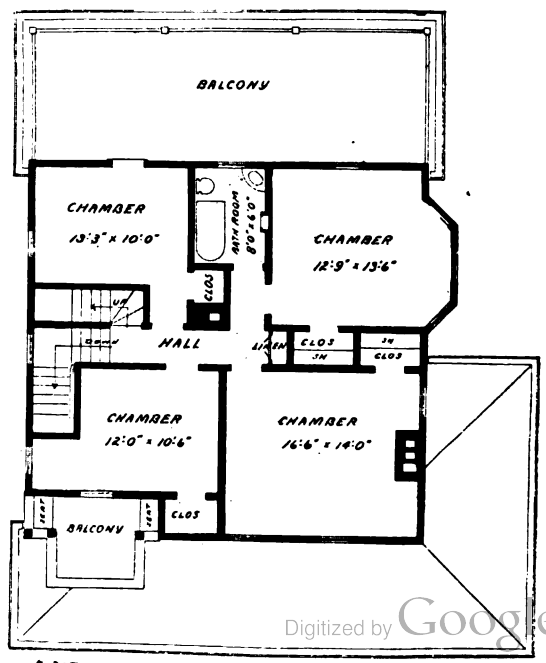
The front bed room over hall could be enlarged by omitting balcony.

The finish is intended to be white oak for the hall, sitting room and dining room. Balance of house pine or poplar painted or stained. Plain hardwood floors throughout. The exterior is of clapboards and a grade entrance outside cellarway is arranged.

Cost, $2,850.00; width, 34 feet; depth, 44 feet; height of basement, 7 feet 6 inches; first story, 9 feet 9 inches; second story, 9 feet.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

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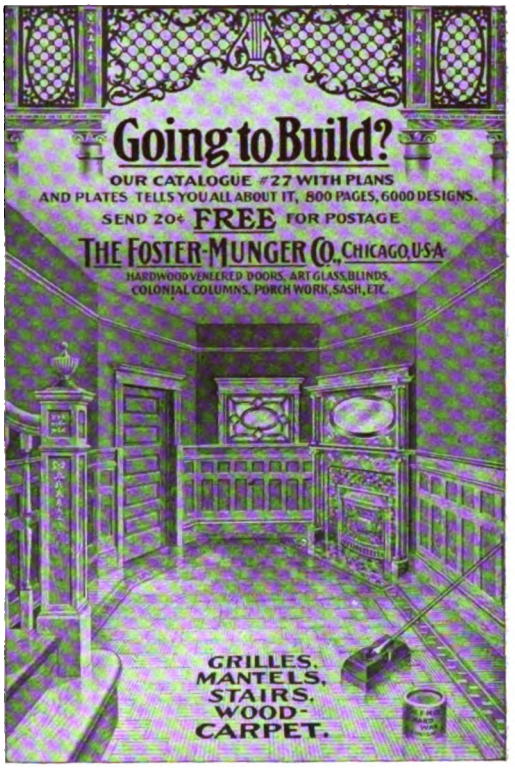
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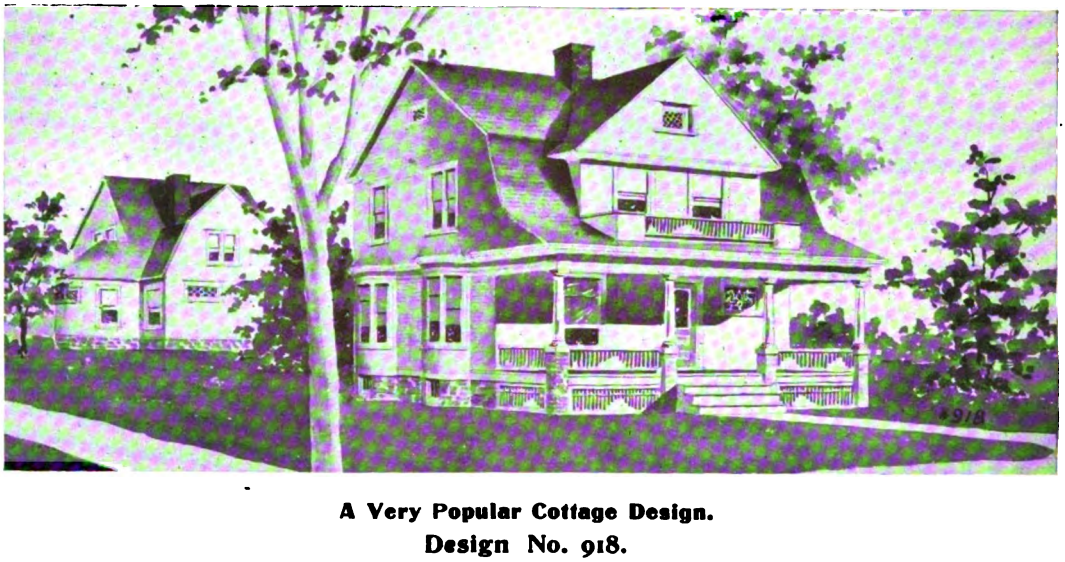
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A Very Popular Cottage Design.

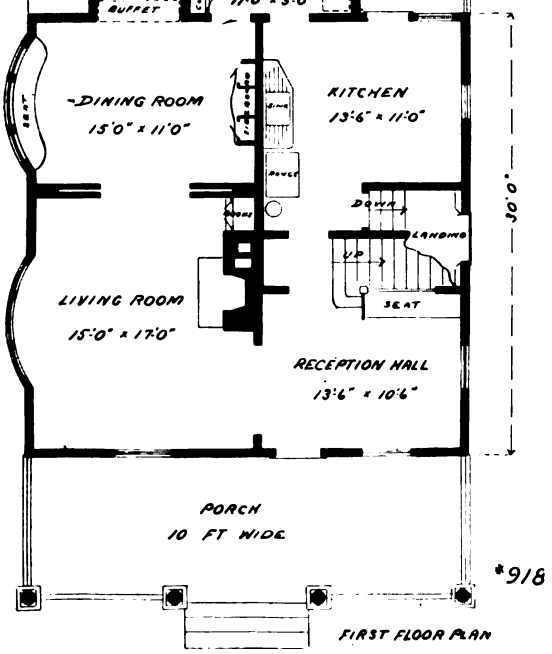
Design No. 918.

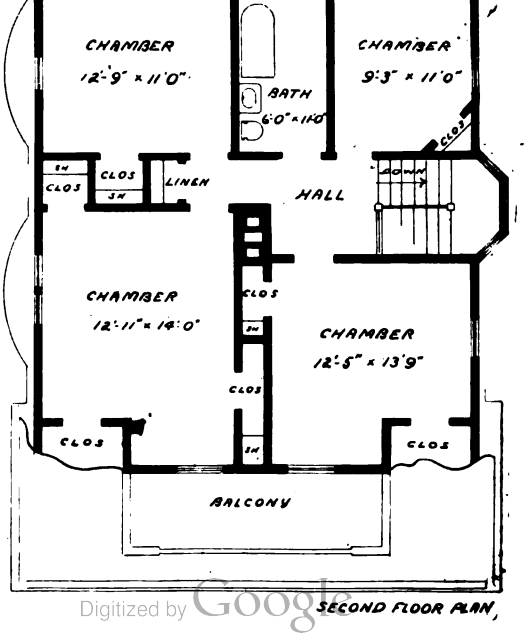
This popular little design makes an exceedingly attractive and practical home, the gambrel roof treatment on the front adding much to the quaintness and attractiveness of the exterior. Clapboards are intended for the first story and shingles in the gables of the second story, porch piers of stone up to porch rail.

There is a very pretty swell window in living room and dining room, the latter having a seat underneath the window. The diningroom also has a built-in sideboard and buffet and a handsome beamed ceiling. The staircase in this design is very pretty and the kitchen and pantry arrangement all that can be desired. It will be noted that direct access from kitchen to front door is secured without passing through any other room.

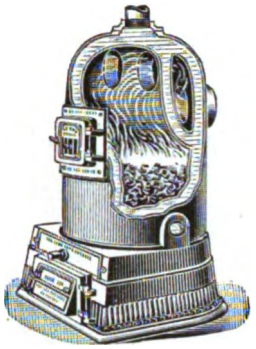
The finish intended throughout the house is pine, poplar or cypress, painted or stained with oak or birch for reception hall, living room and diningroom, if desired. There is a full basement with combination hot water and hot air heating apparatus installed. There is a low attic, sufficient only for storage, reached by a scuttle in ceiling of second story hall.

Cost, $2,200. Width, 30 feet; depth, 30 feet, not including pantry extension; height of basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; second story rooms full height.





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One of the Typical American Homes.

Design No. 919.

For a plain, practical, substantial house, this is a design hard to excel.

Through the vestibule is entered the unusually spacious hall with reception room in right hand corner, connecting by means of a very wide archway with a column at each corner. The staircase is unusually handsome in this design and underneath the landing is a spacious toilet with lavatory and closet. In addition to this, there is a coat closet, also under stair.

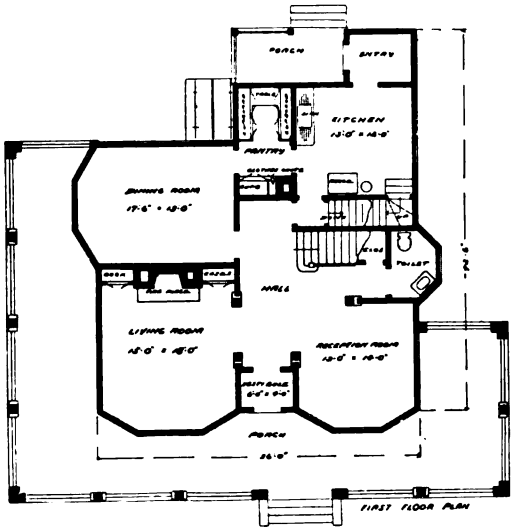
On either side of fireplace in living room are built-in bookcases.

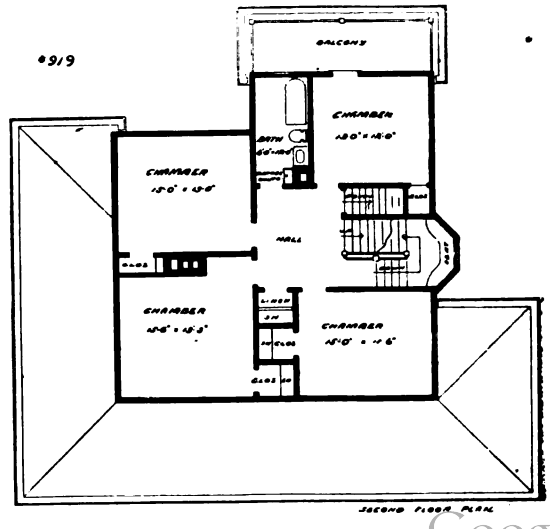
The rooms of the second story all open off the square central hall and are of good size. There is space in the attic for two or three rooms if it were desired to finish them off.

The basement extends under the entire house and has a hot air heating apparatus with ventilating system provided. It has also a complete laundry and outside cellar entrance.

The finish intended for the first floor is birch in reception room and living room and oak in dining room and hall. Balance of house, pine, poplar or cypress painted or stained.

Cost, $2,900.00; width, 36 feet; depth, including rear porch, 42 feet 6 inches; height of basement, 7 feet 6 inches; first story, 10 feet 5 inches; second story, 9 feet 3 inches.

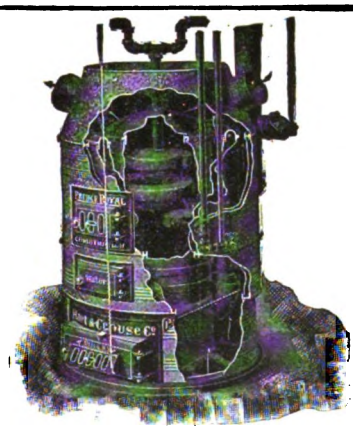




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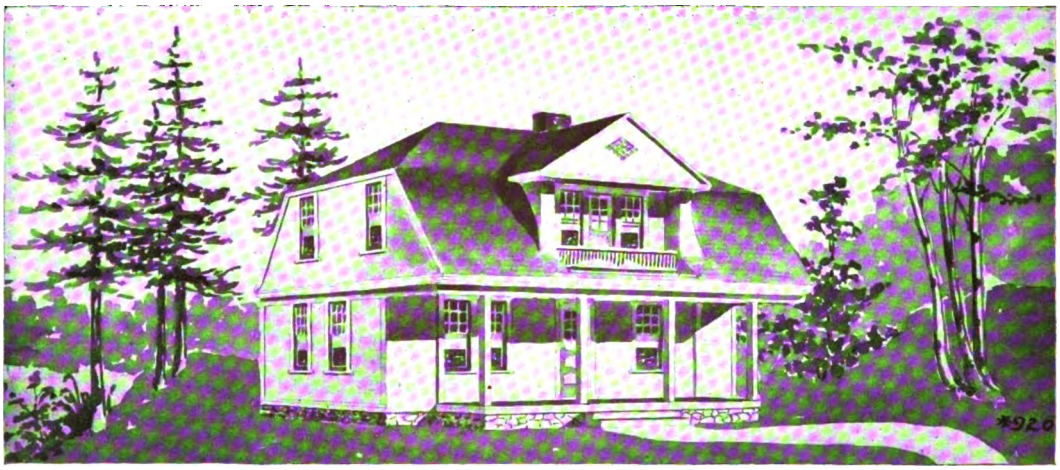
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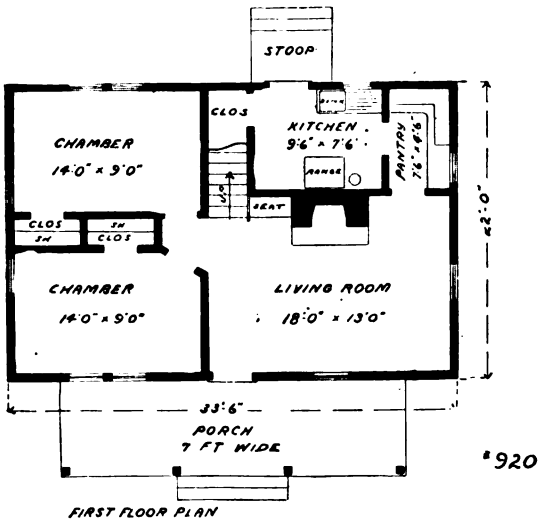
A Summer Cottage.

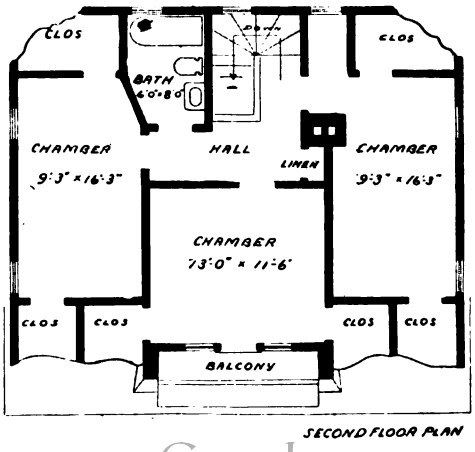
Design No. 920.

This quaint little cottage for the mountains, seashore or suburb, is attractive in the extreme. It makes a very complete and comfortable modern home. The living room is a fine large room with cobble stone open fireplace, making a unique though inexpensive rustic effect. The plans do not call for any basement, but a cellar could easily be put in, extending under the entire house, by carrying the outer walls down a little and then sloping off to head room and a cellar stair can be secured going down under main stairway. Then, if one wished to make a still further investment, they could put in a little furnace and have a modern house in every way.

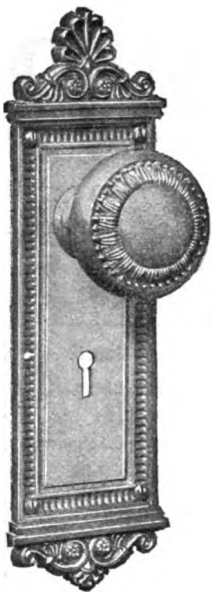
The finish throughout is intended to be pine, poplar or cypress, painted or stained. The exterior for first story, drop or German siding; second story, shingles.

Cost, including plumbing, $850.00. Width, 33 feet 6 inches; depth, 22 feet; height of first story, 8 feet 6 inches; second story, 8 feet 3 inches; lowest wall height, second story, 7 feet.





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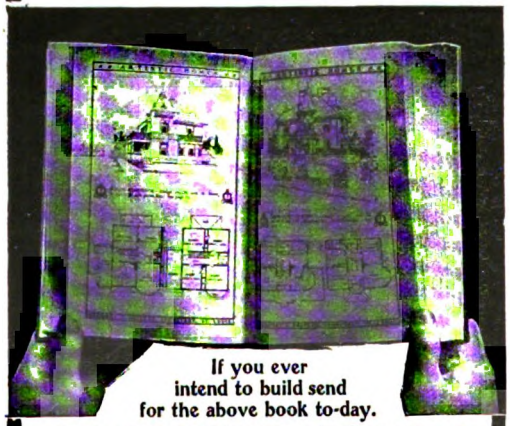
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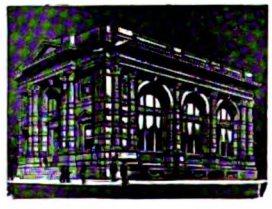
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N. B.—In explanation of the cost estimates of the various designs for moderate cost homes given in this issue, the editor desires to state that they are based upon the following schedule of prices of labor and materials and normal conditions, prevailing in 1897, insuring a reasonable amount of competition among contractors and builders. On another page will be found present prices F. O. B., Minneapolis.

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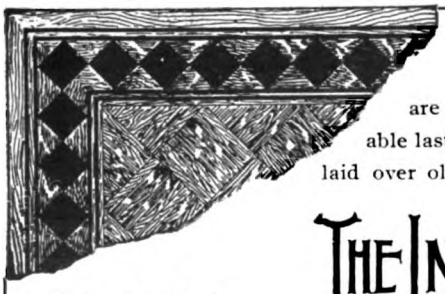
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KEITH'S MAGAZINE.

Vol. XII. **SEPTEMBER, 1904.** *No. 3*

Examples of English Country Houses.



"BOYTON MANOR, WITH ITS MANY-GABLED ROOF."

THERE seems to be a growing tendency in the United States, more particularly among the best architects of this country, to follow the Old English style of architecture in many of the better classes of country house designs and even now in our suburbs are caught glimpses of the most charming and picturesque little cottage designs in this style of architecture. In England there are many interesting and fine examples of the larger country house class, though the stamp of age on most of them is most plainly apparent. As an offset, however, to the more finished look the modern buildings have, the older places are embellished with such a growth of fine shrubbery and magnificent trees that the picturesque effect of the place is charming in the extreme and compensates perhaps, at least to some extent, for crumbling walls and terraces, for not all the English estates are kept strictly in repair.

In England, however, from particular observation by the writer on a recent trip through the country, one does not see very attractive small cottages. The people of moderate means in or adjacent to the large cities like London are huddled together in rows of houses, occupying miles and miles of streets, that possess absolutely no individuality whatever; in fact, were it not for a number on the house, the householder would oftentimes be puzzled to know in which house he lived. These rows of houses are generally two stories high and exceedingly narrow, the space of from sixteen to twenty feet being the ruling width of the house

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and the depth, that required for two rooms.

The only other examples of small cottages to be found in England are the very old type, with thatched or tile roof, and so exceedingly plain and simple in form that they can scarce be said to have any architectural style. In America, however, the growing taste in the modern home builder's mind has led to some beautiful little examples in the English style of architecture covering the small and inexpensive cottage, as well as the larger and more pretentious country seat. The purpose of this article is to give some examples of the better class of English country houses; and the first example selected is for quite a large and spacious country house that might be called "The House of the Seven Gables;" which is interesting not only from this feature, but by reason of the fact that the



"LUDLOW—AT LUDFORD BRIDGE."

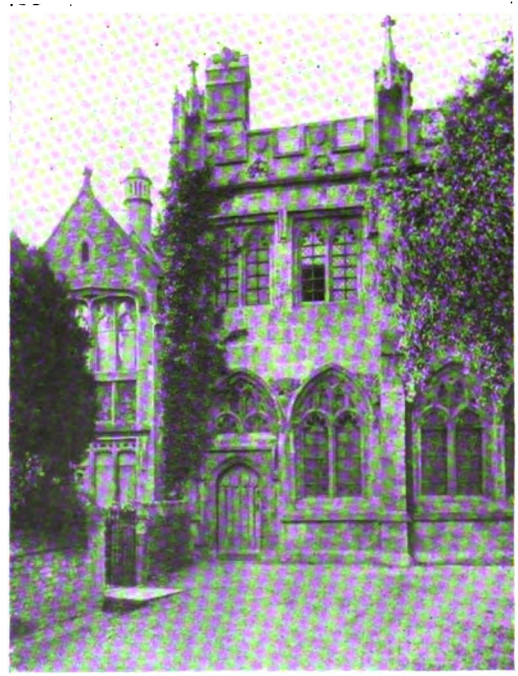
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rough concrete exterior gives such a satisfactory appearance to the building and withstands the weather so well, for in this country we are coming to be more and more interested in concrete. This house is known as the "Boyton Manor" and shows the garden front of the house.

The next example shows a still older house, where there is comparatively little design to the building which is in the foreground, but the house at the rear, which is to the left of the entrance gate, is more picturesque. It is the "Claverton Gates Inn" and is presented to our readers more especially to give an idea of the beautiful old trees and vine-covered walls so common in England (possible also for us with a little care and patience), and still more especially for the beautifully designed fence and entrance gate, all carved in stone.

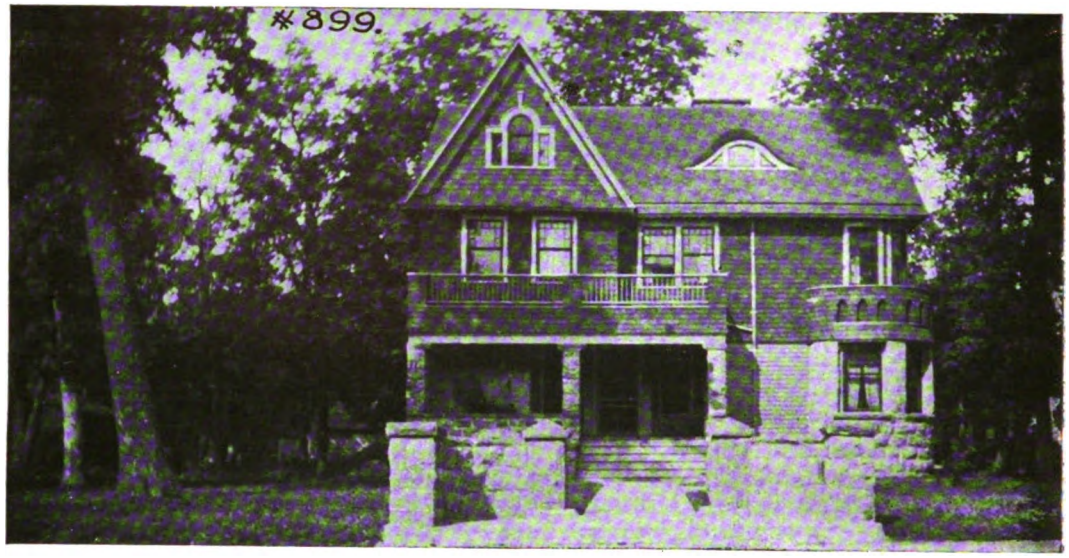
The third illustration we have is a most picturesque view of "Ludlow" at Ludford Bridge and in it are several types of the simpler English country house; the one in the foreground over the arched bridge being extremely simple and plain in its treatment. The other at the rear of this is a little more elaborate, with its ornamented windows, projecting bays and ornamental chimney tops, which are a feature likewise of the building shown at the left of the picture.

Of course, in this country we have, at least in the West, not yet reached the stage where many are willing to expend the money upon buildings that would be necessary to carry out the expensive carving and elaborate detail of many of these designs, especially such as show in the latter. But some day when labor is more reasonable in this country and our people are not so impatient to accumulate a large bank account, they will be willing, when building even a modest little structure, to allow their architect to expend a sufficient amount to produce, in some measure at least, the artistic effects that can be secured by the Gothic and half-timber style of architecture as adapted to cottage and country homes.



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A Well Planned Home.

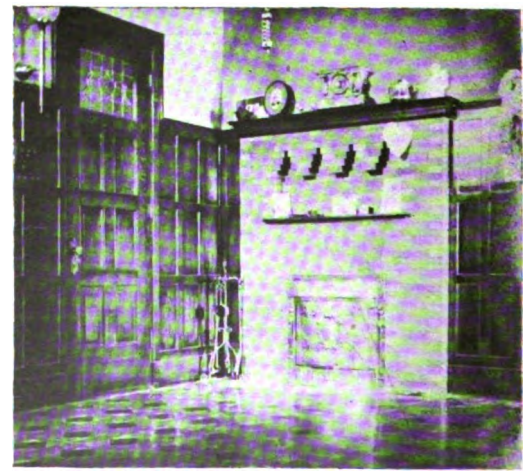


IT WAS Wordsworth we believe who sung about a "perfect woman, nobly planned" and the poet would have a theme as worthy his genius in a house like this which is also about perfect and nobly planned. The arrangement of the interior while admirable in its practical features, utility and convenience studied in every detail—is unusual and far removed from the ordinary and commonplace. The hall, placed in the center of the house from which access is afforded to every other room, is octagonal in shape, with a broad staircase at the further end meeting the eye as one enters the front door directly opposite. This with the generous fireplace, a view of which is here given and the richly paneled woodwork gives a fine introduction to the home. The fireplace is faced with pressed brick in shades of brown, laid to form a sort of hood beneath the high cornice shelf which follows the line of the wainscot cap, and gives an effective resting place for pottery, etc.

The oak has a brown weathered finish, with coppered trim and copper light fixtures, and copper leads in the transom of the door. The handsome floor is oak parquetry in two shades. The plaster above wainscot is simply treated in a warm copper red stain.

The great living room twenty-four by nineteen feet, is thrown corner-wise across the right front, making an octagon of this room also, with a large, circular alcove and bay rounding out the corner and making a charming feature of the exterior as well as interior.

At each side of the columns which separate the alcove from the main room, circular niches are let into the wall, carrying out the symmetry of the design and affording opportunity for statuary. The photograph gives the architectural effect of this beautiful alcove, though the furnishings are not completed.



"THE HALL FIREPLACE."

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At the extreme end of this living room a circle seat is recessed in, repeating the effect of the niches. A fireplace of handsome design faces the alcove and is faced with dull olive green tile. Here the woodwork has a mahogany finish, the walls are tinted a warm olive with simple decoration of gold lines in the frieze. The woodwork is handsomely paneled around the base to a height of twenty inches.

The exterior finish of the house is siding painted a dull olive green above a high foundation of grey limestone, and shingles on the upper story stained a copper red. The trim is cream and the roof shingles are left to weather. The stone columns of porch and bay add dignity to this justly admired home in Crookston, Minnesota.



"THE CIRCLE ALCOVE."

Arts and Crafts in Home Making.

By Esther Chapman.

THERE was once a man who conceived the idea that art,—that great, abstract thing called art,—should be used in concrete form, for the beautifying and strengthening of men's daily lives, that the familiar association with beauty might uplift and ennoble the common tasks of earth. His name was John Ruskin.

"Must not beauty," he asked, "be sought for in the forms associated with everyday life?"

This question has found its answer in the work of William Morris, and, later, of his followers of the "Arts and Crafts" societies, in all parts of Europe and America.

This gospel of Art allied to Labor was put into practice when the firm of "Morris and Company, Decorators," was founded in 1859. This firm consisted of famous artists, such as Ford Madox Brown, Burne-Jones, and Dante Gabriele Rossetti. Art was the main object, the money idea being wholly subordinate. Experiments were made in dyeing, weaving, printing and various other handicrafts.

But it is as a home-furnisher that William Morris is best known. The ugliness and vulgarity of the English middle-class home convinced him of the great need for reform in this direction. The gilt furniture, covered with foolish ornamentation, the wobbling tables, with their silly, slender legs, the wrangling colors in the carpets, and the hideous, glaring wall-paper, all cried out for simplicity and quiet good taste in household decoration. And it was to this that William Morris set his hand. He says:

"Have nothing in your houses that you do not know to be useful or believe to be ornamental." And again,—

"Simplicity is the one thing needful in furnishing, of that I am certain."

Simplicity, utility and beauty were the cardinal virtues of his creed, and by his efforts, there has arisen a new system of household art, which has banished the ugly and common-place from English homes.

The marvelous results achieved grew out of the building and decoration of a single house, the first family home of Morris, himself. This was called "The Red House," and was built at Upton, County Kent, in 1859. It was the first example of the revived artistic use of red brick in domestic architecture. The Red House was the first "Craftsman House," that was ever built.

But we are concerned at present, with only one aspect of the many-sided Arts and Crafts movement; that of cabinet making, and home decoration.

The style of furniture planned and wrought by the craftsman is wholly orig-

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inal and distinctive. The wood used comes from our own native forests, from the oak, elm, ash, and maple trees. The beautiful grain and texture of these woods are admirably adapted to fine cabinet making, and they are fast supplanting mahogany, which, though no more handsome, is much more expensive. The craftsman has taught us that the materials close at hand, are just as pleasing and serviceable as those imported from southern countries.

It is the construction of the Arts and Crafts furniture that distinguishes it from all other styles. The primitive structural idea, the purpose for which the object is intended, and the place for which it is designed, are emphasized frankly, almost boldly. Just as the materials have been chosen solely for beauty and utility, without regard for intrinsic value, so the shape is planned, entirely according to use, without thought of ornament other than that arising from the natural beauty of the wood, and the purity of line and color.

There are no shams in Arts and Crafts furniture. There is no veneering or useless ornamentation of scrolls and whirligigs, to hide faulty construction, or uneven joints. Honesty is everywhere demanded. The lines are true and firm, the fastenings clear and solid, and the joints are purposely made to show. Indeed, key-joints are used, where possible, to further the idea of plain, honest construction.

The typical chair is built of "fumed" or weathered oak, stained a rich brown. Where ash is used, the stain is generally green. The form is plain, matter-of-fact, huge, but, withal, immensely comfortable. The joints are conspicuous and there is not a single useless line anywhere. Such is its simple, straight-forward construction, that no one would ever doubt the purpose for which it is intended, every-day use in an every-day home. If the chair is designed for resting or reading, it is fitted with leather cushions of golden tones. If it is meant for the dining room, it has a seat of colored raffia. This same simplicity and suitability is carried out, in like manner, in the other articles of home furniture.

The houses are of the same style as the furniture, large, plain, and homely, in its best sense. They are never painted, but are covered with a rough cement of grayish color, while the wood-work is stained, perhaps an olive green, with which the shingled roof of Venetian red contrasts artistically. There are many windows, opening outward, with small panes of leaded glass. Plenty of light and air is a necessity in a "Craftsman House."

Inside, the rooms are large, especially the living-room which is considered of most importance. The ceilings are beamed, with long panels of gray plaster between the oak. The walls are of rough cement tinted by the Craftsman method. The color is applied to the plaster while wet, with a large flat brush. This produces an agreeable texture by reason of the strokes of the brush, and a beautiful tint of the olive-green Craftsman color. This plaster extends part way down the walls to meet a panelled wainscot of golden chestnut. The floor is also of chestnut, the boards being of unequal width. There is always a fireplace, usually faced with large, uneven tiles of blues and greens, with hearth of rough, red bricks, and andrions of hammered copper. The furniture is fumed a rich brownish tone, upholstered in golden leather. There are several seats built beneath the casement windows, and flanked by book-cases. The curtains at the windows are of light silk, broad-hemmed, falling just to the sills. An arras, of original design, which cannot be duplicated, hangs upon one wall. The carpet is of the Donegal weave, in blues, greens, and Venetian red. The curtains for the bookcases are in blue, gold and faded rose.

The approved Craftsman colors are various tints of greens, blues, yellows and browns, these being the tones found in Nature and therefore most restful to the eyes. There are no pictures, as pictures, upon the walls, except, perhaps, a few good Japanese prints. Hangings of leather, in beautiful designs, take their places. Pottery and objects of wrought metal are the only pure ornaments of any kind. As in the cabinet making simplicity, good taste and comfort characterize the home built by the United Crafts.

The purpose of all these striking innovations in home-furnishing and decorating is, as a Craftsman says, "to provide agreeable, restful and invigorating effects of form and color, upon which the eye shall habitually fall as the problems

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of daily existence present themselves for solution." That is, the doctrine of the United Crafts teaches that every-day contact with beauty goes far to educate the mind of man. Our homes are the source of most of the influences that permanently affect our lives. Therefore, let us banish from them what is base and unworthy, and place there only what is beautiful, useful and appropriate, in other words what is "in good taste." For, after all, it is the law of good taste that governs the artistic home-furnisher of the United Crafts.

Editors Note.—This article is written from the standpoint of a craftsman enthusiast. While these forms of construction have their undoubted merits, there are other forms of at least equal excellence, such as the pure colonial types, the old English, the Gothic, etc. Neither in the matter of interior decorations are the soft olives, rich browns and dull yellows so beloved by all sympathetic decorators, to be considered as belonging to craftsman houses more than others. Indeed on many points we should take issue with our interesting contributor.

Typical American Homes.



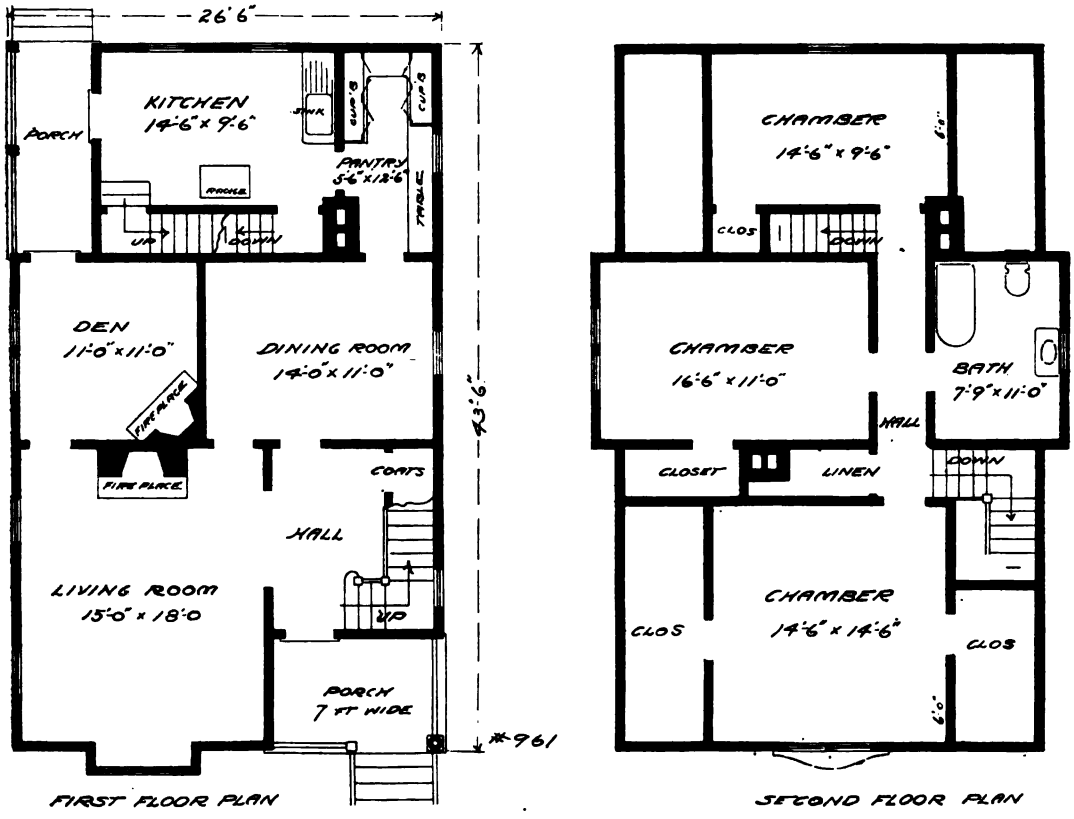
THE forty-third design in our series of Typical American Homes is for an attractive cottage that will go, if necessary, upon a narrow lot, as the extreme width of same barring cornice projections, is but 26 feet and 6 inches. The house while not covering a great deal of ground has the very maximum of available room possible in a building of this size. In the first place, the reception room has quite a spacious effect and connects with the living room by means of a wide curtained archway and with the dining room by means of an ordinary door.

The dining room as will be noted, also connects with living room and off the latter is a cozy and not overly small den. This latter in turn opens upon the rear porch, which would be found a very delightful feature in summer weather and practically gives side entrance to the house.

Fireplaces are provided in both living room and den. There is a large pantry and kitchen is spacious. There is also a complete back stairway, under which is placed the stairs leading to the cellar, extending under the whole house and having a cemented floor, with hot air heating apparatus installed complete.

The rooms of the second story are of good size and the lowest wall height is six feet, giving good closets under the rafters and the slight slopes or curves in the rooms in the four places where rafters cut into the corners, does not in any way interfere with the practical use of

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the apartment. There is no attic space, of course, available, as the roof is not high enough for same.

The finish of the first floor hall, living room and dining room is of hardwood, oak or birch; balance of the house, pine, poplar or cypress, painted or stained.

Cost, $1,775.00; width, 26 feet 6 inches; depth, 43 feet 6 inches; height of basement, 7 feet; first story, 10 feet; second story, 9 feet.

The forty-fourth design in our series of Typical American Homes is for a more pretentious house, where the width is more than the depth. Although the building is not too wide for a fifty-foot lot, a lot sixty or seventy-five feet wide, would, of course, be much more desirable for a house of this size, and if such a lot be secured, the depth need not be great. There are many admirable features in this design.

In the first place, the exterior is unusually attractive by reason of its simple, yet rich treatment. The low spreading roof and wide projecting cornice with the unique method of roofing the bay windows on either side, the generous portico at front entrance, flanked by the terraces on either side of same, give to this design a peculiar charm.

The impression of comfort and hospitality seems to lie in its lines and on entering, the interior does not belie the impression given by the exterior, for the generous hall opening up by means of wide archways on either side give an air of spaciousness to the interior that is extremely desirable and satisfactory when one comes to live in the house.

The plan now coming into such popularity of placing the dining room on the front of the house, has been followed, and this enables one to have the living rooms, namely, sitting room and library, connected with each other and secure a very attractive main staircase at the end of hall with a broad landing extending across at the rear about half way up. The back stairway leads from kitchen on this landing. It will be noticed that the door opening onto this landing is out of sight when one stands in the main hall below. There is a combination outside and inside cellar way and direct access from kitchen to front door is secured,

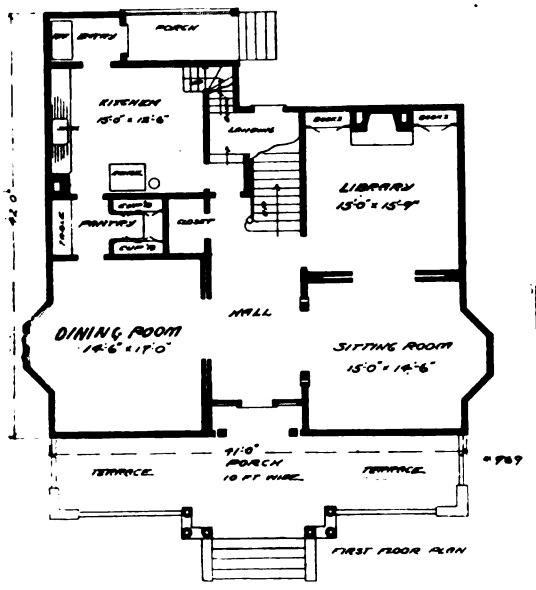
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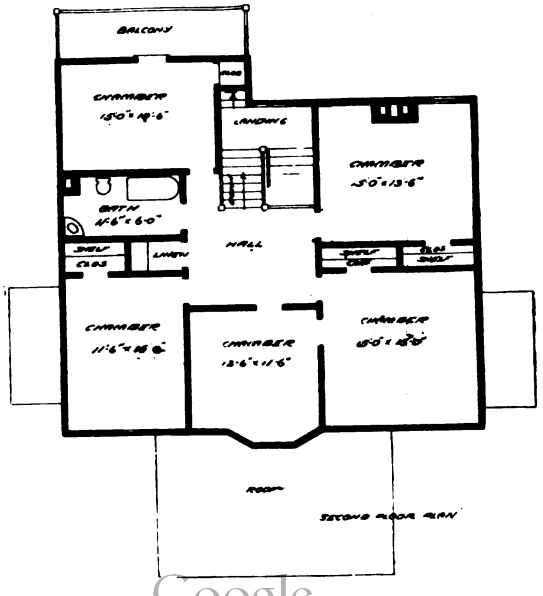


without passing through any other apartment,—a very desirable feature. There is a good attic withal it is rather low. It is designed for storage only, though by slightly increasing the slope of the rafters, sufficient room could be secured for a servant's room, if desired. It would then, however, be necessary to put in a staircase leading up over the main stair and this would give an equally good hall on the second floor as is secured by the present arrangement. There would be ample space for storage in the basement which extends under the entire house with a hot air heating apparatus installed there, together with laundry, etc.

The finish intended is hardwood, oak or birch, in the principal rooms and hall of first story; balance of house, pine, poplar or cypress, painted or stained.

Cost, $3,200.00; width, 41 feet; depth, including reach porch, 42 feet; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches.





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Some World's Fair Architecture.



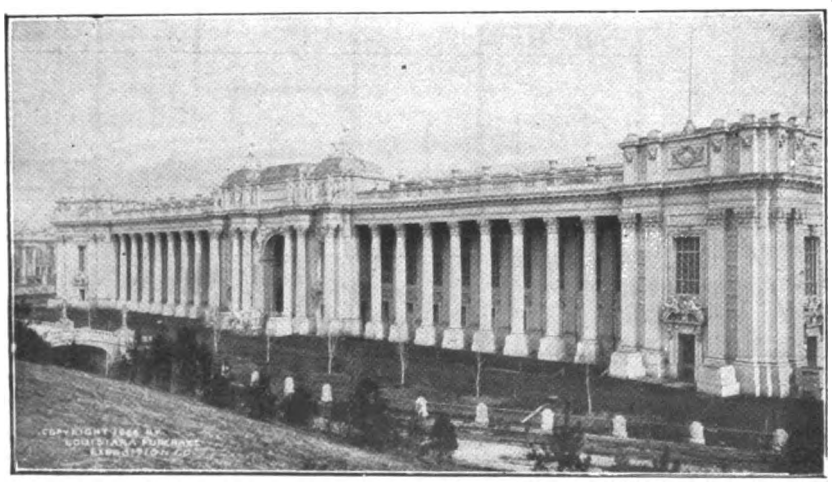
"VARIED INDUSTRIES BUILDING AT NIGHT."

WE PRESENT a few of the buildings in the great St. Louis World's Fair, as likely to interest our readers, and as being examples of the best architectural thought of American architects.

The Varied Industries Building is a magnificent structure on the outer perimeter of the main picture of the Fair. It comes into the view of the beholder immediately after he has passed through the main entrance gate. The building presents a facade of 1,200 feet on the north and south and 525 feet on the east and west, giving 656,250 feet of exhibition space all on the ground floor. It is a columnated design embodying a free treatment of the Ionic order. There is an increase in the size of the columns used at the southern main entrance, but in such style and taste as not to interfere with the general design.

In the center of the north facade is a low dome flanked by towers about 200 feet high. Those towering features afford ample space for electrical display and illumination. Numerous entrances are on the facades, exclusive of the main entrance in the center.

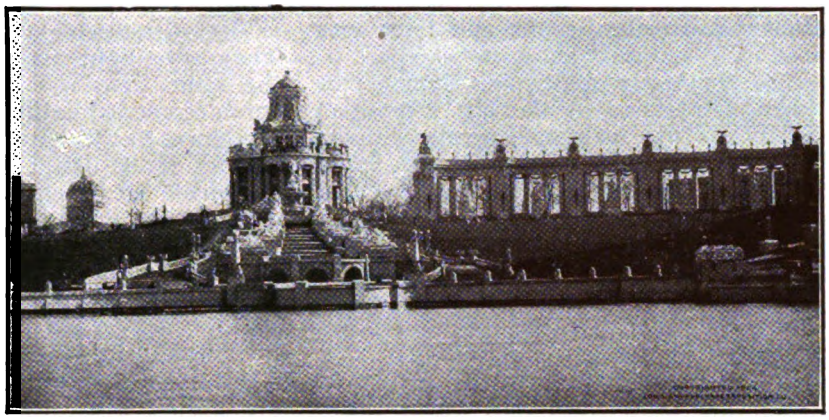
A specially featured entrance is made at the center of the south front, this entrance being thrown back and a magnificent circular colonnade thrown out in front of it. The colonnade construction on the main fronts affords protection for pedestrians from both sun and rain. In the center of the structure are two large courts, affording light and ventilation to



"THE EDUCATION BUILDING."

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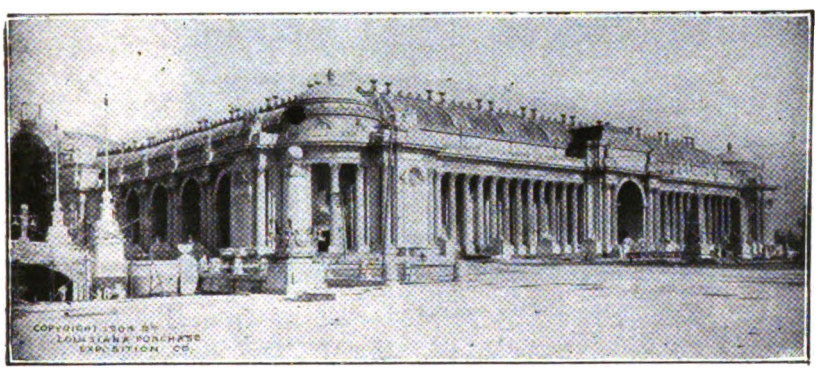
the building. Graceful iron sheds, or canopies, will be erected in the courts. Two ornate kiosks, used as toilet rooms, are placed in the courts. The building is so designed that it has a magnificent corridor or passageway through the center from north to south.



"THE FINE ARTS BUILDING."

The size and grace of this building adds materially to the beauty and attractiveness of the group of buildings forming the main picture of the Fair.

It was the first Exposition building for whose erection a contract was let. It was built by the Rountree Construction Company at a cost of about $650,000. It was practically completed on Dedication Day, April 30, 1903, and was occupied by the members of the National Guard who picketed the grounds and participated in the Military Parade on that occasion.



"THE MANUFACTURES BUILDING."

The Education and Social Economy Building of the Louisiana Purchase Exposition is of the Corinthian order of architecture. It is situated to the left of the main lagoon, and this and the Electricity Building are the only two buildings facing the Grand Basin with the cascades and approaches to the terrace crowning the hill on which the Art Building stands. While not the largest in area, its position makes it one of the most conspicuous buildings in what has been called the main picture of the Exposition.

The building fronts 525 feet on the main thoroughfare of the Exposition. The principal entrances are on the sides of the building, and somewhat resemble the well known form of the triumphal arch. At each angle of the building, is a pavilion, forming a supplementary entrance, and these are connected by a colonnade of monumental proportions. The four elevations are similar in character, varying only as required to accommodate the design to the irregular shape of the ground plan. A liberal use of architectural sculpture lends a festal character to the otherwise somewhat severely classical exterior. The screen wall back of the colonnade gives opportunity for a liberal display of color as a background for the classic outlines of the Corinthian columns, affording liberal scope for the mural decorator.

The interior court follows the general outline of the building in form and style, and is laid out in the form of a plaisance or garden of a formal type. It is also suggested that this building, the roof of which is practically on a level with the terrace of the Art Building, could be successfully utilized as a promenade, with a roof garden and restaurant attachment.

The contract price of the building was 319,399, and its builder was Jno. J. Dunnavant & Co. It was completed by Dedi-

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cation Day, was occupied at that time by the U. S. regular troops and later was used as a sculpture shop.

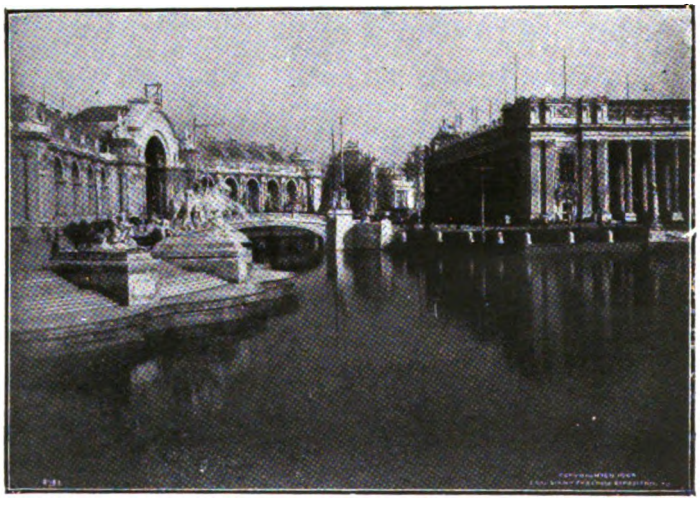
The Manufactures Building is one of the leading structures in the big Exposition picture. It is located symmetrically with the Varied Industries Building, and both are in the first view of the picture of lagoons, cascades and hanging gardens which the visitor gets as he enters the grounds by the main entrance. Isaac S. Taylor, chairman of the Commission of Architects for the St. Louis World's Fair, writes as follows about the Manufactures Building:

"It is a noble composition developed in the Corinthian order of architecture. It lies in the main picture, being one of the buildings on the entrance to the main boulevard or central spacing. The structure has a northern frontage of 1200 feet, with a depth of 525 feet on the main boulevard. The architects have designed noble and imposing entrances at the centers of the main facades. A triumphal arch motif is designed at the entrance at the center angle of the north front.

"The architects have arranged corner entrances into this building. Entrances at the corners of buildings are difficult to so design as to be in perfect harmony with the architecture of the building in general. Without skillful treatment such entrances would not be acceptable from an artistic standpoint, but such entrances as Carrere & Hastings supply will please both the layman and the expert. Graceful groups of sculpture will ornament and accentuate the four main entrances on the sides.

"The architects have developed a most skillful arrangement of the roof lines. They give light and ventilation and at the same time avoid the extensive and troublesome skylights frequently used on structures of this kind. The design of the facades of the building employs the open colonnade treatment, which is very acceptable in a climate like that of St. Louis. This affords both a passageway for visitors and offers the shadow relief that will enhance the beauty of the design.

"The interior of the building has been laid out with courts of simple and pleasing proportions, with sufficient decoration to break the monotony of the walls. Opportunity for mural decoration is given on the outside walls back of the column treatment."



"THE ELECTRICITY BUILDING."

The cost of the building is $850,000.

The Electricity Building is an imposing design of columns alternating with arches and covering a space of 600x700 ft. The terminal pavilions are crowned by terraced roofs, each tower carrying a group of statuary, and the front by a central gable with pediment and large semi-circular window, which it must be confessed have no particular relation the one to the other. The building fronts the Grand Basin and the Cascade Garden, and is a wonderful sight at night with its innumerable flashing jets. Myriads of electric lights are so arranged in the water and in the parts of the building beside it, as to be themselves concealed, while the water and structures are all alight.

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Conducted by Eleanor Alison Cummins.

ANNOUNCEMENT.

Our readers will note a new name at the head of this page. Mrs. H. P. Keith, who has so long and ably conducted the Household Departments of KEITH'S MAGAZINE, has decided to relinquish the major portion of the work and spend some time in travel. We take great pleasure in introducing to our readers Miss Eleanor Alison Cummins, of New York, whose connection with the Magazine we are assured will prove to be a pleasant and profitable one. Max L. Keith, Pub.

THE amateur decorator who is equipped with a fine taste in color and a limited purse, often has occasion to groan in spirit over the various cretonnes, art tickings, denims and the like which are offered for her inspection when she is bent upon some renovation or innovation. This is supposed to be an age of highly developed domestic art, yet not more than one carpet in five hundred is even tolerable, nor more than one textile in fifty. When one comes to the higher grades of course the choice is better. Yet the writer went through the stock of one of the largest upholstering houses in New York very recently and few and far between were the fabrics she would have cared to summer and winter with. In the revulsion from the exaggeratedly dull tones of the pioneer English decorators, manufacturers have rushed to the opposite extreme, and produced colors which are gaudy and staring to the last degree.

This being the case, a really artistic material at a moderate price, like the linen taffetas which has so often been referred to in these pages, is worthy of not only honorable mention but should be commended to the suffrages of our readers.

For the benefit of anyone who encounters it for the first time, it should be described. It is thirty-six inches wide, the ground the light gray of crash, not a cream, and with a small knot woven in at regular intervals. On this very pleasing neutral ground are printed large floral designs irregular in character but symmetrically arranged, leaving a good deal of the ground uncovered. In some of the designs they form stripes, in others merely trail gracefully over the surface of the fabric. The colors are delightful warm reddish purples, cool greens, soft rose and madder pinks—an occasional clear blue. One specially beautiful design has great bunches of pink roses tied with blue ribbon-knots. There is another of the same style in which the roses are lighter crimson, perhaps American Beauties. There is one with set stripes of purplish pink carnations, others in the narrow formal stripes which we associate with the Empire. All the colors have the soft, slightly faded look of old embroideries or brocades.

There is a heavier quality in fifty-inch width which costs $2.00 a yard and in this grade the patterns are more varied, some of them copies of old Persian designs, others of old English chintzes. But for the purse of modest dimensions the articles at 40 cents a yard offer a sufficient range of choice. It is certainly far superior to any cretonne obtainable for the money, although probably less durable. The linen surface sheds dirt more readily than cotton—which is an advantage, as it is not certain that taffetas will wash. Still even if it does not launder, it is certain to repay the cost in the pleasure it gives, although it is of limited duration. It is strong enough to be used for upholstery and so flexible that it is easily manipulated. It is finished with a

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Decoration and Furnishing—*Continued.*

gimp of the same color or else with a flat fold of the material fastened on with large gilt-headed nails.

The chronicles of the successful amateur are always interesting and sometimes profitable. One woman who invested considerable of her patrimony in taffetas did not attempt upholstery of a permanent character but limited herself to slip covers, inserting a fold of the goods in the seams instead of binding them with braid. This was the summer dress of her city parlor and she put away the rugs and took down the pictures, leaving the cool green walls bare. On the windows she hung, for the sake of privacy, straight curtains of soft white net and above the full valances of taffetas. All her pillows were put into slip covers of taffetas and heaped in two cane lounging chairs and on a Chippendale tete-a-tete. In this case the taffetas was in a pattern of lavender flowers and green leaves.

A capital divan was gotten up with the assistance of the American Beauty pattern already mentioned. A common cot of the narrowest width, with a wire spring, was fitted with a plain valance of the material fastened on so as to cover the edge of the spring. An ordinary excelsior mattress with a cotton top was carefully covered, and tufted at frequent intervals with small buttons. Two huge cushions were made for the back finished at the corners with big pompons.

A very effective piece of furniture has been improvised from one of the old wooden settees once used in Sunday schools, which was painted a dull green with enamel paint. The seat was covered with a flat pad made from an old comforter, and then with taffetas edged with a fold and fastened with gilt nails. Four square mattress-shaped cushions stuffed with hair stood upright against the open bannister back.

A Boston rocker, such as one finds in country attics, becomes a charming possession when painted black, green or red, and fitted with thickly stuffed seat and back pads of taffetas. A footstool to match is an addition sure to be appreciated. Why should footstools be confined to Europe? A tall screen covered to match a couch or divan and standing at its head so as to shelter its occupant from the light or from a draught, is un-

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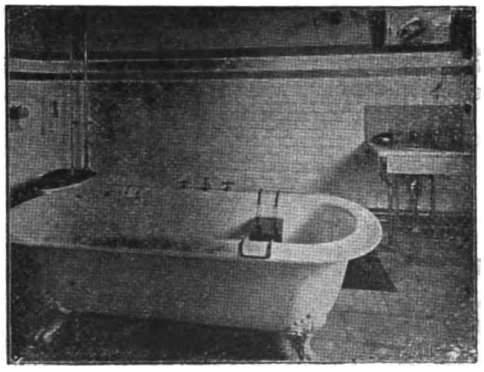
SAMUEL CABOT, 85 Kilby St., Boston, Mass.

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usual and picturesque, and invaluable in breaking up the long wall space of a city parlor.

There was a certain woman (she was, perhaps, foolish and ought to have been satisfied with a living room) who longed for a formal drawing room. With taffetas in a pink rose and blue ribbon design at 45 cents a yard, she felt her opportunity had come. She had her ceiling tinted a pinkish cream and brought down eighteen inches on the side wall to meet a white molding matching the woodwork. Below this was a pink paper, practically plain and just the tint of the roses. The floor was walnut stained and polished till it was as shining and slippery as glass. The rug was moquette, with an indeterminate pattern of faint pinks and greens and the creamy gray peculiar to that sort of carpet. A very old haircloth parlor suite of the style prevalent in the sixties was unearthed by a second-hand furniture man and painted in two tones of ivory, after the fashion of old French furniture, and this was covered with the flowered taffetas. Some old cornices were treated in the same way and long curtains, elaborately festooned, hung from them. These curtains were lined with pale pink satins and edged with narrow fringe. A walnut table similar in style to the furniture was painted, its marble top having been replaced by a wood one. The reception chair of the suite was denuded of its upholstering and fitted with a cane seat, cane furniture with white or gilded wood work, having a great vogue n the eighteenth century. An oval mirror in a white frame hung over the white marble mantel piece and another between the two windows, and there was a gilt clock and two tall pink and white china jars on the mantelpiece. Otherwise the wall-space was left unbroken. Every detail was carefully studied from a book on French furniture.

In the small bed rooms of apartment houses space is very precious and pieces of furniture whose greatest dimension is the vertical one are in demand. A convenient article is a variety of shaving stand which is really a small chiffonier raised on legs, with a square swinging mirror at the top and six shallow drawers just large enough to accommodate a pile of folded shirts. These drawers are equally useful for the many small arti-



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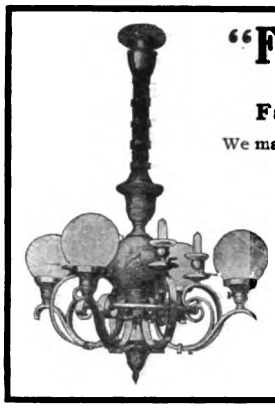
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Decoration and Furnishing—*Continued.*

cles of a woman's wardrobe, and if supplemented by a shirtwaist box will hold as much as the average bureau and will economize space so effectually that there will be room for a cheval glass. A very satisfactory substitute for the latter is made by covering a door to about four inches of the edge with a piece of looking glass which need not be of the best quality, covering the edge of the mirror with a narrow moulding stained or painted to match the door. The uncovered part of the door gives the effect of a wide frame.

For a child's room a washstand, one of the modern ones with several small drawers with a mirror hung above it, will answer the purpose of a bureau and be much more convenient for the little people than a chiffonier. A child will fancy a mirror whose frame is covered with bright cretonne. Bright pink or turquoise blue enameled furniture is charming for a child's room and odds and ends which seem quite hopeless can be converted into a presentable array.

Another convenience for a small room is a long shallow covered box hinged and castered, which can be rolled under the bed and hold clothing not in immediate use. Casters, by the way, should always be a part of every shirt waist box or box couch.

The corner washstands of white enameled iron gain very much in appearance if given a background. This may consist of two muslin curtains gathered on sticks and hung banner fashion or it may be lengths of bright cretonne gathered and fastened to the wall. With the latter arrangement a three cornered shelf covered with cretonne edged with a frill looks well.

Washstands, bureaus and chiffoniers of highly polished mahogany are fitted with sheets of plate glass of the exact size to prevent scratching the tops.

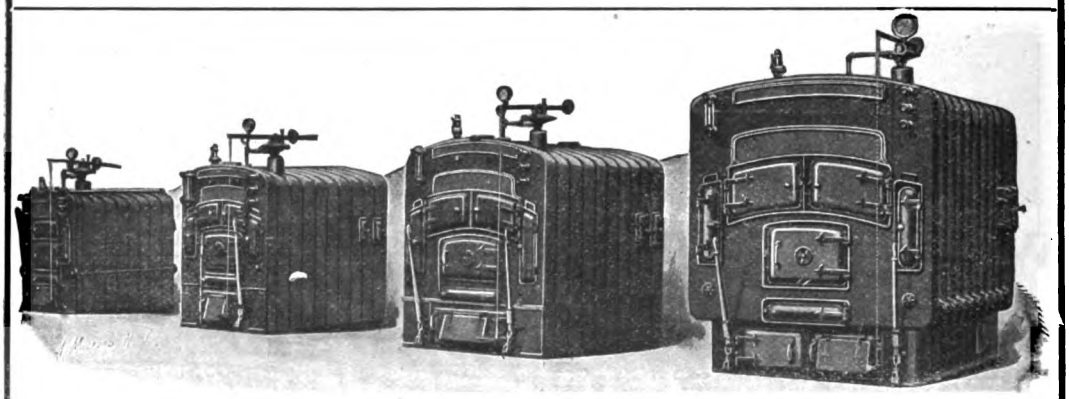
An East India shop shows wicker furniture presumably of Japanese origin, made from the bark twigs of the wistaria. The color is a purplish gray and it is accompanied by hangings and cushions of a white cotton material with a design of bright purple wistaria.

A Morris chair painted white and cushioned with bright cretonne is a good substitute for a couch in a small guest chamber.

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Answers to Questions.

Mrs. G. H. W.

"Please advise as to papering and furnishing the enclosed sketch. Dining room woodwork is painted in two shades of soft terra cotta. I would like plain green parlor if advisable."

Ans.—The sketch shows a square house with long center hall and two bay windows in front. Inasmuch as the parlor is in the northeast corner of the house, green would be rather a cold treatment.

We advise painting woodwork of two front rooms and hall ivory white. Using green in the living room and a small Gothic design in dull, brownish yellow in the hall, with a golden brown paper in the parlor. There is an excellent moire antique in a two-toned broad stripe in this beautiful golden brown at 65 cents a roll, and there are several designs of conventionalized poppy or lotus or chrysanthemum in a two-toned imported textile effect at $1.00 to $1.50 a roll. Terra cotta is not a good color for the southwest dining room, which should be repainted a dull green, with a soft green lower wall, a tapestry in low tones upper wall and greyish ceiling. If something brighter is preferred, a Delft blue and white, with white woodwork, is a good choice. If all new furniture is to be purchased we would suggest mahogany for the dining room and parlor, and green wicker for the living room, with perhaps one or two chairs mahogany frames and rush bottoms. The few windows should not be too much covered up with draperies. The north wall in living room is a good place for a comfortable couch or Davenport, while a small mahogany divan, some pretty chairs, a table, a mahogany tabouret in bay window and a fancy ottoman in upholstered wicker, will furnish the parlor.

M. Z.—"Please tell me what is the newest thing in portiere hangings? Is there anything newer than silk and tapestry? And what is the best and most durable carpet at $1.25 or $1.50 a yard? Are the latest wall papers plain or flowered? Are sectional bookcases used very extensively?"

Ans.—It is difficult to say what is the "newest thing" among the many beautiful textiles adapted to door hangings.



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Answers to Questions—*Continued*

Perhaps there is no better choice in carpet at the price mentioned than the body Brussels which come in extremely artistic patterns and coloring. They have not the pile of the Wilton and are not so soft to the tread or the eye, but are very durable.

Both plain and figured wall papers are used. Flowered designs are seldom adapted to any room but sleeping rooms or an up-stairs sitting room. Yes, sectional bookcases are in quite common use where no provision for books has been made in building the house.

G. D. V.—"Would like suggestions in decorating living room, dining room, hall and small room on north to be used as library, of the enclosed floor plan. The woodwork is plain white oak, natural finish. My piano is mahogany, which I will have in living room, also have a set of heavy stuffed furniture which I thought I would make slip covers for of the linen sample enclosed and use in living room, also have pair of portieres like enclosed sample, very blue on one side, yellow on other, which I would like to use between living room and dining room, also have pair of dark green ones. What shall I get in rugs for the three rooms?"

Ans.—The samples enclosed by our correspondent, while excellent in themselves, are not well adapted for use with white oak woodwork finished natural. We must therefore give them a background of a more positive character, and it is suggested to use old blue on the walls of a medium shade, with ceiling in the same, a lighter tone. There is a broad, watered stripe in a fine old blue which has nearly the effect of a plain wall and would be an excellent choice. The yellow side of the portiere had best face the living room, leaving the blue to tone in with the dining room in Delft blues. There are some new designs in these blues of much character that would offset the negative tone of the woodwork. We think something could be found not quite so yellow for the slip covers which would harmonize with the portiere; but as these slip covers are expensive to have made, our own idea, both for appearance and economy, would be to re-cover the main pieces. If this were done in deeper tones of blue, and the yellow of portiere repeat-



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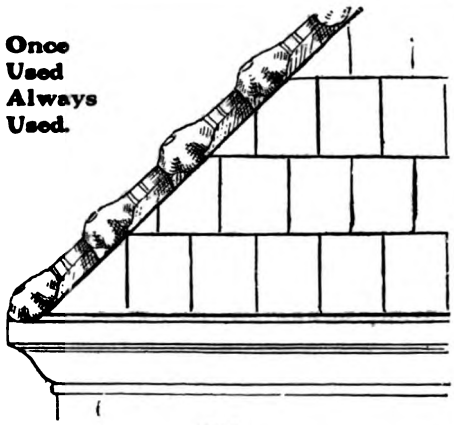
ed in cushions, an odd chair seat, a vase or a picture, the effect would be more elegant and better suited to the exposure of the room. Green is a restful color for library walls, and as the small room is well lighted, could be used there, thus working in the green hanging between library and hall.

E. H. S.—Is building house, site nearly surrounded by grove of trees. Shingled exterior. "Would white trim look well? Thought of leaving shingles to weather. Interior finished in golden oak. Will fireplace facing be best in 'old copper bronze,' bright copper or yellow brass? Furniture to be all new. Would like Mission oak. Want something that will stand hard wear. Would natural finish wear better than golden oak? Is any finish better than hard oil maple floor in constant use and washed off two or three times a week? Do not want to paper walls. Is alabastine same as calcimine and is there anything beside this to put on and yet have clean walls? Please suggest color scheme. What color of window blind shall I get?"

Ans.—A white trim with weathered shingles is lacking in character. Use green or a rich reddish brown. The shades or "blinds" for such a color scheme best be green. Yes, they can be double-faced. A cream facing is the best. A natural wood finish is not more durable than stains. We should advise a dull wax finish and a weathered stain, to use with Mission furniture. We know of nothing better than the hard oil for the kitchen floor. Alabastine, Muresco, etc., are calcimines in colors ready prepared for mixing with water and applying to walls. Yes, you can finish your walls with oil paint. It is, of course, much more expensive, but can be cleaned. Color scheme suggested would be terra cotta for hall, old rose for parlor, leaf green for sitting room, with fireplace facings of the coppered bronze, and golden browns, with yellow ceiling for the east dining room.

Mrs. B. L. W. is building from plan No. 68 "exterior dark red pressed brick, red mortar. Please suggest color for trim. Have thought of cream color. Oak woodwork throughout lower floor. Dark red brick facings in fireplace in living room, with wrought iron trim, fender, etc. Have mahogany piano, large Turkish chair in black leather, dark, polished quartered oak bookcase and table. Will

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Answers to Questions—*Continued.*

purchase rug. Have Moquette rug in blues and browns for dining room. Will buy furniture. Please advise furnishing and decorating for these rooms. Have bed room suite in walnut and one in dark oak. Woodwork to be painted. What do you advise for floor coverings for bed rooms? Also, what color shades to use? Do you advise the use of Fabrikona as a wall covering?" etc.

Ans.—A white or cream trim was formerly often combined with red brick. To our mind it cheapens the exterior. We should prefer the trim a couple of shades lighter than the brick. The shades should be terra cotta also on the outside, but can have a cream lining for the interior. In other words, a double-faced shade. We hope that a dull finish and English oak stain has been chosen for the interior finish of this handsome house. The red brick fireplace, wrought iron fixtures and dark furniture are best in tune with it. As this room faces northwest and is also shaded by the porch, a golden olive on the wall would bring out the woodwork, harmonize the furniture and open agreeably into the hall hung with a tapestry in brownish yellows and conventional design. The reception alcove is really a part of this beautiful hall, and should be treated the same. The fine octagonal dining room with its south and west windows would well bear a rich design in old blue, which might be paneled in between oak stylings up to the plate rail with burlaps or plaster in a lighter shade of plain blue above. The ceiling a shade lighter still. There is a Madras in old blue with design of ivory lilies on long stems which would be delightful for the windows, and the furniture would be dull finished English oak. White paint is not good with the walnut and antique oak furniture. Give your pine a walnut stain for the one, with blue or rose colored walls, and paint the pine a dull sage green, with flowered walls for the other. If floors must be covered, it is either matting or the cotton filling carpet, which comes in all good shades. Yes, there is nothing better than the wall hanging you mention for many uses. Yes, plates have excellent decorative value on a dining room wall; but they should be rich in coloring and not colorless and insipid. Either pale apple green or light blue are good colors for bath room walls unless it is all white.

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WE ARE apt to think of poverty solely as a matter of "cold victuals and the area gate" as some one has said and to forget that poverty and riches are comparative terms. "The really poor people are people like us," said the wife of a struggling young lawyer. To have a taste for all that is best in music and literature and art and to be unable to gratify it is to be poor as much as to feel the bodily pinch of cold and hunger. In many homes starved intellects and narrow souls keep company with a luxurious table and excellent upholstery.

In most cases it is the woman of the house who decides which side of life is most important. If the supreme care is for food and clothes, even though she be personally unselfish her children will be materialists. If she regards these things as merely means to the higher ends of life her family will insensibly fall into line. Simplification of process and division of labor lie at the root of all modern industrial development and they are of equal value in the management of that highly complex machine the household. It is possible that they may not result in the saving of money, but they are sure to effect saving of time and leisure for the enjoyment of other interests. Public libraries, museums and free lectures are not of much use to people who are kept vigorously at home by the exigencies of elaborate housekeeping.

When it comes to the actual saving of money in most families, the expense of the table could be reduced without affecting its nutritive value. The intelligent study of a text book on the chemistry of food would be a wonderful illumination to some house wives. Even without any change in the diet of a family a good deal can be done by careful purchasing. Buying of the nearest grocer and butcher may be convenient, but is generally extravagant. The habit of going to market one's self is a great gain in more ways than one. The daily exercise is a capital thing and one finds out where different things are best and cheapest. While many things must be bought from hand to mouth some supplies can be bought in quantities, to great advantage. Apples and potatoes are nearly doubled in price when bought at retail and there is an appreciable saving on canned goods. Unless bread is made at home, a doubtful economy in these days of excellent bakers, it is not worth while to buy a barrel of flour as it is no cheaper and one has to pay for the barrel. Unless one has a cool store room the flour may "sweat" before the bottom of the barrel is reached. Sugar is no cheaper by the barrel and a tub of butter is hardly practicable unless one has a very cool cellar, seldom the case in a furnace heated house. With servants the temptation to extravagance with things supplied in great abundance must be taken into consideration. The average servant does not take kindly to the dealing out process and it is well to limit her opportunities for waste and the available supplies at the same time.

The French, who are admitted by everyone to be past masters of economy, never provide more for a meal than will be eaten. French living takes no account of the unexpected guest. While such close provision may not always be practicable an attempt in that direction will materially lessen the number of undesirable odds and ends which encumber most people's refrigerators only to be thrown away at last. While it is possible to utilize such leftovers it is apt to be one of the economies which cost more in time than they are worth. It is far better to avoid having them at all and when they are unavoidable to pop them into the soup ket-

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Household Economics — *Continued.*

tle which ought to exist in every well regulated household and which is the standby of the French housewife.

* * * *

A famous French epicure said that spinach was better on the seventh day than on the first as the butter added with each successive warming improved the flavor. Leftover vegetables can be successfully reheated by stirring them for a few minutes in a sauce pan with a lump of butter. Steak or chops should be covered with hot water in a closed sauce pan and allowed to steam through, then drained, toasted for a minute or two in a gridiron or on a very hot frying pan and buttered. Thick rare porterhouse or sirloin steak can be sliced very thin and served cold or used for sandwiches.

In buying steak the end cuts either the first cuts of the porter house or the rump cuts of the sirloin will be found more economical than the intermediate portions as there is less bone and the meat is more uniformly good. The first and second cuts of the porter house cut very thick and carefully trimmed, are the famous Delmonico steaks. If one's butcher can be trusted and his beef is of large size the second and third cuts of the round make a good and economical steak which is apt to be better cooked in a hot frying pan than on a gridiron. Flank steak as we all know is the traditional eating of butcher's families, but the proper method of cooking it is a professional secret. One butcher confided to the writer that a spoonful of vinegar in the frying pan was a great addition.

A liberal addition of garlic to the mustard dressing of some famous English pickles is said to be the secret of their delicious flavor.

* * * *

Hygienic and artistic as everyone must admit the bare floor with rugs to be, it is a good deal of a trial in the way of dust. What is known as a yacht mop which costs 75 cents is an admirable thing to take up the daily accumulation of dust. More primitive but equally efficacious is a frilled cover of outing flannel with a drawstring at the top which slips over an ordinary broom.

Most floors are improved by an occasional application of crude oil and kerosene in equal parts. This may be rubbed on by hand with a woolen cloth or an old stocking and dried up with another. A contrivance which saves backaches is a couple of mops made by padding the end of a broomstick thickly with woolen cloth



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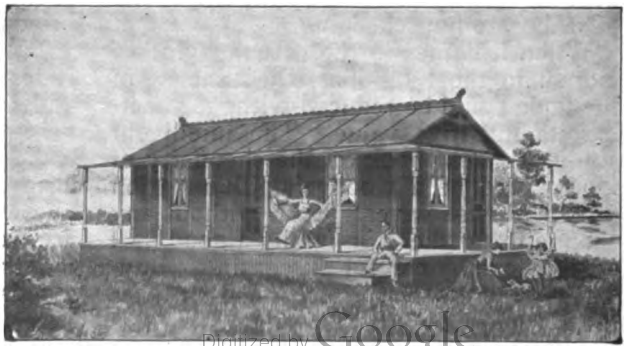
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Household Economics—*Continued.*

tacked securely in place and sewing to this row after row of strips of woolen six inches long and two inches wide until a thick round ball results. One of these is used for rubbing, the other for drying, and the operation can be performed very quickly. After using, the ends of both mops should be boiled in a solution of pearline. This treatment is specially recommended for a painted floor.

A couple of shelves supported on swinging brackets at some point near the range or gas stove will be found a great convenience in serving a dinner and washing dishes and they can be let down when not in use. When swinging brackets are not attainable the shelf can be fastened to the wainscot with ordinary hinges and supported by a cord whose two ends are attached to the front corners of the shelf and which is passed over two hooks on the wall two feet above the shelf.

While housefurnishing establishments in the large cities sell a special appliance for cleaning carafes the work can be done with an ordinary lamp chimney brush with a wooden handle. A handful of sand dropped into the bottle helps the process.

"The Home Ideal"

By Margaret Greenleaf.

A beautiful book of 24 pages, 8 x 11 inches in size, published at great expense. This noted writer has condensed in this book her ripe experience, and that exquisite taste which has made hers a household name in America and which renders her suggestions and advice unusually valuable. This exquisite brochure treats on all phases of interior finishings, furnishings, hangings, color schemes and decorations for the simplest or most expensive home. It is finely illustrated with twelve splendid half-page engravings from photographs of artistic interiors and also twelve color reproductions of exquisite stained woods, giving entirely new effects in interior finish.

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One will heat an entire residence. This means a gain in comfort and saving in fuel.

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Gives four times the usual amount of heat, and also perfect ventilation. These grates fit any fireplace, old or new, and burn any kind of fuel.

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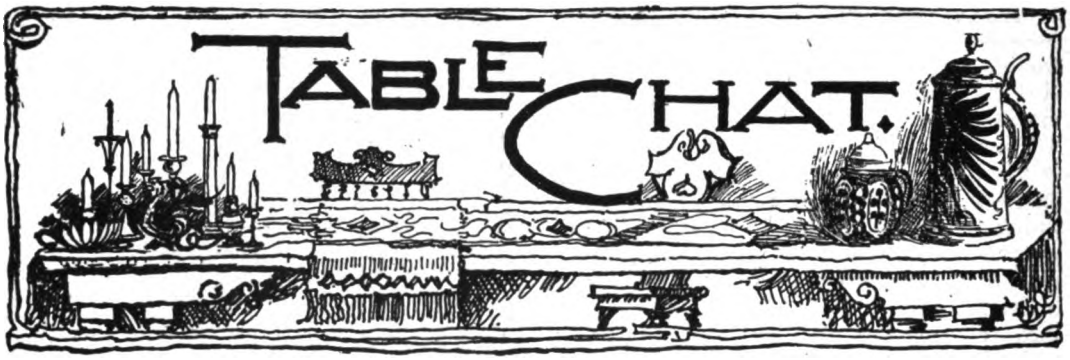
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"OH SWEET September, thy fresh breezes bring
The dry leaf's rustle and the squirrel's laughter,
The cool fresh air whence health and vigor spring,
And promise of exceeding joy hereafter."

September is a sort of link between the languid splendor of summer and the austerity of autumn—a space in which to enjoy the retrospect of the preceding months and to gird up our loins for the hard work of the year. For most of us playtime is over and before us stretch long months filled to the utmost with serious work.

From the gastronomic point of view September is the month when summer and winter overlap, when the fruits and vegetables of hot weather linger in ripe perfection and those of the colder season are just coming to the fore. It marks the beginning of the vintage and the end of the harvest and it introduces us to the first of tthe succession of good things which culminates in the Thanksgiving feast.

Hospitality, spontaneous and unpremeditated is said to be taking its place among the lost arts. There is much entertaining of a formal kind but very little welcoming of friends to the pleasant privacy of home. Even in the country the old open handed friendly ways are disappearing. The writer's grandfather lived in eastern Massachusetts, his family was large, never numbering less than twelve, his means very moderate, yet it was unusual for the family to sit down alone to any meal but breakfast and so common as to excite no comment whatever for a whole family from a distant town to drive up intent upon dinner.

Various conditions have operated to change people's habits in this respect. Perhaps dwellers in towns were never quite as hospitable as their country relations. The small size of modern families, the difficulties of domestic service, the increased cost of living, the higher standard of social aspiration have all contributed to a certain deliberation and calculation which is fatal to generous impulse.

Yet none of these is so largelv responsible as the exaggerated development of what is known to theologians as human respect, the exaggerated value set upon the opinion of others in our circle of intimates or neighbors. Shall you ask the man who drops in to see John, to sit down at half past five to corned beef and cabbage or Irish stew and apple pie when your next door neighbor whom he knows as well as yourself might feed him with roast chicken and ice cream? Perish the thought. But she does not invite him either, although she meets him on the stairs and the poor man goes home to his melancholy boarding house repast and you miss what might have been a pleasure to yourself and a cheerful break in the rather dismal life of a single man without domestic belongings of his own.

Nowhere is there more need of a simple and kindly hospitality than in the cities with their crowds of homeless young men and women. Your cheerful Sunday night supper, your afternoon cup of tea often minister efficiently to spiritual as well as bodily hunger.

* * * *

Some years ago during a strictly temperance administration the White House chef invented a sherbet which was known as the life saving station. It consisted of an orange skin tightly packed with what appeared to be orange ice but was in reality frozen rum punch of a very potent quality.

* * * *

A present at a recent wedding consisted of a low broad dish for flowers,

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Table Chat — *Continued.*

four candlesticks with white candles and silvered shades and four sabots for salted almonds and bonbons, all in blue and white Delft. They were intended to be used with a white lace center piece and a decoration of white flowers. White tulips are specially good for use with Delft as they are the typical Dutch flower.

The autumn flowers are delightful for table decorations. Nasturtiums are always acceptable. It is hard to say whether they look best in a green glass jar, in a brown Doulton jug or in a blue Japanese bowl. Marigolds are like molten gold, but have a little too much odor for use on the table. They are more agreeable on a sidetable or in the fireplace. So with zinnias and dahlias. A rather small flower which needs to be used in great masses but is immensely effective is the old fashioned coreopsis. It grows like a weed and is worth planting just for this purpose. More beautiful than any of them is the white cosmos. The pink cosmos is beautiful out of doors but in connection with other colors has a suggestion of the aniline tints. Yet I recall a cut glass jug full of pink cosmos which seemed perfectly beautiful.

Not all of us can have silver pitchers nor cut glass jugs and it is something of a puzzle to know in what to serve iced water. Carafes are practicable for a small family, but with any considerable number a bowl of cracked ice is needed which is rather a nuisance. A water pitcher should hold at least two quarts. Some rather good ones come in gray Flemish stone ware like the steins high and narrow costing about a dollar. Some of the majolica pitchers in dark browns and greens, very nearly plain, are good and cost only half a dollar. A plain brown stone jug of good capacity costing twenty or twenty-five cents is pleasant to look at and keeps water very cold.

New asparagus sets are in the form of a concave tray resting on a low pedestal and about six inches wide and twelve inches long. Part of the tray is perforated for a drainer and slips out and holds a sauce boat. They come in rather dark colors with l' art nouveau designs and cost four dollars for the tray and plates.

Jelly of any kind is pretty served in individual moulds. Tin moulds holding about as much as a small tea cup with deeply scalloped sides cost ten or twelve

A Book for the Young House-keeper cooking for Two People

"JUST FOR TWO"

A collection of well tried recipes made up by a good cook

This book is something new and meets a long felt want. It saves the trouble of figuring out the proportions from large recipes and insures perfect cooking and no waste.

By AMELIA LANGDON

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Table Chat — *Continued.*

cents each. Raspberry or strawberry jelly is served on a bed of cocoanut blanc mange heaped with whipped cream. Moulds of aspic jelly of unsweetened orange jelly, or of jellied chicken are turned out upon a bed of lettuce leaves and served with mayonnaise.

When it is convenient to use a boiled salad dressing, as sometimes happens, the flavor will be much improved by the addition of two or three tablespoonsful of good olive oil after the dressing has cooled mixing it thoroughly with an egg beater. A boiled dressing is much cheaper than mayonnaise and if well made is very good indeed and a very little oil will suffice to give it a distinctive mayonnaise flavor.

* * * *

Cut green peppers in slices, removing the seeds, and fry them until tender in lard or oil. Have another frying pan very hot and rubbed with a bit of suet. In it cook a thick slice of the best cut of round steak turning the meat constantly as if broiling. When it is tender, in six or seven minutes, add two tablespoonfuls of boiling water, butter, pepper and salt. Put the fried peppers over and around the steak and cover the pan closely. Set on the back of the range and let it steam for ten or fifteen minutes.

* * * *

A nice thing to have and which makes a good wedding present is a chop set consisting of a circular platter and twelve plates. In Limoges china in quite elaborate designs or roses with gold edges they cost $7.50, with a very dainty chrysanthemum design $8.25. They can also be used for a salad or for serving a crown of lamb. Salad sets of bowl and twelve plates in the same general style are $8.50.

It is now possible to buy chocolate cups in the high narrow shape in delightfully thin blue and white Japanese china (Owari). They cost twelve cents each and chocolate pots holding about a quart are only seventy-five cents. In nothing does one get quite so much for one's money as in Japanese wares. Shape, color, texture and design are all delightful.



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are well made and durable; they will last and give good service as long as the building stands.

Modern taste requires the use of the artistic in hardware. We supply the requirement with our beautiful designs, made for utility as well as beauty. They please and give satisfaction to those who use them. If you propose building, a copy of "Our Little Red Book" and Sargent's Book of Designs will help you. Sent free upon request.

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Splinters and Shavings

Current Prices.

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis. In this connection it must be borne in mind that these prices are not the prices under which the estimates of cost of the various designs published in Keith's Magazine are compiled. A schedule of these prices will be found on the title page of each issue, and in explanation, the Editor desires to state that it is absolutely essential, in the publication of our cost estimates, that there be one basis, otherwise our readers would be led into endless confusion by constant changes. For this reason, in making all of our cost estimates, we adhere to the prices quoted on the title page, which were in effect in Minneapolis and many other sections of the country a few years ago.

In comparing prices for various localities, there must be taken into consideration also the quality of material and the character of labor. Union rules decree that every carpenter, for instance, must be paid the same wages. That may be $2.00, $3.00 or $4.00 per day—it matters not. The point, however, is that some men are worth twice as much as others. They accomplish twice as much work in a given time and do it better, than another man who is a slovenly workman and lazy, devoting most of his time to bothering his fellow workmen by telling stories or useless talk.

Now, if any person attempts to construct a building by day labor, and unfortunately is employing this kind of labor, no matter if the rate of compensation be reasonable, the building will cost more than he expects, but if, on the other hand, he is fortunate enough to secure real live, competent, wide awake workmen, who put in a real day's work for a full day's pay, the cost of that building is going to be about what it ought to be, under the rates of pay and the prices of building materials and labor prevailing.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of the going to press of this issue. If our readers will take the pains to send us a like schedule, quoting the prices in their localities, we will be pleased to publish them for the mutual benefit of all of our readers in the various sections of the country.

SCHEDULE.

Excavating, per cubic yard, 15c, left on lot.
Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.
Brick laid in wall, per 1,000 (wall measure), $11.00 to $12.00.
Lathing and plastering, per yard, two coats, 26c.
Dimension lumber, per 1,000, No. 2, average price $16.00 to $18.00.
Flooring (No. 2 D. & M. Fencing), 4-in. $18.50; 6-in. $21.50.
Sheathing boards (6-inch D. & M. No. 3), $16.50 to $18.50.
Shingles, standard star "A" star cedar $2.40, pine $2.40.
Siding "C," $27.00.
Finish lumber, $35.00 to $50.00.
Tin work, per square, $6.00 to $8.00.
Carpenters, per day 8 hrs., $3.00.
Masons, per day 8 hrs, $4.40.
Common labor, per day 8 hrs., $2.00.

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are of course subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

No. Tonawanda, N. Y.

Excavating, per cubic yd., left on lot, 15c.
Rubble stone work, per perch, 16 1-2 cu. ft., $1.25.
Ditto, in wall, $2.50.
Brick laid in wall, per 1,000 (wall measure), $16.00.
Lathing and plastering, per yd., 2c, 30c.
Dimension lumber, per 1,000, No. 1 Hemlock, $20.00.
Ditto, No. 2 Hemlock, $17.00.
Flooring (No. 2 D. & M. Fencing) 4 in., $24.00.
Ditto, 6 in., $26.00.
Sheathing boards (6 in. D. & M. Fencing No. 3), $20.00.
Ditto (hemlock No. 2), $18.00.
Shingles standard Star A star Cedar, $3.20.
Ditto, Pine, $4.00.
Siding "C" Basswood, $26.00.
Ditto, Basswood No. 2, $24.00.
Finish lumber, Georgia pine for floors, $28.00.
Ditto, Georgia pine for casings, etc., $40.00.

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IF you are having any trouble with the finish on your floors, or are not entirely pleased with their appearance, it is certain you have not used Liquid Granite, the finest floor finish ever introduced.

It makes a finish so tough that, although the wood will dent under a blow, the finish will not crack or turn white. This is the highest achievement yet attained in a Floor Finish, and is not likely to be improved upon.

Finished samples of wood and instructive pamphlet on the care of natural wood floors sent free for the asking.

Berry Brothers, Ltd.

VARNISH MANUFACTURERS

NEW YORK BOSTON PHILADELPHIA
BALTIMORE CHICAGO CINCINNATI
ST. LOUIS SAN FRANCISCO

Factory and Main Office:
DETROIT

Splinters and Shavings—*Continued.*

Ditto, White pine for floors, $24.00.
Cornice, etc., $30.00.
Tin work, per square, $12.00.
Carpenters, per day, eight hours, $2.40.
Masons, per day, eight hours, $4.40.
Plumbers, per day, eight hours, $4.40.
Painters, per day, eight hours, $2.40.
Common labor, per day, ten hours, $1.50.

Milwaukee, Wis.

Excavating, per yd., 25c.
Lath and plastering, 25c per yd.
Dimension lumber, per M., $16.00.
Flooring, $31.00.
Sheathing, $16.00.
Shingles, $2.75.
Siding, $35.00.
Carpenter work, $3.00 per day, 8 hours.
Masons, $4.00 per day, 8 hours.
Common labor, $2.25 per day, 8 hours.

Highmore, S. D.

Brick in wall, $15.00.
Lathing and plastering, two coats, 25c.
Dimension lumber, No. 2, $25.00.
Fencing flooring, $25.00.
Sheathing board, $25.00.
Shingles, Star "A" Star, $3.50.
Siding, C., $29.00.
Finish lumber, $40.00.
Tin work, square, $10.00.
Carpenters, per day, 10 hours, $3.00.
Masons, $3.00.
Common labor, $2.00.

Stapleton, Staten Island, N. Y.

Excavating, per cubic yard, 15c.
Rubble stone work, per perch, $2.50.
Brick laid in wall, per 1,000, $12.00.
Lathing and plastering, per yard, two coats, 35c.
Dimension lumber, per M., No. 2, $18.00.
Flooring (No. D. & M. fencing), $30.00.
Sheathing boards (6-inch D. & M. No. 3), $25.00.
Shingles Star "A" Star, $2.25 to $2.50.
Siding "C", $25.00.
Finish lumber, $40.00.
Tin work, per square, $8.00 to $10.00.
Carpenters, per day, 9 hours, $3.20.
Masons, per day, $4.00.
Common labor, per day, $2.00.

Westfield, N. J.

Carpenters, 8 hours, $3.00.
Masons and plasterers, $4.00.
Plastering, 32c a yard without lathing.
Lath, $4.00.
Lath labor, $2.25.
Rough lumber, $24.00.
Flooring, $32.50.
Sheathing, $23.50.
Shingles, $5.25.
Clapboards, No. 1 pine, $40.00.
Brick, $8.00.
Cement, $1.25 barrel.
Lime, $1.10 barrel.

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Notes and Hints.

Suggestions on House Painting.

It has often been noticed that in perhaps a majority of cases, painters when at work upon a house, paint the body, or at least a course of it, before they begin to put on the trimming color. It is proper to trim some parts of a house last, but on other parts it is more convenient to put on the trimming color before the body color is applied.

As a general rule, in putting a coat of more than one color on a house at one operation, paint the cornice first, the body next, and lastly the corner strips and frames. This is a small matter and seems to be not worth mentioning; still there are many who put on all the finishing coat before they do any trimming. Many allow the body coat to dry before trimming. In either case it requires moving and placing the ladders and scaffolds twice where once would do if they finished as they went.

A coat of paint is a coat of paint to the majority. It is scarcely to be believed, nevertheless it is a fact, that most of them cannot understand why one coat will not cover the same as another. If black covers white, they cannot understand why white will not cover black. The painter tells such a man he cannot do him a good job with less than three coats. The man concludes that the painter is only trying to get more money out of him, for don't he know of a dozen different jobs in the neighborhood that have been done with two coats. The outcome is that the customer demands that it must be done as he desires. In such a case the only way the painter can do is to adopt heroic measures, mix his paint heavy and flow it on thick.

The majority of property owners in the country are advocates of two-coat work in repainting. They believe it takes far less paint for two coats than for three, and that if the wood be well covered two coats will last as long and look as well as three. And there is the extra cost of putting on the third coat. It has been my experience that three thin coats are far better than two heavy ones and will last a third longer. This should be evident to all, as there is more oil to withstand the elements, protecting the pigment. I have repeatedly noticed that three-coat work will show gloss longer than two.

I have a couple of customers who believe in one coat of paint every two years. They have followed this method for several years. I have never tried to argue the matter with them, for if they are satisfied I certainly should be. But it is wrong both in theory and practice. It would be much better did they repaint every four years instead and use two coats. No one can get a first-class job with one coat over paint which has been exposed for two years. It will show brush marks, particularly close to the frames and corner strips where there is no chance to brush them out. Other objections are, the old paint underneath absorbs the oil and the gloss soon fades. There must be a certain amount of oil in the last coat. If there is not, the pigment soon begins to chalk and wear off. Considering the time that paint should look well, I do not believe that two coats, applied two years apart, will look as well



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From a painting by
Boilleau

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Department T.

A CHEERFUL FIRE

Ventilation and Heat combined with an Economical Fuel Bill.



As the bubbles shown in illustration are drawn toward the Grate, so is the impure air in the room being constantly drawn out and replaced by pure air. Any fire-place will ventilate, but at a loss of 75% of heat, which is practically overcome by the return draft and oven directly over fire in our "Economy." Will suit any fire-place and mantel; will retain fire over night and are the cleanest Grates to operate. Will also furnish heat for upper room if desired. Fully guaranteed.

Mantels at cost with our make of Grates.
Descriptive catalogue "I" free.
Large mantel catalogue "D" 5 cts. to pay postage.

Heitland Grate and Mantel Co.

819 Main Street, ... Quincy, Illinois.

for as long a time as three coats applied every four years.

Painting a brick house is a job the country painter does not like to run up against. The owner is nearly always dissatisfied because of the larger amount of material it takes as compared to a frame house of the same size. As it generally happens, too, the painter underestimates the amount of material required. Then there is more dissatisfaction. The painter thinks he ought to be paid for the extra material while the owner thinks he has used more than he should. I do not believe I will ever attempt to do any more brick houses in oil paint. If the owner will not consent to let me use one of the cold water mixtures for exterior work, I will let such jobs go. No doubt other country painters have had the same experience. Now some of these cold water preparations are admirably adapted for brick painting. They will last and look well on oil paint for a long time. If the brick is painted for looks only one coat well brushed in will do fair work. Two is better. While if the intention be to keep out moisture, a coat of cold water paint, followed with a coat of oil paint, is all that is required. A coat of oil paint over cold water paint on brick holds out nearly if not quite as well as two coats of oil paint, while the difference in cost is considerable. —**The Painter Magazine.**

A Useful Feature.

Two New York women went apartment hunting not long ago and were pleasantly surprised to find at the end of their first day's search an apartment which seemed to be exactly suited to their needs. It was new, desirably situated and inexpensive—three rooms and bath, said the janitress, all with outside exposure. The prospective tenants walked through the rooms, examining every feature.

"But where is the bathroom?" they inquired.

The janitress pointed to an alcove which was furnished with gayly colored hangings and an awkward-looking divan covered with pillows.

"There it is," she explained; "my last tenants said it was in the way, so they made a cozy corner out of it. Of course, if you want to use it as a bathroom you can take the cover and pillows off the tub."—Harper's Weekly.

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Notes and Hints—*Continued.*

Causes of Unsoundness in Cement.

Some thorough and extensive experiments with Portland cement in the way of testing for soundness and locating the causes of unsoundness, were recently published in the Engineering Record. They attribute unsoundness of cements to one of the following causes:

First, free lime.

Second, incorrect proportioning of the materials.

Third, under-burning.

Fourth, lack of seasoning.

Fifth, coarseness of grinding which prevents hydration during the setting up.

Normal tests are always best, but there are many tests known to the cement manufacturer and cement user, as accelerated tests—tests which are designed to show in a very short period whether the cement will stand the racket through long periods of time.

The data compiled from over a thousand tests of many varieties of cement showed that 86 per cent of the samples which failed in the boiling test showed failure in the cement within one year's time. Of those cements that passed the boiling test but one-half of one per cent showed signs of failure in the normal pat test, but 13 per cent lost strength in one year's time.

Some World's Fair Exhibits.

In connection with the illustrations of World's Fair Architecture we take pleasure in commending the very interesting exhibits of some of Keith's advertisers. The Andrews Heating Co. are located in the Manufactures' Building and have a unique arrangement of boilers and pipes forming a pavilion. The pillars at the four corners are composed of graded sizes of boilers, with heating pipes for cross-beams.

The Interior Hardwood Co. have put out a fine exhibit of parquetry flooring, etc., in beautiful varieties of hard woods. They are also located in the Manufactures' Building. One of the most pleasing exhibits and interesting to the housekeeper is that of the Herrick Refrigerator and Cold Storage Co., located in the Agricultural Building. Every latest improvement in the refrigerator line is there displayed, in this fully equipped exhibit.

A Postal SENT FREE Write Now Brings This Book



Solves the Floor Problem.

Contains Facts Indispensible.

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"A Complete Finish and Polish for All Wood."

FOR FLOORS, INTERIOR WOODWORK AND FURNITURE.

If you want beautiful floors and interior woodwork "ask for" this book, "The Proper Treatment for Floors." It explains how to make and keep them beautiful. Tells how soft pine can be given almost as elegant a finish as hardwood. Shows how floors and interior woodwork of every description can easily be refinished to look like new regardless of their present condition. Contains the wisdom derived from a floor man's 21 years' experience.

JOHNSON'S PREPARED WAX IS FOR SALE BY ALL DEALERS IN PAINT.

1 and 2 pound cans, per pound.....60 cents
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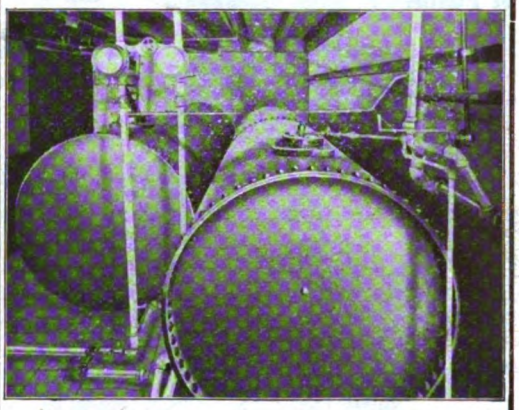
Prevents heel marks and scratches from showing. Remember, please, this book is absolutely free.

WRITE TODAY.

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RACINE, WIS.
"The Hardwood Floor Authorities"

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WATER IN COUNTRY HOMES



No matter where you live, a **KEWANEE AIR PRESSURE TANK** placed in the basement of your house will give you a water supply equal to city water mains. No elevated tank to freeze or blow over.

Messrs. OLMSTED BROS., the well known landscape architects of Brookline, Mass., write:

"We would strongly advise architects to investigate your system. If it enables the owner of a country place to avoid the tall water tank tower, we are sure the gain in beauty and simplicity of the landscape will be worth a great deal."

A Descriptive Catalogue of Kewanee Water Works Plants will be sent on Application.

KEWANEE PNEUMATIC WATER SUPPLY CO.
KEWANEE, ILL.



A FUEL-SAVING FURNACE

is the best investment the house-builder or house-owner can make.

The Leader Steel Furnace

saves fuel by perfect combustion and by applying the heat without waste. Eight to eleven rooms warmed by as much coal as two stoves would burn. Sold direct from factory to user, saving middleman's profit as well as coal. Everything furnished with furnace ready to set up; any handy man can set it up; anybody can operate it. **We pay the freight.** Hundreds in use. Send for free booklet No. 37 and learn how to warm your house cheaply.

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CHICAGO, ILL.

Architect's Corner.

Communications from architects detailing their experiences and giving information of interest and value to our readers will be given space in this column. Any questions our readers desire to ask relative to architectural service will be referred to one of the profession and answered as space permits.

W. A. T., New London, Wis.

Q. In the alcove where fire place is located in my house I desire to know if the ceiling should be the same height as parlor ceiling or the height of cased opening?

A. In the alcove the ceiling should be lowered somewhat, as back stairway starts down in upper right-hand corner. It can be lowered to the top of the casing of the opening and look all right.

M. W., Seaford, Del.

Q. Where main roof is to be covered with slate, what should porch be covered with? The builder recommends tin and argues that the curve making up to the platform cannot be made water-proof with shingles or slate alone. Drawings show use of shingles.

A. The shingles would make a little more artistic and softer color effect than the tin, but tin can be used if desired. Curving the shingles up for rail of balcony can be done by cutting the shingles short or increasing slightly the curve, making it not so sharp.

J. E. L., St. Joseph, Mo.

Q. Should moulding be put all around casing or only on sides and not along the heading?

A. In the best work done now-a-days, the moulding is carried all round an opening. In other words, make as near a perfect frame for an opening as possible. Of course in special designs this would not apply, but where "mitered" casings are used it is the general rule.

Mrs. D. C. G., Detroit, Mich.

Q. Which makes the better finish, white oak or red oak?

A. White oak is a harder, finer grained wood than red oak.

Q. Please inform me if vent flue in a chimney should have an open vent from cellar or if it is built closed until or nearly to the height of cellar walls?

A. Vent flue should have an opening near ceiling in basement, where all the vent pipes should enter coming from each room, as should be marked on plans. These are three and four inch pipes and come out in the baseboard in each room, being covered by a little, round register face.

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Design No. 227.

The half stone porch, the handsome tower with the bold treatment of the front make this design an imposing one, and extremely satisfactory in execution. The third floor will have considerable space for rooms if desired. From the front room it is intended to have a door opening onto the balcony of the tower. The side porch in this design will be found a delightful feature of the house, though it can be omitted at some saving if desired. The library has a fireplace of unique design with bookcases at each side. The built-in sideboard in the dining room is a pretty feature. Oak and birch finish and hardwood floors in principal rooms are intended.

Cost, $4500. Width, 35 feet 6 inches. Depth, 37 feet. Height of Basement, 8 feet. First Story, 9 feet 5 inches. Second Story, 8 feet 3 inches.



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A Model School Design.

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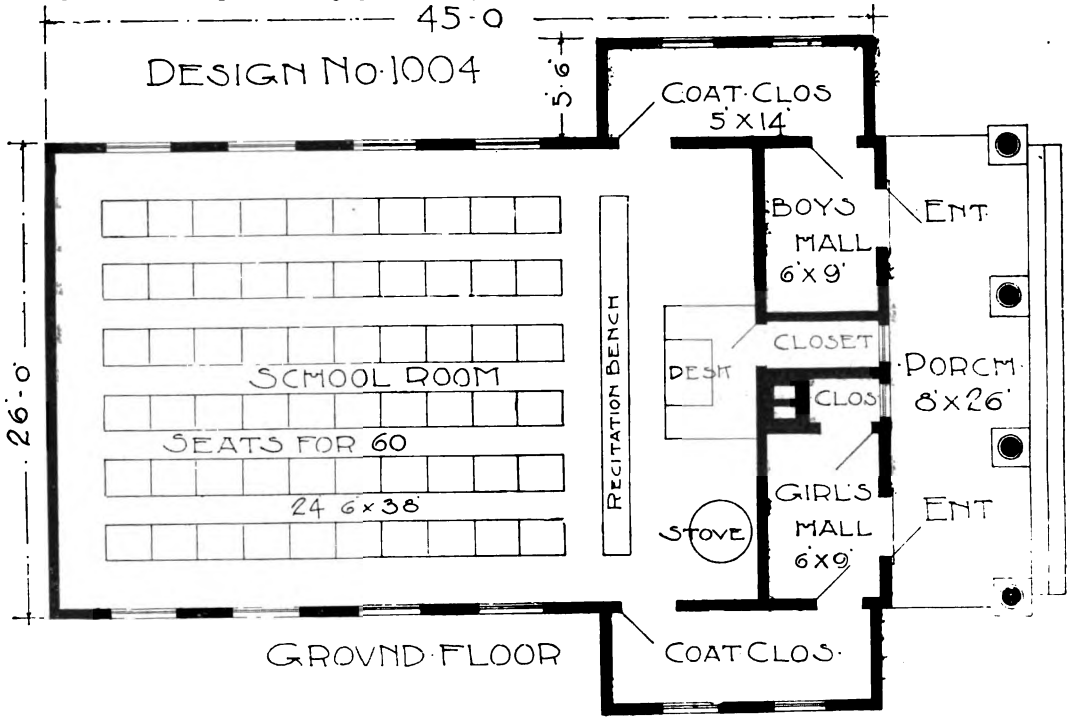
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SCHOOL DESIGN No. 1004.

ALMOST pleasing exterior combined with a plan of marked utility, is shown in design No. 1004, where a portico is guarded by four columns mounted on pedestals and crowned by a pediment, all of which gives decided prominence to the main entrance. This one room school building in the Colonial style is designed to be built of wood, and is well adapted for use either in a suburban or a rural district, or, in fact, anywhere where economical construction combined with a pleasing exterior and a practical plan is desired. From the portico the separate entrances provided are so placed that the respective playgrounds of boys and girls may be on both sides of the building, thus effecting a complete separation of the sexes during all times except while engaged in study.



The classroom is generous in size and well lighted, windows on both sides, in this case being, in my judgment, essential to the complete lighting of the room. Ample blackboard space is provided behind the teacher's desk and on the wall directly opposite and at the extreme end of the room. This room might be used for both primary and upper grade pupils in combination, the heights of the blackboards being varied in the two places to suit the requirements of both.

In convenient location is provided the chimney containing separate flues for smoke and special ventilation. It being the intention, because of the economy necessary in a school building of this size, to provide only a foundation, it becomes necessary to heat with a stove and to obtain special ventilation, register faces should be placed at various places in the baseboard and tin pipes carried therefrom below first floor and run separately into the vent flues of the stack, or though not so good, ventilation could be obtained by opening a register directly into the vent stack. This, however, is not included in the estimate of cost.

By a slight additional outlay the main part of this building might be constructed of brick and retaining the present cornice and roof of wood, a most pleasing combination could be effected in color. Another, and, in my judgment, an essential addition to the school, would be to provide a full basement, access to which could be obtained by a stairway leading from the respective halls, and in which might be placed playrooms, to be used during recess periods in stormy weather. Further, in such a building more effective heating could be secured by installing a small furnace instead of the stove, which would be a possibility in the event of a full basement being used, and to which should be added the ventilating system before referred to. The cost of the furnace and ventilating system would not in this building exceed $120. The cost of carrying down the basement necessary for playrooms, furnace, etc., would be about $180, in addition to the $100 already allowed for a foundation. An itemized statement of the cost is given below.

DIVISION OF WORK.

Mason Work	$ 100
Plastering	50
Lumber and Mill Work	450
Carpenter Labor	200
Hardware	50
Painting	100
Heating and Ventilating	
Plumbing	
Tin Work	10
Electric Work	
Hardwood Floors	40
Miscellaneous	
Total	$1000

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An Ideal Summer Hotel.

This summer hotel or hotel for a village or small town, is one of the latest and most modern designs. Every practical feature has been carefully studied out, and in addition to the large number of rooms on the second floor, more can be secured in the third story.

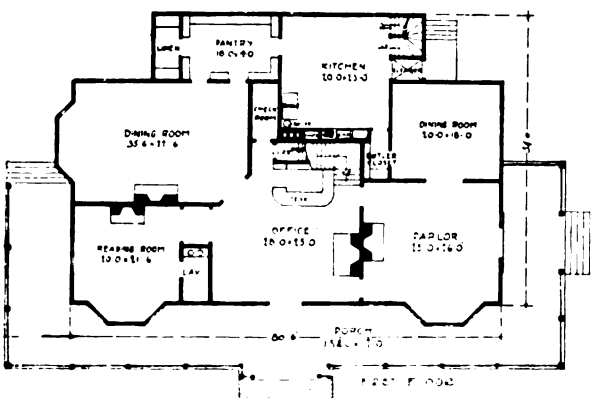
One desirable feature is the fine office or lobby, with a clerk's desk directly in front of the entrance, so located that the clerk has complete command of almost the entire first floor, including the entrance to the reading room, parlor and dining-room.

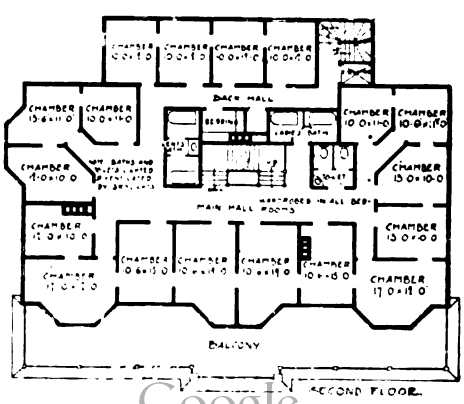
The cost of this building depends upon where and when it is built and how it is constructed. If for a summer hotel strictly, a heating apparatus will not be necessary, nor any basement, simply a small cellar under the kitchen for storage purposes. Then, too, the cost can be decreased by leaving out some of the bathrooms.

The ground floor of the building covers about four thousand square feet, and built as a summer hotel, without basement or heating apparatus, the building would cost, with the first floor finished in hardwood, with hardwood floors, the second story pine or poplar, painted, and additional rooms finished off in the third story and under the prices used in making cost estimates, between ten and twelve thousand dollars. If built for permanent occupancy, with the intention of keeping the building open the year round, this would require a steam heating plant and, properly, a full basement, fitted up with laundry, drying rooms, etc., and would increase the cost to from $16,000 to $18,000.

ESTIMATE CF COST.

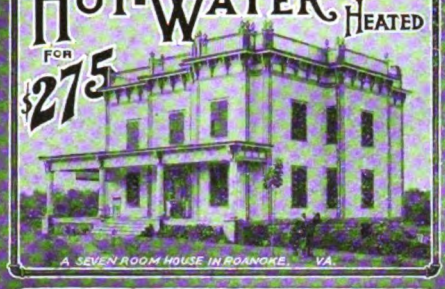
MASON WORK	$450
PLASTERING	600
LUMBER	1,800
MILL WORK	2,450
CARPENTER LABOR	2,400
HARDWARE	350
PAINTING	750
HEATING AND VENTILATING	....
PLUMBING AND GAS FITTING	1,000
TIN WORK	300
ELECTRIC WORK	150
HARDWOOD FLOORS	250
MISCELLANEOUS	500
TOTAL	$11,000





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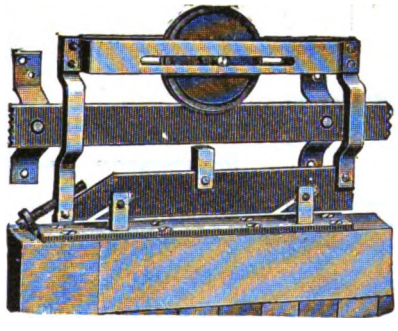
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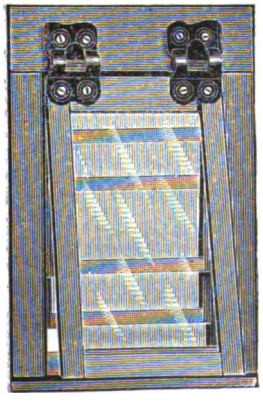
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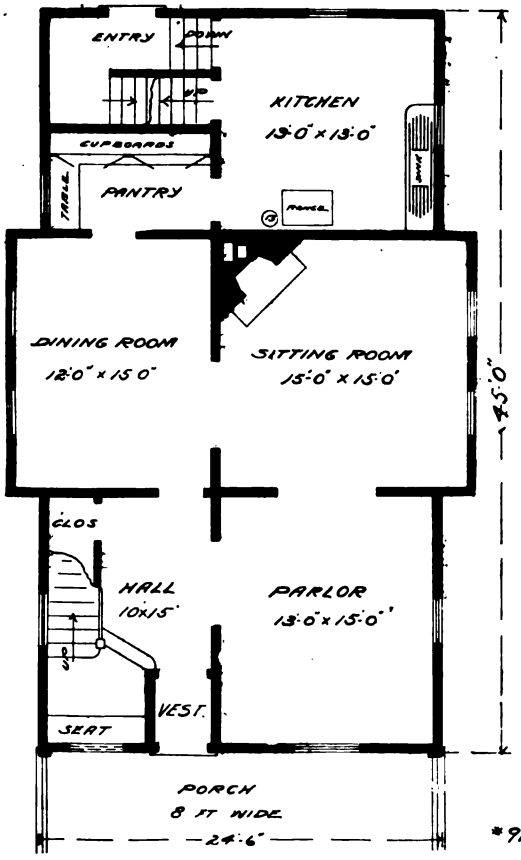


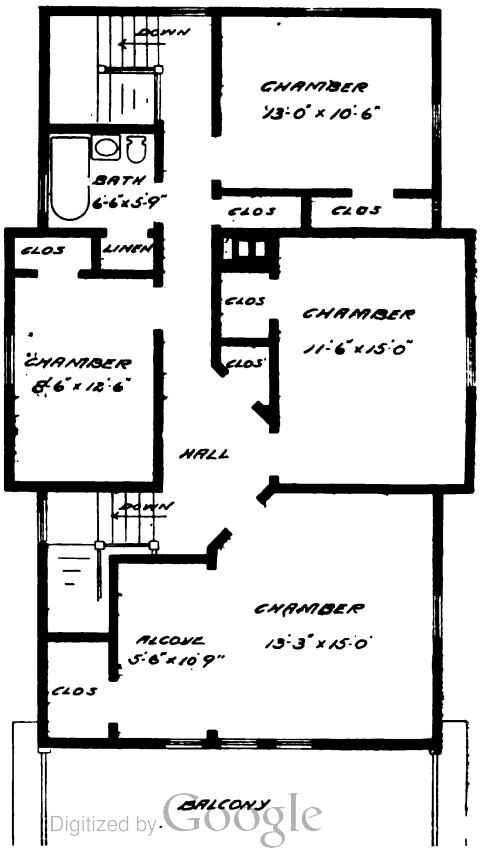
A Pretty Washington Home.

Design No. 921.

Hardwood finish for principal rooms of first floor; balance, pine, popuar or cypress, painted or stained. No attic except for storage, reached by scuttle. Basement under the entire house and hot air heating apparatus provided.

Cost, $1,900; width, 24 ft. 6 in.; depth, 45 ft.: height of basement, 7 ft. 6 in.; first story, 9 ft. 6 in.; second story, 8 ft. 6 in.





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A Model Brick Cottage.

Design No. 922.

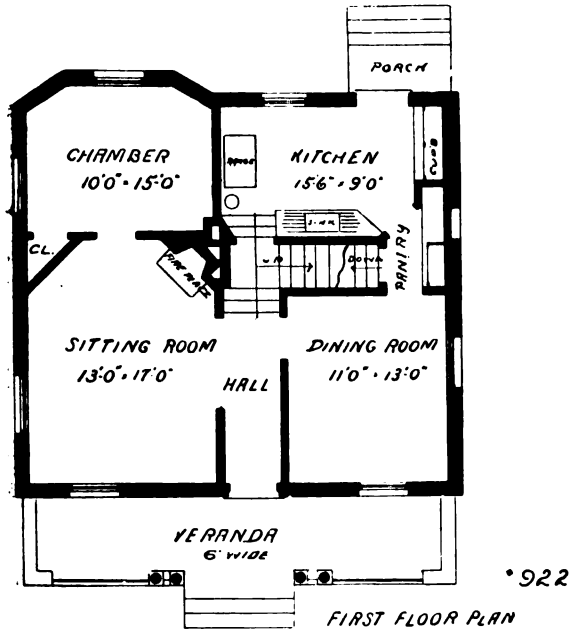
We have here a cozy brick home, which will appeal to those desiring a ground floor bed chamber. The sitting room is a pleasant room and is well lighted. It contains a neatly detailed fireplace. The combination staircase gives access to both kitchen and front of house, by means of the first staircase landing. On the wall next chimney of this landing is an excellent place for a coat rack.

The cupboard provisions are unusually complete, as besides the pantry fixtures, a large cupboard is built into the kitchen.

The house contains a full basement, with hot air heating plant, laundry and fuel room. The finish of the rooms would be of pine or cypress throughout, with pine floors. The second floor chambers are of good size and well provided with closets. The plumbing would be of warranted fixtures.

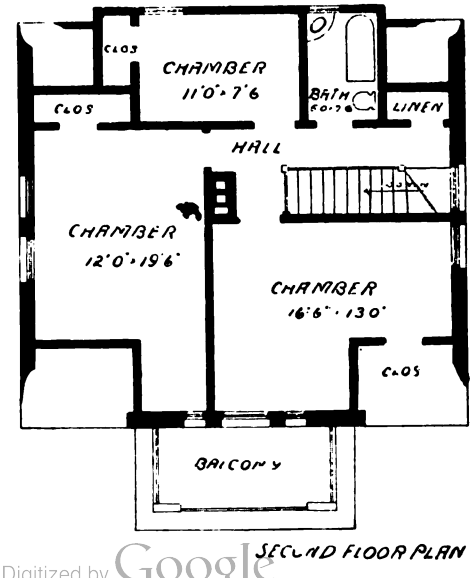
If desired, a vestibule could readily be built in from the front of hallway, as an additional protection against cold.

Cost, $1,550; width, 31 feet: depth, 28 feet; height of cellar, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height of second story, 6 feet.



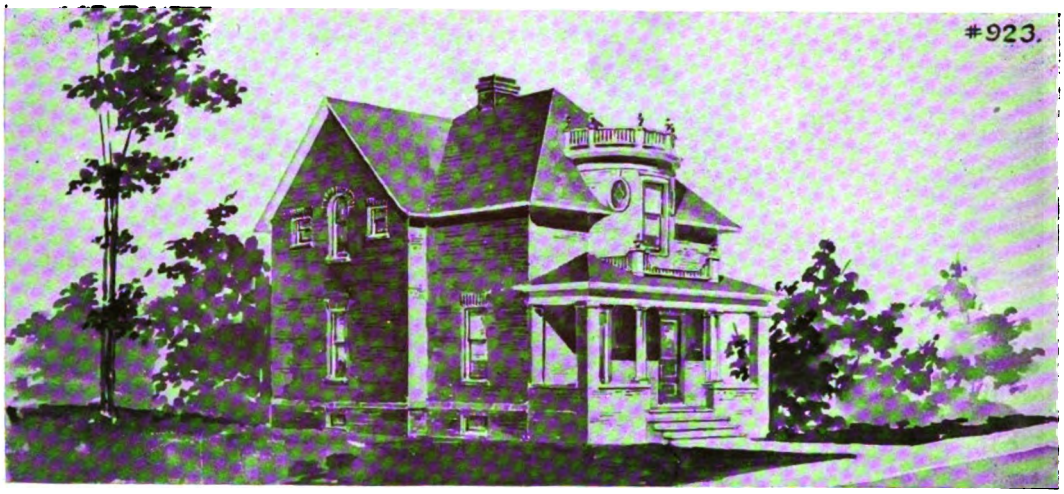
FIRST FLOOR PLAN

*922



SECOND FLOOR PLAN

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Another Brick Cottage of Moderate Cost.

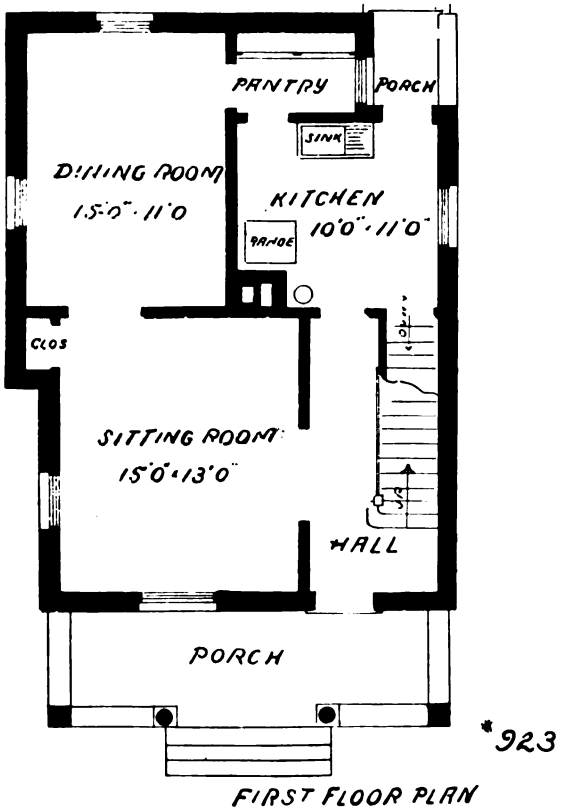
Design No. 923.

The arrangement of the rooms in this house is very good and the design contains a number of specially desirable features. The porch and circular bay above make an attractive front. The rooms are of good size and well lighted and so arranged that there is practically no waste of space.

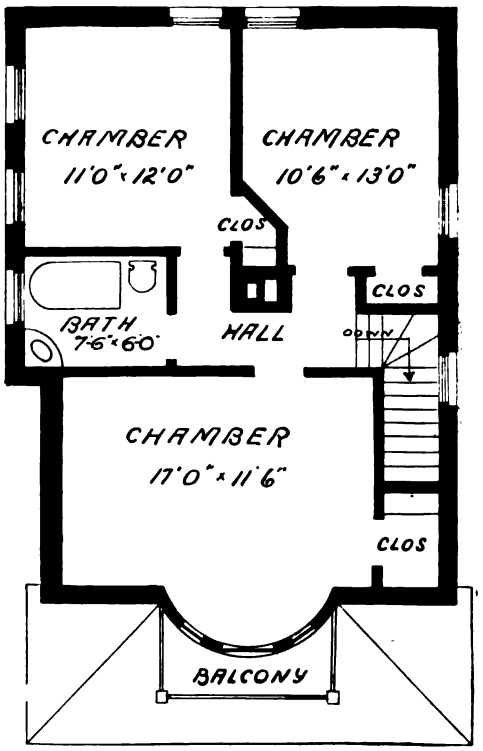
The basement extends under the entire house and contains a furnace and fuel bin. The foundation is of stone up to the top of basement windows. Above this the construction is of brick, excepting for the circular bay, which is of frame, shingles being used for exterior finish. The plumbing is of first quality of warranted fixtures.

The finish of the rooms would be in pine or cypress, with pine floors. While brick construction costs a little more to start with than frame, it would soon pay for itself in the saving of repairs and painting.

Cost, $1,500; width, 23 feet 6 inches; depth, 32 feet 6 inches; height of basement, 7 feet; first story, 9 feet 5 inches; second story, 6 feet 3 inches; lowest height of second story, 7 feet 6 inches.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

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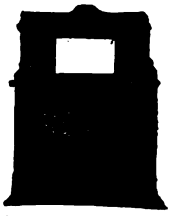


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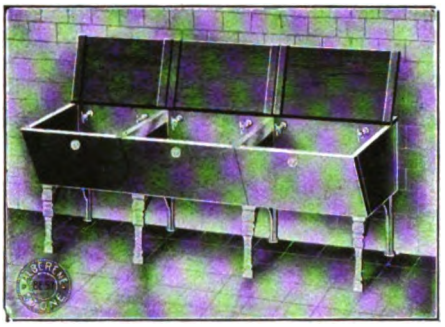
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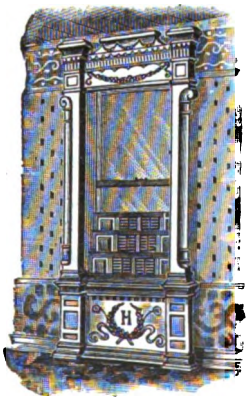
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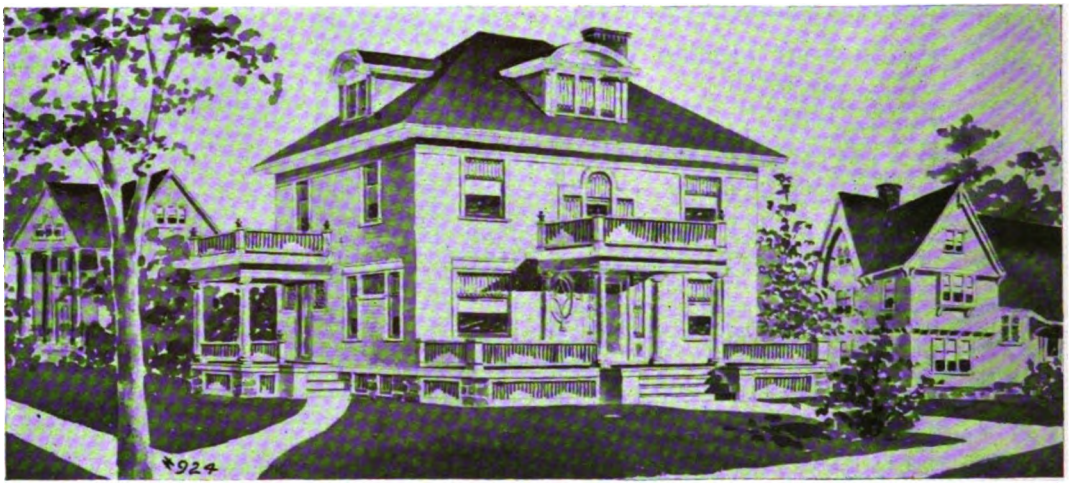
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A Prize Colonial Design Erected in North Dakota.

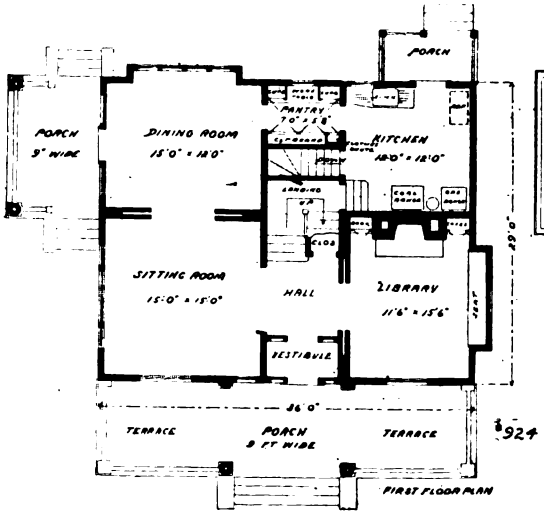
Design No. 924.

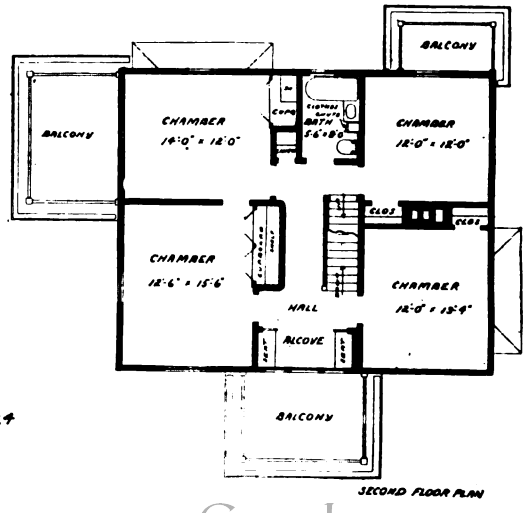
This model Colonial house design will appeal to many as one of the most practical and satisfactory plans that could be designed. There is absolutely not an inch of waste space in the house anywhere. The central hall with staircase at the rear and wide openings on either side of the library and sitting room, give a very attractive impression to the interior as the house is entered. The dining room is of very good size, with fine flower window at the rear and sash door opening on porch at the side. This latter could, of course, be omitted, if desired, without detriment to the design. There is a combination stairway, the door on the landing leading down four steps into the kitchen, being out of sight from the main hall.

The bed rooms on the second floor are of good size and the closets and wardrobes such as will delight the heart of any housekeeper fond of such conveniences. There is a good sized attic and the plans call for it to be finished off in one large room, though this could be altered to suit individual requirements. The basement extends under the entire house and has cemented floor, laundry, servants' toilet and a hot water heating apparatus.

The finish of the hall, library and dining room is of white oak; sitting room, birch, stained mahogany. The sitting room has a coved ceiling and the library and dining room, ornamental wooden cornice of simple design. Finish in balance of house is to be of pine, poplar or cypress, painted or stained.

Cost, $2,600, with furnace heat; width, 36 ft.; depth, 29 ft.; height of basement, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.





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A Model Canadian Physicians' Home.

Design No. 925.

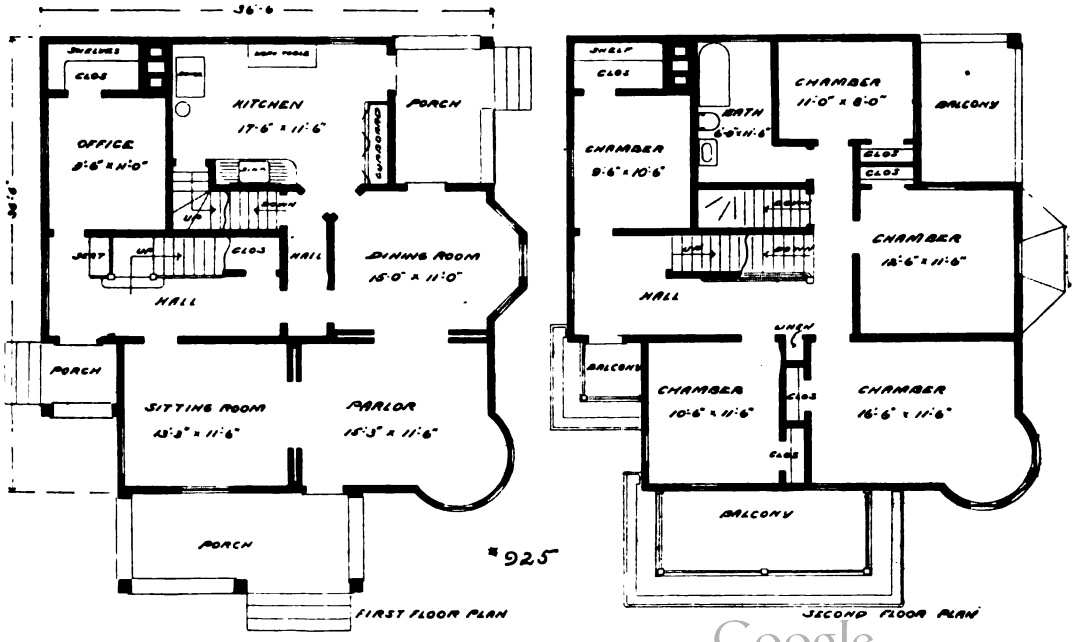
This house is designed more especially for a professional man, either a doctor or a lawyer, who at his house desires to have an office room or room of his own for the transaction of more or less business. It is also an admirable plan for a rancher who transacts most of his business at home.

There is quite a lot of room in this design and the rooms are all well arranged. Of course, the little side hall between main hall and dining room can be omitted and a handsome doorway into diningroom brought into full view from hall. Direct access from kitchen to front door, however, with this side hall is secured without making it necessary to pass through any other room.

A front porch could very easily be extended around the circular tower or can be extended to the left and connected with the side porch, this latter being a desirable change to make and one that would please many, no doubt.

There is a full basement extending under the entire house and hot air heating apparatus installed. There is also a fine large attic and space there for two or three rooms to be finished off if desired. The finish throughout the house is intended to be of pine, poplar or cypress, painted or stained, but oak or birch could be used with good effect in parlor, sitting room and dining room, at an additional expense in the average locality of something like a couple of hundred dollars. The exterior intended to be clapboarded up to the cornice line and the gables shingled.

Cost, $3,100; width, 36 ft. 6 in.; depth, 36 ft. 5 in.; height of basement, 7 ft. 6 in.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.



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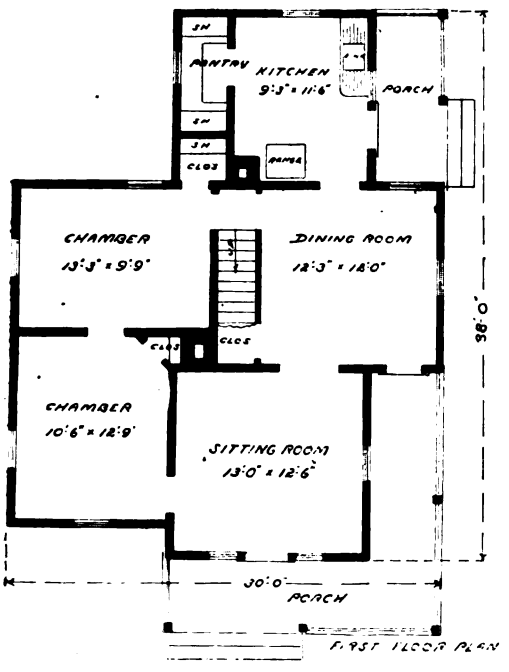
A Spacious Nebraska Cottage of Moderate Cost.

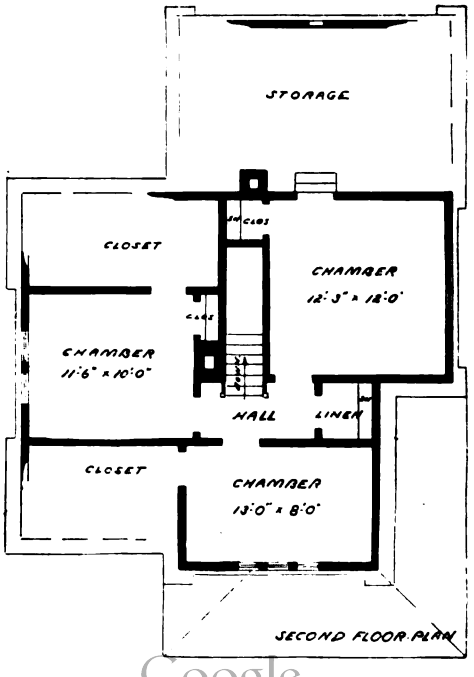
Design No. 926.

This is quite a spacious cottage or house, being planned more especially for the south and therefore not provided with a basement or heating apparatus, though it can be readily built with a basement and heating apparatus installed, by carrying down outer foundation walls which are of brick, a little ways and sloping off to sufficient head room. Stairway leading to same could go down under main stair or by taking a little piece off of pantry, stair could go down to basement from kitchen.

The house is designed to be constructed as economically as possible and while simple and inexpensive to build, is nevertheless, very attractive in its exterior appearance. Clapboards are intended to be used on the exterior and the finish throughout of the interior is pine, poplar or cypress, painted or stained.

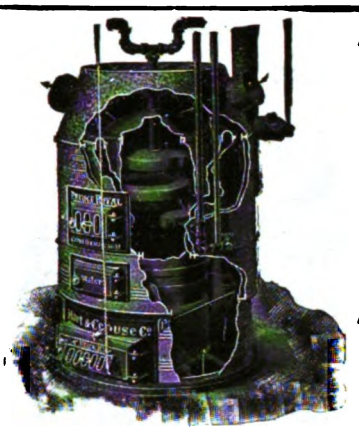
Cost, $1,250; width, 30 ft.; depth, 38 ft; height of first story, 10 ft.; second story, 8 ft.; lowest wall height of second story, 3 ft. 9 in.





*926

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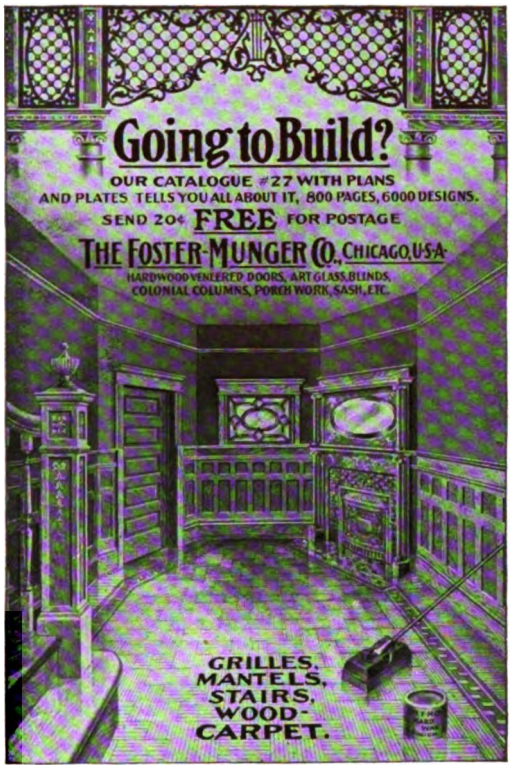
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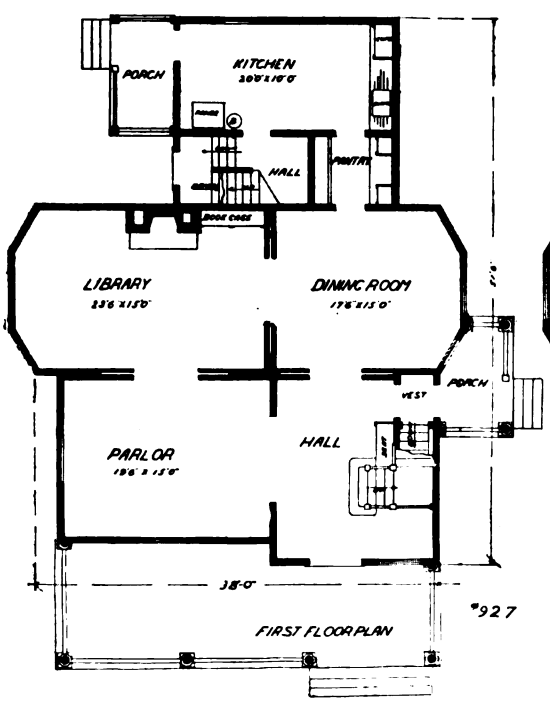
A Kansas Druggists' Model Home.

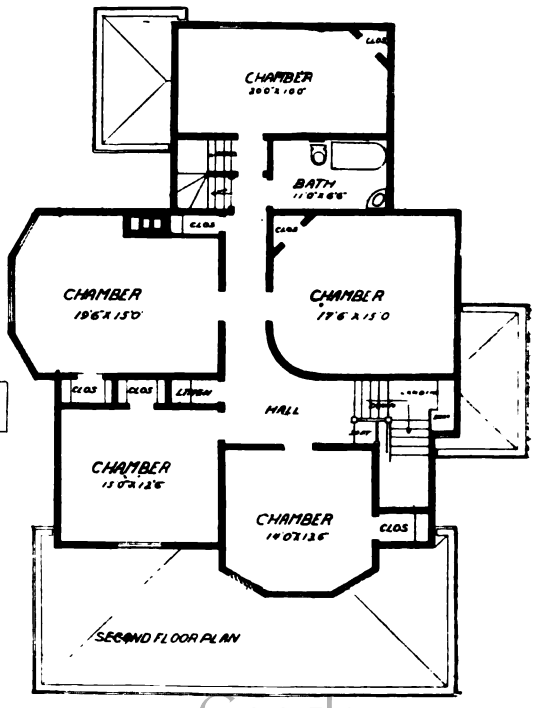
Design No. 927.

This is a large spacious house and one which in the floor plan arrangement will appeal to many, especially to those who like a good large library or living room. The reception hall is a handsome room with a very pretty staircase. A grade entrance is provided for cellar in combination with cellar stair from kitchen and a desirable feature is secured by back stair leading direct to servants' chamber, off of which is planned a private bath for each of the servants, which could, of course, if expense be too great and one not wish to have it in, be omitted.

There is a good sized attic. Basement extends under the entire house and hot water heating apparatus provided. The finish of first floor excepting rear portion is of white oak with oak finish floors. Balance of house pine, poplar or cypress, painted or stained.

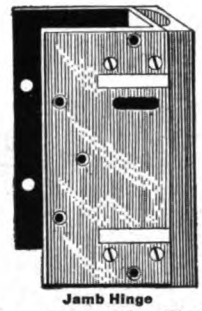
Cost, $3,700; width, 36 ft.; depth, 49 ft. 6 in.; height of basement, 7 ft. 6 in.; first story, 10 ft. 5 in.; second story, 9 ft. 3 in.





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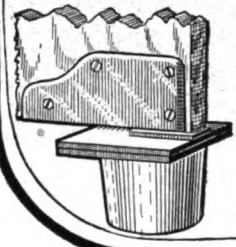
NEW IDEA Spring Hinges



Jamb Hinge

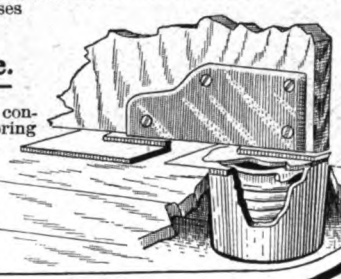
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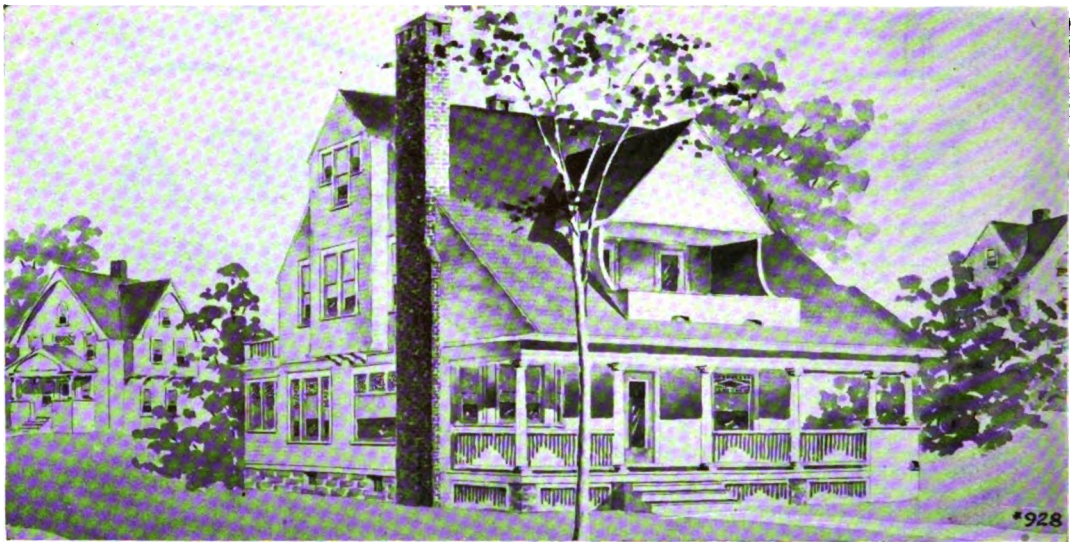
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An Unusually Well Arranged and Attractive New York Home.

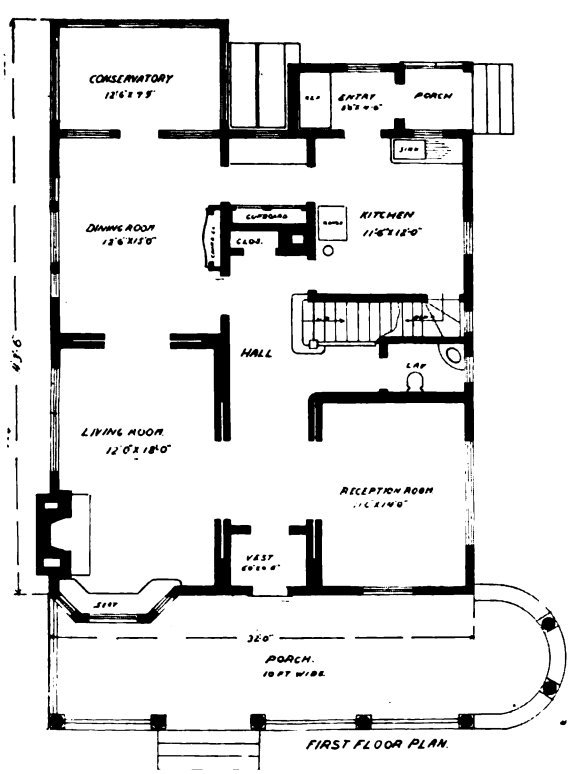
Design No. 928.

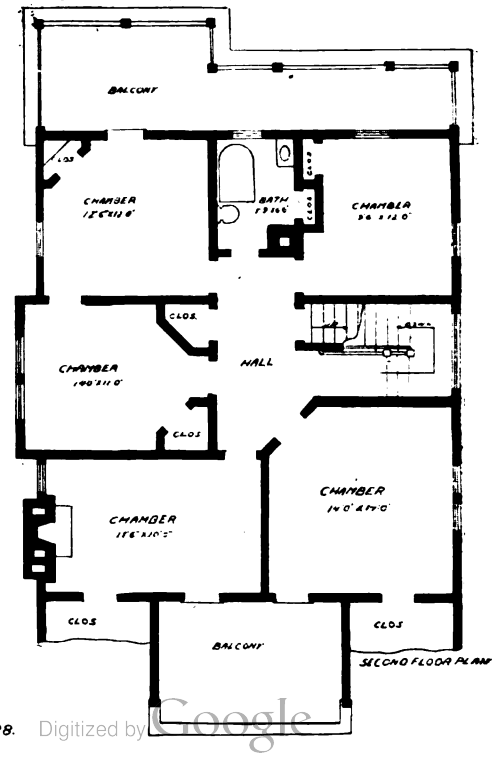
This is a very practical plan in every way and presents a very attractive exterior appearance. A little money could be saved and the exterior improved also by omitting the projection of bay running through second and attic stories just back of the chimney. The only objection to this is, making the middle bed chamber a trifle small and still, it will be large enough to answer very nicely for a child's room or dressing room, or the middle chamber might be omitted and the front room containing the fire-place, considerably enlarged with good closets at the rear of the room, adjoining partition of rear bed room.

There is a full basement under the house with hot water heating apparatus provided, outside cellar entrance, laundry, etc. There is also a room finished off in the attic with lowest wall height of five feet and six inches and ample storage space is still left there.

The finish in the principal rooms of the first floor is of hardwood, either oak or birch, balance of the house, pine, poplar or cypress, painted or stained. Clapboards for the first story and shingles for second story on the exterior.

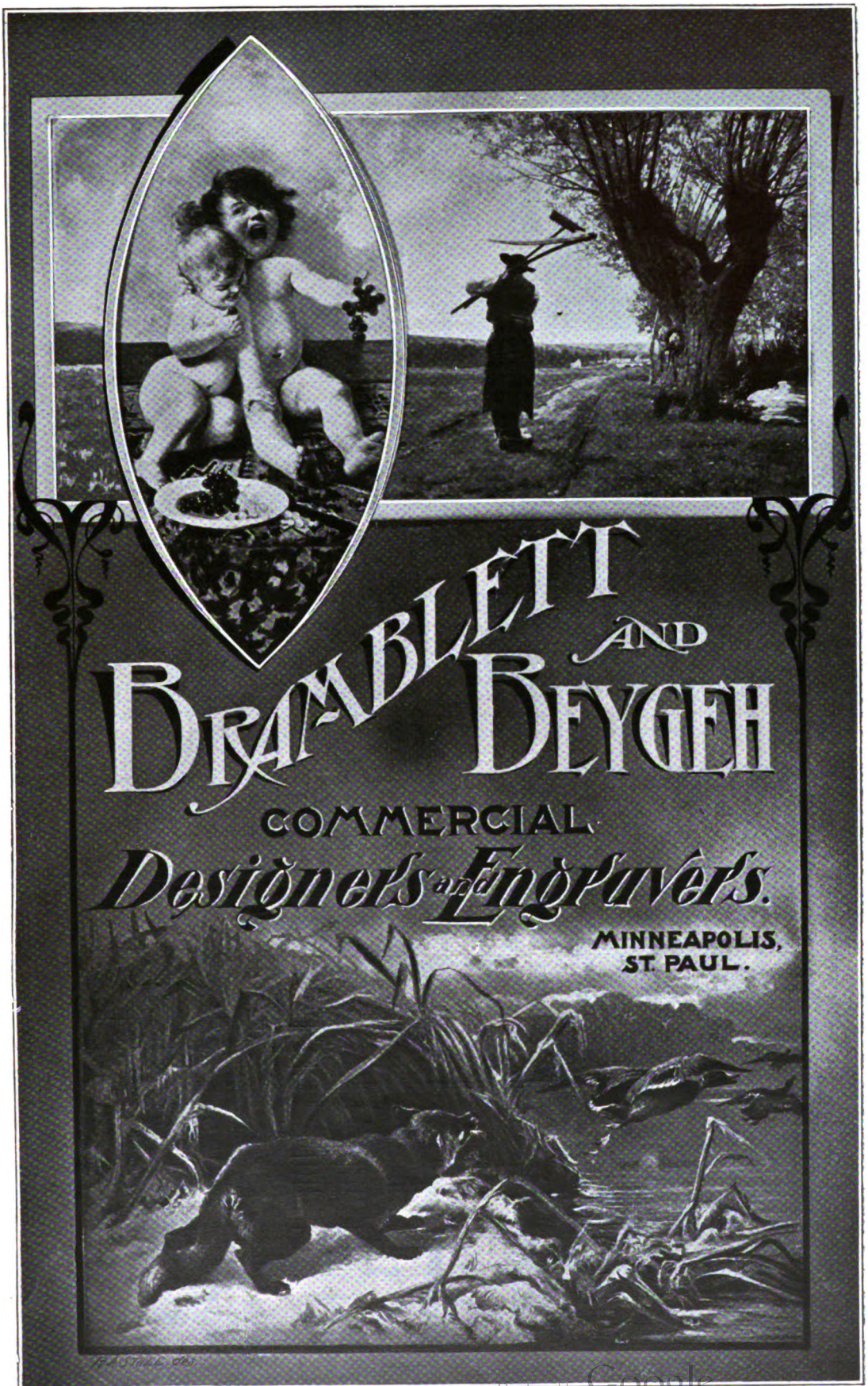
Cost, $2,675.00; width, 32 ft.; depth, 43 ft. 6 in.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.; lowest wall height second story rooms, 5 ft. 6 in.





*928.

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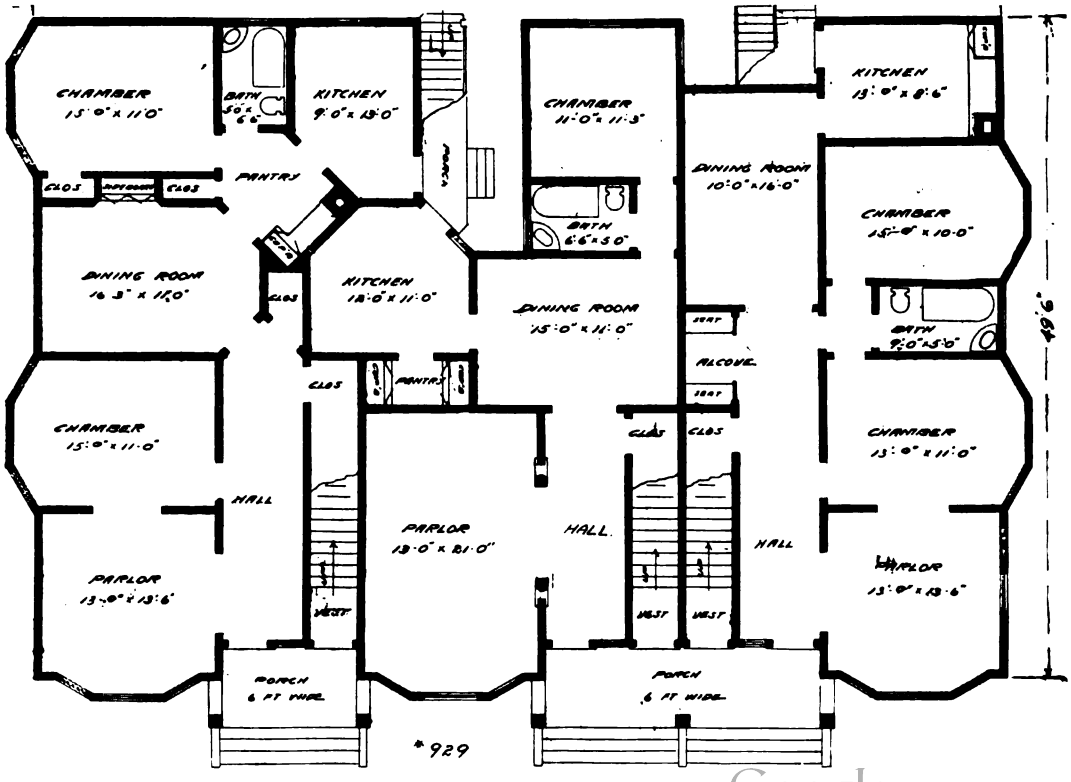


A Six Family House.

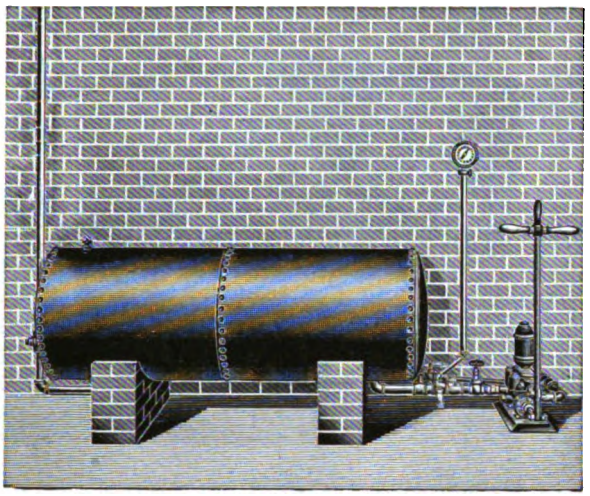
Design No. 929.

This is a six family house which presents many unique features and would make a fine investment. The interior can be finished as desired and while no basement or heating apparatus are provided in the plans, which are primarily intended for California, Washington or some warm climate, a full basement can readily be put under the structure and either separate heating apparatus for each family or a joint apparatus for the whole can be installed.

Cost, $6,000; width, exclusive of bays, 72 ft. 6 in.; depth, 49 ft. 6 in.; height of first story, 10 ft.; second story, 9 ft. 6 in.



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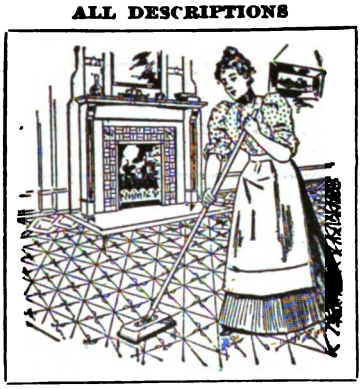
all the year round. Is far superior to the attic or elevated tank system. Is not affected by frost. Has sufficient pressure for fire protection. No bugs, no dirt, no microbes. Thousands in use, and giving perfect satisfaction. Made in all sizes suitable for a five-room cottage or 1000 room hotel.

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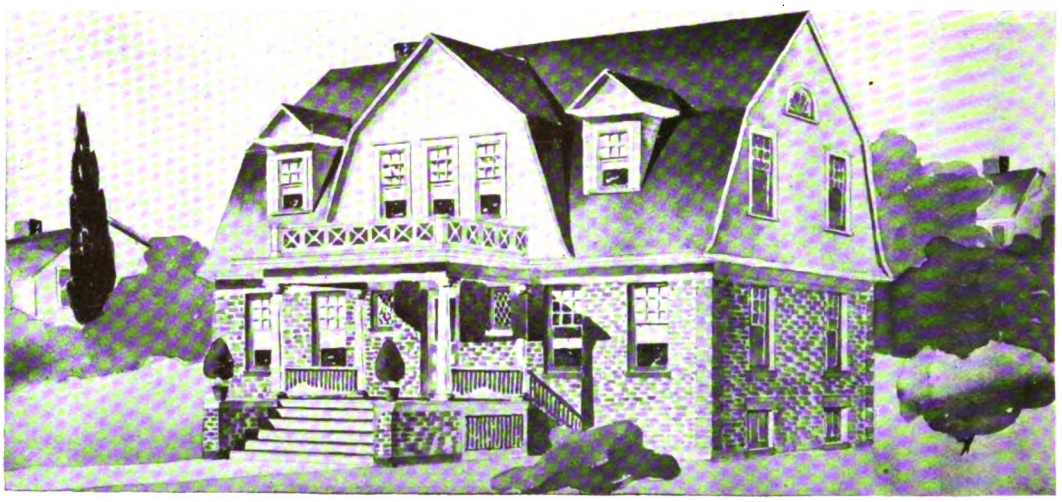
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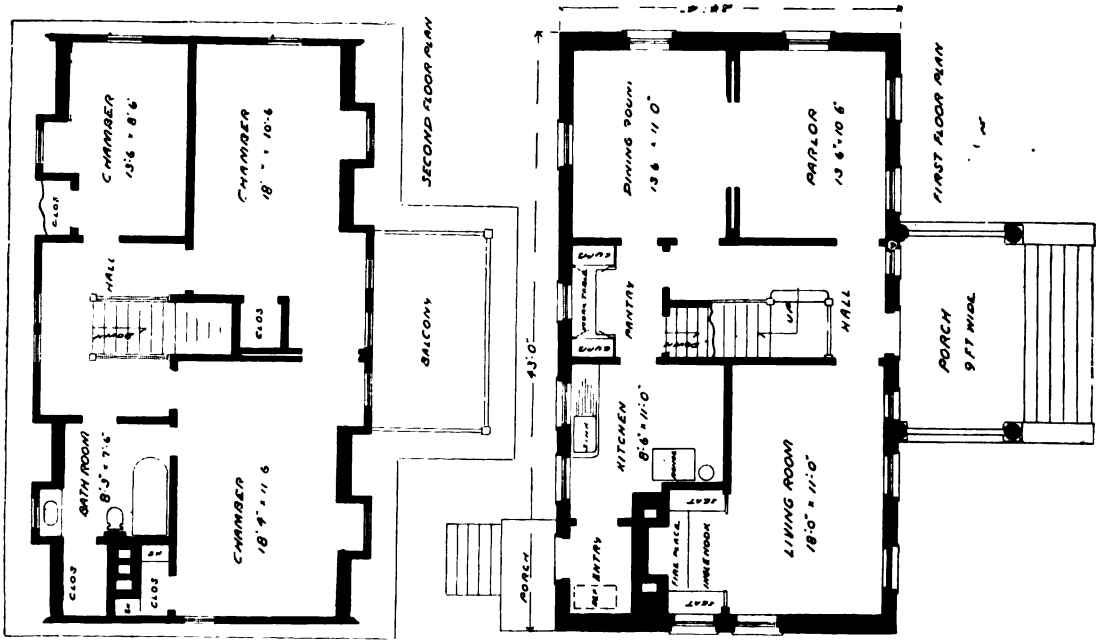
A Model Massachusetts Colonial Cottage Home.

Design No. 930.

This little brick, Colonial cottage is one that will appeal to many as a most satisfactory plan where simple, unpretentious living is desired. The exterior is very quaint and pretty and will stand the test of time. The interior is all that could be desired. The hall has a very pretty staircase, with a landing two steps high near the front entrance; and finish is in plain, mission style, as is also the beamed ceiling in the hall, parlor, dining room and living room, making an exceedingly attractive interior and not calling for a great expenditure. The ingle nook in the living room is a very attractive feature of that apartment. The bed rooms of the second story are of good size and full height.

The finish thruout is intended to be of hard pine in the hall and principal rooms downstairs stained an oak brown or mission oak, as it is known. There is a basement under the entire house and hot air heating apparatus, laundry, etc., arranged for.

Cost, $1,800; width, 43 ft.; depth, 24 ft. 4 in.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.



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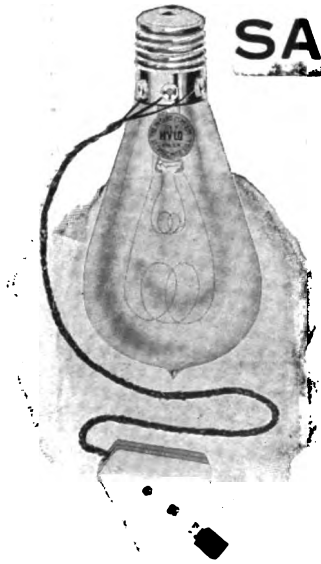
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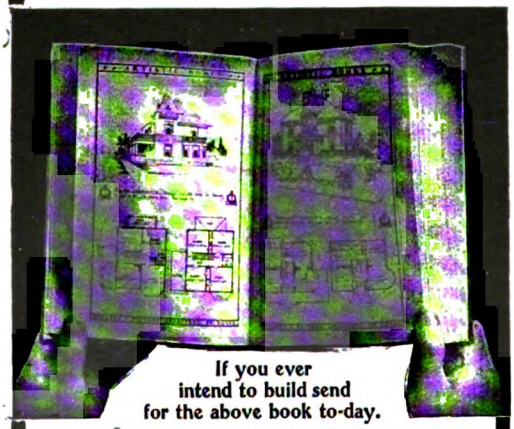
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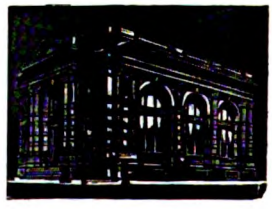
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CHANGED HANDS

Keith's Magazine has been sold to M. L. Keith, who has acted as its Business Manager for the past four years and now becomes sole owner of the property, having bought out all of The Keith Co.'s interests.

7 YEARS OLD

The coming January Keith's Magazine will be in its 7th year and has grown from a 32 page magazine of a few hundred copies to a 64 page issue, 10,000 copies printed monthly.

SUBSCRIBERS

IN Designs for the Home Builder, ideas on Decorating and Furnishing, New Things for the Home and in practical Hints and Suggestions in this field, our endeavor shall be to give the readers of Keith's Magazine "the best to be obtained."

New Writers

Arrangements for the entire staff are not complete, but there will be several new contributors the coming year. Elenore Allison Cummins, of New York, recently engaged to edit Decoration and Furnishing department, will write exclusively for

Keith's Magazine.

Besides being well up in Home Decoration, Miss Cummins lives where new things come out first, which puts her in touch with the latest and most correct ideas in her line.

"The best to be obtained"—our motto.

Typical American Homes

The subject of what makes up a Typical American Home is to be considerably elaborated and will be made a leading feature. New regular departments have been added beginning with this month.

ADVERTISERS

FROM now on our advance should be marked by strides. Our field is ever new and unlimited, for as fast as babes are born will there be Home Builders reading Keith's Magazine.

It is with great enthusiasm that the publisher takes the ownership of this magazine; having faith in its growing power and possibilities. Additional advertising the coming year with added and enlarged departments will increase the demand and sale of Keith's and our advertisers are promised better values than ever.

The advertising rates in Keith's Magazine, beginning with January issue, '05, will be advanced to $60 per page.

Present contracts will be renewed for 1905, and new ones made at the old rate, $50, if orders are received by Nov. 20th, '04.

All advertisers will be personally advised.

The yearly subscription price to Keith's Magazine, beginning January issue, '05, will be $1.50.

All renewals and new subscriptions for next year will be accepted at the old price of $1 if subscription is received on or before Dec. 20th, '04.

M. L. KEITH, Publisher, 918 Lumber Ex., Minneapolis, Minn.

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"Some Angry Letters We Receive"

NOTE.—The readers of KEITH'S will be interested in a reprint of some letters received by the "Ladies' Home Journal." This experience is common to every publisher.

Our "Angry Letter Mail," as we call it here, is very interesting and amusing. If a mistake is made we have made it. If a woman does not receive a copy of The Journal we are responsible for it. If a remittance is lost we have appropriated it. But it is always we who are the culprits. The writer is never to blame!

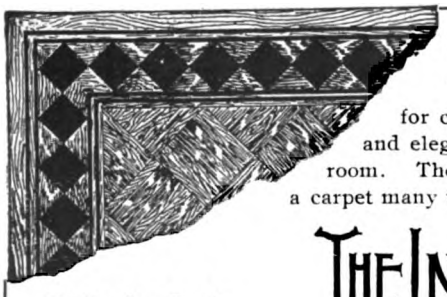
More than two hundred women, for example, wrote us furious letters last fall, saying that since their return home from the country they had not received a single copy of the magazine. We were "defrauding" them of their magazine. Yet not one woman had notified us that she had returned home. Just how they expected us to know that fact they did not explain. Still, as one woman wrote, "You should have known!"

So far this year we have received several hundreds of dollars in separate letters containing only a dollar bill, with no name and no address. Yet we are supposed to send the magazine!

A married woman recently wrote us an exceedingly tart letter, saying that she had subscribed fully five months ago and had never received a copy of the magazine! Of course, we had "stolen" her dollar. After nearly a week's search of correspondence we traced her letter: she had signed her maiden name, and her magazine had been regularly returned to us by the post-office!

One would naturally imagine that the average woman knows where she lives. Yet, each year, we have hundreds of cases where wrong states are given us, wrong streets, and even wrong numbers. Then we are blamed because we send the magazine to the address furnished us!

Only last week we discovered the secret of one wrathful woman's complaint. We had been sending her magazine to Cranberry, Ohio—the address she had given us. "Oh, well," she wrote, "you should have known I meant Huckleberry, Ohio!"



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When you find a little **pink** slip in your magazine which says—**"Order for Renewal"**—it means that your subscription to Keith's Magazine expires with the current number and we would suggest that you at once fill in your name and address, pin a dollar bill to slip and mail to us that your subscription may be entered for another year. By doing this at the time you will not miss a copy. Thanking you in advance, we remain, Respectfully, **M. L. KEITH, Publisher**

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KEITH'S MAGAZINE.

Vol. XII. OCTOBER, 1904. *No. 4*

Chimneys as Decorative Features.

By Una Nixon Hopkins.



"THE DIVIDED CHIMNEY."

A PICTURESQUE house! A charming house!" you say. But why is it picturesque, and where lies its charm? Begin, then, and analyse its features. You go on and on until you come to the chimney. This alone is responsible for the pleasant impression you have received.

The essential features of houses now-a-days are made so decorative that the old time meaningless ginger bread is superfluous and has no excuse for existence, and why not combine the two features? A chimney is an absolute necessity to any house, and if it is made decorative and beautiful, thereby obviating the necessity for any other features that might seem necessary in order to make the house attractive, it certainly has lessened expense, and the chances are the house will be less finicky and more successful than it would have been had some special decorative feature been indulged in.

Nor will the fact that a chimney has been made beautiful lessen its utility. The smoke will draw just as well through a finely proportioned chimney as through one of ill proportion, and probably better.

To be sure, the chimney must be in strict keeping with the style of the house. It could not add to its beauty otherwise. Besides the form of the chimney to add beauty, there are the color possibilities which are almost unlimited with the materials now available—cobblestones—granite in infinite varieties—pressed brick of many colors—

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the multi-colored arch brick which a few years ago, before their beauty was discovered, were given away at the brick yards—even the cheap common red brick makes a delightful chimney for a cottage or small house.

In the illustration number one, the chimney is the feature to which the house owes its picturesqueness, which is very marked. In fact, it is the only real decoration. The lines of the house are extremely simple. There is no elaboration in cornice, windows or doors.

The chimney begins with cobblestone gathered not far distant from the house. On many of the stones are lichens, and the greater proportion of them show pleasing tracing in a very delicate green some of the hieroglyphics of Nature in the stone.

Taken altogether it is a very beautiful and very decorative chimney, showing much thought in its construction, and its usefulness has in no way been lessened.

The second illustration is of a house to which great dignity has been added by the chimney.

It stands firm and staunch and you feel, however much the wind might huff and puff, is could never blow this chimney down.

Its color, combined with that of the house, is admirable, the house being a light gray with white trim; the cut Angina granite of the chimney is white in the high lights,



"IT STANDS FIRM AND STAUNCH"

greens and browns, and even yellow and pink, for they were not selected. The cobblestones reach to the top of the first story, where the chimney separates for the sake of two windows that look out from a second story chamber and from an attic above. It continues in two flanks with arch brick for marshal, with here and there a cobblestone cemented, until almost to the attic window, where the architect had a presentiment that the two columns were growing too independent of each other and bound them together with a flower box strong enough to be converted into a small bridge if need be.

If Fatima had only had such a chimney, with such an emergency bridge flower box under her window!

The photographer further shows how ingeniously shingles have been used. A green vine runs on the lower part of the chimney shaded to a gray somewhat darker than the house, so that while it is a chimney of large proportions the unity of color keeps it from being too bold.

Chimneys covered with vines present the most pleasing of decorative features, aside from their form or color, which are then not of quite so much importance. Through the South and in Southern California where vines are green the whole year, they are, of course, doubly desirable, and if perchance have been failures in color or design for some unaccountable reason, the mistake may be compromised with a goodly covering of vines.

The third photograph particularly illustrates the beauty of a vine-clad chimney. The house was built by Dr. Keely of Keely Institute fame. It was in this house that President McKinley was entertained while in Los Angeles, and this chimney will ever

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"THE VINE-CLAD CHIMNEY."

be memorable as having afforded cheer to the great president with its large, open, hospitable fire, for the days were those of the cool spring.

It seems here to balance the roof, and is one of the strong architectural points of the house.

The many charming summer cottages at seaside and mountain resorts have in many instances no other claim to beauty than that afforded by their chimneys.

Even where chimneys do not show all the way up on the outside, but only above the roof line, their proportion, height and general character are important, more so than one might imagine unless they had noted particularly.

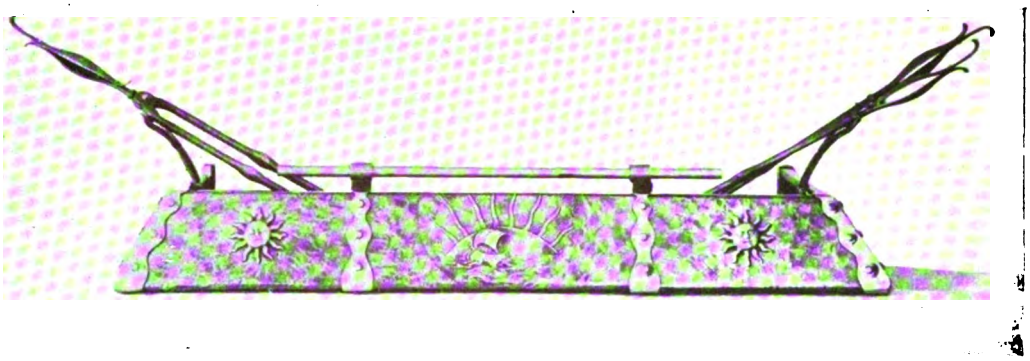
Look at the chimneys that are too tall in proportion to their breadth. They have a long, lean, lank look, quite the antithesis of beauty, and are capable in themselves of marring an otherwise good roof.

The chimneys on plastered houses of Florentine or Mission persuasion are very noticeable and must be well proportioned, for they are almost always the color of the houses; and where the roof is of tile, possibly red in color, the chimney's form need be well considered, because of the decided color contrast.

It is at least obvious that the chimney is a valuable adjunct to any house, and one that will repay careful thought in its construction.

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New Things in Art Fittings.



"FIRE CURB, WITH VIKING SHIP."

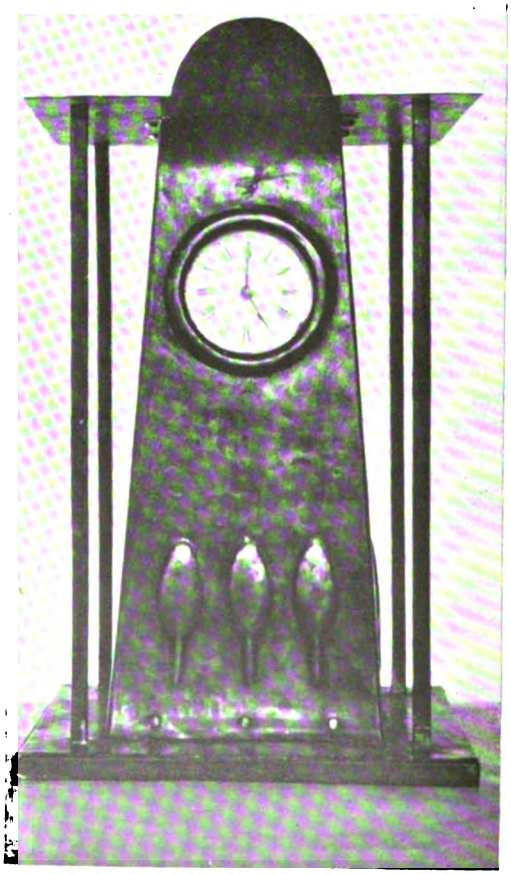
IT is not to be supposed that the artistic taste which is developed in all branches of household decorations and furnishings has failed to influence the fitments in metal, the accessories of the fireplace, the copper and brass mountings of furniture, etc.

The new fitments for the fireplace are of special interest, since the fireplace itself is so important a feature of the house. A room with a fireplace, especially if it be one of the fascinating inglenooks which give such a fireside charm, is already half furnished. Yet the effect of even a good fireplace is frequently marred by indifference or want of taste in choosing the necessary accessories.

The fireplace is such a focus of interest in the room it is surely fitting that even its homely useful adjuncts should be invested with as much of beauty as is suitable and fitting to their uses; and the same feeling which is shown in the adornment of our homes with pictures and statuary would prompt artistic forms and fitting decoration for the door knobs and the andirons.

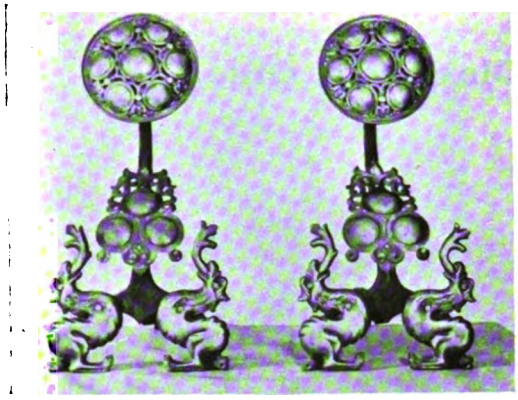
Happily, the day of the willow basket gilded, or treated in white enamel and tied with pink or blue ribbons is gone by. With it has departed the hand-painted shovel.

But why not consider the appearance of the other accessories, the fire dogs, the screen, even the poker and tongs, since artists of rare skill do not scorn to give to these humbler household subjects their best endeavors and to invest them with the dignity of works of art. Examples of excellent design in these fitments are given in the cuts accompanying this article. In these designs the pocket-book of the ordinary householder has been considered along with artistic ideas.



"CLOCK OF HAMMERED COPPER."

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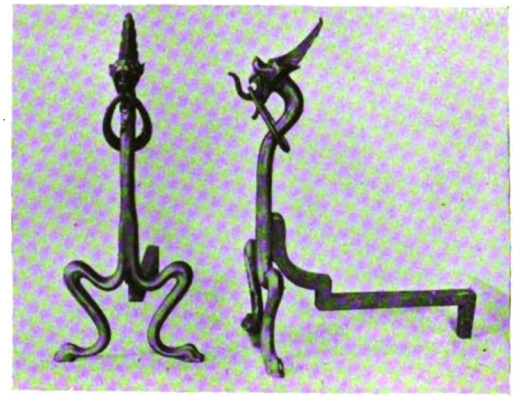
"THE DRAGON FIRE-DOGS."

The Fire Curb illustrated is made in dull brass, copper, burnished brass, or the natural colors of the metal as it leaves the craftsman's hands. It is 42 inches in length and the enameled in-sets at the ends, also the Viking ship in the center, are in the bright finish. The bar across the top is polished brass. There is truly a charm about the gleam of polished brass in the firelight, and many will prefer it to the wrought iron fixtures which yet have a certain dignity of their own. The fire implements shown with the Curb are finished in armor-bright brass.

The Dragon fire-dogs have an historical interest, as belonging to a very ancient fireplace at Knob Park, England. They are made of brass and iron combined. The Griffin dogs are all iron in the bright instead of the dull finish.

The charm of a blazing wood fire is somewhat marred by the necessity of the screen as we ordinarily see it. Absolute safety is, however, secured by the use of this spark-guard, made from steel-iron.

Many are the fitments for ordinary household use in which decorative ideas have been embodied. The unique clock exhibited is hand-made in hammered copper. Its height is 12 inches and width at base 6½ inches. Such a departure from the stereotyped ideas in mantel timepieces is welcome indeed and not the least of its attractiveness is a moderate price for a really good thing.



"A GRIBBIN DESIGN."

NOTE.—We are indebted to The Art Fittings Co. for the illustrations used in this article.

A Model Japanese Home.

A World's Fair writer describes a model Japanese house in the Palace of Varied Industries, as follows: Down the centre aisle of this section, and past row after row of stately vases and impressive bronzes, you suddenly come upon a model Japanese house standing amid the many wares. It is near a door, and the breezes make the bamboo hangings rustle. Like the whole Japanese section, it is cool and comfortable. It is built of wood and bamboo, with the simple lines of the conventional Japanese architecture. There are two rooms. The east room is the spring room, and the paintings and hangings have the very breath of the springtime about them. The crepe hangings are embroidered with cherry blossoms, and the tapestry shows the snow-capped mountain of Fuji gleaming through the spring mist. In the picture corner (for in a Japanese room only one picture is hung) there is a graceful spring landscape. Instead of chairs, there are low stools with green upholstery. On the shelves are Satsuma vases with spring blossoms. Sliding bamboo doors separate this apartment from the autumn room, where the decorations are in harmony with the fall season. Maple leaves in the richest of red autumnal tints are worked in the matting on the floor and in the hangings. The screens and walls show white and yellow chrysanthemums. The upholstery is brown. The whole effect is quiet and restful.

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A New Home in Cleveland, Ohio.



"THE LONG, SLOPING ROOF -LINES."

THIS home-like and interesting house impresses the passer by at once, by the charm of its long, sloping roof-lines, quaint dormer and steep side gable, whose lines are again repeated in the roof over the door, reminding one of quaint old houses in some old English town.

The deep over-hang of the roof cornice and of the second story over the porch, the projection over the oriel window, the group of windows in the side gable, all show what an attractive result can be had by a good disposition of simple lines.

It is a plaster house, a soft brown color, and the wood trim is stained in darker brown. The roof is slate. The leading of the clear glass windows livens up the otherwise rather plain exterior.

From the vestibule one enters a reception hall finished in white enamel, and from this hall we get a view of the pleasant living room through the wide archway, with its generous fireplace of smoothly molded red brick and broad east window. The woodwork is brown oak and walls plain green, with oak furniture. The gold-framed mirror over the mantel and brass sconces either side, with the brass furnishings of the fireplace give the needed touch of life, while the mirror reflects the white hall through the green curtains draping the opening. Under the wide window runs a long, low seat and this, too, is cushioned in green, while beneath high windows on the



"THE PRETTY, UP-STAIRS, SITTING-ROOM."

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"THE LIVING ROOM."



"THE DINING ROOM."

other side of the room are built-in bookcases. Here, too, everything is on simple lines, with no crowding of furnishings or confusion of colors.

The hall opens also into the dining room, a pleasant place, for the deep bay lets in the western sun and overlooks an old orchard. The woodwork here is stained a dark green and the wall has a tapestry paper in green and russet foliage. The furniture is stained to match the woodwork and the chair seats are covered with russet leather. The group of small windows over the sideboard has center field of opalescent glass with leaded border in green and gold.

The last picture shows the pretty upstairs sitting room, with gas grate, white woodwork and mahogany furniture. Again a group of windows is the feature of the room, and a rather bold treatment of the wall is indulged in, which is relieved by the white woodwork and draperies, the plain couch cover and the solid mahogany of the furnishings.

Something About Paint.

From Painters' Magazine.

I find that property owners are afraid of the cold water preparation. They seem to think because there is no oil in them, that they are of the nature of whitewash—will scale and rub off easily. The first I ever used I put on an old barn about three years ago. At present the surface looks about as well as if it had been painted with oil paint and stood for that length of time. If mixed right and well brushed on, none that has come to my notice shows any signs of scaling. Neither does it rub off like whitewash. They will rub off to some extent when wet, but will not rub up under the hand any more than oil paint, when dry. Nor do they wash off by the rain beating on them. However, I do not advise the reader to use something on good work, such as a nice brick house, without first becoming acquainted with all its characteristics by trying it in different ways.

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Typical American Homes.



"A TYPE OF CONCRETE CONSTRUCTION."

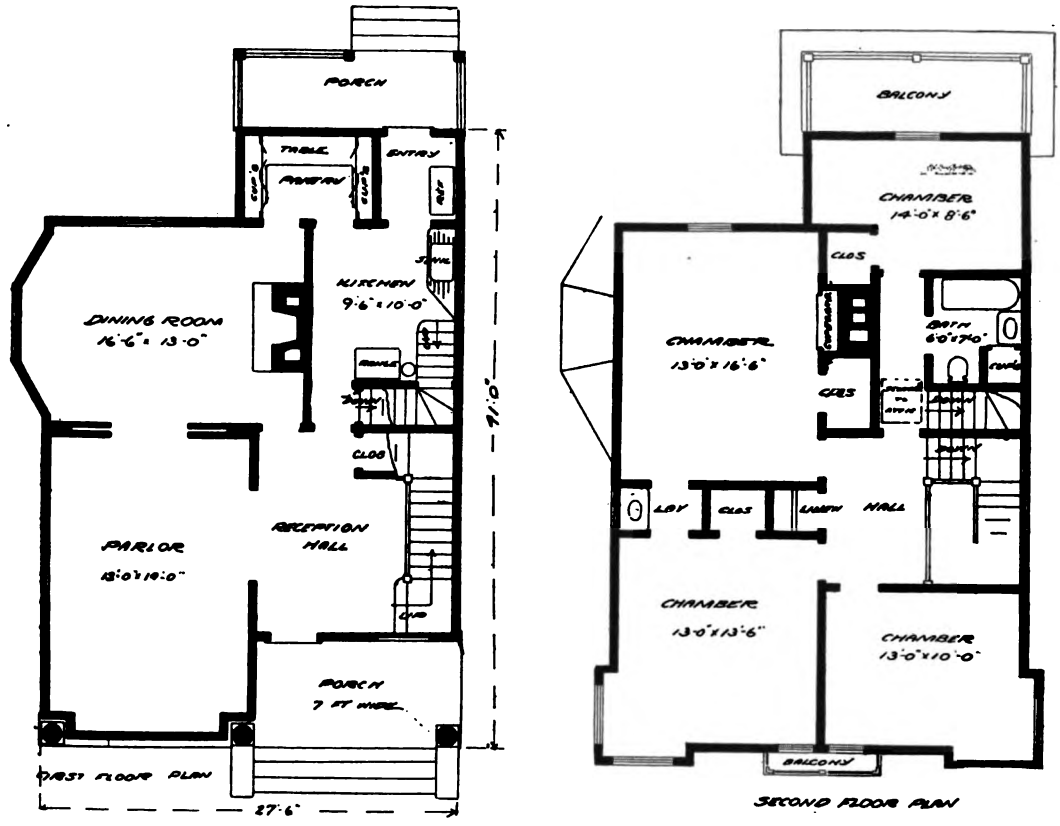
AMERICAN architecture is most cosmopolitan. It embraces every type of building known to architecture and several that are not. One sees a millionaire's dwelling modeled after a Norman castle, with imposing and massive stone archway and frowning sentinel keep, to mark the entrance to the extensive grounds. The conservatory is domed and turreted, the roof embattled, and all the various detail of those huge old mansions is applied to this modern, suburban dwelling. In this imitation castle, we have one type of our suburban architecture. Fortunately its examples are extremely limited; for in the main, it is not often that money thus gets the better of common sense. Ancestral homes—if people want them—are possible and yet keep within the bounds of good taste and suitability.

While American architecture is influenced by all the principal types of design, it is infinitely varied by local conditions and individual ideas. There is a disinterested and impartial employment of a Greek facade, Roman arches, English Gothic and Italian Renaissance. Still, we no longer see the absurdities of fifty years ago, when dwellings were modeled after Egyptian tombs and Italian villas were crowned with Oriental cupolas. Especially in the houses of moderate cost we find comfortable, sanitary and substantial homes, given an artistic character.

Such a combination we have in the types of American homes before us, where a pleasing and well balanced design embodies all the comforts and conveniences of modern requirements, at the minimum degree of cost. Such an achievement again demonstrates the benefit of employing an experienced and at the same time cultivated and artistic architect; for not only is there a superior character of design, but the commonplace and badly constructed dwelling is distanced on economic grounds also.

The first type presented is an example of free concrete construction built entirely of cement, on the extreme Pacific coast. The rather low lines and square, wide openings with latticed panes give a slight Saracenic feeling, while the low bungalow type of roof with its deep overhang and projecting eaves are more domestic in character. The whole effect of the building depends on the proportion, and the simplicity of the

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PLAN OF INTERIOR.

lines. The extremely wide cornice is enriched by closely set brackets which are repeated beneath the overhanging corners of the second story. The plaster is stained a deep cream and the roof portions are brick red with black window sash. The repeat of the lower pilasters in the framing of the second story windows in front, is a happy use of simple effects.

The balcony with its delicate balustrade of wrought iron is a pleasing addition and is deeply shaded by the overhanging eaves.

The floor plan is a model of convenience and space in a small dwelling, having a large living or assembly room and that most charming and desirable of interior features —a fireplace in the dining room.

The modern architect gleans many inspiring hints from the timber and plaster work in old English houses of the middle centuries. No doubt this pleasing design, a recent erection in Fond du Lac, Wis., with suggestions of "post and petrel" work as it was called, grew out of a study of that period. Even the second story gallery running across the front beneath the overhang of the roof, recalls to the traveller recollections of old English houses of the 14th century still standing in Chester. There is of course no strict copying of these features; but the spirit of the half-timber construction has been imparted by the gables and the galleries of this dwelling. There is an essential charm of "hominess" about the English half-timber cottage which is inherent in the construction and which invariably wins its way to regard. This charm pervades the type of home here shown in a marked degree, and is enhanced by the en-



"A FIREPLACE IN THE DINING ROOM."

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vironment of the quiet street, thus showing the good taste of the architect in adapting his design to the character of the surroundings.



This matter of the site of a dwelling ought to enter into the choice of design far oftener than it does, and the adaptability of this type of dwelling to almost any situation and requirement is one reason for its coming more and more into favor both with architects and the home-builder.

The red brick of the foundation is enriched by stone trimmings, and is carried up to the second story, which is of wood painted a rich brown. The plaster in the gables is the natural grey and the timber work is stained brown. The roof shingles are stained a warm red, thus making a harmony of color tones, quiet but rich.

Nothing is better calculated to improve the dreary commonplaceness of much of our street and domestic architecture than a study of the old models of design. Indeed the present-day architect draws all his inspiration from the old designers. He has, however, a wide range, and unlimited possibilities. Unfortunately the picturesque quality is an element that does not always, nor often, enter into the calculations of the intending home-builder.. It is a commercial age; and the man with a certain amount of money to put into a home, as a general thing wants the most house for the money, regardless of picturesque features. Hence the abounding, box-like structures that disfigure our streets.



It is a pleasure therefore to reproduce, though rather imperfectly, a house with really picturesque features, such as this plaster construction with timber ornamentation, and slightly Norman feeling given by the square openings. The side swell with its rounding roof supported on simple columns with the flat cushion-like tops of that early style.

The plaster itself is the natural grey; the timber enrichment of the gable and balcony in the plain but effective style of the early timber ornamentation, is stained green. The roof is green and so is the usual wood trim. The feeling of sturdy strength is still further carried out in the rather massive wall of grey stone connecting with the dwelling and, as it were, protecting it from the intrusion of the street.

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A Study in Scarlet.

By Eleanor Alison Cummins.

MOST of us are timid about the use of definite color. We keep our furnishings and decorations too low and achieve a sort of nondescript tone with which almost anything in the way of bric-a-brac, pictures or embroideries will harmonize. Then we set about a miscellaneous assortment of ornaments in all the colors of the rainbow and rejoice in the resulting spottiness because there are no violent contrasts to offend the nerves of color. Of course we cannot always have what we will and must often satisfy ourselves with just this form of compromise which is, of course, much better than the contest of opposing colors. In a rented house one may be thankful enough for neutral tints when one has seen, in another domicile the combination of turquoise blue walls and red upholstery. With such a neutral background the only thing to do is to make as much separation as possible between objects of different color, to put the blue china on a table by itself with only blacks and whites near it, green bric-a-brac in close neighborhood to landscapes in oil or water color, copper and brass and brown tinted process pictures or photographs by themselves, never forgetting the mordant touch of black which harmonizes so many color troubles.

But in a new house or one about to be renovated one has a free foot, and the ideal should be a definite color scheme for each room and decided color at that. It is a well known fact that the master of modern decoration, William Morris, in his later years, reacted from the subdued tones which were so prevalent in his early work, and used clear and brilliant reds, blues and yellows. An exception should be made as to green, whose bright tones are neither agreeable nor becoming, but then the duller tones of green are always agreeable and never nondescript.

In combination with other positive colors, green or yellow, the darker reds should be used or else one of those indescribable shades which is intensely red yet has a suggestion of orange. The crimson tones which are beautiful in themselves are rather hopeless when used with any other color. Their best place seems to be in a dining room or hall, with plenty of sunlight, dark furniture and heavily framed pictures, or for a very formal ball or music room in combination with white and gold. Even then it is difficult to escape the suggestion of the cabin of a steamer.

But for a bedroom, a summer sitting room, the piazza of a house painted white, or one of those quaint rooms all angles and of several different heights which are found in the third stories of many modern houses, scarlet pure and simple, the scarlet of sealing wax, of single geraniums, of the flag, is charming in its serviceable brightness; not that one would furnish a large room in scarlet. Such things have been, and been followed by a repentance which was prolonged by the fact that scarlet neither fades nor wears out as promptly as other colors.

One or two things should be borne in mind: Scarlet does not combine with other colors. With white it is delicately brilliant; with black it glows splendidly, but no decorator but Dame Nature can make scarlet and green anything but garish. Gray-blue is an exception, but that is so toned down as hardly to be considered a positive color at all. Again, creamy light buff is good with scarlet, but that is merely a warm neutral tint. Least of all must it be combined with other reds.

There is, according to good authorities, a psychological quality attached to red, especially in its more brilliant tones. A teacher noted the fact that the intelligence of her scholars was stimulated on days when she wore a red gown, but their behavior was decidedly below par. The effect of a scarlet parasol on a bull has been the theme of innumerable tales and has passed into a proverb. It is also, in masses, rather hard on the eyes, but these drawbacks are not likely to be perceived if it is used in moderation.

It must be confessed that in handsome materials like silks or satins or damasks, scarlet gives an effect of splendor that is rather overpowering. I recall a shop window occupied by a long couch of gilded

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cane with scarlet brocade cushions whose effulgence dominated a whole block. But in unobtrusive cottons it is very satisfactory. Good scarlets are found in Java print curtains. There is a loosely woven cotton called, I think, ramee cloth, which I think I have seen as cheap as ten cents a yard, and our old friend turkey red, plain or twilled. The ramee cloth is, I fancy, an East Indian version of Turkey red, good for hangings but not stout enough for upholstery. In buying figured scarlet chintz or cretonne, unless one's eye for color is very good one is apt to get a red somewhat off the desired tone. It is well to take a bit of Turkey red as the standard and compare the raveled red threads of the figured material with it.

The popular Navajo blankets which make such delightful rugs seem to almost force a scarlet scheme of color upon one. Those with an admixture of black and white are in every way the most satisfactory, and there are some rather good imitations to be found in city shops. Formosa cotton rugs often give the same mixture of tones. Scarlet, tan and black are found in low-priced jute rugs. East Indian dhurries are often made in scarlet and white or black, and there are other combinations of scarlet, white and black and gray-blue. A search for church carpets will sometimes result in a very good small patterned ingrain or brussels which will make a presentable rug. A rag rug made to order is often very satisfactory and harmonizes with cotton fabrics better than a more expensive floor covering.

A description of some rather successful rooms, whose prevailing color was scarlet, may be interesting to my readers and helpful as well.

One was a bedroom, a little cocked hat of a room, in the half-story of a seaside cottage perched high upon the rocks and looking to the north. As the room was used only in the summer the floor was matted with a plain white Japanese matting. The woodwork was white, and so were the walls. The furniture, like the room, was high and narrow, a high-headed single bedstead and a chiffonier, both painted in the brightest sealing wax enamel. The central part of the headboard had been cut away and a pole fitted between the two uprights, and from this pole hung a rather full curtain of poppy flowered chintz. At the foot of the bed stood a box upholstered with the same chintz with two square pillows leaning against the footboard. The chintz was used again for short curtains and a valance at the window, and for a splasher extending around one corner against which two three-cornered shelves were fastened for a washstand. A tray and two or three boxes of red lacquer and a scarlet satin pin cushion were on the white covered chiffonier. A rush bottomed chair had its woodwork painted black and a two-shelved table also painted black was covered with red blotting paper and held a black leather inkstand and calendar, a Japanese pen tray and one of those closely woven black and white Indian baskets which seem to need the neighborhood of red to bring out their beauty. Another basket for papers, standing on the floor, was painted red. Chair and table stood under the rather high-silled window which was filled in by a box from which scarlet and orange nasturtiums trailed into the room. On one white wall some old-fashioned pictures, engravings with wide margins in narrow scarlet frames made a pretty group. On another was a hanging bookcase with several scarlet and white bindings in it, and a third space which ran round a corner had some narrow white shelves for red and gold kaga, a red lacquered tray and water color panel of poppies. The bedspread was made of strips of a narrow, rough white crash, joined together with an insertion of scarlet dress braid, which was partly concealed by a lace stitch done with heavy white linen thread. The stripes crossed the bed from side to side and ended in scarlet tassels, while the ends of the crash were fringed out. Another pretty feature was the use of a tall jar of sun-baked clay and a scarlet and black Russian bowl instead of the regulation bowl and pitcher.

In another country house bedroom, a poppy wall paper was carried down four feet from the white ceiling and varnished, and below this the wall was covered with a cream white cartridge paper, and the woodwork was painted white. The bed was a davenport with wooden back and ends in mission style, enameled white, with a mattress covered with Turkey red, which was made up at night. A desk and a Morris chair, a high chest of drawers and odd tables and chairs were also enameled, and there was a great profusion of Turkey red cushions edged with white moss trimming. The rug was a red Navajo blanket, and as it was a man's room the few pictures were brilliantly colored hunting and coach-

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ing scenes, framed in a very narrow line of dark green which blended with the lighter green of the poppy leaves in the paper. At the windows were curtains of scarlet raw silk over thin ones of Arabian net.

Another room which was rather dainty than brilliant had a striped red and white paper, white floor and woodwork; a white fur rug and a white enameled bed. Curtains, bedspread and valance were of white dimity edged with a red and white tasseled fringe. There was a very wide, low bureau, enameled white and trailing down its front a clever hand had painted long sprays of poinsettia. The scarlet note was repeated in the frame of a screen which hid the washstand and had shirred panels of dimity and in an India stool. This last was somewhat toned down by a cushion of red and white Java print. In other parts of the room were a pair of iron candlesticks with scarlet candles and a photograph frame of scarlet brocade, with an edge of black wood.

In the top story of one of those houses which have a round tower at one corner is a quaint little octagon room which has been utilized for a smoking room. The walls are covered with red cartridge paper, divided into irregular panels by narrow strips of ebonized wood. The woodwork is ebonized, the highly polished floor stained a dark brown. At the windows are curtains of that Turkish embroidery which looks like red and white flannel patchwork covered with chain stitch in bright colors. There is a delightful divan covered with a rug and with a rug behind it, a chair and a tabouret of dark wood inlaid with mother-of-pearl. The crowning glory of the room is an exquisite teak wood sideboard, carved with that infinite patience of which the Chinese have the secret, which is safe, in this only occasionally heated room, from the destructive effect of furnace heat. A hanging lamp with a shade of amber, not red, lights the room softly.

A great quantity of French classics bound in scarlet morocco was the starting point of a pleasant bookroom in a city apartment. It was hardly more than an alcove, intended for a piano. The varnish was removed from the oak woodwork and it was given a weathered finish. Low ash book shelves, three and a half feet high, were run round the room and given the weathered finish also. The walls above were covered with lighter brown burlap, its edges lapped, and nailed against this were hung photographs in wide dark frames without mats, and on the upper shelf of the bookcase were ranged some bits of bronzes, plaster bas-reliefs in a brown finish, and two or three plates and vases of oriental china in bright red and gold, and one beautiful scarlet and gold tray carved and lacquered. One shelf space was left free from books and held a red and gold tea service. Other spaces were curtained with a dull-hued figured silk combining reds and blues and browns. A writing table of oak with scarlet wicker pockets at either side for letters and papers, and a scarlet leather desk set; a magazine stand, one weathered oak chair and one of cigar brown wicker, completed the furnishing. Then there were a jute rug in red and tan, brown velour curtain, and a Rookwood jardiniere holding a scarlet begonia on the broad window sill.

I have in mind another room with much mahogany furniture and the coldest of blue-gray walls which has been redeemed by a blue-gray dhurrie with dashes of scarlet, and by piling the blue velour divan with cushions of a red and blue Java print and one of vivid scarlet silk. In summer time it is further helped out by window boxes filled with scarlet geraniums.

For porch furnishings scarlet is altogether delightful. Either as paint for the furniture with cushions of scarlet, and gray awning cloth or of Madagascar grass cloth, it seems exactly right. Out-of-doors makes it rather less vivid and yet it brightens up a gray day so wonderfully.

While I should never recommend scarlet as the color note for any elaborate scheme of decoration which aimed at permanence and restful beauty, I am sure that it is often the best thing in the world for what may be called al fresco furnishing. The scarlet geranium is not to be despised because the patrician beauty of the orchid commends it when the finest thing possible is wanted for a ceremonious entertainment.



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Arts' Largest Appeal.

Julia M. Flinch.

OF all the arts of man architecture seems noblest most beneficient. Supplying comfort and protection it appeals as well to the higher senses, inspiring lofty ideals and inciting to worthy deeds. Through it civilization finds its widest expansion, its utmost expression. Whether spanning the raging torrent, rearing the cathedral or erecting the dwelling, architecture ministers to the cravings of the soul for the majestic and beautiful and constitutes art's largest appeal to man.

The style of building in a city or country is the sign manual not only of its wealth, but of its taste, its progress in the arts and sciences, and most of all of its status in that finest of all arts—the art of living.

The painter has his canvas, the fresco artist his walls, the landscape gardener the earth upon which to realize his conceptions; but the work of the architect must stand out against both earth and sky, clear in outline, chaste in beauty, perfect in proportion.

From the commonest materials must rise by the architect's necromancy those forms which charm the eye, mould the taste and beautify the earth, nor lose thus nobly wrought the smallest perfection of detail which fits them for the practical uses for which they are intended.

Hail! then ye architects who mould in "frozen music" the wants and aspirations of the world! Rear the arch and lay the architrave. Give to the world the consummation of your artist dreams in palace temple and cathedral; but ever your tenderest touch and your worthiest work will be given to rearing the roof-tree of "Home."

ESTIMATE OF COST.

With reference to the estimates of cost given with each description of designs published, it is desired that our readers understand current prices are not used; but prices of labor and material (see schedule below) which prevailed in Minneapolis and many other sections of the country a few years ago. In order to avoid constant confusion among our readers by continually changing this table of prices, one basis is adhered to in making up the cost estimates. (See Note on Prices, page 206.)

SCHEDULE.

Excavating, per cubic yard	$ .10	Shingles *A*	$ 2.25
Rubble Stone Work, per perch (16½ cubic ft.)	1.60	Siding "C"	17.00
Brick laid in wall, per 1000	9.00	Finish Lumber	$20.00 to 30.00
Lathing and Plastering, per yards, two coats	.14	Tin Work, per square	6.00
Dimension Lumber, per 1000, No. 2	11.00	Carpenter, per day, 9 hours	2.25
Flooring (No. 2 D. & M. Fencing)	12.90	Masons, per day	3.00
Sheathing Boards (6-in. D. & M. No. 3)	10.00	Common Labor, per day	1.50

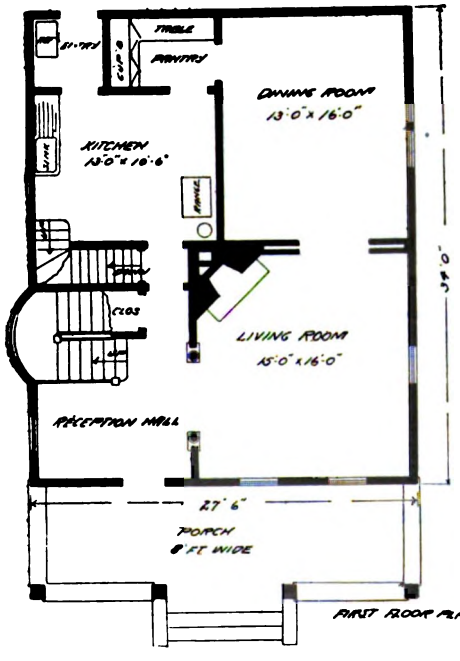
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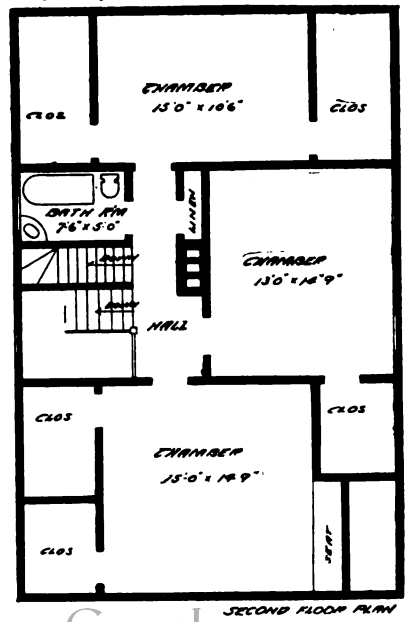
Designs for the Home Builder.



UNUSUAL and yet artistic exterior effects in this age of simple lines are at once appreciated by all home builders whose originality demands something besides the regulation clapboarded box house of almost every neighborhood. Shingles lend themselves particularly well to soft lines and tones, stains being most appropriate for them, and sharp angles even seem less sharp when shingles are employed on account of their irregularity of size which breaks the straight sameness clapboards and brick always give.

The lines of the cottage shown while of extreme simplicity, have individuality and



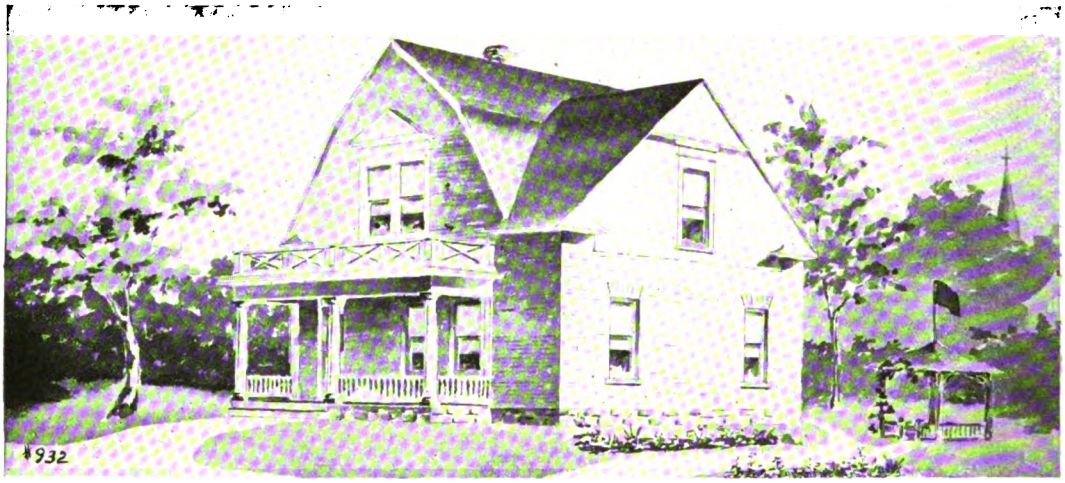


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are distinctly pleasing to the discriminating homeseeker. The arched porch entrance gives us the first unusual line; the little circular stair bay with its pretty window, another, and it is readily seen that this is a home for one who is not satisfied with a common kind.

The plan is full of opportunities. Who can look at it, at least what woman, without placing in her mind's eye, a low seat here or a book case there. A house well planned is half furnished, and this simple cottage leaves little to be desired in that line. There is no crowding anywhere; everything has its place, and a convenient one too; comfort is assured and that without any seeming strain or throwing out of one thing to get in another. Every careful housewife will envy the clothes closets here provided, in addition to the linen closet off the hall.

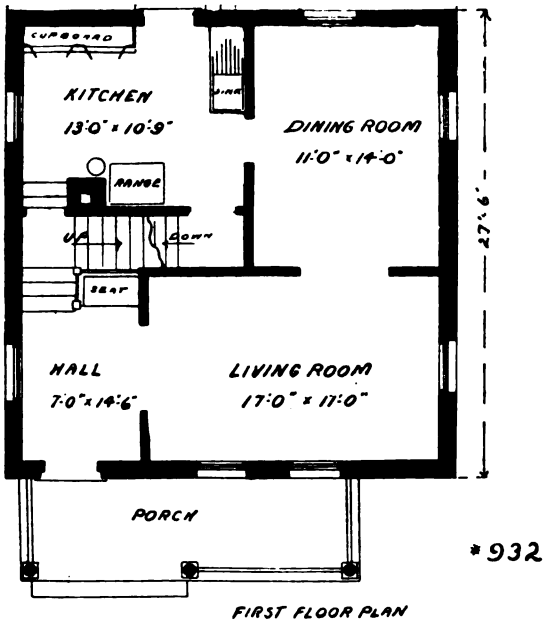
Cost, $1,750; width, 27 feet 6 inches; depth, 34 feet; basement, 7 feet 6 inches; first story, 9 feet 6 inches; second story, 8 feet 6 inches; lowest height, 6 feet 6 inches.



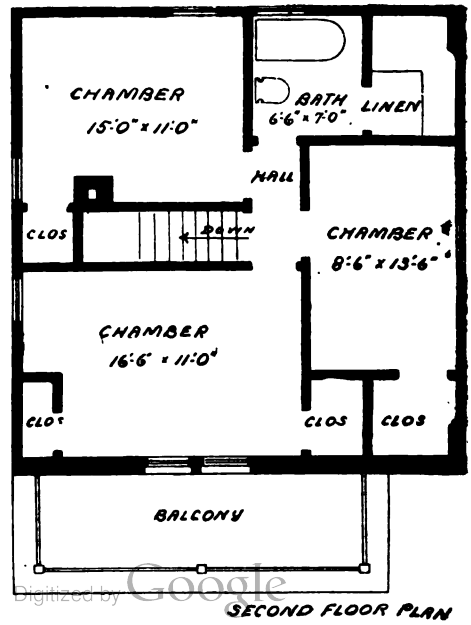
A GAMBREL roof for the main part has been used here with very good effect. It allows larger chambers and at the same time adds materially to the exterior appearance. All of the lines are simple and the house would be an economical one to build on that account. The rooms are of very good size and open together to advantage, conveying an impression of spaciousness.

A vestibule and coat closet could be provided in the front of the hall if desired.

The cupboards in the kitchen do away with the necessity of a pantry and are con-



FIRST FLOOR PLAN



SECOND FLOOR PLAN

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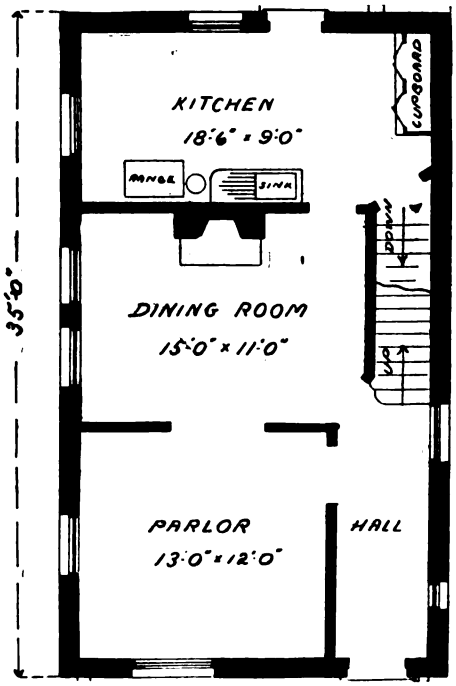
sidered by many as preferable, being near at hand and when enclosed by glass doors answer every purpose and take a minimum amount of space from the rooms.

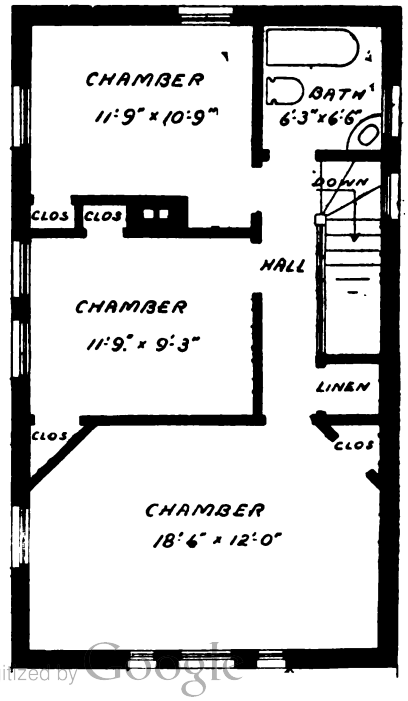
The stairway is what is known as the combination stair and would be found entirely satisfactory in a house of this size. Economical plumbing is an important consideration in building a house. The piping as here shown is as direct as it is possible to make it. Hot air heat is intended and a finish of pine.

Cost, $1,175; width, 26 feet 6 inches; depth, 27 feet 6 inches; basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet, 3 inches; lowest height, 6 feet (except in corner of rear chamber).



IN many places the building lots are extremely narrow, twenty-five to thirty feet being the rule, and this tasty little brick house is especially adapted to such a situation. Convenience and economy of space have been considered at every point. The rooms are of unusually good size, the stairs are not cramped as is so apt to be the case in this size house; and all the conveniences of larger houses are





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provided. An attic stair might be put in over the main staircase to give access to the considerable amount of space in the attic.

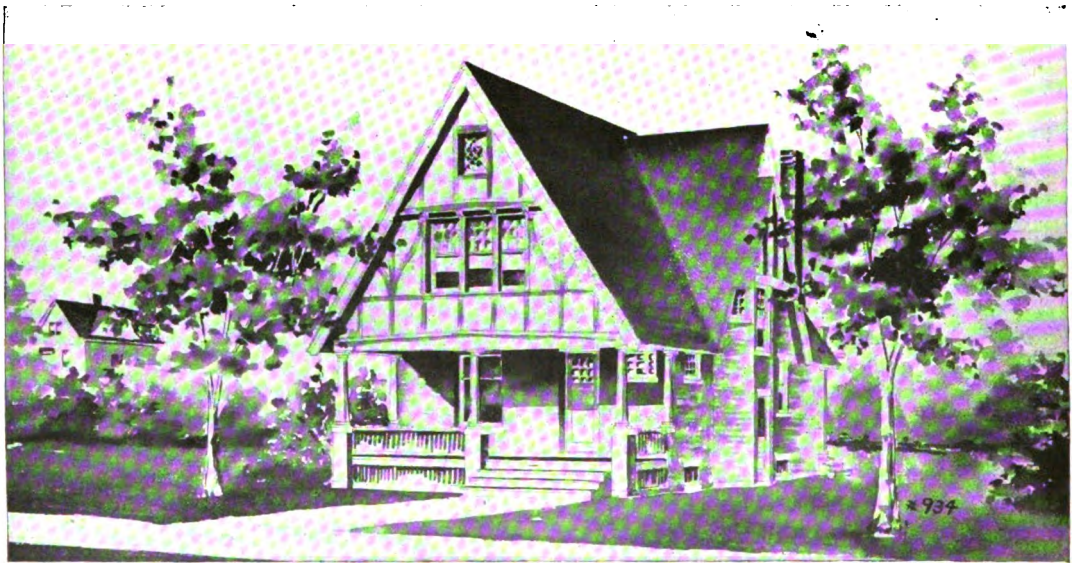
The little window in the first story hall gives opportunity for an effective touch in the way of art glass. The front part of this hall might be made into a vestibule without any difficulty, if desirable, and in that case the little window would of course come in the vestibule.

The fireplace in the dining room is a wise provision and the location excellent, for coming as it does directly opposite the opening between the two rooms, it seems almost as much a part of the parlor as the dining room.

Old-fashioned housewives often want large kitchens, and they are convenient where no laundry is provided. For such a one this kitchen leaves nothing to be desired as it is eighteen and a half feet long.

This plan could of course be very readily adapted to frame construction and prove less expensive in most localities than the brick as shown.

Cost, $1,150; width, 20 feet 6 inches; depth, 35 feet; basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches.



THE ever popular English idea has been used to good advantage on this house, which is of brick with plaster panels in the gables. It is a relief to get away from clapboards and allow ourselves a little freedom of thought and originality of style. We are so often afraid of adopting different things, however much we may admire them, and as a result our dwellings have come to have a sameness that is appalling to one who looks for character in our houses.

The roofing of the stair bay is a pleasing departure from the ordinary as are also the lines of the porch.

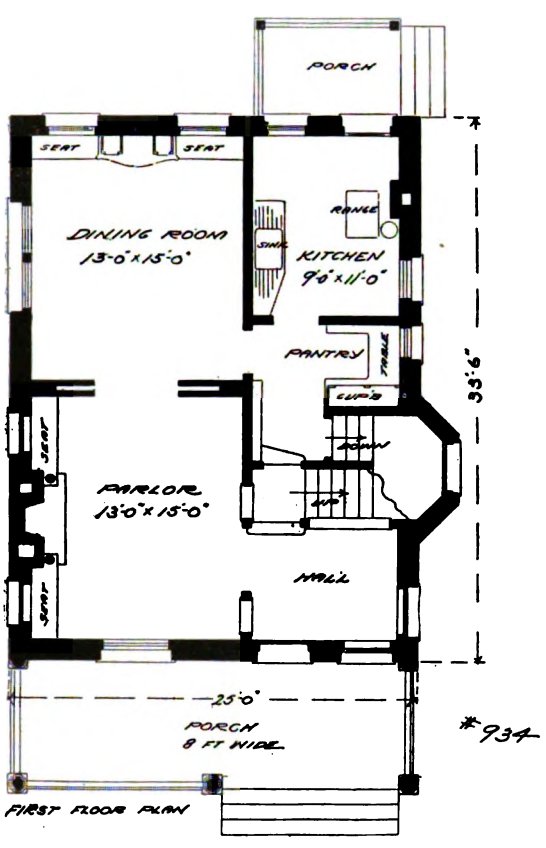
The plan is thoroughly American, combining compactness, convenience and comfort. Book cases with little windows above, at either side of the sitting room fire-place are a good feature as is the built-in sideboard at the end of the dining room. The convenient little pantry gives access to the dining room, kitchen and both basement and main stairs. The stair bay forms a landing and with its tasty little windows and low seat is a most effective feature of the hall.

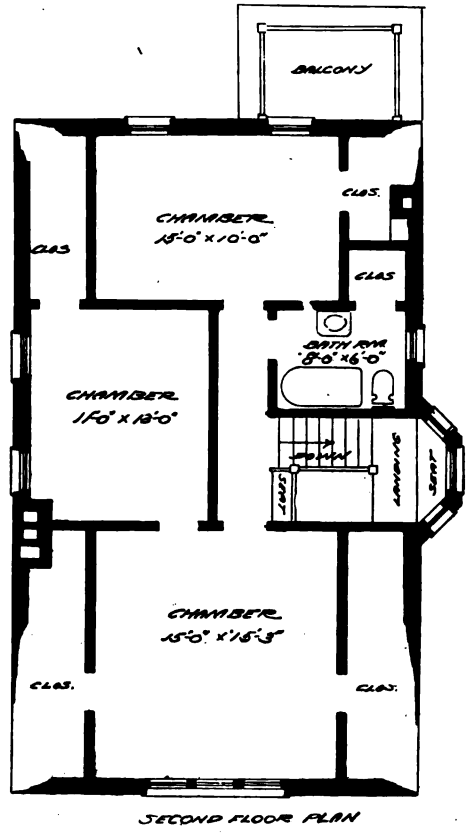
The door from the rear chamber to the back porch roof makes it available for the airing of bedding and clothes.

To properly carry out the design, the house should be finished in good woods and may be of rather elaborate detail. Stone would be a good substitute for the brick of the first story and would enhance effectively the richness of the design.

Cost, $2,100; width, 25 feet; depth, 33 feet 6 inches; basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height 6 feet.

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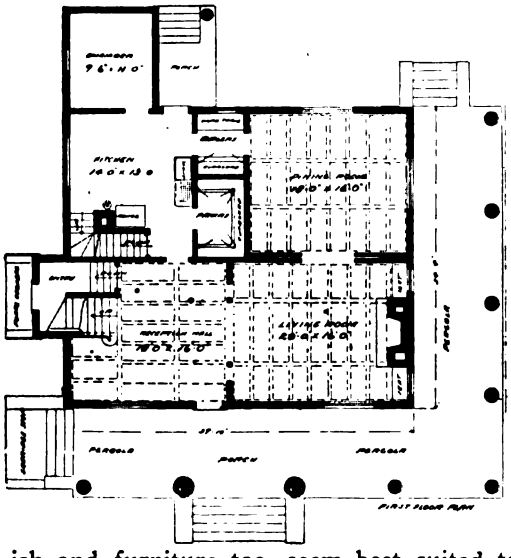


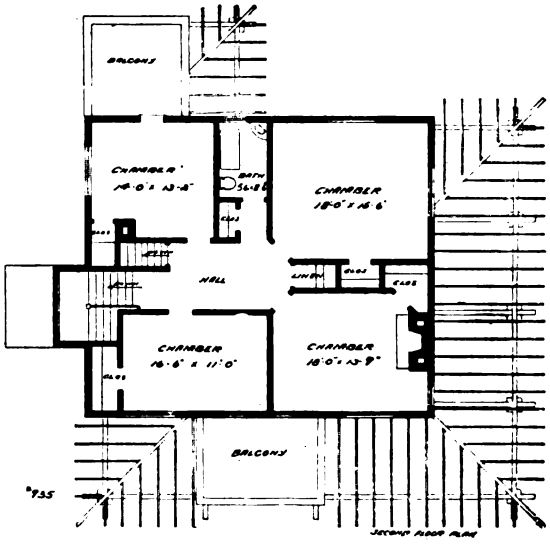
WHO of us has not built "castles in Spain" to be realized at some indefinite future date, or planned delightful country homes. This house is the realization of such a dream. The trellis over the terrace on two sides of the house is a very pleasing feature and when covered with vines not only makes a shady retreat, but supplies just the note of color needed against the gray cement walls. The roof should be of tile, but may of course be of shingles if economy is necessary. Red would be a most appropriate color for the roof. The cornice is very wide, fully an-

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swering the purpose of awnings over the second story windows. In fact the entire house seems especially suited to a warm climate and would prove ideal for California or the south.

All the rooms are of generous size and beamed ceilings would be most appropriate in the main first story rooms. Mission finish and furniture too, seem best suited to this style of architecture, with the fireplace and warm toned brick and paneled dining room.





The porte-cochere entrance in combination with the main staircase and basement stair is a well planned feature as is also the servants' chamber adjoining the kitchen, for with such a flat roof there would be no space in the attic available for such use. The separate back stair will be found very convenient, as the main staircase is so open it would be rather awkward at times if same were used by the servants.

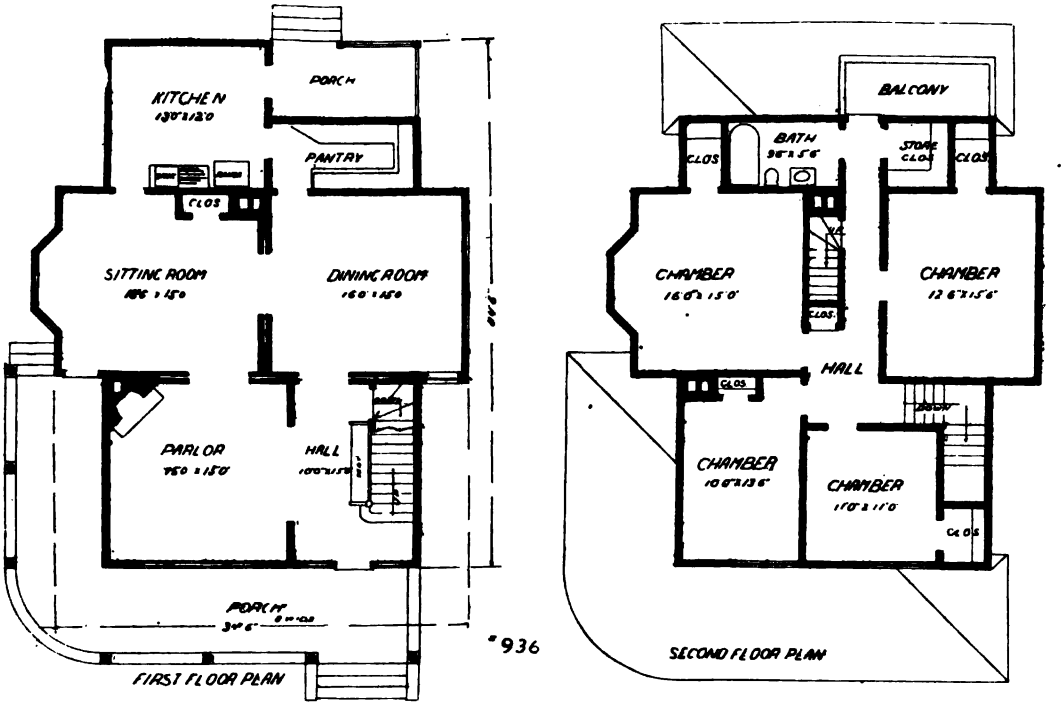
While neither large nor pretentious, this house breathes comfort in every line and would make an artistic and beautiful home. It could be adapted to brick construction on account of its simple lines.

Cost, $4,100; width, 39 feet 10 inches; depth, 45 feet 10 inches; basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches.



FOR those with leanings to the Colonial style of architecture, and their name is legion, this house presents valuable ideas. The sweep of the porch around to the side with the steps at the end and the sitting room entrance and bay make the design suitable to a corner lot. The kitchen porch could be

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brought out on that side, in such a case.

A shingled exterior would give a very good effect and vary the somewhat ordinary exterior appearance. Stone or brick would be a wise choice for the first story.

The front door has little windows at either side. Leaded glass could be used most appropriately here, as also in the window on the stair landing.

Two clothes closets on the first floor are an unusual provision. A fireplace could be introduced in either the sitting or dining room by omitting the closet or moving the pantry door over, as the case might require.

Additional chambers, if needed, may be finished in the attic, to which a stairway is shown at present.

Cost, $2,550; width 26 feet 6 inches; depth, 44 feet 6 inches; basement, (none); first story, 9 feet 5 inches; second story, 8 feet 3 inches.

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Conducted by Eleanor Allison Cummins.

WHEN by some fortunate chance one has acquired some old mahogany furniture the question of suitable upholstery becomes a burning one. Very many of the popular fabrics which are exquisite in themselves are unsuitable for the purpose, either because not used at the period to which the furniture belongs, or else by their bright color or conspicuous design distracting one's attention from the merits of the furniture itself.

Considered in the abstract nothing is quite so effective with old mahogany as yellow, deep and soft, not too vivid. It has the advantage of precedent and it brings out the beautiful tones of the wood as nothing else does. In a satin surfaced fabric, either plain or brocaded, it is a delight to the eye and gives an impression of stately elegance which no other color imparts. But it is pre-eminently a color for gala occasions for the show apartments of a house, by no means for the homely uses of every day. For the beautiful swanneck sofa, the prim Chippendale chairs or the more substantial Heppelthwaites or Sheratons in a colonial drawing room it is the best possible choice.

Crimson was the serviceable color of a hundred or more years ago, whether for chair covers or curtains, in wool or silk. It did not soil easily, it did not fade, it commended itself to a frugal mind. It had an air of sober splendor which appealed to a generation which sought to reconcile republican simplicity with a due regard for the pomps and vanities. Its popularity lasted through many decades and did not wane until vegetable dyes had been succeeded by aniline and brocade by rep. So we may regard crimson as eminently suitable. It doesn't, however, "compose" well with most modern possessions nor, though that is a minor matter, with modern clothes, and it does not bring out the tone of the wood as well as some other colors. Indeed, if we saw two brands of water color or oil paint, one in crimson, the other in the color of mahogany, we should consider the contrast exceedingly ugly. Crimson, and it should always be dull in tone, is really only adapted to very dark wood, like Flemish oak or rosewood.

The best all round color for mahogany is green, not very low toned and never gray or blue, but a medium shade of what is called Empire green. This can be found in very many sorts of material from brocade to mercerized cotton. It cannot be denied that the taste of our ancestors was less chastened than our own and that a vivid emerald green was not unusual. There is in a New England city a dining room of great elegance which was built for the sake of using some very gorgeous bright green brocade curtains which had been in the family for several generations. The room is wainscoted and raftered with solid mahogany, and the small wall space above the high wainscoting is covered with painted burlap matching the curtains. The furniture is ancestral mahogany, the rug an antique Persian with much green. The exposure is a western one, the light coming in at one latticed bay window draped and cushioned with the famous brocade. On either side of the bay window are built in closets full of bright hued porcelain. The effect is very sumptuous as it well may be, for the dining room cost quite as much as many of the surrounding houses. It is probable that in a strong southern or eastern light the effect would be gaudy, but in the low western sunlight, which is all that ever reaches it, it is charming and shows

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Decoration and Furnishing—*Continued.*

what can be done when abundant means and good taste are united.

Not long since I saw a delightful little room with some beautiful old mahogany furniture displaying much cushioned surface. The broad seats and high backs were covered with a dull blue silk damask, neither dark nor light, what, in embroidered silks, would be called a dark delft blue, the blue one sees in old brocade. On a small table was a Japanese silk cover of light copper color embroidered in blue and gold, and there was a polished copper jar which carried out the same tone. The whole was a lovely harmony of blue and orange brown.

Furniture in distinctly Empire styles may be covered with a striped material in light colors, either plain stripes or with tiny laurel wreaths intersecting them. But to look well furniture covered with these delicate fabrics must have some sort of dark background to throw it out. A delicately papered wall and furniture upholstered in pale blue or yellow make a very characterless combination quite devoid of that distinction for which we should strive.

There is a Dutch damask in blue and white, rather stiff and wiry, made, I fancy, be found in the antique shops. It comes of linen and worsted, which can sometimes from one of the Dutch provinces in the shape of peasant women's petticoats, in a strip four yards long and one yard wide, and selling for about twenty dollars. The pattern is large, the effect blue and silver, and the material would be admirable for covering a large sofa or chair.

For the colonial bedroom one wants something suggestive of the Chinese cottons, a quaint design of birds and flowers or a glazed chintz in a formal pattern. Failing these, the best thing is white dimity with an edging of tasseled fringe. Java cotton prints are, some of them, quaint and pretty, others as hideous as any western product. It is best to choose them of decided color, blue and red or red and white, or green and yellow. The pale tinted ones are as negative as calico. Occasionally one of the Morris cottons will be sufficiently regular in design. The Persian tulip patterns might have been designed for Queen Charlotte.

When economy makes it necessary to delay the purchase of handsome coverings one cannot do better than get a dark green denim in a sort of checkerboard pattern like old homespun towels.

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Art Fittings

What beautifies the home more than artistic fittings? (See article on page 174)

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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. Answer will be given in next issue to go to press. Inquiries for this department are increasing every month.

Mrs. L. H.—"Will you kindly advise me in regard to the furnishing and decorating of sitting room, den and dining room of plan No. 900, also your idea of the outside painting. The house will face the west."

Ans.—Much depends upon the wood finish chosen. In California a hardwood finish usually means white cedar or cypress. If this is used and finished the natural light coloring of the wood, walls of green or old blue will best combine with it, and these cool colors will best suit the west facing. If stains are used, a mahogany stain with walls in old blue would be the choice, the den and living room having the same wood finish. The wall character could be varied while keeping the same general tone, by carrying a molding of the woodwork around the walls of the den connecting with the top of the bookcases and strapping the space beneath at intervals with 3-inch strips of wood, the panels between being filled with blue burlap or felt paper. This will give a dado effect and on the wall space above can be hung a conventionalized lotus design in self-tones of strong blues. The same design can be appliqued as a frieze on a plain wall of old blue in the lighter shade in the living room. Thus unity of treatment is secured and the necessary strength, in a living room from which the staircase ascends. Gray pressed brick for fireplace facings would combine well with the wall of woodwork, with a gray ceiling and curtains of gray Arabian lace in the living room. The short, leaded windows of the bay in the den should have curtains of cross-stripe silk in blue, rose and gold. The seat beside the fireplace a cushion of rich blue velour. Nothing could be prettier for the dining room with its triple south window than bone-white woodwork, a six-foot wall of plain lichen green burlap or paper, with a molding capping the top and a repeating design of soft black lines following all the corners of the room, the sides of the doors and windows, etc., forming panels. Above this an imported paper showing small cup-shaped flowers and buds in a faint terra cotta, with foliage of dull greens on a ground of deep blue color.

Mrs. J. W. C. writes for suggestions for "house we are building, facing north. There is a large gray house on one side of us and a yellow cottage on the other. The color scheme sent us was brown with white trim, but we do not care for brown. Interior to be cypress throughout, finished natural, with oak floors down stairs. Our furniture is nearly all golden oak. Front door has plateglass full length; shall I make a large Battenburg piece for it or shirr silk over it? Would you finish floors with wax, varnish or oil, and have a high or dull finish on woodwork?"

Answer.—In regard to color scheme for exterior, the brown with white or cream trim makes a pleasing treatment. This style of house should be painted one color throughout, trim and body the same to get the handsomest effect. However, a white or cream trim can be used with the body a rather dull olive green.

The interior woodwork would correspond better with the furniture if stains were used, as the finish will be much lighter than the furniture. Cypress takes green or brown stains admirably. If stains are used, then a dull finish is advised. If natural, it bet-



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Answers to Questions — *Continued.*

ter be polished. As to paper for rooms mentioned, there are very artistic two-toned papers—that is, the design brought out in a darker shade of the same color as background, in golden browns, which would be excellent for the northwest living room and golden oak furniture. Let the hall have a tapestry in browns and dull rose and the reception room be in a deeper, warmer rose. There are charming rose-colored moires at 35 cents a roll for such a room, or a more expensive silk-surfaced paper in small gothic design at $2.00 a roll.

Either the Battenburg lace or the shirred silk would be suitable for the glass in front door.

M. D. has been a reader of Keith's Magazine for a number of months preliminary to building a new home and "feel that I have learned a great deal from its columns. Would like your advice as to color scheme for first floor plan enclosed. Will tint plaster. Dining room furniture golden oak with red rug. Living room furniture, some golden oak, a walnut piano, red divan and Wilton rug in shades of tan and black. Reception hall to be used as library with bookcases built in each side of red brick fireplace. Oriental rug, prevailing color olive green. All woodwork red oak, finished golden oak."

Answer.—We would gladly assist our correspondent, but he has omitted any clue as to the exposures of the rooms. We must therefore draw our bow at a venture. The olive green hues of the hall rug had best be repeated on the wall and will be in good harmony with the red brick and golden oak. The same color should be used in living room, as there is practically no division between these rooms. The note of red can be repeated in the hall in the cushion of the seat under stairs, and in silk shirrings over glass of door. The red divan might also be used here, leaving the living room furnishings in tans and browns, which are excellent with the green walls. The ceilings through both rooms to be a soft tan and window curtains of Arabian net or lace. A red dining room is always cheery if the facing permits, and the red rug is a starting point. Again, a tan ceiling and curtains of simple colonial net edged with narrow cut fringe coming to top of seat in bay.

M. M. N.—"In refinishing an old mahogany table, after the varnish has been removed, I would like to know how to give it the so-called 'bas finish.' I am told this



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Answers to Questions—*Continued.*

finish will not mar if hot articles are placed on it or spot from water."

Answer.—The finish referred to is a dull finish, obtained from four coats of shellac instead of varnish, each coat rubbed down. It is not true that it will not spot or mar. It is in fact inferior to the varnish, each coat rubbed to a dull finish. When a rubbed wax finish is used after shellacking the stained wood, it is less liable to spot or mar, but on the other hand is not so permanent a finish for furniture as the varnish.

Mrs. W. K.—"We are just completing a new home with gambrel roof, and are anxious the finish shall be as artistic and pleasing as the general house is, to our friends as well as ourselves. I would like you to advise me in reference to the sloping walls of the chambers. On one side of each chamber the straight wall is only five feet in height. In some of these rooms I should like to use a photo rail. Should it be placed just five feet high so as to meet the angle at the slope? If so, what shall be placed in line with it at the slope? Again in one or two rooms I should like the picture molding at ceiling angle; in that case, what should be done on the sides where the wall is lower? How should pine window sashes be finished inside, where the woodwork is oak, finished medium dark?"

Answer.—The quaint effect of the sloping walls which follow the roof lines in cottage houses is very pleasing but often the problems are a little puzzling as in our correspondent's case. A card rail is often placed higher than five feet, but it is quite proper at that height, and as the wall breaks at that point would be the best place for it. Simply paint a broad band in the angle of the low wall, corresponding to whatever is used for the card rail. Where it is desired to place the picture molding at the top of the wall, paint a similar band across the sloping wall at the same height with the molding meeting it. If two kinds of paper are used—as, for instance, a plain and a flowered—carry the paper used above card rail across the sloping wall to the same height and finish with a small molding, using the same molding around the rest of the room at the ceiling angle.

The pine window sash should be stained to correspond with the oak woodwork as nearly as possible.

Capitals in Compo

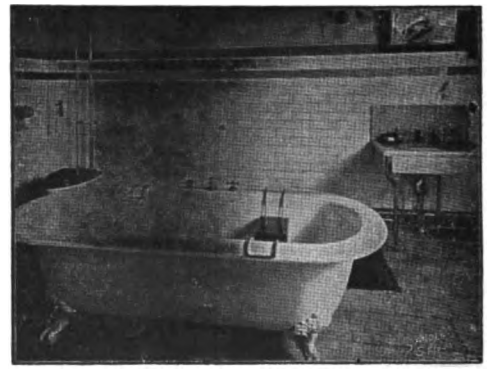


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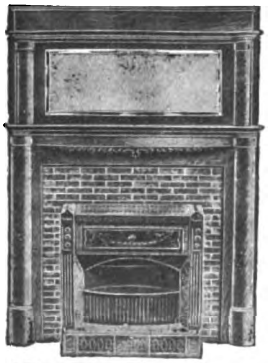
Answers to Questions—*Continued*

D. J. F.—"I have never made any use of our large third floor room. Have you any ideas for me?

I shall put in a maple floor and stain it rather dark and wax it. I have thought of brown floor with weathered oak stain on the woodwork. I say weathered oak, because I have plenty on hand; otherwise I would favor green stained. Now, you must understand this room will be used for a lounging room and children's play room; a smoking room, for although I smoke very little, it is always great to have a "smoking room," posibly it will be used,—nay, probably,—for dancing. Up here I shall install that Navajo; it has been beaten from pillar to post long enough. Probably a few other Indian curios will find a place here. So, while I like pretty strong colors on the walls, I would say a gray would do here,—alabastine. We have discussed using red, but discarded it on account of the Navajo. I thought probably it would be well to run a molding in the angle where the wall breaks, and thought of running a band a foot below that and use the inclosed space for kodak views, as per drawing No. 2. Would this be overdoing the matter? I feel there are possibilities here, and I want to bring them out; nothing expensive, though.

Answer.—Our correspondent's own excellent ideas appear to need little in the way of advice. He seems a man fertile in expedients and of many resources. We think the weathered oak can be made good, though a stain of soft, velvety black would be our choice. We approve of introducing gray on the wall, but would use it in the narrow panel as the background for the photographs with their black mats. Below this a strong pumpkin yellow is advised, with a strapping of the brown wood at intervals. We have still a large wall and ceiling space to deal with, and since little expense is desired, it is suggested to tint the wall above the gray panel a dull green to the point where the ceiling of the dormers break in, with the remaining space and ceiling proper a bone white, using a two-inch dividing band of color—preferably the yellow again. This will give a very simple background of some strength and character, for the Indian curios and Navajo rugs. The settle beneath the latticed window with its high, connecting ends, could not be better, and cushions of dull yellow and green denim will just complete it.

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HUMAN nature is prone to confuse the end and the means, to confound the educative process with the product to which it is directed. The school boy or school girl absorbed in mathematics or in the classics would be very much astonished to be told that in a few years he would have forgotten the greater part of the details so laboriously acquired and that their place would have been taken by that series of broad general conceptions of the different departments of knowledge which we call culture. The dullest man in the world is he who remembers all the details of his education and rests in them. Nor has education done its work when it has produced culture. It should have gone further and produced the disciplined mind which adapts itself with ease to every situation in life and applies its reason to the solution of the simplest problems.

Except as a matter of personal enjoyment the disciplined mind is the only practical result of education with most women. The number of women who make any permanent practical application of the various branches of knowledge which they have acquired is comparatively very small. The home, and, moreover, the home of very modest dimensions, is still the destiny of most women, and she is the happiest and most successful housewife who best applies her trained intelligence to the affairs of her small domain, and no great kingdom ever afforded more scope for executive ability than that microcosm which we call the home.

Mental discipline should have given a proper comprehension of comparative values, a feeling for order and proportion and a due measure of self control. Without these housekeeping may be possible, provided there is a liberal supply of physical strength and nervous energy, but home making is out of the question.

The just estimate of comparative values is needed to settle the opposing claims of the merely transient and the permanent interests of the home. A house may wear an air of shining cleanliness, of dustless perfection at an expense of aching muscles and worn out nerves, or it may be merely healthfully clean without entailing extraordinary effort. Meals may be vigorously kept up to what is felt to be the local standard, or be as simple as is consistent with proper nutrition. Clothing may be merely tasteful and appropriate or follow the last caprices of fashion. In every case a decision must be made between the lower ends and higher interests of the home. Conformity to an accepted standard in housekeeping, the gratification of appetite or vanity are dearly bought at the sacrifice of the companionship of husband and wife, or the share of a mother in her children's interests.

A due sense of order will insure the systematic administration of the household the assignment of every part of the work to the proper time and the proper person, the prompt passage from one duty to another and the regular service of meals. No one detail is of more importance than this last. Irregular and late meals and consequent hurried eating are responsible for a great deal of our national dyspepsia.

The self control which keeps one quiet in the midst of untoward happenings which never frets, which never stews, which never nags is as important a factor in the government of the house as in the government of the school room. The quiet mind reacts upon the body just as the diseased mind is reflected in morbid tissue. The housewife of all people needs the healthy mind in a healthy body.

* * *

In an esthetic summer colony in the East is a famous kitchen whose charms have been celebrated more than once in print.

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Household Economics — *Continued.*

So fascinating is it that the family generally breakfast in it and guests plead to be served from its enameled table and off its willow patterned plates. It may be remarked in passing that the kitchen range is absent, consigned to an adjoining shed, the altitude high and the temperature low. The walls—and this is a practical idea for the average kitchen which is not esthetic—are covered with white oil cloth, water proof, grease proof and germ proof. The material is cheap, fifty cents a yard, two yards wide, durable and easily applied. It may be pasted on, the more sanitary way, or have its edges lapped and fastened with brass headed tacks. It is admirable for a bathroom and can be used in carrying out the blue and white schemes which are so much liked, as it comes in very good simple tile patterns.

* * *

The modern plumber delights in very broad bath tubs in which the water cools much more rapidly than in the old fashioned high and narrow ones. Too often the hot water boiler is quite inadequate to filling such a tub, and the soaking and steaming process in which most people delight is quite impossible. A hinged cover of thin boards fitted to one side of the tub next the wall and stopping a foot and a half or two feet from the head of the tub will facilitate the steaming and the water will retain its heat much longer. When not required the cover can be fastened back against the wall. Where a tub stands out from the wall an old blanket with one end weighted with shot and the other supplied with rings to catch onto hooks on the edge of the tub will answer every purpose. A thorough steaming in a closely covered tub is a great relief in pneumonia if the patient can be kept from taking cold in the transit from bed to bath and back. The good effects are increased by a generous draught of hot oat meal gruel, which, unlike whisky, is warming but not stimulating.

* * *

A shelf over the kitchen range or at one side of it on which are ranged a salt shaker, a sugar sifter, a dredge box and a pepper box, a knife, a fork and a spoon, saves a great many steps. Another shelf, about a foot from the floor, with a zinc or tin cover, is a convenient resting place for the tea kettle or a boiling pot when the top of the range is otherwise occupied. Another back saver is a shelf six inches or a foot from the floor.



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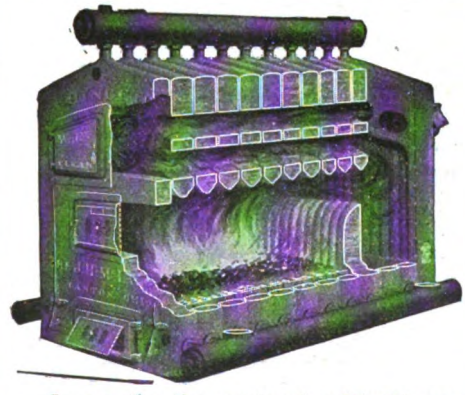
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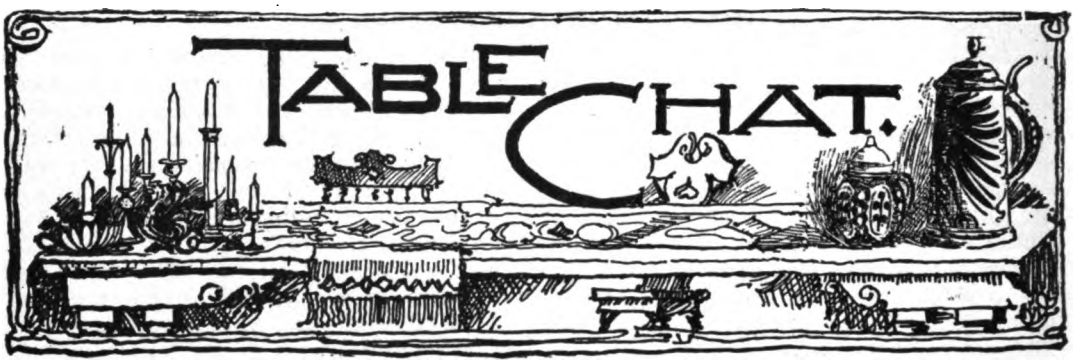
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WITH the advent of cool weather the household settles into the winter routine. Now that the interruptions incident to the comings and goings of summer are over and a certain amount of stability in the establishment can be counted upon it is a good time to inaugurate changes for the better in the domestic arrangements. For instance, in many families the dinner hour might be changed to the great advantage of its members. The late dinner has more to recommend it than fashion. I think it is Thomas Wentworth Higginson who attributes the gradual disappearance of the dyspeptic type of American so common fifty years ago to the prevalance of the late dinner habit. The laborer who is engaged in active physical toil can eat a heavy meal at twelve or one o'clock and digest it properly, but the man who is engaged in sedentary work neither digests nor does his afternoon task as well as he might after a lighter meal. A medical student who spent the first year of his course in one of the smaller medical schools of New England told the writer that he found it necessary to spend at least two hours after the midday dinner in the open air. In his last year at a city school he worked sixteen hours a day on a light breakfast, a sandwich at noon and a late dinner and came out in prime condition physically and mentally. The engineer does not feed his fires at the height of the day's activities. In the case of children who cannot, for any reason, come home at noon the mischief is greater. Such children are dinnerless for five days in the week. Two sisters, now middle aged women, are what would be considered invalids, to whom the ordinary duties of life are a heavy burden. As young girls they attended a fashionable city day school, living in a town a few miles distant. They left home after a hurried breakfast carrying a light lunch of sandwiches or bread and butter and cake. They returned late in the afternoon and finished the day with a light supper adapted to the needs of dyspeptic elders. Both of them attribute their poor health to defective nutrition and their children are very differently brought up.

Mrs. John laments that she can so seldom get to church. She stays at home to get the dinner of the week. "It is the only dinner John has a chance to eat with his family." Why shouldn't John sit down every night at six or half past to a well served, substantial hot meal with his family about him to the profit of his pocket and his digestion? And why, in that case, shouldn't Sunday see Mrs. John and all the little Johns go to morning service and come home to a light lunch and a light tea later on?

Of course, no one defends the extremely late dinner at half past eight or even nine which is adapted to the social exigencies of the "smart set" of our large cities, but a meal at six or half past is convenient and hygienic and leaves plenty of time for digestion before bed time. The midday dinner is a survival from conditions of leisure and nearness of houses and places of business which have largely ceased to exist.

There is, moreover, a certain incongruity between the formal meal of the day and one's morning gown. "It was a charming dinner beautifully served by two men and the table was exquisitely decorated, but Anne and the girls sat down to it in white wrappers."

* * *

In October asters are in full splendor and lend themselves to a purple and gold scheme of table decoration. If one's china has a suggestion of purple in the decoration so much the better. A not uncommon design in Haviland combines purple and pale yellow chrysanthemums with a gold border. A lace centerpiece may be used laid over deep yellow satin with a great

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Table Chat — *Continued.*

bowl of purple asters in the center of the table and a bunch at each plate. The place cards might be gilded and the names brushed in with purple water color. Low baskets for bon-bons and paper cases for the ice cream can be gilded at slight expense. Wrought iron candlesticks can be bought for ten or fifteen cents gilded and fitted with violet candles and candle shades, which are a mass of fluffy violet petals, cost only fifteen cents or can be made from crepe paper.

Grape fruit prepared in the usual way with the addition of candied violets and resting in frills of violet crepe paper, chicken patties brushed over with yolk of egg and served in paper cases, a salad of moulds of orange jelly with an aster on the side of the plate, violet and yellow buttercups for bon bons and tiny squares of pound cake with violet icing with purple grapes and plums are suggestions for the substantial part of the feast.

* * *

At one successful Hallowe'en party the supper room was illuminated by an enormous jack o' lantern suspended above the table, the centerpiece was another pumpkin scooped out, filled with apples and nuts and resting on a wreath of autumn leaves, and the refreshments consisting of doughnuts and pumpkin pie were served on dark brown pie plates and washed down with cider passed in Brown Betty pitchers and drunk in stone mugs.

Here is a tried rule for cider punch which is commended as a delectable ending to an impromptu card party when served with toasted crackers, Neufchatel cheese and olives. Steep the peel of a lemon in half a pint of sherry. To the juice of the lemon add a cupful of sugar, a little grated nutmeg and a quart of sweet cider. Mix thoroughly and pour over the sherry and peel and serve very cold. Or leave out the sherry and use hard cider.

Another pleasing beverage is ginger lemonade, which is made by putting the juice of a lemon and a teaspoonful of sugar in a tall glass and filling it up with ice cold ginger ale.

* * *

The grape cure as a remedy for anaemia has long been in vogue in Europe, and has been practiced in this country to some ex-

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Table Chat—***Continued.***

tent. The underlying principle is that the large quantity of iron present in grape juice in organic form is readily assimilated by the human system, while the assimiliation of iron in inorganic form as a tincture is partial and imperfect. In most parts of the country grapes are the cheapest of all fruit and within everyone's reach. The best way to use them medicinally is in the form of unfermented juice. Strip them from their stems and cook an hour, mashing them often. Press them in a bag till all the juice is extracted, add a cup of sugar to each gallon of juice and bottle immediately, corking the bottles tightly and sealing with wax.

* * *

One of the preparations for winter ought to be the provision of generous boxes for the kitchen windows in which kitchen herbs can be raised. One's own mint and parsley in midwinter is a delightful institution, and clever people have managed radishes, to say nothing of catnip for the family cat. In old times when taste was somewhat crude a pot of musk was considered the proper thing for the kitchen window. "Other times, other manners."

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Splinters and Shavings

Making Jobs Pay.

Two things are essential to make a business a success: First, to please your customers; second, to make your jobs pay.

There is no incompatibility between these two, nor any departure from the strictest intrepretation of your obligations to your customer.

When your customer gives you a job he naturally expects you to get a profit. He knows that is what you are in business for, and he would be disappointed if he thought the work did not pay you.

We have known men when a job has not paid, so foolish as to tell a customer of this. Two things happens in such a case. First, your customer may contribute something over and above his just debt, in which case it is more than probable he closes the account for good and aye; or he may decline to contribute any more and give you credit for being an incapable man. Either alternative is not pleasant to contemplate, and in case a job does fail to pay its way and leave a profit, it is best to "grin and abide," which is a homely way of "setting your teeth" and bearing it.

Jobs fail to pay from one of two causes —inadequate estimating or bad management.

Even when work is taken at "a cut," it is possible to pull it out of the fire if it is carefully watched and the men properly handled. The success of getting jobs to pay is by not overcrowding with men, and keeping the men on the job fully supplied. It is not that men willingly set themselves to lose their governor's money, but if not well handled they dawdle over their work, and fritter profit, and more away. This does not benefit the master's customer, while it punishes the master himself.

It is a question of supreme interest to an employer to see that his work does leave a profit. He owes this to himself, and no less to those who do business with him in the way of giving him credit for his materials.

There is, of course, a minimum below which work cannot honestly be done; but this is much lower than is generally thought.

Putty Points.

Hard putty in window sashes can be removed in an hour by brushing it over with nitric or hydrocholoric acid.

What is called a heat-proof putty is made by mixing burnt lime with linseed oil and boiling down to the usual consistency of putty, and allowing the plastic mass to spread out in a thin layer to dry in a place where it is not reached by the sun. It can be warmed over a lamp or otherwise for use, and on cooling is hard again.

To make a soft putty, suitable for greenhouses, top lights, etc., that are subject to alteration of temperature, mix together 9 parts of linseed oil, 1 part of tallow, and sufficient white lead (or any suitable substance) to make the compound of the desired consistence. Such a putty never hardens, and therefore allows for expansion and contraction under different temperatures.

A cheap and effective substitute for putty to stop cracks in woodwork is made by soaking newspapers in a paste made by boiling a pound of flour in three quarts of water, and adding a teaspoonful of alum. This mixture should be of about the same consistency as putty, and should be forced into the cracks with a blunt knife. It will harden like papier-mache, and when dry may be painted or stained to match the boards.—Master Painter.

High lime seems to be one of the dangerous elements, because it is very apt to stand the boiling test all right, and show weakness within a year. A cement used neat is more apt to show failure than a cement which is mixed with sand. The more sand there is in the mixture the less will be the lack of consistency in the volume of the cement show itself. The accelerated test should not be applied at once but preferably after the twenty-eight day brick has been broken.

NOTE—Because of the constantly increasing number of new subscribers keenly interested in this subject, we republish these comparative tables.

The following figures have been given up by an experienced, well known and reliable contractor of Minneapolis, as the comparative costs of frame construction, brick veneer construction and solid brick construction, in the average residence, under prices and conditions as they now prevail in this city:

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Splinters and Shavings—*Continued.*

FRAME CONSTRUCTION.

Per yard of wall—	
Plastering	$ .24
Lumber—18 ft. 2½c	.45
Siding—12 ft. 3½c	.42
Painting, per yard, two coats	.17
Paper, per yard, put on	.03
Back plastering	.20
Total, per yard measure	$1.51

BRICK VENEER CONSTRUCTION.

Per yard of wall—using face brick costing $18.00 per thousand.	
Plastering	$ .24
Lumber—18 ft. at 2½c	.45
Paper, per yard, put on	.03
63 face brick—at 3c	1.89
Total, per yard measure	$2.61

The above does not take into consideration the cut stone item. It is customary to use cut stone for windows and door sills, at least, and often for window caps, though big arches can be used. The cost of stone varies in different localities and usually runs from $1.00 to $2.00 per lineal foot, depending upon the amount of cutting and the kind of stone specified, etc.

SOLID BRICK CONSTRUCTION.

63 pressed brick	$1.89
126 common brick at $10 M	1.26
Furring walls	.06
Plastering	.24
Total, per yard measure	$3.45

The above estimate, as in the case of veneer construction, does not include cut stone item, which is relatively the same as in veneer construction. In addition to the door and window sills and caps, the water table, at least, should generally be of stone. This can be but the one course laid just above grade line or it can be on top of the foundation wall, which is more satisfactory and permanent to be of stone than of brick. It is also quite desirable, in a brick house especially, to use more or less stone work about the porches, at least for the underpinning, etc., so that these items will have to be figured on as an addition in estimating the cost of a brick residence over that of a frame structure.

It must not be considered that the total



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Splinters and Shavings—*Continued.*

cost between these different forms of construction is the relative percentage of difference worked out by the above quotations, for you must remember that we are figuring but the wall construction, and that is the item where all the increase takes place. The interior of the house, all the finishing—plaster, wood work, doors, windows, stair cases, fittings and the floor construction—are the same, and, striking a general average, one would say that brick veneer construction will cost about 25 per cent more, on the total cost, than frame construction, and solid brick construction about 40 per cent more on the total cost.

The following is a fair amount of work that can be accomplished by the average intelligent, industrious and competent workman in a day of eight hours:

CARPENTERS.

Can cut and lay 500 feet of sheathing boards.
Can cut and lay 250 feet of siding or clapboards.
Can cut and lay 2 M. shingles.
Can place in position 750 feet of joists.
Can place in position 500 feet of studding.
Can place in position 400 feet of four inch finish flooring and 300 feet of two inch finish flooring.
Can fit 150 lineal feet of baseboard—one member.
Can fit 125 lineal feet of baseboard—two members.
Can fit 100 lineal feet of baseboard—three members.
Can case 12 doors and windows—one member casing.
Can case 8 doors and windows—two members casing.
Can fit and hang 8 doors.
Can fit locks on 12 doors.
Can fit and hang 10 two sash windows.

MASONS.

Can lay 100 cu. ft. of rubble stone masonry.
Can lay 1,200 to 1,800 common brick per day.
Can lay 300 to 500 pressed brick per day.

LATHERS.

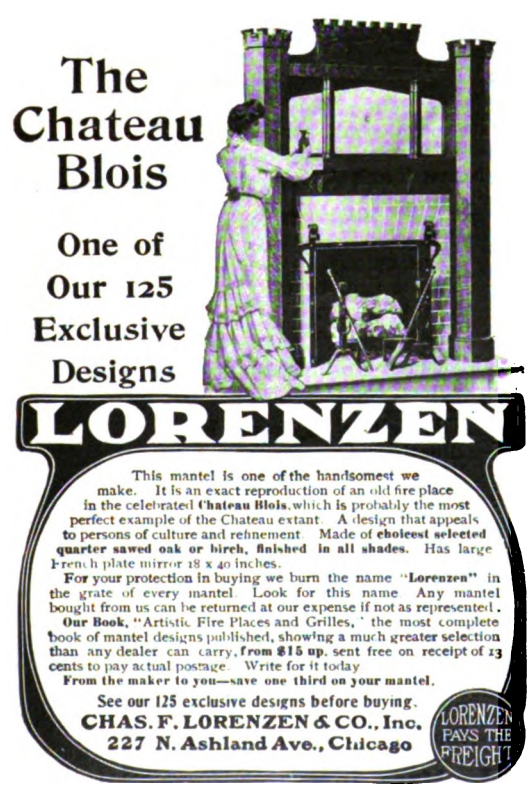
Can put on 85 yards of lath per day.

PLASTERERS.

Can put on 175 yards of brown coat mortar per day.
Can put on 100 yards of finish or putty coat per day.

PAINTERS.

Can give one coat to 18 doors with casings complete, both sides, per day.
Can give one coat to 125 yards of exterior work (plain surfaces, per day.





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Notes on Prices

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of going to press with this issue. If the readers of Keith's Magazine will kindly send in to us a like schedule, quoting the prices in their localities, we will be pleased to publish same for the mutual benefit of all readers in the various sections of the country.

SCHEDULE.

Excavating, per cubic yard, 15c, left on lot.
Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.
Brick laid in wall, per 1,000 (wall measure), $11.00 to $12.00.
Lathing and plastering, per yard, two coats, 26c.
Dimension lumber, per 1,000, No. 2, average price $16.00 to $18.00.
Flooring (No. 2 D. & M. Fencing), 4-in. $18.50; 6-in. $21.50.
Sheathing boards (6-inch D. & M. No. 3), $16.50 to $18.50.
Shingles, standard star "A" star cedar $2.40, pine $2.40.
Siding "C," $27.00.
Finish lumber, $35.00 to $50.00.
Tin work, per square, $6.00 to $8.00.
Carpenters, per day 8 hrs., $3.00.
Masons, per day 8 hrs, $4.40.
Common labor, per day 8 hrs., $2.00.

In comparing prices for various localities, there must be taken into consideration also the quality of material and the character of labor. Union rules decree that every carpenter, for instance, must be paid the same wages. That may be $2.00, $3.00 or $4.00 per day—it matters not. The point, however, is that some men are worth twice as much as others. They accomplish twice as much work in a given time and do it better, than another man who is a slovenly workman and lazy, devoting most of his time to bothering his fellow workmen by telling stories or useless talk.

Now, if any person attempts to construct a building by day labor, and unfortunately is employing this kind of labor, no matter if the rate of compensation be reasonable, the building will cost more than he expects, but if, on the other hand, he is fortunate enough to secure real live, competent, wide awake workmen, who put in a real day's work for a full day's pay, the cost of that building is going to be about what it ought to be, under the rates of pay and the prices of building materials and labor prevailing.

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are of course subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

New York City, N. Y.

Masons, 56½c per hour.
Bricklayers, 65c per hour.
Stone cutters, 62½c per hour.
Marble Cutters, 62½c per hour.
Marble Setters, 62½c per hour.
Cement Masons, 55c per hour.
Stone Setters, 62½c to 68¾c per hour.
Laborers and hod carriers, 25c to 40⅝c per hour.
Tile Setters, 62½c per hour.
Bluestone Cutters, 55c per hour.
Waterproofers, 34 2-8c per hour.
Elevator constructors, 53⅜c per hour.
Hoisting Engineers, 62½c per hour.
Structural Iron Setters, 56c per hour.
Ornamental Iron Setters, 56¼c per hour.
Plasterers, 68¾c per hour.
Lathers, 50c per hour.
Carpenters, 56¼c per hour.
Floor Layers, 56¼c per hour.
Plumbers, 56¼c per hour.
Steamfitters, 56¼c per hour.
Pipe Coverers, 50c per hour.

Le Mars, Iowa.

Excavating, per cu, yd.	$ .36
Stone wall complete per 16½ cu. ft.	4.00
Brick laid in wall, per M.	15.00
Lathing and plastering, per yd.	.20
Framing lumber per M. (Hemlock)	19.00
Flooring, No. 2	30.00
Narrow clear flooring for porches	40.00
Sheathing and roofing	22.00

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Notes on Prices—*Continued.*

Shingles	3.75
Clapboards, per M	30.00
Finishing lumber	50.00
Tin work, per square	7.50
Painting, per sq. yd., each coat	.06
Carpenters' labor, per hr	.30
Masons' labor, per day	4.00
Common labor, per day	1.50

Irving Park, Chicago, Ill.

Dimension lumber	$17.00 to $18.00
Flooring and sheathing boards, No. 2	20.00
Shingles, Star "A" Star	2.75
Siding "C"	25.00
Finishing lumber	$60.00 to 70.00
Common brick	8.00 to 10.00
Vitrified brick	17.00
Pressed brick	20.00
Carpenters, per hour	.45 to .50
Brick layers, per hour	.50 to .65

Middleboro, Mass.

Hemlock covering	$20.00
Finish	35.00
Beech flooring	55.00
Plastering	.25
Carpenters, 8 hours	2.50
Labor, 9 hours	1.50
Shingles	$3.75 and 4.25

Warminster, Va.

Dimension lumber	$11.00
Flooring	20.00
Sheathing	9.00
Chestnut shingles, per M	3.00
Siding	12.00
Slate roofing, nailed on per sq.	5.00
Brick delivered on ground, per M	9.00
Cobblestone, per two-mule load, deliv	.20
Masons' labor, per day	2.00
Carpenters' labor, per day	1.50
Common labor, per day	.75

Bay City, Mich.

Excavating, per cu. yd	$ .15
Rubble stone work, per perch	1.60
Brick laid in wall, per 1,000	9.00
Lathing and plastering, per yd., two coats	.25
Dimension lumber, per M No. 2	14.00
Flooring (No. 2 D. & M. fencing)	16.00
Sheathing boards (6-in. D. & M. No. 3)	14.00
Shingles Star "A" Star	3.00
Siding "C"	18.00
Finish lumber	$30.00 to 40.00
Tin work, per square	6.00
Carpenters, per day 8 hrs	2.80
Masons, per day	4.00
Common labor, per day	1.50

Old Town, Maine.

Cellar wall and excavation, per ft	$ 1.00
Carpenters, per day	2.50
No. 1 boards, per M	14.00
Clapboards, per M	25.00
Shingles, per M	2.50
Finish lumber and H. W. Flg.	$30.00 to 40.00
Plastering, per yd	.13
Lathing, per M	2.00

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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.

Q.—Plans show a closed stairway to first landing and newel post from there. Is this correct? Is there no railing except from landing up?

A.—The newel post is on the first landing and rail runs on top of partition to second floor newel. The idea of closing it in is to get a good, large closet underneath the second run of stair. You can get more of an open stair by putting the closet door back under the landing, but think the arrangement as shown will be found very satisfactory.

Q.—Plaster used on dining room ceiling and wall is falling down and it looks as if half of it is loose. Kindly advise as to quality. Would you consider it two coat works?

A.—Specification calls for five-eighths yards of sand, only, to be used to one barrel of lime and not less than one-half bushel of hair to be used with each barrel of lime. From the samples of plaster you have sent, I should judge you had received a very poor job, nowhere near up to the specification, the mortar not being near rich enough, as a mortar you would get if specification had been followed. That is the reason it is falling off. A great deal too much sand has been used in proportion to the lime and hair, and the lime, probably, was a poor quality. For second coat, the contractor seems to have put on a light wash. It is not such a second coat as specification calls for.

Q.—We have decided to omit fireplace in bedroom on second floor and build the style of chimney as shown. In that case, is it not preferable to build the one side of chimney solid and build a flue up straight from living room fire place? Also, in that case, would it not be preferable to build the furnace flue an inch wider,—that is, after you get above living room fireplace?

A.—Building one side of chimney solid would give you a very strong and substantial chimney and would be all right.

It will not hurt the furnace flue to be an inch wider after you get above the living room fire place, nor will it be of any particular benefit so far as the draught is concerned. If you have an inch to give, I would do this in preference to making any offset in the wall, only do not contract the flue. The flue should be of the same size, or, at least, not diminished in size, from bottom to top.

Q.—What is meant when you say "lowest height of walls in second story?"

A.—By "lowest height second story," we mean the height of the wall to the rafter plate and this, of course, only applies where the rafters come down. The height of the rooms generally are as per the distance given in each description.

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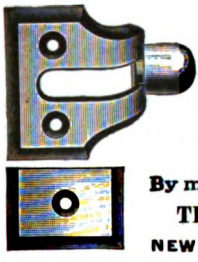
THE STANLEY WORKS
NEW BRITAIN, CONN.
Department T.

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Architect's Corner—*Continued.*

A contractor sued to recover the building price of a house both on the specific contract and a quantum meruit and to foreclose a mechanic's lien. His evidence showed the making of the contract, that $250 of the price agreed on remained unpaid, that certain items of work claimed as extras were so, and the value of the other items admitted by defendant to be extras. Held, that it was error to dismiss the petition on the merits, as the evidence showed plaintiff was entitled to judgment in some amount. Brewer vs. Hugg et al., 87 N. W. Rep. (Iowa) 409.

A tenant cannot, without the authority or consent of his landlord, charge the leased premises with a lien for material used in the construction of a building thereon. In the absence of evidence showing that such building was not permanently annexed to the soil, or that it was intended as a mere agricultural fixture, it cannot be treated as the tenant's property, and subjected to a lien in favor of the person furnishing the materials used in its construction. Stevens et al. vs. Burnham et al., 87 N. W. Rep. (Neb.)



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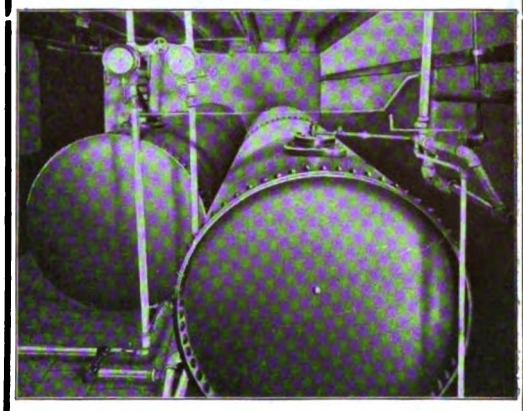
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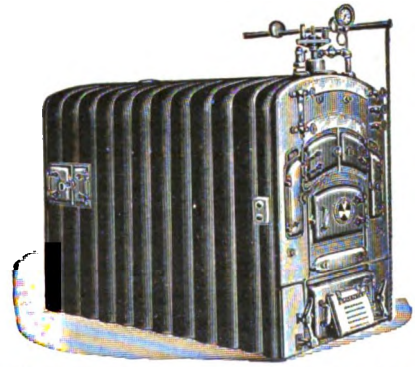
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New Building Materials.

NOTE—Look for the next issue telling about a new cement brick soon to go on the market.

DECORATIONS.

The question of suitable decoration for house buildings or, in fact for any style of building, is one which requires some considerable discretion. The day has gone by when the boss carpenter would take it upon himself to plaster up the front of a house with a lot of abominations in the way of jig saw ornaments and fancy scroll work designs sufficient to make poor Michael Angelo turn over in his grave and sigh with grief.

As we become more educated day by day, we require something a little finer in the way of adornment for our buildings, that is to say, finer, in the sense of discernment and the knowing how. The manufacturers of to-day have to be not only manufacturers, but artists, and the house owner, architect and builder can co-operate with them to good advantage for anything required in the way of interior ornaments. Plastic relief is now very largely used, and interior effects can be obtained in the way of ceilings, friezes, pilasters and column capitals made to conform with any historic style of ornament, either Empire, Colonial, Louis XIV, Louis XV, Art Noveau, Pure Greek, Italian Renaissance, early or late Gothic, etc., all being strictly modeled in conformity to the historic styles. Plastic relief ceilings are to be particularly recommended as being a happy improvement upon the everlasting water color fresco. They are inexpensive and can be tinted with light kalsomine colors and when finished with gold high lighted effects, make an extremely rich and novel decoration for parlor, dining room or library.

Very elaborate effects for ornamentation of dens can be obtained with plastic relief ornaments in Moorish designs at a minimum of cost. These can be tinted in strong, brilliant colors of red, blue and gold, and a man sitting in the depths of one of these Oriental dens could easily imagine himself to be one of the by-gone Caliphs of Bagdad. All he would require would be a long stemmed bowl and hookah with several fairy footed gazelles in the dim distance, and the picture would be complete!

—Harold Johnson.

ON CONCRETE

Or the Old and New Baltimore.

The old Baltimore was a city of red brick. There were a few stone buildings, and some of concrete and of steel. Few were fireproof. The new Baltimore, says a letter in the Philadelphia Public Ledger, will be practically a fireproof city, and instead of rows upon rows of dull red buildings there will be a diversity of color, which will be very striking. Several of the buildings to which the flames did least damage were of concrete. It is not strange, then, that concrete is figuring largely in reconstruction. This method of building is comparatively new on this side of the Atlantic. A little more than a year ago it was brought over from France. The idea of constructing a great building entirely of cement and crushed stone is novel to the lay mind, and Baltimoreans are watching with interest the growth of several concrete buildings in Baltimore street.

Floors, walls, girders, joists, everything is of concrete, strengthened with rods of steel. The cement, mixed with crushed stone, is poured into wooden boxes, shaped into walls or girders, and allowed to harden before the sheathing of wood is removed. It becomes as hard as stone, and will stand until the end of time, it is said. Three buildings of concrete which stood the test of the great fire are now looked upon as marvels. One is the Stag Hotel, at 24 East Fayette street; another the United States Fidelity & Guaranty Company, at 18 East German street, and another building in South street, near Lombard.

Contrary to first expectations, the new Baltimore will not be a city of skyscrapers. By a recently enacted law, no new building may exceed 13 stories. The fireproof requirements are so stringent that few will exceed six stories. The extreme height of any building is limited to 175 feet. Any over 85 feet in height must be fireproof throughout. A noticeable feature of the fireproof construction is the predominance of metal window and door frames, instead of the old style wooden ones.

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What some of our Subscribers say about Keith's Magazine.

Mr. Rob't S. Clewell, Roelofs, Pa.

Keith's Magazine is one of the most perfect and complete Home Builder magazines published. It is a magazine that gives points to everybody interested in the home, both on building and furnishing.

Mr. H. P. Vogensen, Petaluma, Cal.

I would call Keith's Magazine strictly up to date in all its columns. It has not only great value for builders and architects, but also for any one who expects to build a home of his own, also for people who already have a home. I consider it worth more than the amount it costs per year, as there is hardly a number, but what something can be learned from and made useful in the way of modernizing and beautifying the home.

Mrs. Wm. P. Fennell, Punalun, Kau, Hawaii.

In my opinion Keith's Magazine is simply delightful. There is just enough of each subject to make the reader wish there were more.

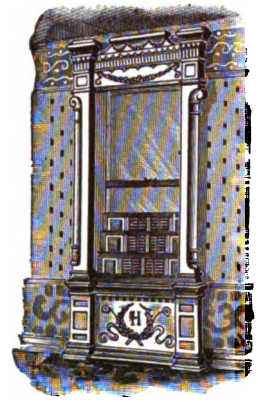
Laura A. Hegler, Austin, O.

I have found your magazine very interesting and helpful. It contains just what all seekers for cozy, comfortable homes desire.

Emma Sprong, Wellsville, N. Y.

I like Keith's Magazine better than any magazine of its kind I have ever seen, regardless of price. I investigate every magazine of this class, which I see advertised, to see if I cannot find something more satis-

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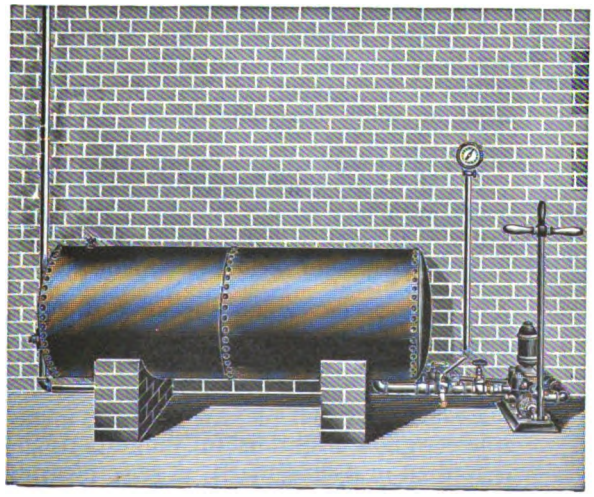
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What some of our Subscribers say about Keith's Magazine.—*Continued.*

factory than Keith's and while I am glad to get the magazine which is most satisfactory to me for only one dollar a year, I should not hesitate to change to a higher priced magazine if I found something I liked better than Keith's. I look through all of the magazines of this class that are sold at the book stores here and if there is anything special in any of them that I want, I get it, but I do not like any of them well enough to become a regular subscriber to, except Keith's. It is certainly the best of the one dollar magazines of this kind and so far I have not found a higher priced magazine that I would care to take in place of same.

Mr. M. Partmueller, Cincinnati, O.

I think Keith's Magazine is ably edited and is being improved upon right along. It contains very interesting reading matter. Even the "Ads" are interesting. It is neatly gotten up and it seems to me that it answers its purpose. It suits me, I am delighted with it. I would not be without it.

Mr. Carl A. Lane, Santa Rosa, Cal.

I wish to say that I am very much pleased with your paper and think it very helpful and interesting. My wife and I look forward with pleasure to the arrival of each month's issue.

Mr. P. S. Vaughan, Hampton, Va.

After looking over several issues of Keith's Magazine, I find that it is a very valuable book to any one who intends to build, is building, or has built.

A. H. Skaling, Vancouver, B. C.

I believe Keith's Magazine is the most practical building journal ever published, comes nearer giving the home builder just what he wants than any other.

Mr. H. R. Potter, Fond du Lac, Wis.

I wish to say that I enjoy receiving your magazine every month and have learned a great deal from it. Would be very loath to give it up and wish to compliment you on articles that appear in it from month to month, which would help any one who was interested in the building line.

Mr. C. H. Reynolds, Dubuque, Ia.

I am very much pleased with the magazine—it gives bright, useful suggestions and is written in a style that is at once pleasing and interesting.

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What some of our Subscribers say about Keith's Magazine.—*Continued.*

Dr. S. D. Bowker, Charlemont, Mass.

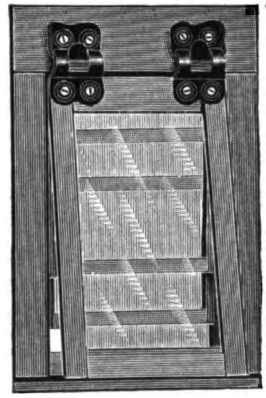
We have enjoyed the monthly visit of Keith's Magazine and the copies are carefully saved and with "marked passages" are laid aside for future reference. It seems to me that any one, who owned a home or contemplated building could do no better than look to Keith's for plans and suggestions, not only for building a house, but for the laying out of grounds.

Mr. Burton G. Winton, Addison, N. Y.

I consider your publication an admirable one and greatly enjoy reading it. The features you have planned for 1904 are in the line of progress and I think will prove valuable. The photographic examples of houses built in the different cities of the U. S. will, doubtless, be very suggestive.

Mr. W. T. Bancroft, Lansing, Mich.

We have found your magazine of great interest to us, especially as we are contemplating building next summer. It has given us many helpful and practical ideas, which we hope to incorporate into our new home. But even if we did not intend to build, the articles on decorating, landscape gardening, cookery and other allied domestic subjects are more than sufficient to merit for your magazine a place at every fire side. Your mission and your aim are ideal—to simplify and beautify the home. With the improvements you are constantly making and the courtesies you show your patrons, there can be no doubt of your deserved and continuous success.



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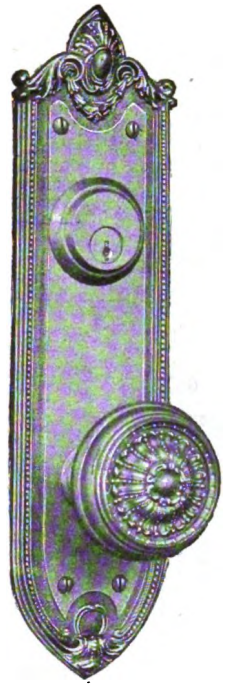


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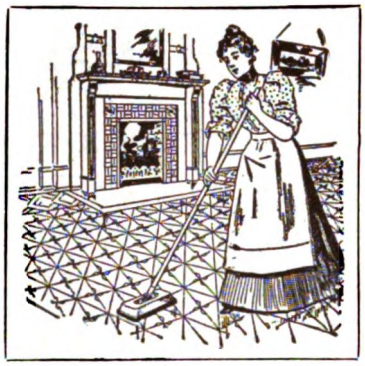
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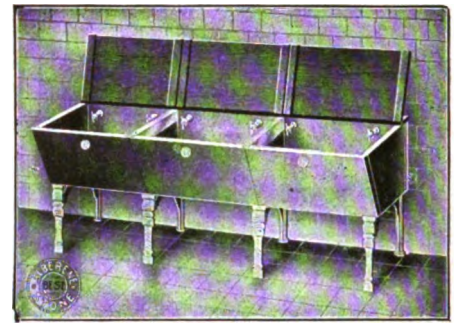
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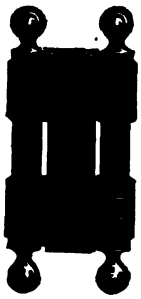
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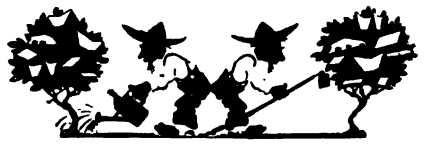
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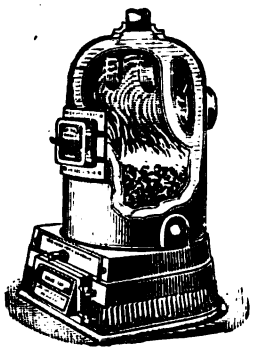
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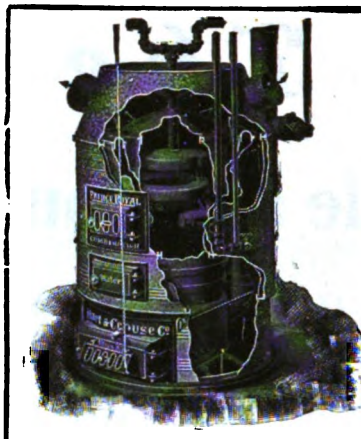
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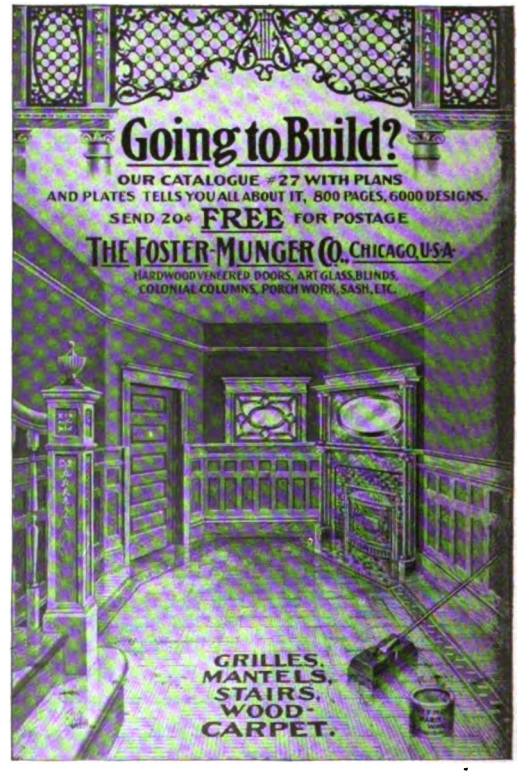
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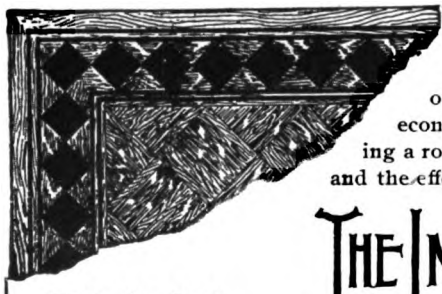
New Ideas in Stencil Decoration.

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SPECIAL NEW FEATURE BEGINS THIS MONTH.

With our November number we shall give our readers a practical and artistic *Color Scheme* for each regular design illustrated. These suggestions for exterior painting will be a regular feature hereafter and we trust will prove most interesting *and helpful* to our readers.

It is also announced that starting with December issue, and appearing each month will be a complete decorative scheme for an *entire house*. This will include inside finish, wall decorations, style of windows and window curtains, drapes for doorways. Fireplaces and mantels; suggestions for rugs, carpets and furniture to harmonize, etc. This contribution alone will be worth the full price of the magazine.



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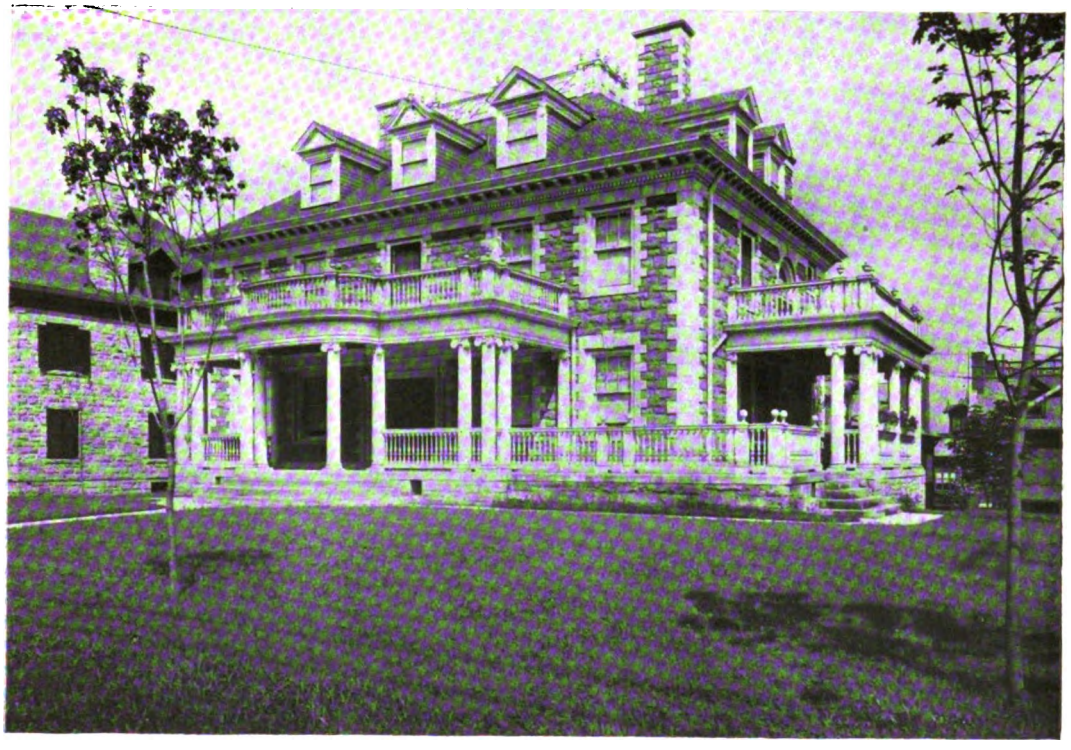
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KEITH'S MAGAZINE.

Vol. XII. NOVEMBER, 1904. *No. 5*

"East West—Hames Best."



"A DIGNIFIED HOME IN PITTSBURG, PA.

THERE is but one good wife in the world," says the old proverb, "and every man thinketh he hath her." Certainly the possessor of either of these unusually attractive homes might be excused for an application of the old saw to their dwellings.

Widely differing in type, they are equally far apart in location; one having been built in the staid old eastern city of Pittsburg, while the other is an exponent of western ideas in the vigorous young city of Minneapolis. This is not to say that the two types might not change places, if need were, with entirely satisfactory results, or that either may not be found in both places. For American homes are confined to no one type; but American taste, bee-like, flies from flower to flower of the architectural garden, extracting all its finest flavors, all its richest perfume. The American home is a flexible entity, and takes on near as many forms as there are builders. So while it happens that the stately mansion of our first illustration is an eastern creation one may be quite sure of meeting something similar two thousand miles westward, and vice versa.

One can scarce look at the dignified, roomy and rather pretentious Pittsburg home without thinking of a carriage and

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pair, for it is the style of house that goes with such luxuries, as the handsome stable in the rear indicates. Built of blue-gray limestone the entire exterior wall is laid up in very handsome broken ashlar. The quoins at the angles of the structure and each side the openings are of sawn marble, producing an extremely rich and effective facade. The caps above the windows are of the same, and form a continuous course beneath the cornice, in the upper story. The same

onist on the banks of the Delaware. It was the type, brought from the motherland and slightly modified, of the smaller English manor homes of the Tudor period; the house of greater width than depth, with a wide stretch of roof line leaning far down to the first story, in a friendly, comforting embrace gathering all things under its broad shelter, and with the great outside chimney at each end so familiar to everyone in pictures of early colonial homes.



"THE HOME-LIKE, ENGLISH STYLE."

treatment is applied to the chimney, and the roof is agreeably broken by three dormers having pediments over each facade. The roof is crowned by a balustrade in open work showing a design of Greek cross between the spindle work at the corners. The Ionic columns of the portico and detail of the cornice are classic, and the whole design exceedingly chaste and beautiful. The roof of gray slate continues the harmony of the color scheme and all the wood part of the trim is painted white.

In the Minneapolis home one feels the same indefinable but potent charm that invested the picturesque home of the early col-

An exceedingly picturesque type it is, and better still it has that homelike quality which at once wins its way to regard.

The house is approached from the street by a flight of broad, slowly rising stone steps, eight in number, which mount to the level of a terraced lawn in front.

The foundation wall of gray boulders extends around the entire house and portico and forms a pleasing combination with the rich and velvety brown of the shingle stain above. The entire exterior above the boulders is covered with shingle and together with the roof is uniform in color. The reddish brown stain has inexpressible depth and

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softness, and when the sunlight falls upon it, looks like a robe of velvet.

The great chimneys are of vitrified brick, plain but satisfying, and the eye returns again and again with increasing pleasure to the color effect produced by their purple tones against the soft, velvety brown and the shaded grays of the cobblestones. A quite sufficient relief is afforded by the single dormer in the long roof and the breaking in of the square bay with its projecting cornice over the portico. The columns of the portico and all the trim of the openings is painted a soft old ivory, blending in happily with the brown walls. Interest is given the rather plain exterior by a slight projection of the shingle courses at the line of the first story, and by painting the moulding underneath old ivory as also the shallow roof cornice. The windows are carefully placed and glazed with small square panes in the upper sashes, while the circle top windows are entirely filled with them.

These windows and the window heads, the oval bull's-eye in the south gable, the classic columns and capitals of the portico with their repeating pilasters within supporting the arched doorway, all show the detail of the Georgian period, so much used by the early Colonists.

The interior of this charming home is roomy and well arranged; the wide, generous hall seems to offer hospitality and the rooms open agreeably from it.

Taken together, these two widely differing types of homes, each showing individual characteristics of much interest and beauty, furnish a profitable and suggestive subject for the attention of the intending home builder, and also afford the pleasure which every person of taste feels in the observation of beautiful objects.

Hints on Interior Finish.

By H. P. Keith.

It is an era of wainscots and beamed ceilings. Even in a cottage, we want nowadays the "old English" effects of our ancestors, which photographs and artists' drawings have made us familiar with. And why not; since the cottage as well as the hall in those days had its beamed ceiling—being nothing more indeed than the honest exhibit of honest construction. Black, and yet blacker with age,—and it must be confessed, smoke also—the oak beams became, but that we now regard as part of the artistic effect; therefore we demand black oak for our dining rooms.

Black oak is not—to use an expressive colloquialism—"the only pebble on the beach," however; there are many charming effects to be had other than black, and in other woods than oak. We have indeed learned of a new caprice of fashion in wood finish, for fashion reigns in the wood finisher's shops no less than the milliner's. And in a certain recent mansion, the lady's most inner sanctum was done in black, even the walls being hung with black paper.

There are situations when a dead black stain applied to the woodwork of a room is fetching and artistic in the extreme. As for instance a billiard room; the woodwork stained black, the walls of gray, sand finished mortar with a fine ornamentation in gold in a geometrical design. The same design was carried in white embroidery upon window curtains of soft black silk. The stain used had no hard, shiny surface, but was dull with the live dullness of velvet or the raven's wing. The wood so treated was nothing but common pine.

Nothing is indeed better adapted to novel, soft and yet brilliant effects from stains, than the cheaper woods. For many years pine or other soft wood was either painted, or "finished natural." In the one case covering up all the grain of the wood, and in the other obtaining a dirty, yellowish tone of color together with a hard, glossy surface that refused to fraternize with any furnishings, and had a decidedly cheap appearance. In the last two years, the manufacturers of wood finishes have brought out a great variety of color stains and a most artistic, dull finish, which can be applied to white pine, Georgia pine, chestnut, cypress or poplar with fine effect, making these cheaper woods desirable for the interior finish of very good houses and thereby greatly reducing their cost. One style of finish is perfectly lustreless, exceedingly soft and decorative, and as it requires no rubbing after application, the cost and labor are greatly reduced. Where a slightly harder surface and dull polish are preferred, there is another variety of finish.

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Old English Hall and Flemish Dining Room.



"HALL WITH HERALDIC DECORATION."

OLD English hall and Flemish dining room in the home of Clara L. Kellogg of Westfield, Mass., built and furnished throughout from results of "Artistic Stitching."

Old English hall with its corrugated pillars separating it from living room, ceiling and wainscotings in old English oak in panes and panels. Posts at landings on stairs cut off for use for jardinieres of palms. Wrought iron cranes allow the portieres hung on them to swing back against walls when portieres are wished to be out of door or can swing half open. Lantern from beamed ceiling of wrought iron and screws down sides of hall at intervals, also of wrought iron, and the walls of dark rich reds. Foils, armor, masks, college caps and quaint pictures picked up from many trips abroad, decorate these walls, with here and there draperies taken from the headdress of Arab women in Algiers.

The Flemish dining room with deep Flemish oak wainscoting of panels with the same dark wood used for the beams of ceiling, with beautiful panels of Flemish tapestries between these panels, in their old colorings of rich coppers, burnt orange and old greens in the draperies of these figures, for this tapestry ceiling and the tapestry frieze that matches are in old Flemish drinking scenes and the colorings a reminder of "Rubens," so old and quaint and most artistic. Plain burlap walls between frieze

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"PANELED IN FLEMISH TAPESTRY."

and wainscoting, with flushings of gold, fire and green that produce an irridescent effect on the burlap. High, carved back, leather seated chairs, Flemish sideboard and dinner wagon of exquisite Flemish carving, with its square table, finish the furnishings, while the walls are completed by the hanging of shelves filled with rare old china and swinging cups—picked up, reminiscences of foreign trips. An old green bronze chandelier, large jardinieres of Flemish porcelain filled with palms make a beautiful window in the bay of this artistic dining room.

Clara L. Kellogg.

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Concerning Closets.

By Eleanor Alison Cummins.

SOME years ago a well known architect advocated building houses without any closets. That they do so in London may recommend the practice to Anglo-maniacs but not to good Americans who must have closets, the more the merrier. Tradition has it that a woman once drew up a plan of a prospective home which embraced fifteen closets and no stair-case.

Unfortunately in most houses the supply of closets is unequal to the demand and this is a chapter of expedients.

Given an idea and an adaptive carpenter it is possible to add closets in such a way that they may become quite a decorative feature in a room. I have seen a square sitting room of disproportionate height made into a charming octagon by cutting off the corners with board partitions into which doors were inserted of exactly the same height and width as the other doors in the room, enough of the corner being cut off to leave a reasonable space on either side of the door, which was papered like the walls. A heavy strip of wood about six inches wide finished the top of the wall and the octagonal ceiling was frescoed in blue with little fleecy white clouds and olive branches peeping in from the edge.

The end of a long and narrow room, with a single window, like the upper bedrooms of narrow city houses, can be transformed by extending the window frame so as to form a deep embrasure, inserting a panelling above it reaching to the ceiling and building corner closets on either side fitted with doors with glass panes. Book shelves or drawers can be fitted under the window seat.

When a dining room has a bay window at one end a pretty colonial effect can be given by cutting off the corners at the other end of the room and building in the recessed arrangement which was known to our ancestors as a beaufet. This was a sort of alcove with open shelves and semicircular top, with a closed closet beneath.

Care must be taken in all these arrangements to make them look as if they were part of the original construction. The cutting off should extend to the ceiling, doors be same as the partition and match the other woodwork of the room and partitions be papered to match the rest of the room. As such arrangements are usually copied from the interior of old houses it is well to have the woodwork as simple and solid as possible. The substitution of a wooden frieze for a paper one will be found a great addition and leaded glass doors are always satisfactory.

When closet room in a bedroom is short there is a time-honored expedient which consists of fitting a shelf over an unused door and hanging a curtain from it to conceal the clothes hung beneath it. A better way is to nail a board as long as the door is high at right angles to either jamb of the door, using nine-inch boards, and on these two supports to rest the shelf, which should be of twelve-inch board and project evenly all round. Just below this shelf a six-inch strip of board should be fitted between the two uprights, and about nine inches from the floor should be a shelf resting on cleats with the space beneath it closed in with another strip. The curtain is run upon a brass rod inserted between the two uprights. Such a closet has an air of permanence and if enameled to match the furniture is really effective. The shelf can be used to hold a picture, a plaster cast or some other bit of bric-a-brac which will look well at a height. It is a pretty touch to add a small bracketted shelf at the ends.

The three-cornered shelf with curtains depending from it is less conventional but more practicable. If the single shelf can be replaced by three one above the other, a little taste will effect a very pretty corner. Another shelf at the level of the top of the surbase will supply a resting place for shoes and save much stooping. The hooks used in all these improvised closets should be the double ones which screw into the under side of the shelf, and the curtains should be lined and hung with brass rings upon substantial brass rods. Shelves should be securely nailed or screwed in place and rest upon cleats.

In the limited space of a city apartment it

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is often necessary to find a place for hanging up garments which overflow the wardrobes in the bedrooms. Advice which has been adopted with some success is to carry a couple of shelves around the corner of the living room, preferably between the fireplace and the folding doors, supporting them on uprights reaching to the floor, the lower shelf about four feet from the floor. The shelves are finished to match the woodwork; the upper one is used for bric-a-brac, the space between the two for books, and a curtain is hung from rods attached to the lower shelf. In the space thus provided a good many things can be hung away, and the effect is that of a curtained bookcase.

A simpler arrangement is to curtain off a corner with a portiere hanging from a swinging pole and in front of this to group such furniture as is improved by a background. With a curtain in some plain, rich color, a short sofa of hardwood or wicker, with cushions repeating the tone of the curtains but figured or striped, a small table holding books and some bit of harmonizing bric-a-brac, and a rug also giving the same color note, a charming cosy-corner may be achieved, while all the time one's own mackintosh and John's winter overcoat are decorously concealed.

There is one construction which, while not in the least serviceable for articles in immediate use, is a godsend for the bestowal of books, magazines and papers which must be kept yet are much in the way, or of superfluous bedding. This is a hanging closet with shelves and closed in with doors beginning at the ceiling instead of the floor and about two and a half or three feet high. By having the ends curve downward like brackets and filling in the space between them with panelling it can be made quite ornamental and is specially adapted to the space between two doors in a long hall. Such a closet is sometimes built into a bathroom and used for linen and is easily enough reached with a flight of steps or by the more primitive means of standing on the edge of the tub. It should be added that a closet at this height is not to be recommended for preserves, as the heat ascending from the lower level is apt to make them ferment.

The actual capacity of a storeroom can be greatly increased by judicious shelving. A shelf running around the entire room about four feet from the floor can have a double row of hooks on its under side. Other shelves higher up may be much wider without interfering with people's heads. A collection of flat pockets attached to the door will help greatly in the classification of odds and ends. There should always be a broad shelf at a convenient height from the floor, say three feet and a half, on which blankets and comforters can be laid without having to reach up. The space beneath can be utilized for a small trunk or hamper.

It is often advisable to stand a bureau across the corner of a room. Hooks screwed into the back just below the mirror can be used to hold shirt waists or white skirts, which will be quite as free from dust as in a closed closet.

The hanging cabinets which were so popular for china a few years ago suggested a convenient kitchen closet for spices and such things. A strong soap box was fitted with two shelves resting on cleats and with double doors. A hook and staple to fasten one door in place, a lock and key and escutcheon and two coats of enamel paint completed a serviceable wall cabinet. Another one, shelved but without doors, had its contents protected by a holland shade running on a spring roller.

Once a woman's ingenuity is directed to the matter of closets she is sure to discover or invent places for them, even under windows or over doors.



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Typical American Homes.

By George Byron Melcher, Designer.

EDITOR'S NOTE—Under this title it is our intention to present several designs each month in a manner that will explain from an artists' view point the purpose of the designs and the manner pointed out by which the result has been achieved.

THIS cosy little cottage in its homelike simplicity is most attractive. It is with pleasure and relief that one sees a home of honest wooden design, and the architect of this little home, deserves the thanks of all art and home loving people. It is all so simple, honest, and eminently liveable.

The veranda is especially good, the projecting gable supported by simple brackets forming a most acceptable canopy for the balconied projection below. The vine clad brick foundation also contributes greatly to the general good effect.

Note how the design is redeemed from mere squattiness by the high pitched gable with its vertical lines. Of course the architect is considerably aided in securing this effect by the elevated building site but the lines of this gable is the keynote.

We enter a cosy hall, the spacious effect of which is greatly enhanced by the ample opening between it and the living room on the left. To the right is an ingle-nook with seat and shelf below the triple window of the bay projection. This bay, we noted when outside, seemed scarce high enough to accommodate a stair, nor does the second floor seem of sufficient importance to demand a stair from the front hall. We will therefore consider this apartment as a reception or entrance hall. From the slope exhibited above the roof by the chimney, we find a fireplace, and it forms a nec-



Designed by a Chicago Architect.

"A TYPICAL HOME."

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Designed by a Chicago Architect.

"STONE AND PLASTER."

essary feature of the ingle nook. This nook is raised a few steps, the better to incorporate the bay which seems quite a bit above the floor level.

The living room communicates with the dining room through a second large opening; this, if you like, being provided with sliding doors. These three rooms thus form one large apartment, giving the home a most spacious and hospitable air.

From the dining room through a well arranged pantry we reach the kitchen. This is provided with porcelain enameled sink, gas range, work table, and convenient cupboards for pots and pans—for a well equipped kitchen is a vital part of a typical home.

The space on this floor is not all exhausted and we still find room for chamber and bath, also a stair to basement, which contains heating plant, laundry, and ample storage space. Over this stair is one leading to the second floor where there is room for a couple of chambers in addition to closets and attic storage.

This type of typical American home is an interesting one, to those whose tastes demand broken effects in an exterior, and irregular lines. The picturesque forms of roof, and treatment of porch gable offers opportunity for agreeable color effects in stains.

Our next subject is the exact opposite of the one just discussed.

Here we have vertical lines emphasized, roof pitches steepened and the whole composition made as dominant as possible. The surrounding foliage seems rather inadequate as a setting for the house and one feels the want of trees of more commanding size. A few tall elms suitably placed, and a rearrangement of the smaller shrubbery would greatly enhance the general effect.

The building itself is, however, very satisfying. The substantial rough stone work

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"THE REGULAR THING."

of the first story contrasts pleasantly with the smoothly finished plaster above. The projecting piers at the corners might be broader with good effect.

The projection of the porch is carried up through the second story, and breaks into the high-pitched roof in the form of a large and steeply gabled dormer. This arrangement not only materially increases the amount of floor space in the second and third stories, but constitutes a striking feature of the exterior.

The repeat of this large center dormer in the small, gabled projections on each side of it, adds greatly to the picturesque effect and the symmetry of the design.

If the interior is treated with as much restraint and good taste as characterizes the exterior, the owner may well feel that he has indeed a typical home.

The Colonial house which I have designated as "The Regular Thing" is really more typical of the American home than either of the others we have considered.

The photograph presents an especially successful example of this popular style. The porch with its semicircular front is most pleasing. The columns supporting the porch roof are spaced sufficiently close to seem adequate for their purpose; and were the whole translated into the stone for which the order was originally designed, the columns would still seem sufficient.

The plan is also doubtless the regular thing with a broad hall front to back, the various rooms being arranged on either side, unless indeed the arrangement contemplates more than one home under the one roof.

The house adjoining with its gambrel roof and plastered walls would be a pleasant subject for us to study. The corner window with its tiny diamond panes is a most attractive feature.

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Some Things About Oriential Rugs.

IN the orient, says an authority on the subject, rugs are called carpets. When a merchant hears a call for a "rug" he knows he is dealing with an American or an Englishman, and charges accordingly. Americans pay notoriously high prices. Only a small per cent of the price paid for a rug in an inland city of the United States goes to the weaver. The prices of oriental carpets are not exorbitant when the difficulty of collecting them is considered. The beautiful work of art in the cosy Kansas City home may have been brought hundreds of miles to the Mediterranean coast on the back of a desert camel.

Rug making is purely a family industry. There are no rug factories. The men of a family watch, the sheep, shear them and dye the wool. The women sort the dyed wool and do most of the weaving, although a whole family may sometimes be seen working on different parts of the same rug. In Anatolia, Asia Minor, French firms have attempted to consolidate the rug makers and monopolize the industry. They have also succeeded in almost ruining the Anatolian rug as an oriental product with European patterns, grotesque in oriental art, and glaring chemical dyes which "swear" at one another and have robbed the Anatolian rug of its true artistic value. Most new Anatolian rugs might as well have been made in a factory in Missouri. Other oriental varieties probably will be ruined in time, as occidental commercialism invades the East.

Many persons believe that age gives an oriental carpet an enhanced value. This is only true in part. A cheap rug made one hundred years ago is a cheap rug today. One reason that ancient rugs are more valuable than new rugs is because the dyes of old rugs were vegetable dyes. Time has changed them only enough to blend the colors. Modern dyes are often mineral and chemical. Some new carpets show the sharp outlines and unpleasant distinctness of color which is a bad quality in an oriental carpet. New carpets are often coarse in weave. The number of stitches to an inch is a good criterion of a rug. A common rug has from five to seven strands to an inch; a fine rug has from ten to sixteen strands. A finely woven tight-meshed carpet will wear much longer than flimsy fabric. If a rug in ordinary use is still in first-class condition after fifty or sixty years of wear the colors are blended by that time, the pearly sheen has been acquired and the rug is considered a first-class specimen.

Only age and proper care can give the sheen or "frost" to a rug. Many of the dirty, torn, dilapidated carpets sold on the American market as rare old fabrics would be thrown away by an Oriental. Many American dealers place new rugs on the sidewalks in front of their stores and allow the public to walk over them to give the rugs the appearance of age. They certainly acquire the appearance of age, but the dirt which is ground into them prevents them from ever acquiring mellowness of color and "frost."

An oriental rug should never be beaten. In the East woolen rugs are cleaned by fastening them with stones to the sandy beds of streams and allowing the water to flow over them for several days. This is also a test for "touched up" carpets. Clever Arab merchants freshen dull spots in carpets by touching them with water colors.

Another trick is to patch holes in an old rug with wool taken from another old rug. This can be detected by examining the back of the carpet. A slightly raised edge is apparent at the joint and the color of the patch is seldom exactly the same as that of the rug. Almost no "touched up" rugs and few patched carpets come as far as Kansas City, although rugs are sometimes steamed until the color is faded in removing stains and dirt. Such rugs have a peculiarly "washed out" appearance and should not be bought.

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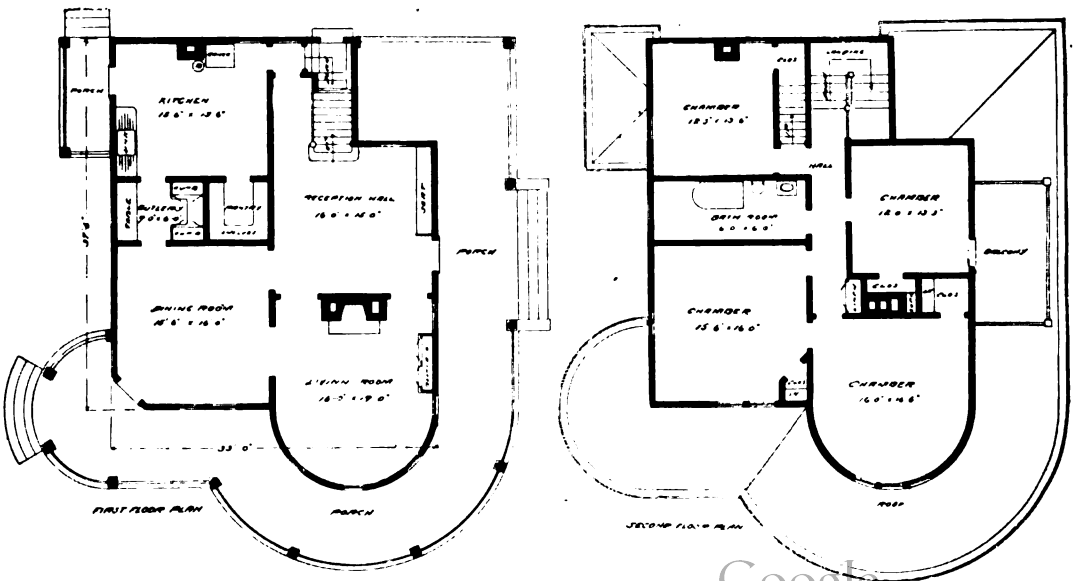
Designs for the Homebuilder.



A Home With Circular Porches.

DESIGN A 1.

For complete description and color scheme for painting this house, see opposite page.



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Color Scheme for Design A 1.

THE dignified character of this exterior is well adapted to a monotone of color in the body of the house and trim. It is suggested to use a low toned green, dull but not weak olive, but not a yellowish olive. The trim including porch pillars and balustrade and the dormers of the roof to be the same as main house. The roofs of the house, porch and dormer hoods to be dark red, with black window sash. The stone foundation to be of dull red stone laid up in red mortar, and the chimney to be of the same stone or of red brick. The porch floor and steps to be dull green, and the porch ceiling a tawny yellow.

Description of Design A 1.

Circular work is tempting to most of us, and where funds are ample opportunity is afforded for the accomplishment of most artistic effects. In the house shown generous use has been made of this opportunity, the main house being thrown out in a large circular bay and the porches, both at the front and side, follow the idea. The design seems especially suited to a corner lot or a point of ground with streets on either side, as entrances are provided on both sides. The porch accommodations would satisfy the most exacting, and the underpinning of stone is a very pleasing feature.

The plan is most inviting. A fireplace opposite the staircase in the reception room would be a valuable addition, and that, too, at little expense, as a chimney is already provided there. This staircase should be a handsome one with its open rail and broad landing. The stairway leading to the basement is very convenient to this room, which would be a good point if a billiard room were provided in the basement; a feature quite in keeping with a house of this size and character.

Large chambers with ample closet accommodation, bathroom with space available for additional fixtures, such as a separate shower, sitz or foot bath, and convenient linen case combine to make the second story ideal. A door leading to the bathroom from either of the adjoining chambers would make of it proctacilly a private bath. If four chambers are not sufficient, more could be obtained in the attic, to which a stair is already provided.

Cost, $3,200; width, 33 feet; depth, 37 feet 6 inches; basement, 7 feet 6 inches; first story, 10 feet 5 inches; second story, 9 feet 3 inches.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 264.

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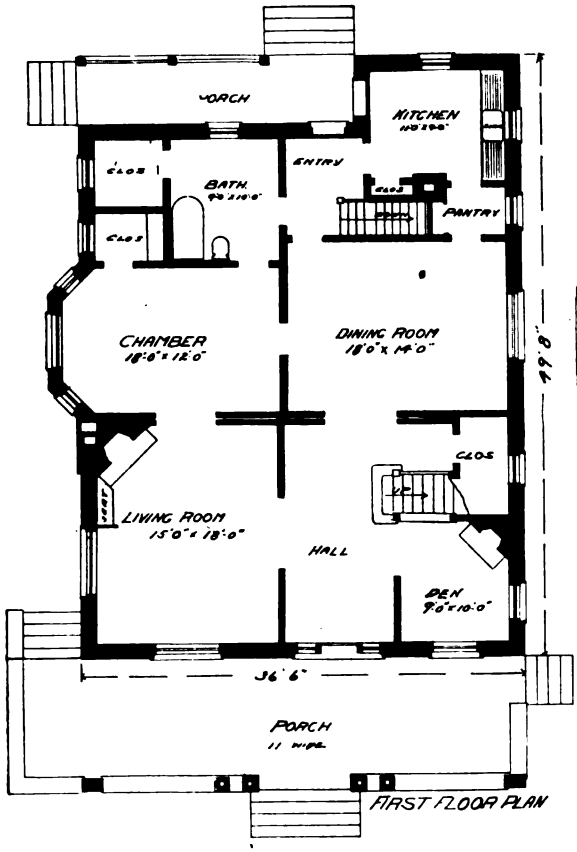
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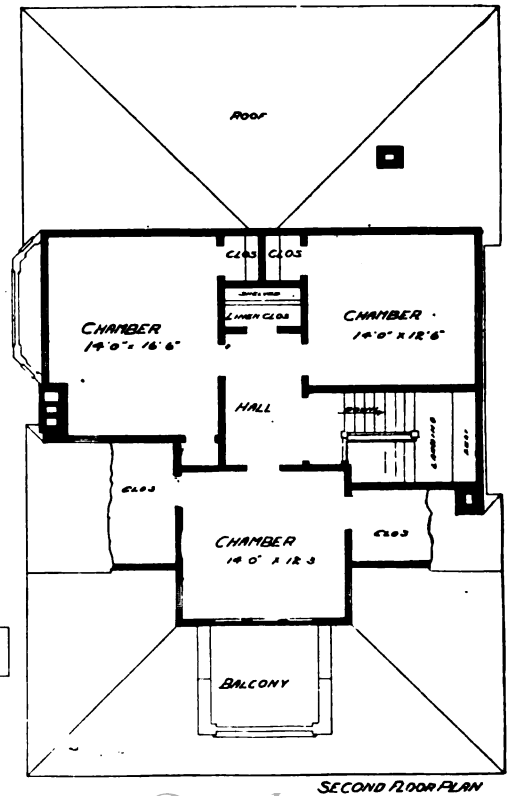


A Pleasing Suburban Cottage.

DESIGN A 2.

For complete description and color scheme for painting this house, see page opposite.





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Color Scheme for Design A 2.

THIS spacious and attractive cottage design is well adapted to a suburban situation, environed by foliage and approached by a broad and winding drive.

The foundation wall and the chimneys, if laid up of gray limestone roughly faced, in lime mortar showing wide joints, offer a simple but pleasing combination with white paint for the main body of the house including all the trim, and relieved by house and porch roofs stained a rich green.

No color save the green of the roof and the gray stone of the chimney should detract from the unity of the scheme, even the window sash being painted white. The gray of the stone may be repeated upon the porch floor and steps. The porch ceiling should be a bright apple green.

Description of Design A 2.

Brick construction appeals to many on account of its durability. The common objection of straight, severe lines is done away with here by a roof of unusual plan. The upper part of the house is of frame construction, preferably shingled, and lends itself easily to the accomplishment of an artistic exterior effect. Pretty little windows are liberally provided, and the plan shows several unusual features.

The den will appeal to most masculine hearts undoubtedly, though the fireplace in it is quite a luxury, requiring a special chimney for it alone. The ground floor chamber and bathroom are things not usually provided, but would be found most convenient if there were elderly people in the family. The bathroom, it should be noted, has a door leading to the entry also. This entry is very well placed, giving access as it does to the kitchen, the basement stairs, bathroom, dining room and rear porch. The rooms are of good size all over the house and the closet provision is most ample.

This plan could be very nicely adopted to the uses of a clergyman or a physician, with an office at home, the space now taken by the bathroom and closets being thrown into a room to use as an office. The bathroom could be accommodated on the second floor.

Cost, $3,700; width, 36 feet 6 inches; depth, 49 feet 8 inches; basement, 7 feet; first story, 9 feet 9 inches; second story, 8 feet 3 inches.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 264.

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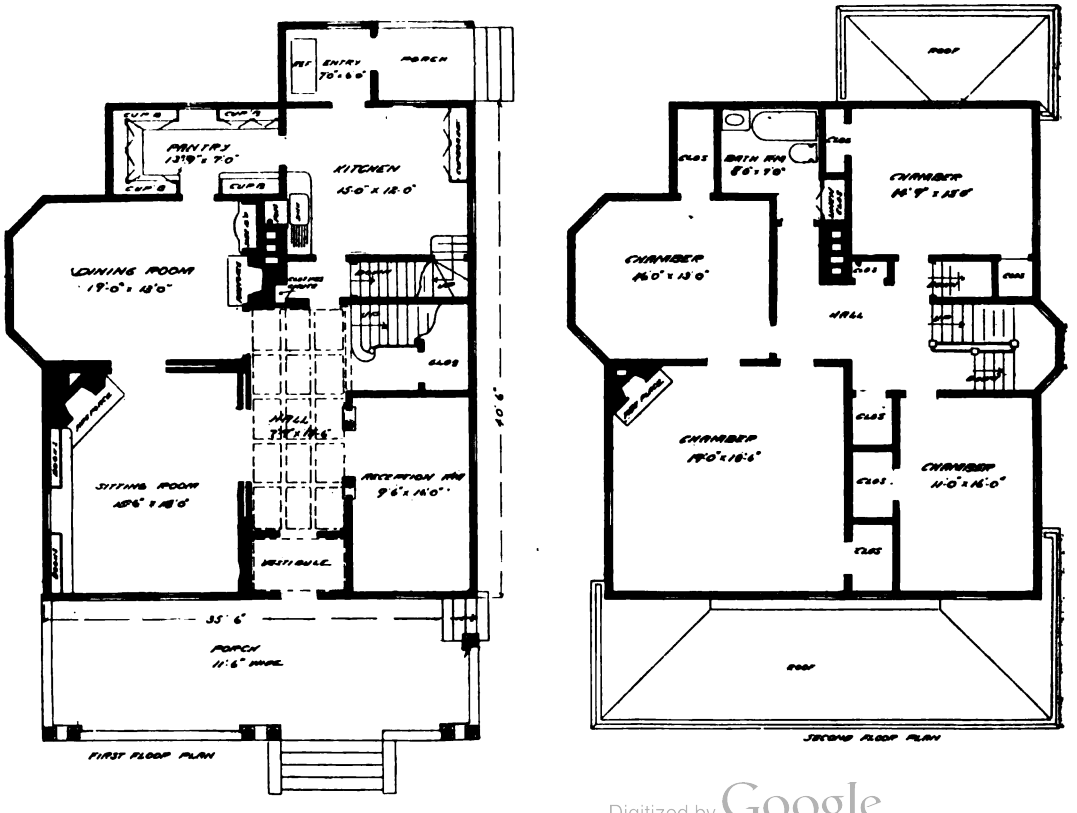
Designs for the Homebuilder.



A Modern City House.

DESIGN A 3.

For complete description and color scheme for painting this house, see page opposite.



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Color Scheme for Design A 3.

A HOUSE of this size and character demands a dignified treatment of the exterior. Such an effect is obtained by employing one color on both body and trim, rather than by the harlequin effects of several colors.

A handsome shade of Havana brown is suggested for this exterior, with roof of black slate or shingle, and chimneys of brown brick. If it were desired, cream color could be introduced as a treatment of all the roof cornices, including porch and dormers, and on the window sash. But the house will be handsomer if the remainder of the trim including porch pillars be treated like the body of the house.

Description of Design A 3.

A modern city house in frame construction and not too large size, receives prehaps more interested attention than any other sort of design. So many points must be considered and so many others may and should be, in connection with the location and surroundings, that individual thought for each case is essential to the accomplishment of satisfactory results, and the avoidance of a sameness in style and treatment which is apt to follow where there are many houses.

The house shown is of comfortable proportions and good style. The plan affords opportunity for a wealth of tasteful detail in built-in work such as bookcases, seats and a sideboard in the dining room. The ceiling of the hall could be beamed with very good effect and paneling would also be appropriate. The provision of three fireplaces adds much to the completeness of the house.

Little features such as clothes chute, separate linen closet and extra cupboards in the kitchen for cooking utensils, seem to have been carefully considered. The pantry provision is most generous and one feels certain that the mistress of the house has had something to do with its planning, and, too, that she looks well to the ways of her household.

Of course, many things could be omitted, as well as added, if it were necessary to economize. The sliding doors, for instance, which require a double partition, could be made cased openings merely, as could also the columned archway to reception room.

The roof of the rear porch, if provided with a railing and a door from the rear chamber, would make an admirable place to air bedding.

The attic space would accommodate two or possibly three additional rooms.

Cost, $3,100; width, 35 feet 6 inches; depth, 40 feet 6 inches; basement, 7 feet 6 inches; first story, 10 feet; second story, 9 feet.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 264.

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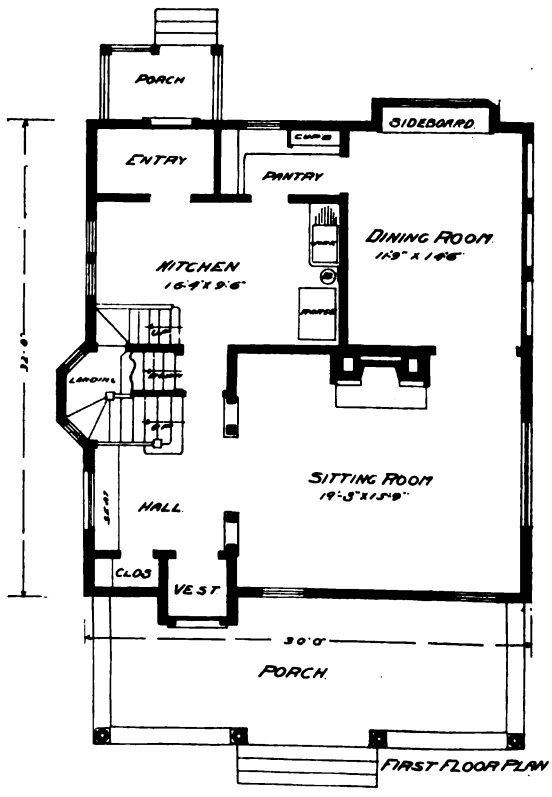
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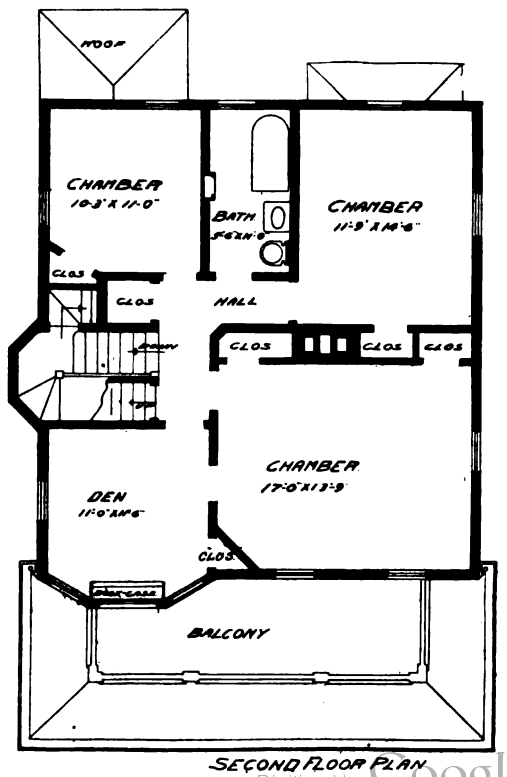


A Practical House.

DESIGN A 4.

For complete description and color scheme for painting this house, see page opposite.





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Color Scheme for Design A 4.

THE exterior of this design is well adapted to a foundation of gray limestone, with body of house painted a clean, but soft gray. A gray which is not blue and hard like slate, nor yet a muddy and nondescript drab; but the gray usually known as a French gray.

The trim, including porch columns and roof cornice, may be white, with black window sash. Nothing is so useful as a touch of black, to bring out negative tones of color. The roof also should be black, and the chimney of gray stone or brick. Such a quiet scheme of color will prove serviceable, and pleasing to many tastes.

Description of Design A 4.

The furnishing of this house would be a delightful task, as pretty effects are invited and easily obtained where so much help is given by the plan. Take the dining room, for instance, with its triple window, the sashes of which are hinged to swing in and are cut up into little square panes. The simplest of curtains, hung straight so they may be pushed back out of the way when the windows are opened, are all that are necessary, as the windows in themselves are decorative. Then at the rear of the room, let us presume, is a handsome built-in sideboard with gas lights at either side and a high window over. Paneling in this room would be very nice, or simply a chair rail. With the dining table and chairs, either with or without a rug on the polished hardwood floor, your dining room is complete.

The space next to the fireplace in the sitting room invites a bookcase, and the wall space in the hall under the window, a seat with a hinged lid.

The room marked den on the second floor could be used as a nursery or child's room, or would serve admirably as a boudoir for "miladi." Servants' rooms should be provided in the attic.

Hardwood finish, either oak or birch, would of course be the conventional thing. Flemish finish for the dining room would be pretty, though enameled pine could be used with excellent effect.

Cost, $2,850; width, 30 feet; depth, 32 feet; basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 264.

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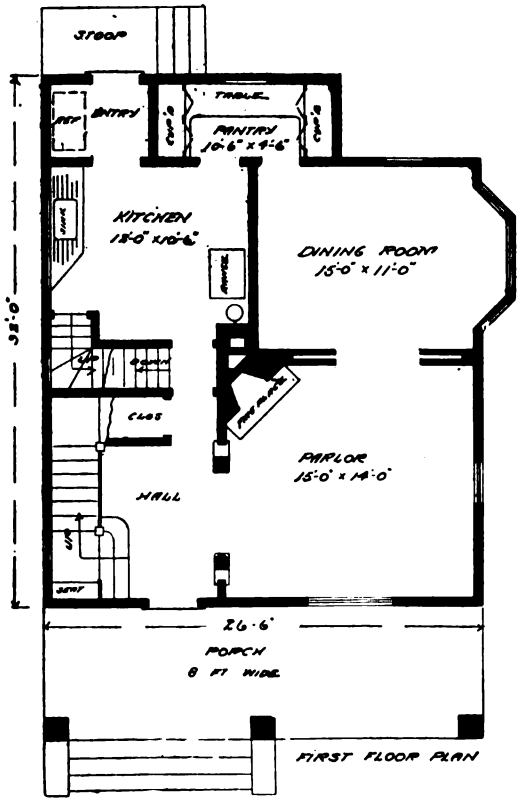
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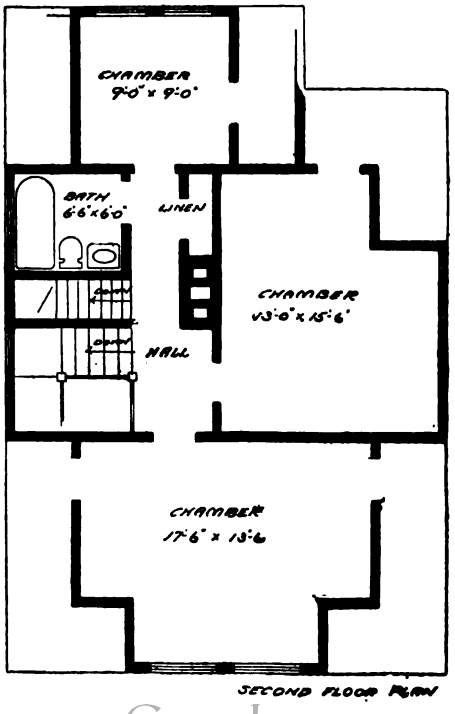


An Unusual Exterior.

DESIGN A 5.

For complete description and color scheme for painting this house, see page opposite.





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Color Scheme for Design A 5.

THE unusual character of this design permits a departure from the usual hackneyed forms of exterior color treatment. It is suggested to paint the clapboard frame a uniform, dark, rich green, a sort of bronze green, including all trim of doors and windows and the string-course at the top of the basement. To use dark red brick or stone for the basement wall, and to give the massive pillars of the porch the appearance of red sandstone by staining and sanding.

The roof to be black, while its wide projecting eaves are painted underneath, a vivid, Pompeian red, as also the roof cornice and eaves with their brackets of the dormers. The window sash to be black, and the porch steps and abutments, the bronze green of the main building.

Description of Design A 5.

This design is for a cottage that is distinctively modern and typical of the better and newer improvements not only in the eastern towns but the live, wide-awake and enterprising towns of the West. The arrangement of the rooms is not only very attractive but very practical. The reception hall, with its pretty staircase ascending on one side and columned archway, with the dining room back, connecting with parlor by wide, sliding doors, gives an interior that is very satisfactory indeed. In addition to this, direct access from kitchen to front door is secured without passing through any other room. There is also a back stairway with cellar stair going down underneath, the feature of the back stair not often being found in a small house of this cost and general description.

The second story rooms are of good height and quite spacious. The lowest wall height is five and one-half feet. Where second story projects over the porch there is no difficulty in making floor perfectly warm for a cold climate, as the joists are packed with saw-dust or grouting. There is a full basement with cemented floor and hot air heating apparatus installed. The finish of the hall, parlor and dining room is of oak or birch; balance of house pine, poplar or cypress, painted or stained.

Cost, $1,650; width, 26 feet 6 inches; depth, 32 feet; height of basement, 7 feet; first story, 9 feet 6 inches; second story, 8 feet 6 inches.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 264.

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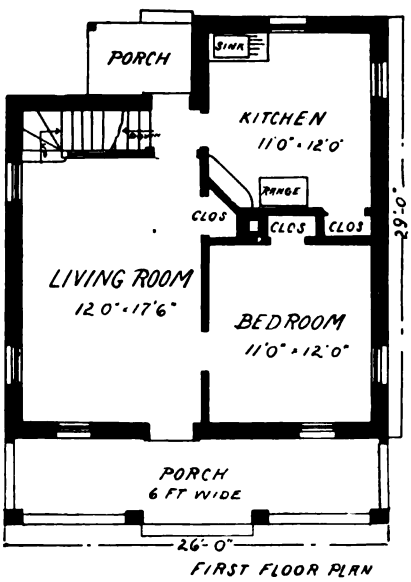
Designs for the Homebuilder.



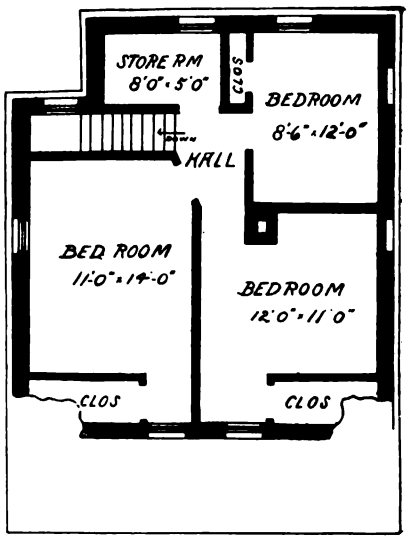
A Tasty Brick Cottage.

DESIGN A 6.

For complete description and color scheme for painting this house, see page opposite.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

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Color Scheme for Design A 6.

THIS design is offered for the convenience of builders in sections where brick is an economical building material.

As the ordinary cream colored brick are the cheapest and would naturally be used in the construction of an inexpensive cottage, it is suggested to give character to the exterior by staining the roof coming down over the porch in long, sloping lines a moss green, as also the pillars of the porch, the cornice and other wood work including the timber in the gables. Coloring the plaster between the timber work a very deep yellowish cream would add much to the effect.

The porch floor instead of being painted the usual drab color, should be a warm yellowish brown that will tone in with the deep cream of brick and plaster.

Description of Design A 6.

In this design, we have a neat brick cottage style house, containing a large living room, four bedrooms and kitchen, besides a room for storage, which could be readily converted into a bathroom. The simple timber work in the gables gives a pleasing effect on the exterior.

The second floor arrangement is convenient and very economical, no wasted room being used by halls, and each of the bedrooms is provided with a good sized closet.

It is the intention, of course, to use the living room also as a dining room, and if this were not desired, the first floor bedroom could be converted into a nice dining room and pantry, arranged between the dining room and kitchen, where the closets are now located.

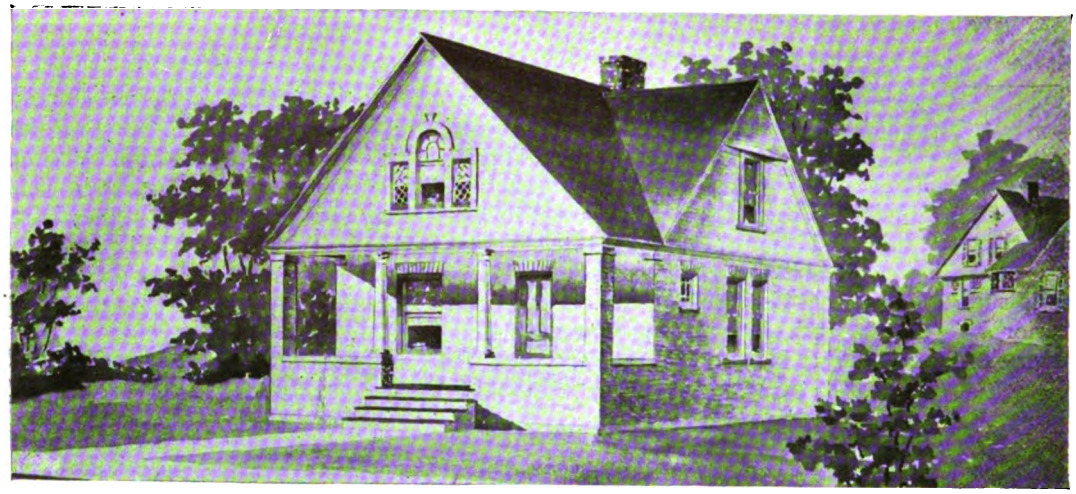
There is a small cellar under living room. Full basement and heating plant could readily be substituted. The finish of the house would be of pine or cypress with pine floors.

Cost, $1,025; width, 26 feet; depth, 29 feet; height of cellar, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height second story, 6 feet.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 264.

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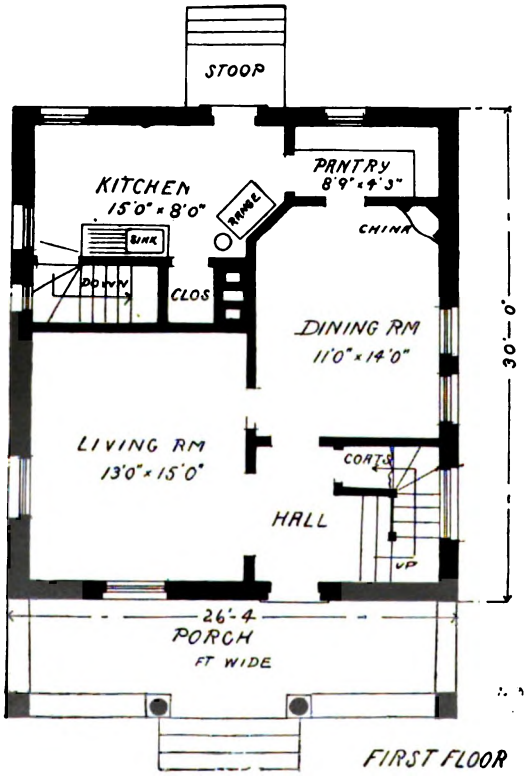
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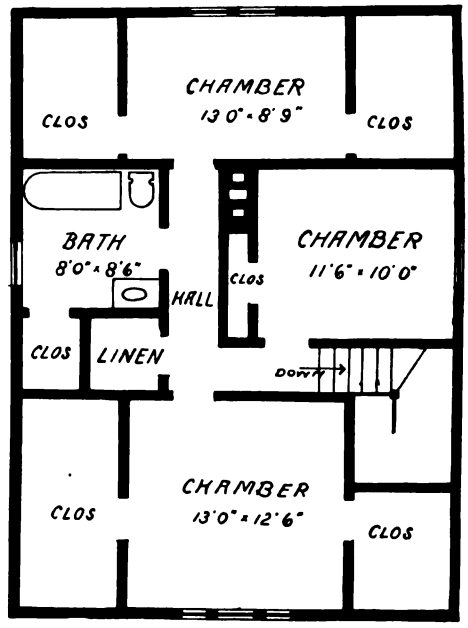
Good Design for a Young Married Couple.

DESIGN A 7.

For complete description and color scheme for painting this house, see page opposite.



FIRST FLOOR



SECOND FLOOR

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Color Scheme for Design A 7.

FOR the first story walls of this cottage dark red brick are suggested, with the shingle in the gables stained a deep, soft brown, and roof shingle left to acquire richness through the action of the weather. The exterior is relieved by laying the shingle so as to form a string-course at the head of the first story.

The rich brown stain of the shingle is to be carried out in the porch pillars and window trim.

The porch floor and steps a lighter brown, the chimney red brick and the window sash painted red.

Ceiling the porch with Georgia pine and deepening the natural yellow of the wood slightly with an orange stain, would be an agreeable variation.

Description of Design A 7.

A cozy six room cottage containing a fine porch, pretty reception hall, large living and dining rooms, complete pantry with all necessary drawers, shelving, bins, etc.

What more could the heart of the young housewife desire in the way of a modest home? So much can be done with little expense to touch up and make attractive, cozy little rooms here shown. The living room is a specially livable room and of dimensions greatly desired for a room used so generally.

The second floor arrangement gives three good sized chambers all well supplied with closets. The bath is unusually large and contains a complete set of fixtures, all the plumbing being of warranted, first quality of goods.

The basement extends under the entire house and is equipped with a hot air furnace. The walls of the first story are of brick, the gables and roof are finished with shingles.

The finish of the rooms throughout is of soft wood and soft wood floors are used.

On these soft woods, very pleasing results can now be obtained by using the new stains. See special reference to this on page 225, "Hints on Interior Finish."

The dining room contains a neat china closet of simple, pleasing design.

The space under the main stairway is utilized for a coat closet. Hardwood floors and finish could be added to the main rooms of the first story at an additional expense of about $100.

Cost, $1,625; width, 26 ft. 4 in.; height of basement, 7 ft.; first story, 9 ft. 5 in.; second story, 8 ft. 3 in.; lowest height of second story rooms, 5 ft. 6 in.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 264.

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Conducted by Eleanor Allson Cummins.

IT is an unfortunate circumstance that in most city houses the entrance hall is lacking in dignity, long and narrow to the last degree, but what can be expected on a seventeen foot six lot. Something can be done by papering, choosing a color that recedes, like blue. A pattern in two shades of blue, light or dark is very good, or one with blue pattern and white ground. Yellow is even better. Red is the color for large spaces. A bare floor and stairs are better than carpeted ones—and furniture should be dispensed with except for the absolutely necessary hall mirror with hooks on its frame for hats and a china or brass umbrella stand. A pretty effect of space is given by having the mirror large and framed in the simplest of flat mouldings, matching the woodwork just below it. About four feet from the floor fasten a shelf as long as it is wide, supported on brackets. This will hold match box and card tray and a glass for flowers. On the opposite wall hang a group of simply framed pictures, preferably blacks and whites, which will be reflected in the glass. The effect is almost that of a window into another room.

Another device is setting a long mirror, extending from floor to ceiling, in the space between the stairs and the door. This has the drawback of being altogether too imposing for its setting. A mirror of such large size is only appropriate in a large room—and the cost is a heavy item.

The best thing to do is to turn the staircase from back to front, so that the ascent is made from the rear of the hall. Then a partition can be built concealing the under side of the staircase and forming a square hall at the entrance. An opening in this partition leads into the part of the hall beside the stairs. A seat can be built around two sides of it, a mirror fitted into the panelling and the whole be quite a decorative construction. It is of course thrown far enough forward to admit of access to the basement staircase.

* * *

While pictures in the hall are a pleasant feature and make an agreeable impression on some one who crosses the threshold, it is hardly the place in which to hang pictures of special merit unless all one's pictures are good, which is seldom the case; the attention bestowed on works of art in the hall is at best casual and of the impressionist order. Process pictures of various sorts and of reasonable size, colored reproductions, oil or water color studies, even good cuts from illustrated papers are all capable of good service. By a sort of tradition, subjects relating to out-ddor life, hunting, coaching and sporting scenes, are considered specially appropriate to the hall. Here too is a capital resting place for the architectural photographs which people bring from Europe. Colored pictures in gold mats are wonderful brighteners of a dingy hall.

Pictures hung on the side walls of a staircase are apt to be displaced and ought to be fastened in some way at the sides. A brass-headed upholstery nail driven into the wall on each side, with the head projecting over the frame, is sufficient.

A few years ago there was a fancy for carrying a gaspipe ending in a burner up through the newel post. Where one of these is now in use the frame which supported the globe can be used to hold a small brass jardiniére in which German ivy or tradescantia has been planted.

Of late years French textile manufacturers have devoted much attention to the reproduction of the old French and Flemish

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Decoration and Furnishing—*Continued.*

tapestries. Their efforts have met with great success and the tapestries now made are hardly to be distinguished from the originals. Strange to say, they are made entirely of cotton, as it has been found that this material reproduces the old surface more exactly than wool or silk. The verdure effects in browns and blue-greens of the Flemish tapestries are copied, as well as the Louis XIII effect, in which the foliage is olive. Another Louis XIII design combines a crown and the porcupine, which was the special device of that unhappy king. Others are in French Gothic designs and in the respective styles of the first Francis and the fourteenth Louis. The material is very heavy and durable, the texture that of the finest cross-stitch embroidery. The principal importers of these goods state that while they will fade more or less, they improve in the process. The prices are very reasonable for fabrics of such beauty and distinction, $1.75 to $4.50 a yard, fifty inches wide.

In Padua they have succeeded in reproducing exactly the color and texture of the magnificent Genoese velvets of the sixteenth and seventeenth centuries. The result is a beautiful flexible silken material of exquisite sheen in a superb red and a deep brilliant green. These velvets are used for upholstering gilt furniture of the Renaissance styles or for hangings. They are fifty inches wide and $6.00 a yard. It goes without saying that they are suited only to very sumptuous surroundings.

The fad for using old prints still continues and drawing room screens are shown in exclusive shops mounted in Louis XVI frames of gilt and covered with rose and white or rose and green striped silk tapestry with a Bartolozzi engraving or an old colored print set in the top of each panel under glass and surrounded by a narrow gilt tracery or moulding.

An interesting feature in a den or a living room is a tall screen covered with some neutral tinted material, to which can be pinned, from time to time, pictures, maps or newspaper clippings of special but transsient interest. There was a famous screen of this sort in the Carlyle house at Chelsea, covered, I think, with turkey red and with many autograph letters pinned to it.

A mahogany mirror lately seen was high and narrow, with a curving beveled frame four inches wide, edged outside and inside with a flat strip of wood, in the fashion of

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Decoration and Furnishing—*Continued.*

sixty years ago. At one end and separated from the mirror by a narrow strip of mahogany, was a delightful colored print of cherubs, probably a reproduction of an old colored engraving. The price was very low for so beautiful a mirror, $13.75.

Often an old mirror can be reframed very successfully to harmonize with old-fashioned furniture. A three-inch band of mahogany is recommended, with a flat strip at one end, dividing off a fourth or fifth of the surface of the mirror. A good addition is a pair of very simple brass candle-sockets screwed to either side of the frame, about a third of the way from the bottom. In reframing a mirror, it is desirable to study old examples so as to get tne proper proportion between the height and width.

With a draped toilette table, with hangings over the mirror, it is quite admissible to cover the mirror frame with crétonne. If the drapery and hangings are of crétonne it it better to have a gilt frame mirror or to cover the frame with plush, preferably of the green used in the crétonne, or to enamel it in some harmonizing color.

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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. Answer will be given in next issue to go to press.

L. B. S.—"Should the hard pine arch connecting the hall and living room in a colonial house be painted white or left in its natural state? What coloring would you suggest for a dining room with walnut furniture and southwestern exposure opening out of a living room in green tints? With an eight and a half foot ceiling would you use a burlap dado and a plate rail as well? What coloring would you suggest for the hall?"

Ans. Paint the arch white to correspond with the other woodwork. For your dining room use a warm golden brown which will harmonize with your walnut furniture. You can get very good shades in cartridge paper or in burlap, or a paper combining two or three tones of the color. Have the woodwork stained walnut or painted about the same color. Tint the ceiling a deep brownish cream. If you use a plate rail bring the ceiling tint down to the side walls about eighteen inches and place the plate rail at that point. Would not advise the use of a dado in so low a room, certainly not with a plate rail. In the rug combine tones of green, brown and tan and hang curtain at the door of the living room green on one side and brown on the other—green velour with a lining of brown mercerized cotton would be a good selection. If, however, you have blue china leave our the green in the rug.

As your hall opens into your living room should suggest treating it in green, using either a lighter or darker tone than in the living room. If the living room has a figured paper use plain paper or burlap in the hall. If the living room is plain use a figured paper in the hall.

Mrs. H. H. W.—"In living room finished in golden oak, papered in plain green with a rose border, with one large green rug, would you use a small rug at either end to cover bare space? Have mahogany piano; what other furniture would you suggest? What material would you suggest for curtains, and would you curtain projecting triangular window like the others? Would you upholster the seat of this window or use

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Answers to Questions—*Continued*

loose cushions? Hall connecting with this room by pillared opening is papered in shades of brown and wine with wine-colored burlap on stairway. What would you suggest for carpet and for curtains of three windows on stairway? What furniture is needed for hall? Is anything needed in vestibule? In dining room, with golden oak furniture, would you use Arabian net curtains, and how should mullioned French window be treated?"

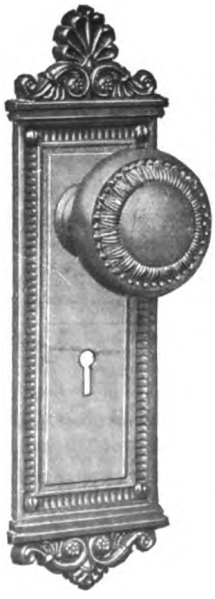
Ans. Draw the large rug to one end of the room and fill up the space at the other with a long and narrow one. Be careful to have the two rugs harmonize.

The keynote of a living room should be comfort. Have a long writing table of oak in the middle of the room and stand a couch with its back to the table and its face to the fire. Such a couch, cushioned in dark green or red corduroy, is quite suitable for use all the year around. Have one or two other pieces of the same reed also with corduroy cushions. You will want at least one stuffed easy chair. Should suggest covering it with tapestry in green tones. Have some straight chairs in oak with wooden or rush seats, light enough to be easily carried about, a low bookcase and two small tables. Somewhere in a cushion or in some piece of bric-a-brac introduce the rose color of your border.

Use mercerized cotton curtains if you want heavy ones; colored madras is very effective. There is a sort of net called lattice cloth in a very good green. For silk curtains use Japanese raw silk which costs $1.00, 27 inches wide. Curtain your windows alike and have the triangular window seat upholstered with mattress shaped cushions of corduroy.

For the three hall windows get curtains of ecru, pongee or of old rose China silk, shading down from the wine color of the wall. If your stairs are hardwood, would not advise a carpet. Have an Oriental rug in dark tones at the foot of the stairs and on the landing.

For the hall get a table, rather long and narrow, a mirror, with a broad frame, with hooks, to hang above it and a long chest. A very effective oak chest, a reproduction can be bought in New York for fifteen dollars and is much preferable to the ordinary hall seat. If you have room have a high backed oak chair with



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Answers to Questions — *Continued.*

a wood seat. You will also need, close to the door, a wrought iron or terra cotta umbrella stand. Use Arabian net with an all-over pattern at the vestibule window. The glass outer doors of the vestibule are left uncurtained. A stand or shelf holding a handsome plant adds greatly to the attractiveness of the vestibule, if its size will admit, but it requires no furniture.

Arabian net curtains will look well in the dining room. Use them for the French window, curtaining each half separately and fastening the curtains back, with cord and tassel, about two-thirds of the way down.

A. R. McM.—"What treatment would you suggest for dining room with northeastern exposure, yellow pine woodwork? Have golden oak china closet; other furniture will be new. Would blue and yellow be suitable? What would you use for curtains, particularly for leaded glass east window, under which buffet will stand? Living room with southeast exposure and reception hall have mahogany woodwork with oak floor in hall and border of vertical grained flooring in living room? Have mahogany piano and sectional bookcase."

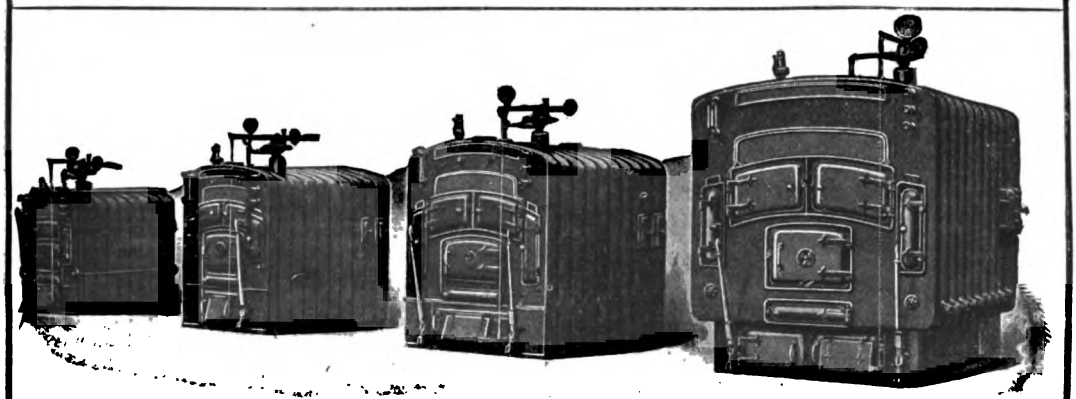
Ans. Instead of blue and yellow for dining room use paper combining blue and tan and golden brown shades. Have the woodwork stained what is called Antwerp, which is a brighter and deeper brown than fumed oak. Get furniture of oak in the same finish using the china closet as sort of a high note. A rug combining dark blue and brown tones with perhaps a little red will be best, or you might choose one entirely in brown tones. Use deep cream colored net for the three similar windows and short straight ones of deep yellow silk for the leaded eastern window. In the opening to the living room hang a golden brown portiere in velour or mercerized cotton.

For your living room would suggest green for the predominant tone. Paper the walls with a large patterned paper in two or three tones of the color comparing to the greenish cream ceiling and finishing it with a plain mahogany moulding. Use a Wilton or Axminster rug in green covering the greater part of the floor and a smaller one introducing some

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Answers to Questions—*Continued.*

brown tones at the end next the dining room. The furniture for this room should be mahogany unless you care to introduce some pieces in green or mahogany red. Upholster with velour or with some of the very effective green tapestries. Use cream colored madras for curtains and as the leaded window is shaded by the porch, leave it uncurtained. Cushion the seats in the ingle nook and the window seats with green Brunswick velvet. Have portieres of plain green at the two openings of the room. Introduce browns and buffs in combination with green in the bric-a-brac. For the hall combine warm tan and dull green, using a tan colored paper with an Empire wreath or similar figure in green with touches of gold. Use a rug combining the two colors and introduce other touches of green in chair cushions and picture frames. A little red may be used with good effect.

B. L.—"Should paper on side walls be carried up to the ceiling or should the ceiling be carried down a foot or more on the side walls? When a plate rail is used should the paper be carried to the ceiling above the plate rail or should a different kind be used above the rail? If I use a plain or striped green paper in the square hall with a northeastern exposure would you use the same paper in the library which faces south and east? Please suggest paper for dining room with southeastern exposure, furniture light oak."

Ans. The treatment of walls depends on the height of the ceiling. In most rooms carry the paper straight to the ceiling, finishing with rather a heavy moulding. In a high room the ceiling may be tinted rather lighter than the side walls and brought down a foot and a half. In using a plate rail the ceiling should be brought down to the rail.

Use plain green paper in hall, striped green in library. Golden brown burlap or a paper combining tans, golden browns and greens will go well with your golden oak furniture in the dining room.

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THE economist has been employing the bright days of the last month at her sewing machine. Not in manufacturing *chiffons,* as recommended by most of the feminine journals, but in the antiquated task of plain sewing. As she works she looks with pride upon a goodly stock of underclothes of fine material and substantial workmanship, including shirts for John and Johnny, at the mere cost of material and considerable, not arduous, labor as compared with the ready made garment of the same quality. Even if purchasable, the cost of the home made article is aboue one-third, with all the advantage on the score of durability. In some cases the saving is even greater. The negligée shirt which is sold by fashionable city haberdashers for two dollars can be manufactured for about fifty cents at home. Given a reliable pattern and some trifling aptitude at fitting and the work is easy. Then in buying the material it is easy to allow enough for new cuffs when the first ones give way.

The economist has another satisfaction in her work which is moral rather than economical. She is quite certain that her garments have been made under healthful conditions and not by an underfed woman working at starvation wages. As she proposes to distribute the money saved partly by giving direct employment, partly by purchasing articles manufactured by people paid a fair wage, her conscience is quite clear as to depriving any one of the means of subsistence. Indeed, she is convinced that every woman who refuses to buy ready made underclothing is helping toward the industrial elevation of women.

The economist has also been making a private experiment in the elevation of female industry. She puts her washing out, sending collars and shirts to the laundry. Her washerwoman is a widow with children, who is imperatively needed in her own home. She has sent this woman, who is apt and ambitious, to an evening class in laundry work, where she has learned to "do up" collars, cuffs and shirts with the laundry finish. Now she is able to do this part of the work as well for the economist and for several other families and to earn a much better living for her family, while the clothes escape the destructive machines and powerful chemicals of the public laundry.

Apropos of putting washing out, one solution of the domestic service problem which some women have tried successfully, is the employment of a young girl who is willing to begin at low wages for the sake of thorough training under an experienced housewife. It is often practicable to let such a girl go home at night to her own family. Such a girl will not expect to wash or iron, but with good management she will do the greater part of the work for a moderate sized family. The objection to such an arrangement is of course that it is seldom lasting, but neither is the trained servant an enduring institution.

The last days of October ought to see the house prepared for winter, stoves up, furnace in order, plumbing in good condition and all the summer plenishings put away while winter bedding is easily accessible.

Summer woolens should be thoroughly cleaned, sprinkled with camphor or black pepper and done up in newspapers with all the folded over edges carefully pasted. Cotton gowns should be washed and put away unstarched. Thin silks will stay in better condition if they are merely well brushed and hung up in a roomy closet. If turned or folded they are apt to be creased hopelessly.

Hammocks and swings should have their metal work carefully cleaned with kerosene,

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Household Economics — *Continued.*

woodwork wiped off and webbing thoroughly beaten and put in a dry place, the hammocks wrapped in stout paper. Piazza cushions and rugs should be thoroughly cleaned, pillow covers washed and every trace of dust removed from the piazza furniture. If all these things can be deposited in a dry attic, so much the better. If as is often the case, they must go into the cellar, they ought to be covered with newspapers and then with burlap or with very heavy wrapping paper.

If they can be kept in a perfectly dry, clean place, it is best to give the window screens a coat of paint in the fall rather than in the spring. Then they will be ready to go into commission with the first fly in the spring. Window and porch boxes should be emptied after the plants have been removed to winter quarters and thoroughly cleaned and dried. It is well to repaint them at the same time as the screens.

These things are trifles and it is very easy to let them go, but they belong to the large family of stitches in time.

Here is a use for old ingrain carpeting. Beat it, soak it in a strong lather of pearline and rub it on a board until thoroughly clean. When dry, cut it into strips three-quarters of an inch wide and if you have several kinds, join them "hit or miss," lapping the selvage edges and sewing down both edges with the machine. Wind it into balls as you go along. If you have some of positive color leave that for a border at either end. At any place where they make rag carpeting they will weave your strips into a substantial rug. If the strips are cut straight the surface will be smooth, if bias it will be rather fuzzy. Very light carpet can be dyed after it has been cut and sewed. A warp of red or orange thread is the best. If the carpet is very bright a white warp will tone it down. Rugs of this sort are often very artistic and practically indestructible.

A strip similarly woven from strips of denim or other cotton makes a very strong hammock and is just the right thing for a home made one with barrel-stave ends. By the way, the barrel staves for a hammock should always be oak staves from a sugar barrel.

A solution of copperas is the cheapest of all disinfectants and is absolutely odorless. It should be used at least once a week in all sinks and drains.

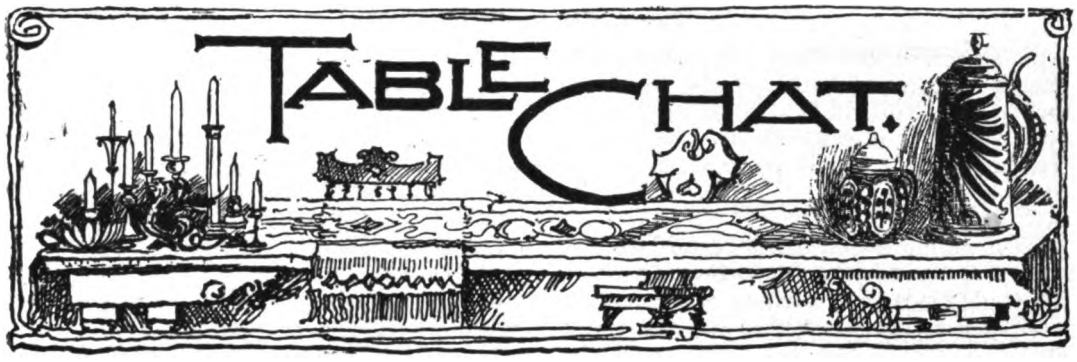
* * * *

A bride of the writer's acquaintance was given, some years ago, an extraordinary wedding present. It was a collection of bags, of various sizes, all of washable material, drawn up with two strings and each labeled with the name of some household "leftover." There were large bags for white cotton pieces, black silk, colored silks, colored cottons, medium sized ones for lace and ribbons and string, and small ones for buttons and buckles and hooks and eyes. A curtain pole upon which to hang the bags and brackets with which to fasten it to the storeroom wall accompanied the bags. It is perhaps needless to say that the collection was the gift of a maiden relative no longer young. Be that as it may, the bags have been in constant use and the recipient is the best and most systematic of housekeepers.

It is one thing to keep things likely to be immediately useful. It is another to accumulate all sorts of rubbish on the plea that it may be useful some day. It may, but the chances are that when that day comes it will be moth eaten and useless. "Keep a thing seven years" was not said with reference to modern conditions or modern houses. "Distributing to the necessities of saints"—and sinners—is good ethics and good economics.



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"November days are bare and still,
November days are clear and bright.
Each noon burns up the morning's chill,
The morning's snow is gone by night.
Each day my steps grow slow, grow light,
As through the woods I reverent creep,
Watching all things lie down to sleep."

NOVEMBER brings Thanksgiving in its train, and in many families, though not in so many as when we were more purely American than now, the last days of the month are filled with the cheerful bustle of festival preparations, of hurried journies, of welcoming the coming and speeding the parting guest. For some of us the ghosts walk, but that is what we must expect, and the very fact that the festival is inseparable from so many tender and pathetic memories is one more cause for thankfulness. Let us be glad for the good that is past even though it has vanished.

If the family reunions which give the day its spiritual charm are impossible, if the Thanksgiving feast must be eaten with only our own immediate family, or perhaps not even with them, there is some satisfaction to be had in hunting up some other lonely soul and sharing our good cheer. There are so many people, not poor people, only lonely, who will meet you three-quarters of the way if you will give them the chance, and you need not be half as anxious about your table and your dinner as you would be with your husband's maiden aunt or your own brother-in-law and his second wife. You would be very much astonished, you fortunate head of a house, if you knew just how many of your own pleasant acquaintances, unattached men and women, ate their Thanksgiving dinners last year in boarding houses and restaurants. The writer knows of a clergyman, a most delightful and presentable man, who last year, when in charge of a large city parish, ate both his Christmas and Thanksgiving dinner in his boarding house. The highways and hedges are not occupied solely by the financially destitute. Bankruptcy is not always material.

* * *

The decoration of the Thanksgiving dinner table should be to some extent symbolical. A horn of plenty filled with fruits and flowers and resting on a bed of autumn leaves, is an appropriate center piece. Autumn leaves gathered earlier can be brushed over with a solution of gum arabic and will retain their color. Cornucopias of wicker or straw can be bought at the florist's or at the basket counter of a large shop. At the corners stand tall slender glasses each holding a few large chrysanthemums. The dull red and russet ones are specially effective in combination with autumn leaves and fruit. If the season is warm enough for Virginia creeper or Japanese ivy to have kept its freshness, long trails of it may be laid from the center piece to each plate with good effect. If candlesticks are used they should to be in keeping be of brass with unshaded white candles.

A richly colored decoration like this would not look well with all china. For blue china or for that with a very delicate effect pale pink and white chrysanthemums are charming, especially if one has much silver and cut glass. But beware of mixing up pink and yellow chrysanthemums.

A certain informality should mark the Thanksgiving dinner. Any arrangement of numerous courses, or service a la Russe is to be deprecated. Old fashioned guests resent

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Table Chat — *Continued.*

soup as dulling the sharp edge of appetite due to the central figure of the feast, the turkey. Perhaps the best beginning is raw oysters served in their shells with watercress and brown bread sandwiches.

* * *

Ice cream or a rich baked custard are the most sensible deserts for so heavy a meal, but tradition demands mince and pumpkin pie and must be satisfied. The two kinds should be served together accompanied by cheese. Coffee, of course, concludes the meal, which may appropriately be washed down with cider passed in a tall glass pitcher and drunk from claret glasses.

In those cities where a football game is an incident of Thanksgiving Day and a late supper must be provided for the devotees of the game, nothing is better fitted to sustain the victors or to solace the vanquished than a chicken pie made with walls of puff paste and a judicious addition to the contents, of oysters or mushrooms. Oyster bouillon is a good beginning for this informal meal, which may be appropriately ended with a Welsh rarebit and coffee. Olives and cranberry jelly accompany the pie. Chicken pie and shortcake cream toast, by the way, was the traditional breakfast for Thanksgiving morning in old New England families.

The acme of excellence in pumpkin pies is reached when there is one for each guest. They must be baked in well buttered tins lined with puff paste and removed from the tins before serving. Scalloped jelly moulds are very pretty for the purpose. The best pumpkin pie is made of Hubbard squash, which sounds like a paradox.

Some effective claret jugs have a body of a thick mottled green glass lighter in color than a frog but reminding one of his corrugated surface. The top is silver plated, the price $2.00.

Place cards for Thanksgiving dinner tables are oblongs of heavy paper painted in water color with something suggestive of colonial life, ears and tassels of Indian corn, a fire place with a huge iron pot simmering over the fire, a spinning wheel or else single figures of Puritans, man or maid, in appropriate costume.

The turkey has an added charm when he rests upon a bed of parsley and is garlanded with sausages richly browned without being cut apart. His stuffing, which is apt to be too dry, is improved by mushrooms, by

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$49 **WE PAY FREIGHT**

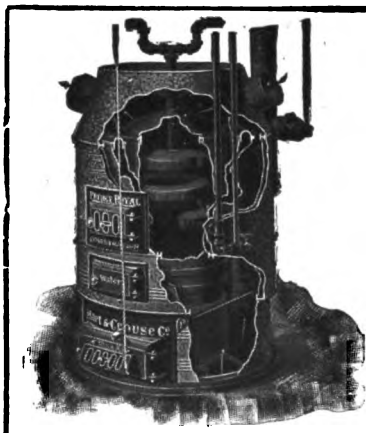
We know of no such money-saving offer. We pay freight on this $49 Leader Furnace to any station east of Omaha—other points in proportion. It will heat seven to ten rooms; a good sized store, or a small church. This No. 45



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doesn't leak coal gas or blow up ashes into your rooms. Every joint is riveted—no crumbly cement to fall out. The fire-box is brick. Galvanized casing is lined, so there's no lost heat. Has new chain regulation—simple check draft—burns soft or hard coal, wood or coke. Any intelligent man can set it up from our simple instructions. We have a free book that answers all questions. Write for it.

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Johnson's Prepared Wax

"A Complete Finish and Polish for All Wood."

Table Chat—*Continued.*

oysters, by half as much cooked sausage as bread crumbs chopped fine, and it ought to be very highly seasoned and liberally buttered.

It is a mistake to serve too many vegetables with a turkey. Sweet potatoes boiled, sliced and buttered and browned in the oven, boiled onions and cauliflower with a cream sauce are all excellent and any two with cranberry jelly and pickles are sufficient. Canned vegetables savor too much of the boarding house or restaurant.

In some parts of the country, oyster pie and roast ham are considered necessary to the feast. A better way is to save the oyster pie for the supper that must follow the more lavish dinner. If it is served at dinner some member of the family should have the pie and a pile of small hot plates before her and help it while the turkey is being carved. The ham should be carved by the mistress of the family and the operation is facilitated by having the bone removed before the ham is cooked. As each plate is filled with turkey it is brought to the lady for a slice of ham.

Prevents heel marks and scratches from showing. Marred spots can be touched up without going over the whole surface. Gives a high polish to which dust and dirt will not adhere.



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for ball room floors. *50 cents per pound.*

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Splinters and Shavings

ROOFING.

A very practical plan has been adopted by a leading tin plate company, namely, to get specifications of old, experienced tin roofers and distribute them among architects and others, whose duty it is to see that building work is done well and properly. Housebuilders who prefer a tin roof to any other and can be assured that the right kind of material will be put on in the right manner, will appreciate this measure. The specifications given in this article were written by Mr. John McIlroy. Particular attention might be given to his instructions regarding painting, for the early decay of tin roofs has been caused more by inferior paint than by any climatic or atmospheric conditions, or the ingredients of the roofing material. The specifications are: Flat seam roof.—Use tin of good quality; see that the tin is square; notch corners 1 inch; turn ½ inch edge; use 7 nails or cleats to the sheet; hammer smooth with mallet; flux with resin, using plenty resin; solder with hot soldering copper, soldering on top of seam, and soak the solder well into seam. See that the resin is well cleaned off after the roof is finished, then give the roof one coat of paint made of pure English Venetian red or pure oxide of iron and pure boiled linseed oil and a little turpentine; in thirty to ninety days a second coat of the same paint, or good graphite, using in each case only linseed oil for a thinner; in one year a third coat; after that you will be required to paint only once in every three or four years. If the above directions are followed you will have no trouble, provided a good quality of tin is used.—Scientific American.

Model Workingmen's Houses.

The housing of workingmen is a subject which has engaged the study of a great many careful thinkers at different times and in different countries. Nearly every large manufacturer likes to see his employees well taken care of, and, as far as the men will allow him, takes an interest in putting up tasteful, well-arranged houses for them. The extent to which we in this country can profit by the experience abroad in these


This dainty Colonial Mantel, with artistic simplicity of design and elaborate but delicate carving, finished in white and gold, is a delight in parlor or ladies' boudoir.

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have artistic individuality without sacrifice of strength or excessive cost. Buy direct from our factory and save several dollars on your mantle. Prices are low and "Lorenzen pays the freight." "Artistic Fire Places and Grilles," the most complete book of mantel and grille designs published, showing hundreds of styles from $15.00 up, sent free on receipt of 15c to pay actual postage. Write to-day.

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WILLER'S
Sliding Blinds

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MR. CRUIKSHANK writes:

"I wanted the best I could buy. After examining several makes, decided "Willer's" to be my preference.

Our Columbian Inside Blinds, balanced by weights, work to perfection.

I take great pleasure in recommending your work whenever opportunity presents itself."

Willer Manufacturing Co.
MILWAUKEE, WIS.

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Splinters and Shavings—*Continued.*

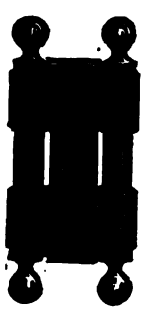
lines is not very large, says a writer in a recent issue of the Brickbuilder. In the cheaper houses in England the bathroom facilities are extremely primitive. The idea of a tub being sunk in the floor of the kitchen near the hearth and covered by a standing or draining board may meet the requirements of the English laborer, but would surely not answer in many of our manufacturing towns. Furthermore, in figuring out the returns from these workingmen's houses evidently the land is not considered at all and nothing is allowed for depreciation, and even our most philanthropic mill owners would be hardly satisfied with an investment of that sort.

There is one point about these English cottages, however, which is certainly deserving of imitation by us, and that is the use of brick for the external walls. The average workingman's house hereabouts costs from $1,200 to $1,500 for five rooms and bath. Usually the houses are built for two families, one above the other, making the total cost for the house itself in the vicinity of $3,000. Upon such houses there does not seem to be a great deal of difficulty in obtaining a return of $500 a year, which will easily net nearly 6 per cent. Now, if our philanthropically inclined mill owners feel disposed to pay the slight additional advance in cost for constructing the outside walls in brick, which for the average house probably would not exceed $200, while the income derived therefrom would probably not be at all increased, the cost of repairs would be diminished, the life of the structure would be greatly increased, and the resulting appearance to the community would be vastly better.

It has been our fortune to visit many of the workingmen's colonies in the United States and in foreign countries, and the difference between what is expected here and what is found abroad is that, generally speaking, the foreign colonies present a very attractive external appearance, especially in England and in Italy, and are more or less surrounded by judicious planting, but the personal comforts of the interior are quite restricted, and the arrangement of rooms is what we should call decidedly crude. In this country, on the contrary, out workingmen have a good bathroom

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Single and Double Acting Hinges



Have Joints that are Accurately Milled and Fitted. This permits the Hinge to work easily and makes it practically Noiseless.

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Splinters and Shavings—*Continued.*

with open plumbing and a very attractive interior, but the exterior aspect of our colonies is usually most hopelessly uninteresting, and there is seldom much attempt at gardening or planting of any description. Where our workingmen's houses attempt to be picturesque they generally hopelessly fail. The English cottage is reduced to its simplest factor—the wall of brick full of texture, a simple, unbroken roof and a lot of green foliage and flowers. These give the picturesque grouping which every visitor admires, and if we can only couple our internal arrangements with English external simplicity and charm our workingmen's dwellings ought to be models for the world.

* * * * *

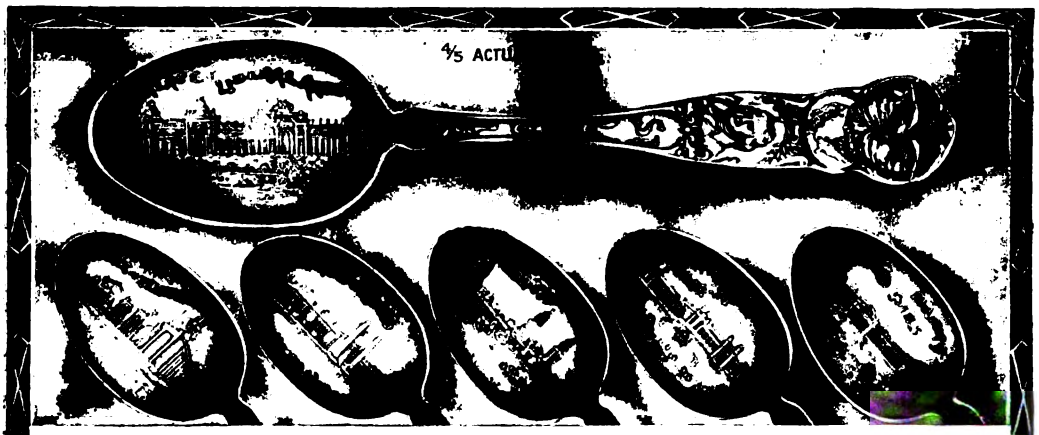
Minneapolis is experiencing a building movement which is too stable and enduring to be called a boom, and the buildings are of a character to denote an idea of permanence and utility rather than speculation. Building to the extent of over five and one-half million has been projected and permits taken out in the first nine months of the year. It is thought that the record of the year will eclipse that of any former year since the "big days."

In the quarter ending Sept. 30, the department of building inspection issued a total of 1,313 building permits for improvements valued at $1,899,690. There were fourteen brick stores to cost $99,650; fifteen frame stores, ten warehouses, $111,000; three mills and factories; forty-two miscellaneous buildings, such as churches, etc., $476,550; eight flat buildings, six brick and stone dwellings, twelve veneered dwellings, 161 two-story frame dwellings, $460,425; 176 story and a half frame dwellings, $213,835; ninety-four one-story frame dwellings, forty-seven barns, 724 additions and repairs, $290,000.

For the first nine months of 1904 there were issued 3,588 building permits at an aggregate cost of $5,445,605.

The grand total of all permits for the first three quarters are thus 8,268 and the cost $6,343,913.

This represents an increase of 2,035 and an increase in the amounts expended for building improvements, of $742,246 over last year.



6 Fine Souvenir Teaspoons $1.50

One of the most pleasing souvenirs of the World's Fair, St. Louis, is the set of **Six Full Size Teaspoons**, made especially to order for the Lake Shore & Michigan Southern Railway by the Oneida Community. Each bowl contains engraving of a different World's Fair Building, and the handles are handsomely engraved. They are of best material, finely finished, ornamentation is rich and deep. The spoons are fully guaranteed, thoroughly serviceable for every day use, if desired, and will last for years. Do not fail to order a set. The spoons will please you.



For Christmas A set of these spoons makes an appropriate and a very pleasing Christmas gift, either for children or grown folks.

HOW TO ORDER. Entire set will be sent, postpaid, in satin-lined box for $1.50 (to Canadian points $1.75). Remit by express or postoffice money order direct to **Oneida Community, Niagara Falls, N. Y.**

For really pleasant, comfortable journeys between the East and St. Louis use the Lake Shore. It affords a very complete service of Sleeping Cars, Dining and Day Cars on fast through trains. Send two-cent stamp for World's Fair folder and boarding house list to A. J. SMITH, G. P. & T. A., Cleveland, Ohio.

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Splinters and Shavings—*Continued.*

The International Society of State and Municipal Building Commissioners and Inspectors, which has been in session this week here, has completed its convention.

Some months ago Mr. F. W. Fitzpatrick, the consulting architect, having had considerable to do with the building departments of the larger cities, became impressed with the wide differences in the building laws and rules governing building in the different municipalities, the failure of many cities to cover most important points and the disposition in most cities to evade the existing laws. He conceived the idea of forming an association of the building inspectors throughout the country that would bring these officers in closer touch with each other for the purpose of standardizing, as it were, the laws and regulations regarding buildings, the study of fire-preventive methods, and the betterment generally of buildings. He entered into correspondence with the authorities of many cities, and the idea of such an association. Over 100 cities agreed that they would be glad to co-operate and sixty-four cities responded that they would have an officer of the municipality attend the first convention or be represented by proxy. It was as the result of this work that the convention held its meetings here and began its active existence as a permanent body.

One of the most interesting results of the week's work of the convention was the decision to take up at once the question of rules regulating theater buildings. Some cities have already incorporated in their building ordinances that all stage settings should be coated with some kind of approved fire-retarding paint, and, in fact, that the scenery be made thus and so. It can readily be seen how difficult it will be for traveling companies to conform to half a dozen radically different ordinances, and it was decided to study out some scheme of protection not only of the scenery, but of the drop curtains the auditorium, and all the stage paraphernalia, and recommend that all the cities adopt this standard theatrical regulation.

Other and as important points are to be taken up and considered. At present very few cities agree in their ordinances as to the fiber strains to be allowed in building material, the thickness of walls for the different stories of buildings, the loading capacity of floors in different classes of buildings, and all such points.

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Golden Oak or Mahoganized Birch Selected Lumber Mantel . . . $29.25

Dealers' price, $40 to $45.

It is 7 feet high, 5 feet wide, 36x18 French Bevel Mirror, heavy box top and deep shelves. Four columns with capitals. Includes Enamel Tile Facing, 60x18 hearth. Plated Frame and Club House Grate

Freight paid east of Mississippi River and north of South Carolina on this mantel.

BRASS FIRE SET, $8.00; FENDER, $8.50.

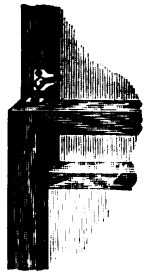
Tiles mounted on slate make a perfect job; any one can place them in position. Write for catalog of Mantels, Grates; Tiles for floors and baths; Slate Laundry Tubs; Grilles, etc. It is FREE. Or send 10 cents to pay postage on our art Mantel Catalog. Mantel Outfits from $12 up.

$5.25 buys this Grille, 48-inch, with pole. Retail value, $8.00 to $10.00; others from $2.50 up. Largest assortment. Division Screens and special Grilles to order.



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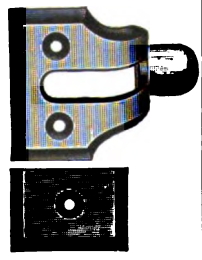
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AFFORDING SURE PROTECTION AGAINST INTRUDERS.

Children Kept In.

Burglars Kept Out.

Write for Descriptive Circular.



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Notes on Prices

ESTIMATE OF COST.

With reference to the estimates of cost given with each description of designs published, it is desired that our readers understand current prices are not used; but prices of labor and material (see schedule below) which prevailed in Minneapolis and many other sections of the country a few years ago. In order to avoid constant confusion among our readers by continually changing this table of prices, one basis is adhered to in making up the cost estimates.

SCHEDULE USED.

Excavating, per cubic yard	$ .10
Rubble Stone Work, per perch (16½ cubic ft.)	1.60
Brick laid in wall, per 1000	9.00
Lathing and Plastering, per yards, two coats	.14
Dimension Lumber, per 1000, No. 2	11.00
Flooring (No. 2 D. & M. Fencing)	12.90
Sheathing Boards (6-in. D. & M. No. 3)	10.00
Shingles *A*	$ 2.25
Siding "C"	17.00
Finish Lumber	$20.00 to 30.00
Tin Work, per square	6.00
Carpenter, per day, 9 hours	2.25
Masons, per day	3.00
Common Labor, per day	1.50

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of going to press with this issue. If the readers of Keith's Magazine will kindly send in to us a like schedule, quoting the prices in their localities, we will be pleased to publish same for the mutual benefit of all readers in the various sections of the country.

Current Minneapolis Prices.

Excavating, per cubic yard, 15c, left on lot.
Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.
Brick laid in wall, per 1,000 (wall measure), $11.00 to $12.00.
Lathing and plastering, per yard, two coats, 26c.
Dimension lumber, per 1,000, No. 2, average price $16.00 to $18.00.
Flooring (No. 2 D. & M. Fencing), 4-in. $18.50; 6-in. $21.50.
Sheathing boards (6-inch D. & M. No. 3), $16.50 to $18.50.
Shingles, standard star "A" star cedar $2.40, pine $2.40.
Siding "C," $27.00.
Finish lumber, $35.00 to $50.00.
Tin work, per square, $6.00 to $8.00.
Carpenters, per day 8 hrs., $3.00.
Masons, per day 8 hrs., $4.40.
Common labor, per day 8 hrs., $2.00.

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Notes on Prices—*Continued.*

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are of course subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

Colorado Springs, Colo.

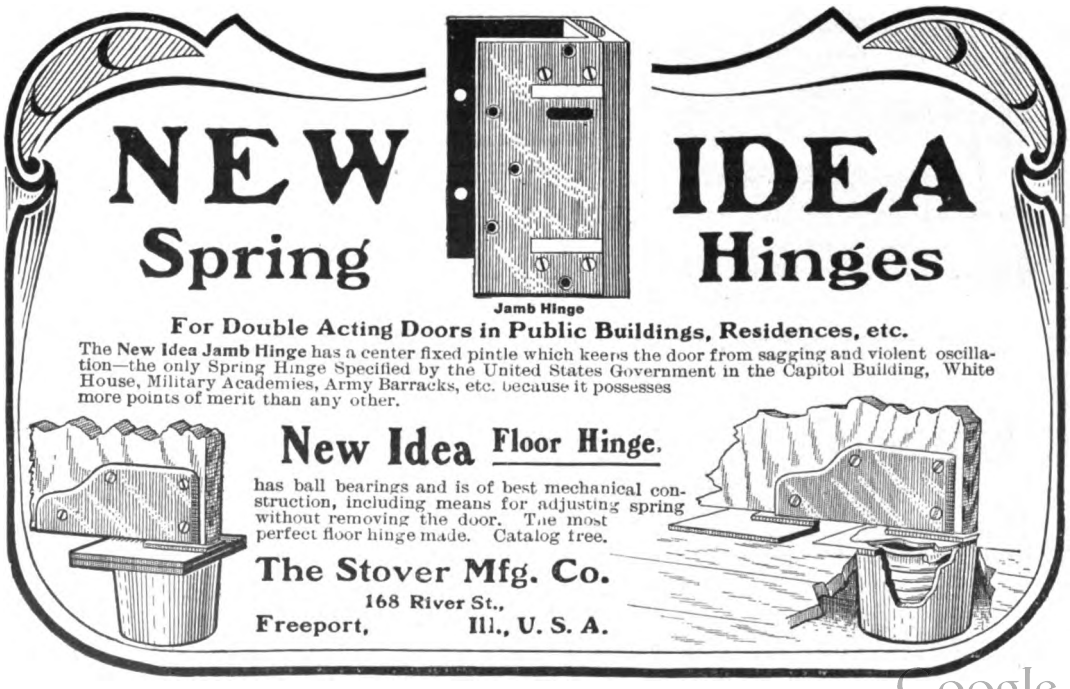
Excavating, per cu. yd., left on lot	$ .25
Rubble stone work, per perch (16½ cu. ft.) in wall	3.25
Brick laid in wall, per M (wall measure)	$10.00 to 12.00
Lathing and plastering, per yd., 2 coats	.25
Dimension lumber, per M	19.00
Flooring, 4-in.	26.00
Flooring, 6-in., per M	27.50
Shingles (cedar) standard Star "A" Star	3.00
Shingles (redwood)	3.60
Siding "C"	29.00
Finish lumber	$40.00 to 70.00
Tin work, per square	9.00
Carpenters, per day 8 hrs	3.50
Masons, per day 8 hrs	4.50
Painters, per day 8 hrs	3.50
Plasterers, per day 8 hrs	5.50
Plumbers, per day 8 hrs	4.50
Blicklayers, per day 8 hrs	5.50
Common labor	2.00
Lath, per M	4.75
Lime, per bu.	.50
Oak flooring, 2¼-in. face, per M	100.00
Maple flooring, 2¼-in. face	70.00
Hardwood finish (oak)	125.00
Cement, per bbl.	2.80

Olympia, Wash.

For excavation, per yd	$ .15
Concrete wall, 8 ins. thick, per cu. ft.	.25
Lathing and plastering	
Dimension lumber, per M delivered	9.00
Flooring, per M delivered	20.00
Sheathing, per M delivered	10.00
Shingles, clear, per M delivered	1.75
Siding, per M delivered	20.00
Finish lumber (fir), per M delivered	22.00
Carpenters, 8 hrs	3.00
Common labor	2.00

San Francisco, Cal.

Lath and plaster (two coats), per yd	$ .35
Dimension lumber, No. 1	18.00
Dimension lumber, No. 2	16.00
Flooring, No. 3	25.00
"1x6" sheathing, No. 2, one side surfaced	16.00
Shingles (cedar)	2.35
Pine "rustic"	27.00
Finish lumber	38.00
Common labor	2.00
Carpenters	3.50
Masons	5.00
Brick laid in wall	$20.00 to 25.00



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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.

H. G., Onekama, Mich.

Q.—What does the term "when the house is enclosed" mean? Does it mean when the doors, windows and chimneys are in, or does it simply mean when the roof and sides are on?

A.—The term "when the house is enclosed" means when the outside boarding and roof, including the shingles, are on. It does not mean when the house is plastered or when the window sash are in, but of course the frame must be set. The chimney may or may not be entirely completed. It is customary to carry the chimney along with the frame work.

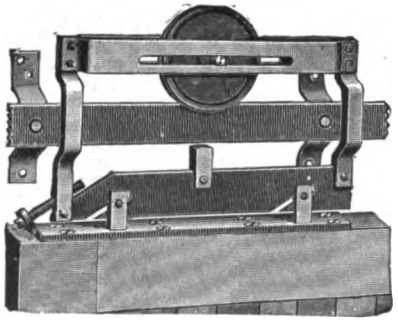
G. H. I., St. Johnsbury, Vt.

Q.—Where specifications say "Finish around sink as required," does that not mean as required by owner? Builder says "as required" does not refer to owner. Who should furnish the slab or enamel back,—builder or plumber?

A.—"Finishing around sink" means finishing as desired by owner, it being supposed that the rim around sink, drip-board, back and the little shelf over sink and sometimes even a little cupboard underneath, for kettles, are what the average owner would want. However, in the best sanitary work now-a-days the latter is usually omitted. The plumber should furnish enamel back, by all means.

Q.—We asked builder to make coal bin in three parts; one holding ten tons of furnace coal is sheathed according to my specifications; and two little ones at the side holding two tons pea coal and one ton stove coal, go only half way up and require very little lumber on two sides. Must these be called "extra?" It would seem that enclosure for thirteen tons of coal ought to be included in contract.

A.—Technically speaking, your contractor is entitled to a little extra if he builds additional bins. In other words, anything extra that is not mentioned in either your plans or specifications and not necessary to make the house, is in its general purposes, a complete one according to the plans.



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New Building Materials.

A New Cement Brick.

From the frequent mention in building journals, as well as the daily press, of some new service to which cement is put, it is plain to see that this material leads in importance over all other building materials. Nowadays you can build an entire house, elevator or ware-house with cement, using no wood, and by methods which appear to make use of the same principles in such construction as in the architecture of past centuries. In ancient Roman construction especially, cement of varying qualities was constantly employed, both in wall construction and for the exterior of buildings.

And now after hearing so much of the hollow building cement blocks, which if properly made prove very satisfactory, we are to hear of a *new* cement brick. I say new because it is pressed from a crushed rock which has certain natural cement qualities and 95 per cent of the material is this natural stone. If this stone is powdered, thrown on the ground and walked on, in a few days it packs and will become hard. This quality makes it admirable for use in the manufacture of bricks, being a natural binder, and today there is a plant in operation in Wisconsin near the place where this stone is quarried. The writer has seen the brick come from the mould, where it receives a pressure of fifty tons. It is in size the same as a pressed brick, having a finish on both sides and ends, and in the natural gray or cement color is a fine looking brick. They are also made in colors—a reddish brown and green as well. Excellent for facing purposes, though of course not a fire brick.



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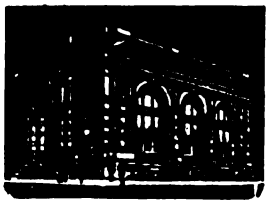
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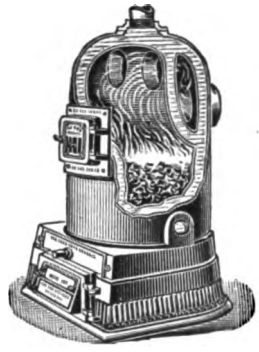
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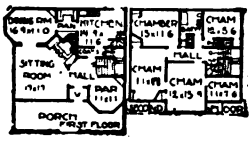
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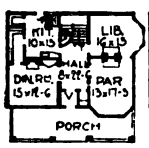
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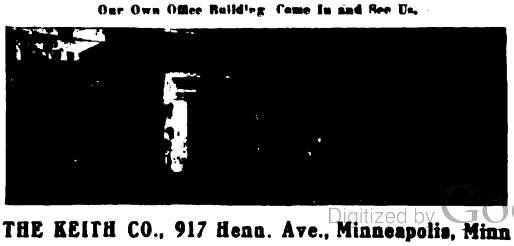
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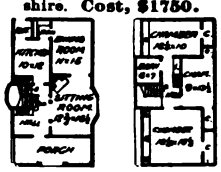
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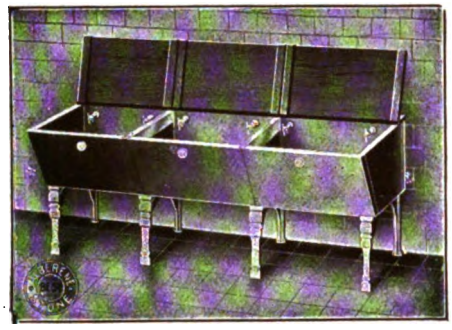
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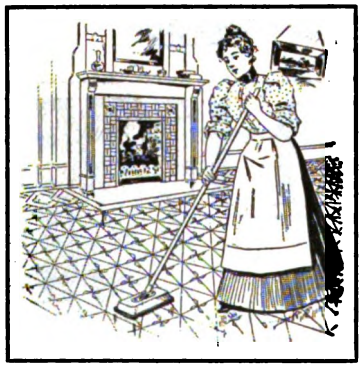
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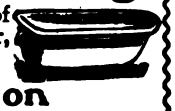
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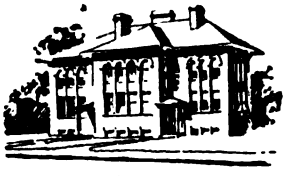
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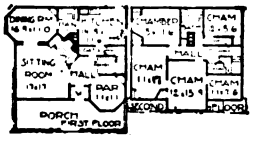
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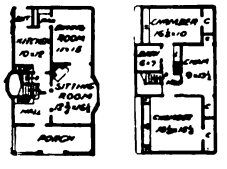


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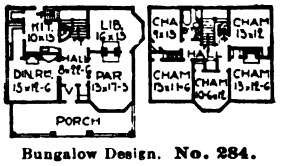
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Keith's Magazine

on

HOME BUILDING

M. L. KEITH, Publisher, MINNEAPOLIS

Contents for December

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KEITH'S MAGAZINE

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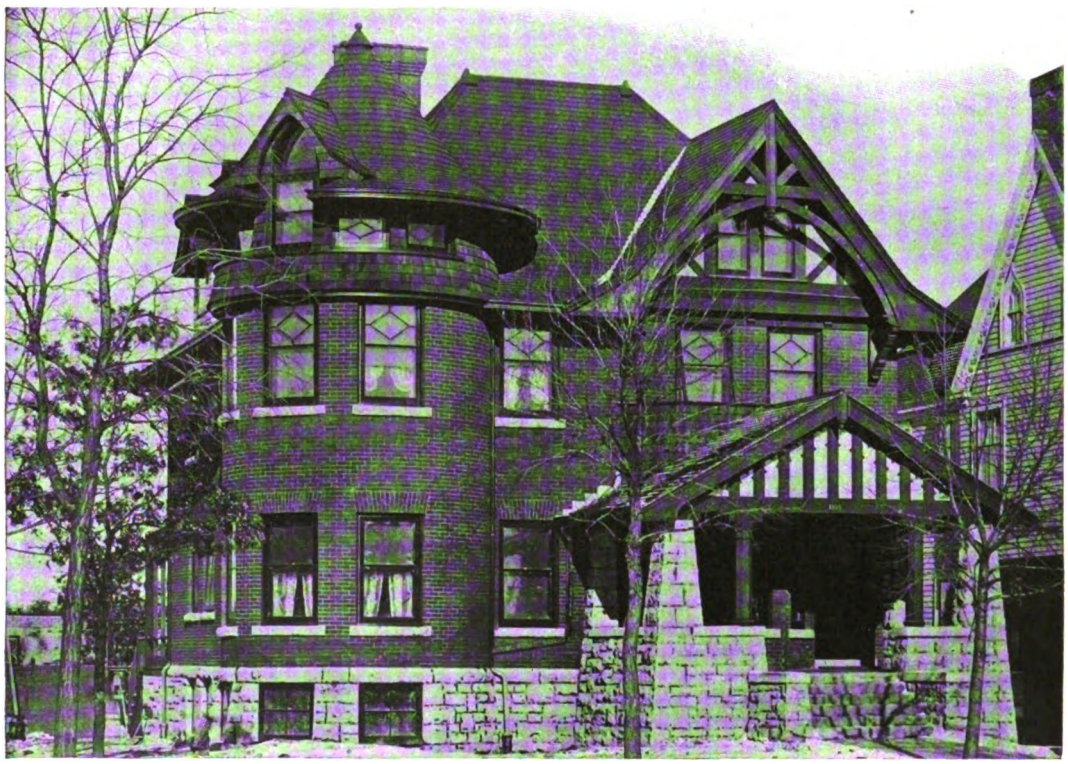
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KEITH'S MAGAZINE.

Vol. XII. CHRISTMAS, 1904. *No. 6*

My Idea of a Typical American Home.

BY WALTER J. KEITH.



"ENGLISH HALF TIMBER STYLE."

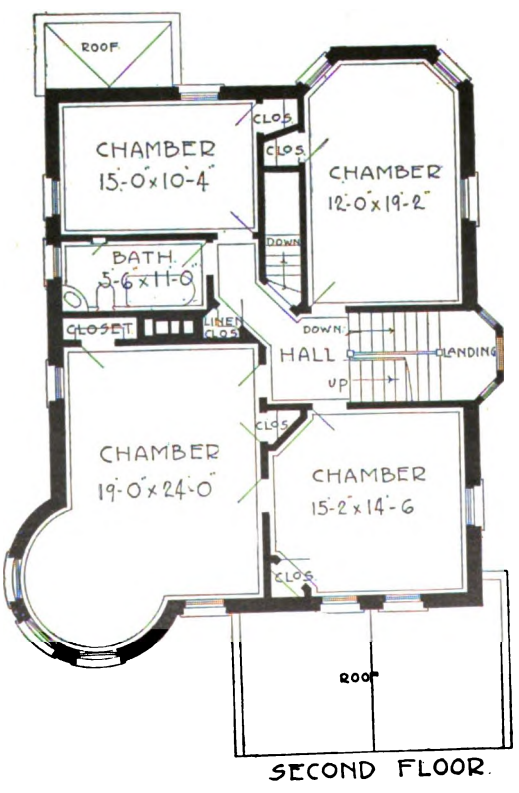
WHAT is my idea of a typical American home? Being an American, naturally, I am a firm believer that anything American is the best and naturally what I believe, therefore, to be a typical American home, would be such a home as I would build for myself. With this apology, I will, therefore, proceed to tell in as practical a manner as possible, why I built the home I did.

In the first place, I wanted to build of brick or stone or a combination of these materials, believing that while more expensive at the outset, they would be cheaper in the end, for all my neighbors seem obliged to paint their frame houses about once a year to keep them fresh and nice.

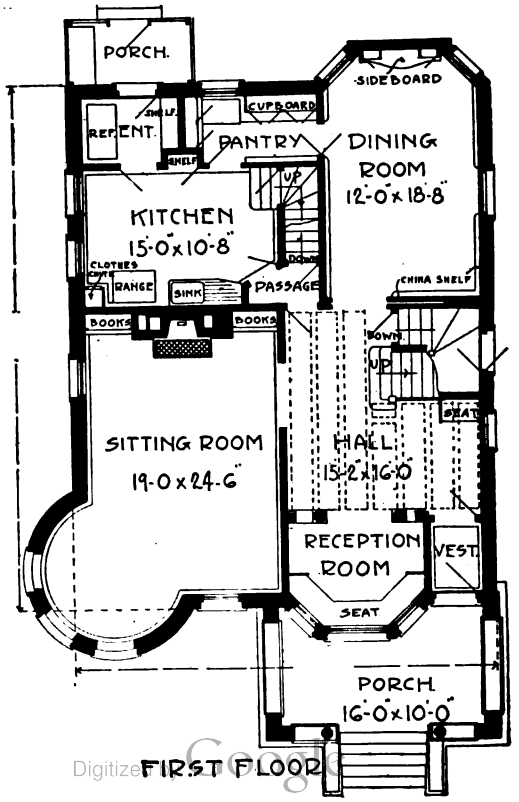
Being somewhat partial to the English half timber style of architecture, I wished to plan my home for that treatment in general

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SECOND FLOOR.



FIRST FLOOR.

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and as a medium of expression selected a dark, warm red, "sand mold" brick, preferring this to the smooth surface of the hydraulic press. With this brick, the natural blue gray lime stone quarried right in this city, formed an effective combination and that stone I used for the dressings. The porch steps and abutments are of stone for the same reason that brick was used, namely, because once in, they were there for all time and for the same reason the porch floor is laid with cement tile in two colors, a soft brick red and black.

long intervals. An examination of the floor plans herewith given, will show the reader that this decided me upon a spacious living hall with reception alcove at the front, which gives an impression of spaciousness upon entrance and is very satisfactory. Opening from this is the living room, a view of which is also given herewith. The great, generous room, 30 feet in length, with its rounding corner bay, amply large for two or three to occupy in perfect comfort without crowding, is ideal for family life. The fireplace of handsome proportions being at the



"THE GENEROUS LIVING ROOM."

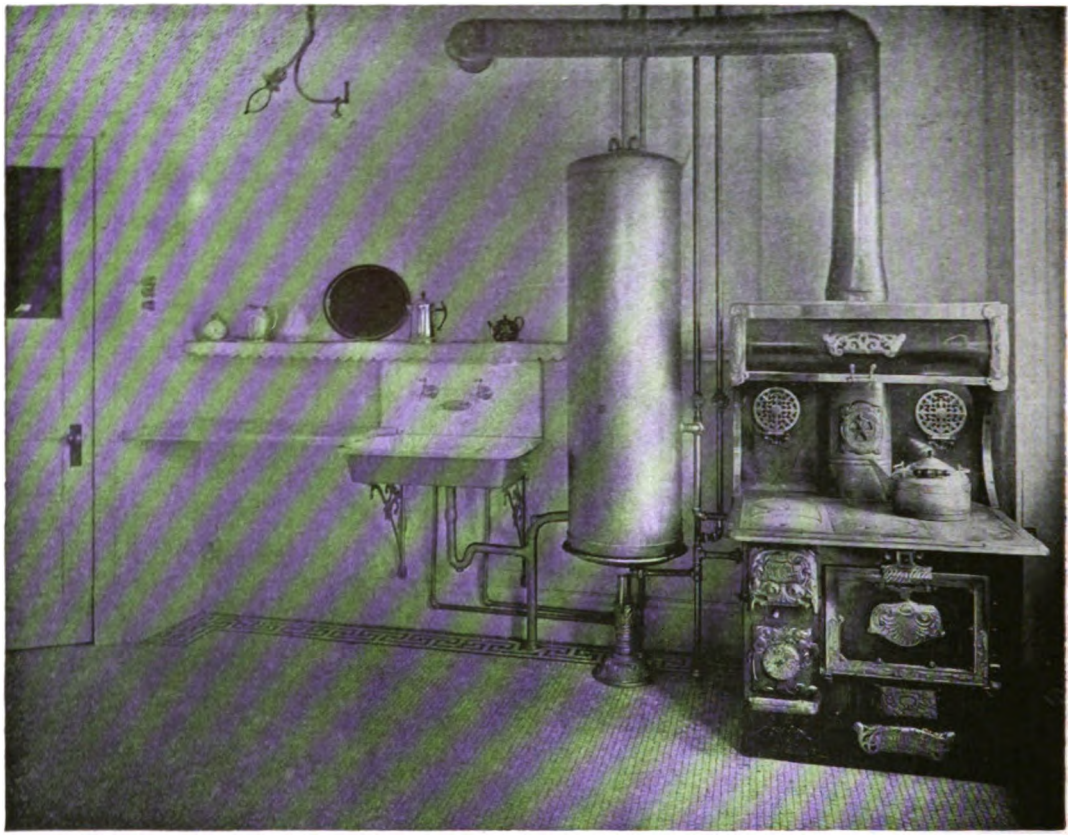
The house is not built of solid brick, but a veneered wall is used, because I wished a dry house and a warm house and this construction gave me both. It also makes a cool house in summer, for generally speaking, a house that is warm in winter, is cool in summer.

The next question to decide was the question of plan. I could not afford too large a house and decided to build for my own use and not for the entertainment of guests at

end of the room is in full view of every occupant of the room and does not necessitate too close proximity to the fire for comfort. Space for a few books is provided on either side of the fireplace, a recess with arched treatment above.

The dining room also opens off the hall and a view of same is shown herewith. Looking into the room, one sees the built-in sideboard at the end of the room and its wainscoted walls with plate shelf at top

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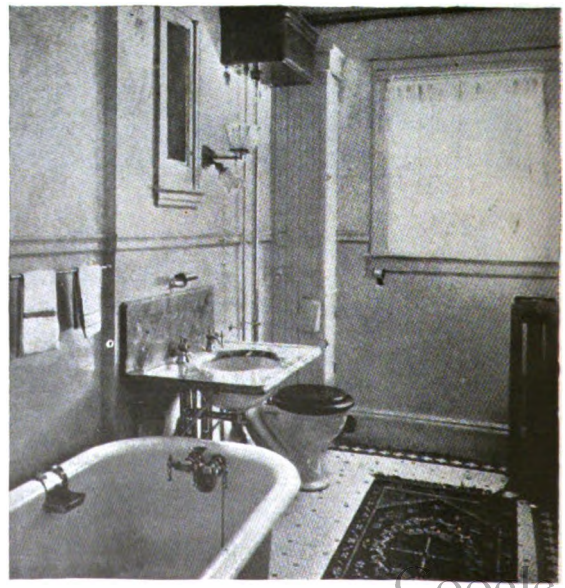


"WITH TILE WAINSCOT."

of wainscot. This room is finished in Flemish oak with rich blue Oriental rug that carries out the color tones of the delft blue ornamentation in the frieze, the body of the wall being treated in orange colored burlap.

Considerable scheming was necessary to work in the back stairway and give access from front hall to kitchen without passing through any other room. It has been solved in this plan in a very practical and compact way, as will be noticed. The pantry is of liberal proportions and together with the kitchen and rear entry as well as the front vestibule, is provided with a tile floor. As will be noted from the view of the kitchen herewith given, there is also a tile wainscot, and attention is called to the compact placing of the fixtures, the range, boiler and sink all being adjoining with the clothes chute to laundry at the end. This same economical and practical arrangement of fixtures is carried out in the bathroom, a view of which is also given.

The second floor is carried out on the same general lines as the first floor, the idea

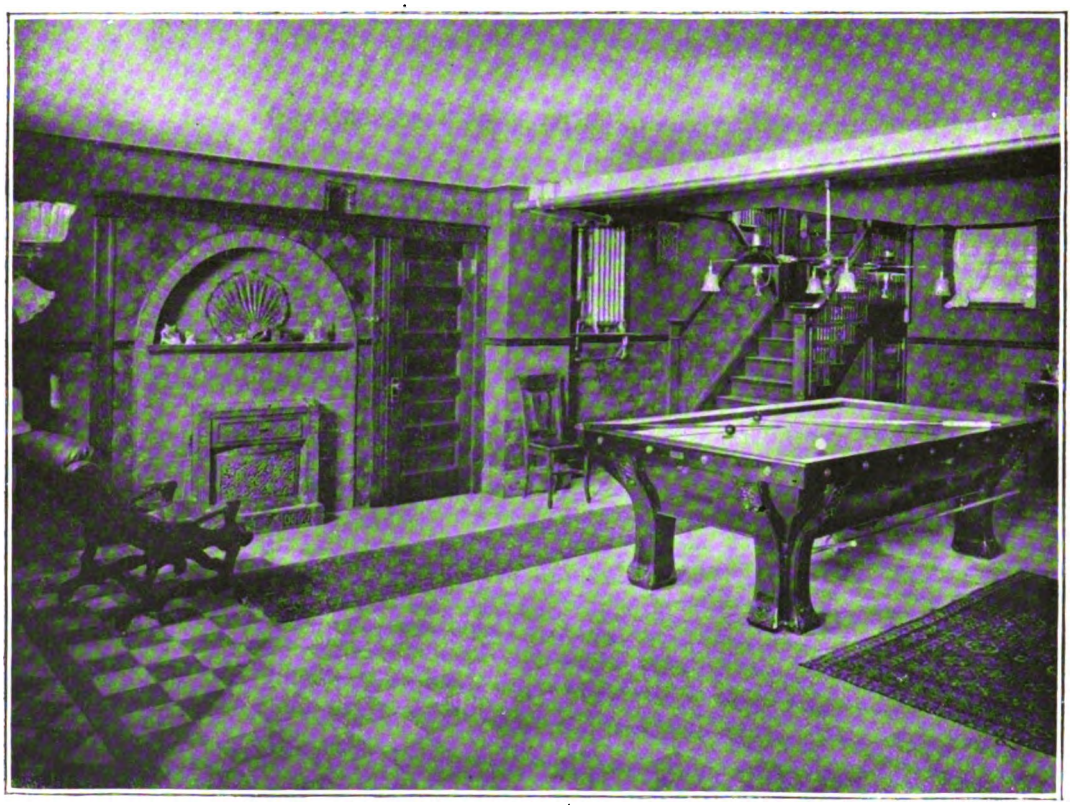


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being that not so many bedrooms were desired, as that those that were provided, should be of good size. This is particularly true of the spacious owner's bedroom, which comes over the living room and which is furnished in becoming style. Two servants' rooms are finished off on the third floor, besides a large play room in the front of the house for the children.

Extending clear across the front of the house, under the hall, reception room and living room, is a very satisfactory billiard room, reached by going down under the main stairway. Same is provided with a tile floor and everything complete, including an open fireplace and lavatory, where the players may wash the chalk from their hands before leaving the room. In this room the guests can make as much noise as they wish and the click of billiard balls, stamping of cues on the floor does not disturb in the least any member of the family who may have retired before the games are finished. The location of the room enables the players also to leave it by passing through a side entrance, which is hardly possible when billiard room is located in the third story.

The cheerful blaze of an open fireplace adds much to the social charm of this billiard room, its warmth supplemented by the red Wilton carpet that is laid around the billiard table in the center of the room. Over the table an electric chandelier fulfills its mission well. The floor is laid with square, red and gray tiles; the woodwork is brownstained oak with a wainscoted wall five ft. up, the wall above this hung with orange burlaps, and the ceiling is tinted a lighter orange on the plaster. The embrasured windows are set high in the wall, and all around the circular bay, with an upholstered seat beneath, following the curve of the wall. A similar seat fills the recess on the side.



"THE GUESTS CAN MAKE AS MUCH NOISE AS THEY WISH."

Such a treatment removes any sense of chill or gloom which might with less warmth of woodwork, wall decoration and furnishing, attach to a room thus located. The cheer of the fireplace is abundantly supplemented by hot water pipes and a wall register from the furnace.

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The Craft of the Stencil.

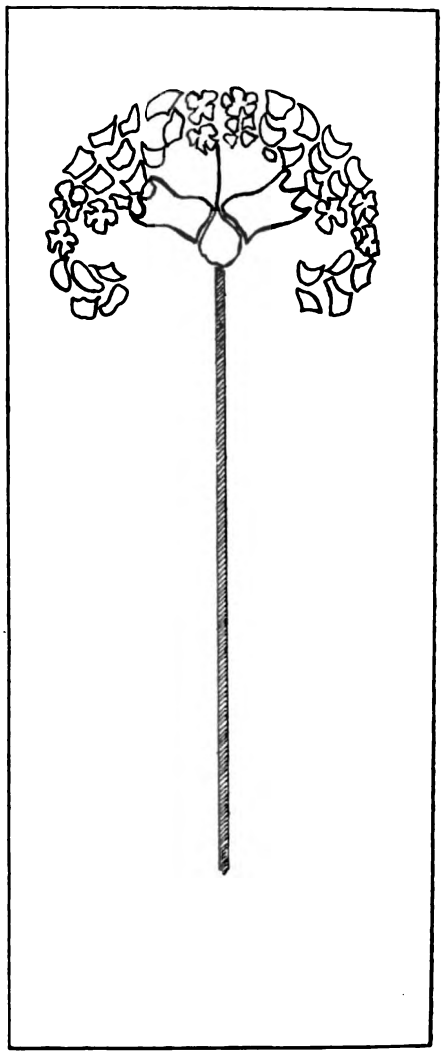
BY H. P. KEITH.

WHAT an admirably coined word is "craft," and its derivative—the craftsman. It has indeed almost completely lost its less pleasing and secondary definition of "guile," so entirely is it associated in the modern mind with the idea of the skilled workman. The word "craft" conveys a quite different impression to the mind than the same thing if designated a "trade." It has somehow a subtile flavor of art, mixed up with its practical qualities; for practical a craft must be. Its admirable adaptiveness is nowhere better illustrated than in its application to the work of the stenciler, who is a workman unquestionably, but may be an artist as well. Nay, *must* be an artist, to obtain the decorative excellence which is a possibility of his craft.

Stenciling is painting through holes cut in paper or thin wood or sheet metal. The Japanese, who are Past Grand Masters of the art, use far thinner stencils than the Western decorator. So thin indeed are some of them that he must strengthen his fragile plates by the use of hairs or fine thread, to keep them from tearing apart. None but a Jap could handle these plates; but the delicacy of design in Japanese stenciling is the despair of his Western fellow workman; in these effects he is without a peer, and has carried them to the greatest perfection. There are, however, big, broad effects, impressionistic and picturesque, that could not be attained by the Japanese stencil, and that have undoubted decorative value. The *technique* of the craft, however, its tools and its formulas, do not come within the province of this paper, the object of which is chiefly to speak of the higher forms of decorative art which are possible in stenciling and to give some examples.

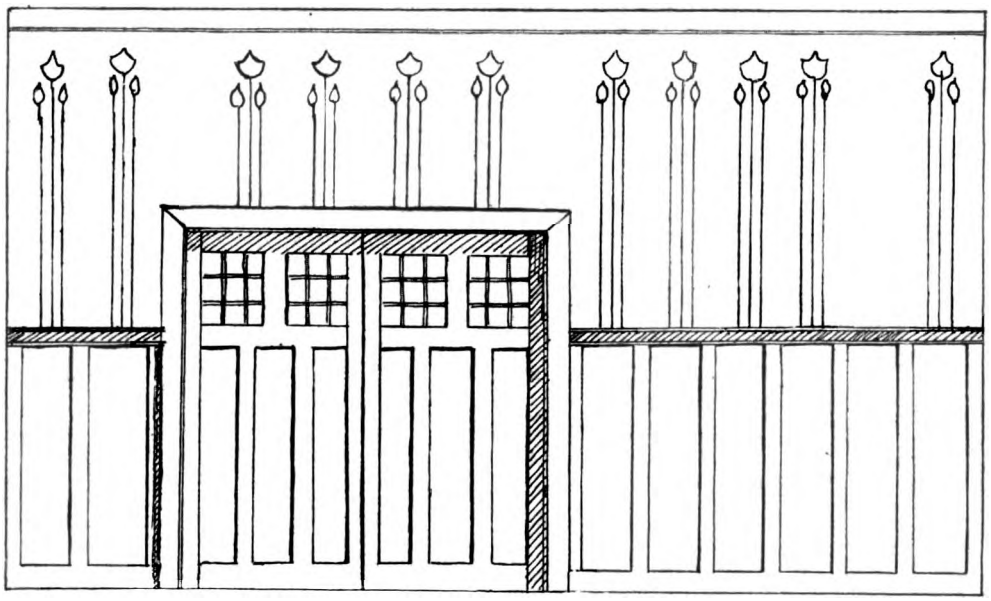
Stenciling is by no means a modern invention, use having been made of the process as early as the 17th century. It is one of those things which are curiously easy and commonplace and difficult and interesting.

Nothing is easier than to dab color through the ordinary stencil plate for a commonplace border. But this hopeless and dreary decoration (?) is as far removed from the results achieved where artistic coloring is combined with fine design, as the colored supplements of the Sunday papers are from real art. It must be admitted that most of the work is hard and mechanical, and far from being decorative in the true sense of the word. Like many other things classed as decorations, it often lacks every element of art or beauty.



"THE STEM AND BLOSSOM OF THE LOTUS."

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"FLORAL PATTERN OF SOME DIGNITY."

A mere covering of wall space with a figure and colors is not at all a decoration. Though apparently many people think this the case.

But put the stencil tools in the hands of a real artist and the work may be so controlled and amplified as to lose its labored appearance and rise to the level of true decorative value. Such craftsmen it must be owned are rare; but they do exist. There is, for instance, in New York a young woman decorator who combines thorough practical knowledge with that quality of artistic feeling which is the gift of the gods, and who produces charming results with the stencil. She is much sought by architects, and not only designs her own stencils, but selects the material she thinks most suitable for the background. At a pinch she can hang it too, and handle the paste brush as well as the stencil. When such practical knowledge is found combined with Yankee resourcefulness and the artist's inspiration, stenciling becomes a fine art.

Stenciling is often erroneously spoken of as fresco, which it is not. True fresco is executed with mineral or earthy pigments, upon a newly laid surface of stucco, so that the colors sink in and become as durable as the stucco itself. In stenciling more permanence of color can be secured by the use of dyes instead of paints, as well as more brilliancy of tone. Dyes are more difficult to handle, also it is harder to secure the desired shade of color. They are generally applied to a fabric, such as coarse linen, burlap, etc. Friezes stenciled on coarse linen are very successful, because the rough texture of the cloth enhances the quality of the work, giving greater color depth and richness. The frieze or panel can be nailed to the wall and taken down to be cleaned. The cost of the material is trifling. In a house recently decorated the bathroom wall above the tiled wainscot was paneled with white linen, upon which was stenciled a simple geometrical design in blue. As the stenciled fabric after the work is done, is subjected to a steaming process which incorporates the dye with the cloth, such a decoration could be used on a bathroom wall, though it would not seem well adapted to such a situation. Incidentally it may be mentioned that anything can be stenciled—wood, metal, glass, brick or stone.

In the examples here given it is attempted to show as nearly as might be, some of the finer effects which may be obtained by the stencil crafter. The black and white reproduction very imperfectly conveys the feeling of the composition, because all the color blending is lost and the mere outlines seem hard, which is not at all the case in the original.

The illustration shows an extremely simple stencil design, scarcely more than lines, yet which will be found to give a character of refined decoration. The

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motif is just the conventionalized stem, bud and blossom of the lotus, as it appears in architectural detail. If carried above a wainscot, upon a background of dull blue, the stems, a lily-pad green and bud and blossom, a lemon yellow, and if the blue background be repeated in the panels between the styling of the wainscot beneath, the resulting wall treatment will be a restful and refined composition.

The second illustration is a formal floral pattern of some dignity, intended to form a series of panels in the wall spaces. The panels divided by strips of wood and running from the base-board up to the tops of the doors, each panel two feet in width. The foliage of this pattern is russet color, the blossoms yellow and the irregular forms each side the stem, turquois blue with burnt orange stems strongly outlined in dark brown. The background to be a low toned but not dark green.

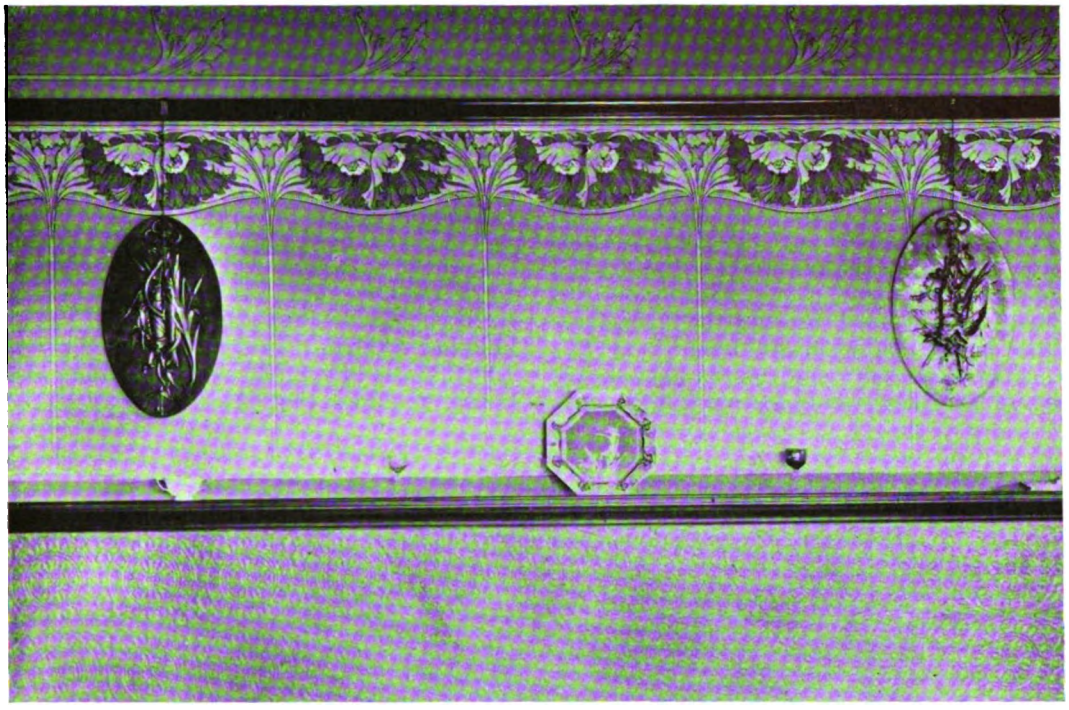
The fine sense of line which permeates the more delicate and intricate compositions and the skillful use of ties, lift them far above the level of the ordinary printed pattern. Probably nothing has such influence upon the character of a stencil decoration as the use of the ties. These are in fact the *bete noir* of the stenciler. They are necessary, but they are an evil in the cheaper grades of work. Where high priced work can be afforded and a number of different plates used, an impressionistic effect can be obtained and easy, flowing lines with the ties nearly obliterated. To return to the Japanese artist, the excellence of his work is largely due to his not being hampered by "the rule of thumb." He does what the spirit moves him to do and doesn't bother about conventional "ties" or "reverse," but just makes a design which hangs together somehow or perhaps does not hang together at all, except by the hairs or threads he uses to strengthen his stencil plate. This then is the difference between the artist and the workman. The one is bound by his rules; nice, even, green lines on a nice, even, red wall are his idea of decoration. "But I must have *this* side balance the other side," said a decorator to the writer, who was despairingly trying to banish a pair of red roses that matched another pair, from a stenciled frieze. One "cannot make a silk purse out of a sow's ear"—to quote a homely but expressive old proverb—neither can grace and artistic excellence be put into a stencil decoration unless these qualities are in the make-up of the individual who is doing it. The characteristics of individuality make all the difference. A workman copies an object exactly, be it flower or scroll. He likes best the scroll, with a basket work of gold lines disposed with mathematical exactness first above then below the scroll at regular intervals. This he calls "Renaissance," and is grieved that you do not admire it, for it is his best. You can see by his stolid dignity, that he feels he is "casting pearls"—before one who does not know a good thing when she has got it. There are even painters who go out to decorate (?) houses, with less intelligence than a boss carpenter—and that is going far. One of these was stenciling a design on a coved ceiling. His employer said—"when you get to the center, reverse the pattern"—and went away. Coming back after a few hours he found the painter gayly whistling, with the second half of the design nearly all on, *upside down.*

But there are others—artists, who can take a flower or a tree, and transmute it into a design which does not copy the object, but expresses the idea of it, thus an Acanthus leaf or a tulip may be the motif of a frieze or a panel which shall immediately suggest tulips or Acanthus leaves though nowhere is the natural flower exactly copied.

This is, of course, decoration of a high order and can only be the product of the artist—crafter. Taste and ingenuity will, however, go far to produce results out of the commonplace without great expense. An instance of this is given in the beautiful decoration showing the poppy motif. The limited amount of money to be expended would not allow of much hand work, yet an artistic and elaborate decoration was achieved. The decorator had the good fortune to find a paper frieze of fine drawing and beautiful coloring, showing great golden poppies conventionalized, on a tan ground. The leaves were the soft green of the actual poppy leaf and the conventionalized stems were lengthened down to meet horizontal bands and lines of brown and lizard blue.

The room was a dining room and the plaster wall above the wainscot and plate shelf was calcimined a rich lizard blue. The poppy design was cut carefully from the wide paper border about half way down the stems, giving an outline which when carefully appliqued to the upper part of the

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"SHOWING THE POPPY MOTIF."

plaster panel, was quite indistinguishable from hand coloring. The stenciler then put on the broad band of golden tan for a base and with his brush completed the long, root-like stem with its convoluted support, in exactly the same coloring. He made a stencil plate from the halved poppy leaf of the design and reproduced its delicate green in a decoration for the cove of the tan ceiling, trailing it along vine-fashion above the molding. The result is a most refined and artistic decoration at slight comparative expense. And the skill and taste shown in thus combining the printed design with the hand coloring, lift it quite above the level of an imitation.

Here again it is the quality of the individual that counts, as such an effect could never be obtained by any "rule of thumb" process.

One other method of improving the quality of stencil decoration may be mentioned —that of gradation of color.

The old style was to use one flat color in set designs with regular repeats. By change and gradation of color much may be done. Yet here again the artistic instinct must guide, or the result may be as deplorable as the old method. When, for instance, each leaf in a design is shaded from deep green up to almost white, one sighs for nothingness. This at least is not irremediable.

It is not the object of this paper to teach the art of stenciling or enter upon any discussion of the relative merits of thick or thin plates, of sponge or brush, of pouncing or stippling. We are concerned only to show what can be done by what has been done, to lift a method of decoration which must largely be the resource of the ordinary householder, above the commonplace, and to a finished result which may be worth much more than its intrinsic value.

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What It Cost Me to Build a Six Room Cottage by Day Labor.

BY HENRY C. WATSON.

MY first aim in planning my new home, which is a six room, modern cottage, was to get a different exterior from the ordinary and still not "squander my substance," which was all out of proportion to my desires. My architect was most obliging on this point and planned for me the very tasty little house I now call my own.

The rooms are necessarily small, the house being but twenty feet wide by twenty-eight feet deep, with the front porch eight feet square included in these lines. The sitting room and dining room are practically one, the opening between them being nine feet wide, so doing away with a possible crowded effect.



"A DIFFERENT EXTERIOR FROM THE ORDINARY."

I determined to buy my own material and have the carpenter work done by the day, subletting the mason work, plumbing and heating, believing that in this way I would get better service and hoping to save something by doing the painting and some other little jobs myself.

The basement is under but the rear half of the house and is bricked up with cement floor, the foundation also being of brick. My idea in using this material instead of stone was economy, for I thought that by building piers to carry the weight of the house, I could get along with a wall of but one thickness where it did not run down to form the basement. It did not prove to be economy in this case, however, as a building ordinance in force in our city, of which I did not know when planning the house, required that brick foundations be at least twelve inches thick. There was, of course, nothing to do but comply, and this necessity brought the mason work, including chimney, up to $217.50.

The lumber was $252 and the mill work, not including screens which were made by the carpenters, $136. This contemplated a good quality of white pine finish throughout, with hardwood floors on the first floor. Two coats of cement plaster in a smooth finish cost me $125.

Good plumbing I thought a wise investment and the kitchen sink, with boiler and range connection, and the complete bathroom amounted to $241.50. A hot air

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furnace installed in the basement and with a ventilating system cost an even hundred dollars.

The finish of the first story main rooms and the hall I stained a rich brown, then filled and varnished it. The kitchen and second story woodwork, of course, I painted. In the bathroom I painted the wall to a height of four feet, in a soft green known as silk green, capping it there with a little white moulding, the rest of the woodwork being white also. The pine floor I stained brown and when the mistress had added the green and white Japanese rug, the dainty white curtain at the window and the usual necessities, this little bathroom was "fit for the gods."

The exterior of the house is of wide drop-siding, left rough, and this I stained brown, making the trim a deep cream. The result is a neat, clean-cut, tasteful appearing house, which against its background of green, is most effective. My painting material cost me $22.

The hardware at $59 gives me a very fair quality of finished hardware beside the ordinary rough hardware and the heavy tar paper used under the siding and again between the studs where it was put on with lath to form a double air space between the outside of the house and the plastering; a very effective precaution against cold.

The tin work was $7.50, and the electric door bell, with dining room push installed complete, $3.50.

The largest item was, of course, the carpenter labor at $343. It was "union," it seemed unmercifully slow; it objected to my painting in its sight, though I might paint just around the corner if I didn't tell anybody; it must never, no, never, work five minutes overtime even to take out work wrongly done. But on the whole it was careful and competent service I received, and if to me it seemed needlessly long drawn out, it may have been due to lack of an object for quick work, which is the case with day labor. I breathed a heartfelt sigh of relief when I saw the last of them and bore down on my painting with a will, only to be stopped by the paperhangers with the "union" cry.

I gritted my teeth and stood by again having learned patience and that "not to the swift is the race." When I was finally allowed, I built my own coal bin, put up additional shelving for the mistress and made myself an all-round-man generally. Various miscellaneous expenses amounted to $12.50, and my house stood complete for $1,519.50.

The Mirror in the Flat.

"I wonder that dwellers in cramped quarters do not make more use of mirrors to add light and apparent size to their narrow apartments," said a woman whose hobby is artistic furnishing. "In my own case I have found nothing more effective in certain rooms than a general expanse of looking glass.

"Take, for instance, my hall. It is poorly lighted by day, and it is a mite of a place any way, yet it has to serve the double purpose of reception hall and an apology for the much abused music room, by which I mean it must contain the piano and music cabinet.

"What is more, the ingenious architect contrived to cut a door where one is entirely useless, and the piano must stand across the corner directly in front of that door. It is a most awkward arrangement and I thought till my brain was numb trying to evolve some scheme for that impossible corner.

"At last it came to me. At a dingy little shop I purchased a mirror, buying it at so much a foot, which made it quite inexpensive, and had it set in a plain pine frame. The whole thing was as long as my piano and about 2½ feet wide.

"I stained the frame a green that toned with my wall paper. Then I had it hung just above the piano, with a soft silk drapery, filling in the awkward space between the mirror and the ceiling.

"The angle at which the mirror is placed causes it to reflect light from three rooms, two of these having arched openings, across which are shelves containing pieces of pottery. The reflection of these with the portieres suspended below the shelves gives a most pleasant picture for my mirror, and the effect upon the light and airiness of my little hall is quite remarkable."—Philadelphia Evening Telegraph.

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Three Typical American Houses in Mid-Winter.

BY MARY MOULTON CHENEY.

NINE times out of ten, he who builds sees his ideal house surrounded by a velvety green, vines clinging here and there to porch or balcony, and the lawn studded with beds of blooming plants or with shrubs of trim outline—this is the effect he studies and dreams about, but would it not be well if he would think too, how the house is to look when muffled about with banks of snow, when shrubs and vines are nearly denuded of foliage, and only meandering branches and stems remain of the wealth of green and bloom of the mid-season past.

In the winter, if ever, the good points of proportion in construction—and alas, the weak as well,—domineer, and the constructive value of the house stands for just its real worth—be it cottage or mansion.



"AMID ITS WINTRY SURROUNDINGS."

The cottage of our illustration is ever so compact and comfortable in appearance. Amid its wintry surroundings, shorn of all the softening influences of greenery, its well-proportioned elevations of modest dimensions are most pleasing. The gambrel roof of the front gable assures one without entrance, that there is sufficient head-room, and for a cottage the rooms are very convenient—the generous size of the windows bespeaks a wealth of sunshine and one instinctively expects when the door is opened to hear a child's prattle and its indescribable noise of good nature. Withal it is homey. The half columns of the porch are far more appropriate than if full height, and seem abundantly capable of supporting the simple, well proportioned cornice of the porch. The steps to the porch enter in front of one of the large windows—a pretty effect when the window is daintily curtained but not so good when the porch is furnished in the summer, for entrance must then be made right through the center of the porch-room. The hall or entry is small but compact, lighted by a small window of leaded glass, just barely curtained by some sheer material. Beneath is a settle of plain, natural wood on which are tumbled several pillows of good, richly-colored stuffs. The living-room is spacious for so small a house, exceptionally lighted as hinted before. Beyond—the dining-room is only a smaller edition of cheerfulness. The kitchen is not one in miniature as so many of today are, but possesses every convenience of mature

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size, well ordered, well ventilated for a cottage home. The rooms above are proportionately inviting and commodious.

* * *

Some people never can bear self-adornment—their clothes are made on the severest lines, and if you love them it is either because you have discovered —way, way in—a shrine, having attractive qualities, or because mere truth is indeed to you, beauty. Such, build plain and severe houses. Our example in the second illustration will stand for ages—it looks immoveable and even stolid. The windows are mere holes; some break, having the slightest decorative quality, should appear on the face of the bricks to prepare one for the sunken windows. The stone sill or window ledge does its level best to finish the window opening but it cannot compass the work of four sides when firmly held in one position.

The idea of plastered and paneled gables is quite fitting to the surroundings, they seem eminently appropriate with the naked trunks and branches of the natural oaks standing before them, their constructive value echoing the strength of the trees. One cannot help wishing that the porch roof were more ornate since it seems shallow and bald for so great strength as the bricks suggest—then the braces on the posts are too severe. Abruptly curved but plain braces should have been used, for contrast in line is needed. The lattice work at the base of the porch is wholly inadequate for the place—it is out of scale. Something bolder should be used giving evidence of greater strength and character than the hackneyed lattice ever betrays. This is a case where one should "look up and not down." The front gable seen through the trees, is fascinating—the two are so harmonious, but when the eyes lower, disappointment awaits them for the ornamental qualities of mere construction are wanting. In conjunction with the gables the tile roof is good. One thing of special merit is the opportunity of going out on the roof of the back porch where, to her heart's content, the model house-wife may air the bedding and clothes without festooning them from the windows or carrying them down the stairs to the clothes line.

* * *

A house of colonial design always wins



"MADE ON THE SEVEREST LINES."

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attention, the grace and air of cordiality about it, or the sentiment born of New England ancestry compelling admiration. This colonial effect is not strikingly new as a design, but nevertheless awakens a new interest. The square medium posted structure has such a substantial air and yet freedom of beautiful line and proportion in its details that it is good to behold.

The porch is deep and structurally, exceedingly good—the fluted columns with their Ionic caps have a beautiful entasis and well proportioned bases. The balustrades are of excellent form though the finial knobs might be larger.

The window spaces under the porch roof seem a trifle too small, the windows of the front rooms above are even less adequate since in winter one cannot afford to shut out any of the sun light and in the summer an abundance of fresh air is desirable. The chimney is massive and abundantly able to usher the smoke from earth to the sky above.

Were there time, what a pleasure to find ourselves in the large low-beamed center hall, opening wide on either side into attractive home-like rooms, but you would linger too long by the "grandfather's clock." The happy change from the glaring sunshine on the snow to the subdued harmonies of the browns, tans and blues on the one hand and of the greens, ivory and mahogany schemes on the other, would lure you on, and if you but caught a glimpse of the reflected firelights on the old andirons in the living-room, nothing short of a visit would content you.

But after all, home's the kind of place we make it and each must be his own architect and builder.



"THE GRACE AND AIR OF CORDIALITY."

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A Minnetonka Country House.



THE handsome country house here illustrated is the summer home of J. Berkholtz, Esq., and is intended to be occupied the larger portion of the year. The site chosen is on the north shore of Lake Minnetonka, and is one of the most beautiful locations on that famous sheet of water. The lake is reached from the high bank on which the house stands, by picturesque steps, while a unique tunnel arrangement connects the interior with the boathouse, engine room, etc. The house itself with its low, spreading lines in true country house style, is set among fine forest trees, on a velvety lawn which is terraced to the boulevard skirting the lake shore, the cottage on the left having been removed to give a desirable setting for this beautiful home.

In the low ground at the rear, it is intended to arrange a truly realistic Japanese garden.

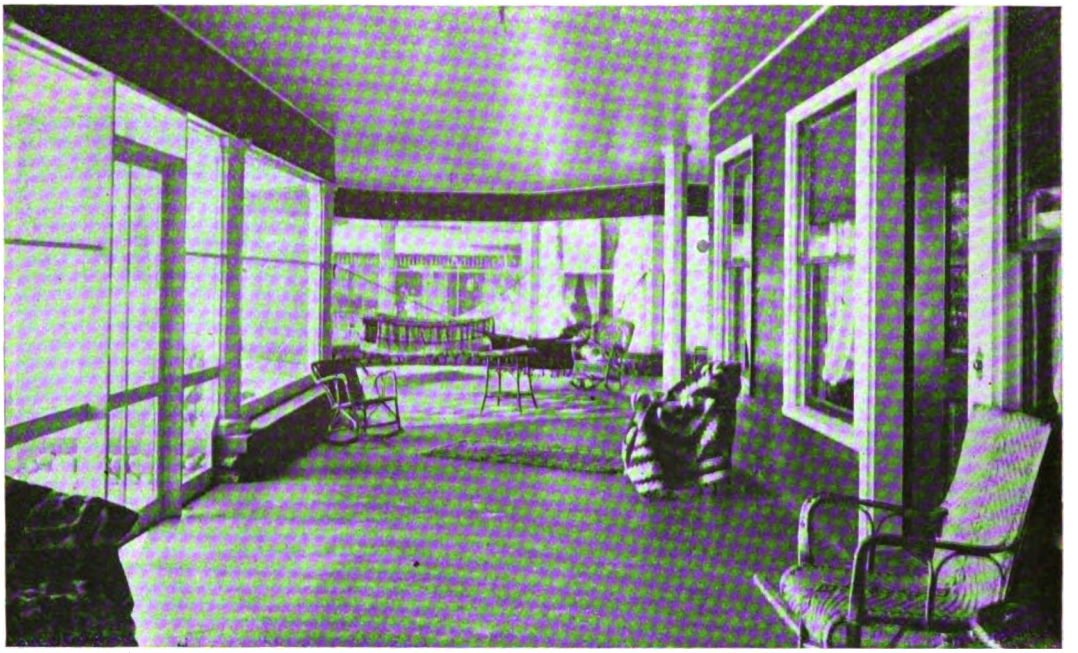
The superstructure is of wood, upon a foundation of cobblestones forming the wall of the basement under the front portion of the house. The tall, massive chimney is of cobblestone also. The rear foundation is of dark red brick. The dark green body of the house, with its white porch columns and overhanging cornice, forms a pleasing harmony with the environment of native elm, maple and linden trees, and is an attractive picture.

Probably few, if any, of the many country homes around this beautiful lake are provided with the magnificent porch which is a feature here. The unusual width of fourteen feet in the main porch broadens out as much more in the circular swell at the left, where a central post permits several hammocks to swing without inconvenience. This porch, furnished with wicker lounges, easy chairs, and cocoa fibre rugs in gay colors, is the real living room of the family in the warm weather.

Entering the great living room hall thirty-five feet long, the eye is caught by the beauty of the staircase, with its rich detail, ascending on the right.

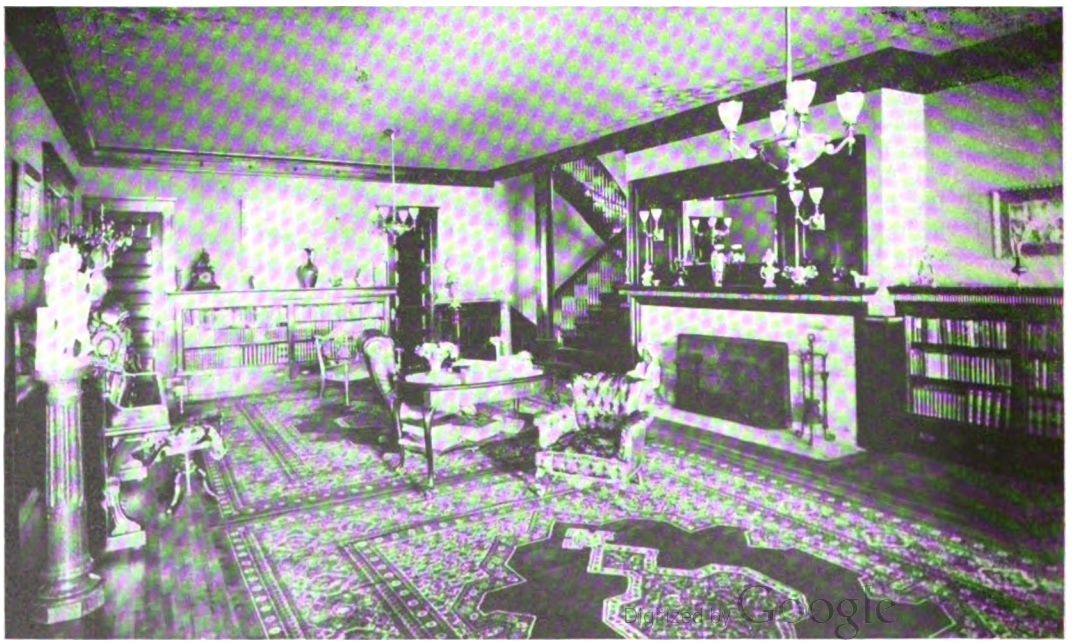
The gray pressed brick of the hearth and fireplace facings is softly harmonious with the rich mahogany of the over mantel and impresses that true home sentiment which every one desires, at once upon the room. Bookcases are built in between the fireplace and the window circle. The detail of the woodwork in this room is handsome, and the heavy mahogany cornice at the ceiling line enriches but does not burden the wall.

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The sand finished walls are tinted green—the green of leaves when spring is young—and around the lighter green of the ceiling, is a garland of pine stems and needle foliage, with bunches of young cones at intervals. The center rug is a Scotch Axminister, having a green center field with border in browns and reds. The furnishing is, however, that of a conventional city house, with the pedestals, ornaments and bric-a-brac that pertain thereto.

On the left, this central room opens through a columned opening into what was intended as a smoking alcove, but is known as the Oriental room, where are collected many furnishings and souvenirs of foreign travel. Among these stands a large vase on its pedestal in blue and yellow, a reproduction from a vase in the Alhambra and brought from Granada. Over the corner seat are arranged oriental scenes in water colors, reminiscences of travels. Here the ceiling deco-

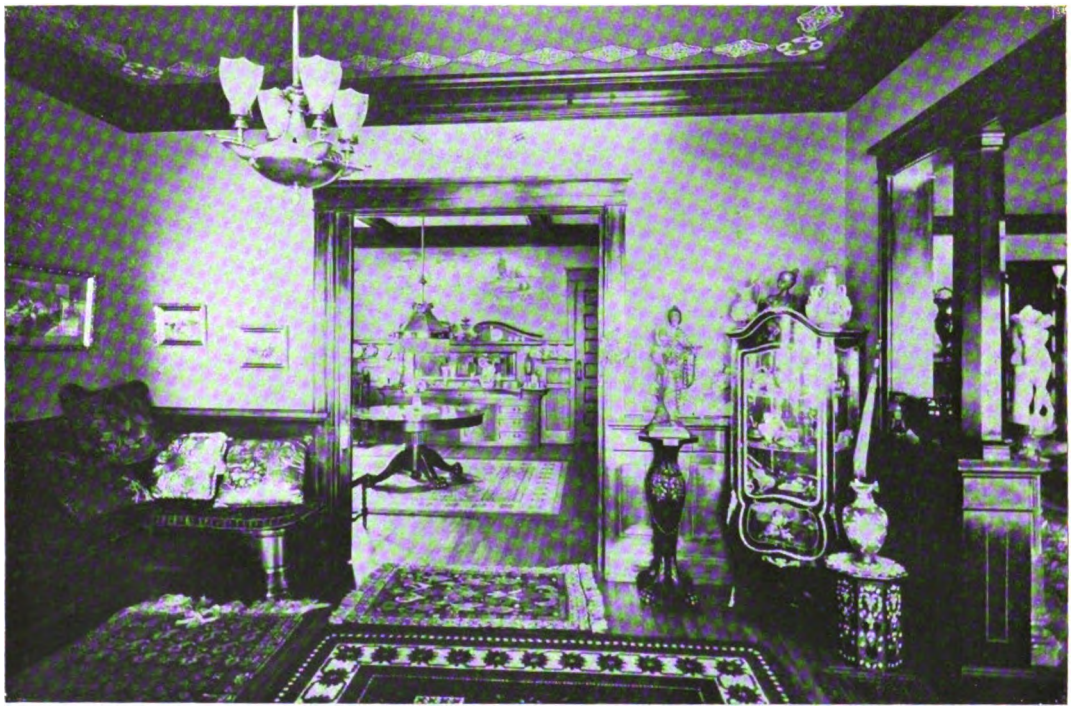


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ration is Moresque in character, though not elaborate.

The dining room, also entered on the left from the central hall, shows very beautiful woodwork in a dull old English finish, is richly wainscotted and has built in sideboard, china closet, and over mantel finely designed after old models of the Georgian period. The plaster walls are colored a Delft blue of a deep shade, with a water-scape frescoed above the low sideboard. The ceiling between beams is tinted a deep ivory color, with bands and lines of blue following the outlines of the panels. The fireplace has Delft tiles in blue and white and the usual vase and pedestal of deep blue glazed porcelain with gold decorations is of Swiss manufacture. The light fixture over the table in coppered bronze has a dome of rich blue opalescent glass and is finished with a fringe of blue iridescent beads.

The chairs are fine specimens of Italian carving, and might have graced some ancient hall, if only of a darker, time-stained hue. Time will, of course, lend its ripening, mellowing influence to the perfecting of this beautiful home which has only been occupied a few months, having been planned and the foundation laid in the fall of the year, so that the in-



over mantel is crowned upon the flat tops of the pilasters by a pair of large snowy swans, that stretch their beautiful necks almost to the ceiling. These, as well as other rare mounted birds are trophies of the owner's hunting trips.

All the accessories of the room carry out the Delft motif, from the blue and ivory rug to the silk window draperies in blue and white, with medallions of small landscapes. A tall screen beside the arched opening shows panels of landscape scenes on one side framed in dark green wood.

A tall jar of blue and green pottery stands upon the hearth and a very unterior work could be pushed forward earlier in the spring and allow the owners to enjoy the summer.

The country house stands as a distinct contribution to the joy of life. It not only provides pleasanter and less contracted surroundings than can be afforded in city limits, but, if well situated and well built is supplied with every modern convenience of the city, is surrounded by charming places and is itself charming within and without. Indeed so attached to his country house does the owner become that almost invariably he comes to regard it as his real home, and the city life takes secondary place.

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Modern Music Rooms.

THE famous aphorism of Morris, "to have nothing in the house that you do not know to be useful or beautiful" might well be quoted again in connection with these music rooms. Simplicity, strength and beauty are their characteristics. There is a home-like atmosphere at once perceptible, showing that these music rooms make part of the household life, and are not at all to be classed with the white and gold, cherub and harp variety of music room, too delicate and cold to bear the intimacies of daily companionship. Not that these have not their own proper place in stately mansions of many apartments, just as French drawing rooms are beautiful when fitly environed.

In both these rooms substantial comfort is united to handsome appointments, a well planned scheme of decoration, and simplicity of furnishing in the sense of unnecessary things being left out. Here, while the woodwork and mural treatment is rich, it will bear living with every day; and the beautiful furniture pieces give no sense of crowding. The absence of a clutter of bric-a-brac is also worthy of remark, because many interiors otherwise excellent are rendered restless and oppressive by a profusion of ornaments.

Only a corner of the room is shown by the photograph in the first illustration. It gives the beautiful detail of the built-in organ, with its framing columns crowned by richly carved capitals and the open-work tracery between. In this room, the woodwork is oak, fumed to a rich brown. A panelled wainscot four and a half feet high divides the wall terminating in a richly dentiled cornice molding. Unfortunately the piano is so placed that we get but the merest glimpse of this beautiful wain-



"SUBSTANTIAL COMFORT UNITED TO HANDSOME APPOINTMENTS."

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"COLUMNS WITH CARVED IONIC CAPITALS."

scot, which has a horizontal panel twenty inches wide of rich tapestry in blue, wood shades and old rose, inset midway in the woodwork. The coloring of this tapestry is repeated in the tones of the Wilton rug and the tapestry itself is used to upholster a large and handsomely carved oak chair, which we do not see. A spindle frame, rush-bottomed desk chair, and a Morris chair cushioned in dull blue corduroy comprise the chairs in the apartment. The wall above the wainscot is covered with a plain textile fabric of more depth and richness than burlaps in old blue with a bronze beading following the lines of the woodwork. The broad, rich wood cornice needs no other finish at the top of the room and is supplemented by a heavily beamed ceiling. The panelled divisions tinted a soft tan with simple stencil decorations in old blue and rose in the corners held together by connecting lines. Low, built-in book cases round one corner and a reading table, still further accentuate the livable quality of the room. The brown velour cover of the table heavily embroidered in gold and the bronze reading lamp with rose colored shade, show the careful regard for harmony in details.

The mahogany wood finish of the second illustration necessitated a different style of wall and furnishing, but with the same characteristics of reserve and domesticity. In this case handsome columns with carved Ionic capitals divide the music room from the hall and from the parlor into which it also opens. Here the wall is hung with an olive green Duplex ingrain paper in a plain color. The deep and rich cornice with its chaste detail, furnishing the sufficient finish at the top of the wall. The ceiling is tinted ivory color with an arabesque fresco decoration in rose and gold forming the inner outline of an irregular border in light green. Over the piano is hung a process reproduction in color of a French Court Ball.

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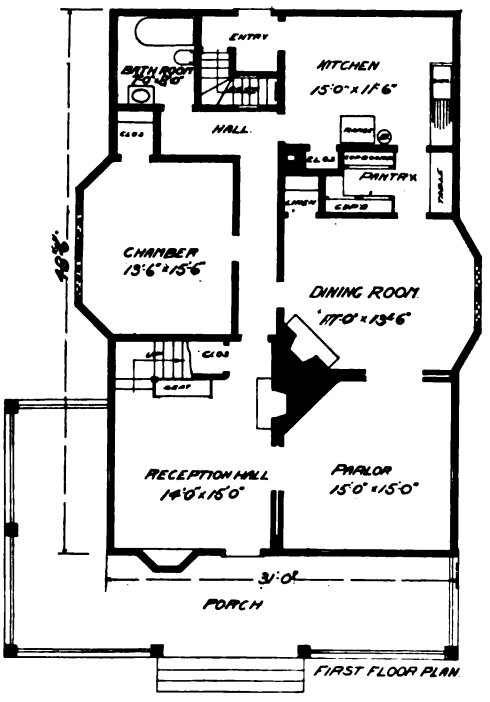


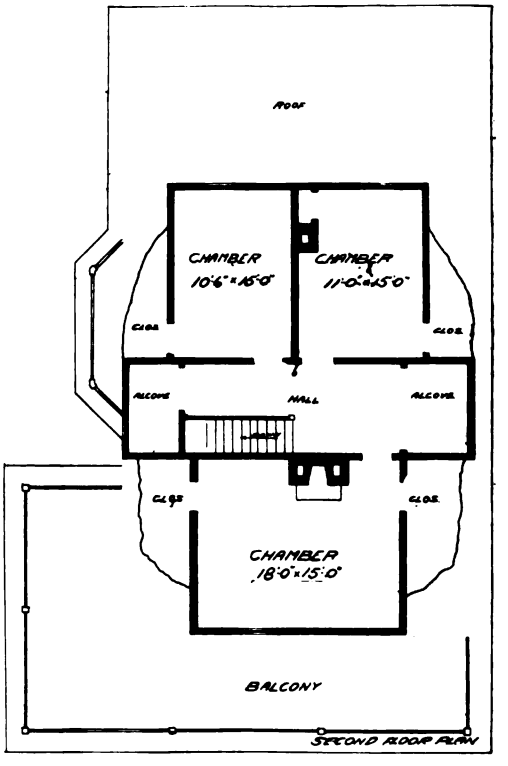
The Keith Co., Archts.

Good Design for Physician's Home.

DESIGN A 8.

For complete description and color scheme for painting this house, see page opposite.





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Color Scheme for Design A 8.

FOR this pretty cottage a somewhat picturesque color scheme would be appropriate. It is suggested to paint the body of the body of the house a warm olive green, the porch pillars and the rest of the trim to be the same. All the roof shingle to be stained a reddish brown, and shingle used in the gables to be stained a vivid copper red. Chimney of copper red brick. The ornamental bull's eye in the gables to be painted olive green, and the window sash white. The lattice work under porch to be olive green like the house, and the porch floor a light brown. Foundation of red brick or red stone set with green mortar.

Description of Design A 8.

This design is well adapted to serve the purpose of a suburban home where there is to be had a lot, of quite good size, which would be necessary for this house, as the house itself takes about forty-six feet in width over cornices.

There is provided the convenience of bath and chamber on the first floor. On the second floor three chambers of good size are arranged. The hall of second story is quite unusual, extending as it does crosswise the entire house. It, however, gives the best of ventilation and is cosily fitted with alcoves at each end, in which are seats, built in.

There is only a small cellar, provided underneath kitchen, but same could readily be enlarged sufficient to accommodate a heating plant and so on, were these conveniences desired.

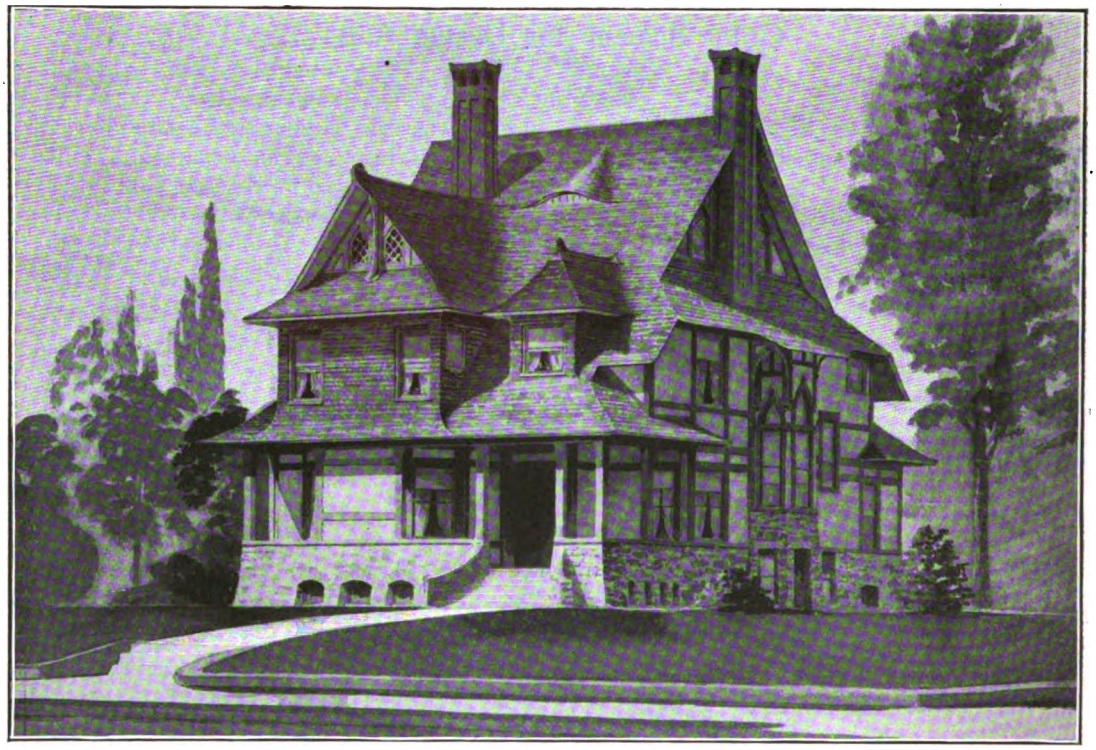
The finish of the house is intended to be of soft wood and soft wood floors. Fireplaces are provided in reception hall, dining room and front chamber.

Cost, $2,400.00. Width, 31 feet; depth, 48 feet 6 inches; height of cellar, 7 feet; first story, 9 feet 6 inches; second story, 8 feet 6 inches; lowest height second story, 7 feet.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 326.

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Designs for the Homebuilder.

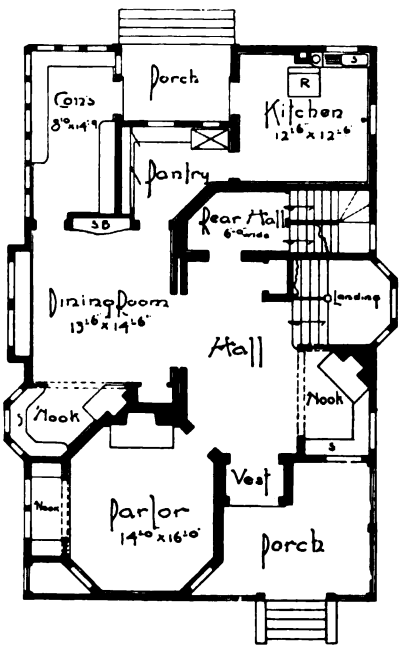


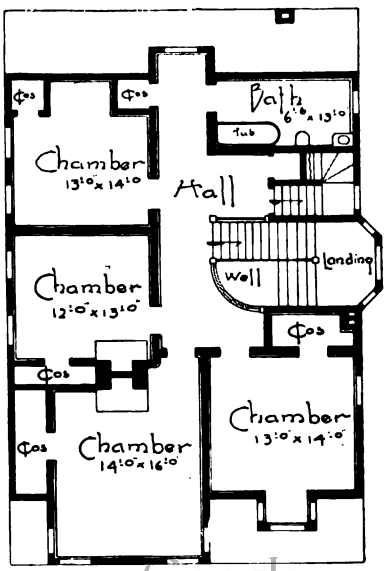
Barber & Kluttz, Archts.

A Swiss Design.

DESIGN A 9.

For complete description and color scheme for painting this house, see opposite page.





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Color Scheme for Design A 9.

THIS irregular exterior, with the slight-Elizabethan effect given by the steeply pitched gables, dormers and oriel windows, may well be carried out in red brick for the main body of the house, with foundation of either brown or gray stone and chimneys of red brick. All the roof shingle to be stained a very dark, almost black green, and the trim to be painted a dark, bronze green. Stone steps to lead up to the porch floor from the walk, and the porch floor to be of red and grey square tile. The ceiling of the porch roof may be of narrow strips of Georgia pine shellaced, so as to retain the natural orange color of the wood, which may be further intensified by the addition of a slight orange stain in the filler. The window sash to be painted white.

Description of Design A 9.

This Swiss cottage suggests a rugged or rocky place, possibly a mountain home. It has also the half timber and plaster treatment in combination, which makes it a most pleasing design and really adapted to most any location. The broad, flaring eaves give it a striking appearance. The plaster panel in the front bay of first story is rather an innovation; one would generally expect to find a large window there. The high foundation worked up in broken ashler and carried up a little on the stairway swell is most pleasing. The prominent chimneys are also decorative and add to the dignity of the design.

The most excellent floor plan arrangements give a charming reception hall with ingle nook and fireplace next to stair landing, with a little open grille work running from fireplace to the stair newel post. In fact, the design abounds in nooks. Access through broad doorway to dining room direct from reception hall is somewhat unusual. The rear portion of the house is provided with convenient pantry and good sized kitchen.

As you reach the second floor, turning on a broad stair landing, you find the convenience of four good sized chambers and bath. All of the upper rooms are well lighted. No space is wasted; ample closet room is arranged for.

The interior finish is in keeping with the exterior treatment, and one can use either the weathered oak treatment in reception hall and dining room, with birch in the parlor, or a dull finished oak in the quarter-sawn, with Flemish oak in the dining room, would be very striking. The entire second floor is intended to be finished in pine, white enamel. Hardwood floors throughout.

Cost ranging from $3,500 to $3,800; width, 36 ft.; depth, 52 ft.; height first story, 10 ft.; second story, 9 ft. 2 in. Excellent basement under entire house, 7 ft. 6 in. in the clear.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 326.

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Designs for the Homebuilder.

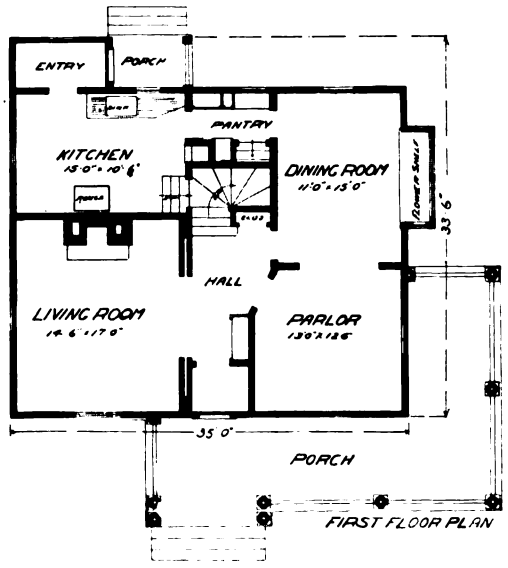


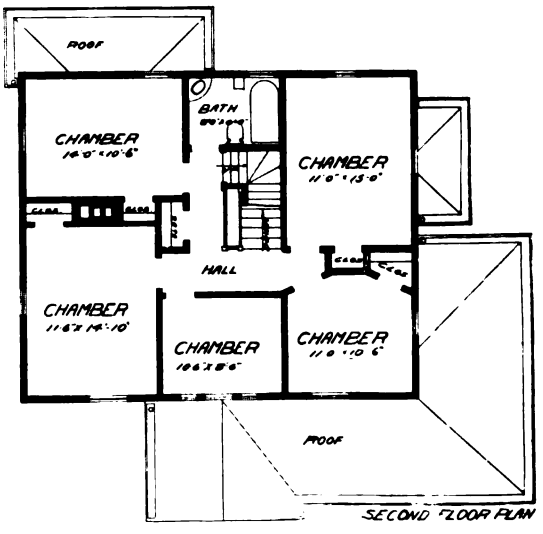
The Keith Co., Archts.

A Familiar Type of the Modern Square House.

DESIGN A 10.

For complete description and color scheme for painting this house, see page opposite.





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Color Scheme for Design A 10.

A MEDIUM sized square house is convenient, and economical to build, but the exterior is more difficult to invest with an attractive color scheme.

The apparent size of this well arranged house would be increased by painting it white, and the cold and rather bare effect of such a treatment relieved by a shingle stain of warm, vivid red on the main, dormer and porch roofs, with red brick for the chimney. Everything else to be white, except the window sash drawn in black, and the porch floor and steps the regulation, serviceable gray. The ceiling of the porch may be painted a very light red, thus reflecting a pleasing rosy light below.

Description of Design A 10.

The arrangement of the rooms in this home is one which uses the space to excellent advantage. There is small space wasted in hall and the rooms which open off from it are easily accessible. The living room is provided with an open fireplace and separated from hall by wide sliding doors. Convenient provisions such as dumb waiter from basement to kitchen and clothes chute from bath room to basement are provided, while the rear entry provides excellent space for refrigerator.

The square projecting bay from dining room is fitted with a shelf for the purpose of holding plants and flowers and as the bay has windows on both ends as well as front, it makes a most desirable place in which to set plants.

In the basement which extends under the entire house and has cement floor, is arranged a hot water heating plant, and laundry which is plastered and finished and contains a set of stone wash trays. There is also provided in the basement a servant's toilet and fuel bin and a rear outside entrance. There is good storage space in the attic and if so desired, one or two rooms could be finished off. The second story rooms are well provided with closets.

The finish of all the rooms throughout the house would be in soft wood with the exception of the main rooms on the first floor, which are finished in white oak. Soft wood floors only are included in the estimate of cost. It would, however, be desirable to use hardwood floors in at least the main rooms.

Cost $2,550.00. Width, 35 feet; depth, 29 feet; height of basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 326.

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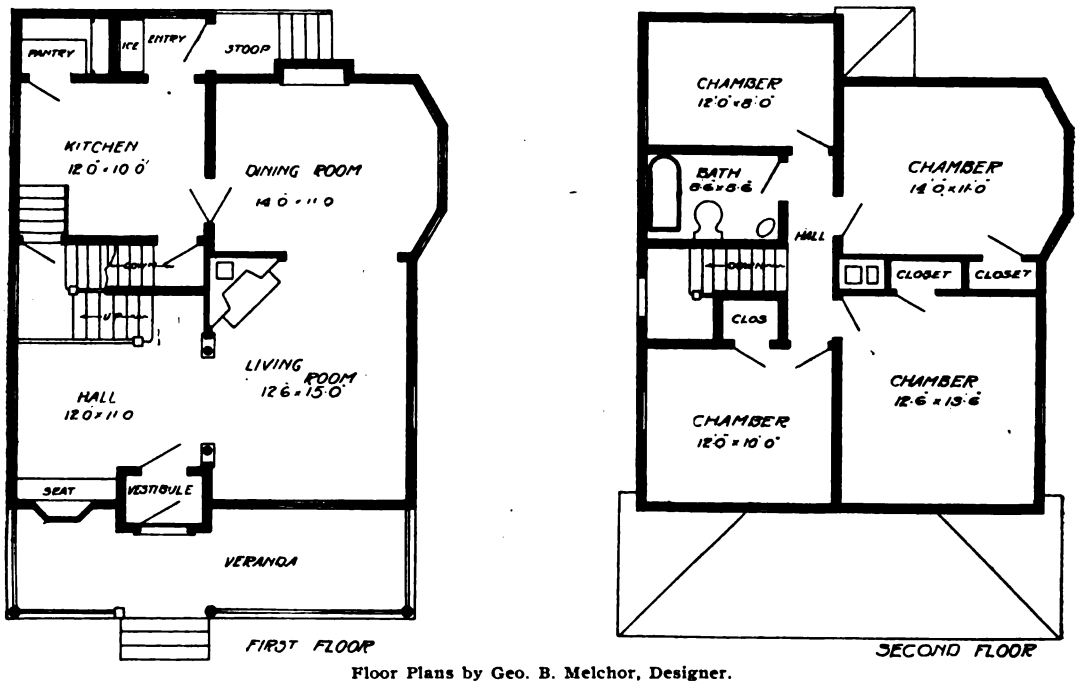
Designs for the Homebuilder.



Home of H. L. Blake, Minneapolis.

DESIGN A 11.

For complete description and color scheme for painting this house, see page opposite.



Floor Plans by Geo. B. Melchor, Designer.

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Color Scheme for Design A 11.

THE color scheme suggested for this exterior is a dark wine color or maroon for the body of the house, with roof shingle black and all trim, including porch pillars and balustrade, white. The angles of the house and the broad band beneath the roof cornice to be white also. Awnings to be of maroon and gold, and window sash white.

Porch floor and steps gray, with gray limestone foundation and chimney. Porch ceiling to be old gold.

Description of Design A 11.

We certainly have a homelike appearing design in this house, and not alone in the exterior view but in the convenient and practical arrangement of rooms. The house is designed and built for solid comfort with no unnecessary frills or ornamentation. Particularly true may this be said of the front porch, with its simple columns and rail. A design very popular for the family man of moderate means.

Examining the floor plan more closely you find an admirable reception hall with an attractive open stairway. A *serviceable* seat 6½ feet long under a fancy window. A wide columned opening to living room with a seven-foot opening into dining room gives a most desirable free and open access to these rooms. A brick fireplace in living room and the generous swell to the dining room bay, together with the built-in sideboard, adds much to their attraction.

Convenience of the kitchen is well cared for with good pantry and free entryway. The bedrooms, including bath, are all good size, and there is ample closet room.

Cost, $2,450; width, 26 feet; depth, 32 feet; basement, 7 feet 6 inches; first story, 9 feet 6 inches; second story, 8 feet 3 inches.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 326.

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Designs for the Homebuilder.

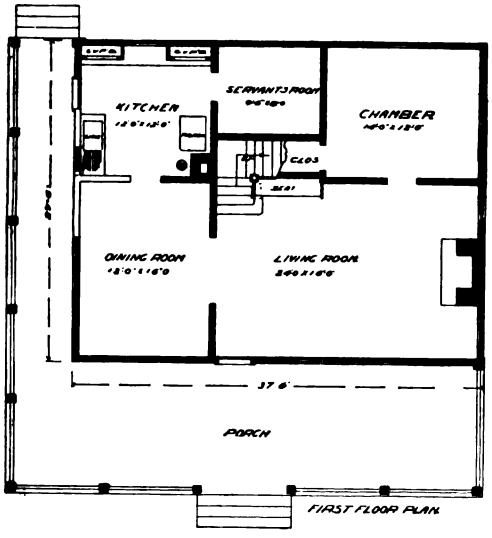


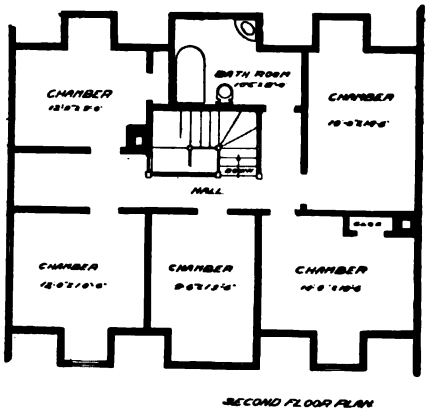
The Keith Co., Archts.

A Lake Cottage.

DESIGN A 12.

For complete description and color scheme for painting this house, see page opposite.





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Color Scheme for Design A 12.

IT is suggested to paint this simple summer cottage a light gray, soft and warm and not a blue gray. To stain gambrel and porch roofs, also roofs of dormers a moss green, and to paint the pediments of the dormers a yellow buff. The porch pillars and balustrade to be gray, and the window trim, also the broad, upper member of the porch cornice; but the lower member and the narrow cornice of the gables to be buff like the dormers. Porch floor to be gray and ceiling canary yellow. The lattice work and posts under porch to be green like the roof shingle.

Description of Design A 12.

The cottage shown in the accompanying illustrations has been designed for the purpose of a summer home for lake or mountain resort and is unplastered and built upon brick piers, no cellar being provided. The detail of the whole cottage is extremely simple. The cottage is one, however, that might well be finished up for a residence to be used the year through, by building same warmer and plastering and putting in a basement and setting the house upon foundation walls.

The interior arrangement gives two chambers on first floor and a large living room which is so essential to the summer cottage. Likewise, the large number of chambers arranged on second floor make this a most desirable summer home. In the bath room is provided a warranted grade of plumbing. In some localities where this was not desired, expense could be saved and another small chamber obtained.

There is no attic to speak of, there only being a small amount of head room. Access to the attic is gained by a scuttle in ceiling of second story hall.

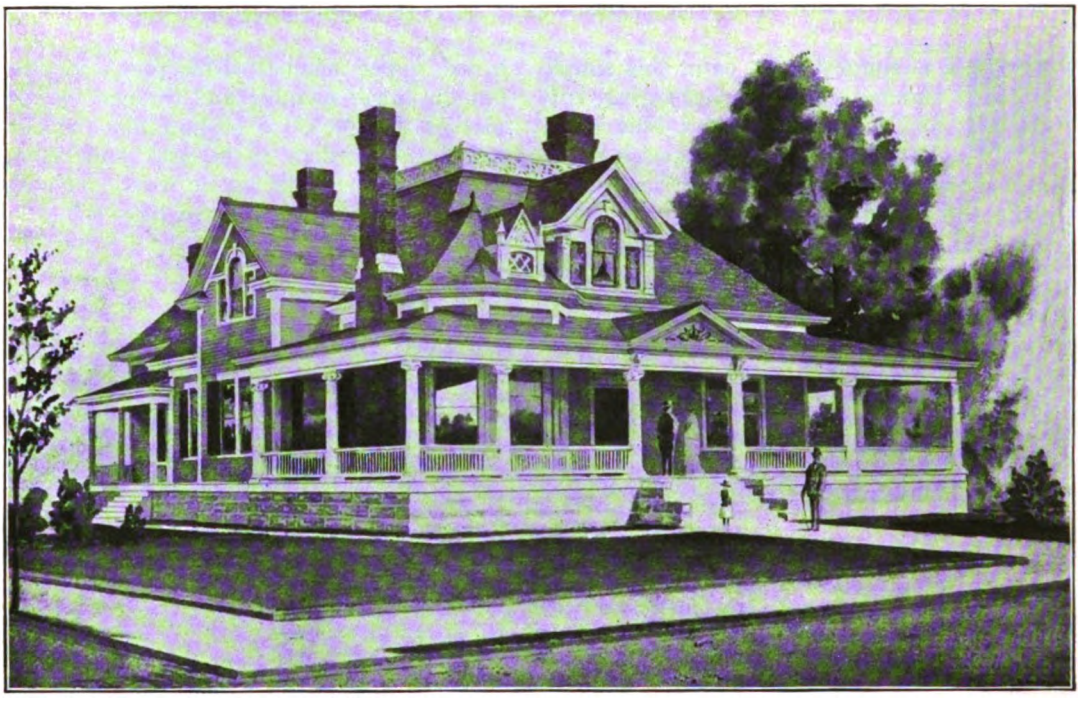
The cottage is well provided with cupboards and is sheathed with dressed lumber and then sided. The porch on front being twelve feet wide, gives a most desirable place for hanging hammocks.

Cost, $1,700.00. Width, 37 feet 6 inches; depth, 29 feet 6 inches; height of first story, 9 feet 2 inches; second story, 8 feet 3 inches; second story rooms full height.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 326.

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Designs for the Homebuilder.

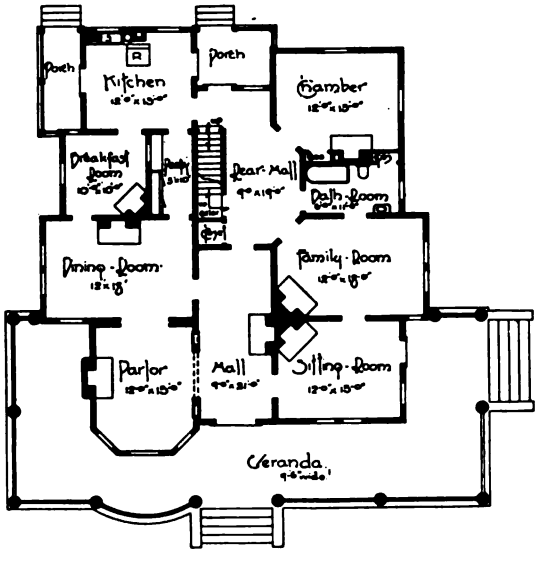


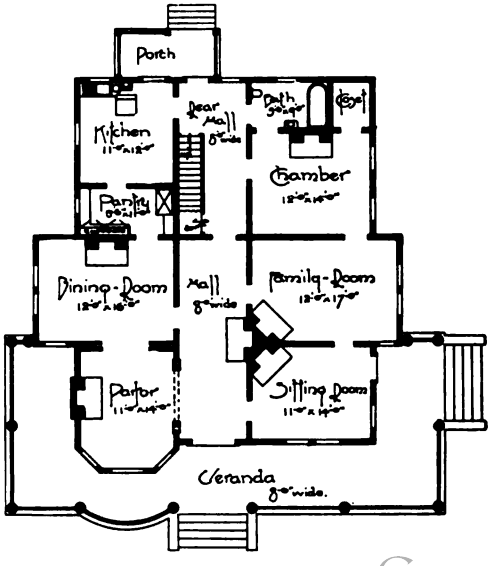
Barber & Kluttz, Archts.

A Home for Southern Climes.

DESIGN A 13.

For complete description and color scheme for painting this house, see page opposite.





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Color Scheme for Design A 13.

THE low, broad lines of this cottage exterior, will have a pleasing effect if the body of the house be painted a willow green with roof shingle stained a darker, moss green. All the trim of the house including porch pillars, cornice, and the under side of the roof cornice to be painted white. Foundation of gray stone and chimneys of gray brick. Porch floor to be painted gray and ceiling a light, apple green. A touch of black, in the window sash, will be found effective. Such a cool and restful exterior will be very harmonious with a rural or suburban environment.

Description of Design A 13.

We have here a broad, rambling design in treatment for a Southern climate, with wide porch across the entire front and around on both ends. The plan has been designed with intention of heating the house in the colder months with grades, but a hot-water plant could be installed in the full basement and the house made most comfortable for the severe weather of the North.

We have here some of the colonial treatment with very pleasing and graceful combination of hip roof, large dormer in front and broad gables at the sides.

We present two different floor plans, the main changes being in the rear portion of the house. There are hardwood floors throughout and the finish downstairs is oak, excepting in the rooms at the back. Second floor, pine, painted, with birch floors. Foundation brick. Slate roof. All glass, hardware fittings, plumbing, etc., of the best quality. The basement is under rear part of house up to the dining room.

Plan No. 2 is intended for shingle roof with a cheaper finish and more cheaply built throughout, considerably reducing the cost, as this design requires a large amount of inside finish.

Cost of plan No. 1 is from $3,500 to $4,000. No. 2, from $2,800 to $3,200. Width, 52 ft.; depth, 59 ft. over porches. First story, 11 ft. Second story will accommodate several good rooms; height of basement, 7 ft.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 326.

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Designs for the Homebuilder.

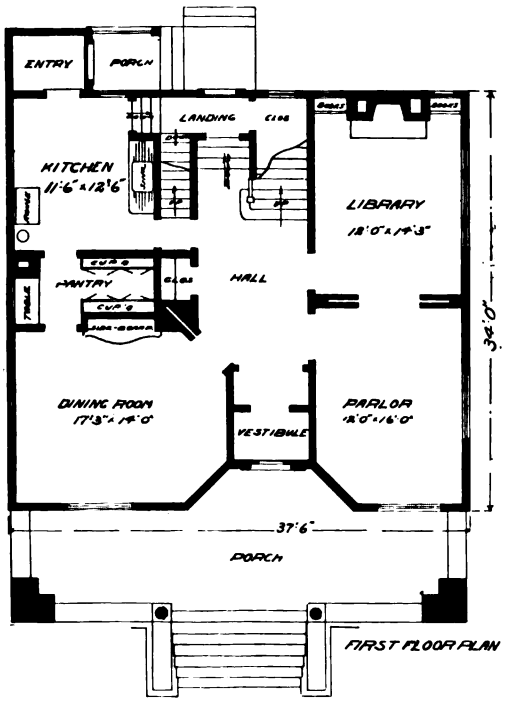


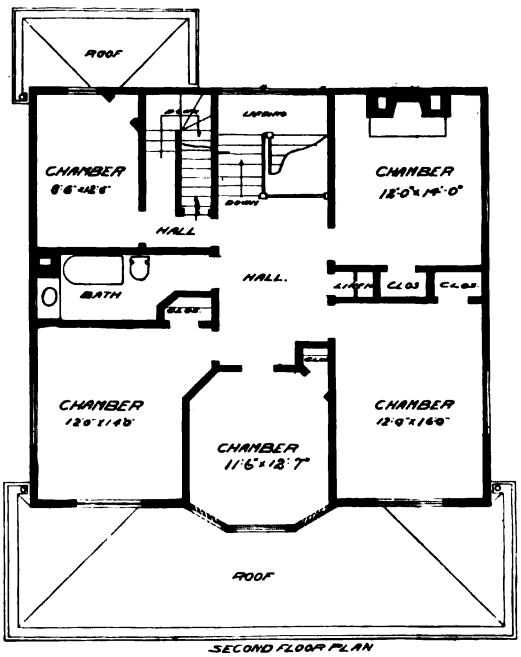
The Keith Co., Archts.

Cement House with Rustic Porch.

DESIGN A 14.

For complete description and color scheme for painting this house, see page opposite.





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Color Scheme for Design A 14.

IN this combination shingle and plaster house, the cement of the first story can be brought to a fine, creamy tint, a real cream—warm and yellowish. The shingle in the second story to be stained a rich, velvety brown, the shingle taking on variations of color tone from the stain penetrating some parts of the wood more deeply than others. The stain used on the roof shingle should be the same, and the chimneys laid up in warm, red brick with a foundation of the same. The porch columns, the balustrades, the frames of doors and windows and underneath the cornice to be painted the rich, creamy tint of the plaster, and the window sash black. The porch floors and steps a light brown and ceilings cream color.

Description of Design A 14.

The design herewith shown provides for a rather unusual and attractive home with rustic effect by the use of cobble stones for the basement walls and porch work. This effect is added to by the wide projections of cornices, giving deep and strong shadows. The outside walls of house are finished with shingles, which by the use of stain on them, gives to this design a soft effect, so much desired.

The large dormers of the roof are attractive and provide good space in the attic for chambers. The basement contains a hot water heating plant and laundry.

The finish of the main rooms is in white oak.

Cost, $3,800.00. Width, 38 feet 6 inches; depth, 35 feet; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 326.

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Designs for the Homebuilder.

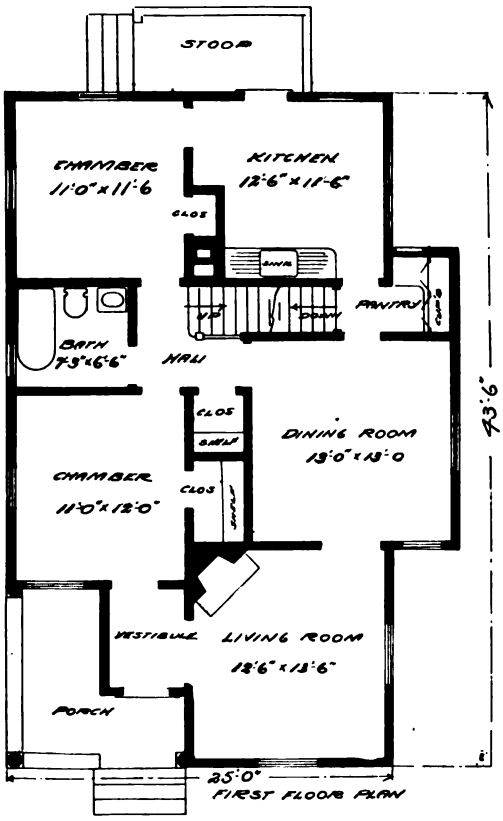


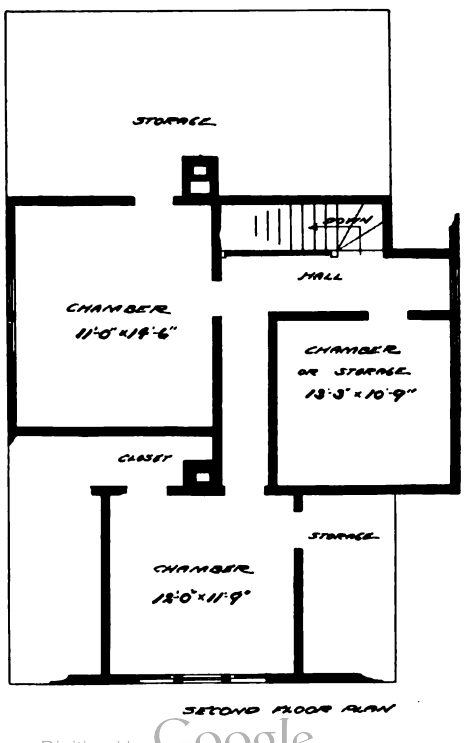
The Keith Co., Archts.

Just for Two.

DESIGN A 15.

For complete description and color scheme for painting this house, see opposite page.





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Color Scheme for Design A 15.

THIS pretty cottage with its wide slope of roof line and gambrel dormer would be attractive with first story up to the roof cornice sage green, a deep, moss green in the gables and a copper red roof. All the trim and the cornice to be white. The porch floor and steps to be the same color as first story, and chimney red brick. Such a cottage permits a lighter and less conventional exterior treatment than a larger and more formal house, yet it is desirable even here to use restraint, and avoid the painted bird-cage effects so often seen in small houses.

Description of Design A 15.

In this design we have a cozy little cottage home which is modern, containing a hot air heating plant in the basement and best quality of plumbing. The house will really accommodate a family of good size, there being provided five bed chambers.

The living room might readily be enlarged by building a bay on the front of same, which would also look very well on the exterior. The stairway located as it is, is convenient to the front or rear of house and gives easy access from second floor bed chambers to bath room.

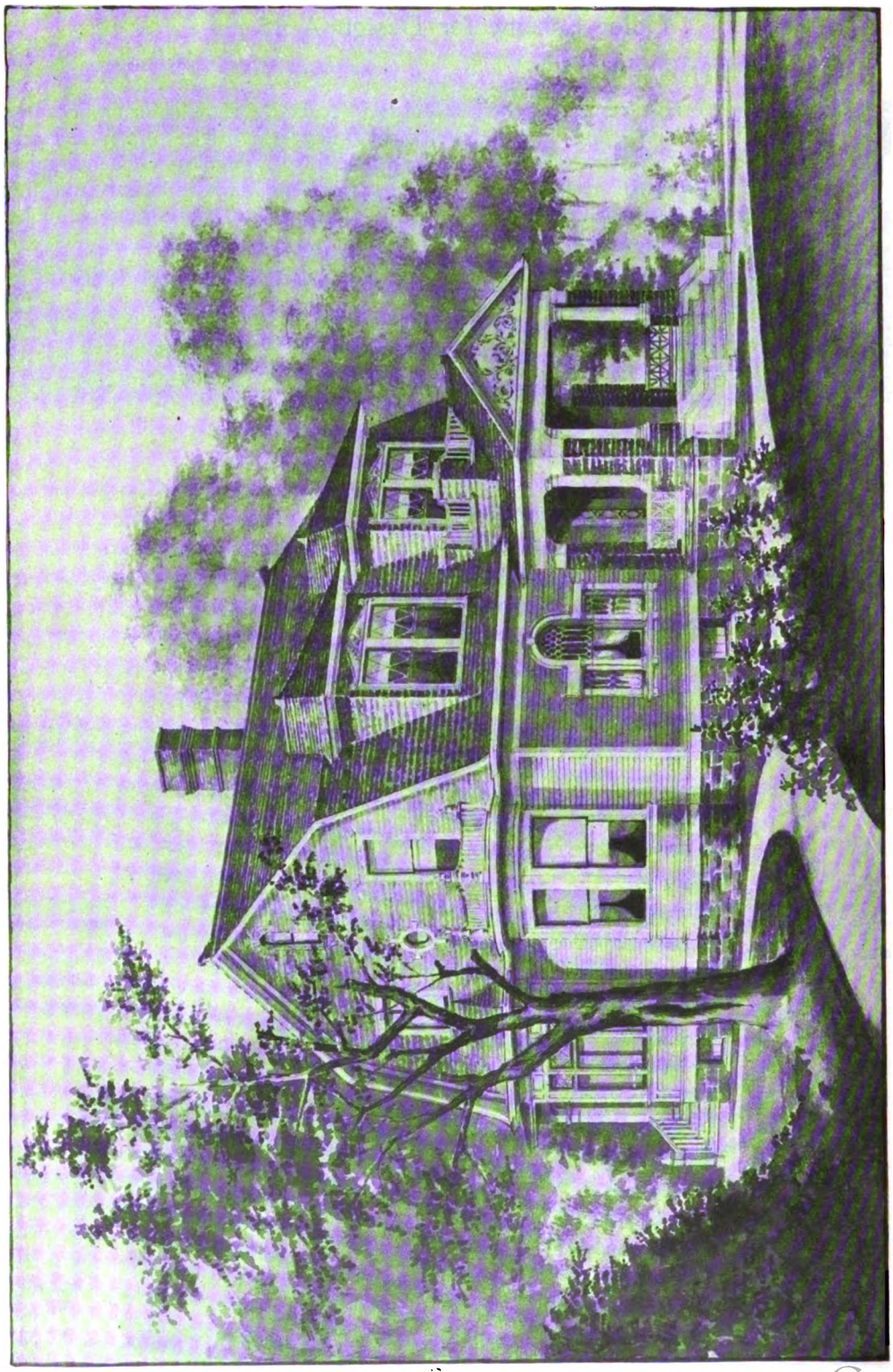
The finish of rooms would be in soft wood with soft wood floors. The exterior walls are finished entirely in shingles.

Cost, $1,550.00. Width, 29 feet 3 inches; depth, 43 feet 6 inches; height of cellar, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height second story, 5 feet 6 inches.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 326.

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Designs for the Homebuilder.



Design A 16. The Colonial with Gambrel Roof. Barber & Klutts, Archts.

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Color Scheme for Design A 16.

NOTHING could be more attractive as a color scheme for this homelike, Dutch Colonial type of dwelling than a uniform treatment of roof and body of the house. If the body of the house be painted a rich green or brown, as best suits the individual taste, and the roof shingles stained the same color, sufficient variety of surface shade will be afforded by the different tones of color produced by the paint on the body and the stain on the roof. All the trim of the house including porch pillars to be cream color, with porch floor and steps a good gray, and gray stone for the foundation. Chimneys would be effective laid up in vitrified brick and the same could be used as a foundation.

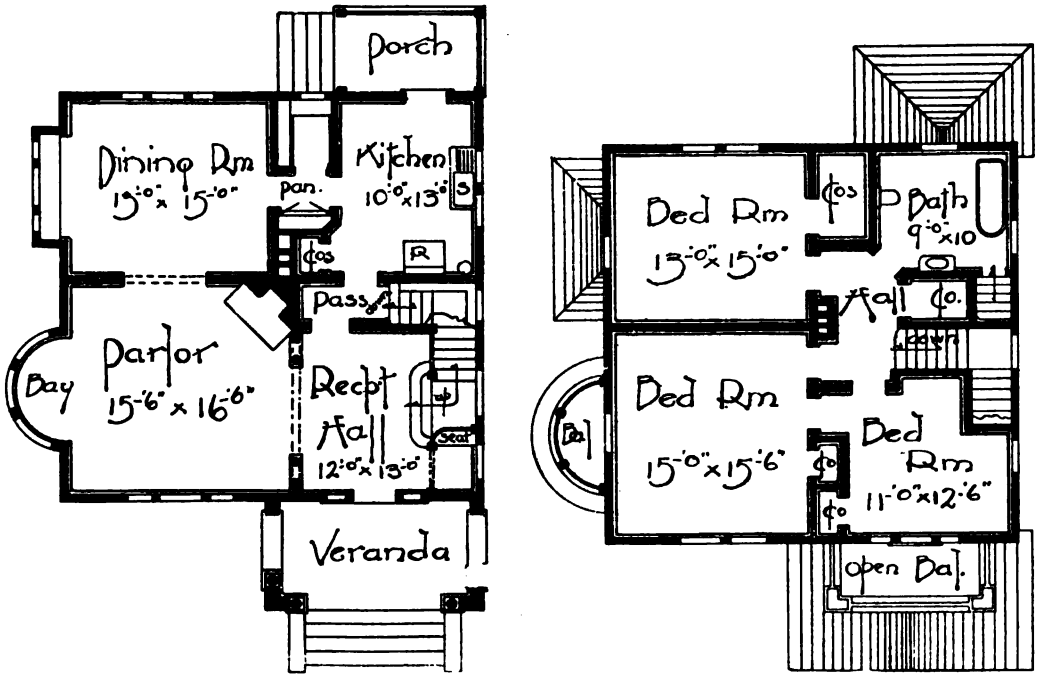
Description of Design A 16.

This is a most artistic little colonial home, recently built in Colorado and at quite a moderate price, considering the complete plan. It contains all modern requirements.

To the right in the hall, the staircase is spanned by a handsome three-arch grille, and at the left, the opening is supported by heavy panel beams and two artistic classic columns, giving a most charming effect.

The exterior is a pleasing rendering of the colonial. Cost, $2,500 to $3,000. Depth, 30 ft. 6 in. Width, 37 ft. Height of first story, 9 ft. 6 in; second story, 8 ft. 6 in.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 326.



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Conducted by Eleanor Allsen Cummins.

IT has been pointed out in treatises on furnishing that the library is a common room, gathering together, —focussing in a common point,— all the intellectual interests of the family, and that so intimate and personal an article as a desk is out of place in it and should be reserved for the bedroom or the boudoir, which, for most of us women, may be written den. Such being the case it is equally out of place in the drawing room although the admission reflects heavily upon the dames who have sat at countless davenports in English drawing rooms and covered tons of paper (thick and creamy, with a coronet or coat of arms emblazoned upon it) with letters of friendship and notes of invitation in as many long drawn English novels. And isn't it, by the way, rather exasperating that just as we have become accustomed to identifying the convenient little desk with three capacious drawers as a davenport we are compelled to recognize the fact that the sofa with back and arms of equal height is also a davenport and to feel that very possibly we have gained a wholly false impression from various passages of interior description? The proper thing for any public room is a writing table be it large or be it small.

The library table can have nothing new said about it. It may be a Harvard table with book shelves built under it at its back or it may be the Princeton which is circular with a piece taken out at one side so that the chair fits inside its circumference; either of these will be in green or weathered oak; or it may be a copy of George Washington's despatch table with a great top of shining mahogany, glass knobs on the drawers and paper racks at either end. Its furnishings may be of bronze which is the newest fancy, of brass or of silver. It may be left bare or covered with Spanish leather, but it is still eminently conventional and practical and does not appeal in the least to one's imagination.

A writing table in a living room or in a drawing room can be made a very pretty feature of the room. In the latter room some facilities for writing are almost indispensable. One must so often write a letter of introduction or note down an address or a date which is an easy matter with pen and ink and paper at hand, but sure to be neglected if one must look elsewhere for them.

It is a good idea to carry out some one color tone in the writing table and its appointments. In a rather light and bright room a table and chair of mahogany may give just the needed emphasis. In a dark one the table and chair might be dark and light or bright tones introduced by the brass or silver or china furnishings and by the color of the chair cushions. In a room whose prevalent color is rose or buff, table and chair might be a soft dull green or in a blue room, Flemish green would be effective. In a very light and dainty room ivory white enamel with inkstand and tray of brightly flowered china is effective and there are sombre rooms in which the warm tones of curly birch, which is almost orange, are delightful. It is best to use a table with a drawer, and rather oblong than square and while almost any straight chair will do, what is called a desk chair is prettier and is sure to be of the right height. One thing is essential. The table must stand squarely on its four legs. A table with a shelf has advantages, but the front edge should be sawed out in a curve else one's ankles will be unhappy.

On the blotting book, which is the proper equipment, the embroiderer may lavish her skill. It is really a portfolio with the pockets left out in which are laid three or four

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Decoration and Furnishing—*Continued.*

sheets of heavy blotting paper. Its cover may be embroidered linen, silk or leather, and the design should be conventional, preferably heraldic, a dragon or a griffin or something of the sort. Lacking embroidery a loose cover of ooze calf in green or brown, lined with silk, is handsome and durable.

An inkstand, a pen tray and a candlestick for sealing wax should match each other. If most amateur work on china were not so ineffective I should say use painted china which has, I think, a touch of elegance missed by metal. Amateur or professional, good china is hard to find; good inkstands and trays come in medallion Japanese ware and can be supplemented by a silver or brass candlestick and diligent search will discover all three pieces in blue and white Owari. A long flat basket hung at one end of the table will hold paper and pads in sufficient quantity.

Always have the inkstand full, the pens new, the pencils sharp. "Mere man" values such care highly (*vide* "The Crook of the Bough") and he may sometime use your table and bless or curse you accordingly.

* * *

The exigences of a doctor's office compelled his family to use a long and narrow basement dining room with a rather limited supply of light. The walls have been covered with a light grayish cream burlap nailed on above the stained mahogany wainscot. The breadths of the burlap are turned in and lapped and nailed with iron nails about four inches apart. At the wainscoting and at the ceiling is a nailed-on fold of the burlap. At the windows next the pane, stretched tightly on brass rods—not shirred—are widths of a heavy all over lace. With the shades drawn high the reflection from the white surface adds very considerably to the available light and the closeness of the pattern shuts out prying eyes. At the back of the room a butler's pantry is improvised with two tall screens with mahogany frames and burlap panels and some of the superfluous length disposed of. The floor is bare, the furniture, most of it, ancestral mahogany. A great deal of silver and glass reflects what light there is. Across one of the front corners stands a high china closet and on top of it the only really bright color in the room is a huge punch bowl of gorgeous Oriental china.

* * *

It seems to the writer that there is a certain intemperance in the advocacy of rag-

"CHEAP" VERSUS "ECONOMICAL"

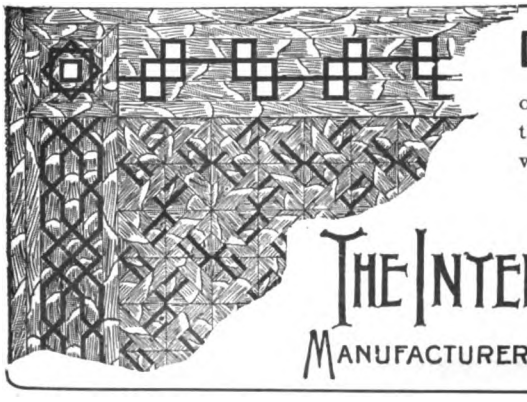
The two terms are often opposed.

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Decoration and Furnishing—*Continued*

rugs. When a nine by twelve rug is woven to imitate a rag-rug and costs forty dollars and an Axminster rug in a pleasing Oriental design and of the same size can be had for thirty-five, most people would choose the Axminster. Even in furnishing a colonial room it is admissible to stretch a point and to recall the fact that Turkey carpets were in use in revolutionary times and that rag carpets, though more common, were no more characteristic. Cotton rag-rugs have their uses for bathrooms and bedrooms. With a little patience, a couple of old sheets and a package of Diamond dye, one can have delightful washable rugs. Pink and red are highly praised, but are apt to be dingy; but yellow, green or white rags woven with a white warp give a delightful, flexible, washable rug. A border of plain color of white at either end is a great improvement. For an even surface you dye all your rags of one shade. If you want a mottled effect you dilute your dye for the lighter shades. A very good dark colored rug is made from rags of indigo blue in several shades with occasional dashes of Turkey red and a red thread warp. For brown shades an orange warp is used.



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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. Answer will be given in next issue to go to press.

R. S. T. "Please advise as to papering and painting the enclosed sketch. Hall is lighted only by vestibule side light and small window at head of stairs.

"Dining room has natural oak furniture; am partial to blue. Would such a combination be best?

"Parlor furniture mahogany. Sofa and arm chair to be reupholstered. Second floor, one bedroom in colonial yellow with white woodwork. Wish to use chamber over parlor as upstairs sitting room."

Ans. It is advised to paint parlor hall and first floor bedroom, ivory white, and dining room a flat, dull olive green, as white paint is an unfortunate setting for light oak furniture. Paper the narrow, dark hall with a yellow paper in a small, diaper pattern, and the lower wall of dining room with a two-toned blue stripe to a height of six feet; above this a paper having yellow flowers conventionalized, and some stiff green foliage on a ground of the same blue as stripe, with a molding between. Ceiling in plain yellow. Such a paper can be had for 50 cents a roll, and has been thus used with excellent effect. Paper the parlor with a soft old blue, leaf design in self tones, and upholster your sofa in dull blue corduroy, and the easy chair in a tapestry introducing blue on a deep ivory ground. Ceiling ivory.

The bedroom opening from parlor with east facing and one double window, might have a blue and white stripe with white ceiling. The upstairs sitting room a wall of plain soft green ingrain, ecru ceiling, and woodwork, chairs and window seat covered with rose flowered linen taffetas on an ecru ground at 40 cents a yard, the same used as side draperies at the windows. The middle east chamber, white woodwork and ceiling, wall covered with plain, deep rose colored ingrain paper.

Mrs. J. A. Has new double house. Asks color scheme for side facing west. Wood finish yellow pine, natural, with golden oak mantel in parlor and Wilton rug, mostly green, and green tiles in fireplace. Wish to furnish large center hall as library with Mission furniture. Dining room furniture light oak, and rug with much dark blue, some red and white. Chairs upholstered in dark red leather. Would like blue in dining room, and all rooms to be very light and bright, etc.

Ans. A Duplex ingrain paper in a soft green shade is suggested for parlor with ecru ceiling; the same ceiling to be used in living hall into which it opens so widely, with a warm golden brown paper on the walls. Some notes of red might be introduced in hall furnishings, as on seat under stairs and at windows. The only outlook of dining room being a north one, blue is rather a cold color to use, but there is an autumn leaf design, golden browns, reds and yellows, with a dark blue background showing through the interstices of the leaves which would permit the use of a plain dark blue below the plate rail. With this a yellowish tan ceiling should be chosen. Rope portieres are entirely out of date, and no drapery at all would be preferable. There are, however, certain materials, such as the heavy Scotch Crete Madras, which are excellent where a slight drapery is desired, or even the Singapore net.

The engravings mentioned had best be hung in the library or hall. It is impossible to suggest frames without knowing what the pictures are.

C. L. "I have been reading Keith's for some months and enjoy it thoroughly. It now happens that I am in need of some information. The furniture in our sitting room, or rather den is of weathered oak with the exception of a large Morris chair, leather covered, which was presented to us and which is golden oak. Will it not be possible to stain this chair weathered oak finish? If so will you kindly tell me how to remove the golden oak and how to restain it in weathered oak?"

Ans. The Morris chair can be refinished without difficulty. The *best* way is to send it to the cabinet maker's; but if you wish to do it yourself, there are several preparations advertised that will remove the old finish to the wood, and you can then apply one of the many weathered oak finishes on the market. As detailed directions for use come with the preparations it is unnecessary to give them here.

Mrs. J. D. B. "I am building a new home and your magazine has helped me so very much. Now will you advise me as to whether my ideas are good and improve on them if you see fit?

"Parlor and dining room are on each side of the reception hall, with columned openings into hall having a stand for ferns between the wall and the columns, which will be white. My dining room I am going

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Answers to Questions—*Continued.*

to 'burn' in pyrographic work—a grape design on a wainscoting five feet high, and Bacchanalian figures on mantel and panels of door. I would like you to tell me what color paper to use that will harmonize with the sepia browns of the burnt work.

"I have a red Axminster art square for my parlor and I thought I would paper the room in a creamy plain paper, have border of red roses and rose shade on the electrolier, mantel of red cherry with cream tiling; just back of the parlor is an archway, leading into a small study in which I thought to hang a rich red curtain, and paper the study in a vivid red.

Ans. Your scheme has good decorative value, and we have no criticism to make except that as the woodwork of the bedroom will be white and presumably the ground of the poppy paper, a black molding between will be rather out of harmony, and that you may weary of so much red. We should suggest a white stripe below a white molding, emphasizing the red in the furnishings. The problem of wall paper in hall and dining room which shall compare with the white columns and burnt wood finish and also the red and white of the parlor through the opposite columned openings, is rather difficult. We should advise carrying the red and white idea into the hall and making the break inside the dining room. A very appropriate hall paper having an arabesque design in red on a white ground is sold for 85 cents a roll. There is a paper frieze having bunches of amber colored grapes with dull green leaves depending from a pole, with glimpses of a rather dull red background peeping through the interstices. The lower edge of this design will admit of cutting out, and appliqueing on a wall of wood brown paper or plaster, with a lighter red on the ceiling. Such a treatment would carry out the tones and motives of the burnt work while giving warmth and life to the room and in a way unifying the lower floor.

Mrs. S. O. D. Asks advice as to interior of new home, finished in hard pine throughout, facing east and south. Has dark mahogany piano for parlor, would like to use reed furniture in living room, etc.

Ans. The exterior of the pretty farmhouse submitted would be attractive painted an olive green with red roof, dormer and

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Have not been advanced or the quality reduced. Their economy is two-edged, for they not only cost less to buy and apply, but they preserve the wood much more thoroughly than paint; because "creosote is the best wood preservative known."—Trautwein. Artistically they are incomparably superior to paint. Be sure to get the genuine—there are many imitations.

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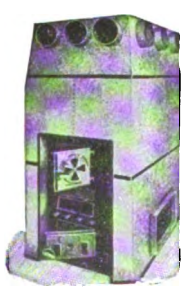
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Answers to Questions—*Continued*

chimneys. It is too near the road for white. Would paint the east parlor woodwork white, use plain deep rose color on walls and have some pieces of dark mahogany to go with piano. Stain the south living and dining room workwork a soft brown, use plain green ingrain paper on living room wall and have some pieces of the reed furniture stained green and some brown. Put dull red cushions in the green chairs and red touches elsewhere. Use an old blue on dining room wall with tan ceiling. Stain your hard pine floors with an oak stain, shellac, and polish with wax.

Mrs. G. P. Asks suggestions for sleeping room—used also as "den"—13x16 feet, with large bay having three windows in south end. To be treated in white and gold with touches of old rose or pink. Dainty and restful effect desired. Furniture bird's eye maple, willow and brass bed.

Ans. With open brass bed in the room, it will be difficult to give it a sitting room character. Since you do not wish the pink to be prominent in the room, you might use on the walls one of the two-toned white papers that come with the design like a shadow tone on the white ground, and panel it in each wall space with a narrow pink ribbon band, following around the woodwork with the band, placing your white molding at the top of the wall. Since the floor must be covered, the greenish white matting is best, with two or three small rugs—either the Japanese cotton in pink and white or the small size Brussels. If white net be used for the spread, the window net should be white and not cream. Art ticking comes in a lovely old pink plain color, for covering the dress box, or the seeded linen taffetas. The wicker chair would be pretty painted a light sage green, upholstered in ecru taffetas with wild rose design. The green shades better be retained, as so much white in a south room will be trying. Yes. Put your mahogany chest there if not too crowded. The photograph mentioned will be very good. The toilet pieces could have bands of plain pink picked out in gold. There should be a folding screen around these conveniences for a sitting room. We think a lower toned color scheme would suit so light a room with south facing. A wall of plain old blue, would also be a better background for the bird's eye maple furniture.

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WITHIN the past few years, thanks largely to the Daughters of the American Revolution, the colonial dames and the like and to the indefatigable researches of various women writers we have gained a very comprehensive knowledge of the multiplied activities of our great grandmothers. The average woman who finds her hands full with the care of a small family in a small house is appalled at the achievements of these not-so-far-away ancestresses. Baking, brewing, weaving, candle-making, sewing and tailoring all fell to their share and yet they found time for much church going, for sewing circles and tea drinkings and for many works of mercy.

As far as the amount of their labors went I do not think we make enough allowance for the simplicity of the conditions of living in those days and for the quiet pace at which everything moved. The hurry and inelaboration of modern life are powerful factors in mental and physical weariness and are fatal to that concentration of mind which makes work easy. Nor should we be astonished at their invention and fertility of resource when we consider that in their remoteness from sources of supply they had the continual spur of necessity. They seem too, to have had a fine courage which fortified them in the most unlikely undertakings. This particular trait is one which may well be emulated by the household economist. Nowhere is it truer than in housekeeping that it is the first stroke which cuts. Once essayed many a mountainous task becomes extremely simple.

All of which is a preamble to the statement that the making over of a hair mattress is quite simple and practicable when the saving is an object or a professional attainment. It is, of course, much easier to handle a single mattress or one in two pieces, but doing a large one is mostly a matter of manipulation. The first thing to be done is to rip the tying. Then one of the long edges must be ripped and the hair taken out. With a double mattress the amateur will find it easier to leave the edges intact and to cut a long slit down the center of the bottom of the mattress. If this slit can be made in a seam so much the better. When the hair has been removed the tick should be washed, but ironing is needless.

Picking over the hair is the heaviest part of the job. It must be pulled apart sufficiently to free it entirely from dust. It is a good plan to spread it out on an old sheet, on a piazza roof, with a piece of mosquito netting over it and let it have a thorough sunning.

In replacing it in the tick great pains must be taken to have it perfectly even and well pushed into the corners. This part of the work can be done best on the dining table. When the tick is quite full the opening is to be closed. The tying is accomplished with a mattress needle and stout manila twine and through the holes left by the former tying. The needle is brought up from the lower side and before returning is passed through a small circle of thick leather. When it has been brought out on the under side the two ends are drawn as tightly as possible and tied. The two outside rows on either side can be tied easily enough on the table. For the center rows it will be necessary to have the mattress suspended from one of its edges or to have it held upright resting on one of the side edges so the tying can be done from side to side. A beam in an attic is the ideal thing for this part of the work, no part of which is hard and which is well worth the attempt.

* * *

The petty economy which absorbs valuable time is waste. It is folly to spend half an hour and several cents' worth of "fixins'," in rendering a tough remnant of meat palatable. Better consign it to the soup kettle which ought to be the refuge of most left-overs and should be a fixture in every

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Household Economics — *Continued.*

kitchen. It may not be practicable to have soup every day, but in most households an appetising and nutritious soup can be supplied at least twice a week from the odds and ends of the regular meals. A cup of hot soup and a piece of bread and butter is far better for the children when they come home from school in the afternoon than the usual pie or cake. The soup kettle too is a great help in the case of the unexpected guest. A luncheon of cold meat, bread and butter, crackers and cheese and coffee becomes quite elegant if preluded by a delicately flavored soup or broth served in cups. If one has bouillon cups so much the better, but plain coffee cups will answer very well.

* * *

Germans make great use of earthen cooking utensils which guarantee a uniform temperature and retain the heat much longer than metal. Coffee pots in brown stone ware of exactly the same shape as the tin ones range from thirty-five cents for the quart size to seventy for one holding nearly a gallon and are really pretty to look at. The objection to serving the coffee in the vessel in which it is made, that it should not stay on the grounds is obviated by inclosing the finely ground coffee in a muslin bag which is taken out before it goes to the table. Coffee very finely ground or pulverized, by the way, goes much further than coarse.

Most housekeepers find their work very hard on the hands. Nothing is more helpful than the use of a good cold cream every time the hands are washed. The formula given below is an excellent one and has the sanction of the staff of several large hospitals. It is comparatively cheap:

Cerae albae, 1 ounce.
Olei petrolati albissimi fl, 4 ounces.
Aquae iest, 2 ounces.
Boracis, 25 grains.
Olei rosae, 4 drops.

* * *

Still there are left-overs that cannot well be consigned to the soup kettle and a jar of mayonnaise dressing is a great help in utilizing them. A bit of rare beefsteak, a few fried oysters, a stalk or two of celery and fried, boiled or scrambled eggs can be chopped to a paste, seasoned with pepper and salt and mixed with mayonnaise into an appetising filling for sandwiches. If the mayonnaise has plenty of oil in it no butter will be needed for the bread. For these highly flavored sandwiches brown bread is excellent. It is worth while making a long and narrow loaf specially for the purpose.

EVER THINK OF SOMETHING

to do away with the threshold and the crack under the door?

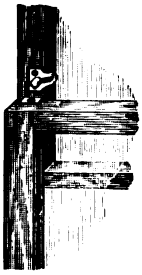
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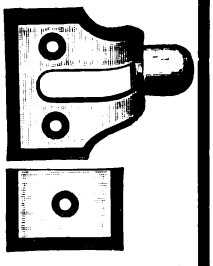
A SAFEGUARD FOR VENTILATING ROOMS.

A LOCK, QUICKLY APPLIED AND OPERATED.

AFFORDING SURE PROTECTION AGAINST INTRUDERS.

Children Kept In.
Burglars Kept Out.

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WILLER'S
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We also make **Venetian and Folding Blinds**

Catalogue upon Request

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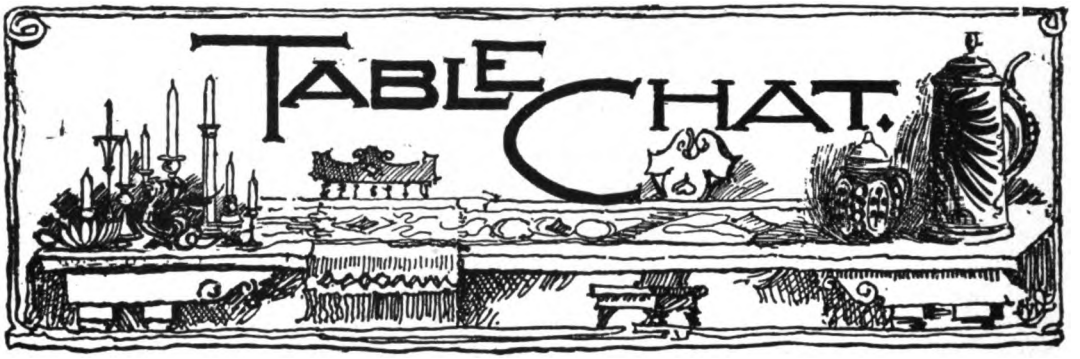
"I wanted the best I could buy. After examining several makes, decided **"Willer's"** to be my preference.

Our Columbian Inside Blinds, balanced by weights, work to perfection.

I take great pleasure in recommending your work whenever opportunity presents itself."

Willer Manufacturing Co.
MILWAUKEE, WIS.

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"The wassail round in good warm bowls,
Garnished with ribbons, blithely trowls.
There the huge sirloin reeked; hardby
Plum porridge stood and Christmas pye;
Nor failed old Scotland to produce
At such high tide her savory goose.
Then came the merry maskers in,
And carols roared with blithesome din.
If unmelodious was the song,
It was a hearty note and strong."

AGAIN Christmas comes with its message of peace and good will and its suggestions of hospitable intent. If Thanksgiving is sacred to the family, Christmas brings home to us that larger brotherhood that embraces "every kindred tribe and nation," and bids us reach out hands, if not of substantial help, at least, of sympathy to all less fortunate than ourselves. For people who live in cities the various organized charities make this easy at the expense doubtless of the personal element which is the best part of a gift. In smaller places the opportunity must be sought and more often than not it will come through the children. It is so easy to make children happy and like their elders the way to their hearts is through their stomachs. Just what bill of fare to arrange is something of a puzzle. Christmas dainties are proverbially indigestible, but perhaps indigestion is permissible once a year. Fricasseed chicken may take the place of the traditional turkey and dyspeptic qualities be restricted to the mince turnovers or individual plum puddings which crown the feast.

A contrivance in which children are sure to find much enjoyment is a gigantic pie baked in a deep dish and with no filling. When it is cold the cover is removed, and the cavity filled with small gifts, each wrapped in paper and tied with scarlet ribbon and the cover replaced. The pie reposes on a bed of holly in the center of the table and at the close of the feast a small boy in some sort of quaint costume comes in and solemnly breaks a hole in the top and distributes the gifts. The nursery rhyme is more accurately illustrated if the pie is placed on a small table in a corner of the room and little Jack Horner sits behind it.

* * *

The personation of Santa Claus is not always practicable. It is easier to follow the pretty German fashion of having the lighted and decked and present-hung tree surmounted by a figure of the Christ-child. A variation on the traditional tree is the Christmas ladder twined with evergreen, presided over by the Christmas angel who in appropriate costume ascends and descends distributing the presents hung on the rungs.

The decoration of the Christmas dinner table is an easy matter. Holly or mistletoe in some form must find a place and the scarlet of the holly vines suggests scarlet candles and shades. A great ball of holly leaves hanging from the chandelier by scarlet ribbons is a pretty centerpiece and should be flanked by four tall vases holding two or three white chrysanthemums. Then at each plate lay boutonnieres for the men and corsage bouquets for the women of holly-tied scarlet. On the centerpiece may be a tiny fir tree resting in a heaped up mound of holly and the bouquets for the guests of white carnations. Gilded baskets tied with scarlet ribbons may be at each plate filled with nuts or candies.

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Table Chat—*Continued.*

The Christmas dinner, whatever the habit of the family at other times, ought to keep the traditional character and for Americans at least that is only compatible with turkey with a possible exception in favor of young goose. It may appropriately begin with oysters and a clear soup is desirable. If there is a fish course it should be boiled salmon served with cucumbers and the entrêe if served should be a game or chicken pie. Our national bird succeeds, accompanied by browned sweet potatoes, cranberry jelly and creamed onions and probably no one will feel aggrieved if the salad course is omitted. If not, one of orange jelly and lettuce will brace one up for the plum pudding unless one prefers mince pie.

The traditional plum pudding is served hot with a sauce after many hours' boiling and is a rather heavy ending for a feast day dinner. A substitute which tastes almost exactly like it and is much lighter is frozen plum pudding which is really a rich ice cream with four eggs to each quart, highly spiced and with a pound of raisins and a quarter of a pound each of candied lemon peel, orange peel and cherries and two tablespoonfuls of brandy allowed to each quart of the mixture and stirred in when it is half frozen. This should be served on a platter set inside a larger one with the interval hidden by a wreath of holly or laurel leaves. Laurel leaves, by the way, are no bad substitute for holly and the scarlet note may be struck with carnations which are attainable almost everywhere.

* * *

The small cakes which are served with ices known on menus as petits fours, for which caterers charge sixty cents a pound and sometimes more are easily made at home at much less expense. One wants a bowl of good white stirred icing and a cup cake mixture baked in sheets rather more than an inch thick, a few nuts and candied cherries, pink and green coloring matter and three or four tiny fancy centers, a square, a circle and a crescent. Before baking stir unsweetened chocolate into a third of the cake mixture until it is very dark. Let the cake stand twenty-four hours before cutting it.

When you are ready for work divide your icing into four parts. Color one part pale green, another pink and leave one plain, flavoring it with a little bitter almond



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from Flies, Mosquitoes, and other insects. They will not retard the free circulation of fresh air, nor obstruct the view.

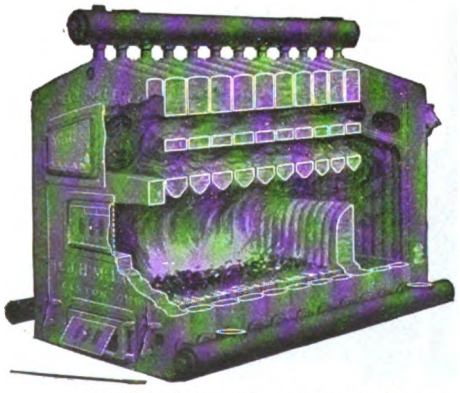
Burrowes Screens are sold direct to house owners, —are made only to order,—to fit each window and door, to match the finish, and to last as long as the house.

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Send for Catalogue L, and free samples of Wire Nettings.

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So say the thousands of critical house builders who have experienced the numerous advantages of correct construction and principal in our "Princeton" Heater. Better take advantage of the money, experience and energy we have put into the heating question.

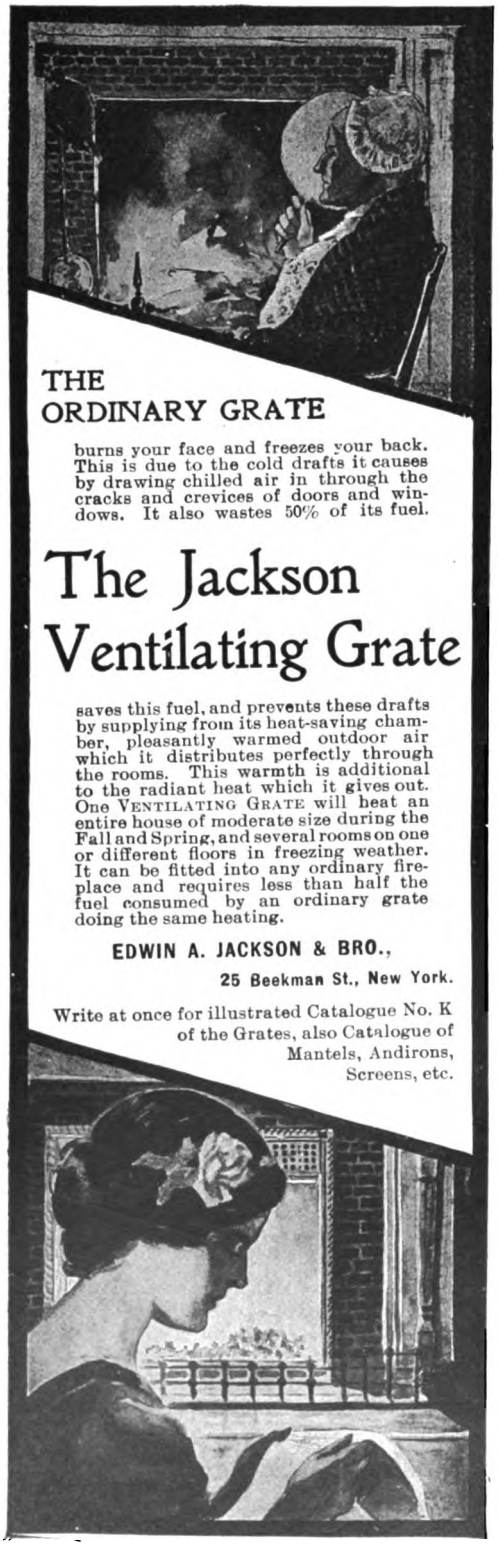
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Boilers and Radiators for Steam and Water Heating

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or vanilla. Into the fourth stir a little extract of coffee made by boiling a tablespoonful of finely ground coffee in a cupful of water and straining it through a flannel bag. Cut the chocolate cake into squares, ice each little block with the ordinary boiled chocolate icing (two tablespoonfuls of chocolate or cocoa, five of sugar and one of hot water, boiled two or three minutes) and press half of a walnut meat into the top of each. Cut crescents out of some of tne plain cake and ice them with green. Cut squares and circles, split them and put in a thin layer of jelly or of icing and chopped nuts and ice them with pink or white. Cut some into diamonds and spread with a mixture of green icing and chopped nuts. Put this mixture between other pieces and finish with coffee or chocolate icing. Ice some with plain white icing and decorate them with candied cherries. In fact there is no limit to the variety one can achieve and it requires no great skill and one can have two or three pounds at the expense of one.

"Beauty, Strength and Silence"

From a painting by
Boilleau

Is said by many critics to be the Handsomest Calendar of the year.

IT bears a small inoffensive advertisement of STANLEY'S BALL-BEARING HINGES. We have a few copies left, mounted on gray cardboard. We will mail one to any address on receipt of 25 cents in stamps.

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Splinters and Shavings

Ignorance of Color Terms.

Ignorance of color terms is often met with at the present time. Many persons are unable to name a color correctly. It used to be a method of testing color-blind persons to require them to name a particular color, and it was often erroneously concluded that those made to do so, or who named it incorrectly, were at least partially color-blind, when the defect was not in the eye, but simply in not knowing the name of the particular color. The method, I think, that is now generally adopted, is to mix a number of variously-colored wools and require the person being tested to sort them out, placing each identical skein together. The mistakes made by the color-blind are often very remarkable.

What is Pure Chrome Yellow?

From time to time the problem arises, What is "pure" chrome yellow?

Now, in the color trade, there are chromes varying in tint from a very pale lemon or primrose yellow shade to a deep orange, and as pure chromate of lead can only be made of golden yellow color, varying but slightly in tone, it is obvious that all these various tinted chromes cannot consist of pure chromate of lead alone. As a matter of fact, commercially a pure chromate of lead chrome yellow is unknown. Those which are usually denominated "pure" contain varying quantities of sulphate of lead precipitated along with the chromate by using sulphate of soda with the bichromate of potash; by varying the proportion of sulphate the shade of the resulting pigment can be varied to a very considerable extent. It has grown up to be the custom of the trade to consider chromes thus prepared as "pure."

There can be no doubt that this custom of the color trade being well known and long practiced has the force of law, and would be recognized in a court of law.

The Blues.

Prussian blue will mix with all other pigments except those containing lime or other alkaline substances, which would turn the color towards a deep brown.

Ultramarine blue has the effect of acting on white lead and so changing color if mixed with white lead. With any pigment not containing lead this blue may be used, as it is unaffected by alkalines.

Brunswick blues being a mixture of Prussian blue and a white pigment, must be governed by the same restriction as named for Prussian blue.

Cobalt blue is a very expensive, though quite permanent color under all conditions, and is, on account of cost, only used upon very high-class work.

Lime blue, used for giving a cleanly hue to whiting and lime, is already described as a common quality of ultramarine, and may not be used for fine tinting, as its purity is not reliable.

YOUR HOUSE NEEDS PAINTING

PUT ON IT A

PAINT THAT LASTS

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BREINIG'S LITHOGEN SILICATE PAINT

Tested and tried in all climates for over forty years.
Sample cards showing colors sent free upon request.

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NEW YORK, 55 FULTON ST. CHICAGO, 70 W. LAKE ST. PHILADELPHIA, 231 DOCK ST.

We also have the very best Hardwood Floor Finish; write for particulars.

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Notes on Prices

ESTIMATE OF COST.

With reference to the estimates of cost given with each description of designs published, it is desired that our readers understand current prices are not used; but prices of labor and material (see schedule below) which prevailed in Minneapolis and many other sections of the country a few years ago. In order to avoid constant confusion among our readers by continually changing this table of prices, one basis is adhered to in making up the cost estimates.

SCHEDULE USED.

Excavating, per cubic yard	$ .10
Rubble Stone Work, per perch (16½ cubic ft.)	1.60
Brick laid in wall, per 1000	9.00
Lathing and Plastering, per yards, two coats	.14
Dimension Lumber, per 1000, No. 2	11.00
Flooring (No. 2 D. & M. Fencing)	12.90
Sheathing Boards (6-in. D. & M. No. 3)	10.00
Shingles *A*	$ 2.25
Siding "C"	17.00
Finish Lumber	$20.00 to 30.00
Tin Work, per square	6.00
Carpenter, per day, 9 hours	2.25
Masons, per day	3.00
Common Labor, per day	1.50

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis.

Below will be found a schedule of current prices of building materials and labor in Minneapolis, at the time of going to press with this issue. If the readers of Keith's Magazine will kindly send in to us a like schedule, quoting the prices in their localities, we will be pleased to publish same for the mutual benefit of all readers in the various sections of the country.

Current Minneapolis Prices.

Excavating, per cubic yard, 15c, left on lot.

Rubble stone work, per perch (16½ cu. ft.), $1.20, in wall $2.50.

Brick laid in wall, per 1,000 (wall measure), $11.00 to $12.00.

Lathing and plastering, per yard, two coats, 26c.

Dimension lumber, per 1,000, No. 2, average price $16.00 to $18.00.

Flooring (No. 2 D. & M. Fencing), 4-in. $18.50; 6-in. $21.50.

Sheathing boards (6-inch D. & M. No. 3), $16.50 to $18.50.

Shingles, standard star "A" star cedar $2.40, pine $2.40.

Siding "C," $27.00.

Finish lumber, $35.00 to $50.00.

Tin work, per square, $6.00 to $8.00.

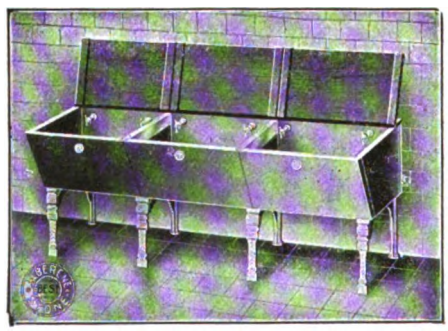
Carpenters, per day 8 hrs., $3.00.

Masons, per day 8 hrs., $4.40.

Common labor, per day 8 hrs., $2.00.

Alberene Stone Laundry Tubs

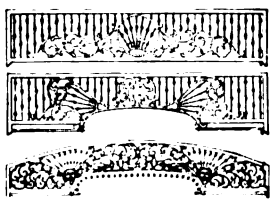
JUST ONE STYLE—*Our Catalog shows many others—Send for it.*



ALBERENE STONE CO.

NEW YORK CHICAGO BOSTON

Grilles-"Direct from Factory"



No. 225, 48 x 12 in., **$3.60**
Retail value - - 7.20

No. 230, 48 x 14 in. with Curtain Pole, **$4.50**
Retail value - - 9.00

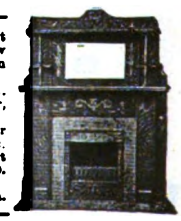
No. 411, 48 x 14 in., with Curtain Pole, **$9.75**
Retail value - - 19.50

Others from $2.50 up. Largest assortment. Division Screens and special Grilles to order.
The prices we quote on the above grilles are astonishingly low, and we are only able to quote them for the reason that we manufacture them in large quantities. We know these designs cannot be duplicated anywhere on earth for less than double the price we ask.

$19.50 buys this solid oak Mantel, 78 in. high, 54 or 60 in. wide, 24x14 Mirror, with Tile and Grate.

Write for catalog of Mantels, Grates, Tiles for floors and baths; Slate Laundry Tubs; Grilles, etc. It is free. Or send 10c, to pay postage on our Art Mantel Catalog. Mantel Outfits from $12 to $200.

W. K. OSTENDORF
2417 N. Broad Street Philadelphia, Pa.



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Notes on Prices—*Continued.*

Present Prices Prevailing in Different Sections of the Country, as Sent Us by Our Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of labor and materials in different sections of the country which our correspondents have kindly sent us. They can be relied upon at the present time, but are of course subject to fluctuation like the price of any commodity. We shall be glad to receive from our readers any information along this line so it will assist others in various places in making comparisons.

Moro, Oregon.

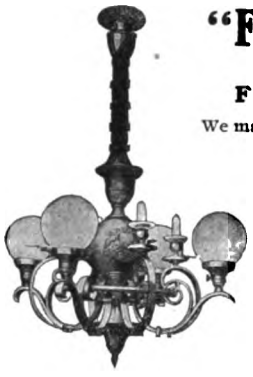
No. 1 sized, per M	$16.50
Lath	4.00
No. 2 flooring and finishing	27.50
No. 2 ceiling, ⅝	21.00
No. 2 rustic	24.00
Shingles	2.50
Cement, per bbl	5.50
Lime, per bbl	2.75
Windows, 24x36, with weights and cords	3.55
Doors, front	6.50
Doors, 2-6x6-6—1⅜	2.50
Carpenters, per day	3.50

Randolph, N. H.

Ordinary spruce framing, per M ft	$16.50
Hemlock, common boards	12.00
Pine boards	10.00
Hemlock shingles	1.50
Ex. No. 1 cedar, clear	2.25
2d clear cedar	2.65
Clear cedar	3.25
Dimension boards	20.00
Pine clapboards	28.00
Hardwood flooring	30.00
Nails, per 100 lbs	2.40
Best carpenters	3.00
2d best carpenters	2.00
Mason	4.50
Mason's assistant	2.00

Batesville, Ark.

Flooring, No. 1, D. & M	$16.50
Dimension lumber	13.00
Sheathing boards, 8-in. shiplap	14.00
Shingles, 5-in. prime cypress	3.40
Finish lumber	25.00
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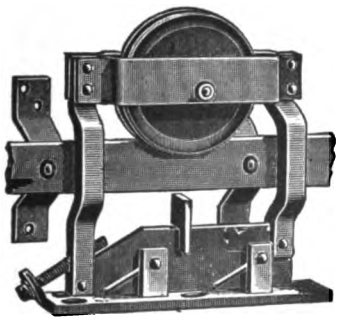
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Architect's Corner.

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.

F. G. R., Centerville, Ia. Q. Our contractor put drain in cellar and brought in bill of $50.00 for same, he claiming that specifications do not include a drain. Is drain included in complete job?

Ans. An examination of your plans will probably show, at the bottom of the section, a drain pipe indicated and a note to the effect that if foundation is in clay or peat soil, etc., drain pipe is to be put in around foundation to keep the cellar free from dampness; the idea being that if the soil is sand or gravel, no drain pipe is needed as it would be unnecessary.

Detroit, Mich. Q. The exposed brick work of basement is laid in red mortar. It crumbles up like mud in the hand and one can pick it out with the fingers like mud. Should not the mason be required to relay this part of the work in good mortar? Specification calls for mortar made out of two parts clean, sharp river sand and one part fresh burned lime, well mixed.

Ans. Evidently the mortar has been "skinned;" in other words, not made rich enough, lime and hair evidently being used very sparingly. Two parts sand and one part lime, and good lime, should have been used.

J. M. E. I want to ask your opinion regarding cement blocks for a house. I am planning on something to cost about $3,000, including plumbing and hot water heating system. Do you think it would be a good plan to use cement block for the first story and shingles above? I shall appreciate your opinion on this subject.

Ans. As for cement blocks, would say quite a number of people like them, but it is entirely a matter of personal taste. For basement walls they make an excellent dry wall. When you get into the upper stories, you naturally have an imitation of stone. There have been several houses built here this summer using these blocks, some for first story only and others two stories.

I do not like rock face for the entire front of a residence.

E. J. R. Do you consider a vestibule essential in a small house? Do you approve tinting of walls?

Ans. A vestibule on a small house is probably just as important as on a large one, in a country where severe winters and high northerly winds prevail, and range in size from 3x4 feet to 6 or 8x10 feet. The idea is simply as a protection against the cold. They are not used in all houses and add a slight proportion of expense to any house.

Very satisfactory effects are secured by tinting the walls, which for this, should be left with a sand finish surface.

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New Building Materials.

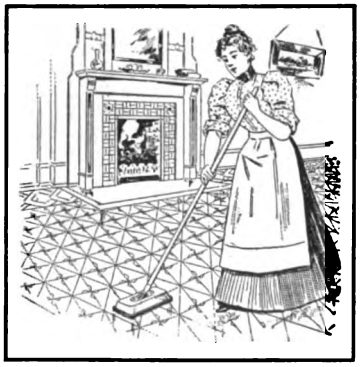
Fireproof Construction.

It is the prevailing idea in the minds of most intending builders, that although the theory of a fireproof building is a good one, as a practical thing the expense is prohibitive. The day has gone by when the name "fireproof construction" is considered somewhat of a pleasing chimera, and thanks to the vigorous efforts of the manufacturers of the different forms of hollow tile forms of construction, a campaign of education has been conducted which has tended to convince all practical men that buildings can be thoroughly fireproofed in fact and not in name only. The results in Baltimore show this very conclusively in the cases of the large 16-story buildings, which though damaged in their inside finish by the terrible sea of flames still retain their structural forms intact, both floors and walls, the insurance companies having to pay but 1 per cent damage on the structural steel work, owing to the fact that the same was thoroughly protected by a casing of hollow tile. These remarks are of most interest to those intending to build hotels, flats, apartment houses, etc. As a general thing the additional cost of fireproofing does not exceed 10 per cent on the total cost of the building. One of the latest and much used systems is to put in long span flat floors of re-inforced hollow tile and cement, carrying same on the outside walls, and the inside partition walls of the building, which latter are built of 4-inch and 6-inch thick hollow tile, spaced from 14 to 16 feet apart, according to the requirements of the different rooms. In this way the partition walls act as the bearing members, thus eliminating the use of expensive steel beams. These floors are absolutely sound proof, they are very rigid, and none of the rattling of gas fixtures or footsteps can be heard above, the partitions too are entirely sound proof. There is no depreciation to this form of construction, and this added to the heavy saving in the cost of fire insurance pays the largest kinds of dividends on the small additional investment. Hollow tile being a burned clay product, is entirely indestructible by fire, is light in weight and endures forever, it can be built rapidly and adapts itself to any and all forms of design. If the present day investor could be persuaded to look a little ahead and build more for futurity, the prospects would be much better for an improved type of construction in the erection of hotels, flats, apartment houses, etc., to say nothing of the possibilities in the building of the larger and better type of dwelling house, to which the form of construction detailed above lends itself readily. HAROLD JOHNSON.

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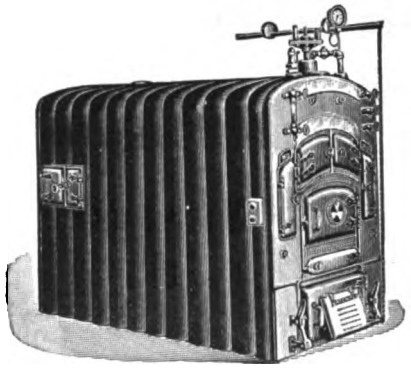
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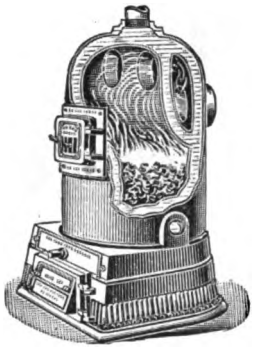
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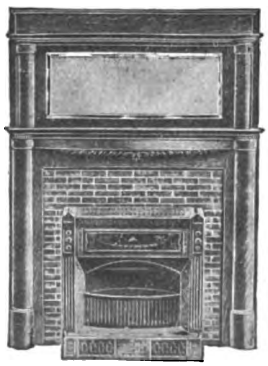
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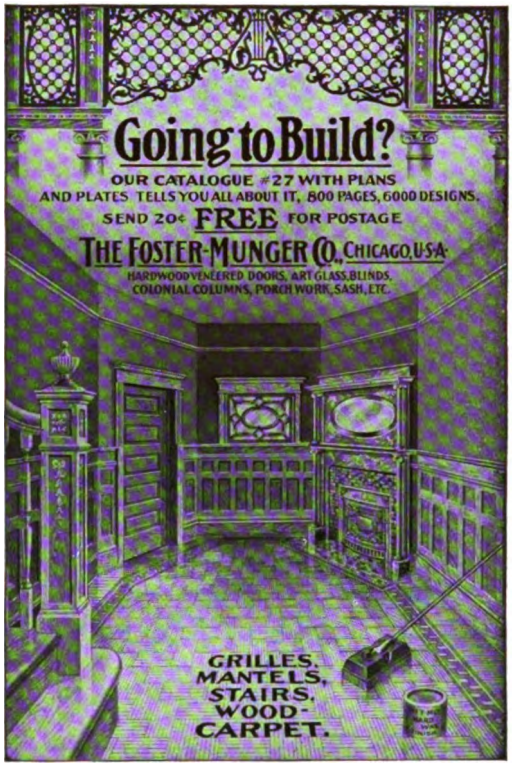
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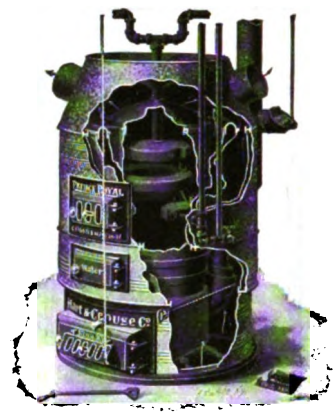
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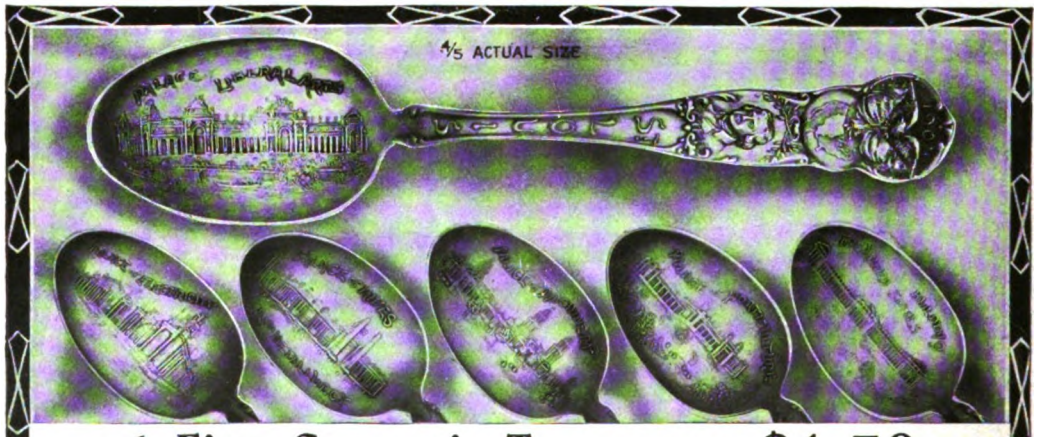
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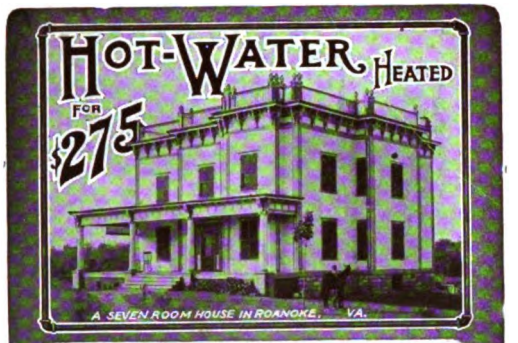
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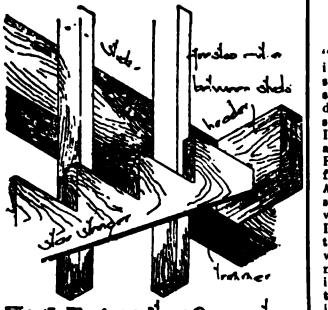


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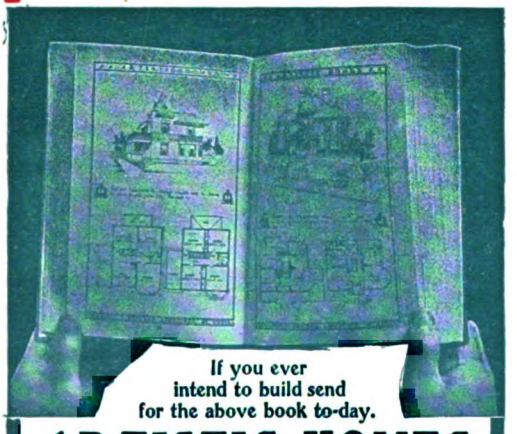
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When you build, make it attractive. Obviate that everlasting sameness in style. Consult an architect of ability, large practice, modern methods and ideas. It is money well-spent.

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My success in planning stylish houses is in readily seeing my clients' desires, producing for them a better home than was expected for a given sum. Preparedness is really the secret of my success



HERBERT C. CHIVERS, ARCHITECT, ST. LOUIS.



It costs no more to embody style, convenience and economy in plan arrangement than when it is commonplace. Make a wise selection of your architect and depend on results.

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