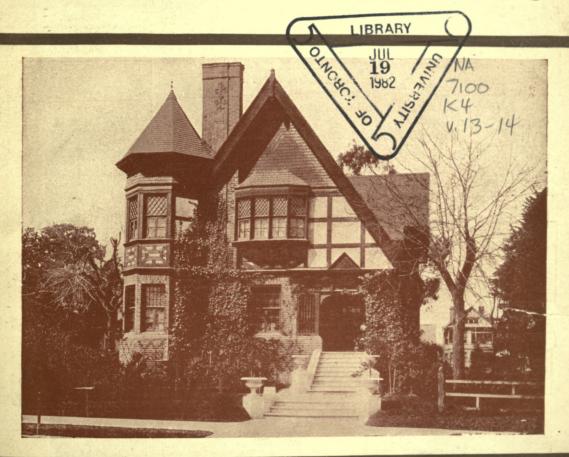
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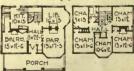
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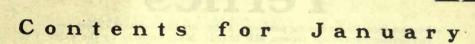


Keith's Magazine

or

HOME BUILDING

M. L. KEITH, Publisher, MINNEAPOLIS



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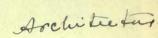
Articles by prominent architects and writers will appear each month and with added features, the magazine will be enlarged and considerately improved. This will require a little higher rate of 50c a year on the subscription price. It is desired therefore to again announce that the NEW PRICE beginning Christmas Number 1904 will be 15c Per Copy.

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KEITH'S MAGAZINE

Vol. XIII.

NEW YEAR'S, 1905.



A PASADENA GARDEN.

By UNA NIXON HOPKINS.



"A TROPICAL HOME."



HE gardens of southern California will undoubtedly in a few years surpass in beauty and variety of flowers, shrubs and trees, those of

any gardens in America, and equal those

of any in the world.

Wonderfully situated in an equable climate, with an almost eternal blue sky above them, they are in nowise dependent upon the whims of the elements to succor them, since they are maintained by irrigation. The wealth and good taste of the people who are fast making homes in this southland, having traveled extensively and knowing intimately the rare gardens of the world, combined with the natural condi-

tions, cannot fail in time to achieve wonderful results.

The gardens are new, nearly all of them, comparatively speaking, yet many of them are very beautiful in their youth. There are no traditions here,—each individual plants his garden after his own ideal. It may be that his ideal garden is composite,—that is, there may be combined in it the features or the gardens he has loved in Andalusia, admired in Italy, or known in the more natural gardens of the Sea Islands. His trees, shrubs and flowers may be indigenous of any clime in the world, vet will flourish here, with even moderate encouragement.

He may choose for a background the pines of Norway, the acacias of Australia, the magnolias and gay myrtle trees that have ever been the pride of Spanish gardens, or the tall picturesque cypress that has added to the fame of Florentine gardens for hundreds of years; or there may be dwarfs from Japan and rare specimens from China.

The garden pictured is fortunate in being able to bloom about a house that is so

population, each individual family showing to greater or less advantage according to the season of the year.

There are in this garden nearly a hundred varieties of roses, some of them blooming perennially, others only annually. Yet there are a number of varieties, annuals strictly speaking, that bloom the whole year through in moderation.

If a calendar were to be made of this garden it might begin with March, April



"THE COURT, UNITING THE HOUSE AND GARDEN."

nearly a part of it. The house is of plaster with tiled roof, and the color is a rich, deep cream with almost a tint of rose,—a tropical home.

The patio, or court, uniting as it werethe house and garden,—a garden in the house, or a part of the house in the garden. Inside the court a fountain plays to the hum of honeybees that gather nectar from the perennial heliotrope and other sweet vines that cling to the arches. A gorgeous bouganvillia shows on the outside.

From this court one contemplates the garden with its aristocratic, cosmopolitan

and May, the great rose months, when Passadena, the Crown of the San Gabriel Valley, is like one huge bouquet of roses.

June brings the flowers that we knew in the East; pansies with their hundreds of varying faces, coreopsis with its soft eyes, poppies subtle and enticing, sweet peas, ambitious climbers here to the height of ten feet or more.

July and August are the months to which the gorgeous myrtle and oleander trees respond with millions of bloom; and are the months that the hydrangeas like best, growing so luxuriantly as to be unrecog-



"THE GARDEN."

nizable to those who have known them only in the East.

September, possibly is the dullest month in the garden calendar of flowers, since it is the month when the pruning is done for the fall, that winter blooming may be assured; but even then there are many gorgeous climbers in blossom; geraniums are always to be depended upon as well as heliotrope and a few roses.

The garden in October and November is gay with chrysanthemums, in varieties innumerable, and in beauty comparable to some of the notable chrysanthemum shows. Then stocks, too, in their splendid coloring are beginning to bloom now, lasting into spring.

Next comes December with its Christmas flowers, the poinsettas, gorgeous for weeks to come. January, too, has a wealth of carnations, that are extensively used for decoration of carriages in the New Year's flower tournament held each year.

And February completes the kaleidoscope cycle of flowers, with a wealth of lilies, and white hedges of marguerites that suggest banks of snow, the only illusion of winter these gardens know.

SONG.

Stay, stay at home my heart, and rest; Home-keeping hearts are happiest, For those that wander they know not where

Are full of trouble and full of care; To stay at home is best.

Weary and homesick and distressed, They wander east, they wander west, And are baffled and beaten and blown about

By the winds of the wilderness of doubt;
To stay at home is best.

Then stay at home, my heart, and rest;
The bird is safest in its nest;
O'er all that flutter their wings and fly
A hawk is hovering in the sky;
To stay at home is best.
—Longfellow.

A Complete House Decorative Scheme.

No. I. By H. P. KEITH. For Design A18.

Note-A series of these suggestive decorative schemes will be published during the year; one in each number. The house for which the decorative scheme is intended will be given under Designs for the Homebuilder.

HE plans show a floor space area of large dimensions, in round number 60x50 ft. This is arranged without particular re-

ranged without particular regard to economy of space, and decorative effectiveness appears to be the object aimed at. The rooms are few in number and of large size, much space being thrown into the halls and passages, particularly upon the second floor, where the hall with its center open space, large landings and alcove, together with the rear hall and stair, occupy half of the floor space.

The decorator is, therefore, entitled to a certain freedom from the usual limitations imposed upon him by considerations of utility and economy, and may arrange his scheme with a generousness and largeness in keeping with the spirit of the house.

An examination of the plan shows that the rather imposing front steps and porch entrance, with its columns and pediment, are not in a direct line of communication with the real entrance, which is reached by walking around the porch to the porte-This rather unusual cochere at the side. arrangement permits the use of many windows in the south and east walls of the large parlor, which is possibly the motive of the design. Such an abundance of windows certainly gives us a well lighted interior, and we may without fear of dark rooms indulge in color tones which fewer windows would render prohibitive. We enter, therefore.

THE MAIN HALL

through a vestibule which is sufficiently roomy to serve as a waiting place for messenger boys or persons on business errands. On one side is an uncushioned box seat of wood, with small hinged doors opening to the space beneath where over-shoes, etc., may be stored. An umbrella stand of weathered oak occupies the space on the other side of the window, which may be curtained with simple draperies of old gold raw silk, the wall plaster above the wainscot being tinted a warm brown. The ample reception hall has a beamed ceiling over the main portion, the long, central beam in-

dicating a division between the space used for passing to other apartments and the circular book alcove to which is given a living room character. The columned opening of the book alcove faces a corresponding columned opening into the parlor, the latter apartment being likewise treated with a beamed ceiling of quite elaborate design. These spacious and dignified apartments, constituting the whole eastern half of the house, each with its chimney and fireplace, are so similar in character as to demand a unified treatment of floors and woodwork at least, the woodwork being stained and fumed to a rich brown, the oak floors also slightly stained and deepened in tone. The wall divisions of the hall are excellently adapted for panelled effects, and above the wainscot of fumed oak we will cover the wall with uncolored pantasote, which is an imitation of leather, and which when skillfully stained in mottled browns and given a coating of gold and bronze powder, shows the beautiful rich shadings and glinting surface of old Cordovan leather, at one quarter the expense of the real article. It is intended to carry this treatment to a heavy wood cornice, and to follow the line of the framing woodwork with an inch wide beading representing large gold nail-heads, the space between the nail-heads being colored a greenish bronze. This beading will also divide the Spanish leather as it follows up the staircase wall and around the first landing, from a less expensive paper to be carried on the upper part of the wall. Between the ceiling beams the plaster may be given an old gold treatment, a metalized effect obtained by a skillful use of distemper with bronzing powder; or the ceiling may be covered with Japanese canvas gilded in many tones of gold. The fireplace in the alcove is built of brick showing brown and copper tones and has a copper hood of graceful lines ornamented in a hammered design. The book cases flanking the fireplace have glazed doors and the short windows above them, as also on the stair landing, are to have straight curtains of Snowflake Madras showing gold cross-stripes on

a cream ground, and with scanty fullness. A window bench of fumed oak is to stand on one side the broad landing, having a loose cushion of scarlet and gold tied with scarlet and gold tassels, and a jardiniere with a flaming Poinsettia growing, on the other. Small oriental rugs in warm reds, creams and browns on the landing and in the alcove, with a rich Persian for the main floor.

THE PARLOR.

With the same woodwork and floor, we may invest this room with a more formal character by using on the wall a silk finished paper in a beautiful leaf green, but with a small, self-toned pattern. Such papers, quite as beautiful as silk brocade, come in patterns of fifty yards and cost about \$60. As this room has very little wall space, it would be possible to cover it with half a pattern. The fireplace here should have facings of cream colored tile, and the short windows on either side have straight curtains of ivory white Battenberg lace in an all-over design, very rich and heavy and with scanty fullness. Similar lace curtains at the other windows should hang to the sill only. The ceiling should be tinted between the beams a light apple-green and in the center panel have a decoration in gold. The rug used here should be an oriental also, but in the light colorings which are possible even in orientals. An oriental rug seen recently woven to order for a parlor was 9x14 in size, the coloring was creams, delicate greens and old rose, the weave close, yet the price of the rug was but \$250.

No draperies are, of course, to be used in the columned openings; but between the parlor and dining room these are necessary, and may well be of velour the color of the wall, for nothing else has the shimmery surface and play of light and shade.

THE DINING ROOM.

This beautiful room, 24x20 feet, with large circle bay and southwest exposure, is admirably adapted to a color scheme of greens and blues, and such a treatment will open well from the parlor in leaf green. While the same wood finish may be continued here if desired, it is advised to stain the dining room woodwork a brownish mahogany and to use antique mahogany pieces for the furniture. No built-in sideboard appears in the plan; and nothing could be finer in such a room than an old Colonial sideboard in antique mahogany, low and long in shape to place in the long space of the north wall. A round table will best

suit the nearly square dimensions of the room.

Returning to the wall treatment, we will suppose the fireplace-always a felicitous feature of the dining room-to be treated with large decorative tiles, showing a design on a flat background of gray of the bluish green foliage of the pomegranate vine with its hanging fruit of dull red, each tile forming part of the design. Above the mantel shelf we will panel the chimney breast with a very beautiful Japanese leather paper, which shows a peacock life size, in the rich lizard blues and greens of its plumage standing amid a slight environment of leafage against a grayish green background. This paper costs \$3.50 a figure, and placing the peacock in the center of the space. we will panel it in an enclosing frame of plain, imported Duplex Ingrain paper, costing \$1.50 a roll, of a rich bluish-green color. using the same paper on the remaining wall space of the room above the mahogany wainscot. Such a background will be most effective for a display of beautiful plates and pottery, while the fireplace will be, as it should, the dominant feature of the room The plaster panels between the beams may be simply colored in distemper the gray of the fireplace tiles and decorated more or less elaborately in blues and greens, or not at all. The window seat in the circle should be cushioned with cordurov in a rich, dull blue and an all-over lace in a lighter shade of the blue used at the windows in short, straight curtains to the sill. Such a lace in such a blue, can be had for 75 cents a yard, 50 inches wide. .

KITCHEN AND PANTRY.

The offices in such a house are entitled to the newest and most approved methods. The woodwork should be enameled white, such a surface being easily kept immaculate. The wall should be tiled four feet up with white glazed tile, and above that both wall and ceiling, being on the north side of the house and the butler's pantry having but one window, be painted in oil, two coats, a light straw color. The boiler of the range and all the exposed pipes enameled white like the woodwork, with nickel fixtures.

SECOND STORY.

On this floor the space is so disposed as to show but two bedrooms beside the small servant's room in the rear. The chief point of interest is the chamber with circle alcove on the left. This alcove and the fireplace should result in a very attractive room. A cool treatment is desirable on account of the

southwest facing and abundant light. The walls may be tinted a pale and very soft green, using above the tops of doors and windows a frieze of pinkish cream pond lilies on a bluish green ground which at the top of the frieze is merged into tints having a suggestion of rose. The window curtains are of apple green and white Madras, costing \$1.25 a yard, 50 inches wide; the width being divided for each window in the bay. I'he fireplace tiles are of small unglazed, soft green tile and the woodwork has a silvery gray stain to which a slight greenish tinge has been given, and the furniture is a soft, silvery gray. The rugs should show the grayish green and rose tints of hydrangea blossoms, and the bed be dressed with Madras like the window curtains. The window seat may be cushioned in plain apple green art ticking or linen taffetas, with pillows of rose and rose and green.

The room on the right would be pleasing with white woodwork, mahogany furniture and walls of a soft but not pale Canton blue. Fireplace tiles to be Canton blue and floor might be covered with Japanese matting having a scattered design in blue. Old Canton blue toilet china, and brass candlesticks on the mahogany mantel shelf.

UPPER HALL.

This is evidently intended to be a feature of interest, and would be well treated with one of the new papers showing a tree motif in deep but not bright blue on a gravish white ground. The woodwork may be painted a very soft gravish-green and the window seat cushioned in dull blue linen taffetas. Wicker furniture in a dull green should be used in the alcove and on the landings, where should also be introduced plants and flowers. The very pleasing rustic tables, divans and chairs of twisted wire grass in a dull, grayish-green, would be appropriate here. Very artistic rag rugs are now made in colors to suit, and runners of these on each side the main hall are suggested, with small Japanese rugs in blues and greens on the landings. The servant's room on the north side of the house may be tinted a warm yellow with white woodwork, with simple, easily laundered white curtains.

The bathroom woodwork should be finished in white enamel, a five foot wainscot of white enameled tile and wall above painted a silver blue unless the white tile is continued to the top of the room, which is the most approved treatment.

Some Typical American Homes.



E give our readers this month both fall and winter photographic views of some good examples of a Typical American Home. With the exception of the fourth illustration these houses have just been completed and are representative of popular designing among leading architects of the day.



Could a young married couple ask for anything more ideal for their home than the cottage first shown? It nestles and one feels assured of quiet and rest there. On close examination the house tells something of its owner. Surely the man who puts home comforts first and cares little for show. One who is careful of the dollars (and half dollars) from start to finish, as told by the foundation wall, with a face of but rubble masonry, not well pointed either; the foundation being one of his first investments and white



mosquito netting at the windows one of his last items of expense.

The house has good lines and proportions are well maintained. Considerable care was evidently given to finish of cornice, but a step further in the addition of water shed where siding meets foundation would have given a more finished appearance. The porch should have been built flush to the corner of house.

The next house is evidently in a different neighborhood. Seldom do we see as much attention given to dormers as shown in this house. These and the magnificent porch are the prominent features, having a commanding and dignified air about them. The pilasters in the front dormer, a repetition of the porch columns, is effective, and the modillions of the cornices and again repeated in the dormer gable are very ornamental. The half stone porch pier treatment is one in much favor and the round supporting pillars are in good proportion, though the Newels on balcony over *single* columns should likewise be single.

The detail of the front door is practically lost in the picture, but a break away is made from the so much used large oval plate glass panel by running the solid wood panels two-thirds of the way up to the square glass

panel dividing into eight diamond panes.

Our third house, taken when the snows are deep just at the turn of winter, with noon-day thaws, is a strong example of the gable house built on broad lines. Several rooms are finished in attic for servants of two families, for which purpose the house is planned. These two family houses are becoming more and more popular, especially as a good form of safe investment, and to the writer's own knowledge on an avenue in Minneapolis in one square there are eight of these two-family houses. It is a pretty good plan, too. The owner living down or up, as preferred, and renting the other half. The rent will more than carry interest on the entire investment and the expense of maintenance. For this class of house two entrances, as here provided, are desirable; much more so than one entrance, even though the inner hall is divided. The house of our illustration provides six rooms on the ground floor and seven rooms on the second floor, with four in the attic, two for each half.

The winter scene is a house which gives a man the most for his money, a design you see many times, and one which is copied by (carpenter architects) or the contractor who



says you do not need architects' plans. This, often with sad results. Do not the majority of people prefer square houses and painted

white? We present here a first-class example, showing the guide of proper architectural designing.



A Practical Building Experience.

By ORA W. ALFORD.

HEN little Anthony came to live with us we determined to quit our pernicious renting habit and become property-owning citizens in good and regular standing. The little man, we said, would need tender memories of his boyhood's home to guide him over rough paths in the future. The "Planting of the Apple Tree" does not usually occur in a rented home; there the home memories are

wood floors below we must have; also a clothes chute, medicine closet, linen closet and long draws for skirts to lie at full length. These extras, while bringing up the cost of the house, do not come as expensive as to put them in afterwards. To my mind the most expensive and non-satisfactory way of building is to do it by piecemeal.

Our lot has a frontage of seventy-five feet, facing east. Our house is 36 feet in



"A CORNER IN THE LIVING ROOM."

best called to mind by sight of a moving

Though "Typical American Homes" have proven very interesting to us, we seemed not to find a plan quite suited to our needs; imagine our surprise then when the April number came to hand, to find plan No. 911 exactly like our home in the simple yet dignified exterior. The interior bears little resemblance.

Not having the ready money with which to build we paid for our lot and have taken a mortgage for \$2,000. We had hoped \$1,500 would suffice, but we should then have had to leave off so many things which seem to us a necessity.

No doll house rooms we wanted. Hard-

width, 22 feet deep, and we built with the broad side to the street. Of course, square buildings come less expensive, but when we thought of the pleasure of having an outlook to the front from both living room and dining room we decided it would pay. Should we ever think best to sell a building site off from our lot we will be glad the dining room is not at the side.

Sunshine in abundance is ours on the deep veranda, the commodious living room and upstairs in the nursery. The guest room is the only one exclusively on the north, but as the outlook is unhampered by a neighboring house, the room is still cheerful.

More sleeping room we seemed to need,

but as we keep no maid three will suffice at present. In the near future we intend finishing off a billiard room in the basement, at which time a maid's room will be finished too. In our dry climate this plan of putting the billiard room in the basement is quite frequently adopted. The basement also contains a laundry and a hot water heating system.

A porch ten feet deep obviates the necessity of kicking your neighbor's chair at every turn. Our front door is a good plain paneled oak, stained brown, with wrought iron hardware; the bracket light is also of wrought iron. A vestibule contributes much to comfort and appearance, keeping out the cold and dampness of winter as

looks invitingly cool with blue walls. I should like to have used the white paint over the entire house, as I think it is more fitting for a cottage, but the print of baby hands makes it impractical, hence we went to the additional expense of hardwood for living room and hall.

A wide fireplace of red pressed brick with inviting seats cushioned in dull red, give a cheerful aspect to one end of the living room. At the opposite end is a built-in window seat with book shelves on either side. The radiator is beneath this seat. No living room is complete without blooming plants, so we have a small bay window on the south unhampered with seats, where flowers bloom in profusion. A Wilton rug



"THE DINING ROOM."

well as the heat and dust of summer. Having a tiled floor, it is easily kept clean. A closet for the man of the house prevents many an unpleasantness; the messenger boy welcomes the seat placed there for his comfort.

Hardwood floors are provided for in the living room, hall and dining room. Upstairs the floors of pine are stained. The woodwork of hall and living room is oak stained brown. The hall, with broad openings on either side and staircase at the end, appears much larger than it is. By a carefully arranged color scheme the size of the house is apparently increased. The walls of the hall are hung in a tapestry paper of subdued blues and greens. The living room repeats green in a fabricona wall covering, while the dining room with white paint

in greens and browns is used. An open piano, a few comfortable chairs, a heavy table built for use, a desk of the same stable pattern—we have the essentials.

In pictures we cannot afford the originals, but we may have good etchings and photographs. The long wall space at the north is dedicated to Whistler and Haden etchings, which give character to the whole room.

The built-in buffet of the dining room makes an admirable setting for some rare bits of old blue china. A dinner set of modern blue is the pride of the mistress. These dishes are not reserved for company; a simple meal served daintily is more appetizing than a sumptuous repast in ordinary crockery. Never should china be purchased too expensive for daily use.

The arrangement of the kitchen and pantry is a work saver. Why will architects persist in placing the sink so only a small board is possible and where a trip across the entire room must be made? Rather ask why housewives accept such plans. To have something to complain about? It is customary in our climate to place the refrigerator in the porch. I don't see any reason unless it be the housekeeper's traditional hatred of mud. Wouldn't it be easier to clean out a little ice man's mud once a day than make forty trips to the porch? I have decided as ours is small. to place it in the pantry, a drain to the sewer having been provided. From the pantry a door to the clothes chute saves many steps.

All the chambers have ample room for a bed and dresser. I have in mind a beautiful southeast room thirteen by twenty-four. where the bed must either be placed by the radiator or before the fireplace. The dresser must extend over a window. Down in the living room, fifteen feet square, the piano must stand near the radiator, the couch simply can't be put any place. It had to be taken to the dining room, and there occupies the place dedicated to the buffet. This from an architect who stands well in his profession. A cottage with long roof lines has the advantage of having plenty of closet room. One closet off the guest room we intend for storage, and therefore it has a door of ample size. A

clothes chute in the bath room is a joy for-

The sunny nursery has walls hung in Mother Goose rhyme pictures. Many a happy hour Baby Anthony has conversing with the pictures in his little soft coo and jabber language.

The woodwork is stained a soft green. Opening from one of the windows is a tiny balcony over the bay window, where baby's bedding may be aired. To be sure, the lock to this window is placed at the top -high above the reach of investigating fingers. The family room opening into the nursery is the pink room with walls of plain pink to the candle rail, then wild roses running riot above. The woodwork is the same soft green of the nursery.

The guest room in lavender is inviting. the paper being a pattern in wild flags, white woodwork and white furniture. Kay rugs in subdued tones of green and lavender are used. Fine light is provided for the dresser between the windows.

Ours is a livable house built for our daily needs. Having built it to correspond with our station in life, our friends, and most of all our furniture, we feel it represents just what it is-a simple cottage home. To be sure, we need many things, but the foundation now is ours. We have studied well our plan in architecture coloring and furnishing. Two things have we kept in mind: In a cottage the various rooms must be considered as a whole. A house and its turnishings cannot be considered apart.

Painting the Outside of a House.

By MARY MOULTON CHENEY.



STROLL through the residential portion of an American city will convince you that in one respect at least each householder has

proved a law unto himself, and doubtless has prided himself in the thought that here at last he has caused to exist "a thing of beauty." Alas, what a multitude of interpretations hath the law of beauty!

It would be as safe to suggest the color your friend would better dye his clothes as to hint that in painting his house he had erred in judgment. Such advice would prove like the matadore's cloak flung in the

face of the much abused beast. Granting the reasonableness of diversity of opinion and the uniqueness of each case, there are still a few general principles which might well be observed in choosing color for a house. For example: Dark paint diminishes the apparent size of a house; throws it back from the street, thus making each square foot of the grass-plot count for more; eliminates details, often a good thing when there is much filigree work. But it must be remembered, too, that dark paint renders a house more sombre, even "shut in" in appearance, and sometimes gives it

an air of cold reserve. Light paint, on the other hand, renders the house more conspicuous, thus tending to lessen the lawnarea, but it has an air of welcome just in itself—a wholesome air, so to speak. Another point in favor of light paint is that it affords just the background vines, shrubs and trees require.

It might be well if we would remember that we cannot afford to paint unto ourselves. Suppose your house is closely neighbored; try to find a pleasing shade compatible with that of the next houses. The neighbors may have displayed atrocious taste, but with all the colors and shades at one's command it is possible to be charitable even in this. To tell specifically what colors to use would be an almost impossible task, for I doubt not that no two people hearing me would produce the same red or green or any other color I might attempt to describe.

In general, use colors having some warmth to them. Avoid the cold, cheerless grays, drabs and blues. I would cut out drab and blue altogether. We unearth the dismal in this world often enough without erecting monuments thereto. I am reminded of a house, I might if I would, see every morning on my way to the city. It is so blue I feel the inmates must surely be long-faced and the neighbors such through constant association. In fact, I have frequently seen in that vicinity an extremely long countenance which may have, once upon a time, dwelt in this very blue house.

Then there is the matter of the *number* of colors to be used. This largely depends upon the style of architecture of the building. It is suggested that a very plain house be in two tones of the same color, or in two colors; a house more or less ornamented in one color, particularly so if the ornament be poor. Two colors, even in contrast, look very well on a house having the upper story shingled and the lower clapboarded—a very good scheme indeed, when a house is too high posted for the lot and the desire is to lessen the height.

Do not make a zebra or a leopard of your house. Much striping or spotting is lost in the distance and is confusing near to. It is an absolute waste of time and material. Two tones of the same color are very safe.

Stains in green and brown are extremely satisfactory from a color point of view, particularly so for country dwellings. There is a coziness about the little house among the trees, dressed in the green or golden brown or both stains, the roof of the same making a harmonious whole, a portion of the landscape. Robert Browning says: "If you get simple beauty and naught else, you get about the best thing God invents."

To turn to some of the details of construction: Do not treat the porch posts like sticks of peppermint or wintergreen, but paint them one color from top to bottom. The doors, if painted, should be of one color and not barred off so each panel smites you before you are admitted by the genial goodman of the house. The window-sash should be in contrast, because they are supposed to bound well-proportioned spaces of interesting forms so placed as to make good composition and thus to enhance the appearance of the elevation.

It would, were there time, be profitable to consider the color of the window shades, for the shades often mar the whole color effect, or they may prove a very pleasing note in the scheme.

Why should "baby blue," pink, and pea green be the only available colors in the paint shop for the ceilings of porches? They are cold and usually entirely out of accord with the body of the house—a soft green or a cream will almost invariably harmonize. Then there is the porch floor, inevitably a hard, cold grey or drab. And why? Supposing the dust does not show so plainly on this color. I wish it did, for then it would be more agreeable to behold. There are reds, greens and yellows to use-even white. But the simply unyielding, crude drab and gray are unpardonable. Use a soft olive and see how much you will have added to that home spirit you would have pervade the very atmosphere, even without your house.

The color of the roof merits important consideration. If only the beautiful tones of age were at once available, we would better away with paints and stains. But new shingles uncolored are like a head minus the hair. A red tile roof is very interesting—so, too, the red stains, but the greens and golden browns are far more pleasing; in fact, many a shade found in the stains is very soft and forms a delightful color-transition between house and sky.

Thus far we have said nothing in regard to the site and the position. The surroundings should always receive much consideration. The Chinese and Japanese are noted for their picturesque effects. It is not all due to the fact that their material is more yielding to such results, but because they "study" the landscape as a whole, and make the dwelling or bridge or whatever the construction may be, a part of the harmony, not something "added." I think it is one of Kipling's stories, wherein it is related that a Chinese prince was considering what color he should paint a bridge. As he stood lost in thought, a beggar, clad in a blue frock, asked alms. In accordance with the then existing custom, the prince cut off the beggar's head, and as the blood

rushed out, the prince exclaimed, "Here is the final note for my color scheme!" I would not recommend this procedure to find the way to complete your scheme, but note the color-effects you come upon, study them, ask yourself "why" they please or displease, and find an answer.

Let the color of your house reflect your personality, your attitude towards your

friends-sunny and inviting.

Some one has said: A man is clothed in the garments he wears and the house he lives in, for a house is but his great outer garment. And the making of clothes and the building of houses are the most important of all handicrafts.

Building from Small Means.

BY A SUBSCRIBER.

EDITOR'S NOTE—There is much good common sense in our contributor's remarks on living first, within ones income, second, save something, and third, live in your own house. This young couple, it is readily seen, is thrifty, and the "better half" has a level head. Young married couples can profit by reading, and Keith's Magazine will be very glad to publish other experiences as received.

To Editor of Keith's Magazine:

One of your very interested subscribers to the "Home Builder" wishes that—through your excellent magazine—young city couples might learn better how to live refined and comfortable lives, and yet save money steadily toward a future independence on a regular salary say of \$1,500 a

My husband and I, for example, have been most happily married for six years. I herein stipulate our plan. We do not exceed the allowance as a whole, and oftentimes have saved more than here accounted for, which pleases us greatly.

Experience has adjusted our final sched-

ule.

After a delightful wedding trip we settled ourselves pleasantly to boarding with relatives, awaiting a promised flat. We had a beautiful alcoved room, the rent of which with board amounted to about \$40 per month. This was \$25, yes over that sum, a month cheaper than present expenses, which proved to us such boarding is the cheapest way to live. We love the privacy and indi-

viduality of home life, however, and would never find boarding satisfactory.

In six months we went to a tiny flat in one of our best apartment houses; the flat was downtown and \$30 per month. Expenses there for over two years were nearly \$20 per month over boarding.

Our furnishings in all have cost about \$800, aside from wedding gifts and articles from home. This was taken out of reserve house furnishing money, but a good guide for new housekeepers for a six-room house where we now are and have been over three years.

We itemize and keep accounts to make

matters simpler.

I quote Indianapolis prices, for good though modest living amongst choice people, and the housekeeper is certainly not burdened with hard work either, no more than is interesting and delightful and healthful, as she sends out all laundry work and has a maid every Friday morning to clean the entire house, do sweeping and scrubbing, etc.

Flat life here is considered a trifle cheap-

er than renting a house, and when furnishings are considered it is a fact, for flats require less and look better on less money.

Where one item at times exceeds the allowance, others are trimmed down by close

watching.

By doing some sewing at home and trimming one's own hats, one can dress far better on the allotted sum than if this needs all to be hired.

These facts may help others to solve the living problem. We fancy all should live as well as possible, make a dollar show for itself-not niggardly-yet we think it almost sinful not to lay aside any money while youth is upon us.

We are expecting an increase of \$300 or more this coming year, but we are so far planning to try and save it all, as we will not have other possible increases until we

feel justified in better living.

I trust you may feel inclined favoring printing some of this and getting other experiences and expense accounts on the same sum—as \$1,500 is an ordinary salary these days.

Some can do far better than we have done, others we know are doing worse. We seem to live better than many on much more money. We have had several nice trips and we unfortunately have had much sickness, which means money—but is all paid for.

I was amused at the different opinions of marrying on \$80 per month as you once

published in your magazine.

It can be done, by a cheap house and good managing; love finds a way; but let's see

what \$125 per month can do.

We have lived in the house we are now in over three years, first with natural gas fuel at \$48 per year, but now with coal at about \$70.

"Extras," thus itemized, mean things not easily assorted monthly, such as trips, pleasures, gifts, companies, clubs, lodge, personal taxes, sickness, dentist, furnishings, news, magazines, postage, toilet articles, etc., etc. —the extras that always come.

All dividends from money out at interest we always save. We also lay aside monthly life insurance dues, money ready for coal, etc., banked to be checked out, to avoid being cramped at any time.

The expenditures and savings show life insurance amounting to \$3,500, thus protecting the wife somewhat. Trusting I am not tiring your patience, I submit the fol-

lowing, and remain,

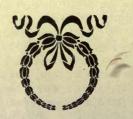
Yours sincerely,

A Subscriber to Your Valuable Magazine.

AVERAGE SCHEDULE PER MONTH.

Rent, modern 6-room house, good	
location	\$22.00
.Telephone	2.00
Water tax (house and lawn)	1.50
Gas, lights and cooking	2.00
Fuel, hard coal furnace, and wood	
and soft coal occasionally for	
cook stove and grate	6.00
Street car fare	5.00
Ice and table expenses	25.00
Dress, husband \$7, wife \$8	15.00
Wash and ironing laundry, and	
hired help	7.00
Church and charities	3.00
Assessment (straight life insurance,	
\$2,000 policy)	3.00
All "extras"—pleasures. sickness,	
etc., average	15.00
,	
Total spent\$	106.50
Saved as endowment insurance,	
\$1,500 policy	8.50
Saved in B. & Loan toward build-	
ing a home first, then investment	
later	10.00
\$	125.00

Out of \$125, saved \$18.50 altogether. Some do not think owning a home pays; we do, in more ways than one-financially a double house pays anyhow.



Repapering an Old House.

To Keith's Magazine, Minneapolis, Minn.:

I want to repaper the parlor, library and dining room in our home, and would like to have you give me an idea of what would be pretty and correct combinations for rooms opening together. All the woodwork has a nice oak graining and is in splendid condition, so I would not want to change that. The parlor floor is covered with a green and pink Wilton carpet, the lace curtains are Arabian, and the portiers are deep red with a tapestry border. The bay window faces the east, the furniture is all mahogany.

The library floor is oak, and we have for this a rug, with red predominating. The portiers are also red and match the rug.

The furniture is light oak.

The dining room floor is maple without border and the rug is a rather mixed pattern in the Oriental style, perhaps more red than any other color, with a little blue, some yellow and brown. The furniture is light oak. The room has a three-foot wain-scot which I was intending to remove, and also thought of refinishing the woodwork in this room. All ceilings are high. If the wainscot is taken out would you put in a plate rail and at what height? How would you finish above the rail? I would like to confine myself to 50-cent paper. Please answer under heading "L. T. M."

Answer.

For living room, if sufficiently lighted, would suggest red paper in dark tones. You can get excellent designs with a deep red ground, with the pattern in a lighter shade of the same color for 50 cents a roll. They are to be carried to the cornice and finished with a moulding stained to match the woodwork. If you prefer a lighter treatment use an ingrain paper in golden brown of the general tone of the woodwork coloring,

the ceiling in a lighter shade and bringing it down a foot and a half on the side wall to a brown and gold moulding. Or you might treat the ceiling in the same way and cover the wall with a tapestry paper with scroll work in browns and flowers in dull salmon reds, with a touch of grayish blue. This costs 60 cents. With this use an oak moulding.

For the parlor use a green moire at 30 cents a roll, or a stripe in two shades of green, tinting the ceiling a paler green and using a green and gold moulding. At 42 cents a roll there is a French design on a sepped ground, with a good deal of scroll work in delicate tones of rather gray green, with very pale pink roses, which is very beautiful for a parlor. If your rug is not conspicuously green or pink you might use a similar paper in buff tones, which would

modify the cold northern light.

For the dining room would select a figured paper, carrying it only to the oak plate rail, tinting the ceiling and the space above the plate rail in a lighter tone of the ground. The general color here should be light brown. A German paper at 45 cents a roll has light tan ground with the surface covered by fine waving lines of black, with conventional figures combining blue and copper color. Another at 40 cents has a figure combining soft green and copper tones on a tan ground. At 35 cents is a paper with a ground of light brown with a good deal of gray in it, with a conventional figure combining blue and golden brown. If you decide to retain the wainscoting carry the paper to the ceiling and finish with an oak moulding. In that case if you have many plates to hang upon the walls would use a plain ingrain in golden brown. There is also a very good golden brown with waving lines of a slightly darker tone at 35 cents a roll.

Some Designs for Home Builders.

Design A 17. Described by Mary M. Cheney.

SHORT winding path amid a dozen or more native oaks; four or five wide steps rising at the corner of the porch; the length of the broad veranda before we find ourselves standing at the oak door having a single panel of diamond-shaped sash set with rippled glass giving out pearl, blue and green hues. The heavy door swings into a square vestibule just comfortably accommodating it in height as

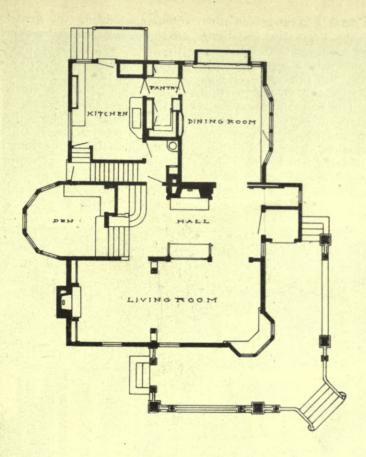
cupies the central portion of the house. The finish is very dark quartered oak, sometimes called "Dutch oak," rich in color and of beautiful grain. The floors are dark oak throughout downstairs and are covered here and there by oriental pieces. The walls of the hall are hung in claret red burlap headed by a variegated tapestry effect in paper and finished at the top by a nine-inch oak cornice with a simply moulded edge. The left



"AN UNUSUAL HOUSE IN THE MORNING LIGHT."

Wm. M. Kenyon, Archt.

well as in width. Turning immediately to the left into a large hall we are greeted by a wealth of sunshine literally streaming down the stairs from three windows on the long landing eight or nine steps above us. A fern standing on the high newel post, catches some of the passing rays of sunlight and in turn gives them out—but with a touch of living green. The hall is a center hall in that it ocside of the hall is furnished, in the main, by a large fire-place built of "Huckleberry" brick, the breast-work of which stands out well proportioned and strong in its parts, to the ceiling, framed in oak by virtue of the design. A small ledge of the oak forms the shelf. The hearth is of plain oblong tiles, light terra-cotta in color. The old andirons and the gas fixtures of modest design, are of dull brass, har-



monizing with the brown and tan scheme. Built on the left side of the hall, just opposite the fire-place, is a long settle the curved ends of which are at least five feet high. The back of the settle is about the height of an ordinary chair. Above this line there is an opening the width of the double doorway adjoining, thus throwing the hall and living room together in a delightful and intimate manner-for this reason on entering, we are impressed with the distance possible in a house of moderate proportions and with the harmonized effect of the coloringshere under the subdued and there under the direct sunlight. The square and simple lines of all the standing-work are very pleasing, the effect of which is one of strength and of one definite plan underlying the entire design.

The living room, of ample proportions, is semi-divided by two fluted columns having octagonal bases and plain caps. The larger portion of the room has an olive green wall and a rich cream ceiling.

The smaller end has the olive green paper on the wall headed by a tapestry paper of dull rose, blue and green poppy design on a dark, dull blue background. A low, red brick fire-place, flanked by low bookcases, closed with leaded glass doors, fills the end of the room. Above the shelves are diamond sashed windows, horizontal in effect. The top of the cases and the shelf of the mantel are of the same height which causes the three objects to compose as one thought in construction and decoration. The furniture indicates the colonial ancestry of the inmates of the house, being of the old design. Here and there by pictures set in old gold frames and by candlesticks with prism pendants, we detect a thought for the past all of which contribute to the peace and attractiveness of the home.

The dining room, across the hall, is of ample dimensions, well and artistically lighted by a bow of five leaded glass windows, placed some four feet above the floor. The broad sill affords a happy op-

portunity for a plant, a samovar and other things' possessing decorative qualities. The end of the room opposite the doorway is accounted for by a large sideboard "built in" and by two small narrow windows, placed one on each side of it. Built on the left wall is a small china closet with leaded glass doors. The dining table is an old, oval design in black walnut. The color effect in this room is produced by harmonizing with the very dark oak finish, panels of olive green burlap in the dado, together with a large swing-

south; admitting the genial sun all the livelong day—when he shines. The little room is bright in its coloring, the claret burlap and tapestry frieze being here repeated.

The upper floor is finished in white. The severe plainness of the standing work prevailing. The walls are covered with the plainer papers up to the frieze when clematis, poppy and rose designs complete the effects according to the color thoughts for the rooms. The width of the window sills is still noticeably



"THE LIVING ROOM, OF AMPLE PROPORTIONS."

ing design in subdued yellows on the walls, with a soft unobtrusive tan between the heavy beams of the ceiling—withal a charming room in which to gather about the daily board.

Apart by itself, several steps below the level of the hall, and beneath the stairway, is the den—a bit of cheerfulness—jutting out beyond the house with a bow of five windows. The sills are broad; the glass leaded; the exposure to the

broad. The room directly opposite the stair landing has a small ripple glass bow window placed high, opening into the hall, adding a touch of beauty and admitting a refreshing breeze in the summer nights.

We were loath to leave this home of subdued coloring and exceptional plan—eminently the result of one thought throughout. It seemed as if the planner had divined the wish and comfort of his



"THE DINING ROOM."

client and had succeeded in embodying them in simple, direct and beautiful proportions as expressed in the form and color, and you felt that *here* must be happiness.

A glimpse back at the house, to satisfy our curiosity with reference to the exterior of so pleasing a home, impressed on us a design of not everyday lines, quite varied in its elevations, in part due to the bowing windows of different sizes; to the square and round supports of the porch so good in design; to the variety in the roof lines; to the combination of clapboards and shingle effects, and among other things to the low sweep of the roof on the north side.

The dark green main story and the upper of a dull pumpkin shade, seemed to give the house a retiring and restful air, surrounded as it was by trees and shrubs. "Patrick," the Irish setter, dashed after us to "go a piece" and in his way saying—"come again, won't you." We concluded that he as well, was just a bit of the prevalent good form and a salient feature of the harmonious color scheme.



Designs for the Homebuilder.

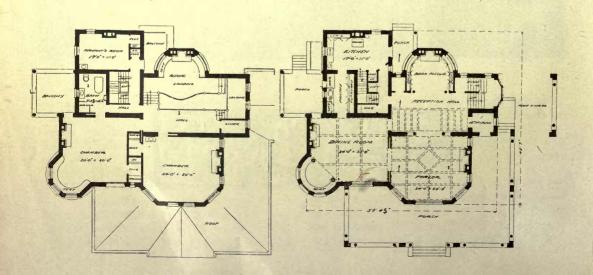


The Keith Co, Archts.

Residence for R. A. Worthington.

DESIGN A 18.

For complete description and color scheme for painting this house, see page opposite



Color Scheme for Design A 18.



ERHAPS the first detail to engage the attention in contemplating this design, is the great number of the windows, their treatment and dis-

position. The continuous cornice of the porch, with pediments over the portecochere and front entrance and the half timber effect in the gables, together with the combination of brick and wood in the porch pillars, must all be taken into account in deciding the exterior color scheme.

In a setting of green trees and shrubs, the warm coppery red of brick which forms the main construction cannot fail to be pleasing if combined with a brown shingle stain such as Cabot's No. 141, with the same brown applied to the timber work of the gables, the window framing and other parts of the exterior woodwork. The plaster panels between the timber work to be colored a very deep cream, almost buff, and the window sash painted cream. The red brick of the four tall chimneys will be an additional picturesque note of warm color, even though it be obtained at considerable expense to the pocket-book.

Description of Design A 18.

The construction and finish of this residence is of the best, the foundation walls being of stone and the walls of the first and second stories of solid brick and the facing brick of an excellent quality of pressed brick. The finish of the gables is in plaster and timber work. The design is carried out strictly in Old English. The porch walls are of stone, also the porch columns, and between each stone column of porch are set wooden posts in octagon English design. Porch floors are of tile.

The interior arrangement of rooms is one most pleasing, and they open up together most delightfully for entertainment purposes. Ceilings of the main rooms are all richly beamed and wainscoted, and the woodwork of is of San Jago mahogany, or may be Fumed oak. Oak parquet floors are also included.

The book alcove is fitted with handsome bookcases which extend from fireplace to the columned opening on each side of the alcove. The culinary department is very complete. The drawings call for rubber tile floors and tile wainscoting in this department. A lift is provided to run from basement to attic. The second floor gives two magnificent chambers for the occupants, with a large cozy corner off the stair landing. This corner is fitted with seats and fireplaces. Tile floor and wainscot are provided in bath.

In basement, large heating and laundry provisions are made, and in addition to those, there is provided a large billiard room and alcove off the same. This is located underneath the main reception hall and book alcove. A toilet room is provided off billiard room.

In the attic provision is made for one large room which may be used for dancing or gymnasium. In addition to this, there is large storage space and Cedar closet. There is ample room in the attic for at least three or four good sized chambers, if these were desired in place of the large room.

The finish of the second story is in white enamel, or different finishes as sugested in the decorative scheme given on page 8.

Cost, \$13,500. Width, 59 feet 4% inches; depth, 48 feet 7 inches; height of basement, 8 feet 6 inches; first story, 10 feet 9 inches; second story, 9 feet 9 inches; third story, 8 feet 3 inches.

Designs for the Homebuilder.



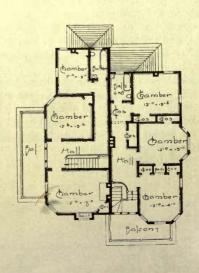
Barber & Kluttz, Archts.

A Double House.

DESIGN A 19.

For complete description and color scheme for painting this house, see opposite page.





Color Scheme for Design A 19.

T is suggested to paint the lower story of this plain but dignified exterior a warm buff and to use the same color on the porch pillars, the balus-

trades and cornice and the frames of windows. Also underneath the eaves of the roof. The shingle of the upper story to be of red cedar dipped in oil but unstained and the roof the same. It will be found to acquire a soft and rich weathered brown of many varying tones, artistic and agreeable. If brushed with oil every year or two, the tones will become indescribably warm and velvety. The foundation is of brown brick laid up in reddish brown mortar, and the chimneys the same.

Description of Design A 19.

We have arranged here a most admirable plan for a two-family or double house with separate entrances and porches provided. Design was particularly intended for a corner lot and may front either way desired. A foundation of brick is called for and the first story is finished with siding and shingles above the first belt course. A very simple hip-roof with broad cornice and low dormer effect is pleasing. There is ample provision for windows, both sides. Where one likes central hall treatment with both living room, parlor or dining room opening off of same will get this in one side and an entirely different arrangement on the other. Fire-places are provided and full basement under entire house, and is likewise divided into two parts with a furnace for each half. The kitchen arrangement in each house is exceptionally convenient and large pantries are provided. Should one desire to build this house on a smaller scale its width can be reduced quite a little as the proportions are generous.

Cost, \$4,500 to \$5,000. Width, 49 feet; depth, 62 feet; height of cellar, 7 feet in the clear; first story, 10 feet; second story, 9 feet.

Designs for the Homebuilder.

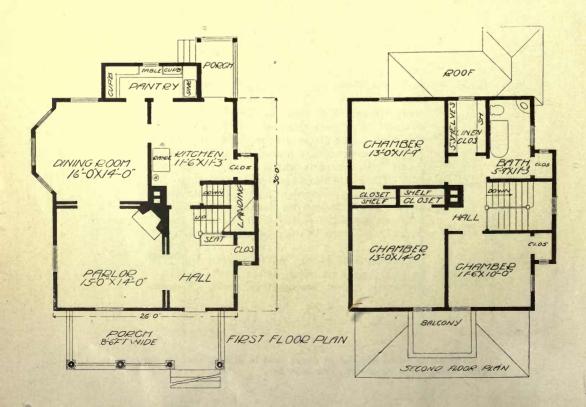


Cottage Design with Low Roof Treatment.

The Keith Co., Archts.

DESIGN A 20.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 20.

In suggesting a painting scheme for this house, its very plain designing is taken into consideration, therefore a fairly bright yet warm red would be good for the body color with white trim. Paint the projecting roof rafters white and all window and door casings white, and, if you have the roof stained, make it light green, the same with porch.

On porch floor put a reddish brown with nile green ceiling.

Description of Design A 20.

The treatment of the exterior of this design is extremely simple, but the lines are most pleasing and the low roof lines with dressed rafter ends showing, make an attractive house of it.

The arrangement of the rooms is very good, there being no waste of space, and yet the rooms are all of good size, especially for a house of this size. There is a large pantry provided, completely equipped. The parlor has a fireplace, and sliding doors are provided between hall and parlor, and also between parlor and dining room.

The basement, extending under the entire house, is equipped with a hot air heating plant. Storage space only is obtained in the attic. The finish of the rooms is in pine or cypress and pine floors.

Cost, \$1,875. Width, 26 feet; depth, 30 feet; height of basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches; lowest height second story, 6 feet 3 inches.

Designs for the Homebuilder.

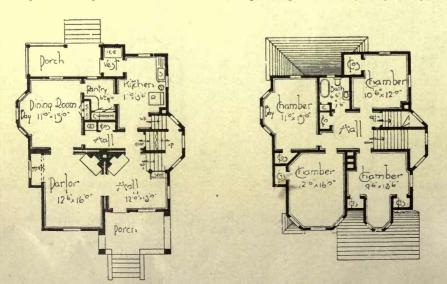


House for Narrow Lot.

Barber & Kluttz, Archts.

DESIGN A 21.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 21.

ED brick is suggested for this exterior with the same for the chimney. Foundation of grey limestone. The porch pillars are of the brick, also the abutments of the stone steps. The roof shingles, both main and dormer, to be black and all exterior woodwork to be stained a dark, bottle green. Window sash the same.

Description of Design A 21.

A charming little cottage plan is here presented and it would be hard to imagine a more cozy and compact home. The hall with its fire-place and the fine connection of hall, parlor and dining room. The convenient combination stairs. All of the little conveniences are provided, including coat closet in rear hall, and lavatory. A most practical arrangement of the rear portion of house giving rear vestibule with space for ice box. The plan calls for a nice large pantry. On the second floor we have a central hall, not cramped, a good sized linen closet, and a spacious bathroom. Four fine large chambers, each provided with closets.

It is intended to treat the first story with a red brick and shingle the rest of the house with shingle roof. Inside finish is intended to be the natural Tennessee pine throughout. Cellar under entire house, stone foundation. Small steam heating plant intended and included in estimate.

Cost, \$4,000 to \$4,500. Width, 35 feet 6 inches; depth, 44 feet 6 inches over porches; cellar, 7 feet in the clear; first story, 9 feet; 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 55.

Designs for the Homebuilder.

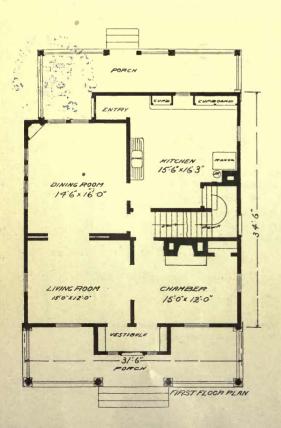


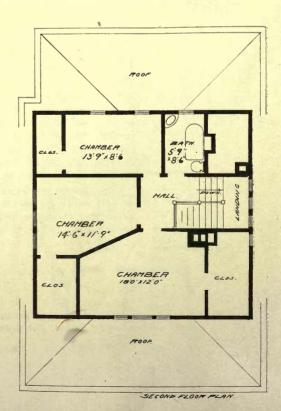
'A Neat Cottage Home.

The Keith Co., Archts.

DESIGN A 22.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 22.

We have here another cottage of story and a half with sharp gables. The house has good breadth and would look exceedingly well painted a light green with darker green for the trim. Make the trim at least two shades darker. Window sash should be drawn in black. If the roof is stained a reddish brown approaching copper red, you have enough contrast.

On porch floor use similar color as on roof, with a rose-tinted ceiling.

Alternative Suggestion.—Body of cottage, maroon, with cream trim and white on window sash.

Use old gold for porch ceiling with dark grey for porch floor.

Description of Design A 22.

The design herewith illustrated is for a neat cottage home of seven rooms and bath. The special feature of the plan is the location of the stairway, which while out of the way, is convenient to any one of the first floor rooms. The large vestibule is provided with two seats at each side and the entrance is enriched by the side lights placed on either side of entrance door. Sliding doors are arranged between living room and dining room. The latter room has a pretty grouping of windows and built-in china closet.

The basement provides for furnace and laundry. The finish of the rooms would be in soft wood and soft wood floors.

Cost, \$1,650. Width, 31 feet 6 inches; depth, 34 feet 6 inches; height of cellar, 7 feet 6 inches; first story, 8 feet 3 inches; lowest height second story, 6 feet.



Designs for the Homebuilder.

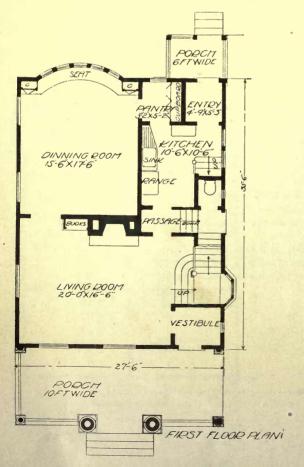


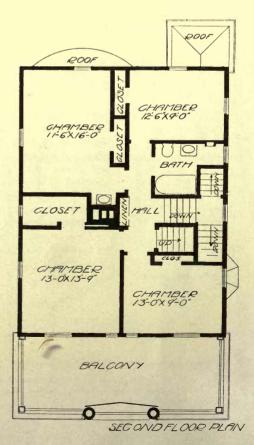
Colonial Treatment.

The Keith Co., Archts.

DESIGN A 23.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 23.

In this colonial design a suggested color scheme is to paint the body pure white, also the pillars. For a slight relief make the band beneath cornice, the window frames and porch rail, a delicate cream. Likewise the trim of dormers. The window sash draw in a dark, rich brown or chocolate, with shingled roof stained brown.

Make porch floor and steps a rich cream color with straw tint for porch ceilings.

Description of Design A 23.

In this design we have a Colonial home, the exterior of which is treated with large columns, extending to the attic in the center of porch, and smaller columns on either side of the large ones. This gives a porch clear across the front of the house and also large balcony for both second story and attic.

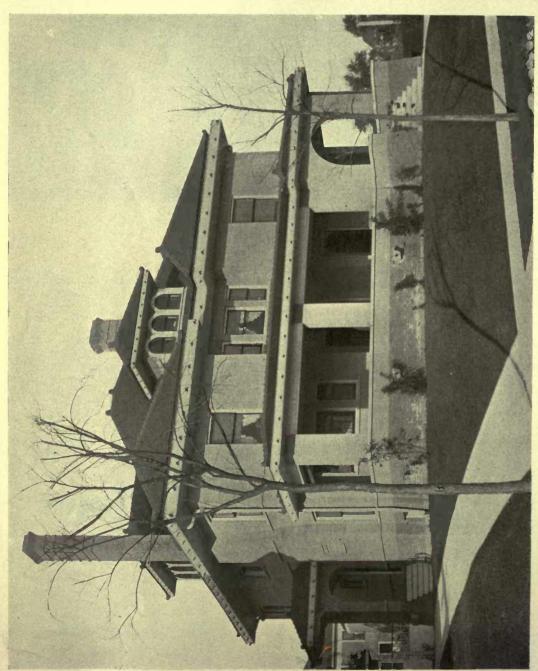
The interior arrangement is richly finished, containing a large living room, extending practically across the entire front of house. The dining room, with its circular bay and window seats and china cases at each side of bay, make this room an extremely pleasant one.

The second floor gives us four good chambers and provision for two more in attic. The basement provides hot water heating plant, laundry and billiard room extending across front of house.

The finish of the main rooms is white oak and hardwood floors.

Cost, \$3.750. Width, 27 feet 6 inches; depth, 35 feet 6 inches; height of basement, 8 feet and 1 inch; first story, 9 feet 5 inches; second story, 8 feet 3 inches; third story, 8 feet 3 inches.

Designs for the Homebuilder.



Grace and Dignity in All Its Lines.

Boehme & Cordellia, Archts,

esign A 24.

Description of Design A 24.

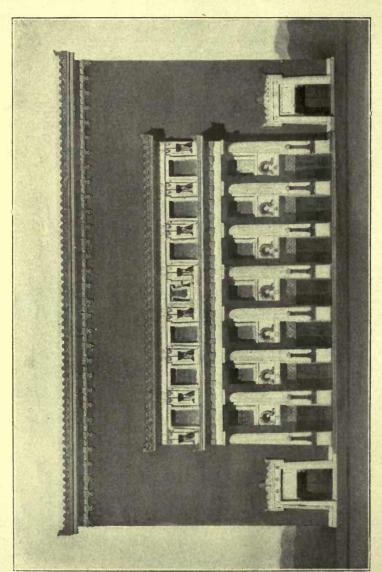
One of Minneapolis' most charming new homes is here presented, and next month we will illustrate the house adjoining at the left side. We have here what might be termed American Art Noveau treatment, which is in favor, especially for brick houses. The walls are veneered with Columbus buff brick, costing about \$35.00 per thousand. The roof treatment is somewhat Spanish in motif, finished in red cedar shingles with metal ridgeroll caps, which sets off in very harmonious coloring the buff brick exterior. The trims are white. Note the little detail running around on the cornices. At the south side is provided an automobile stoop. This leads direct into a side vestibule which opens into a passage connecting the dining room with main living room.

The front entrance through a large vestibule brings us into a wide reception hall which is really a room, for it is only divided from the main living room on the left and a combined music room and library on the right by pilaster openings, fourteen feet in width. At the front of the music room is a little retreat, or nook, with bookcases at the opposite end, and fireplace in the middle. To the left we have a large living room, nineteen by fifteen feet, with double columned opening into dining room. This opening is quite narrow in comparison with the opening in the reception hall, as it is but four and a half feet wide. The stair case is very handsomely finished and has a double return, bringing us into a spacious central hall on the second floor with but four chambers and a bath. The two main front chambers are connected by a dressing room.

In finish, much attention was paid to the selection of woods, birch being used in the reception hall and oak in the living and dining rooms.

Reception hall has beam ceiling. Polished hardwood floors throughout down stairs and second floor as well. The finish up stairs is all in white enamel. On the third floor is a ballroom over the entire area of house, and in the basement is provided a very nice billiard room, likewise the proper fixtures for laundry, etc. The heating plant is hot water, and the very best porcelain plumbing fixtures in nickel plate finish are provided.

The house is practically square, about fortyone feet each way, and cost, all complete, about \$12,000. It was built by day labor and probably, for this reason, the cost is less than it would have been, had it been erected under contract.



Bertrand & Chamberlin, Archts.

From the "Dictionary of Minneapolis."

By Permission of The Hudson Publishing Co.
Minneapolis, Minn.

The Auditorium, Minneapolis



FRONT ELEVATION

The Keith Co., Archis.

Library Design for Small Town.

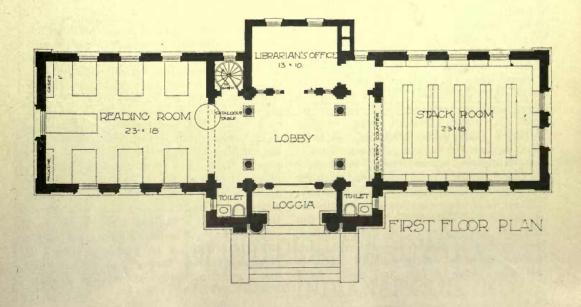
This design will be found to be a model in respect to arrangement and practicability of construction, giving the very best possible artistic effect for a modest expenditure, the exterior treatment being specially studied with reference to this.

The foundation is of cut stone, the superstructure of brick, the columns of portico are of brick, the cornice is of galvanized iron and the roof of tile. This latter item is perhaps the place where some expense could be saved by the substitution of slate or galvanized iron, but the tile roof adds much to the appearance, and if funds permit, it would probably be policy to use the tile. The ornamental figures shown in the cut on each side of the entrance are not, of course, necessary, and as much money could be put into them as any committee wanted to spend. The steps approaching the porch are of stone and the porch floor is of concrete.

Entering through a large vestibule, we find

ourselves first in the fover and then in the general lobby lighted from a splendid skylight in the dome. Directly in front is the delivery counter or desk, while at the right is the juvenile room and at the left the general reading room, the stack room being directly in the rear. Opening from the stack room and general reading room is the librarian's room, provided with an open fireplace. On the opposite side is the hall leading to the basement and connecting the stack room with the juvenile room. On either side of the vestibule, convenient of access to the public, are the toilets. There is, of course, a full basement with heating apparatus provided. Good storage room can also be secured in the basement.

Up in the dome over the main lobby, there is an ornamental frieze where figures of marble, bronze, cast or relief-work can be placed to good advantage.





Conducted by Eleanor Alison Cummins.

ration sums up the case for light and dark schemes of decoration in this way: If you decide on light tones of color you must make up your mind to have everything in keeping. Absolute harmony must reign in the apartment of Any introduction of darker light tones. objects creates a discord. You must restrict yourself to pictures and ornaments strictly in keeping with your light walls and white woodwork and your choice is limited indeed. If, on the contrary, you elect for dark colors and low tones you can, by a judicious process of keying up, use almost anything you have. If you separate

N English writer on interior deco-

of neutral tints you can introduce all the colors of the rainbow, except violet, into a room of reasonable size. You may not wish to, but the possibility exists.

them from each other by a discreet interval

Without subscribing to all the craftsman theories we may admit that the scope of light colored schemes of decoration is a very limited one. In fact except for merely public rooms, the formal drawing room or ball room they are very unsatisfactory. There is a suggestion of classic times or of the stately existence of foreign courts which is incongruous with our conceptions of home life. Occupation of some sort is the essence of domestic life and one would never think of working in an Empire or Louis XIV room. One, of course, excepts bedrooms from these strictures. room in dark colors is a solecism. Freshness, daintiness, "washableness," must characterize a sleeping room and these qualities are inseparably associated with light colors.

There is another question involved in the employment of light tones and that is the character and quality of the light supplied. Most light colors are oppressively cold, unless irradiated by strong sunlight. This is particularly true of blue and pink. In a

north light they are glaring and equally so in a reflected light. This latter light has constantly to be reckoned with in cities and almost forces one to the use of low tones and dark colors. But it should always be remembered that low tones of color are not necessarily dingy ones, and that depth and richness of color are quite distinct from dullness.

In the treatment of a room with light colors provision must be made for high lights. There must be a certain amount of lustrous surface to catch the light and reflect it. This may be supplied by the sheen of silk or the glitter of gilding or brass, preferably the former. Otherwise the whole room will be characterless. range of ornament, too, is limited. colors, old prints or mezzo tints in gold frames, miniatures and mirrors and French or Dresden porcelain are about all that should find a place. The absolutely correct formal drawing room which fashionable decorators turn out has no pictures at all and very little bric-a-brac.

* * *

Violet seems to be the one color which does not combine successfully with any other. An exception is sometimes made in favor of green, but without striking success. It is better to confine oneself to white or cream color, also to choose the pinkish shade of lilacs or Parma violets rather than the blue tones of the iris.

Just now there is rather a fad for the use of this color and some very striking papers have been put upon the market, mostly in large floral designs. One has a fleur-de-lis motive, the flowers clever adaptations from nature, while the leaves twirl about in a fashion which does great violence to their ordinary habits. Another has great bunches of purple grapes and clusters of green leaves, and still another has a graceful design of wistaria straying

Decoration and Furnishing-Continued.

over a trellis. These papers have almost the look of a water color drawing and are expensive, a dollar and a quarter a roll. It is seldom advisable to cover a whole wall with them. They look well carried down about three feet from the ceiling and with a plain wall, white cream or gray below. This treatment admits of the use of figured fabrics for cushions and furniture cover-

ings.

These latter are hard to find. There are some silk fabrics with a satin figure on a repped ground, a few, very few, linen taf-fetas with lavender flowers on a gray ground and one very beautiful chintz, with wistaria vines and flowers on a dead white ground. The tamiliar art ticking with its stripes and little wreaths can be had in lavender and white, but is rather out of keeping with the expensive papers described. Occasionally, of course, one runs across a cretonne in these colors and they are common enough in china silks. One fares better in dress fabrics. There is a very good lavender in the dress linens, which cost anywhere from forty cents to a dollar a yard, and any number of muslins which are excellent for curtains. The deeper shades are always to be found in cloths and can be used for hanging. Some fash-

ionable decorators use furniture enameled in rather a deep shade of this color with good effect, having loose cushions of flowered chintz or silk. I am unable to speak with authority about the enamel paint used, which is not to be found in ordinary paint shops, but probably any painter who understands the mixing of colors could prepare it.

The use of this color for a large room is hardly to be recommended, but it is very effective for a small bedroom or for an alcove leading off from a room decorated in green. The ideal pictures for such a room are copper plate engravings in the purple tones dear to Bartolozzi, or paintings of flowers in violet tints. Ivory tinted plaster casts have their place and a moderate

amount of gilt helps.

Some very effective short curtains for a low broad casement window were made from tan colored cotton voile, a dress material much in vogue during the past summer, and costing only twelve and a half cents a yard. The scrim-like texture of the fabric made it an easy matter to draw threads and the bottom and sides were finished with a two-inch hemstitched hem. At the top they were shirred on brass rods and they were tied back with red silk cords Hemstitched covers of the and tassels.

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Decoration and Furnishing-Continued.

voile, ornamented with lines of drawn work, were drawn over the scarlet cotton covers of the pillows in the window seat.

Other curtains were made of white voile with an inch wide band above the hems darned in long irregular stitches with blue cotton. A pretty trimming for a curtain of this sort is an insertion of a row of the medallions which are sold for dress trimmings. An inch wide hem at the sides, a two-inch one at the bottom and a row of medallions set in about four inches above the hem is a pretty arrangement. When the curtain is not arranged to part in the middle it is better to get linen scrim, which is much wider than the cotton material.

Other dress materials which can be utilized are flowered organdies, which make exquisite ruffled curtains, much more dainty than any art muslin, and some of the domestic pongees. These latter can be hemstitched or edged with a cut fringe and come in some very good blues, greens and reds, as well as in the natural tint, twenty-seven inches wide; they are sold for about thirty-five cents a yard.

Until one has tried one has no idea how well a large patterned chintz or taffeta with not too bright flowers and abundant green leafage looks with furniture painted green, not the dull forest green, but a brighter shade known to the trade, I believe, as light moss green. The effect is delightfully cheery and both furniture and chintz gain by the contact. Only one thing must be borne in mind, the green of the foliage should be duller than that of the paint. Nor is the effect good with a cretonne with a dead white ground. This last, indeed, rarely looks well with anything but white furniture.

Apropos of green paint there is another shade, generally called light olive, which is admirable for baskets and wicker ware generally, and also for window boxes. So long as it is whole the most unpromising basket comes out a new creature and a champagne hamper is a thing of beauty and equally useful for the dog's bed or your own bonnets. Try it on your old basket trunk, useless in baggage-smashing America, but loaded with precious memories of Europe, line it with pale green satine and use it to hold all your choicest fineries. And if, by chance, you have some dainty blue and white china see how its charms are multiplied when you have arranged it on a nice little table of this same green.

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Answers to Questions on Interior Decoration.

N. B.-Please address letters intended for answer in this column to Decoration and Furnishing Department.

Answer will be given in next issue to go to press.

X. L. Z. Advice asked for reception hall and living room with columned opening and grille between. Hall to be used as parlor; how shall I furnish it? Have square oak parlor table, mahogany rocker and rattan parlor chair; also large oil painting and several small oils and water colors with some small etchings. Woodwork cypress, stained English oak, dull finish; Mission mantel in living room, etc.

Ans.

In regard to the rooms submitted, while a hall with staircase and built-in seat can be furnished as a handsome and dignified reception room, it is not possible to give it the lighter character of a parlor. We advise a rather strong and unified treatment of the two rooms, making them quite similar in character. Either old blue or green would be a good choice for the walls, and with so many pictures, especially oils and water colors, a plain background is advised. Use some of the beautiful colored Madras for curtains in the reception hall, with curtains of ecru lace in the living Cushion the seat with old blue velour or corduroy in a deeper shade than the wall. Use no drapery in the columned opening. The curtains on the landing need not be the same. Have short, straight curtains of blue and gold and rose crossstriped thin silk at the windows each side fireplace or else a Scotch Madras having scattered design in colors, on an ecru ground. Think a room of that size may be rather crowded with library table in cen-Your furniture for this room is all good, also your plan to re-finish bookshelves. A mantel with plain, simple lines and having similar finish to your woodwork, will be more suitable than a Mission mantel. The mahogany rocker better be placed in living room.

Mrs. W. S. "Please advise as to papering and painting chamber. I have a cherry set, that I shall use in the room. I shall use an art square on the floor; what would be best for a border; the floor is too bad to paint. This will be my best room, so would like it to be as dainty as I can have it. Please suggest what colors to have in art square."

Ans. We think the cherry furniture would look best with a blue wall, and as you have south windows that will be a good color to use. It is difficult to find anything satisfactory in an art square, but the blue and white ones are apt to be the best. We

can think of nothing so good to use on the floor which must be covered, as plain, greenish white Japanese matting. With white woodwork and dainty curtains, a dress box covered with blue art denim or flowered cretonne, and chair cushions the same, you would have a simple but attractive room.

"I enclose rough sketch of our F. H. house and desire you to give us an idea as to what lines to follow in having the three main rooms decorated; which we intend having done this fall. It is not that we are inattentive to the many valuable suggestions on that very point in every number of your magazine, but, on the contrary, it is for the purpose of fortifying our understanding lest we misinterpret the principle you there announce. Some decorator suggested that we have the reception hall a deep red, with library dark green (olive), and dining room some brown or tan, while your magazine would apparently teach it to be the almost invariable rule for good taste to have two rooms connected by such large opening like reception hall and library in the same color, or are variations from such principles easily permissible? What is art Noveau? Should any attempt be made in ornamenting the ceiling, say by centerpiece or borders, or corner pieces, etc.? The ceiling line of these rooms is six inch cove."

Ans. We regret that answer to this correspondent has been delayed. The suggestions of the decorator above quoted would seem to be rather crude and given without much consideration. Green would certainly be most agreeable in the well lighted, southwest living room, but not a dark green, rather a medium leaf green. The very dark colors which have been in use for some time are giving place to lighter shades. The new Duplex ingrains come in very soft and beautiful shades, and have a depth and surface very different from the ordinary fifteen-cent domestic ingrains, as well as much more permanence of color. Such a paper on the living room would open harmoniously into the southeast dining room in old blue. Unless ceiling decoration can be executed by skilled workmen, it would be better to content oneself with plain tinted ceilings, which are always in good The plaster decorations referred to are not used now. If the ceiling in living room were tinted a pale apple green, the

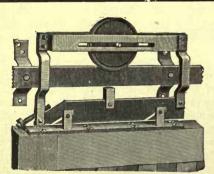
Answers to Questions - Continued.

cove might be a little darker with simple decoration of gold lines. A soft tan in dining room, with conventionalized poppies or lotus touched with gold, in the cove, would be pleasing. As the columned opening is at one end of the hall and there is quite a space of dividing wall beyond, it is not imperative to carry the same wall treatment into the hall. A golden brown could be used here, with the cove in an effect of old gold, which is obtained by the use of a bronzing powder blown onto the wet kalsomine. A Japanese leather paper, in green and gold, would be very beautiful with the handsome quartered oak woodwork, if the expense is not prohibitive. Such a paper costs \$1.50 a square yard, but could be used in the lower hall only with a plain greenish olive above. Art Noveau is the term applied to a new and rather startling form of design in furniture and decoration which had a great vogue about a year since, but has become much modified. As regards wall papers and furniture fabrics, art Noveau designs were characterized by upright, stiff and elongated forms, highly conventionalized, and by very marked color effects.

Mrs. E. T. S. Asks advice in regard to "We have been thinking of new house.

leaving the walls under the mason's float. What do they use in the plaster to color it and how is it put on? Should it be left rough or smooth? Or would it be better to paper the rooms? Please tell me what kind of curtains to use. We are using yellow pine; shall we give it a dull finish natural, or stain it? Please suggest colors for chambers, etc."

Ans. The plaster finish in which the sand is floated to the surface can be made any desired degree of smoothness or roughness. For tinting in general a medium roughness is best. The tinted sand finish, if well done, is very pleasing and the cheapest, though not the most durable finish, as it is easily defaced and nearly always unsightly cracks open in wall and ceilings. Do not try to color the plaster before putting on the wall. It is very rarely successful. The yellow pine will be much more pleasing if stained either brown or green. Blue for the southeast chamber is all right, but white will be very glaring for the southwest room. Cool, soft green is best there. A deep old pink on one north room and mustard yellow on the other, with white woodwork in all. Yes, a white bath room is more dainty and sanitary than any other. As to curtains, there is an endless variety



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Answers to Questions-Continued.

of materials. For inexpensive dining room curtains either some of the fancy ecru nets by the yard, ranging in price from 35 cents to \$1.00 per vard, may be chosen, or the Snowflake Madras, having stripes of either dull red or blue or yellow at wide intervals. The Arabian net edged with Cluny or Arabian lace is a good living room choice; or, if white is preferred, there are Saxony laces, all over nets, and the more expensive regulation lace curtains. For chambers there are white nets and grenadines and innumerable flowered muslins, as well as the ever desirable white muslins. For halls some of the lovely colored nets or Madras are appropriate and beautiful.

X. Y. Z. "I have just gone housekeeping in a rented, upstairs flat, old fashioned house. The ceilings are about 11 feet high and the rooms almost square, no folding doors. I would like to learn how to arrange my furniture so that the rooms will be beautiful as well as simple and convenient. Parlor is 15 feet square, woodwork white, has three windows, one north, two east; paper, cream color with gilt figure, very pale; two doors, one into dining room and one into narrow hall with no window except stained one over stairway.

Room off kitchen, 12x13; one window, north; paper, light tan with red figure. Door into kitchen and door into closet, also door into back hall. Woodwork is hideous in pink and buff.

I have furniture for all the rooms but the appearance is bare and conventional. In parlor I have velvet Brussels carpet, in oriental colors, set pattern, geometrical pattern, I think it would be called. Colors are principally green, tan, brown, red, but the effect is rather dark; couch with oriental cover in brighter colors to harmonize with carpet; shelf drapery, green and red, dark; portieres, plain green; curtains, Arabian net with Renaissance border, ecru, border is straight; mahogany center table, one mahogany rocker, one patent Morris rocker upholstered in old blue velour, one mission rocker in Spanish leather, one golden oak in Spanish leather seat, upholstered, one straight backed chair in golden oak.

Dining room furniture: Heavy sideboard in golden oak, mirror above and below shelf, stands quite high, chairs to match, also table, one willow chair in brown finish (rocker), carpet, tapestry, Brussels in dark red with small flower pattern in shades of brown mostly—nothing set about



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Answers to Questions-Continued.

this. Woodwork in this room is old-fashioned graining in imitation of oak with black trimmings, shelf in same finish. Gilt molding.

Bedroom: White enameled bed, two straight chairs, one table for toilet set and small table which stands near long mirror hung on wall near east window. Long mirror has white frame. Dresser and chiffonier, bird's eye maple. One large rug in reds and greens.

Room off kitchen: Bookcases, writing desk, punching bag and other things of that nature, green grass matting, muslin curtain with yellow figure, draped back.

We light with oil lamps."

Ans. To make such a combination of rooms and furnishing "beautiful" will, indeed, be a hard task. An impossible one, unless radical changes are made. First, the northeast parlor, with its white woodwork and papering must be brought into some sort of relation to the heavy furnishings. Paint the woodwork a warm olive green, a flat finish. Probably one coat will be sufficient if carefully laid on. If you can afford to repaper, get a copper red paper having design in a darker shade of the same color. Put it on to within two feet of the ceiling and bring the ceiling, which

should be a light greyish green, down to meet it. If you can't do this, at least have the paper kalsomined a warm copper red, and place your picture molding two feet down from the ceiling. Take away the shelf drapery, and paint the shelf green like the woodwork. Recover the blue velour chair with the green and red shelf drapery, if material is suitable. If you cannot repaper the dining room wholly, at least run a cheap pine plate shelf around in the wall spaces even with the top of your sideboard. Such a shelf can be bought for five or six cents a foot and you can stain it with oak stain yourself. Above this plate shelf run a three-foot panel of golden brown ingrain paper, and tint the ceiling a warm but not dark tan, letting it drop to the brown ingrain with a small molding between. This will help the box-like effect of such high walls in a small, square room. Your northeast bed room, with its light furniture, needs a stronger, warmer wall. Read the article in October issue-A Study in Scarlet-and find hints there.

Paint the buff-pink woodwork of room off kitchen black, without gloss, and kalsomine over the paper a pumpkin yellow. If that is impracticable change your curtains to red, or something with a red stripe.

PINK SLIPS

SUBSCRIPTIONS EXPIRING WITH THIS JAN-UARY NUMBER AS INDICATED BY A PINK SLIP PASTED IN YOUR MAGAZINE, WE WILL ALSO RENEW FOR ANOTHER YEAR AT ONE DOLLAR. ALL RENEWALS AT THIS PRICE SHOULD BE SENT IN BY JANUARY 1st, 1905.

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M. L. KEITH, Publisher, Minneapolis.



OME one has said that the common conception of charity is cold victuals at the area gate. To the average person the commonest particular application obscures the general principle. So it is with economy. One is apt to think of it simply as a saving of money while it applies to an infinite number of other things. In fact it is not unusual that economy of money is in direct contradiction of the economy of energy or of time which are of much greater worth than money. This principle is recognized in the conduct of all large enterprises whose managers find that many small savings are really wasteful in the end.

No economy tells more in the long run than the economy of time and none is harder to the average woman whose training, such as it is, has been wholly domestic. The business woman has it drummed into her from the time when she takes her first lesson on the typewriter and is admonished to strike the keys straight down instead of obliquely because less space is covered and so time is gained. But the other woman has no such habit and must work out her problems for herself. She is fortunate indeed if she comes to her work with an open mind unhampered by traditions of her mother's way. For it is quite safe to say that housekeeping under modern conditions is so different from that of even thirty years ago that family traditions as to methods of work are a positive handicap.

While of course no exact comparison can be made between the varied work of the household and the monotonous tasks of the factory, still certain customs which prevail in the factory may be applied to the household. For instance, the work of the factory starts promptly, at a reasonably early hour. The value of the early start in the morning cannot be overestimated. It may be hard to rise promptly at six or half-past, but not so hard as to have every-

thing a little behind all day, to have the breakfast a few minutes late and a general scramble and rush to get the husband to his office and the children to school in time. The value to the family health of a promptly served breakfast at an hour which gives time for leisurely eating is substantial even if it involves an hour's rest for the housewife later in the morning.

Another point is the prompt passage from one piece of work to another. In the household this involves having a definite plan of work thought out beforehand. The watches of the night, if one is conscious of them, are profitably employed in forecasting the needs of the coming day, not in an anxious way which is sure to take away from the restfulness of the night, but in a tranquil spirit, thinking ahead for one's own work or for one's servant. Then when the work is planned one goes swiftly from one task to another without wasting a minute. And this involves another principle, the concentration of energy on one thing at a time. One gives one's best attention to the present duty, working not violently, but steadily and with calculated force.

Work in the factory stops promptly. The loose ends are left for another day. It is false economy to work till one is on the verge of exhaustion, even if some work which seems imperative has to be given up. It is a good thing once in a while to consider the fundamental necessities of physical existence, food, warmth, shelter, rest. If these are secured the housewife's mind may be at rest if something happens to intermit the routine of dusting and sweeping. In such emergencies the habit of order is a great thing. In the house which is always tidy omissions are less felt.

Simplification of process is the rule in the industrial world. Much effort is expended in finding the least complicated way. Housekeeping as generally practised is the most complex of all occupations. Simplic-

Household Economics-Continued.

ity need not mean the bareness of the tenement house or of the log cabin. It ought to give an added charm to the conditions of daily life by reducing their number and improving their quality. Simplicity is a character of all the greatest periods of art. With the time of decadence comes the elaboration of detail, the multiplication of ornaments. A few things and the best of their kind is a good rule for the housekeeper who is jealous of her leisure. can be carried out with great profit in the equipment of the house, in the clothing of its inmates, and nowhere more than in the cooking and serving of the meals. A few well cooked dishes at each meal and as large a variety from day to day as possible is an excellent ideal and certainly the most that can be expected in the house of one maid or no maid at all.

The fact that one's energy is concentrated on one particular task need not interfere with the carrying on of several processes at the same time. A good part of the day's cooking can be accomplished while the dish washing is going on after breakfast. Soup can be simmering to be strained and seasoned later, potatoes to be

creamed or fried and vegetables to be made into salad can be boiled or the meat for a stew can be browned. With a midday dinner many dishes must be cooked in this way to be in perfection.

No one, however experienced, can lay down rules for housekeeping. The most that can be done is to suggest the lines along which improvement is possible, leaving the application to the individual.

* * *

As a rule the cheaper cuts of beef are neither very good nor very economical except in the form of stews, and not everyone has the art of making a good stew. An exception is the chuck, which if the beef be of large size is very good, quite as good as the best cuts out of a smaller creature. A good sized piece sufficiently thick will weigh from eight to eleven pounds and should be cut in two, the thick end roasted and the thin put in corn for a few days. The long strip of bony cartilage and the yellowish substance near the chine, which is called packwack, should be taken. The corned end will be found exceptionally good and the roast much more than passable. It is also a good piece for a pot roast. The

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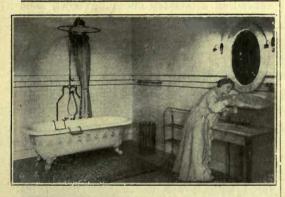
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Household Economics-Continued.

same plan is sometimes pursued with a rib roast, but the thin end is too fat for most tastes. The French cook who excels in the delicacies of seasoning and flavoring, chops the vegetables for a soup finely and browns them in butter before putting them into the pot. The best way to flavor Hamburg steak is to melt a piece of butter in the frying pan and brown a chopped onion in it, taking care that it does not burn. Then fry the little cakes of meat in it, drawing the pan to the side of the range, and cover it closely. Make a gravy of the drippings and strain it. This method obviates the unpleasant taste of half-cooked onion which is apt to be noticed when the onion is mixed with the meat.

Mousses, sherbets and frappés can be easily made with snow instead of ice, using salt in the same proportion, and a freezer is unnecessary, as the mixture needs only to be packed in the snow for two or three hours. A small tin pail inside a wooden one is the only apparatus needed. It is a good plan to take the cover off and stir two or three times during the process.



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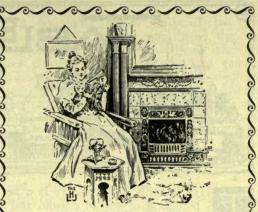
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Gives four times the usual amount of heat, and also perfect ventilation. These grates fit any fire-place, old or new, and burn any kind of fuel.

Mr. W. L. Barker, Pres. of Peoples Bank, Boonville, Ind., writes Dec. 1, 1902, "After seventeen years of continuous service, the Jackson Ventilating Grate still gives the best satisfaction."

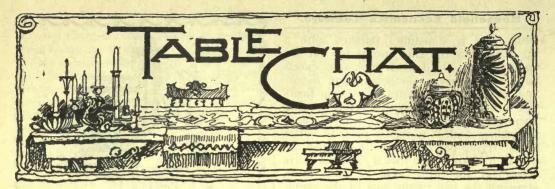
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HE Twelfth Night party is a perpetuation of an old custom and is a good way of gathering up hospitable intentions which were belated at Christmas time. Twelfth Night

is another name for Epiphany, the sixth of January, and commemorates the visit of the wise men to Bethlehem. It is the day which marks the end of Christmas tide, and Christmas greens should be taken

down as soon as it is over.

The great feature of Twelfth Night was the cake, a huge loaf rich with spice and fruit, into which a bean had been put with the other ingredients. Whoever had the piece containing the bean was declared king or queen for the ensuing year, and was intrusted with the planning of all the amusements of the company. In the modern version the sovereignty is limited to one evening, and the king or queen proposes the toasts.

The supper table should be bare and decorated with evergreens, the place of honor at one end occupied by the cake which is a pound cake black with spice and with a

great deal of fruit.

On a small table at one side of the room a cushion is laid supporting the crown, a more or less elaborate affair of gold cardboard or a theatrical crown hired from a costumer. The first part of the supper consists of ovsters or sandwiches and salads. The hostess cuts the cake into as many portions as there are people. The fortunate finder of the bean is led to the head of the table and crowned with more or less ceremony, and announces the toasts, which are drunk in steaming punch. Sometimes the Twelfth Night party takes the form of a costume dance, ending with a supper. A little antiquarian research will inform one as to quaint customs which can be modernized to the great pleasure of one's guests.

The wooden wedding anniversary which comes in January in the height of the social

season is more apt to be celebrated than one in summer or autumn. The tin wedding is, of necessity, grotesque, unless presents are limited to Kaiserzinn, which is hardly practicable, nor would one want an unlimited quantity of that metal, effective as it is. But a wooden wedding can be made thoroughly charming, and there are so many exquisite and cheap articles made in wood that the gifts are sure to be acceptable.

Where the kitchen is big and light the supper is often served on the bare, well scrubbed boards of the long table. A rustic jardiniere of ferns or palms occupies the center of the table and the salad is served in a wooden chopping bowl, sandwiches piled on breadboards and the wedding cake mounted on another. Salted almonds and olives are in small wooden butter dishes, and the guests eat off the baker's wooden pie plates. Strict accuracy demands the use of wooden half-pint measures for drinkables. Bits of birch-bark answer for place cards.

* * *

When the ferns used for table decoration get demoralized and have to be sent to hospital, supply their place with a low dish filled with sprays of German ivy, which any greenhouse will supply. The ivy roots in water and will flourish all winter. In the spring it can be planted in earth. Tradescantias, sometimes called Wandering Jew, grows rather better in water than in earth. The water should be changed as often as once a week.

* * *

That humble tropical fruit, the date, is not properly appreciated. Seeded, washed and rolled in powdered sugar it is quite an elegant accompaniment to crackers and cheese. It is a good addition to gingerbread and takes the place of raisins in a suet or bread pudding. Another way of using it is to make a cooky dough, roll it very thin and spread the sheet with dates

Table Chat-Continued.

chopped fine. Fold it in half, roll out thin and cut it out. The same thing can be done with pastry or with sweetened biscuit dough. A combination of equal parts of dates, figs and walnut meats cropped to a paste, made into balls and rolled in powdered sugar, is called Parisian sweets, and is more wholesome for children than candy. For great occasions they may be dipped in boiled chocolate icing.

Everyone does not know that there are several grades of dates. By buying directly of the wholesaler one secures a choice. He will sell a block weighing about four pounds, which is not too large to be disposed of easily in the average family.

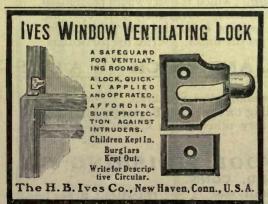
Apropos of the juvenile sweet tooth, which is so often with us, here is a chocolate sandwich which is sweet but not too sweet. Boil together two tablespoonsful of cocoa, five of sugar and two of boiling water, stirring constantly, until they begin to thicken. Pour into a bowl and add two more tablespoonsful of cocoa and a half teaspoonful of vanilla extract, and mix thoroughly. When cool spread between two slices of crustless bread, preferably

brown or whole wheat.

A housewife whose husband has the cheerful habit of bringing home the unexpected guest has an emergency shelf in her pantry. A can of lobster, a can of salmon, half a dozen cans of prepared soup, a jar of grated cheese, an unopened box of crackers, a jar of devilled ham and another of mayonnaise, and a loaf of moderately rich cake carefully wrapped in paraffine paper, are all kept on hand and renewed as often as depleted. In her refrigerator she always has enough cooked potatoes ahead for a dish either fried or creamed, enough eggs for an omelette, and if the season admits, a head of lettuce. With these supplies at hand she feels equal to the descent of at least three unannounced individuals.

The goodness of a Welsh rarebit is largely dependent on the quality of the cheese used. A sharp American cheese, what is known as full cream, and soft enough to crumble up in the fingers, should be selected. No admixture of ale or beer redeems a poor or mild cheese, and a highly flavored cheese gives as good results with milk as with ale. A pinch of salt and a small piece of butter should not be forgotten.





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Splinters and Shavings

Two Hurry-up Jobs.

Houses Begun and Completed in One Day. Indiana Contractor Builds a Five-Room Cottage Complete in Ten Hours, and New York Factory Is Erected in Same

Two remarkable instances of the construction of entire buildings in a single day, one a five-room cottage and the other a two-story shop building are related in the

Improvement Bulletin.

The feat of building a five-room cottage, including foundation, plastering and putting on one coat of paint in a day of ten hours with a cost to the owner of nothing more than a chicken dinner for the workmen, outside of the material, was performed in the little hamlet of Maple Grove, outside of Evansville, Ind., and the man for whom the cottage was built is Homer Rose, and the men who did him the kindness were fellow-employes. The work was superintended by Dee Bacher, a contracting carpenter.

Mr. Rose had had the lumber and other material on the ground for months. After these were bought he discovered that he could not go on with his house for lack of means. Mr. Bacher called his men around him one evening and asked for volunteers for one day to build the Rose cottage. Many thought it would be impossible to build it in one workday, but the contractor declared that he could accomplish the feat if the men in his employ would do the work. Twenty-six carpenters, masons and painters

agreed to give one day if Mr. Rose would furnish a chicken dinner, and a time was fixed when all should report at the site of

the proposed building.

Every man appeared on time. The brickmasons went to work laying the foundation while the carpenters busied themselves in cutting the joists, studding and sills. Every man was assigned to a particular part of the work and the house began to go up in a rush. Hundreds of persons gathered about and watched the workmen. Each of the latter urged his fellows on. and when noon came the framework was all up and the chimney had been started.

As soon as the frames were set for the windows and doors the sashes were fitted and the lights put in. By this time, however, the laths had been put on inside, and the sheeting and weather-boarding were being placed on the inside, and the chimney was being run up by the masons, all at the same time. Before the roof was on the plasterers were at work, and exactly at 6 o'clock the cottage was finished, all but the second coat of paint and the skim coat of plaster, neither of which could be put on before the first coat had dried.

Mr. Bacher complimented his men when the job was complete. He said that while he had done some "hurry" work in his time, he had never known a house to be begun and completed in a day. The cottage contains five well-lighted rooms and a large attic. Everything, even to putting on the

Can only be obtained in a practical and durable way by first filling with Wheeler's Patent Wood Filler, (which is everywhere recognized as the standard and specified by all leading architects) and applying **Breinig's Floor Polish.** Our process is on the true principle for lasting qualities—walk on the floor, not on the finish. Write for particulars.

PRIMING FOR PLASTER AND BRICK WALLS

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

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Splinters and Shavings-Continued.

hinges and locks, was done before the men were called off at 6 o'clock, and Mr. Bacher declares that he could have completed the work an hour earlier had not the men eaten so freely at dinner.

Workmen employed by the P. S. Van Kirk Lumber Company, of Paterson, N. J., erected a two-story building in ten hours to replace one belonging to the firm which

was recently destroyed by fire.

The work was begun shortly before 8 o'clock in the morning, and after the framework had been set up the company's full force of 135 men took hold. There was very little confusion, as the work had been carefully mapped out. The men had been divided into gangs, each with a separate foreman, and everything worked smoothly. The structure was finished up to the first story by noon, and was entirely roofed over and enclosed by 6 o'clock.

The men, in consideration of the good treatment they have received from the firm in the past, volunteered their services for the work. There was only one disappointment. The window casings, which had been ordered from an out-of-town firm,

failed to arrive. The wood-working machinery will be installed later.

At night the firm entertained the men in the new shop with a reception and supper. D. S. Van Kirk, the head of the firm,

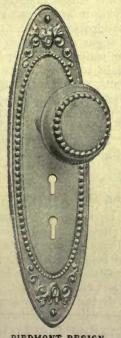
in expressing his gratitude, said.

"Besides helping us to recoup in part our loss of \$30,000, we are grateful for the manifestation of loyalty which you have shown. In addition to helping us you have assisted in the completion of what is without doubt the quickest-erected building in the United States."

The Art of Paper Hanging.

The first requisite to a perfect job of paper hanging is an outfit of tools. It is easy to do fine work with a dry smoothing brush, but this should be a good one, and it will be found well to have a covered roller for the more delicate papers and for plain ingrains, which brushes mark easily; good shears, and trimming knife, straight edge, pasting board, two-foot rule, and paste bucket.

Few make their own paste nowadays; but some do, and all should know how to make it. Use the best wheat flour, add a little powdered bluestone in summer to



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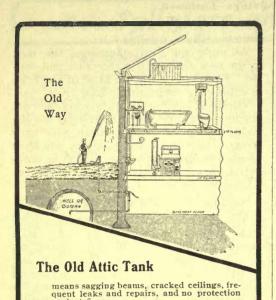
Splinters and Shavings-Continued.

preserve it, if necessary for weeks: make a batter with warm water, pour in slowly boiling hot water and stir quickly and beat up until smooth. Do not put in any more hot water than just enough to make it into a thick paste, and when done pour a little cold water on top to prevent it caking over. A little Venice turpentine will make it stick to the moist, treacherous wall. Never add glue, which will make it brittle, causing cracking where the room is very dry or warm.

It does not pay to use a paste brush for sizing walls, a cheaper brush being more economical and answering just as well. All new walls should have a coat of thin glue size before papering them. To prepare a painted wall for papering dissolve two pounds of pearlash in a bucket of water, and apply the same as sizing. Pearlash is only a less caustic form of soda. Damp walls may be sized with two or three coats of shellac. As that is costly, cheap rosin varnish may be substituted, though the shellac is better, and one coat of it may do in most cases. Old kalsomine should be washed off with a sponge and warm water, then size as usual for new walls. Varnished walls may be treated as above advised, and another way is to scrape the varnish, simply scarifying it, and then passing some new coarse sandpaper over it, or two pounds of brown sugar or molasses in a half bucket of warm water may be used as a This is always to be recommended for lime washed walls, adding it to the glue Lime-washed walls may also be coated with thin paste; make the room warm, and when the paste dries it will pull off the loose lime. This is particularly useful where only a thin coating of lime is on the wall.

Removing Old Paper.

Old paper may be removed by soaking it with hot water; allow it to soak through, then scrape off. Heavy papers, such as felt and leather, should be given a coat of hot paste, made thin, and this should be left on until the paper is wet clear through. The paste prevents the drying of the water too soon. Potash or lye will rot old lime and enable you to remove it easily and entirely. Bad walls need careful preparation before papering, or there will be trouble before you.—The Master Painter.



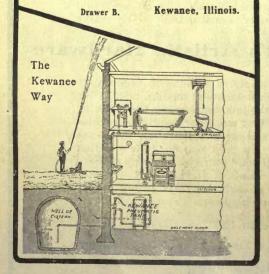
The Kewanee Pneumatic Tank

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."

Send for names of users in your own State and copy of our illustrated booklet showing outfits in operation, free if you mention this paper.

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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 (161/2 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. 211.00
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
Tin Work, per square 6.00
Carpenter, per day, 9 hours 2.25
Masons, per day 3.00
Common Labor, per day
And the second of the second o

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 (161/2 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,

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.

Fine HARDWOOD Floors

Hardwood Floor Polish Weighted Brushes



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give a tone to your furnishings. We have exclusive Designs in Electroliers and other lighting fixtures and would be most pleased to quote price on design here illustrated. Among the nice things we have Dragon Fire Dogs of historic interest, made of brass and iron. Price \$10.00.

Art Fittings Co. PROVIDENCE, R. I.

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 be the these in received the price of the country of the state of the country of assist others in various places in making comparisons.

St. Joseph, Mo.

Brick, \$9.00 per M. Extra Clear Cedar Shingles, \$3.75 per M.

Hobart, Ind.

Brick and terra cotta, \$7.00 per M. Terra Cotta, 4c per sq. 12x12-4 in. thick. Bricklayers, union wages.

Cleveland, Ohio.

Excavating, per cubic yard, \$0.15. Brick, per 1,000, \$7.00. Laid at \$0.50 per hour. Lathing and plastering, per yard, two coats, \$0.26 Dimension Lumber, per 1,000 No. 2. \$22.00 Flooring (No. 2 D. & M. fencing), \$28.00. Sheathing Boards (6 in. D. & M. No. 3), \$20.00. Shingles, "A," \$4.25. Siding, "C," \$30.00. Finish Lumber, \$28.00 to \$60.00. Carpenters, per day, 8 hours, \$3.00. Masons, per day, 8 hours, \$4.00. Common labor, per day, \$2.00.

Columbus, Neb.

Excavating for cellar, etc., \$.25 per cub. yd. Bricks, \$12.00 per M. laid. Sills, 6 in. by 8 in. by 16 ft., \$27.00 per M.

Sills, 6 in. by 8 in. by 18 ft. or 20 ft., \$28.00 per M.

Studdings, 2x4, \$22.00 per M. Studdings, 2x6, \$23.00 per M. Joists, 2x6, \$23.00 per M.

Sheathing, \$21.00 per M. Siding (weatherboard), Soft Pine, B grade,

\$33.00 per M. Flooring, Hard Pine, vertical grain, \$32.00 per M.

Flooring, Hardwood, Maple, \$50.00 per M. Finished Lumber for window casing, etc., Yellow Pine, \$33.00 per M.

Building Paper, per roll of 5,000 ft., \$1.25. Building Paper, tar paper, \$0.03½ per lb. Shingles, No. 1, \$3.25 per M.

Rubberoid, per square, \$4.25.

Laths, \$5.50 per M. Laths, tacking on material furnished,

\$0.03 per yd. Plastering, plaster and hair, \$12.00 per ton. Plastering, work for two coats, \$0.10 per yd. Plastering, work for finishing, \$0.05 per yd.

extra. Plastering sand, per load, \$1.00. Papering, putting on, \$0.40 per roll. Windows, average size, good quality, \$2.50. Doors, \$3.50.

Cess pool, with connection pipes, figured high, \$75.00.

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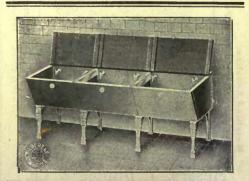
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M Architect's Corner.

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.

G. L. B., Britton, S. D.

Q.—We are having some trouble with our large chimney. When we first started fire no smoke went up at all as that flue slants off to one side a little between first and second floor. We thought perhaps the mason had dropped mortar enough to plug it up, so we cut a hole in the side of chimney next day and found flue all clear. We then started fire and it worked all right. The next day we started fire again and the smoke went up that flue and came down the flue for fireplace, also ventilating flue. Some days it will work all right and other days it will not. Can you suggest a remedy?

A.—An examination of your drawings will show you they call for the chimney to go above the main ridge of the building. If the chimney has been carried to the height called for by the plans,—the flues of full size as called for by the plans and clear from bottom to top, also no connection between the flues, you could have no

difficulty of the sort you mention. If you give smoke a chance to go up, it is going

I cannot account for smoke coming up the furnace flue and down the fireplace flue, unless the mason has left a hole in the dividing wall somewhere. It is an exceedingly difficult matter to ascertain, but there must be some trouble of that sort. I have frequently had masons report no obstruction, flue all clear, etc., when they had surreptitiously removed the obstruction, wishing to relieve the contractor (probably their employer) of blame. If flue is clear, one should have no difficulty and there must be some connection between the flues to cause the smoke to pass from one to the other.

Q. Will it interfere with the architecture of the house to make front windows in sitting room eight inches wider, and what would be the objection thereto?

Which is to be preferred in kitchen;



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Architect's Corner-Continued.

three-foot wainscoting of lumber or five foot wainscoting of cement tiling?

What is the advantage of having wooden panels to doors of book cupboard in nook, and could same be made someway to have books show?

A.—In reply to your inquiries regarding widening the front windows which come in under the porch, would say I think increasing the front windows in sitting room eight inches will not materially alter the exterior appearance or injure the effect of the design.

I think the cement tile wainscot in kitchen, covered with enamel paint, would

be very nice.

Glass can be substituted for wooden panels in book-case door. Sometimes it is desired to use these as cupboards instead of for books.

A rye straw color for the body of first story, with a seal brown stain for shingles of second story, white trim and moss green roof would be a fine combination for this design.

C. S., Emporium, Pa.

Q. Our contractor omitted the roofing paper under shingles, as called for by specifications, stating that people do not put roofing paper under cypress or red cedar shingles, only under slate roof. Does it make any difference by not putting paper on? Kindly let me know about how much I should deduct from his contract for not putting roofing paper under shingles.

A. The value of the roofing paper which you say your contractor omitted is not great and the expense of putting it on is a small item. Probably \$15.00 would cover the amount. It is not the amount. however; it is having the structure built in a manner that you did not wish and the money consideration does not compensate you for having something you do not want. We never think of putting on a roof, where we have cold weather, without roofing paper under the cedar shingles. This is on account of warmth. It makes quite a little difference as the paper keeps out the wind that comes in through the cracks of shingles and roof-boarding.

Q. When should wall be pointed?

A. The pointing of the wall can be done at any time when good, dry weather is to be had and it is not freezing. If the mortar freezes when pointing is done, it will scale off.





New Building Materials.

Plaster Board.

Although this mason's material has been on the market a number of years, it is new to a great many of our readers. The material is one that will be found particularly advantageous for wall and ceiling construction in residences built in the country, or in suburbs where fire protection is meager. In the use of this material you will have one that will make a building which is used for winter occupancy a decidedly warmer one (by fully 30%). It will make thoroughly good walls and ceilings that will not fall, buckle or shrink, and as it is a fire retardent will make a virtually fireproof building. Owing to the small amount of moisture introduced by this method there will be a great saving of time and it offers the opportunity of being able to plaster during the severe months of winter. It will be found to be far superior to the old time wooden lath and plaster. Finished work on these boards costs no more than a good grade of wooden lath and plaster, and is more satisfactory. Less than one-half the amount of water is necessary using this board than is required in plastering on wooden lath, resulting in a great saving of time, and reducing the warping and shrinkage of timber and trim. .

Consider this fact for the plastering you have to do in winter, when every additional

pint of water you have to dry out of your walls and ceiling is an additional expense.

How Applied.

The boards are 32x36 inches, and are nailed directly to the STUDDING, set 16 inches from centres. CEILINGS should be furred with 78x2-inch strips, 8 or 12 inches from centres. CURVED BOARDS for coves of moderate radius require no bracketing. To cut boards use an ordinary saw. In nailing, use 11/4-inch wire nails with large head, set 4 to 6 inches apart, with each nail driven home firm and tight, to prevent any working under the plaster coat. Space boards one-fourth of an inch apart.

Do not wet the boards before applying the plaster. Adhesion between the plastering material and the dry board is perfect. The best results are obtained by applying first a brown coat, ¹/₄ to ³/₈ inch thick, of any good brand of hard wall plaster. When the first coat is thoroughly set, finish with a thin coat of regular hard finish plaster.



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Builders' Architectural Drawings.

In the nature of a text book and for the guidance of draftsmen in particular. There is much information, however, contained in this little volume, of service to the man who is intending to build. It contains all kind of descriptions of drawing instru-ments and rules for their use. Teaches step by step how to draw to scale first floor plans and then elevations. This book contains a supplement illustrating and describing twenty-five low and medium priced houses. Price \$1.00. By Fred T. Hodgson, published by Frederick J. Drake & Co., Chicago, Ill.

Philosophy of Colors.

Treats in a most interesting way the subject of color; explains why in the furnishing of a room, yellows and reds should go in an apartment having a northern exposure; explains what is meant by receding and advancing colors and why they make a room look smaller or larger. Price 50 cents. By C. R. Clifford, published by Clifford & Lawson, New York, N. Y.

Historic Architecture.

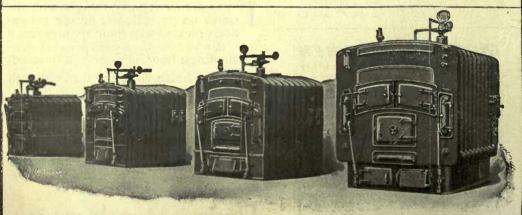
Tells about designing the home; its architectural style and how it came into existence—when and where it was most used. Contents of this book is exceedingly interesting and tells in a free and easy style how the different architectural designs were brought down through the ages to the present day treatment. It is most profusely illustrated, contains over one hundred halftone engraving cuts. Price \$2.00. The Keith Company, Minneapolis, Minn.

Character Reading.

Says that "a great many intelligent persons attempt to ridicule the science or theory of Physiognomy. It is well known, however, that one's disposition and character may be diagnosed from the external indications of the face." This is a little pocket sized book and contains a number of original and practical thoughts in the matter. Written by Mrs. Symes. Published by Saalfield Publishing Co., Akron,

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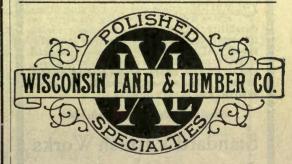
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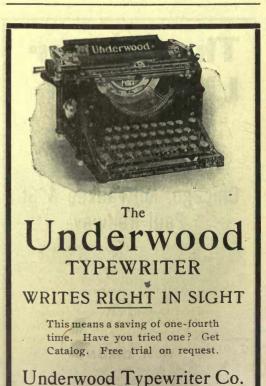
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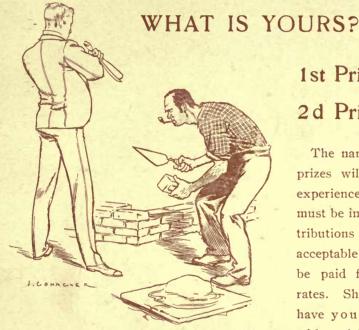
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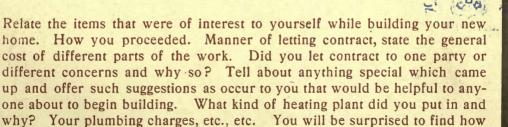


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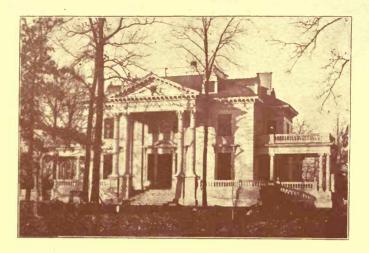


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Keith's Magazine

on

HOME BUILDING

M. L. KEITH, Publisher, MINNEAPOLIS

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CHANGES—Subscribers wishing a change in address must send the old as well as the new address to which they wish the magazine sent.

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SOME LEADING ARTICLES TO APPEAR IN MARCH

Four Types of the Colonial Home.

A Household Craftsman.

A Building Experience.

Complete Decorative Scheme for a New Home.

Closets-Versus-Wardrobes.

Treatment of Home Grounds.

A Group of Model Designs.

We take pleasure in announcing that Mr. Parmalee C. McFadden, a familiar contributor to St. Nicholas Magazine and other leading publications, is preparing a series of three articles for early publication in Keith's. 1st—Deciding on House Plans; 2nd—Our Experience in Building; 3rd—The Finishing Touches for Our New Home. The following are a few of his verses which appeared in St. Nicholas Magazine.

BABY'S SAND PILE.

In a great big wooden box,
Nice and smooth, to save her frocks,
Is the baby's sand-pile, where all day she plays;
And the things she thinks she makes,
From a house and barn to cakes,

Would keep, I think, her family all their days.

Once she said she'd make a pie,—
Or, at least, she'd like to try,—
So up she straightway rolled each tiny sleeve;
For her plums she used some stones,
Made a fire of cedar cones—
Not a real fire, you know, but make-believe.

Next she baked some buns and bread,
"For my dollies," so she said,
"Cause, you see, they like my cooking best of all;"
Though her flour was only sand,
Dolls, she knew, would understand,
And excuse her if her batch of dough should fall.

Sometimes cook will miss a pan,
Or a bowl, or spoon, or can;
But I think she's very sure where they'll be found;
For she knows it's just such things
Baby uses when she brings
All her dollies to her sand-pile on the ground.

KEITH'S MAGAZINE.

Vol. XIII.

FEBRUARY, 1905.

No. 2

A Few Choice Homes in Minneapolis.

BY A. C. CLAUSEN.



"OF CLASSIC DESIGN."

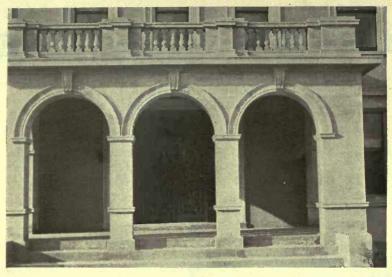
HE three houses described this month do not necessarily present the most expensive habitations to be found in Minneapolis, but they are very good examples of the modern houses being built in the larger cities, throughout the Northwest.

The first, of classic design and composition, made of Roman gray brick and Bedford stone, is a very successful and beautiful example of the Italian renaissance as applied to the needs of a modern American home. This style of architecture, for the home of those who desire a house in well defined lines and regular proportions, is receiving considerable favor. In the eastern cities in particular,

where society is governed by fixed rules, the architect usually finds that this clean, chaste style of architecture can be readily and acceptably adapted to his clients' needs. In spite of its popularity it is still far from being common, as it requires considerable expense to do it justice.

Our readers may inquiringly ask, "What is the exact meaning of Italian renaissance?" It is the modern adaptation, by that race of musicians and artists, the Italians, of the pure classic orders of architecture as handed down to them by the ancients, to the needs of man in his buildings and homes of the present day.

The splendid home first presented, faces east, and when the writer last saw



"ITS ROMAN ARCHES."

it the radiant morning sun shone full upon it, emphasizing in deep shadows the dignity of the entrance, the beauty of its cornice, balustrades, window trim and clean cut proportions of the entire structure. In the classic designs, as in life, it is the shadows that bring out its beauty; if it were all one glaring highlight, no matter how intricate or varied the design, we would soon tire of the monotony.

This house has the advantage of location. It is situated on a beautiful broad

boulevard and located far back on a deep lot. These facts together with its distance from its southern neighbor, afford it plenty of "breathing room." We can not help but notice at once the number of windows symmetrically arranged, and also the beautiful summer room on the south (it is more than a conservatory), which prove to us conclusively that in this home the sun is no stranger. The balustrades of "bottle" balusters on entrance, south wing and roof are a pleas-



"SIMPLE DIGNITY."

ing and essential part of the design. The roof is flat, or nearly so. While we are speaking of the roof, the casual observer might remark, that there are too many chimneys; so far as appearance goes this may be true, but chimneys are a necessary evil and their number in this instance is more than compensated by the cheeriness added to the interior by the many fire-places within. The cornice is well designed and attention is called to the beauty added by the regularly placed medallions that form a part of it. The window treatment is good. But by far

to conform in style with the arches of the portico. The house is well planned, having a central entrance and reception hall with rooms on either side, including a beautiful summer room fitted with palms, ferns, easy chairs and an abundance of brilliant colored pillows. This room is a place where the nature-loving owner can, in a cold climate, enjoy a bit of summer the year round.

On the same broad boulevard stands our next home in its simple dignity. It is in no particular style of architecture and yet it has a touch of personality in its



"THE OLD ENGLISH COURT-YARD."

the most attractive part of the exterior is its beautiful entrance portico, which is illustrated in detail. Its proportions are perfect and its five Roman arches with their solid supporting piers and ornamental keystones give an added charm and relief to the house. This relief is also supported by the arched porte cochere on the north side of the house, which I regret could not be illustrated. The entrance doors are double, have side lights and arched transom lights made

outward expression, of the simple life of the owner.

Many people look upon architecture as they would upon a mathematical problem and consider it as something that is always worked out on well defined lines. In classic architecture this to a certain extent is true, but there are many homes, as in this instance, with its broad dignity, that have an alluring charm and yet lay claim to no defined style. There is a personality in homes as in individuals.

If it has certain elements of attractiveness, a home-like and inviting appearance, it is a successful home from the stand-

point of a home-builder.

The exterior of the house is a reddishbrown variegated brick with light gray Bedford stone trimmings which are in good contrast. The low roof is of green tile. The windows, though somewhat narrow on the second story, are symmetrically arranged and their grouping is particularly commended. The groined corners, an effect that is also carried around the first story windows, the arched driveway with its projecting bay. This arrangement is entirely allowable though not often used. The design of the chimneys is especially good. Altogether this, quaint, but dignified, appearing house is a success from a designer's and a home-builder's standpoint.

"One need not be rich to give grace and charm to his habitation:" This message to us by Charles Wagner, is gospel truth. I count, as the most beautiful and inviting of the homes in my collection, many that have been built with moderate

means.



"INVITING AND HOME-LIKE."

moulded brick and stone course that divides the upper and lower stories and embellishes the top of the entrance with deep shadow under the cornice, all lend considerable life to the structure. The dignified old arch entrance gives us a broad open-faced welcome. Attention is called to location of entrance. Had it been placed in the center of the front it would have made the entire structure look too stiff. The plan is an unusual one as is seen by the peep one gets into the old English court-yard in the rear. The stable is joined to the house by the

Our third house emphasizes the beauty that can be obtained at small expense. There is something unusually inviting and home-like about a half-timbered old English house. It has "Welcome" written in its outward aspect. The house is plainly rectangular in shape, but is broken enough to amply relieve it of any stiff appearance. The lower story is sided, the body of the second story is in brown stained shingles, the roof, moss green shingles. The trim and half-timbered work is a dark gray with a slight greenish tint, giving altogether a somewhat

sombre effect. The half-timbered treatment of the second story is very beautiful indeed. It was evidently designed by one who knows how to handle in a delicate way, the intricacies of English design. It is a tendency with most designers to overdo the adornment of this style of architecture. Exception might be taken to the fact that this house lacks the regular covered porch that is customarily used on American homes, but this house is "English, you know," and the Englishman spends his outdoor life in his garden. American designers, however, have originated a number of forms of the regular American porch or veranda

in English styles so that whether the American with an English house has a porch or not depends upon his individual desires. In this instance the owner has compromised with an open bricked ter-This brick in variegated shades of brown is also used in the foundation. The projections on the second story, the overhanging eaves and general broken surface gives it a pleasing variety of light and shade without, while the stained art glass windows in the rear of the home, through which the setting sun in brilliant colors, daily shines, gives it a warm coloring and charmingly home-like appearance within.

AN IDEAL HOME.

By Mary Moulton Cheney.



NHESITATINGLY we approach this home, knowing at once that it is the place, for is it not different from the rest of the

An air of refinement, comfort, and hominess pervades the very exterior the result of but a moderate outlay. The house was evidently designed for this very plot of ground, having nothing of the "French leave" air about it. The designer appreciated the importance of choosing a style of architecture eminently in keeping with the natural characteristics of this particular plot. The green sward relieved here by clumps of flowering shrubs, and there by trim shade trees, is a witness of the same loving thought and plan. Robins strut about with an air of unconcern, vigorously bobbing their heads in the tugof-war with the angle worm element beneath the grass. Bright flowers in neat, weedless beds, gladden us so we hardly wish to go further. We pause a moment on the porch, where there are inviting seats and brightly colored cushions scattered about. We glance absently at a rack of books and turn a current magazine or two while awaiting, at the door, a response to our summons.

Once inside, we wonder why we lingered without, for the hall possesses an air of unusual cordiality produced by a warmth of coloring in the furnishings, which are of simple design from the Oriental rugs to

the beamed ceiling. No cozy corner obtrudes and the question where to turn hardly presents itself, the way to take is so evident. This is in great contrast to many houses, where the first impression is so swathed in portieres, and drapes, and your feet in tumbled rugs, vou almost call for help, and, with difficulty, realize that some one is awaiting enlightenment as to your . identity, and you barely escape presenting another's card or speak-as one but recently landed. Here you are at ease; the reception room—less formally speaking, the room that receives you-is not arrayed for an occasion, but has every appearance of having been but recently occupied. The things in the room are well chosen and of general interest: the furniture is substantial, possessing none of the much gilded Rococo feeling or the frail construction of other French models, and for once the cabinet of fragile bric-a-brac is wanting. The coloring is subdued, making a splendid setting for a few Japanese prints and a silk and wool woven fabric, the absence of fullness displaying its simple English design. A plant or two furnishes a touch of life, and available books and papers extend a silent welcome. This is but a part of the home, for beyond, not irrevocably shut off, but shielded from the direct touch with callers, is the living-room —and what a room it is!

This room has a large fire-place—a wide,

table, large enough for a family, is piled with books and magazines, mother's work, sister's doll, and even Bill's latest invention in the way of an automobile. Not a jumble, however it may sound, just a place for the family, the childen not being relegated to a nursery, and every one is represented, even if father only stands and smiles at the array. This is an orderly disorder if you will, for where things are accomplished there you will find chips or bastings, and so where we are truly living there will be found some of the trimmings cast aside, evidence in themselves of better things.

A dull red rug covers the greater portion of the brown floor; the walls are hung in green and the frieze has the same dull red, mingled with greens and yellows, and the low ceiling is a rich cream color.

The walls, even as the table, represent the tastes of the family, for they are decorated with pictures of subjects, varying from prancing four-in-hands to the Parthenon. They are so placed each one is pleased with his choice and the whole seems in harmony with the living-room. The furniture is strong and comfortable, possessing neither stiff, straight backs, carved in high relief, nor grotesque bits of mirror, making you feel you are almost a part of the decorative-scheme of the room.

The dining-room is in a lighter tone than the living-room; is fresh, neat and wholesome in appearance. The table, dressed in its pure, white linen, is spread with moderately decorated china and silver—not an over-abundance of either. A few flowers give the final touch of refinement. walls are not powdered with plates of every clime and description, but some of grandma's blue and white, a piece of her brown and white ware grace the ledge and two or three simply framed prints are on the wall. There is no extra display of tableware in swell-front closets and sideboads. It is just a beautifully plain, undistracting room, with the sunlight drifting in through leaded glass windows, screened by thin curtains, amber and green in tone.

A fire-place at one end, flanked by cushioned seats, reminds us of the good cheer possible in the early morning and of the comfort on a chilly night.

We will not invade Mary's corner very seriously, although she smiles a welcome and offers us an easy chair by a large, bright window. We fear the delicious odors arising from her handiwork might prove rejuvenating to such an extent as to tempt us to tell again what we like!

At the top of the stairs we actually find room enough to stand—three of us—without bolting into some one's private domain. A small conservatory completes the end of the hall. The doors stand open into three attractive sleeping rooms. The largest, for pater and mater, has the same homey air of the down-stairs. Things look useful and convenient. We feel certain stubbed toes and broken dolls never have to wait here for entrance until assurance is given that their owners are perfectly clean—the price of feelings being held to be above that of rugs and furniture.

A window-seat, vines just without the ledge, and the light of heaven streaming in, makes us forget to note whether or not the iron bedstead has brass knobs or just painted affairs, how badly worn the dress-box cover may be and whether the window drapes are of cheese-cloth or Madras.

The other sleeping-rooms are neat; the walls hung with papers of delicate floral design, save Bill's room—which is characteristic of him, hence baffles description. Anyway, you may be sure he puts pins and tacks where he pleases.

The last room we mention is where the odd jobs of repairing of all kinds are done and where rainy days many new things are invented—things impossible of accomplishment in the living-room.

This cannot be every one's ideal home, for we are not meant to be alike, and it must be remembered the ideal of yester-day—today is inadequate and tomorrow is supplanted by an entirely new one. Each ideal comes with the splendor of a rising sun and for every man or woman who has nobly wrought therefrom every possible good, it passes with an evening glory, but, mark you, it is a departing glory. Accordingly, in proportion to our enlightenment, we erect better day by day, thus attaining unto our ideals.

Blue China—Old and New.

BY ELEANOR A. CUMMINS.

HERE is something immensely fascinating about blue china, even to people who do not know much about it. Our dreams of the past, that delightful and romantic past, in which our great grandmothers had their part, so far removed from the prosaic details of today, are punctuated with tall jars, squat tea pots and caddies and handleless cups and we gaze with respectful awe upon the remnants of chipped and broken Stafford-

shire stone ware displayed in the curio shops. One of the essays of Elia dwells with graceful fancy upon the fortunes of a pair of lovers on a china plate. The bridge, the

willow tree, the unfortunate lovers are still part of the artistic capital of the immemorial East, and will be reproduced on plates and platters long after Charles Lamb

is forgotten.

Charles Lamb saw his lovers on a Canton china plate and more than a hundred years after his time Canton china is the same, with its grayish-white ground, its blue-gray design, its squat shapes, its thick and uneven glaze and its landscape pattern in which a highly conventional willow

tree occupies a prominent place.

Nankin china differs from Canton in the character of the designs which are much more varied and less conventional, and leave much more of the white ground visible. This ground is a clearer white, the glaze is smoother and the blue is deeper than in Canton ware. Warriors, dragons and floral forms abound in Nankin. The variety is greater in one way. Canton pieces of any one kind, plates, cups, tea pots, never vary, the same model is reproduced continually, and almost every article for table use is to be had in this ware, while it is very difficult to get together a Nankin dinner service. On the other hand there is a great variety of form and design in Nankin, no two pieces being alike.

Canton was the dinner ware of the wellto-do in the late colonial period. Conservative families went on using it despite changes of fashion. There are old houses in the seaboard towns of New England where the Canton china dinner service has been in uninterrupted use for more than a hundred years, broken pieces being constantly replaced. One of the earliest recollections of the writer is of a high Canton tureen from which a creamy clam soup was served with the heaviest of silver ladles in the dim dining room of an old house

on Cape Cod.

These Oriental wares were brought to this country by sailing vessels in the heyday of the East India trade, when every ship that touched at Boston, or Salem, or Newport, on her homeward journey brought great cases of "India chanev." mostly blue Canton with occasional bowls or jars of Nankin. The same wares reach us today, although their journey is made in the hold of the great Pacific liners and in the freight cars of the trans-continental rail-There is undoubtedly a difference ways. between the old and the new. Wherever the East touches the West there is a subtle loss of artistic quality in its handiwork. Even so, blue Canton is a most satisfying choice for a dinner service. It lends itself to floral decorations better than most blue wares, and it has a very great air of distinction. It is never sold in sets. One buys the pieces one wants. Prices vary more or less, but it is possible to get together a very complete service for rather less than fifty dollars and by watching auction sales it might be done much

Ginger jars are of Canton china and a good one is to be cherished. One of good color and decorated with the brush, mounted in wrought iron or gun metal, a process costing about five dollars, makes a beautiful lamp. The globe or shade should be pure white or else a clear light yellow. They are also beautiful for white

or pale pink flowers.

By blue china, however, I suppose most people mean the blue stone ware made by the Staffordshire potteries for the American market. Much of this pottery was decorated with American views and scenes from American history, and these historical plates sell for something less than their weight in gold. The special piece dear to the soul of the collector on account of its rarity is the cup-plate, a relic of the days when steaming tea was drunk from the saucer and the dripping cups set upon a tiny plate. Pieces of this ware were turned out by a great number of English potteries

and the best specimens are of a very deep rich blue. All of the best of these wares were printed before 1830, and in the case of a historical plate the scene represented will give some clue to its value. Except from the antiquarian point of view their value is principally decorative. They make a most delightful point of color on a sideboard or on top of a cabinet and are useful as a background for more delicate pieces. Tea pots and sugar bowls are delightfully quaint in shape, generally showing the influence of Oriental models. As a general rule, the deeper the blue the better the piece.

A modern potter turns out large quantities of historical plates in a blue, almost exactly like that of the old potters. These plates have a floral border and in the center a picture of some historical building, the Boston State House, the Old South, the Hancock house and similar places. The color and design are good, they sell for fifty cents apiece and our great grand children will probably value them highly. Like an olive grove they are to be bought for posterity, but in the meantime they are very decorative.

While most of the designs of the Staffordshire potteries have long ceased to be reproduced, that peculiar to the Caughley pottery has survived and it is quite possible to buy any quantity of willow pattern stone ware in the traditional dark blue, although it is probably not made at the same pottery. It is, for a low priced ware, very satisfactors and the shape of the pieces is very mark that of blue Canton. A service of about a handred pieces costs in the neighborhood of twenty dollars. It is a ware in which "seconds" abound and care in selection should be exercised, else the platters will not stand evenly.

Since the revival of domestic art many English potters have turned their attention to blue and white wares. Some of these are admirable and nearly all have the advantage of being open stock patterns and can be bought in any quantity. The Copelands make a Meissen stone ware, a copy in a rather darker blue, but otherwise exact, of the onion china of Dresden. This costs about twenty-five dollars a set. At thirtyfive is the Coalport with landscape medallions in Delft style. At about the same price is Cauldon in an all-over pattern of several shades deep blue, with a very little white and in exceptionally good shapes. A reproduction of tower Spode with a land-

scape in dark blue on a corrugated white ground is thirty-four. At twenty dollars a set one has a wide range of choice of blue designs on a white ground and there is a charming service with a large flat conventional poppy design in blue which costs only fifteen.

The ideal blue china for a narrow purse is none of these. It is Japanese Owari, delightfully thin and dainty, with all sorts of quaint designs in the most charming clear blue, not too dark and in the greatest variety of shapes and sizes. You may start out in search of a service and you will find it piecemeal in half a dozen shops. Very large platters and dinner plates are not attainable as far as my observation extends, nor am I certain about soup plates. It is quite possible that these could be ordered through an importer, although it takes a good many months to fill an order. One often finds very large sized saucers with nearly straight sides, which are almost exactly like the fashionable coupé soup plate. Such extremely western articles as bouillon cups and mustard pots are made, and lately high and narrow chocolate cups have appeared. Any European ware as thin and dainty would cost twice or three times as much. Bread and butter plates and oatmeal saucers cost only ten cents each, coffee cups of fair size and tea cups in great variety, fifteen cents, chocolate cups twenty. Plates of good size run from twenty-five to fifty; platters are seventy-five; salad bowls and chocolate pots the same price. These are only specimens of the great variety to be had in this charming ware. I have quoted New York prices, but it would probably cost twenty per cent more in inland cities, and rather less in San Francisco. Even so, it is a most judicious purchase though not to be commended to those who must have absolute uniformity in the design of their dishes.

Of the notable blue wares Delft remains the real thing, by no means to be confounded with the French imitation or with Royal Bonn. Old Delft is not worth its weight in gold. Compared with certain historical blue plates and platters it is cheap, a large jar suitable for mounting as a lamp or for a cabinet piece costing fifty dollars, a crack or nick lowering its value to thirty or thirty-five. Old Delft approximates closely to blue Canton in color and texture. The designs are conventional and floral with a suggestion of Oriental influence reminding us that the Dutch were

the first to exploit the East. Old Delft

appeals principally to the collector.

Modern Delft is made in large quantities and after a good many years eclipse is enjoying great popularity. It has a mechanical perfection lacking in the old ware, the blue is more pleasing, a rather more positive color and the designs are rich and of endless variety. The shapes are specially quaint and are generally borrowed from Oriental models. Jars and vases begin with four sides and end in a round neck or are round and squat at the start and finish with triangular necks and quaint handles. A perfectly symmetrical jar ends in a cover whose handle has an unexpected twist to right or left. Candlesticks only eight inches high have bases broad enough for those of double their height. Aside from its color and shape the distinctive feature of modern Delft is its landscape medallions. These bits of Dutch scenery, beautifully painted in monochrome, and set in rich and beautiful borders, or else forming a break in the all-over decoration are seen on all the best pieces of Delft.

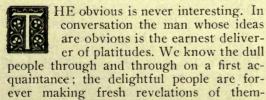
The cost of Delft probably precludes its manufacture for table use. Certainly it comes to this country only in the shape of vases, jars, candlesticks, and the like, and tiles and plaques. Delft is not cheap nor does it appeal to the vulgar. It is

low-toned and cold like its native Holland, but it has many sterling virtues. Satisfactory jars or vases from eight to fifteen inches high cost from six to twenty dollars; candlesticks, five dollars a pair; six inch landscape tiles in oak frames, three dollars; hall empire lamps with a pillar spreading base and round bowl cost twelve dollars. Delft without the landscape decoration is the best thing to be had for bricabrac in a colonial room when antique china is lacking. They did not have Delft in colonial houses but they might have had it.

A word as to the setting for blue china. It does not "compose" well with other china or with other colors except green or yellow. It is at its best in a wainscoted room with white woodwork and a blue and white paper or in a room with mahogany woodwork and a blue and white paper. It is beautifully brought out by a soft dull green, not too dark and I know of a dining room built specially for a collection of blue Staffordshire which has mahogany woodwork and furniture and a tapestry paper whose predominating tint is light green. Still another arranged by a famous New York decorator was finished and furnished in weathered oak with painted walls of deep brownish yellow. Whatever its surroundings it must not be mixed up with other china.

Interesting Rooms.

BY JOHN BURT.



selves.
So it is with

So it is with houses. It has been said of one large Eastern city that one could decide the position of each room in every house by looking at the outside of one. Having lived in it I am compelled to admit that there was a measure of truth in the statement.

What a subtle pleasure one experiences in encountering a little surprise on entering a house. It faces a country road and your only wonder as you wait to be admitted is whether the parlor will be at the right or left of the door, and, lo and behold, it is neither, but you are taken down a long hall to a rear room looking out on a brook and meadows and orchard trees. In another house the staircase runs up from the rear of the hall and toward the front of the house or it is set far back and there is a window at its head and long landings on the upper stories with fascinating bookshelves on them. Perhaps the wall of the front hall bedroom has been cut away and a bay window thrown out and a delightful upstairs sitting room made, or in the city apartment instead of walking past interminable bedrooms a curtain is drawn back and the room back of the parlor has been made the dining room. The pleasure is in the element of surprise.

It is one of the pleasant things about the style of domestic architecture which we

have named for Queen Anne that it affords so many opportunities for interior arrangements a little out of the common. poor lady, was dull but Queen Anne houses often err on the opposite extreme. bedrooms may be cut up and ill adapted to large pieces of furniture, but they are delightfully irregular and a cocked hat is more pleasing than a box. We may thank her majesty for mullioned windows and cushioned window seats and short curtains and ingle nooks and a host of other pleasant things which are of more practical benefit than all her squat silver which most of us cannot afford to own.

But many of us, alas! do not live in Queen Anne houses, but in those of the speculative builder whose ideals are bounded by the cube or the square, and if we would have our rooms interesting must depend upon their contents and arrangements. No room that contains books and pictures can be absolutely uninteresting, but books and pictures do not give the all important first impression of a room, do not "jump at the eye," as the French say. What does give an instinctive sense of pleasure, aside from the coloring of a room, is the impression it makes of variety, of irregularity, of broken yet harmonious lines.

The early apostles of decorative art used to say: "Take care of the corners and the rest of the room will take care of itself." and it is on the whole a pretty good working theory, although it has given us the cozy corner now happily passing away. One seldom sees a cozy corner now except in a studio where one is apt to suspect it of serving for the artist's bed by night. Certainly canopied erections draped with Java print or Algerian stripes no longer enshrine the modern hostess, and we are getting to collecting our Oriental properties in the den of the smoking room.

The best way in which to make a room interesting is to specialize, and the corners seem made for this. One would hardly pursue taxidermy or bench work in the corners of the living room, but it adds immensely to the distinction of a room to have it express the tastes and occupations of the different members of the family. The books, the music, the work, the hobbies of each of them, ought to be represented. Of course it is understood that I speak of the average house whose number of rooms is limited.

To forsake the abstract. I have in mind a room which is an exact illustration of

what I mean, the square back parlor of a city house, entered, by some freak of the builder, only from the room in front of it, well lighted, with an absolutely meaningless outlook, with almost unbroken walls papered irreproachably in a neutral tint, tan. I think.

Across the corner, between one long window and the fireplace, was a long couch, facing in the direction of the fireplace and drawn out so as to make room behind it for a small table and a lamp. This couch covered with brown velour had a number of silk pillows in rich Oriental colors with one of brilliant orange. On the other side of the fireplace were bookshelves running around the corner not more than three feet and a half high. In front of them stood a writing table and on the rear wall much of the space was occupied by a hanging cabinet of china, while the wall side of the chimney piece was hung with a number of small pictures good at close range but not making demands upon the attention.

The mantelpiece of black marble was commonplace in the extreme, but much was made of it. A strip of exquisite embroidery was laid upon it and hung down in front, and it held two or three very beautiful pieces of bric-a-brac and a pair of brass candlesticks. Over it hung a large photograyure Corot in sepia tints, heavily framed in dark wood. An open fire not being practicable, the space was filled with a mass of

Just a word as to the problem offered by the long unbroken wall space so common in city houses. Put, if possible, against the central part of the wall some high article of furniture, a secretary, a bookcase, a cabinet. Emphasize its height and projection. Stand tall vases upon it, hang above it a circular picture or a cast in high relief. Beyond it place a long sofa standing close to the wall, and above it hang a long, low mirror, grouping pictures around it so as to make one composition of that part of the wall. Then on the other side of the cabinet stand a table, bringing it out a little from the wall, if space allows grouping chairs and stools about, and hang a single picture above it, making sure that the lines of its frame in no way continue the lines of the cabinet.

In a very well lighted room or one used only at night the breaking up can be accomplished by a large screen placed at right angles to the wall, treating the two parts as separate walls, but this is a rather

obvious device.

What I Learned About Building.

By Mrs. M. B. Herndon.



HE first thing we did after purchasing our lot was to look through a number of copies of Keith's Magazine. It was cer-

tainly difficult to make choice from the many excellent plans therein shown of homes at moderate cost. However, the shape of our lot, the valley prospect, the elevation of the building site coupled with a corner location, at length decided us on the selection of a plan published in one of the old magazines. We at once sent our order in for *Keith's Magazine* for the current year, as we intend to have its help while building. Having plenty of room (lot 100 ft. wide by 400 ft. deep), we felt we could afford to devise liberal things. Our original purpose was to erect a summer cottage



"OUR VIRGINIA HOME."

only, but the further we progressed the idea grew upon us that it would be money well invested to build suitable for all-the-

year-round occupancy.

We made the house two feet wider than the plans call for; put in a bay window 3x12 ft. in the dining-room, also one same size in the bedroom downstairs. Instead of the servant's room off the kitchen we took 5x9 ft. for a pantry and put the remaining space into the other bedroom, which we use as a library, 9x16 feet exclusive of the fine bay.

Under the living room we put our cellar, 12x18 ft., with stone wall and cement floor, window in north and south ends. The arrangement upstairs provides for three large bedrooms, a bath room 6x10 ft. and three extra large and roomy closets. The cottage looks quite sightly on the hillside and is a model of convenience, comfort and economy.

Every room is large and symmetrical. Instead of the two full-length windows in the ends of the living room we placed casement windows 1 ft. 8 in. by 5 ft. 8 in., thus giving necessary wall space for piano and other large pieces of furniture. These casements, so far from detracting from the general appearance, really add to the quaint and pleasing aspect of things. Decidedly unique, also, is the inglenook, so charmingly cozy and inviting when the great logs burn and cast their glamour on the gathered faces. We put a stone foundation under the entire house and made the veranda eight feet wide instead of six. The floors and all interior woodwork are of Georgia pine. We furnished the picture moulding and oiled the woodwork ourselves, intending to hard-oil throughout. There is considerable attic space, which was made available by neat stairway and window in each gable. Everyone who sees the house expresses delight at the exceptionally convenient arrangement, and the perfection in detail of the entire plan. Our experience has confirmed us in the wellsettled opinion that it pays, and pays well, to secure plans for building from a competent architect. We are happy in having secured a home that it perfectly satisfactory, equally well adapted to winter or summer occupancy. If one word of advice were asked of us, the reply would be this: "Do your building by contract, whenever possible, and you will save worry and money every time." If this account of our experience should lead others to venture on the course of home-building on similar lines, the result would certainly prove to be no disappointment. The entire cost was \$1,550, itemized as follows:

Stone foundation and work	\$145.00
Painting and cementing cellar	18.00
Digging and walling up the well	45.00
Force-pump, enameled sink, etc.,	
in kitchen	25.00
Carpenter work, including double	
floors downstairs, building pa-	
per, sheathing, plastering, hard-	
ware, and three coats of paint	
on exterior	1,250.00
"Creosote" for roof (shingles)	40.00
Sundries	27.00

\$1,550.00

A Complete House Decorative Scheme.

No. II. By H. P. KEITH. For Design A 28.

Note-A series of these suggestive decorative schemes will be published during the year; one in each number. The house for which the decorative scheme is intended will be given under Designs for the Homebuilder.



LANCING at the exterior of this design,—for there should ever be a unity of thought and design between the exterior and the interior

of a building—we find a dwelling of the gambrel-roofed type, with several Colonial features, such as the triple cluster of porch columns at the angles, the balustrade above the bull's eye, the round headed windows, etc. So that we may with entire harmony of feeling, introduce semicolonial features in our treatment of the interior.

With all the attention that is now paid to correct treatment of interiors, the flood of literature (?) on the subject and the army of decorators—we still find people who ask you to put a French drawing room into a lake-side cottage and weathered oak with "mission" furniture into a purely Colonial house.

As the subject of our study is not a pure type we are not pinned down to a strict following of any style, though Colonial features will be appropriate and may

be happily introduced.

A mahogany stain in the hall, living room and dining room with white enameled woodwork on the upper floor, is the wood finish suggested for this interior. White woodwork and walls painted a clean buff will be attractive in the northeast kitchen.

The distinctive and characteristic qualities of the design under consideration are its home-like feeling and its admirable arrangement. It is not an imposing house, but it is a home for people able and willing to surround themselves with comforts and a certain number of luxuries, and the plan incorporates just those things essential for comfort and convenience without undue size and cost. Including the large, well-lighted attic of the third floor, there is a great deal of space in the house, yet it has a ground space of only 28x38 feet.

Supposing the house to face the west, this will bring the windows of the main living rooms opening on the south and west, and permit the use of the softly harmonious blue and green tones which yet have a touch of grey, and which are so effective with mahogany woodwork as a setting. The entrance is into

THE HALL.

of good dimensions, in which the stairs are so placed at the extreme end as to make the space in front available for a reception room if it is so desired, with a wide, connecting arch into the large living room taking in a view of the open

fireplace immediately opposite.

This hall is unusually well lighted, from the three windows on the floor and the three in the pretty oriel of the landing; and this fact enables us to carry the green and blue tones which we intend to use in living and dining rooms, into the hall in the form of a blue and green tapestry wall hanging above the four foot mahogany wainscot which we will run around the lower part of the wall. Some rather formal flowers of a dull red, burn softly at intervals among the blues and greens of the foliage, giving it warmth and lighting it up, and over all there is indescribable greyish tone, given probably by the grey back ground crossed with fine black lines on which the design is printed. This paper is an imported English tapestry at \$2.25 a roll; but so little wall space remains above the wainscot that it is not an extravagant outlay. There are really but four spaces—nearly square-in the lower hall, and these afford us opportunity to put on the tapestry in the form of panels, enclosing it by an encircling band five inches wide, of plain, ingrain or burlap in a low tone of green, and thus framing it as a picture. Quite a heavy molding of the mahogany should finish the hall at the top of the wall. The ceiling may be either tinted a lighter dull green or the plain ingrain paper used and the same thing carried on toform the wall of the upper hall, in connection with white woodwork. continuation of the lower hall ceiling upon the upper hall wall, avoids that "patchy" look which comes from several different colors used in small space.

If economy must be studied, the tapestry need not be carried beyond the turn of the landing on the stair wall, but the green paper used for paneling substituted for the rest of the way and carried on in the upper hall in lieu of the ceiling tint.

For curtains in this hall, we should like to use a dull, soft mahogany red, all-over

lace, which comes at 75 cents a yard, 50 inches wide, and which would repeat the dusky blossoms of the paper, tone in charmingly with the mahogany woodwork and add to the warmth and cheer of the hall. The cushion on the seat should be of rich green corduroy, and the rug could very well be an antique Bokhara.

In suggesting a mahogany stain for the wood finish of these rooms, nothing is further from the thought than the bright red atrocity which often masquerades as a mahogany stain. Let it be a brownish mahogany, like the old San Domingo wood, and look antique if it is not.

THE LIVING ROOM

should be the restful room of the house, and a soft, plain green in a rather low key is the natural link between the blue and green tapestry of the hall and the blue of the dining room, into which it also

opens.

It is moreover the most agreeable color for the southwest exposure of the room. An imported ingrain paper may be used or the wall may be hung with burlaps, which is an excellent living room fabric. Although the imported ingrains cost 75 cents a roll and the domestic may be had for 15 cents, it is economy to purchase the former as the color holds so much better and the wall has greater depth and warmth of feeling.

The chief feature of the room is the open fireplace with built-in seats on each side and high, casement windows with small square panes above the seats. The seats are given a settle-like character by a sort of hood projecting over them at the height of the mantel shelf, and the wall space between this and the seat is covered with a green jute fabric which also forms the seat cushions and is held in place on the wall by a bead molding representing large, ornamental nail heads of dull brass.

The hearth and fireplace facings are of dull unglazed green tile. The windows above the seats have short, straight draperies of pongee silk, with a row of coarse fagoting heading the broad hem of the front and bottom edge, which are pushed well together on small brass rods. The same drapery is used at the large front window with the addition of glass curtains of plain, sheer net. The portieres in both openings are best of silvery green velour, double faced, which will blend

with the tones of all three rooms and require no lining.

THE DINING ROOM

may be given much character and beauty if the ceiling be beamed and a high wain-scot formed of ribs of wood planted on the plaster wall and capped by a molding and plate shelf, as shown in the illustration. The vertical ribs are crossed nearly at the top by a horizontal strip, thus forming small, square panels above the long, narrow ones, and all the panels are of the plaster simply tinted a rich blue. Of course the plaster in this room should be left rough, for this effect.

The wall above the wainscot is colored a lighter shade of the blue and the ceiling between the beams is a soft, grey-



ish tan with lines of blue following the The furniture outlines of the panels. should if possible be of antique mahogany, the china closet supplemented by a long, narrow sideboard or serving table placed along the north wall, and the high backed chairs upholstered with a blue and green Gobelin tapestry. Only a suggestion of drapery is to be used at the windows, whose full cheer is needed to light up the rich wall and wood work. A blue and white India cotton well drawn back, at the outer sides alone, of the triple window, will be found very harmonious with the scheme and to do excellent service.

We thus find that we have a scheme of treatment, a composition, in which each component part harmonizes with the others, and makes a picture of the whole. Too seldom is a house studied as a whole: we get a green room, a blue room, a red

room and a white room, and when we are through we have a hodge-podge.

THE UPPER FLOOR

will be briefly considered. The principal room, facing the south and west with its alcove and open fire, would make a delightful upstairs sitting room, and as there is only the one sitting room below, it may very well be so treated. spaces each side the fireplace afford excellent opportunity for bookcases beneath high windows, and the long north wall is just the place for a couch which may be used for a bed if desired.

Pictures are likely to be used in such a room and cool tones are again demand-Nothing more satisfactory can be suggested, than a wall of plain old blue with an ivory white ceiling, and fireplace

tiles of unglazed blue.

The furniture for such a room may have several pieces of dull but rather light olive green rattan, and the couch be furnished with one of the blue and white hand woven coverlets of old Colonial times, now so much prized by their fortunate possessors, with sometimes a stiff green tree and the initials of the maker worked into the border. Rag rugs are now woven to order in very artistic coloring and such a rug would be appropriate here. The deep alcove with window is a charming nook for the writing desk.

In the opposite, northwest room, we will use a plain wall of old pink to a height of 7 feet topped by a card rail, and above it to the ceiling a 22-inch frieze of peach blossoms in the same soft dull pinks,-radiant clusters of bloom and bare, leafless branches, on a white ground. The ceiling tinted the same white as the paper. Cretonne or flowered organdy, reproducing as near as may be the peach blossom frieze, should be used at the windows and for chair and box coverings. The bed and dresser may be enamelled pink. Very charming Wilton rugs, showing small pink blossoms and foliage in the border, come for bed room use, or by the vard in Wilton carpet.

The chamber over the dining room would be attractive with walls hung with one of the English floral chintzes, so delicate and refined in design and coloring. We recall a charming one of sweet-briar roses in a tangle of soft rose color and small, dark green rose leaves, mingled with pale blue corn flowers and yellow primroses. This sounds like a riot of color, but it was not, because all the colors were so soft and so exquisitely blended. With such a paper on the wall, simple draperies of sheer muslin at the windows and mahogany furniture would make an admirable guest room.

The remaining room at the rear may well belong to the "boy of the house" who will enjoy such a wall hanging as "The Cross Country Run," with its leaping dogs and scarlet coated riders dashing

along under forest leafage.

Let this paper form a center panel in the middle wall of perhaps four feet in width, with a dull green wall below and above and a ceiling of vivid red. A cork carpet, if the floor be not of hard wood, will afford great joy both to the boy and his mother. Let his single iron bed be enameled a bright red, and his dresser and other furniture be stained a hunter's green. The boy will have the most fetching room in the house.

Description of Design A 25.

The beautiful illustration on the opposite page presents a type of the semi-Colonial and French Renaissance architecture. The house is built of brick and terra cotta, with some stone work in the base of the porch. Its interior is most elab-orate and elegantly finished.

The hall and dining room are finished in solid mahogany, the living room in weathered oak, and the den in Flemish. A unique feature of the house is the octagonal hall directly in the center of the building, from which open all the main rooms in the house. At each angle of the octagonal hall, a large post runs to the center, and the space between them is filled with perforated or cut-through wood carving.

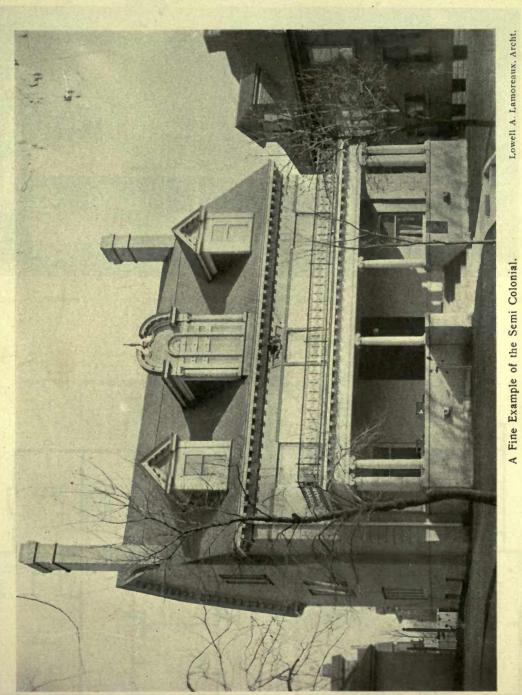
The stairway starts directly in the center and

has an open rail on both sides. Directly in front of you on the stair landing is a very handsome painted window, representing Cupid and Psyche. This window is arranged to be lighted from the outside at night, at which time it presents a very handsome feature. The stair turns both ways handsome feature. from the landing to the second floor.

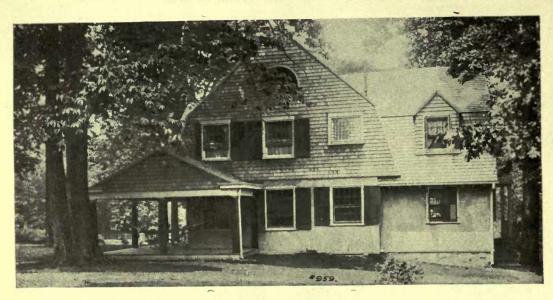
The second floor is finished with enameled white pine, birch, and bird's-eye maple. The entire attic is finished in one large ball room, to-

gether with several chambers.

The carvings on the interior are done in the natural woods. There are many handsome and unique effects in lights located in the center of carved screens and covered with rich-colored



DESIGN A 25.

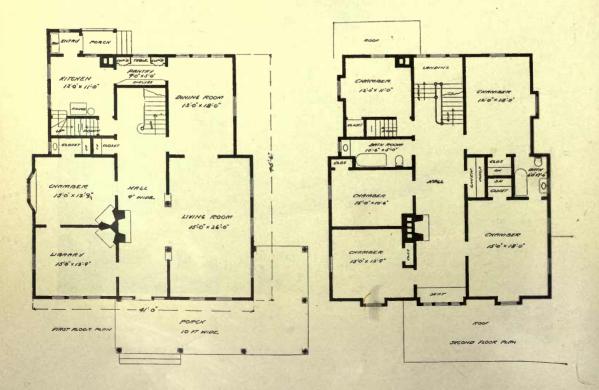


An Attractive Suburban Home.

The Keith Co., Archts.

DESIGN A 26.

For complete description and color scheme for painting this house, see opposite page.



Color Scheme for Design A 26.



HE guardianship of the large trees about this attractive house suggests the use of harmonizing colors rather the use of narmonizing than contrasting ones. Instinctively

we color to emphasize the nestling qualities conspicuous in the subject.

With the lower story a rich cream stucco, the blinds nut brown, the sash a maroon, the trim white, the shingled upper story and gables with dormers should be a golden brown stain; the roof a rich brown green-stained to mingle, so to speak, with the beautiful greens of the overhanging foliage.

The window effects, as seen from without, should be down stairs ecru behind sage green shades, and upstairs, beyond the pure white muslins should appear soft madras having touches of bright color.

The splendid wide porch with its massive supports should have a rich, warm green floor or should be made of a dark wood, oiled to give out a deep brown. Withal this would be a peaceful color effect in browns and greens with just slight touches of brighter colors here and there, to give a little snap.

Description of Design A 26.

In this design we have a Colonial gambrel roof cottage home of very good size. The main feature of the interior is the wide hall extending through from front to rear of house which is attractively embellished by a fireplace and centering opposite the fireplace is a large columned opening giving access into the living

The second floor provides us with two baths and five chambers and as the hall runs through the center of the house, it practically gives a second floor sitting room, in which a fireplace is provided.

The finish of the exterior walls of the first story is in cement and the second story in shingles. The use of stains on the shingles and the natural color of the cement plaster, gives a most soft and pleasing effect for the exterior design.

The house includes a full basement with hot air heating plant, and laundry. The finish of the main rooms of the first floor is in white oak and hardwood floors; balance of the finish in soft wood painted or stained.

Cost \$3,400.00. Width 41 feet; depth 50 feet; height of basement 7 feet; first story 9 feet 6 inches; second story 8 feet 3 inches; lowest height second story 7 feet 6 inches.

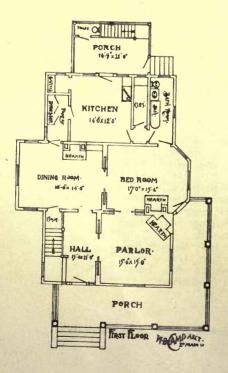


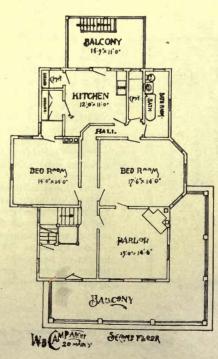
W. B. Camp, Archt.

A Home for Lover of Porches.

DESIGN A 27.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 27.

HIS old New England plan—a white house and green blinds—seems to fit this house very well. But modernize by using a soft green stain for the

shingles on the gables. Stain the roof moss green and make the chimneys red. The steps and porch floor should be an olive green. The ceiling a rich cream or soft light green. The window shades the same tone as the floor. The foundation make of the red brick. The result will be for this particular design a very clean cut, bright effect.

Description of Design A 27.

This design is one of the ever increasing houses built for the occupancy of two families. Kitchen conveniences as well as bathrooms are supplied on both floors. The house has good lines, and plenty of porch room so that the family living above has just as nice accommodations in this respect as the one occupying the ground floor.

There are five rooms to each apartment and separate furnace in the basement for each tenant. The construction calls for brick foundation with a full two story and a half frame structure above. Plenty of rear porch room is provided. The outside of the structure is storm sheathed sided and the roof is covered with what is known as Pennsylvania black slats. The interior is intended to be finished in southern pine, natural southern pine floors, one and one-half inch in thickness. The same to be polished, either wax or floor varnish.

As will be noted, the size of rooms is liberal with a parlor 15 feet square and the rooms opening off the same being still more generous in their treatment in this respect.

As the house was built in a warm climate, plenty of fire-places are provided. The cost on the finish, as above stated, would run about \$5,000.

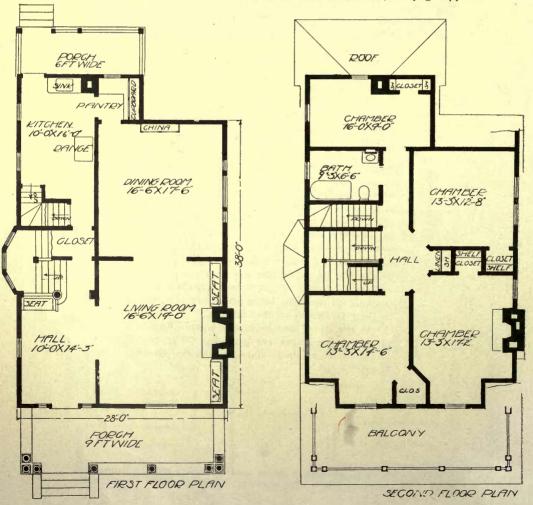


A Design in Semi-Colonial Treatment.

The Keith Co., Archts.

DESIGN A 28.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 28.



AY a brown stone foundation for this house, paint the lower story chocolate with white trimmings, stain the with write trimings, shingled gambrel gables brown and

use the same shade, golden brown stain, for the roof. Hang the windows with a shadecloth to match the main story. The sash paint a black green. The porch floor paint a golden brown to harmonize with the chocolate color.

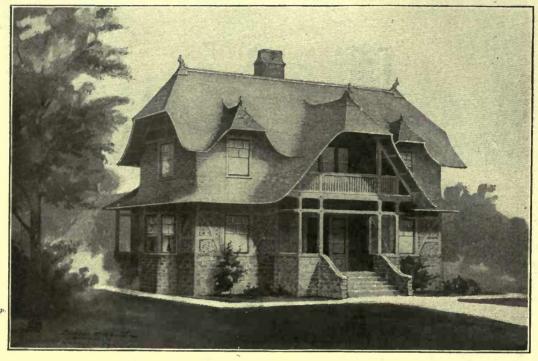
This little house will depend much for its impression upon the raised curtains and white drapery effects showing at the windows. The stairway bay window should be a stained glass design in green, brown, amber and a slight touch of blue. This will lend much to the effect of the exterior.

Description of Design A 28.

The plans of this design provide for a complete modern home. The rooms are all of good size. The finish in the main rooms of the first story is in white oak; balance in soft wood.

Full basement, hot air heating plant and laundry are included. Fireplace in living room and chamber. There is ample space in attic for one bed room and storage space.

Cost \$2,700.00. Width 28 feet; depth 44 feet; height of basement 7 feet 6 inches; first story o feet 5 inches; second story 8 feet 3 inches.

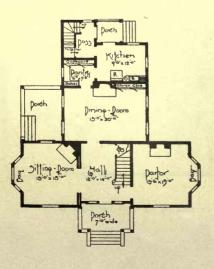


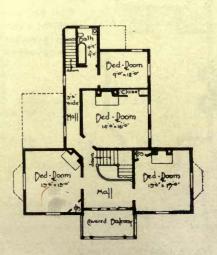
A Swiss Cottage.

Barber & Kluttz, Archts.

DESIGN A 29.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 29.

ITH a design so unusual, some license may be accorded in the color treatment of the exterior. One instinctively reverts to the gay combinations of color seen in foreign travel. This design is probably intended to be used in a suburb or possibly in a wild and picturesque setting. Brick appears to be used as a foundation, with rough cast plaster and simple timber strips for the first story. It is suggested to use red brick, the natural gray of the rough plaster and green stained timber strips, with shingle of roof and second story green. Around the edges of main roof and second story projection to run a line of vivid red, and to use the same vivid red for the top rail of the green balustrade and on other portions of the porch woodwork. Window sash black.

Description of Design A 29.

We present another little Swiss cottage plan to our readers, a combination of brick and shingle treatment with some of the half timbered work and stucco filling on the first story.

The cornice treatment is at once noticeable for its uniqueness, being decidedly out of the ordinary.

The cottage is especially adapted for a summer home and the inside may be finished either in plaster or left in the open timber work, just as desired.

We enter the central hall, with sitting room and parlor opening off the same. Each is provided with a comfortable fire-place. There is, likewise, a fire-place provided in the dining room, directly back of the reception hall.

The rooms are all treated very liberally as to size, for the dimensions of the house are 45x52, over all, including porches.

The basement is only provided under rear portion of the house but the same can easily be extended under entire house if desired to build in a cold climate.

The second story provides four bedrooms, beside bath-room.

Finish throughout the house intended to be in the soft wood, pine or poplar, stained in the lower part of the house and painted in all rooms on the second floor.

The cost on the schedule of prices, as per note below, \$2,000.

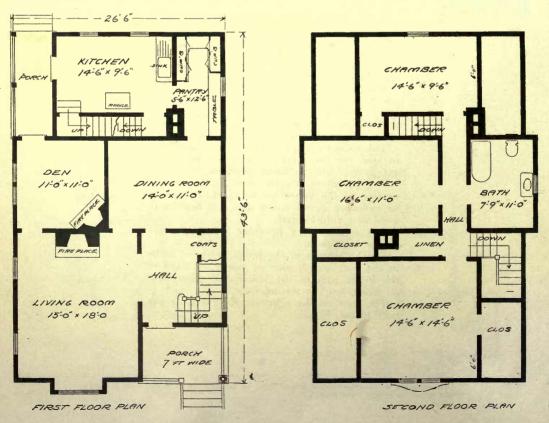


The Keith Co., Archts.

Good Size House for Narrow Lot.

DESIGN A 30.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 30.

ITH so many breaks and turns in so small a cottage the question of how to color is not so simple as at first it seems; for if we paint one color throughout it seems characterless for the windows are not very helpful, being "few and far between." To use several colors gives opportunity for making the cottage appear like a pocket edition of a grander structure.

Lay the foundation in brown stone or dark red brick, paint the main story sage green with white trimmings, the gables cover with shingles dipped in a light moss green stain. Stain the roof shingles moss green, but several shades darker than the gables.

Green vines and shrubs will tend to tie the little cottage to earth and thus make it seem like an intended bit of this very landscape where we find it.

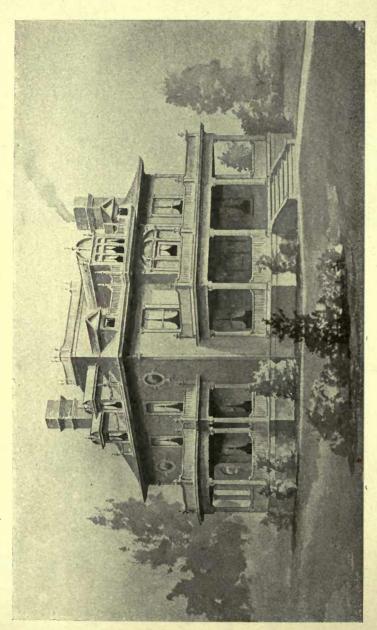
Description of Design A 30.

The design herewith illustrated makes an attractive cottage home, the exterior being finished with clapboards for the first story and shingles in gables.

The first floor contains a large living room and with the den and dining room opening from the rear of this room, makes a pleasant interior arrangement.

The finish of the woodwork would be in soft wood, painted or stained with soft wood floors. There is a full basement with hot air heating plant provided.

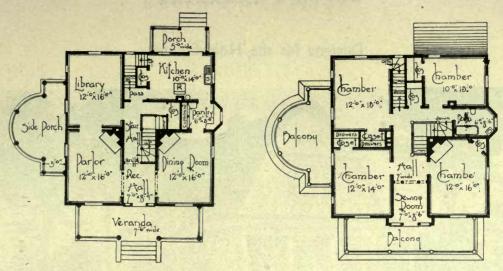
Cost \$1,775.00. Width 26 feet 6 inches; depth 43 feet 6 inches; height of basement 7 feet; first story 10 feet 3 inches; second story 9 feet 3 inches.



The Home of a Prosperous Merchant.

Barber & Kluttz, Archt.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 31.



HE large chimneys, the generous use of the balustrate, and the many dormers impress themselves upon us at once, almost at the expense of the

larger design, therefore, the purpose in choosing the color-scheme should be to minimize this tendency and still give to the structure the importance it merits. If the house is built on a small plot of ground, paint a deep maroon, one color throughout, the window sash black and shade the windows with a rich cream cloth.

Stain the roof a bottle green and build the chimneys of the dullest red bricks. The foundation should be in color like the chim-

Paint the floor of this porch and the steps a green to match the roof and the ceiling a straw yellow.

If the house occupies a large plot, the body may be white, the roof a red, the chimneys chocolate color, the sash black and the shades a rich green.

The porch floor would be very attractive made of a dark wood oiled or painted a deep dull yellow.

Description of Design A 31.

We have here a Colonial design, both artistic and convenient in its arrangement. The front and side porches are commodious. It is seldom that so much is made of the side porch as in this plan. With the central entrance and reception hall we have the customary double openings to parlor and dining room on the sides, and most convenient access is made through a large pantry to the kitchen.

The plan is detailed for columned openings, but plain casements could be substituted, if desired. The finish down stairs is intended to be hardwood with softwood finish on the second floor, painted. Width over all is fifty-five feet. Height of first story, nine feet six inches; second story, nine feet. Frame construction, and

cost will vary from \$4,500 to \$5,000.

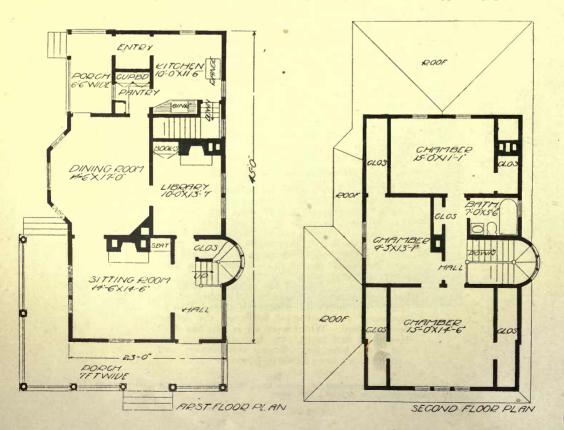


A Charming Cottage Home.

The Keith Co., Archts.

DESIGN A 32.

For complete description and color scheme for painting this house, see opposite page.



Color Scheme for Design A 32.



HIS low sweeping roof admits of but one color for the body and gables, since to introduce a second would intensify the low-posted effect to the detriment of the design.

Painted a warm grey, with the trimmings the same color, only two or three shades deeper in value, the house becomes very pleasing.

The roof, entering as it does into the composition of the elevations proper, stained a moss green, furnishes the second color.

The green effect should be repeated in this porch making the floor an olive and the ceiling a soft, light shade.

Making the chimney red, the sash white, the shades at the windows rich olive green completes a very neat, snug, little home.

Description of Design A 32.

The lover of the cottage home will find in this design one that fills a large number of requirements, a cozy sitting room with fireplace, nice dining room with bay window, and a retired library, also provided with fireplace and bookcases. As the sitting room and hall are separated by a large opening, the entire front of house is practically one room. The stairway is made attractive by the circular bay.

The arrangement of the second story is most compact. The drawings provide for a basement under entire house and laundry and hot air heater in same.

The finish of the rooms of the first story is of white oak, excepting kitchen. Balance of house in pine or poplar. A clothes chute is provided from second story to basement.

Cost, \$1,800. Width, 23 feet; depth, 45 feet; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches; second story rooms, full height.

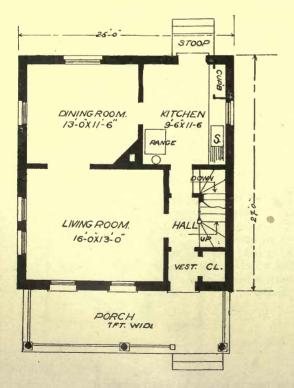


A Cozy Cottage Home.

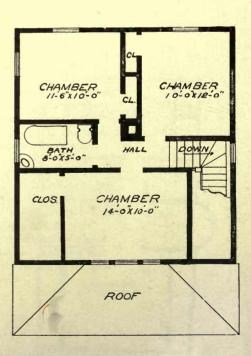
The Keith Co., Archts.

DESIGN A 33.

For complete description and color scheme for painting this house, see page opposite.



FIRST FLOOR PLAN



SECOND FLOOR.

Color Scheme for Design A 33.



HIS cottage built of a cream bricklower story-should have the upper and the roof stained brown, the trim and porch steps white, the sash white and the window-shades 'a golden brown.

It would make a very pleasing little cottage to use the oiled, red cedar shingles for the upper story and for the gables-with the white trim to give it snap-and the roof a dull, dull, moss green.

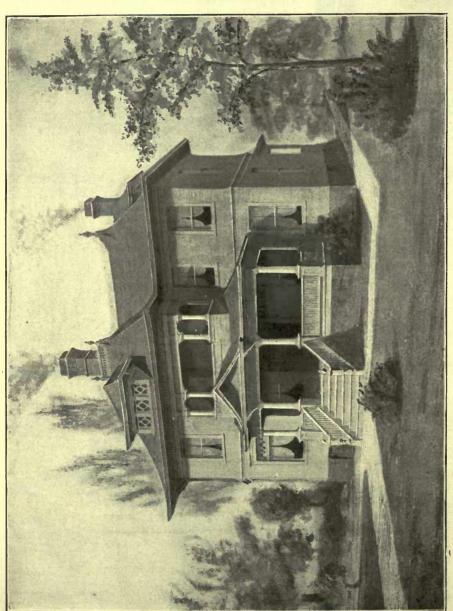
Description of Design A 33.

For a cozy cottage home, this design contains many desirable features. The construction of the house is stone for the foundation walls, solid brick for the first story and frame for the second story. The exterior finish of the gables in the second story are in shingles. A very pretty effect can be obtained by the use of stain on the shingles which would harmonize nicely with red brick, the facing brick would be in selected red common.

The large porch across front of house would be found very pleasant in the summer time. The vestibule with coat closet off from it, are convenient accessories. The dining room contains a built-in- china cabinet and in the kitchen are provided work tables and cupboards for culinary purposes.

On the second floor three good sized bed chambers are arranged, all of which are provided with closets of good size. The bath room contains complete set of fixtures of best plumbing. The scuttle in the ceiling of second story hall gives access to the attic, where there is storage room. While only a small cellar is provided under front of house, this could readily be enlarged to accommodate a furnace if so desired and of course, where the expense will permit, a full basement would be very desirable.

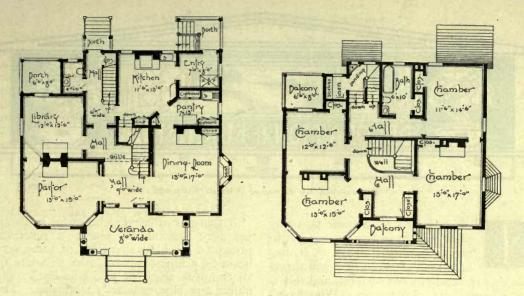
Cost \$1,100.00. Width 25 feet; depth 27 feet; height of cellar 7 feet; first story 9 feet 5 inches; second story 8 feet 3 inches.



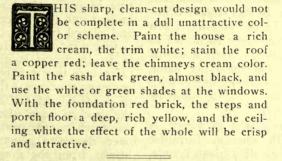
A Good Type of Square House. DESIGN A 34.

Barber & Kluttz. Archts.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 34.



Description of Design A 34.

There are a number of features especially desirable, in the design presented on the opposite page. The treatment is a little peculiar and yet very attractive to the eye. This house calls for the accommodation of a very wide lot. Although the width of the design is 40 feet, it is not very deep and yet the plan is so practically arranged as to provide four good sized rooms down stairs and four chambers beside bath, all quite large.

The dining room is one of the most attractive features with its fire-place and recessed seat. Please note the double fire-place accommodations in the parlor and library connected.

In order to keep the cost down pretty well, it has been arranged to finish the inside in soft wood, excepting the reception hall and in many localities where the price of lumber is low, the cost should not run above \$3,500.

Only a small cellar is provided. The roof

Only a small cellar is provided. The roof shingled, and brick foundation. Height of lower stories, 10 feet, second stories, 9 feet 2 inches.



Conducted by Eleanor Alison Cummins.

T is not well to assume that any plant will go in any room. Charming as beautiful foliage is, it may be a tone of green that will throw an its surroundings out of joint, and this is even more true of blossoms. Who hasn't had his teeth set on edge by the neighborhood of scarlet geraniums and magenta petunias? American Beauty roses, beautiful as they are, are hardly pleasing when standing upon a writing desk furnished in scarlet leather nor under a lamp shade of red cathedral glass. On the other hand, flowers or plants in strict harmony with their surroundings give a subtle touch of refinement as nothing else can.

Our old friend, the scarlet geranium, is doubly agreeable with mission furniture and the sombre colors of Oriental rugs. With the lighter schemes of red, suitable for a bedroom, it is effective combined with the creamy plumes of spiræa. Its near relation, the ivy leafed geranium, supplements pink decorations pleasantly, and a different tone of pink is supplied by the cheery and prolific oxalis. With golden browns and tan colors, the warm reddish browns of stocks and wall flowers and of some nasturtiums and of our old friends the coreopsis and the marigold, are delightful. For the beautiful combination of red and olive which is not attempted nearly as often as it ought to be, large leafed begonias with round, glossy, green leaves with red undersides, seem to have been specially made, and the coral red flowers give a needed high note of color. They have the advantage of growing to perfection indoors and of flourishing in the shade better than in the sun. In the strictly green room as a rule only foliage plants look well unless one excepts the creamy white flowers of narcissus or cosmos.

A thing is often very beautiful in itself, yet very difficult to place; a reflection prompted by the examination of some very beautiful Chinese embroideries in white or an exquisite shade of pale blue linen quite unlike any blue ordinarily attainable. The only possible place for an embroidery like this seems to be in a room absolutely destitute of positive color, decorated in dull browns and tans where it could be isolated and placed under a bronze or iron lamp.

Just what to do with the shaft windows in an apartment is something of a puzzle. Of course they can be treated exactly like ordinary windows,—though at the expense of needed light and air—and in any case the dead white of the ground glass panes seems to require some softening. Moreover they are generally at an unusual height from the floor and the common draperies look a trifle incongruous.

When the window swings on a central pivot or opens outward, casement fashion, the best thing to do is to fit the windows with straight, rather full, curtains of some material heavy enough to be used with wooden curtain rings, which swing more freely than metal ones, supported on a bracketed pole. Denim, chintz or flowered silkoline lined with plain colored cheesecloth, or the English casement flax are, any of them, good for the purpose. Then below the window on a level with the sill fasten a shelf painted or stained like the woodwork and holding a jardiniere and plant. Choose some plant whose outlines are good so that it will stand out against the ground glass panes. It can be moved to one side when the window is open and the effect is excellent. With a casement window a valance at the top of the curtains is an improvement. If it is possible to place a cushioned seat with pillows, in the material of the curtains, below the window so much the better.

* *

Decoration and Furnishing-Continued.

Cushions for a divan are expensive to buy and making them is beyond most amateurs. In a certain studio a cushioned seat runs around a corner which is equipped with Morris chair cushions, the cotton kind covered with green denim, which were bought for \$1.25 a pair at a special sale. Naturally the seat was fitted to the cushions rather than the cushions to the seat. Above the seat a space of thirty inches on the wall was covered with an old quilt and then with denim, for a back and surmounted by a strip of card rack holding sundry plates and tiles. The seat itself was only two wide boards bracketed to the wall.

Some-very attractive bed room furniture, a settle, an arm chair and a table is very evidently fashioned from that variety of summer furniture which has curving backs and inlet panels of splint work. The woodwork is enameled white and the splint work padded and covered with cretonne in deli-The effect is charming, but cate colors. to the initiated the genesis of the articles is unmistakable. With a tall screen and a small rug in delicate tints the group would be a charming furnishing for the front end of a wide up-stairs hall.

Some very elaborate and expensive drawing room screens offer a suggestion to be carried out at less expense. One costing a hundred and fifty dollars has three folds, with irregularly curving frames of gilded wood. The two side panels are plainly covered with rose and white, striped brocade. The center panel is also covered with brocade, is higher than the others and has at the top a circular glazed opening framed in a gilded laurel wreath, in which is inserted a photogravure landscape in gray The second screen has three rectangular folds with perfectly plain, white enameled frames, divided by a strip of moulding crossing them about a fourth of the length down from the top. The lower part is filled in with green armure brocade in a small pattern, while the upper spaces are glazed and frame three of Corot's Ville l' Avray landscapes. This screen was sixty dollars and any intelligent cabinetmaker could duplicate it for less than a third of the price. A single length of brocade is sufficient for the three panels. Any good reproduction will answer for the upper panels. Blue prints of large size could be Foreign cabinetmakers use ex-

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Decoration and Furnishing-Continued.

quisite old mezzotints for these screens, the cost of which mount up into the hundreds.

There seems to be rather a reaction from the very large patterned and highly colored floral wall papers. While many of them are still shown and are really works of art, it is getting to be recognized that their scope is limited and that they are only adapted to very large rooms where everything can be subordinated to them. Other papers, while keeping to the floral idea, are in small designs and delicate colors in the Louis XVI style. A specially good one has a cream white ground with floral stripes rather far apart made up of small bouquets of pink and yellow roses connected by twisted ribbons of pale blue with a lavender tone. The price is forty cents a roll. The same design of ribbons and bouquets can be found in china toilet ware. A paper of this sort will look well with almost any sort of furniture and is inconspicuous enough to serve as a background for pic-

There are plenty of papers in neutral tones, only in their case neutral usually spells nondescript. An exception to the

rule is a paper with a ground of a warm drab, rather light, with a sort of buckram effect. On this ground at rather wide intervals is a conventional figure combining dull blue and golden brown. The paper is a cheap one, only twenty-five cents a roll, but the effect is very dignified and the color pleasing. For a dining room with a western exposure and furniture of dark wood nothing could be better, particularly if the sideboard were brightened by blue china. The ceiling might be tinted a deep brownish cream and brought down on the side wall to the plate rail. Such a paper, of course, demands dark woodwork.

Inexpensive couch covers are made from the raw silk Roman blankets which come in excellent colorings, as low as \$1.25 apiece. By getting a pair, one of them can be pieced out to the requisite length for a couch drapery and enough remain to cover two large square pillows. They make capital bed spreads for a boy's room, and in the light colors, pretty crib covers or blankets for a baby's carriage. They are also effective for portieres in dark corners.



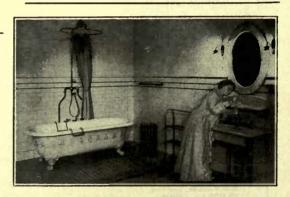
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Answers to Questions on Interior Decoration.

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 or by mail on receipt of postage.

Mrs. F. M. W. "Enclosed find a rough draft of first and second floor plans of our new residence which is nearly ready for the inside finish papering. We have been housekeeping long enough to have nearly all our household goods worn out or shabby and there are only three possessions to hamper us in the choosing of new belongings.

"There is a 9x12 Body Brussels Rug in good, clear olive green and terra cotta, or Indian red, relieved by a little black and tan. Border 18 to 24 inch with center a small figured, all-over design. We like it better the longer we have it. Now this must go either in the living room or the

dining room.

"The next possession is 15 yards of Wilton velvet earpet, rich dark green, with a faintly traced, vine like design in lighter green and two shades of buff or deep cream. Had thought to use this in rug shape in the northeast chamber which will probably be occupied by a bachelor.

"The alcove will be furnished as a sleeping and dressing room and the main

room as a study.

"And the third article is also greenolive green rep portieres with rich Persian band trimming-general effect of

band a deep cream.
"Now if I may present my most serious problems. I must first tell you about interior trim and finish. The stairway is of quartered white oak and also the paneling from stringer to floor line; but all the rest of the wood work is selected vellow pine, with quarter sawed y. p. flooring on first floor, laid over false floor.

"We had thought to stain stairway 'mission oak' and the hall, sitting room and dining room 'Baronial oak'; the library, moss green. All but the library to be finished with 'Dead Lac'; the moss green stain to be shellaced. The northeast chamber moss green; the southeast chamber and alcove dark brown wood tint. The southwest chamber a black oak stain with large red roses on a white ground for wall paper.

"The matters most perplexing concern the library and reception hall. Their irregular shape in relation to coverings is

too much for me, etc."

Ans.—We shall be glad to answer our correspondent's inquiries to the utmost extent of our limited space. While the

ideas put forth are many of them artistic and correct, we think the stains suggested for the woodwork not well suited to the situation of the rooms. Green is an excellent color for a library, but in this northeast room it would be gloomy. The same objection is in force as to the proposed treatment of the chambers on that side of the house. As the hall is entirely without direct light, every effort must be made to lighten it. A Colonial oak stain is not quite as dark as the Minion or Baronial and is advised for the lower floor; except dining room, where the green stain will suit the southwest exposure. stains of the 11rm mentioned are entirely reliable, but our correspondent will find the quartered oak and the yellow pine will give very different results with the same stain. If the brown stain be used in the library the antique oak will not be in conflict, and the other pieces can be purchased to match the woodwork as near as may be. A warm golden brown is advised for the library wall and Spanish leather in mottled browns and greens for the couch and chair. The hall should have a tapestry paper, with textile effect in tawny yellows and yellowish browns with dull yellow ceiling. The green and terra cotta rug of the living room should be re-inforced with soft green walls and the fireplace be of unglazed green tile. The conversion of the church pew into the seat is a unique and artistic idea. As to the curtaining of the windows, let the short draperies of the high window over the seat be of green Shikir silk, with side draperies of the silk over the lace curtains of the other windows. This will unify them. Use the green portiere between parlor and dining room and treat the dining room in blue and green verdure tapestry. You cannot get weathered oak furniture with French legs. Green stained furniture and woodwork would be pretty here and your chairs can be re-finished to match the new pieces.

Do not use black woodwork in the southwest chamber, the contrast is too violent for the white ground of the paper. Use either a dull olive green or white. Your own room in blue-soft dull bluewill be an excellent choice, and the rag rugs good. We have space for only one thing more. Use the Persian runner in the lower hall as suggested, and lav a

Answers to Questions-Continued.

small oriental catering in the remaining triangular space. We shall be much pleased to receive your building experi-

K. C. S.—Please give me some suggestions, through your valuable magazine, as to inside finish and decorating. House faces north, to be finished in native fir. Would you advise natural finish, or would a dull finish, as spoken of, in your November number, be preferable? What paper for hall, parlor, dining room and alcove? Should alcove and dining room be papered alike? Have mahogany piano, for parlor, also one or two other mahogany pieces of furniture. Dining room furniture rather dark oak. Have Axminster rugs for parlor and dining room that match nicely with browns, greens and reds and a little blue; red is almost the prevailing color, but not bright. Dining room to have chair rail. Would you advise plate rail? Nine foot ceilings. What kind of draperies? or would a grille work be better? Hoping an answer, as soon as convenient. Ans. to K. C. S.

Ans.—Should suggest brown tones for your dining room. Have the woodwork

stained about the same tone as your oak furniture and use a small patterned paper in two shades of a rather lighter brown carrying it to the ceiling and finishing with a rather heavy wooden moulding. Ceiling in the same tone as the walls, but much lighter. Would not advise plate rail. Curtains of madras combining blue, golden brown and cream reaching to the window sills. Paper the alcove like the rest of the room. You might individualize it by collecting in it objects of one color, repeating some tint of the rug, blue china for instance, or a couch with cushions in red tones or a mass of foliage plants. Would not advise grille or separating draperies.

For the parlor have mahogany stained woodwork and use a buff paper, either a brocade paper with a design in white or one with a Morris design in two tones of buff. With mahogany furniture and a northern exposure nothing is so effective as a yellow brocade paper, but it might not answer with your rug. Have cream colored net curtains with Renaissance or Russian border. Into this room introduce as much green as possible, a low toned

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Answers to Questions-Continued.

medium shade. In portiere between parlor and dining room combine green and brown. You will find the combination in figured velours. At the hall door have

a green hanging.

In the hall use the wood in its natural color with paper of as soft leaf green and a Brussels or Axminster rug in two or three shades of green. Curtains of green lattice cloth. Let whatever contrasting color you introduce tone with the woodwork.

H. J. J.—Can you tell me where I can obtain the orange burlap of which you speak in the Christmas number of your magazine, and do you know if a blue border to imitate Dutch tiles is obtainable as I should like to use it above the orange burlap in a dutch dining room. If you can give me any information on the subject, you will greatly oblige.

Ans.—To secure an orange burlap with frieze to imitate a blue dutch tile would say that after hanging fabricona orange burlap No. 151. and krash No. 714 and it is thoroughly dry, the krash is gone over with one coat of white shellac and then

lined off the same as tile, you will get a very satisfactory combination.

H. G. Question—We are building a mission house, please advise me as to interior finish.

House is finished in pine throughout—edge grain floors; ceiling 11 ft.; plastered. Sand finish on 1st floor and in some bed rooms.

What shade of green would you advise for woodwork and what tints for walls?

Dining room is north room, has red brick mantel and red burlap in high wainscoting. Would you advise green or black furniture? What furniture should be used in hall?

Living room must be furnished with what we have which is handsome, though

oak and walnut.

Would yellow, Roman brick mantel look well in living room or hall, or should mission mantel be used?

Roof is green, body of house cream, heavy red brick porch in mission details. What color should ceiling and floor of porch be painted?—H. G.

Reply in enclosed envelope if possi-

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Answers to Questions - Continued.

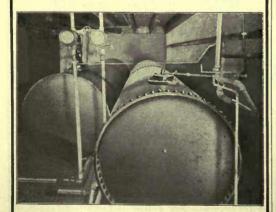
Ans. H. G. In dining room with red brick mantel and red burlap in wainscoting would tint walls a lighter red and give the woodwork a warm brown tone and use furniture in the same tone. In adjoining breakfast room, which has a southern exposure, should stain the woodwork a green with some yellow in it, what is called by some manufacturers Flemish green. Color the walls in green of the same tone, but rather lighter, and use green furniture. You might have your chairs covered with one of the Morris tapestries combining blue and green, especially if you have blue china.

For the reception and staircase halls use Flemish oak stain for the woodwork and a light red for the walls, a little lighter than that in the dining room. In both of these rooms use a reddish cream for the ceiling. If the ceilings are beamed use a rather deeper shade than for a plain ceiling—a conventional figure stencilled in dull gold at regular intervals or a simple border below the wooden moulding of the cornice would be a great addition.

Question M. J. S.—We have been readers of your magazine for several years

and now come to you for advice concerning the painting and papering of our house. Hall is only lighted from the sash doors and as there is no stairway it seems almost impossible to make it anything but an empty passageway. The living room is very well lighted, the two windows extending to the floor. It has a fireplace. The woodwork is in very good condition. We have a very nice golden oak mantel with mirror, which we will remove from the house where we now Carpet olive green with pinkish tan scroll. Velvet rug olive ground with pink roses. Curtains ecru net. Would you advise putting the piano in hall and purchasing a few mahogany pieces of furniture? What color paper should we use on living room and hall? Can you suggest anything that would make these two rooms brighter and pleasant? I would be very grateful. The old fashioned porch is just lovely with large columns, and I think this will be the family sitting room in pleasant weather. Can you suggest a color scheme for outside of house, it is a suburb home with large lawn and sets

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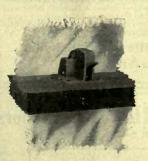
Answers to Questions-Continued.

well back with a number of cedars and maples in front.

Ans. M. J. S.—In the living room with your oak furniture and green and tan carpet would use striped paper in two shades of green with a cream colored ceiling with a suggestion of green in it finishing with an oak moulding just below the cornice. For the hall at the side of the living room use a plain paper in a harmonizing shade of green, say a Duplex ingrain, cream ceiling and oak moulding. Put vour mahogany couch in this room and use a rug in shades of green. Cover the couch with green material,—corduroy or velour, and get a mahogany table and chair and a wicker chair stained mahogany with loose cushions matching the couch. A tall screen covered with burlap arranged so as to make a little vestibule at the porch end of the room would be a great addition and you could have pegs for hats and an umbrella stand on one side of the door and concealed by the screen. You might stand your piano (I assume it is an upright) across the corner of the living room next the staircase, with its back to the room, concealing the back by a curtain shirred on a brass rod. This curtain could be of plain green or of a drapery silk combining green, rose and brown. In buying additional furniture for this room would confine myself to pieces of dark oak.

As the space in the staircase hall is so limited, can you not repaper using a paper in shades of golden brown and a deep buff ceiling? Give the woodwork an oak finish darker than that of the living room including the stairs. If you do not care to repaper, paint the woodwork white and tint the ceiling cream, using a white picture moulding. Your idea about the book cases is excellent. Paint them and the seat to match the woodwork. Use a rug in oriental style with red, blue, brown and green and make cushions for your cosy corner of some pretty cotton, Morris cretonne or India print, in red tones. Hang red curtains at the two doors lining the one next the living room with green cotton rep.

For the exterior of your house would suggest a russet brown, or a dark shade of burnt sienna with ivory white trimmings and a moss green roof. This is a durable color and cheerful in the winter.



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Answers to Questions - Continued.

In the halls, in the rugs and in seat cushions and hangings introduce deeper tones of red and use Flemish oak furniture. You will find these tones in some of the French cotton tapestries which imitate the color and texture of the old ones perfectly.

In the living room with your walnut and oak furniture carry out a brown scheme, using the yellow Roman brick mantel for a high light. Stain the woodwork Antwerp brown and the walls a warm tan—golden brown. If your ceiling is not beamed carry the brownish cream of the ceiling down a foot and a half on the side walls and have a wood moulding at that point. Carry out the brown tones in upholstery and rugs. In cushions and bric-a-brac introduce a little red and blue. One or two copper vessels in dark corners will be effective, particularly in association with blue.

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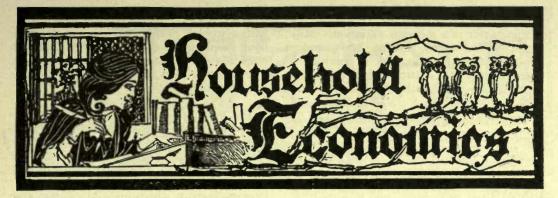
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NE of the most important problems which confronts the housekeeper in the winter months is the question of ventilation. The still cold of early winter is easily borne, but the damp air and piercing winds of February and March are laden with the possibilities of disease. If the first half of the winter had been passed in stuffy and ill-ventilated rooms the risk of serious illness is greatly increased.

Very modern and expensive houses are equipped with systems of ventilation more or less efficient, but most people have to trust to the fresh air admitted by doors and windows, which it must be confessed are much more efficient than the best ventilator. It ought to be the rule to allow the windows of every room in the house to remain open at least ten minutes every day. If by opening doors opposite windows, cross currents can be created, so much the better. It is self-evident that the ventilating process should be limited to one or two rooms and not extend to all at the same time. At least one room should be kept warm for a haven of refuge.

A simple device for securing a constant passage of air into a room is the fitting of a narrow board into the window frame in such a way that the lower sash shuts down upon it. This leaves an opening between the upper and lower sash through which considerable air is admitted without a direct draught, as in the case of a window let down at the top. As a matter of fact there is much less risk of taking cold when a window is opened at the bottom than when it is let down. Cold air striking the top of the head is certain to cause influenza with many people, while that admitted lower down comes in contact with the parts of the body protected by heavy clothing.

While an open window in a sleeping room is an admirable thing, there are many people to whom it is positively dangerous. When it lowers one's temperature so that one feels like a chunk of ice it is well to consider a choice of evils. Airing the room thoroughly an hour or two before going to bed and sleeping with open doors go far to counteract the danger, a very real one with a delicate person, of a direct current of cold air. It would be a great gain to the health of most families if the American habit of using bedrooms for sitting rooms was to fall into disuse. Better have a very tiny bedroom devoted to sleeping only than a large and luxurious one which must be used by day as well as night.

Another precaution which bears good fruit later on is the constant oversight of the cellar, making sure that no decayed vegetable matter is allowed to accumulate. Unless this is done an insidious odor of mould is apt to permeate the passages of the house, which is as disagreeable as its cause is dangerous to health. The habit of buying perishable articles in small quantities has its advantages from a sanitary point of view and not seldom economic ones as well.

With the great variety of cereals now on the market it seems as if old-fashioned oatmeal were likely to fall into complete disuse. This is a great pity, as it is a valuable article of food, specially rich in phosphates. The literary greatness of Scotland has been largely nourished on porridge ever since the founders of the Edinburgh Review cultivated literature on a little oatmeal.

The secret of good oatmeal porridge is long, slow cooking. Six or eight hours in a double boiler on the back side of the range is none too much and the slow process adds greatly to its nutritive value. When done it is almost like a jelly and is an admirable prelude to a winter breakfast. What is left may be beaten up with an egg and a table spoonful of butter and browned in a buttered dish, for a vegetable at dinner. A few tablespoonfuls added to a rather thin

Household Economics-Continued.

muffin batter is a pleasant variation. Milk, eggs, spice, sugar, raisins and candied lemon peel with enough cold porridge to make a very stiff batter baked and eaten with a hard sauce make a very good pudding.

Those unfortunates who are inveterately chilly of winter nights will find solace in the summer blankets of outing flannel, or something like it, which are sold in most department stores for about seventy-five cents each in double bed size, and a trifle less in narrow widths. Used in place of sheets they are almost as warm as woolen blankets and more easily washed. Failing these, there is solid comfort in an old blanket laid over the mattress.

An excellent treatment for a new kitchen floor is a coating of floor oil which has been given a brown tint with burnt umber and raw sienna. The mixture can be made by the gallon and kept ready for use at any time, only needing to be well stirred. A pound and a half of burnt umber and half a pound of raw sienna to a gallon of oil will give a very good color. The liquid is to be put on with a flat brush and rubbed in

with a woolen cloth. After a few days the floor should be thoroughly washed with hot soapsuds to remove any superfluous oil. The oiling process should be repeated every two or three months.

The most effectual way of cleaning varnished furniture is to apply kerosene with a stiff brush and let it lie for a few minutes before wiping it off with a cloth, wet in clean kerosene, and when quite dry to rub it with crude petroleum. Mirrors, after having been washed in cold water and wiped dry, should be polished with a wad of soft tissue paper, or better still with the Japanese lens paper used by dentists and oculists.

A most effectual remedy for tonsilitis or for ordinary sore throat is vaseline melted and allowed to trickle slowly down the throat. The yellow vaseline is the proper sort and the dose a teaspoonful. It can be melted over the gas in a granite spoon, from which it may be poured into a silver spoon. It doesn't sound pleasant, but is really easy to take, tasting like sealing wax. It must be only melted not hot.

From the White House to the Golden Gate

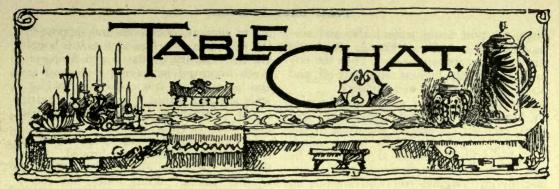


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OUR Thin "Electric" Hardwood Flooring is more desirable than parquetry or wood carpet. It is matched on sides and ends, the nails do not show and cannot work out, and the floor is permanently tight and smooth. It is beautiful and inexpensive. No excuse now for dust, carpet bugs, moths, disease germs and house cleaning discomforts in the modern home. Dressed with rugs that can be easily removed and cleaned, a hardwood floor combines elegance with the most approved sanitary results. Thin "Electric" catalogue, samples and estimates furnished free to home builders.

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N England the snowdrop is the February flower, and in that mild climate is found out of doors in sheltered spots, but in the United States, at least in all the northern part, vegetation in February is confined to the greenhouses. One delightful flower which has great decorative possibilities is a hot-house tulip of the single variety shading from a lovely pink to a warm cream. A mass of these flowers-they are rather tall for tulips-with the leaves, which are of the softest, most springlike green, in a glass or silver bowl, is the most exquisite centrepiece imaginable, and they go charmingly with china with decorations in pinks and greens. They are an illustration of the value of cream as a high light for deep pink rather than a lighter shade of the same color. Pink is a delightful color, but it needs white to bring out its full beauty. It should be remembered that they do not combine well with other flowers nor with ferns. The bulbous flowers seem to have a distinctive character which prevents them from blending successfully.

The traditional festival of February is St. Valentine's, a day sacred to lovers and to sentiment.

It is a good day for a festivity for the younger social element. Of course the heart is the motive for the decorations, and although pink, the color of roses, was once traditional, it is equally appropriate to use scarlet. A wire, heart-shaped form should be covered with asparagus ferns and scarlet carnations and bunches of carnations laid at each plate. Heart-shaped boxes for bon-bons can be bought at any confectioner's and filled with red and white candies, and the heart idea can be carried out in the shape of the different articles of food. Thick slices of bread cut in heart shape, with the centre scooped out and fried in deep fat, may be filled with creamed chicken or lobster for an entrée. The salad may be hearts of tomato jelly laid on white lettuce leaves

and dressed with a spoonful of mayonnaise. Candied cherries may garnish heart-shaped cakes with white icing and if it is not practicable to have appropriate ices from a confectioner a sort of charlotte may be substituted, made by cutting hearts four inches long from a thick sheet of white lady cake, scooping out the centres and filling them at the last minute with ice cream. For an informal collation, such as one has at a card party or an afternoon tea, sandwiches can be cut in heart-shaped forms. Finger rolls filled with whipped cream and tied with the narrowest of scarlet ribbon are very pretty, or the rolls may be filled with salad.

A good place card for a Valentine luncheon is a playing card of the heart suit with a tiny white card pasted in the upper right hand or lower left hand corner, on which the name is written. If cards can be found with pictured backs, with some sentimental design, so much the better. The playing cards which have a portrait of Washington on the reverse side can be used for the 22d of February, covering the spotted side with white bristol board, writing the name and perhaps the mênu on it.

For a children's party on St. Valentine's day there are any number of pretty games. most of them of the prize-winning order. One of these is archery with a heart for a target. This heart is covered with flowers each attached to a hat pin and each different, as many as there are little girls. As each little boy enters a flower corresponding to one on the target is pinned to the lapel of his jacket. A bow and arrow is provided and each little girl shoots at the target and receives the flower nearest to the point which she hits. The boy with the corresponding flower is her partner. It goes without saying that the shooting must be at close range. The heart should be of cardboard covered with white oilcloth.

Another game is quoits played with heart-shaped rings, made from heavy wire and wound with red and white rib-

Table Chat-Continued.

bons, the post being wound also and surmounted by a figure of Cupid. Boys and girls play on opposite sides. Then the boy and girl with the highest score pair off, and so on until all are allotted partners.

The familiar donkey party can be varied by having a huge heart divided into sections, each section bearing the name of one of the girls present. Each boy is blindfolded and given a small arrow, which he fastens into the heart, determining his partner for the Virginia reel which winds up the evening.

* * *

Tomato is the proper soup for St. Valentine's day. Some clever person at the table may guess the reason in the old-fashioned

name of love apples.

With the advent of Lent the difficulties of catering are often increased, especially in inland regions where fish is scarce and one must resort to canned goods. Still it is a good thing to be compelled to vary the table by the introduction of fish in some form, and the exercise of a little invention will often make permanently acceptable additions to the bill of fare.

While fish is of course in perfection just after it comes from the water, it is well

not to jump at conclusions and suppose that fish should be cooked as soon as it is bought. On the contrary its flavor and firmness is much improved by having it dressed several hours before it is cooked, sprinkling it with salt and letting it stand in the refrigerator. Particularly is this the case with fish which is to be broiled.

Generally speaking only a fish which has considerable fat should be broiled. Other fish are apt to be chippy and should be fried or baked. White fishes, like cod or halibut, are better boiled, and depend for their goodness largely upon the sauce. A way of cooking fish which is a sort of compromise between frying and broiling, and is adapted to a gas range, is this: Have the fish cut into pieces as if you were going to fry it, rub each piece with salt and spread it thinly with soft butter. Have a frying pan very hot and turn the gas about half off under it. Lay in the pieces of fish and cover the frying pan closely. As soon as the lower side is well browned turn each piece carefully with a cake turner and brown the other. When the flesh separates easily from the backbone the fish is cooked. Serve at once on a very hot plat-







Table Chat - Continued.

Here is a pudding which is not a sweet and may commend itself to people who do not care for ordinary desserts. Cut six thick slices of crustless bread and spread them with a mixture of four tablespoonfuls of grated cheese and one of creamed butter. Arrange the slices of bread overlapping each other in an oval pudding dish and pour over them a custard of a pint of milk, two eggs and a half teaspoonful of salt. Let it stand until the bread is saturated and bake until the custard is set, about three-quarters of an hour. Serve hot. A coating of cheese is an improvement to a great many things, and the mixture just specified can be kept on hand in cool weather. Crackers spread with it and set in the oven long enough to glaze over are a very elegant addition to a salad course or dessert of preserved fruit. Any creamed vegetable left from the day before is transformed by being put into a buttered baking dish spread with cheese and browned in the oven. With a dash of mustard, cayenne or Worcestershire the butter and cheese is a good filling for sandwiches. The nutritive value of cheese is very high and

it ought to form a larger part of the weekly bill of fare than it does.

* * *

Some beautiful small silver has an art nouveau decoration of the Flower-de-Luce, the beautiful blue flag so common in some parts of this country. The long leaves follow the lines of the handle and the blossom naturally treated curls about the end.

Try a bunch of mignonette in the finger bowls instead of the usual geranium leaves.



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ø Splinters and Shavings ø

Crushed Stone and Its Uses. By John M. Hazen

The only proper ballast to mix with cement mortar for concrete, the cheapest and best material for ballast for railroads and the only material to put our highways in first-class condition, is crushed stone.

The most economically maintained rail-road track or highway is the one that is always in first-class condition. While the first cost of crushed stone may seem expensive, the best that can be had is none too good for the proper maintenance of a road bed. With crushed stone for ballast the life of the tie is prolonged, the road-bed well drained, free from dust, etc. Other things being equal, the maintenance thereafter is reduced to the minimum.

It's only within the last few years that railroad companies have adopted concrete to any great extent, but it is coming more and more into use and now most of the Eastern and some of the Western roads are using it largely in the construction of bridge piers, culverts, retaining walls, freight houses, turntable pits, floors, walks, piles and ties. The conclusions to be drawn are that crushed stone and cement are the best material that can be had for such purposes.

For footing for foundation walls and foundations for bridge piers below water level there is nothing equal to it. Where cribbing is used a good foundation can be laid in the water, but care should be taken in depositing the concrete, to be successful; some lower it in paper sacks, some in thin

cloth sacks, but the best and most satisfactory way is to lower the concrete in a bucket or dipper with a hinged bottom that can be opened with a line when the dipper reaches the desired depth. Otherwise, if the concrete is dumped into the water, the cement will wash out and only the stone will find the bottom.

It is the cheapest and best for footings for buildings, for it enables the builder to form his base as wide and deep as he likes, with no ragged edges, level on top, ready for the wall. One can hardly realize the various uses that crushed stone is put to at the present time and engineers are looking for and finding, some new manner of using it that is economical and at the same time gives the required strength.

PROPER SIZES TO SCREEN.

The size that stone should be crushed and screened to, depends upon the use to which it is put. For road metal for macadam, three inches would be none too large for the coarsest and from that down to one inch, or perhaps less. For concrete, two inches is about the size the largest cubes should be and from that down to one-quarter of an inch. For flooring, one inch down to one-quarter inch is the proper size. For roofing, one-half inch down to one-eighth is just right. It is far better than gravel for, being curbed, it will not wash out.

QUALITY OF STONE AND CEMENT.

Quality is a very important factor in crushed stone for concrete. Avoid all rusty or dirty stone; thin stone quarried near the

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Many of the most eminent chemists and painters of the country today admit that there is no painting compound that will last like pure silex, zinc and pure lead ground in strictly pure linseed oil. Pure lead alone chalks quickly; lead and zinc will flake or peel; Breinig's Lithogen Silicate Paint and Lithogen Lead made of silex, zinc and lead outlast everything else.

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THE PAINT THAT LASTS

Splinters and Shavings-Continued.

surface of the ground. Use nothing but absolutely clean, firm, hard stone and the concrete when thoroughly set will have a crushing strength equal to the stone of which it is made.

Do not expect good concrete made with poor cement. It is a mistaken idea that almost any brand or kind of cement will make concrete good enough and strong enough after it is covered up, for ordinary purposes. That is wrong, as many users of that material will testify. If satisfactory results are wanted good material must be used.

Concrete reinforced with steel is coming into general use and more especially with railroad companies. A very exhaustive and comprehensive article on reinforced concrete by Walter Colpitts, assistant chief engineer of the Kansas City, Mexico and Orient railway, can be found in the Railway Age of January 8th. Among other things he says: "It may be stressed as high in tension as in compression. When properly reinforced it is not ruptured by changes

of temperature within limits between which plain concrete will crack; and improves rather than deteriorates with age.

"It is more permanent and more economical than plain concrete or stone. It may be molded to any form and requires the employment of very little skilled labor. It is fireproof, and the steel embedded in the concrete is rust-proof."

He says there is a saving in cost of 40 per cent or more in the construction of flat top culverts over plain masonry and at the present price of timber, is not much more expensive than wood.

This from an expert who has gone into the matter in detail and gives the figures to prove his assertion. Mr. Colpitts' article re-affirms what our contractors in Minneapolis have all along contended and put into practice, viz.: Foundations, arches, walls, floors and roofs can be made of concrete, reinforced where necessary, for less expense and with better results than with any other material where fireproofing and durability is a factor to be taken into consideration.





I F 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.

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Splinters and Shavings-Continued.

Europe With an Artist's Eye.

W. C. Whitney, architect, spends four months abroad and returns with a dissertation on European buildings. Preferred the art of Venice and Florence. German cathedrals show ravages of war.

In an interview with a Journal reporter,

Mr. Whitney said:

"We went from London to Warwick, and to Kenilworth and Stratford and Oxford," he said. "Oxford is a very interesting place indeed. Most of the old buildings are built of extremely soft sandstone, which is disintegrating, and exaggerates the effect of great age. The architecture of the old church and the town hall is quaint and Warwick is especially interesting on this account. Dover is a characteristic old town, with its remains of old Norman architecture, and a cathedral interesting for its architecture as well as for its associations."

The meanderings of the party took them to Paris, Holland, Belgium, the island of Marken and Brussels and Amsterdam. Brussels Mr. Whitney describes as a quaint, picturesque old town, in which the people observe old customs. From an artistic standpoint Amsterdam is memorable, with its old-fashioned architecture and its buildings with gable-ends to the street, and the Dutch canals and the innumerable wind-

Freiberg, on the edge of the Black Forest, furnished a type of the architectural styles of the middle ages similar to the halftimber and Gothic styles which mark "That section of Germany Nuremberg. along the Rhine is most characteristic of the type of early German work. It was the scene of the best movement of German art and the buildings have the best samples of painting and decorating."

From Germany the party was off for Lucerne and through the St. Gothard tunnel to Italy. "Apparently," he said, "most of the cathedrals north of the Alps have been through different strifes, combats and wars until they have been denuded of their interior decorations. In Italy evidently they have not abused the cathedrals in the dif-

ferent wars as in the north.'

The cathedral at Pisa was cited as an instance of this respect which has contributed to artistic worth. The buildings there impress one as being the first complete ones to be seen in Europe, in that



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HENRY PASTON CLARK, Architect, Boston.

Agents at all Central Points.

Splinters and Shavings-Continued.

they are decorated inside as well as out. Pisa cathedral is finished inside with alternate layers of gray and white marble and its original mural paintings and decorations are intact.

"Italy for an artist is a delight from one end to the other. One is always tempted to go in and investigate fortified towns and castellated monasteries. Some of the monasteries are practically small fortified towns in themselves, reminding one of the strenuous times in which the people lived when they were built.

"Florence and Venice are the culmination of the artistic interest in Europe. The art of Florence is native to its soil."

What is your building experience? See prize offer on 3rd cover.

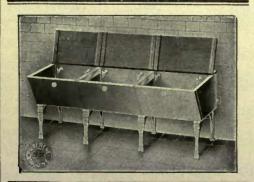
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HERMANSVILLE, MICHIGAN.

DURING the past year this magazine has been able to trace the investment by our readers of two million dollars in New Homes. Our belief is that the sum has been much greater, but this amount we have been able to trace. Because our subscribers are in the market for building materials, the latest improvements and furnishings for the home, is why our advertising space pays so well.

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 (161/2 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. 211.00
Flooring (No. 2 D. & M. Fencing)12.90
Sheathing Boards (6-in. D. & M. No. 3)10.00
Shingles *A*\$ 2.25
Siding "C"
Finish Lumber
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 sook month we will an

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 (161/2 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,

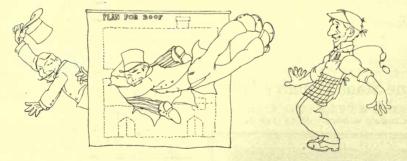
Dimension lumber, per 1,000, No. 2, average price \$16.00 to \$18.00.

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. 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.



If an architect really wants "Taylor Old Style," or really wants the best tin there is, he should make his specifications very clear. He should leave no loopholes through which the builder or contractor can evade his wishes.

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.

Fort Valley, Ga.

Flooring, narrow (2½-in.) about	\$18.00
Weatherboarding, No. 1 common	15.00
Shingles, No. 1 pine	3.25
Shingles, Cypress	4.00
Framing	10.00
Brick	6.00
Lime	.85
Cement	2.75
Common labor, per day75c to	I.00
Carpenters\$1.75 to	2.50
Bricklayers	2.50
Other things in proportion to above	

Randout N Y

Brick laid in wall, per M	\$12.00
Excavating, per cu. yd	25
No. 2 Dimension lumber, 1,000	. 19.00
Rubble stone work, per perch	. 2.50
Masons, per day, 8 hrs	. 3.50
Carpenters, per day, 8 hrs	3.25
Common labor, per day, 8 hrs	2.00
Finish lumber	75.00
No. 2 D. & M. flooring	35.00
Sheathing boards	23.00
Shingles, cedar	4.50
Tin work	10.00

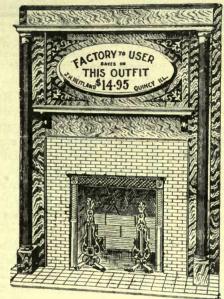
Nashville, Tenn.

Excavating, per cu. yd\$.25
Rubble stone, per perch	2.30
Brick laid in wall	12.00
Lathing and plastering, per yd	.25
Dimension lumber	17.00
Flooring, No. 2	18.00
Sheathing	14.00
Shingles	3.25
Siding	28.00
Finishing lumber	50.00
Tin work, per square	7.00
Carpenters, per day	2.25
Masons, per day	3.00
Common labor	1.25
Pinestone Minn	1.25

Common labor	1.25
Pipestone, Minn.	MEUR)
Rough lumber, any size or dimension,	
per M	\$8.00
Sized lumber, any size or dimension	9.50
No. I flooring, ceiling or rustic	21.00
No. I finish	21.00
No. 2 flooring, ceiling or rustic	18.00
Lath, per M	2.25
No. I shingles, per M	2.40
Oak finish lumber	40.00
Mason labor	4.00
Carpenters	3.00
Common labor	2.00
Stone work, rubble laid in wall, per	
perch	3.25
Brick, per M, laid in wall	9.50
Two coat plastering, per yd22c to	. 34
Tin work, per yard	8.00
Avails, Del Civiana and an annual an annual and an an annual and an annual an annual and an annual an annual and an annual and an annual and an annual and an annual an annual and an annual an annu	2 75

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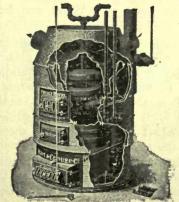


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A Architect's Corner. A

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.—The heating man has been here and claims that he never constructed a house to be heated with the hot water system and used the same ventilator system. He says that we must do away with the ventilator system, and went so far in one assertion as to say that we must close up the fire-places. He claims there is more radiation in the house than called for by specifications. etc. He acknowledged that we were using more fuel, about twice as much, than we should, and said he did not understand why we did not get the heat. He claimed that the ventilator system took up more than the boiler could produce. We are discouraged over the matter, because if we had even the usual winter we generally have, we should have had to move before this. It is never over 54 in the morning in any portion of the house, with a splendid fire, and some of the rooms not even 50. What can be done?

A.—The heating proposition is really a simple matter, namely, a good, fair draught, sufficient boiler service, radiation and properly running, ample sized circulation mains. I would make a test and see if each radiator is as hot as the other; that is, if you get equal circulation. Put a thermometer on the circulating system, if one is not already there as it should be, and see what the temperature of the water is. If your boiler does not easily run your temperature to 160 degrees at least, then something is the matter with the boiler,—its capacity or the fire.

F. L. M.—Being a reader of Keith's for some time, I take the liberty of asking for information, either through your column "Questions and Answers," or by mail.

Which of the two is the cheaper, for a foundation; concrete or brick?

How shall I go about it to have a concrete, foundation wall built to grade and then bricked to the sill. Would house have to be raised? Foundation would extend a

foot below bottom of posts. How could posts be removed?

What are the correct proportions for mixing concrete?

How much crushed stone, sand and cement will make a foot surface measure in a 9-inch wall.

Ans.—As to which is the cheaper for the foundation, concrete or brick, would say that will depend on the relative prices of brick and mason labor and the cost of cement and sand, or crushed stone, delivered on the job where the work was to be done. In this locality, ordinary strong concrete would cost little less than brick construction, but cement now is low in price and sand and crushed stone are cheap in this city, compared with the average locality.

Your architect should give you the plan and specification for doing the work you mention. These specifications should call for the proper proportions of the concrete or mortar, after he had made a study of the work to be done. In general the correct proportions for mixing are half and half, crushed stone and sand, with 6 bags or 134 barrels of cement to the cubic yard.

Q. Contractor also refuses to connect conductors with the sewer. He wants to run drain pipe through the wall into the cellar and along the wall to the sewer pipes. Being exposed, in case pipe should break, it would flood the cellar. I want him to connect conductor with main sewer, so if anything breaks, it would be on the outside of the building. He should have connected with sewer before the cement floor was laid. Is this not correct?

A. As for sewer connection with down-spout,—it is not to be presumed that a man is going to take a water pipe inside the house and then out again. Consequently, any reasonable construction of the specification would be that connection of sewer for a down-spout must be made on the outside.

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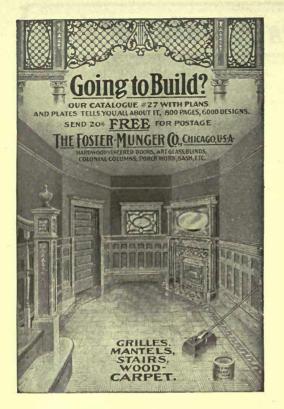


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Glimpses of Books.

The January number of "Modern Sanitation," issued by the Standard Sanitary Mfg. Co., is received just as we go to press. This number is exceedingly attractive, and is profuse with illustrations. The opening article, "The Alhambra," by Mr. F. R. Johnson, will be of interest to every build-Mr. Johnson says the Alhambra was erected by the Moors in the thirteenth century, and the Christian flag was first hoisted there on their final expulsion from the country during the reign of Ferdinand of Aragon and Isabella of Castile and Leon, in 1492. There are a number of photographic views accompanying this article, showing the old castle, some interior views and a picture of the court with bath pool.

The publication is a model of its kind and is printed in keeping with the high standard of this concern. A copy will be mailed

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Boston, in the person of J. J. Higginson, was the victor in every contest, and won the chief prizes of the day. But the prizes cost him a good round sum to take to his new home outside the modern Athens.

He gave his check calling for \$1540 for a set of 12 Heppelwhite chairs, \$255 for a drop-front desk, \$440 for a Hogarth chair settee, \$265 for a Chippendale lowboy, \$260 for a Colonial sofa and \$300 for six Colonial chairs. New England was represented also by Gov. Bulkeley of Connecticut, who gave \$2400 for a pair of Jefferson tables and \$740 for a pair of Sheraton knife urns. James Breese paid \$1020 for six Chippendale chairs originally owned by Lord Fairfax of Virginia, \$285 for six mahogany chairs, \$410 for a snap table and \$105 for a high-post bed. The total for the session was \$27,867.00.—Boston Transcript, Dec. 20, 1904.

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Keith's Magazine

on

HOME BUILDING



M. L. KEITH, Publisher, MINNEAPOLIS

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(See contents for April.)

All regular subscribers will receive a copy of this double number as usual.



To Our Advertisers

It would be a simple matter for us to print a page each month on how good a magazine we have and how valuable its space but we are satisfied with what each number shows for itself and results the advertisers know they are getting. ¶ We have at this writing, in hand among people specially interested in building, paid orders for 9,600 copies of this March issue, with prospects on present rate of increase in the demand for Keith's Magazine, for an early clean up of our 12,000 edition for April.

KEITH'S MAGAZINE.

Vol. XIII.

MARCH, 1905.

No. 3

Four Types of the Colonial Home.

By Arthur C. Clausen.



"ALL AMERICAN."

HE "American Renaissance" would be an appropriate and not incorrect name for our Old Colonial architecture, so typically American has it become. True, it is not of American origin. It did not develop during the Colonial period of American history, as the common belief goes, but is the outgrowth in a simple form of the Georgian architecture of England. The Englishman never took to it kindly, he had his Gothic, which awoke in his heart the many triumphs and traditions of his ancestors. It

being adequately adapted to our needs, we have received this beautiful style of architecture as a sacred heritage from the mother country.

Colonial architecture is classic in its intent and largely Roman in its detail, with a touch of Elizabethan adornment to relieve it of a bald appearance. Our first home which plainly emphasizes these facts is a typical "Old Colonial" and represents the most popular type of the colonial home. This house is of good composition and exceedingly interesting in its details.



"DOMESTIC COLONIAL."

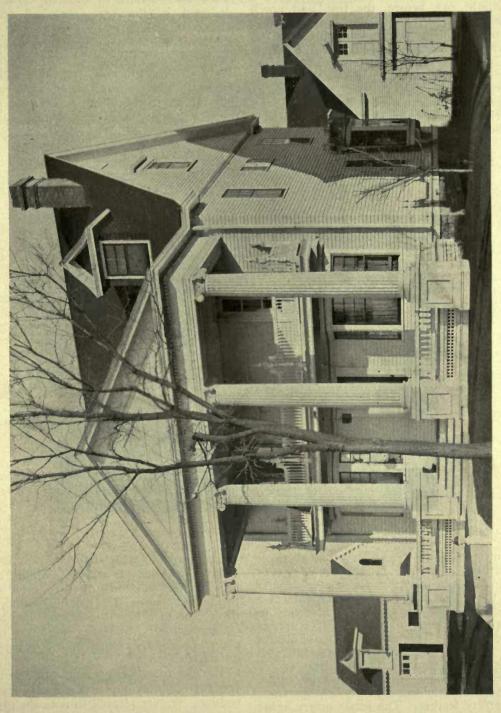
The graceful pediment across the entire front relieved by the details of the cornice; the whole supported by four massive and fluted columns on pedestals; in short, a broad colonial portico, all in white, has come to be an essential part of a house which is typically colonial. The dormers, sided with the moss green shingles of the roof, are appropriately designed and well located. The cornice or entablature is correct in detail and in good proportion to the pediment. The beautiful Scamozzi Ionic caps on the columns with their corner volutes are old friends and a welcome adornment to any colonial design. It is this cap which is named after its designer, the famous Architect Scamozzi, who completed Palladio's celebrated buildings. The balustrade of "bottle" balusters and the little square checkered openings in the lower part of the veranda are pleasing details. Aside from the portico a most prominent feature is the graceful second story balcony. This beautiful "Romeo and Juliet" balcony is an important feature, and relieves the front of the Parthenon temple appearance that many houses present. It may be greatly reduced in size and still carry out the same effect.

There is nothing that makes a more home-like appearance in a room than a broad sweep of windows. This model home has many bays that add this charm. Some criticism might be made of the side of the house. It has too bald an appearance and should have more adornment.

Had the entire cornice been carried across at the base of the gable it would have greatly improved its appearance and not suggest a man with his collar off. Otherwise this home presents a model and beautiful type of the homelike Old Colonial.

Place our second home in the Orient and the traveler would claim, "The home of an American!" It certainly is typically American. The features are good colonial, but in their composition present an entirely different type from our first home. The cornice is especially good and the well designed gable is a beautiful example, with its highlights and deep shadows cast by the good-sized modillions, forming a pretty frame for the little Palladion window. Surely those dormers must have been taken from some colonial roof of the early days, so well do they seem to fit the style of this house, unless they are like Topsy, and "just grow'd" there. The windows are very well treated. The porch is pleasing and "all American," with its broad terrace across the entire front and only the center portion covered. The porch columns are Doric and the balustrade over the cornice is pleasing and somewhat original. This is also true of the lower balus-Attention is called to the Doric pilasters on the house corners; how much neater they look than the usual flat corner boards. The color of the house is white, with moss green roof. These colors are essentially a part of colonial architecture.

Wm. M. Kenyon, Archt.



To emphasize this is presented our third house. A pretty home but in somber shades which do not allow the shadows to play across it. The body of the house is a light oak brown, the trim and porch maroon, the roof a dark green. This house, while colonial, cannot be classed with the Georgian architecture of Sir Wm. Chambers. It is entirely an American adaptation, better known as Domestic architecture. The "depot" roof, with its spreading eaves, is quite attractive. To a principle of design that is exemplified in the dormers I desire to call particular at-

Colonial architecture has been not inaptly nicknamed "The Carpenter's Renaissance." When one recalls the days when the builders of colonial work also designed it, the name becomes appropriate. Our last type is a splendid example of the modern simplified colonial. A design well adapted to a frame house. It is simple, graceful and not without dignity. The dormer is somewhat large but otherwise the house is in good proportion. The colors are white, with a copper green roof. The porch is in splen-



"THE CARPENTER'S RENAISSANCE."

tention. It will be noticed that all three dormers appear to be the same size or width, while in reality the center dormer is the widest. This is done to correct a peculiarity of one's vision that tends to make the center of three objects appear the smaller. This principle should always be applied. The porch is graceful, well designed and in good proportion except the stone piers, which are a trifle large. The little oriol window over the porch is a pretty feature. The small, pretty lights in the windows bring one back to the olden time when the village chemist made the glass and large lights were considered a luxury.

did proportion, with simple but pleasing details. The windows are well grouped and the two bay windows on the porch add their usual charm. The mahogany door in the center of a bay is a unique idea and commendable. Altogether the house is a plain but good example of the "Carpenter's Renaissance."

The four examples presented this month are not the only types of colonial architecture. We are pleased to note the present popular recall of the good old style, with all its old-time associations, and it is our intention to present many examples of it from month to month.

A Household Craftsman.

By E. A. Cummins.



HE writer knows a woman who has the most wonderful faculty for utilizing all sorts of unlikely odds and ends. She has a positive

genius for making over and refurnishing clothes; she can get up a dainty meal out of unpromising scraps and the interior of her house is a revelation to people who have been accustomed to taking their furniture as they find it in the shops.

She is one of the few people whose improvised furnishings are comfortable to use and shipshape in appearance. They stand square on substantial legs and run smoothly on casters and behave themselves generally, while most people's home-made chairs and tables wobble. I don't think she has ever attempted a barrel armchair, but if she did it would be thoroughly comfortable.

She has an accurate eye and a sense of proportion. When she begins to drive in brass headed tacks along the front of a sofa, she doesn't make up her mind to an interval of two inches and find that while the first tack is two inches from the right hand, the last one is only an inch from the left hand end. She has a realizing sense of the fact that while one improvised piece of furniture in a room gives an agreeable vanity, three suggest an unpleasant degree of poverty.

Some of her notable achievements have been in connection with wall paper. She lives in the country and her parlor is a low room with light gray walls against which hang a good many water colors. The tone of the walls, a creamy gray like putty, is delightful and there is a border above the white picture moulding, a classic procession in white on a blue ground. These figures in groups about six inches high and ten inches wide were once part of the pattern of an old-fashioned wall paper and were carefully cut out of their original surroundings and arranged to form a frieze, while the body of the walls was covered with the commonest of kitchen papers laid wrong side out.

This same gray-backed kitchen paper is on another room in which there is no border, only a picture moulding next the ceiling. Doors and windows are outlined with a floral stripe cut from a wall paper, the pattern a stiff arrangement of pink roses and green leaves. This paper was bought for five cents a roll from a decorator who

had only two or three rolls left and was glad to get rid of it.

Another room was decorated to match some green oak furniture, of which more anon. Here a dado some four feet high was improvised from coffee bags and painted with olive green diamond dye. Above this the wall was covered with a striped calico in green and cream, costing three and a half cents a yard. A narrow shelf was run all around the room at the top of the dado and the top of the calico was finished with a narrow moulding. All the wood work was painted green and the floor a darker shade.

The library has walls painted in a dull, rich red, with a suggestion of orange, with empire wreaths stencilled in gold at regular intervals. A flat band of wood stained Flemish oak, surmounts this. The three feet of the wall above it is covered with tea chest matting gilded. The effect is extremely rich and no one ever thinks of its being the work of the woman of the house. In the hall the tea chest matting is used again, this time in its natural color, and divided off into irregular panels with narrow strips of stained and varnished cherry like the other wood work.

"Courage, the slenderest wire nails attainable and a straight stroke with a heavy hammer" is the recipe my friend gives for wall decorations.

Tea chest matting makes its appearance elsewhere than on walls. An old-fashioned wooden settee, such as was used in Sunday Schools, before the day of individual seats, stands in the upper hall painted green, its seat covered with a long pad of cotton batting, with matting neatly folded over it, the pad fastened down with brass headed tacks. Scarlet India stools on the porch have loose cushions covered with matting which, by the way, is quite as pliable as leather for such purposes. Where edges must be turned in, they can be creased and pressed flat under a damp cloth. A somewhat dilapidated cylindrical waste-basket has been covered with matting, the meeting edges laced together with leather thongs and the top bound with a wide strip of leather. A square of matting, faced with a four inch strip of green denim, mitred at the corners and supplied with five brass rings on one side and with one at each corner of the opposite side, makes an admirable pocket for

work under one of the windows in a sewing room. Elsewhere in the house it has been used for picture mats for photo-

gravures in brown tones.

A woman who can apply fabric to walls successfully is of course an adept at upholstery. She says herself that one secret of her success is in knowing her limitations. When a Turkish chair was to be re-covered and it was not feasible to have it done by an upholsterer, she made a carefully fitted slip for it and waited for better days. But she has an immense eared chair in one of her bedrooms, which she had made by a local carpenter from careful drawings, and covered herself. padding the interior with hair and fixing springs in the seat, which no professional could better. In this case every detail was copied from a similar chair in the warerooms of a first rate upholsterer and the cover was of a beautiful and unusual linen taffeta.

A box sofa with perfectly straight back and ends of the same height, was another achievement. This was covered with a quaint glazed chintz, back as well as front, and stood facing a fire place with a writing table at its back. The seat supported on long iron brackets, was finished at the front with a valance accurately pleated and falling to the floor, and on it rested a thick and soft hair mattress covered with chintz. All tell-tale edges were covered with a wide gimp, whose color made it delightful to look at. A stiff square pillow at either end, carried out the old-fashioned look of the sofa, which by the way, stood in a room where it was the only bright colored object.

A large packing box was transformed into something which would hardly be recognized as the ordinary shirt waist box. It was padded inside with prefumed cotton, which was covered with pink duck as strong as silesia and considerably cheaper. To the sides were fastened pockets of all shapes and sizes and inside the lid straps to hold parasols. The outside of the box and the lid were covered plainly with cretonne, laid over wadding, with a rather thick pad of cotton on the lid. After the lid had been fastened on, not with strips of leather, after the ordinary fashion of the amateur, but with substantial brass hinges. it was edged with an inch-thick strip of wood, the corners joined log cabin fashion, fastened with long, slender screws. At the front edges of the ends, strips two inches wide, and an inch thick were screwed on, projecting an inch beyond the front edge, where an inch-thick strip was screwed on to fill in the corner. At the back edge of the ends inch strips were screwed on. The effect was of a binding applied to each corner, while the lid projected over the sides. Trunk casters were added and the woodwork enameled. Another smaller box was covered with the useful tea chest matting and the applied wood work finished with Flemish green stain and varnish.

Every one knows the ghastly oak dining chair, thickly varnished, with a high back with a panel let in of some sort of composition imitating carving in low relief. One of these has been stripped of its varnish, the design of the panel painted over in soft, dull greens and browns and yellows, the outlines picked out in black and the rest of the chair painted green. A final coat of fine varnish and a tufted seat of green damask and behold! a charming desk chair.

In the room with the green burlap dado there is a set, apparently, of green oak furniture. This was once an uncommonly cheap affair of ash, simply glistening with cheap varnish. The bedstead had that peculiarly lofty head-board, which accompanies the commonest bedroom suits. The cheaper the furniture the higher the headboard. Under direction the carpenter lowered this headboard till it was just a foot higher than the footboard and suddenly assumed dignitied proportions. He performed a surgical operation on the bureau, lowering the mirror considerably, and removed the splasher back of the washstand, The cheap brass handles were taken off and replaced by wooden ones bought from a cabinet-maker who made birdseve maple furniture. Every particle of varnish was removed and the pieces stained green and polished with beeswax and turpentine. A final touch of elegance was given by replacing the brass escutcheons of the locks with copper. Everything in this room is green and the only other color is that given by two or three bits of copper set on the ledge above the burlap among ivory or green plaster casts and pictures in green mats or frames.

The lighting of a country house is always a problem. In this case, cheap lamps of good size have been procured and a thorough transformation made. Where the bowl has been possible, it has been let alone, and the cheap brass work painted over with the paint used for Venetian iron work. Generally the powl has been painted over in solid color, with oil colors, and the brass treated as well. The lamp can be

roughened with sand-paper sufficiently to take the paint, and a coat of fixative does the rest. On one carefully roughened bowl a rose red enamel was used, with good effect. Each lamp is supplied with a plain

white or yellow shade.

Being a woman of artistic taste as well as practical skill, my friend's pictures are not like anyone's else. She is clever at picking up things for a song for which other people pay a good price; clever, too, at utilizing things at hand. One dark corner is ablaze with Maxfield Parrish's studies of the great Southwest taken from a magazine, and done up in gold mats and passe-partout. In the upper hall is the whole series of Christy's illustrations of a popular novel in wide mats, and narrow, black frames. Over one chimney piece she has the frieze of the prophets in brown tones, in a four-inch mat of warm brown cartridge paper.

Who remembers Griswold's Republican court? A set of the unbound numbers. with their rather good steel engravings of the beauties of the early days of the Republic, came into her hands, and the prints were very simply framed just alike, with wide, white mats and narrow frames of some dark wood and hung in that bedroom with the gray walls and bordered doors and windows of which I have spoken. Some day, when it can be picked up, the big steel engraving of Lady Washington and her court is to keep them com-

pany.

Picture frames are a very simple affair when you buy long strips of rabbetted moulding at the lumber yard and have them knocked together by the local carpenter, or by a handy boy in your own family, and have a standing agreement with a glazier for his odds and ends of glass at a reduced figure. Some wide frames of dark wood, toned exactly to harmonize with a couple of woodland interiors in oil, cost almost nothing in comparison with the orthodox gilt frame. The green oak frames, which are usually so expensive, are largely a matter of using the right sort of stain on an ash moulding, beginning with a wood filler and finishing up with wax and turpentine. And a colored picture is delightfully helped out by a white mat and a frame enameled in the prevalent tone of the picture.

It is in dealings with the local carpenter that the lady's genius shines transcen-She never recoils before his superior knowledge, but persists gently, but firmly, in having her own way. Judicious doses of flattery lead him into devious paths, but he admits she has "idees," "and she is certainly pleasant spoken." He is at present engaged in the construction of a hall seat with a panelled front, taken from an old door, and a high back with side posts ending in trefails, while the rag carpet man is weaving a strip of silk carpeting in many bright hues to throw over the back and a can of live green coach paint

awaits the end of his labors.

A Complete House Decorative Scheme.

No. III. By H. P. KEITH. For Design A 42.



N considering the possibilities of this design, the decorator has been torn asunder between the demands of the Simple Colonial treatment

of the exterior, with its spacious stretches of veranda and upper gallery, and the ideas at once suggested by the charming but al-

together modern floor plan.

Looking at the exterior, one thinks of white woodwork and mahogany furniture; but such a scheme is not in accord with the beamed ceiling, of the living hall, the built-in sideboard and general arrangement of the interior.

The decorator calls to mind the complaint

of the old poet—

'How happy could we be with either, Were t'other dear charmer away."

Of course the exterior can be shorn of its colonial suggestion by painting it for instance a rich bronze green, body and trim the same, instead of white, and so become merely a handsome house with ample por-The decorator prefers to take this view of it, which may also possibly be the view of its builders.

So much being settled, we step inside the generous doorway and find ourselves in a great, living hall, almost 20 ft. square, with a handsome staircase exactly opposite the entrance. This staircase rises between two newels from a wide curving sweep of the lower stair and for half its length ascends between an open balustrade on either side, forming a telling feature of the interior. Taken together with the open fireplace, which again, faces the columned opening into the library, and the handsomely beamed ceiling, we have several striking features combined with unusual and telling

effect. Observe what a beautiful vista meets the eye upon entering, when at once is disclosed not only the staircase directly opposite and the hall fireplace, but a view of the library fireplace through the columned opening and a glimpse of the dining room beyond with the handsome sideboard facing the opening. Each feature, in itself a fine one, appears to have been carefully placed to show off its fellows to the best advantage and produce a charming tout ensemble. Such an interior demands the elegance and effectiveness of modern ideas in its furnishing. The room of chief importance, is, of course,

The Living Hall,

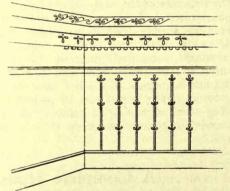
where the design has evidently been influenced by recollections of the old English halls which served our English ancestors for ante-chamber and living uses as well. Living halls exactly, they were, and we are patterning our own after them as far as our much smaller, modern houses can be modeled on such lines.

The decorator does not, however, offer English oak or Cathedral oak as a suggestion for the interior finish of this woodwork; but rather the stain known as Bog oak, which has a decided green tinge but is not the raw green of some other stains which forces itself on the attention. The rich, dark tone of this stain is in harmony with almost any color scheme, but in our house it will be especially in tune with a wall hanging above the wood wainscot which accompanies the beamed ceiling, of paper, but in a rich tapestry design of russet and green, with dull yellow between the ceiling beams. Such a paper having blue and bronze greens in the foliage upon a ground of warm coppery tan or russet, has a network of fine black lines spread over the ground giving it the canvas effect of a tapestry, and comes at \$1.00 a roll. An arras of real tapestry hanging over the balustrade of the stair above the seat, would be an admirable accessory. The fireplace may be of hard burned brick, choosing those having grays, dark browns and blacks, and laid up in full struck joints of dark reddish brown mortar. A red sandstone lintel spans the fire opening and the hearth is the brick of the fireplace. A plain, wide panel of the dark green oak above the mantel shelf of oak, could have a deeply sunk motto in old English lettering. Low, broad seats should occupy the space beneath the high windows without upholstery but well furnished with pillows introducing soft gray greens, copper color and touches of deep yellow against the dark green oak. The small

square panes of the windows above should be filled with opalescent glass in many shades of yellow, from tawny orange to pale primrose, radiant wells of brightness, The artificial lighting may be from copper lanterns hung from the ceiling beams and having shades of opalescent glass of soft opaque yellow. At the large window in front may hang curtains of ecru pongee silk with several narrow bands of deep yellow running across the lower part. Beside the pillars of the opening into the library, stand bay trees, in dull red earthen pots. The furniture may be partly of oak without upholstery with two carved, highbacked chairs upholstered in tapestry, and if possible a carved oaken chest. In the

Library

we will hang our wall with a gray, green burlaps running from the green oak baseboard up to the tops of the doors, and divided into long panels by simple stenciled lines of dark green broken thrice by a trefoil in outline of vivid red, as in the illustration. The plain plaster above this



burlaps is a greener gray than the wall, finished by a wide green oak cornice having dentils on its lower member outlined in bright red enamel, with trefoils sunk at intervals in the center of the cornice, in the same bright red. The ceiling above this cornice may be the plaster simply tinted a vivid red, or it may be elaborated by a stenciled border in dark green and gray tones on the red ground.

The fireplace here is built in of the green oak, with gray-green unglazed tiles; the ingle nook seats have book cases above them, and are cushioned with dark red casper cloth. The windows are curtained with Shikii silk in a warm, vivid red and the rug should have a center field of red with border introducing grayish greens, browns, etc., a rug rich and warm in coloring.

Carrying our color schemes of greens and browns warmed with touches of vivid

red in the library and yellow in the hall, into the

Dining Room

the same wood stain may be continued here as most in harmony with the green burlaps to be used on the wall. This burlap should be a warmer green, with a yellow cast and not too dark. If burlaps in the right tone of color cannot be had, there is a rough surfaced, hairy ingrain paper in exactly this olive green which will be admirable. This wall should extend to the tops of the doors and be capped by a shelf moulding on which steins and plates may rest. The ceiling to be a yellowish tan if possible, slightly beamed. We have then a space down to the olive green wall of probably 24 inches of rough plaster tinted a grayish blue, and on this ground are frescoed in distemper golden thistles, with their decorative, pinnated foliage in its dull sage green. The high narrow window above the sideboard might be filled with a design in stained glass showing blues, yellows and varying shades of green; the upper sash of the windows in bay could be filled with small, square panes, the lower sash only having curtains of deep ivory pongee, while on the outer sides of the end windows hang full length draperies of dull blue casement cloth having a broad band across the upper portion of the ivory pongee embroidered in blues, yellows and greens. In this bay should stand a flower pedestal bearing a large palm or flowering plants. The furniture should correspond to the woodwork and the green oak chairs have seats and half backs of warm tan leather, put on with very large buttons of a deeper shade. The floor should have an oak stain with a slightly yellowish cast to the brown.

The kitchen, pantry, lavatory, etc., may be finished in southern pine, merely varnished but with a little moss green paint added to the varnish. This will give a greenish color to the wood without concealing the grain. The walls may be given two coats of oil paint of primrose yellow.

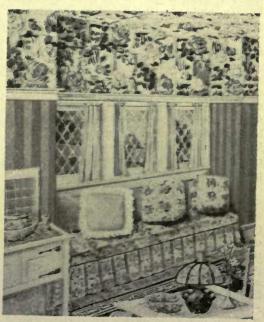
Second Story.

On this floor the arrangement of the family sleeping room with its cheery fire-place—is very happy. In case the small room were not needed as a nursery it could be used as an alcove bedroom and the large room as an upstairs sitting room, for which it is admirably adapted. If this idea were carried out a stronger character might be given to the walls and the woodwork treated with a stain instead of paint. Or, an unusual and if well carried out, beautiful

effect may be obtained as well as a rest from the omnipresent white woodwork of the second floor, by painting the wood work of both rooms a moss green, tinting the wall of the large room a leaf green with a soft gray ceiling, fireplace facings and hearth of Quaker grey pressed brick, with a seat under the window, running between chimney and front wall, cushioned in grey taffetas with sprays of abundant green foliage through which a purplish ribbon twists in and out, the same taffetas used plentifully in other furnishings of the room, for instance as cushions of the green wicker chairs. Now widen the door into the small room and hang curtains there of the grey, green or purple taffetas, lined on the other side with a plain reddish lavender fabric, anything that is the color. The wall of the small room is to be a Quaker grey for seven feet up, and above this to the ceiling a deep frieze of purple Iris in the mauve shades with their long, grayish green leaves and gray shadow blossoms, on a white The ceiling white, of course.

The Guest Room. ground.

The rose motif is perennial in its charm and its popularity. One cannot go amiss with a guest room finished in white woodwork, with a two-toned rose-colored stripe on two-thirds of the wall and a design in wild roses above it with a white moulding between. The decorator has longed, ever since seeing the most beautifully shaded tiles in deep rose, to use them in a guest room with a white mantel piece, and here is the very place. Also she would like to



substitute for the large window in the right wall a group of three half windows filled with small panes moved nearer the fireplace and thrown out in a little square bay, so that beneath them may be ensconced a box seat covered with rose flowered cretonne having the box cushion plain and the sides laid in box plaits. On this shall be heaped rose flowered cushions and one of plain rose silk in a deep shade; and pushed back on small rods set inside the casing close to the glass, shall be curtains of rose colored china silk.

The furniture shall be white enamel and a rose flowered spread. The floor cannot be of bare boards in this dainty room but of fine white matting, on which shall lie two or three rose and white and green Japanese

cotton or Wilton rugs.

Scant shrift can be given to the remain-

ing rooms, which would naturally require plainer treatment. The hall, running round the stairwell on three sides and having no direct light, may well be treated with white woodwork and walls carrying up the yellow of the ceiling below.

A bathroom of this size is apt to appear cold and shivery, when treated with white paint, white tiling and the usual sea green or light blue wall. While preserving the atmosphere of immaculate purity essential to a bathroom, a feeling of warmth and luxury may be imparted by using above the white tiled wainscot a washable paper, having a conventionalized, set design in the softest of pinks and greens on an ivory ground, supplementing this with rose colored curtains of washable silk at the windows.

Hobbies in the Garden.

By F. H. Nutter, Landscape Architect.

Note—Mr. Nutter was for many years engaged in the work of laying out and beautifying the Minneapolis Park System and Boulevards, and supervises the designing and embelishing of private grounds. Consultation may be had by addressing Mr. Nutter, care Keith's Magazine.



F the old debating society question "Does anticipation exceed realization?" were answered in the affirmative, these should be the

happiest weeks in the gardener's life, for as the days begin to lengthen and the sun rises higher in the heaven, the vernal influence begins to stir in the heart long before it influences the soil outside. With the glowing descriptions and brilliant illustrations of the catalogues before us, we see the garden and lawn take form and beauty, and into this Eden of anticipation cutworms and insect pests do not enter, summer suns do not parch and backache is unknown.

These words are not written to deter any from indulging in these pleasant anticipations, for a careful consideration of the season's campaign is most necessary for successful results, but the difficulties to be overcome must also be borne in mind, lest our plans should be made too intricate, involving too much labor and expense.

With the customary abandonment of street and boundary fences on the fronts of building lots along with the desired gain in breadth of lawn and appearance of street, often comes a certain monotony of treatment, and a semi-publicity which prevents the owner from indulging to any extent in individuality of design, lest his lawn be out of harmony with the rest and his ideas be subject to criticism.

Much more, doubtless, of variety might

be introduced advantageously in our front lawns, but if, as should be the case wherever possible, a portion of the rear of the lot be prepared for gardening and at least partially screened from public gaze, the owner has a place where he may "ride his hobby" at his own free will, and if the effect at times be disappointing and even startling, no harm will be done, something may be learned, and the pleasure may be out of all proportion to the artistic results.

These are days of specialization and in the various professions the beginner must choose to what part of the broadening field he will confine his endeavors. the gardening line the labors of experimenters are so rapidly increasing the varieties in each family of plants that the amateur may devote his attention to one alone and still find himself unable to keep up with the advancing list; and many of these new varieties are so far ahead of the originals from which they sprung, in beauty the vigor of growth, as to be almost new creations. Of course some propagators are no more honest than men in other vocations and do not hesitate to duplicate names and misrepresent their stock, so the purchaser must exercise his wits also as in any business.

In England especially, where the gardening interest is almost universal, local and national societies for the study and development of some particular family, as the rose, dahlia, peony, tulip, sweetpea,

etc., are numerous; but with us the home gardener must usually work alone with only such inspiration as he may get through correspondence with some distant fellow-enthusiast.

Turning now to our garden area as set apart for this purpose, what various hob-

bies may we ride?

In the beginning let us say that it is not well to devote all the space to our specialty, but while it may greatly predominate, other species should be introduced in the borders and even among the plants themselves in such a way as to give variety and add to the artistic effect.

Does the owner merely wish for a retired spot where he and his family may spend the summer hours in quiet and privacy; an out-door reading and sewing-room? Let the area be left mostly in lawn, screened with fences of wire netting; some shelter be provided, a simple seat with rustic canopy, an arbor or summer-house of home construction, or a pergola of artistic form, as the case may be; a few choice foliage or flowering plants judiciously placed to brighten the scene, and then let vines of all kinds and in quantities, be called upon to cover the screens and fences, and add shade and shelter to the other structures. The list of species is an extended one even in the north, and as we go south it is almost unlimited.

Under most unfavorable circumstances many annuals may be used, morning-glories, moon-flowers, canary-vine, nasturtiums, cinnamon vine, and the common and contemned but still valuable wild cucum-

ber.

It is wonderful what transformations may with the aid of a few poles and strings be wrought with these in a very short time.

For permanent structures woody vines may be used; woodbine, honey-suckle, bittersweet, wild grape, the various clematises, wisteria, etc. Care must be taken in the arrangement and training of vines, especially those of very vigorous growth; sometimes we see a building or structure on which the designer has spent much care and skill, so covered with vines that its architectural characteristics are entirely lost and the vines have concealed what they were intended to adorn. In the case of trellises and arbors, the vines should be so used as to emphasize the architectural features; the supporting members that the designer would indicate by columns and pilasters, the cornice and the lintels should be covered by vines of vigorous growth, conspicuous for foliage or flowers, while the main walls or panels are filled in with varieties more delicate in habit and bloom.

The list of families of plants which will furnish a hobby is large and can only be glanced at.

The rose will perhaps come first, but the care necessary in cultivating and warding off insect enemies will discourage many.

Paeonies are now attracting much attention. They are hardy to the extreme north, and once established will doubtless outlive the planter. Of the over 2,000 named varieties, many are of little interest except botanically, but the range in foliage from coarse to fine and fern-like, in blossom, single, semi-double and double, and in color, from white, cream and even yellow, to deepest crimson, offers a field of choice bewildering to the enthusiastic hobbyist. Its freedom from disease and insect pests recommend it to one whose hours of recreation are limited.

The new and growing lists of larkspurs, foxgloves, columbines, phlox, etc., afford each of them an opportunity to specialize in perennial plants; while those who have time to devote to more transient effects year by year find much study and amusement in the various dahlias, gladioli, tulips and other tuberous and bulbous plants.

The back garden also furnishes a favorable location for those annual plants and those grown for cut-flowers which would perhaps be out of place on the front lawn. Even the renter, who is here one season and gone the next, may find his recreation in growing annual plants and can have a garden glowing in color through most of the summer and fall.

Two other hints for the hobby rider and we close.

The wild garden. Turning his back on the florist and nurseryman perchance, with basket and trowel, the gardener seeks the woods and meadows, and even if he finds his nurslings rather coy and sometimes refusing to survive the new conditions, when his garden is once well established he will not admit that his ferns of various kinds, his wild lilies, columbines, hepaticas, blood-roots, etc., are one whit inferior to the productions of the cultivator's art; in fact he will probably claim that in daintiness and delicacy they excel the latter.

The water garden is now attracting much attention, and whether it be a green-house tank with its Victoria Regia and tropical aquatics, an out-door pool with hardy lilies, lotus and reeds, or a half-barrel with one or two specimens of nympheas, its enthusiasts will say "this

hobby is the best of all."

Some Designs for the Home Builders.

Design A 35. Described by Mary M. Cheney.



house one, even when hurriedly passing, instinctively gives a second glance—but when leisurely passing, studies and remembers,

for he is attracted by the strength of its design,—a design having artistic merit, evidently the result of keen good sense; possessing homelike qualities, not meeting

Broad cement steps lead up the gently sloping terrace and a few of stone to the plain, roomy porch which speaks for simple, earnest living, amid some beauties thoughtfully chosen. The front door is very inviting, being large and simply panelled, with a horizontal leaded light forming the upper panel. Two long, narrow,



"ATTRACTED BY THE STRENGTH OF THE DESIGN."

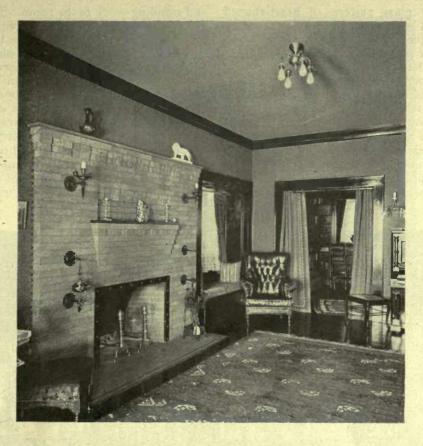
Wm. M. Kenyon, Archt...

simply necessities, but, too, many of the aesthetic characteristics associated with an ideal home.

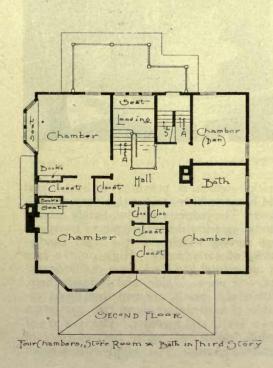
The lower story and foundation are of red pressed brick, with red sandstone trimmings; the upper story and gables are of brown stained shingles, with a dark green trim; the chimneys, well-proportioned, are of red brick. There is no unnecessary ornamentation, but the parts are of good proportion and so placed that they tell as an interesting unit.

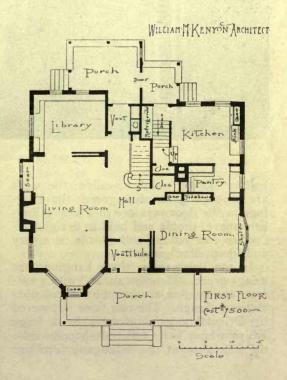
leaded, stained glass windows cornoose the side lights. The vestibule is of ample dimensions, wainscoted high with a bronzy, embossed paper, and is topped by a dull red, rough paper.

As the inner door swings open, the eye traverses the length of the center hall on the right, to the plain, neat stairway where, sentinel-like, stands a tall newel surmounted by an Indian basket; up some thirteen steps to a broad landing, attractively lighted by leaded windows set in a bright green



"BUILT OF MAHOGANY BRICK."





and plain glass pattern of heart-shaped leaves. A wide seat, a few pillows and an Oriental piece on the floor, add pleasing touches of color.

On the left of the hall the eye is lured on by a mirror, set as a single panel in a door, which candidly doubles the distance in an effective manner. Passing beyond this door, through a small entry, one finds himself in a fair-sized porch-room, which in zero weather is housed in by glass, and in the summer is screened, serving then as a delightful breakfast room.

The finish of the standing work of the

and standing-work of the room. The walls are covered by the sage green canvas, which is held in place by ornate tacks occurring at regular intervals along the edges. Standing in the main doorway, one immediately catches the beautiful light entering the recessed windows opposite. The windows are hung with simple ecru lace and with the sage green canvas, ornamented by the same tapestry stripe. Pillows of various hues grace the broad seat, the best one of which is a strong but dull yellow. Occupying the center of this wall is a large fire-place, built of "mahogany

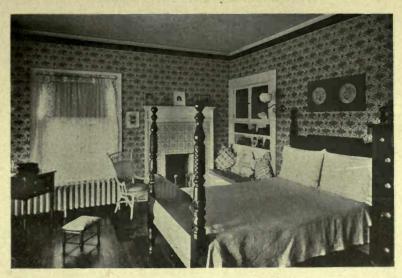


"THE DUTCH OAK DINING-ROOM."

hall is "Dutch oak," so-called; the walls are papered in an olive green; the hangings in the doorways are of a heavy English weave, simple and bold in design, colored in soft yellows and greens on a very dull, deep, blue ground.

In the living-room these hangings are a sage green, "Picardy canvas," with a narrow tapestry border of simple, almost geometrical design. The oak floor is covered by Oriental rugs, noticeably by a large Khiva whose soft, dull reds happily echo the rich glow of the mahogany furniture

brick," which is provided with the real old brass andirons and with a very old bellows. The ledge is narrow, barely accommodating a few decorative pieces conspicuous among which are two brass candlesticks of early make. High on the face of the mantel are black, iron candle-brackets, one on each side, and beneath them, within easy feach, are two iron hooks capable of suspending above two gas jets a brass kettle and a censer. The tiles are of a dull Indian red, varied by two rows of dead black ones. The ceiling of this room



"THE BLUE ROOM."

is green, but brighter than the walls, thus giving life to the color-scheme of the room. A wide divan, covered with the green "Picardy canvas," a few pillows on it, is the principal piece of furniture opposite the fire-place. At the front end of this room a bay accommodates two large windows on the sides. The middle is occupied by a music cabinet, having leaded glass doors, built-in; above the cabinet is a third window, ornamented by a design geometrical in plan and executed in emerald green and plain glass. A number of comfortable chairs, a few pictures framed in gold mouldings, well hung, complete the restful plan of the room.

The living-room opens into a charming library having south and west exposures. The walls are dark yellow, panelled by a small, simple unit stenciled in a dull red so as to form a border. Low cases—here and there carried higher almost as pilasters-filled with books, line two sides of the room. A commodious table occupies the center of the floor. Two square, leaded glass windows, curtained with lace and overhung with a rose-mahogany colored material matching the draperies in the doorways, bring in their burden of light over the shelves. On the south side a single window admits a full light on a yellow cushioned seat provided with its share of attractive pillows. A dull brass chandelier gives a contrasting and pleasing touch to the color scheme.

At the right of the hall is the diningroom, whose light by day is very pleasing, being sifted in through many little panes of clear, lead bound glass. The finish is "Dutch oak," wainscoted high, with a plate ledge to complete it. The ledge is studded with "old blue" ware and old plate against a tapestry paper background, old blue, dull browns and greens in color.

The ceiling is beamed; its plaster panels are cream color. Plain net curtains, with dull blue "cotton taffeta" overs, screen the windows. A Japanese basket, a candelabrum, and a samovar are just a few of the interesting things about the room.

The kitchen, the pride of this housewife, presents an immaculate appearance. It has numerous small closets, drawers, and cabinets compactly related, affording generous provision for the thousand and one utensils necessary to a well regulated kitchen. One thing of special convenience is a bread table which has compartments for flour, sugar, spices, tools, cook books, labels and so forth. The closet between the kitchen and the dining-room has many suggestive and convenient "cubbies," places for table leaves, trays, china and linen.

The second floor presents four neatly appointed rooms, the first of which has white wood work and a warm gray wall, with a few graceful sprays of large poppies painted here and there in place of a frieze. The poppy design and shades appear in the cretonne cushions, overhangings and spreads. With bird's-eye maple furniture and an abundance of sunlight entering through a generous bay of four windows, a very sweet and cheery impression is giv-



A PLACE FOR "PLEASANT DREAMS."

en of the room intended for "pleasant dreams,"

The large front room is in blue and white, having a thickly covered ogee design on the walls, a plain blue band at the top, a simple moulding at the ceiling. The furniture is mahogany, the overhangings of blue denim, the spreads for the bed and dresser of some blue and white cotton fabric. The fire-place is very simple, having a small white mantel to match the woodwork, blue Delft tiles and brass andirons. The cushions on the seat have simple wash covers highly appropriate for a sleeping apartment.

Opening from this room is a small sewing-room, well lighted and properly equipped with a machine, chair, drawers, and a swinging cutting-table.

The guest chamber is in yellows, beautiful soft tones, with just enough unobtrusive greens and browns to give variety and to emphasize the harmony.

The third room, belonging to the master of the house, among a number of things, holds his desk, a couch, and comfortable chairs. The room is finished in deeper colors than the others, having dark green woodwork, red walls, and Oriental

cotton prints over the net curtains at the windows.

A well-ordered bath-room, with its medicine cabinet, a place for towels, the woodwork in white, a blue rug, and across the hall a spacious linen closet, complete a very satisfactory second story. Noticeable in these rooms are the recessed bookshelves and cabinets and the large mirrors forming the entire panel in the closet doors, a most happy arrangement when the position of the doors, with reference to the light, permits their use for dressing.

A door opening from the back hallway leads out on a porch where rugs and garments may conveniently be dusted and aired with a trip down and up the stairs.

The third story is very roomy, having three large bed-rooms, bath, and storeroom. The rooms are finished daintily in blue, green, yellow and rose.

Descending the stairs, the effect in the main hall is very soft and pretty, returning to the subdued light of the "Dutch" finish, the dull and old colors of the fabrics. It is a temptation to linger under the spell of this simple, well-ordered home where all seems genuine, homelike, and rich by reason of wise thought and plan.





A Delightful Colonial Home.

F. D. Orff, Archt.

Description of Design A 36.

We present herewith a very delightful home, recently built in Minneapolis, and one which will appeal at once to the majority of people who admire the Colonial effect in its simplicity. It is a full two-story house with basement. A particular feature in this plan is the elevated landing or platform of the stairs, staircase being directly in rear of entrance hall, and is a combination staircase from kitchen. There is a large mantel in living room, small bay window opening from den to living room, large pantry between kitchen and dining room, and large coat closet off entrance hall. Seat in connection with staircase. Space for ice box off rear entry, adjoining kitchen, giving living room, dining room, kitchen, den or library, entrance hall, vestibule and back entry on first floor. Four large bedrooms on second floor, large bathroom, ample closets, which are lighted from outside, with linen closet off main hall. Balcony from each chamber for the purpose of drying clothes.

Basement contains laundry, vegetable cellar, coal bins, space for bicycle, etc. Basement floor cemented in the rough, wood work painted. All finish in kitchen, pantry and back stairs will be pine, natural finish. Main rooms of first floor, birch finish. All of the second floor finish to be pine, painted, except bathroom, which will be pine, white enamel. House heated with combination heat.

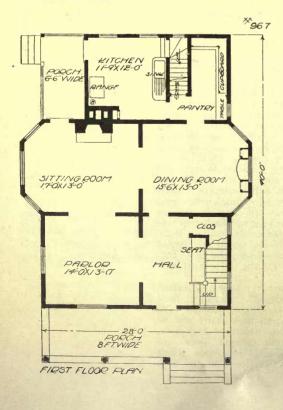


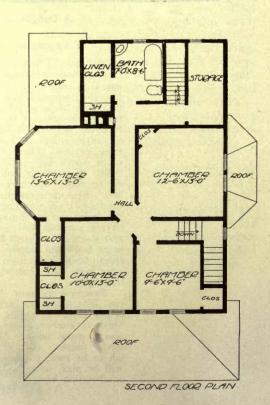
Home for a Prosperous Farmer.

The Keith Co., Archts.

DESIGN A 37.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 37.

IHIS house is built on such simple lines, a limited color scheme is most appropriate A lemon yellow, rather deep, is suggested for the body; white for the trim, a soft harmonizing green for the gables, the sash in black, the roof a moss green, the foundation and chimneys of red brick. Shade the windows with

a soft green and heavy ecru net back of the shades. This coloring makes an excellent back-

ground for shade trees and shrubs.

Description of Design A 37.

The cottage home herewith illustrated, is one that meets with a great deal of favoritism, as it contains, aside from the parlor, a back sitting room, which room opening up with the dining room gives a very convenient first floor arrangement. The large pantry is well equipped and sitting room contains a fireplace.

There are four good sized rooms on the second floor, each provided with closets. Another desirable feature in a small house, is the back stairway.

The first floor main rooms are finished in white oak, and hardwood floors are used throughout. There is a spacious porch across front of house and the design is well adapted to either inside or corner lot.

The basement extends under the entire house and has a hot water heating plant and laundry. The exterior of the house is finished in clapboards, except gables, which are shingled. There is storage space in attic. Second story rooms are full height.

Cost, \$2,750.00. Width, 28 feet; depth, 40 feet; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches.

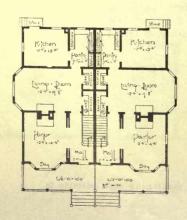


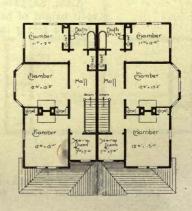
Barber & Kluttz, Archts.

A Two Family House.

DESIGN A 38.

For complete description and color scheme for painting this house, see page opposite





Color Scheme for Design A 38.



VIDENTLY a design of this character—built for two families—would not have much ground, hence the color scheme should tend to make it recede rather than

stand out. Its square form, too, would suggest a modest effect in color. A deep seal brown throughout, black sash with rich buff shades—a warm green roof with red chimneys—the porch floor and steps a very dull buff, the ceiling cream, will complete a good color effect.

Description of Design A 38.

We give our readers this month another most admirable double house plan, which, with all conditions favorable, one should be able to build for about \$5,000. There are seven rooms in each side, in addition to space in the attic for ample storage. The estimate as above, however, is not intended to include any rooms finished in attic, or the installation of heating plant. The heating arrangements, would, necessarily, be installed separately. Two small hot-air furnaces could be put in very reasonably. Two large, double chimneys are provided, which give flues for the furnaces and fire-places.

Very fine pantry arrangement is provided with each house; this will appeal to the heart of the housewife. It is noted that passage-way from the hall direct to the dining room is arranged so as not to compel one to pass through the parlor or living room, in order to reach the outer part of the house.

The dimensions over all are 42 feet in width, 48 feet in depth, height to first story 10 feet, second story 9 feet.

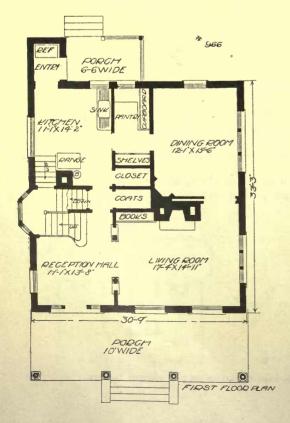


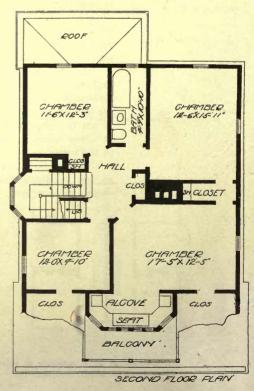
A Very Popular Exterior.

The Keith Co., Archts.

DESIGN A 39.

For complete description and color scheme for painting this house, see opposite page.





Color Scheme for Design A 39.



VERY attractive little home may be made of the house by laying a Kasota sandstone foundation; the lower story in chocolate-colored brick; and by paint-

ing the upper a lighter chocolate to harmonize with the brick; the trim should be white, the sash drawn in deep maroon, the windows shaded with rich cream cloth and the porch floors and steps painted very deep and dull yellow. With the roof stained brown and the chimneys of brick to match the lower story, the result should be most pleasing.

Description of Design A 39.

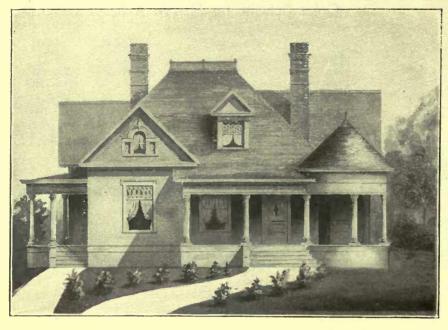
In this design we have a modern eightroom house in cottage style, the construction of which is stone for foundation walls, brick for the first story, and frame for the second story, finished on the exterior with shingles. By the use of stain on the shingles, one can get exceptionally fine color effects in either harmony or contrast with the brick. The trimmings of the first story would be in stone.

The basement extends under the entire house and has hot air furnace and laundry. The first floor rooms are finished in white oak and have hardwood floors. Kitchen and second story finished in pine, with hardwood floors in second story hall and bath.

The living room is separated from reception hall by columned opening and from dining room by sliding doors. Living room contains fireplace and built-in bookcase. Dining room contains a built-in china closet.

There is good storage space in the attic and the plans provide for a stairway to same. If desired, one room could be finished off there.

Cost, \$2,350.00. Width, 30 feet 9 inches; depth, 33 feet 3 inches; height of basement, 7 feet 6 inches; first story, 9 feet 5 inches; second story, 8 feet 3 inches.

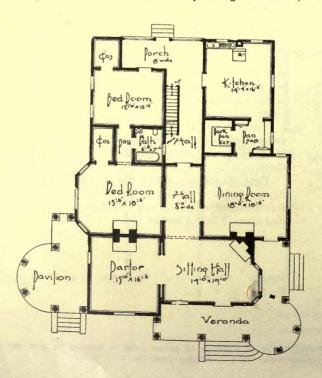


On the Bungalow Order.

Barber & Kluttz, Archts.

DESIGN A 40.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 40.



HIS low-posted cottage telling white and green with the surrounding trees and the green sward would be very attractive, for it has the dignity and purpose in its lines.

Paint the body and trim white, the porch floor a rich mossy green or a burnt sienna, the roof stain in olive green and make the chimneys and foundation red. Hang the windows with mossgreen shades. A good alternative scheme would be a copper red roof and white body, giving a crisp and attractive effect.

Description of Design A 40.

There is a great call for bungalow designs nowadays. Even in the cold climates are these being constructed, and in the warmer sections, especially in California, this style of home is exceedingly popular. Not only from the exterior, with a touch of the colonial, but, as well, the arrangement of the rooms in design here presented, have we a charming and delightful home. Same could be most admirably arranged for a physician's home, using the pavilion as the side porch, with an entrance made direct into the room now designated as bedroom, which could be used for office. All rooms are of good size.

Attic can be reached by finished staircase in the rear part of hall, and should one desire servants' quarters finished off, there is plenty of head room for same.

Width of house over all 50 feet, length 64 feet, so a good size lot would be required. Height of first story 10 feet 6 inches. It is suggested to finish this home with cypress throughout, and the cost should be held down to about \$2,500.

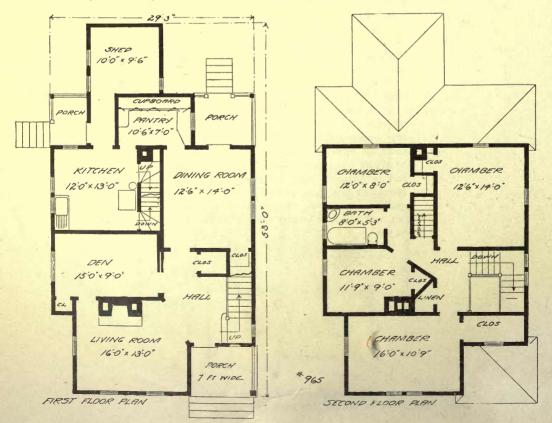


A Good Sized House of [Low Cost.

The Keith Co., Archts.

DESIGN A 41.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 41.

HE simplicity and directness of this design seems to suggest a rich olive with a white trim; a moss-green roof, a deep buff in the side gable and the same buff for the window shades; the sash a green black, the door a very deep green. The porch floor a green between the door and the body. The foundation and chimneys of Kasota sandstone and cream brick, respectively.

Description of Design A 41.

We have in this design a cottage home with all modern improvements, such as full basement, with cement floor, fuel bin, hot air heating plant and complete plumbing fixtures. There is a pretty little entrance hall connected by large cased opening to sitting room, which room is provided with fireplace. Back of the sitting room is a sewing room which might be used for library or den. The pantry accommodations are unusually ample in a cottage home.

The finish of all the rooms is in soft wood and soft wood floors. The exterior is finished with clapboards for the first story and shingles for the second.

The lowest height in second story rooms is six feet six inches.

Cost, \$1,700.00. Width, 29 feet 3 inches; depth, 35 feet 6 inches; height of basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches.

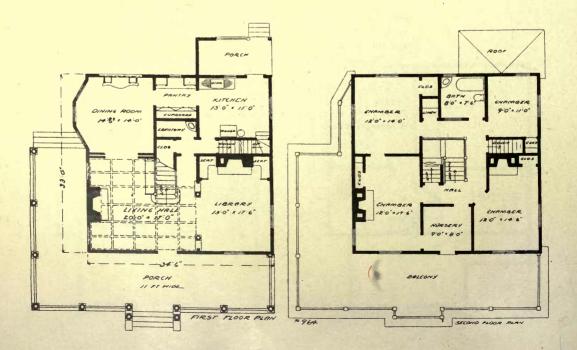


The Keith Co., Archts.

Well Suited to Meet the Popular Demand.

DESIGN A 42.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 42.



HE location of a square house should almost of necessity be known, in order to wisely plan its color scheme, for its form is so easily accentuated to the detriment

of the design, whereas it might as easily, with a little thought, be subdued and improved upon. Assuming that this house occupies an ordinary level city lot, we will paint the lower story and trimmings a very deep, dark green-the upper story a deep, dull pumpkin shade and the roof a dark moss green. The chimneys and all the brick work should be red, and the sash drawn in 100 green black; the window shaded with a deep buffcolored cloth. The porch floor should be olive green and the ceiling cream color.

The green of shrubs and trees is almost necessary to soften the lines of this house.

Description of Design A 42.

This is a simple design in Colonial style. The exterior finish is of siding both for the first and second stories. The lines of the cornices are broad and pleasing. The main cornice is enriched by simple brackets. The large porch gives a hospitable appearance and makes this design especially adapted to a corner lot, though it is equally suitable for an inside lot. If so desired, the side porch could be dispensed with.

The interior arrangement opens up very nicely and the practice of using the major part of the first floor for a living apartment is carried out here, there being no entrance hall or vestibule. The entire front of the house is thus thrown open and the living hall and library are separated only by a wide columned opening. The latter room is attractively embellished with inglenook containing seats and fireplace. Easy access from the kitchen to front door is obtained. Lavatory is located conveniently. Dining room is provided with a built-in sideboard and is separated from liv-ing hall by sliding doors. The pantry is so located as to be of easy access to both kitchen and dining room.

The cellar extends under kitchen and pantry only. This could be readily modified to include a full basement where the same is desired, with complete heating apparatus. No heating is included in the estimate. There is large attic space where two rooms might be finished off.

The finish of the main first floor rooms is

of white oak, pine floors throughout.

Cost \$2,700.00. Width, 34 feet 6 inches;
depth, 33 feet; height of cellar, 7 feet; first
story, 10 feet 5 inches; second story, 9 feet 3 inches.

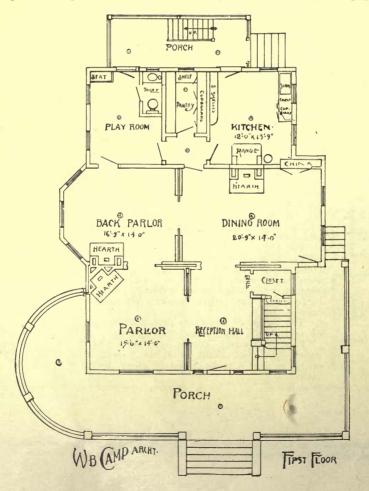


An Up-to-date Southern Home.

W. B. Camp, Archt.

DESIGN A 43.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 43.

E are here confronted with a problem when it comes to the question of paint. The roof with its family of gables and towers must be held down and blended in as far as possible, and we still must not emphasize its weight for so low an understory. The best scheme possible seems to be a green shingled effect with white trim throughout, but in case siding must be used, lay the chimneys in cream brick. Stain the roof golden brown, paint the gables and body a tan, bordering on the chocolate, draw in the sash in a deep brown, trim with 100 white, paint the porch floors Vandyke brown, medium shade, and the brick foundation should, by reason of its natural color, match the body, or be painted to match. The window shades should be the color of the body, only two or three values deeper.

Only low green shrubs should be near the house, and higher trees in the background.

Description of Design A 43.

A house very unpretentious in its design, with simple lines of construction. We present a practical ten-room home, especially adapted for one of the Southern states. It is always desired that a house for the Southern climates have generous porch room, and it is here provided.

The heating arrangements are likewise in accord with the intended location, and fire-places will be found in nearly every room. Southern pine is the inside finish intended throughout. Partial basement is provided, the floors are treated with selected, narrow, matched, Southern pine, polished in the natural finish. Only access to the attic is through scuttle, which is left unfinished, merely for storage.

Exterior is sheathed sided and galvanized shingles are used on the roof. Complete plumbing outfit, with oak mantels and grates, are included in the estimate of \$5,500.



Conducted by Eleanor Alison Cummins.



HE wise mother in planning her household arrangements makes' sure of giving the boy a place of his very own, where he can en-

tertain his intimates without the supervision of his elders. She recognizes the existence, at a very early age, of the masculine instinct for a den, where he may throw off the restraints of convention as represented by the decorous family circle, and be quite himself with his chosen friends. She will regulate as wisely as she may the choice of his friends, but once admitted to his regard, she will see that he can have them to himself, knowing that the desire to do so is not an indication of depravity, but merely a phase of shyness and reserve in the presence of his elders incident to his particular stage of development. She will have her reward in knowing that most nights he is at home, when but for that dear refuge on the third floor or in the attic, he might be abroad in search of amusements and companions at least questionable.

But his room must be something more than a hygienic resting place; it must be an agreeable place of entertainment and incidentally, by its tasteful coloring and its artistic ornament, it may be the means of insensibly forming his taste and cultivating his mind.

If it is a possible thing give him a fire of his own. The cheer and the pleasure of it will be worth many times the cost, and he will not demur to carrying up wood and coal. A gas radiator is better than nothing as a social focus. Then he must have a bare floor stained or painted, and a rug, the latter lying loose, so that it can be rolled up for great enterprises. A square of the really pretty rag carpeting, which is made nowadays, is equal to any amount of hard usage.

The wall paper, which will go to most boys' hearts, is deep brilliant red. Barring that, a warm gray is the best background for the things he is likely to accumulate. Then one can add any amount of brilliant color, keeping to the primary tones of red, blue and yellow, or better, orange.

I would have a long divan or box couch covered, not with "art" blue denim, but with the old-fashioned kind which is used for overalls, and heap it with cushions of the blue denim, of blue and red stripes of bright chintz, with touches of orange. For an afghan I would have a Roman blanket with stripes of red and blue and orange. For a bed I should get one of those very simple and narrow iron stretchers which they use in hospitals, with head and footboard of a single, curved, iron rod and make it up with a dark blue army blanket for cover. With one or two extra pillows this would do for one boy to lounge on when the divan was occupied.

I should be sure to have a set of low book shelves somewhere, and if I could pick up a big, old, malogany bureau, not a nice one, just the common sort of thing that gets into second-hand shops, I should install it as a treasure house for the boy's accumulations to which his clothes are a very secondary matter. Some of the lighter kinds of piazza chairs are strong and comfortable and just the thing for a room which is intended to be a little unconventional. A squatty splint rocker painted black and with puffy cushions covered with twilled Turkey red is comfortable and

gives a touch of brilliant color.

A substantial table and a good lamp are necessities. If the room must contain a wash stand it ought to be concealed by a screen of some sort. If the boy has a turn for tools he might make a simple frame to be covered with red burlap. He may also fix window seats and put up a ledge around some part of the room to hold bits of bric-a-brac, if he cares for bric-a-brac, which he probably does not. The Barye lion or tiger he is sure to like and some of the other charming things in plaster. Hunt's Flight of Night appeals to any boy

Decoration and Furnishing-Continued.

who cares for horses, and there are numerous other subjects which will educate his taste and please him at the same time, even if he doesn't care for Singing Boys or Fra Angelico Angels.

When it comes to pictures, the range is very wide. To mention just a few things, there are Remington's delightful Indians and cowboys, colored studies of British and French army types, the latter by De Neuville, photographs of Meissonier's and Lady Butler's battle pieces, Frost's hunting and fishing scenes, and a great variety of hunting and coaching subjects in color. None of these are expensive and all are good. If a boy happens to have a historic or scientific turn there is a great variety of portraits which will interest him, as well as numberless historical pictures. But whatever else there is or is not in a boy's room, it ought to afford full scope for his special hobby. Hobbies pursued in the general rooms of a house are a nuisance. Ridden in the safe seclusion of the upper story, they become a means of grace to the rider and save him from worse adventures.

Some time ago we chronicled the strikingly successful reproductions of old tapestry in cotton. Lately jute tapestries have

been brought to a high degree of perfection and are as effective and possibly as durable as the silk material which they imitate. Some specially good ones are much thinner and more flexible than the ordinary kinds, and very closely and finely woven. In a ground of Marie Louise blue, pale green or pink are alternating, oneinch and two-inch white stripes figured with tiny bright-colored flowers, with lines of the ground color running through the center. The effect is as dainty as that of the finest French silks. While jute is never recommended for hard wear, these materials are admirable for sofa pillows, or for loose cushions for hardwood settles, or for wicker furniture; either of the three colors looking specially well in association with green. They are also used for wall coverings and are no more expensive than many of the fabrics imported for this purpose, costing \$1.75, fifty inches wide.

Other jutes are in solid colors in rather large patterns, like old-fashioned damask, in olive, blue, golden brown and a deep buff, almost the color of a pumpkin. These are ninety cents a yard and, edged with a self-colored gimp, are used for hangings. Toile Louis XVI. is a reversible cotton

material very soft and heavy, with a cream,

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Decoration and Furnishing-Continued.

pale blue, green or yellow ground, with floral patterns, wreaths, baskets of flowers or bits of landscape in very delicate tints, printed with what is called a *chine* effect, produced by tiny dashes of black, giving a gray tone to the delicate design. These materials, which cost \$3.00 a yard, are intended for hangings and furniture covering for country house rooms wainscoted in white wood. The curtains are made up without linings, and edged with a narrow cut-silk fringe. They are also much used for small articles, desk sets, book racks and the like, or are inserted as panels in small pieces of furniture.

* * *

A clever contrivance which sells for a high price in fashionable shops is not beyond the domestic mechanic. It consists of four uprights of three-inch stuff, four feet high, shaped at the top to blunt points. In the space inclosed by them are fitted, beginning six inches from the bottom and eight inches apart, six shelves, twelve by eighteen, cut out at the corners to fit the uprights, to which they may be fastened by small cleats or by the small right-angled strips of iron which are sold in hardware

shops, one side being screwed to the upright, the other to the under side of the shelf. Trunk casters are screwed to the bottoms of the uprights and the stand is stained and waxed or enameled. shelves are then fitted with large pasteboard boxes covered with flowered wall paper. These stands are intended to hold the smaller articles of dress, muslins, laces, fans and gloves, and are really very decorative. A variation has wooden boxes with handles on the front side and very exactly fitted, instead of the more ornamental paper ones. Without the boxes such a stand is very useful for magazines and papers, or to stand in a corner of the dining room to hold china. The boxes can be made at home of heavy pasteboard and covered with cretonne instead of paper.

A good investment for the living room is a nest of four small tables fitting under each other like the Japanese lacquered ones, which were common in old houses. In weathered oak or in stained mahogany they cost \$8.75 a set and are the greatest possible convenience, occupying a very small space when not in use.







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 if possible.

F. S. W. Ques.—Please give advice through your magazine as to inside finish and decoration. House faces northwest. This is an old house, re-modeled. The wood work at present is grained to imitate light oak. As the wood work is in condition, we want it left alone but are at a loss to know what kind of wood to use for the stairs, as we want something nice, with built-in seat. As the ceilings are only eight feet in height, would it be correct to use columns in the opening between Hall and Library, or would it be better to use a simple cased opening and portiers?

Ans.—Think you will find it more satisfactory to have your hall stairs and woodwork painted white. If you intend to carpet the stairs, have the rises and treads white, the banister rail mahogany. If you intend to leave them bare, have them stained mahogany, use mahogany rail and have the other woodwork white. In that case should use red carpet and paper walls either in red or red and white. As to the use of the finish you mention should advise you to write to the manufacturers for definite information. My impression is that you will find it very expensive. If you have the woodwork in oak have the walls and rug green.

With an oak hall, have the adjoining living room also in oak with a cased opening, and hang portieres, combining the green of the hall and the prevalent tone of the larger rooms, which might be red for the walls, with a green rug, with part of the furniture in red and the rest in green and green and red. With a white hall, should use the columns and have white woodwork and mantel in living room. Would not advise mahognay mantel. As there is so little wall space in this room why not wainscot it to the height of four feet six inches and use a tapestry paper in tones of red above the wainscoting. This will be effective with the white wainscot. Then paint the bed room woodwork white and have a red and white striped paper, or one with a design of scarlet poppies. Could you not partition off four feet of the width of this room for a passage from the library to the dining room, finishing the walls in rough cast plaster and painting them a light old red or a deep old pink. You might make

a very pretty feature of such a hall and the space could be easily spared from the bed room.

In the dining room have golden oak woodwork; tint the ceiling deep cream or light tan and bring the tint down eighteen inches on the side wall to the plate rail. Below the plate rail lay a figured paper combining tan, blue and copper tones.

I see no reason why you should not have the oak floors scraped, treated with

wood filler and polished.

Mrs. K. C. "I am sending you a rough drawing of the floor plan of our house, and wish suggestions as to finishing and furnishing the living room, hall and dining room. I had thought of browns in the living room, and green in the dining room, but how shall I carry out the scheme. Burlap to the plate rail in the dining-room, and then what? What curtains, and can I use raw silk as draperies?

My living room rug is in wood tints with Oriental blues. I should like the same idea in the walls and draperies, with a use of raw silk or the figured madras so popular.

I am at a loss concerning the hall, for as you see it is not very artistic. Please do not suggest white enamel in any way."

Ans. Inasmuch as the dining room has a north and east aspect, while the living room is abundantly lighted by windows on the south, east and west—we should be inclined to reverse the color scheme you sug-The dining room needs a warmer treatment than green, while the living room is admirably arranged for using old blue on the walls. If then, with the rug in wood browns and blues as a starting point, we use a brown stain on the woodwork in living room and hall, light brown pressed brick for fireplace facing, old blue on the walls with ceiling of soft tan, short curtains of old blue raw silk in a lighter shade than the wall at the windows over the bookcases, with curtains of Arabian net or an all-over lace in the Arabian coloring at the other windows, draperies in the arch opening into hall of either the heavy grade of raw silk in old blue or some woolen fabric, and upholster the window seat with linen taffetas which comes in a beautiful old blue-we will have a well thought out room. Nothing could be better in the hall, where there

Answers to Questions-Continued.

is very little wall space, than a tapestry paper in tawny browns and yellows, and we would suggest moving the hall tree out into the entry at rear of hall, filling the recessed space with a seat cushioned in golden brown rep or velour, with curtains at the side lights of door of golden brown silk or a vellowish, all-over lace, shirred top and bottom. We have seen pine stained a brownish mahogany, which would be admirable for the dining room and is excellent with antique mallogany furniture. There is a peculiar shade of coppery, oriental red which blends with such woodwork perfectly, and which comes in a twotoned broad, tapestried stripe. We should hunt this up to use below the plate shelf, with a plain tint in the lighter shade above, which will prove a fine background for old blue dishes. The ceiling to be a warm, deep cream and the curtains a madras which we have also seen in a cream and exactly that mahogany red in a light shade. Your northeast dining room would then be a cheery place, with rich deep effects of color.

Mrs. L. S. Asks advice in regard to refurnishing a room which is both sitting room and parlor, in which a piano with walnut case is to be used.

Ans. Walnut is very fashionable now in furniture; since you have the piano, you might take that as a basis for your new purchases. Walnut furniture is, however, a very different thing from that of thirty years ago. The wood is scarce, and the pieces made now are artistic and expensive. Since you do not mind expense that will not matter. It is sometimes combined with antique cane, or it may be upholstered in tapestry. It is not necessary that every piece should be walnut. A table, a handsome chair, upholstered in blue and green tapestry, a small chair and a window bench with antique cane seat, could be supplemented by an oak davenport upholstered in old blue corduroy, and a chair of dull green wicker with cushion of old blue or mixed colors. Your rug had best be an oriental; a Persian Iran will harmonize with anything.



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Answers to Questions - Continued.

Mrs. H. C. S. asks suggestions for "new house in old English half timber style, facing north. Lower floor to be red birch, red mahogany finish * * * except den, to be possibly mission oak, and dining room Flemish. Can fir be used on upper floor and can it be stained and oil finished? Could the fir be substituted for the oak down stairs?" etc.

Ans.—Your architect's specification of birch-stained red mahogany is rather an unusual wood finish for the interior of an old English half timber design. Oak was the wood universally used in such houses, and the mahogany does not seem to us in accord with the feeling of the design. Our suggestion would be oak given an old English stain for the lower floor, with possibly black in the den.

In regard to substituting the fir—this wood takes a brown or a green stain with good results, but it would not give you the rich effect of the oak. Yes, it can be stained and waxed for the floors upstairs, but if used for all the woodwork, would make rather heavy chambers It will not do to repeat upon the wall the blue-green of the

WRITE FOR BOOKLET-

single-toned rug which you wish to use in living room. It would be a dangerous experiment, and the whole effect be too cold for a northwest room. The tan in the border can be repeated on the wall. Such a golden tan comes in a heavy, watered stripe about 4 inches wide, in a paper costing 65 cents a roll. An unusual, but very pleasing combination if exactly the right shade is obtained, is a ceiling in light sea-green; golden tans and greens can be skilfully balanced in the furnishings. The hall must have much tawny yellow as it has little light, and the den a warm coppery red, with little short draperies of copper-red silk at the leaded windows. The dining room will be charming panelled in English oak and old blue burlaps, with English landscape scenes frescoed on a lighter blue ground each side of the high windows and over the opening into hall. The special decorative scheme in February issue will give you other hints.

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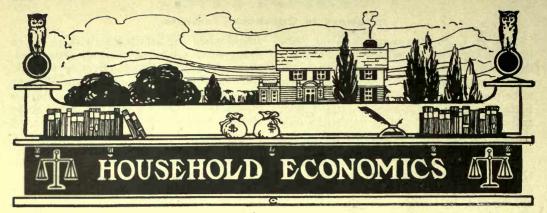
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T is worth while in health to make provision for possible illness. A fit of sickness too often finds one minus many things which add greatly to the comfort of the patient, and families living in cities seldom have neighbors to draw upon. Somewhere in the house there should be a trunk or box to which night dresses, sheets and pillow cases are consigned as they wear out. It should also receive the good pieces of woolen underwear, old handkerchiefs and towels. A roll of prepared bandages, a package of absorbent cotton and two or three yards of absorbent gauze, should be included. An extra hot water bag of generous size, with a number of outing flannel covers for it, and a bottle of rubber cement with which to mend an incipient leak, is a great comfort. A very oldfashioned appliance which is useful in cases of extreme pain is a couple of muslin bags filled with dried hops which can be heated very hot and alternated on the affected part. Every house ought to have some appliance for heating water quickly. One of the cheap little Bunsen burners, fitted with a covered tin or agate pail, is as satisfactory as anything. A screen of good height and a green tin shade for the gas jet are useful. If extra heat is needed in the sickroom, a wickless kerosene heater is odorless and vitiates the air less than a gas stove.

In a detached house, of course, every bed room gets the sun at some part of the day, but in the choice of a house in a row, doctors lay stress on the importance of an east and west exposure, as in that case the sun penetrates to every room. A sunny room is almost an essential to recovery in some forms of disease, notably with typhoid fever, leaving out of the question the effect upon the patient's spirits of the cheerful light.

In planning a house one is very apt to think of a large kitchen as one of the necessities, quite forgetting the number of extra steps entailed. The apartment house kitchen, with three of its corners completely filled by the range, sink and tubs, leaving the fourth corner to stand in, is by no means ideal, but many kitchens err in the opposite direction. A great deal of energy, which might be better applied, is expended in walking long distances from the closet to the sink and from the sink to the range. It is often urged that as the kitchen is the servant's sitting room, it ought to be of good size. Far better partition off a small room at one side, which can be used for a sitting room and for the servant's meals and keep the kitchen to its legitimate uses.

There is no department of life into which the clothes question does not penetrate and it greatly affects the housewife, who is not so much concerned about her attire as she ought to be. It is unfortunately the fact that very many refined women are obliged to do the rough work of their houses themselves, but it is by no means necessary that they should do it in the slovenly servant's fashion, which involves making a spectacle of one's self in gingham aprons and calico wrappers. That sort of clothing may be traditional, but it is not necessary. A shirt waist and a short skirt of woolen material afford abundant play to the muscles. If one can play golf in them one can surely wash dishes and sweep in them. A nurse's apron of bleached muslin protects as well as a brown gingham one, lasts longer and can be boiled, and cook's sleeves will take care of the arms. Cooking-school teachers, who make a profession of what most women consider very dirty work, pride themselves on being absolutely immaculate at all times. Correct

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"The Wood-Finishing Authorities."

Household Economics-Continued.

standing is a great saving to clothes. Drippings of various kinds seek lower levels when the body is held erect with the abdominal muscles well drawn back.

A college girl of the writer's acquaintance, who kept house for her brother, did most of her housework in bloomers and divided skirt, dropping the latter off in times of stress and found the absence of clinging skirts very helpful. We all know the reflex influence of being well dressed, though we may not, like Emerson's lady, rate it above the consolations of religion and one certainly feels on better terms with the world for being so dressed that one need not apologize for one's appearance, nor be mistaken for Bridget next door.

Mothers do not always realize the interest their children take in their appearance. For one child who thinks that mother is lovely in anything, there are a dozen who feel mortified at the contrast of her appearance with that of the mothers of playmates in better circumstances, nor are they consoled by the thought of best clothes hanging in the spare bed room closet. There is no surer way of making children care

unduly for clothes than by relegating pretty or even presentable clothes to great occasions. The child who is always tastefully, but simply dressed, is not likely to attach overmuch importance to clothes.

* * *

Of late years there has been a great fad for round dining tables. It is claimed that for a formal meal the round table promotes sociability, and makes general conversation possible and this, of course, is true if the table is not too large. The drawback to a circular table is the very limited amount of space upon it for anything but the plates, involving the passing of all the Even the platter dishes by a servant. containing the joint or steak seems to infringe upon the center-piece. For every day the long table, with square corners, is much more satisfactory. For a dinner party, caterers will supply circular tops, which can be laid upon the table in ordinary use.

Doing another person's work is sometimes an illuminating experience. Not long ago a combination of untoward circumstances obliged the economist to do a



With have published at great expense, a beautiful 8x11 24-page book, entitled "The Home Ideal", by Margaret Greenleaf, profusely illustrated with 12 artistic half-page half-tones of interiors from life, also 14 colored panels in dull stained finish, showing the effects upon various woods. It is full of advice and suggestion by a writer of exquisite taste and long experience, including furnishings, decorations, hangings and color schemesfor costly as well as simple houses—new as well as old. Thoroughly practical.

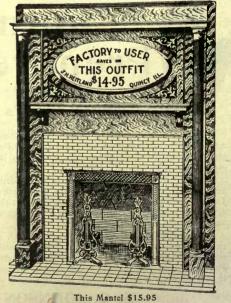
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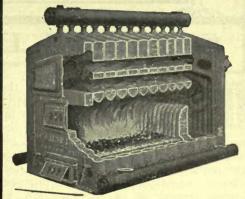
Household Economics-Continued.

part of the family washing herself. She managed very well, with the assistance of pearline and ivory soap, and on the whole, was rather glad of the opportunity of trying her skill, besides the natural pleasure derived from the process of purification everyone enjoys making dirty things clean. But one thing will never be done again in her house. There will be no more rolling of dirty stockings into neat balls, since the economist undid fourteen of those same neat rolls with an acute consciousness of the amount of perspiration secreted by the cleanest and driest of feet, and under flannels will be thoroughly aired and dried before going into the clothes hamper.

An erroneous impression prevails as to the injury done to clothes by the various washing powders. Housewives and laundresses say virtuously, "I never use anything but soap and elbow grease," but elbow grease is quite as destructive as washing powder, often more so. Hard rubbing wears out clothes very rapidly, while no appreciable damage is done to the fabric, if the washing powder used is thoroughly dissolved. Of course, there are washing

powders and washing powders, but there are plenty of mild ones. With colored clothes, much rubbing is ruinous. Delicate blues and pinks fade out in three or four washings, but keep their color through an indefinite number of chemical soakings.

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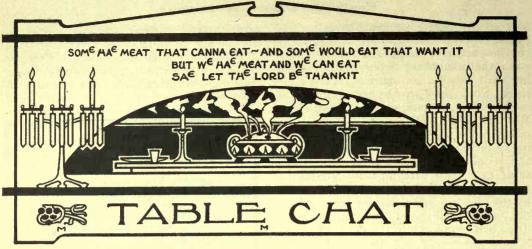
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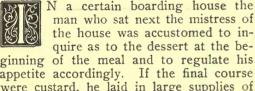
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appetite accordingly. If the final course were custard, he laid in large supplies of meat and vegetables, but with a prospect of apple dumplings or suet pudding, he partook sparingly of substantials. That sort of balancing is a good thing to practice in planning meals. The dinner that is a little inadequate can be pieced out by a specially substantial dessert, while a very good combination of solids needs only enough in the way of dessert to satisfy the craving for something sweet, which most people feel at the close of a meal.

* * *

Apropos of suet pudding, one must go to an English cook to find it in perfection. A few years ago, I ate a weekly dinner at a mission house, where the housekeeper was a nice, middle-class English-woman and the suet puddings made under her supervision were things to dream of. They were made in a high, tin mold, which I fancy was nothing in the world but a gallon can with the top end melted off, and the pastry walls were quite thick. filling was either prunes or apricots liberally sweetened, the prunes always having a dash of lemon. The pudding was made one day and boiled several hours. The next day it was set into a moderate oven and browned, top and sides. When served it was turned out upon a plate in perfect shape, a mass of golden brown mellowness. No sauce was used, but powdered sugar was passed with it as a concession to the American sweet tooth. In England suet pudding is considered a necessary element in the education of children in the better classes, and has numerous varieties. Made in a solid lump without filling, it is administered with jam, a little jam going a long ways with our Trans-Atlantic cousins.

Toward the end of winter, when, except in cities, there are few fresh fruits and vegetables in the market, and those are high, the family table is apt to get monotonous. Yet it need not be so. With the large supply of canned goods in the market at moderate prices, a reasonable variety is attainable. Canned tomatoes can be drained from the liquid (which is saved for soup) arranged in layers with bread crumbs, butter, pepper and salt and baked. Or they can be cooked to a pulp, rubbed through a sieve and stiffened with gelatine for a jelly, which with mayonnaise, is a capital salad. Half a can of corn run through the chopping machine, cooked in a little water till quite tender, beaten up with pepper, salt, two eggs and a pint of milk, and baked about three-quarters of an hour, is exceedingly good. Then the other half of the can be used for corn oysters. Half a can of peas boiled in a quart of water till they are in pieces, and rubbed through a sieve with the addition of a pint of rich milk, a tablespoonful of butter and pepper, and salt to taste, is the daintiest of pale green soups. Dried lima beans soaked over night, and boiled very slowly till quite tender, not allowing the skins to break, drained and well buttered, are appetizing and cheap. Cold ones can be utilized for a salad, with a French dressing. Then there is cabbage, plain boiled, with a cream sauce one day, browned in butter or oil, with a dash of vinegar, the second. If the cabbage is large a piece may be cut out and saved for cold slaw, with Friday's fish. Macaroni, with cheese, is not nearly as

Table Chat - Continued.

popular as so cheap and nutritive a dish deserves to be. It is best to get the Italian macaroni, which is yellow, not white, and less pasty than the French, which comes

in packages.

One thing which comes in cans is not appreciated as it should be. Canned apples are for most purposes an improvement on the fresh ones which are attainable late in the winter. They are usually of the pippin variety and of excellent flavor and texture. For pies or puddings, or for apple cake, which, by the way, is a very wholesome dessert for the children, they are specially good-and cooked just enough to be finished by the quick heat which browns the pastry or cake. The addition of sugar, lemon, and crystallized ginger cut into tiny pieces, with two or three hours slow cooking, transforms them into a delightful sweetmeat which is a good addition to ice cream or may be served with cream cheese and hot crackers for dessert. Cook one of these cans of apples with a can of preserved quinces, and after a couple of hours the apple and quince will be indistinguishable. When the waste from paring and coring is taken into account, canned apples will be

found quite as cheap as fresh ones and a great saving of one's time and hands.

* * *

A dainty which delights children is rose cake—a white cup cake, colored with the pink coloring used by the confectioners and baked in layers. The filling is a stirred icing with grated cocoanut stirred into it, also colored, and the top has a thick, pink icing, with candied rose leaves embedded in it. The coloring should be rather delicate, as the deep shades suggest cheap candy and are far from pretty. It is admissible for a birthday cake, with pink candles.

The possession of white and gold china is an excuse for using narcissus for a table decoration, as this is one of the earliest spring flowers. While the bulbous flowers are often combined with ferns or smilax, they have more of an air when used by themselves. The snowy crown of the narcissus lifting itself up from a jar of deep green pottery or from a silver bowl, has a grace and dignity peculiarly its own and is not improved by casual intimacies. Deep yellow candle shades, the exact color of the



Table Chat-Continued.

center of the flower, are specially pretty, as are the little openwork bonbon dishes in ivory Saxon faience. If one wants to introduce more green one can have big bunches of ferns tied with yellow and white ribbon at the plates.

* * *

There is a recrudescence of table mats due probably to the presence in our midst of so many beautifully polished tables. They are generally crocheted in a single stitch taking up the back vein of the stitch in hexagon shapes, oval or circular, with a border of shells. Most people use No. 4 Dexter cotton, but a fine bleached Macramé cord makes a stouter mat. Two sets should be provided. They are not specially beautiful, but serve a useful purpose. It goes without saying that they should be pure white.

Embroidered centerpieces have been largely superseded by those of lace edged linen. When they are used they are apt to be of heavy linen embroidered in satin stitch, with French cotton and heavily padded, so that the work stands up well. These linens come in every shape and size

and one can buy a complete set of doilies, center-piece and carving and tray cloths, all in the same design. They are edged with small scallops and will stand much hard usage. Colored embroideries are never used now on stylish tables.

* * *

Faddists on the subject of coffee are buying the French percolators. The percolator is an imposing affair of glass, with metal work in either copper or nickel, and costs \$8.50. The coffee is dripped and the necessary heat is supplied by an alcohol lamp. The result is said to be absolutely perfect coffee. For \$17.50 one gets the percolator finished in copper, a large tray with a fender at one end to protect maker from the heat of the lamp, a graceful flagon for alcohol and a sugar bowl and cream pitcher all in copper. It is a very decorative piece of table furniture, just the thing for a dining room in green or weathered oak.



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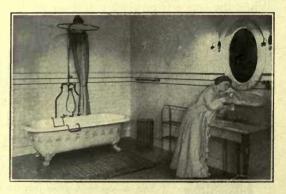
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Splinters and Shavings

Comparative Cost of Frame and Brick Construction.

Note-Because of the constantly increasing number of new subscribers keenly interested in this subject, we repub-lish 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:

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
	. 20
Total, per yard measure\$	51
- out, per juic medical critical control of	

BRICK VENEER CONSTRUCTION.

Per yard of wall-using face brick costing \$18.00 per thousand. Plastering Lumber—18 ft. at 2½c..... Paper, per yard, put on..... 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\$	1.80
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 courselaid 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

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Splinters and Shavings-Continued.

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.

bers 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

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.

MAKE A NOTE OF IT.

per day.

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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 (161/2 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. 211.00
Flooring (No. 2 D. & M. Fencing)12.90
Sheathing Boards (6-in. D. & M. No. 3)10.00
Shingles *A*\$ 2.25
Siding "C"
Finish Lumber
Tin Work, per square 8.00
Carpenter, per day, 9 hours 2.25
Masons, per day 3.00
Common Labor, per day 1.50
TT 1 (11 1 1 1 1 1 11

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.



An architect would like to carve his reputation in enduring brass. He can carve it in enduring material, and especially in enduring tin roofs by specifying "Taylor Old Style."

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ESTABLISHED 1810.

Philadelphia.

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 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.

Ottawa, Kansas.

Ollawa, Nalisas.	
Excavating, per yd	.20
Common labor, per day	1.50
Masons, wages, per day	4.00
Stone work, in wall, per cu. ft	.12
Concrete (best Portland cement) per	
cu. yd	5.00
Brick laid in wall, per M	15.00
Hollow concrete blocks (8x8x24 in.)	-
each	.25
Portland cement (Iola) per bbl	3.00
Cement plaster, per ton	10.00
Fire clay flue tile, 10-inch round, per	
joint	.40
Fire clay flue tile, 8-inch round, about	.25
Lath and plastering, per yd	. 30
Brick, per M	10.00
Dimension lumber, yellow pine, per M	20.00
Flooring D. & M. No. 4 and 6-inch,	
No. 1, per M	25.00
Flooring, Star, per M	27.00
Flooring, Oak and Maple, per M	50.00
Sheathing boards, No. 2 (No. 3 not used	
here) per M	20.00
Siding—Cypress, per M	27.50

Siding—Yellow pine, drop, per M Siding—Cedar and Redwood, per M Lath, per M Finishing lumber; yellow pine (clear), per M Finishing lumber—Cypress, per M	30.00 5.00 35.00 50.00
Finishing lumber—Oak, per M. Shingles—Red Cedar, 5-2, per M. Shingles—Red Cedar, 6-2, per M. Shingles—Cypress, per M.	60.00 3.25 3.75 4.25
Shingles—Dimension, for siding plain, per M	4.00
Carpenters, per day, 8 hrs	.08
Louisville, Ky.	.13
Excavation, per yard\$ Stone work, foundation, per perch Brick laid in wall, per M Plastering, two coats, per yard Framing lumber, per M	.35 4.00 12.00 .30 20.00
Flooring, per M	27.00 16.00 16.00 3.40
Slate roofing Tin roofing, good. Painting, 2 coats, per yard	6.50· 4.50·
Carpenter's wages, per day	2.75 1.50 4.50

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This style \$27.50 sx22x46 in freight paid as far as the Mis sissippi and Ohio rivers. We sell direct where we have no agent. Satisfaction guaranteed. Send for booklet show ing other styles from \$3.25 up and free sample of our won derfullining.

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A Architect's Corner.

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

J. F. R.—While the long, sloping roof lines and more especially gambrels and dormer windows make an attractive and pleasing exterior—also providing ample space for the much needed closets, wardrobes, etc.

(a) Are they not obtained at a sacrifice of good interior lines with shapely walls and ceilings? (b) And do such rooms make good sleeping chambers during the hot summer months by their close proximity to roof and improper ventilation? (c) Also is not so much shingle work (which should be stained) more expensive than common weather boarding? (d) I have an idea I would want all plaster work (walls and ceilings, up stairs and down) colored, no papering at all. Am I correct or out of reason? (e) Say one color up four feet from floor, then ceiling a different shade, and on best rooms some lines of appropriate shade when colors meet with some modest stencil design. (f) How is this *stain* or *paint* for plastered work made? Is it more expensive than 15c to 25c paper? Will it hold its color better?

J. F. R.—Ans. a. Gambrel roof can be used and perfectly rectangular rooms maintained by setting outside room partitions in until wide walls and ceilings meet at right angles. Utilize space between inside partition and roof for closets.

b. If there are a sufficient number of dormer windows in rooms, perfect ventilation can be secured. The shingles on lower slant of gambrel roof absorb no more heat than a clapboard wall would in their place. The air space afforded by double outside partitions (or partition and roof) makes the rooms warmer in the winter and cooler in summer, if rooms are made rectangular, as suggested.

c. Cost about the same, for clapboards should be painted three coats. The con-

SEND FOR THIS BOOKLET

"From the White House to the Golden Gate"

It tells all about the best hard wood floors—and the reasons why

Thin "Electric" Flooring

is the most practical and economical kind to use. The booklet is FULLY illustrated and very interesting.

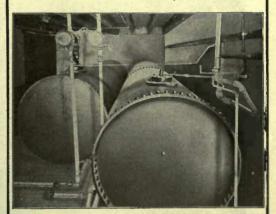
From an artistic stand point this flooring is much more desirable than carpets, which in their brilliant masses of color take away the beauty from the other coloring in the room. The tone of "Electric" flooring is excellent as a ground work for rugs and makes artistic effects possible.

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Pneumatic Water Supply Co. Drawer B, KEWANEE, ILLINOIS.

Architect's Corner-Continued.

struction of a gambrel roof, however, is more expensive than a straight slant or gable roof.

d. Your idea is a good one for effect and doctors recommend it for health.

e. Your ideas are good if ceilings are high. If ceilings are low do not use wainscoting effect on side walls, as horizontal lines have a tendency to lower appearance of room. Place picture moulding at angle of ceilings and wall. Tint ceiling a lighter shade, but in perfect harmony with side walls. Light shades for ceilings make low ceilings look higher.

f. Plain tinting costs about thirty-three per cent less on the wall than 25-cent paper. Cost of more elaborate work depends upon work required and artist engaged. Tinting will hold color as well as good paper if properly put on. There are some colors and shades, however, that seldom hold fast. Purple, for example, as a rule a compound of metallic and vegetable colors, will rarely hold color. We advise you to have a good painter mix and apply tinting.

Geo. P. McE.—I would like to ask you

a question in regard to sheathing a frame house as to proper method of doing same; whether to run in parallel with weather boarding or to run it diagonally with same. There is a question between architect, builder and myseif. Kindly answer this for me, and I would consider it a great favor.

Answer.—Yours of the twenty-second inst. at hand. In reference to house sheathing, will state that the cheapest way is to run same at right angles to studding, for single sheathing. When double sheathing is used, run last layer at right angles to first layer.

Diagonal sheathing takes more labor, a greater waste of lumber and there is no advantage gained.

We advise the following for frame house sheathing:

First, layer of sheathing, then stringedtar-felt paper; second layer of sheathing and layer of resin paper. All sheathing driven close; paper, three-inch laps.

The extra paper and boarding of this method will be easily paid for in several winters by a saving of fuel.



New Building Materials.

Relief Decorations.

The age of fresco is gradually slipping away. The time when a bunch of roses in a gaudy pink, and a cast iron leaf or two framed in the middle of the four sides of the room, satisfied the aesthetic demands of the house decorator, has passed, and plastic relief ornamentation is rapidly taking its place, with all its fine effects of light and shade and good modeling. The St. Louis Fair pointed out to us this fact very strongly. Some of the most beautiful effects in ceiling designs and wall panels were shown by famous London decorators, a firm who do the finest decorations of palaces the world over and who lead the style always. The time was, not long ago, when a plaster cornice and a big clumsy center-piece for the chandelier was all the rage. died out from overuse and lack of artistic design, but nowadays the revival in plastic relief decorations owes its existence to the efforts of the manufacturer of today who turns out the most artistic effects in Classic, Renaissance, Rococo of the Louis 14th style, etc., until no one has an excuse for

decorating their homes, whether strictly colonial or of a freer treatment, in other than this most delightful medium. More economical than the finest frescos and more costly than the trashy so-called frescos described above.

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Glimpses of Books.

The Cathedrals of England, by Mary I. Faber; The Cathedrals of Northern France, by Francis Miltown, and The Cathedrals of Southern France, by the same author.

These three books, forming "The Cathedral Series," are not written for the architect and draftsman, as technical information and details are almost entirely missing. The first volume will probably appeal most to the general reader, as the buildings, illustrated from photographs, are of greater importance than many of those of France, and the more complete and familiar records of church and political history enable the author to give many interesting and gossipy personalities of the officials connected with these cathedrals, which show that even a Bishop is not always exempt from the weaknesses of human nature.

The illustrations of the French cathedrals are reproductions of pen and ink sketches and in securing material the artist and author wandered in some instances into obscure by-ways, far from the usual lines of travel, and therefor of greater interest.

L. C. Page & Co., Publishers, Boston, Mass., \$1.60 net per vol.

The Thompson Blue Book on Advertising for 1904 and '05 is received. It is as usual very complete and accurate in its information concerning the circulation and advertising rates of leading magazines and newspapers throughout the country. By J. Walter Thompson Co., New York, N. Y.

Information Service.

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

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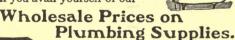
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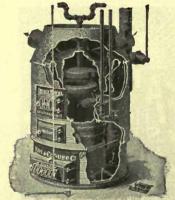


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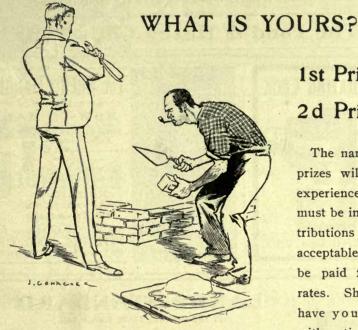
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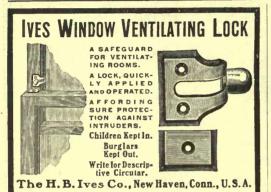
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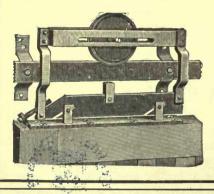
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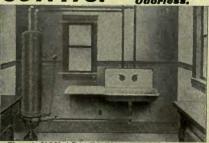
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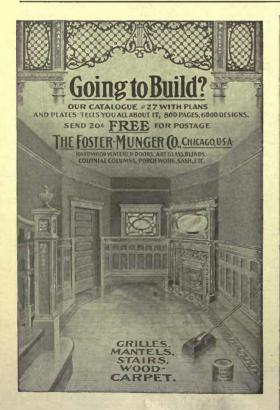


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Portland, Maine.

Keith's Magazine

on

HOME BUILDING

M. L. KEITH, Publisher, MINNEAPOLIS

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CHANGES—Subscribers wishing a change in address must send the old as well as the new address to which they wish the magazine sent.

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I T is with considerable pleasure that the publisher of Keith's Magazine presents its subscribers, this month, with a double Easter number, and it is a mark in the progress which Keith's is making.

We wish to maintain a lead in the special field covered, in furnishing artistic and practical ideas for the building and beautifying of the home.

Our new front cover design will, no doubt, receive the notice which its artistic conception by Thomas A. Cresswell, merits.

The advertisers who have been with us the longest ordered extra space for this number. They knew its real worth. We also introduce to our readers several concerns whose announcements appear for the first time. You are safe to pay them money for we carry no fraudulent advertisements.

KEITH'S MAGAZINE.

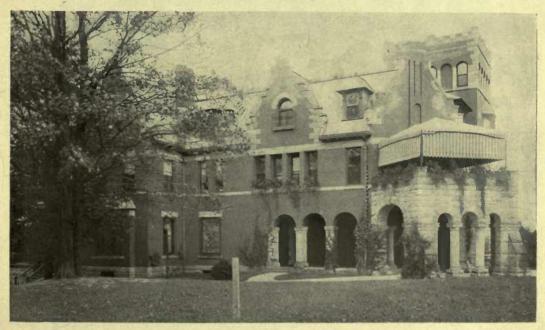
Vol. XIII.

APRIL, 1905.

No. 4

A Modern Villa and Its Pleasure Rooms.

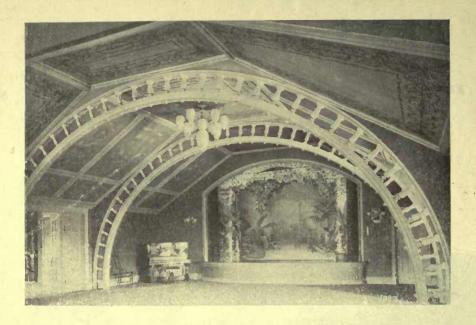
By BEATRICE C. CONNELL.



"EXTREME PICTURESQUENESS."

E are becoming quite accustomed to reproductions of old world architecture in this, the newest portion of the New World. We are no longer astonished when we see an Italian villa, with its proper environment of formal garden—its ilex trees, its sunshaded laurel walks, its balustraded terraces, its stone and marble vases and statues—all evolved from wild land in an incredibly brief period. Really the stories of the Arabian Nights cease to be fairy tales in this 20th century, for every multimillionaire is an Aladdin who may rub the magic lamp of American money and brains

to quite as good purpose as Sennacarib's hero. But all his money, alas, cannot give the new, very new villa and garden that greatest enchantment of its prototype—the charm of fancy and imagination, like the delicate bloom on the plum, which only the suns and frosts of centuries can bestow. It is in "that golden stain of time" that we are to look for the real beauty of architecture. We cannot, however, help being young, and it is a fault that will at least mend with every day. Since Roman villas and mediaeval French chateaux and old English half timber manor houses are things of beauty and we want them, the



sooner we begin with them the sooner they will lose their fatal blemish of newness. And why should we not copy these fair forms of the past,—if only we are careful to suit the several types as nearly as possible to their new setting.

For our part, we feel greatly indebted to middle ages-not to go farther back in the past-for the beautiful models they have left us. Few periods have left to their heirs so rich an inheritance of inventiveness and power in architectural forms as these same middle ages, in marked contrast to the tiresome sameness of modern cities. We are too busy making money, inventing dirigible balloons and speeding automobiles, to bother with beauty and art. So let us copy the past and be thankful we have it to copy. When one beholds some. of the achievements of the modern domestic architect-an Art Noveau design, for instance, with a roof like the cocked hat of Bonaparte, or divers creations of the Chicago New School architects, which can be likened to nothing in the heavens above or the earth beneath—one flies to the old forms as to the shadow of a great rock in a weary land.

It has been hinted that we should have a care in the selection of our type. The beautiful villa of our illustration has been chosen with discretion. An Italian villa in our northern scanty sunshine is as incongruous as an artificial ruin at Rome. An Italian garden will not flourish where snowplows are in demand, and marble statues look dreary enough when trees are bare and a keen wind whistles over their nakedness. The builder of this lovely home has not made that mistake, but has chosen, apparently, a French chateau of the middle ages for his motif and adapted it to modern conditions and requirements. Most interesting are the many chateaux of this character scattered through the French country side, but none more so than the famous Chateaux of Blois, from which this beautiful residence may easily have sprung, especially the wing, executed in the Renaissance period. Extreme picturesqueness of outline is combined with grace and elegance of individual features. The roof shows the French treatment, with high and sharply pointed dormers, which are profusely dressed with stone at the angles. The massive square tower, with its arcaded openings symmetrically repeating the arches below and its battlemented parapet is nobly characteristic. The arches of the quadrangle opening on the court, their alternating square and round columns are other well known features of this period, as also the employment of square, mullioned windows in the story above. The French chateau of this period, which was indeed an irregular Gothic castle with Renaissance detail, is a stimulating and interesting subject, and the

architect has adapted its salient features to this elegant modern home with great skill,

appreciation and sympathy.

In a country house, above all others, apartments specially designed for enjoyment and pleasure are desirable. The country home must furnish its own amusements, being "far from the madding crowd," and its occupants debarred from nightly routs and plays. To hark back

about the old Roman villas than all his wordy volumes tell us.

Probably there are few billard rooms of such elegant appointments as the one shown in our illustration. The heavily-beamed ceiling and wide cornice are of redwood, stained slightly, but retaining that peculiar roseate hue peculiar to this wood. Below the cornice is a broad band of deep cream plaster, and each immense



once more to ancient models, we have nothing in our most splendid modern palaces to compare with the "pleasure places" of an old Roman villa. Modern architects pride themselves, however, on reproducing to a degree some of these interior splendors as well as exterior features, and the series of elegant "pleasure rooms" which enrich this fortunate home would seem worthy of being described by old Pliny himself. Pictures, however, are worth more than many words; had Pliny possessed a camera, we would know more

wall space below this is a panel of costly tapestry, representing pastoral scenes, the sports of swains and maids amid classic groves, great pictures framed in by a broad, encircling band of verdure, and this again framed by the rosy woodwork. Against this exquisite background it seems almost a desecration to place anything like pieces of furniture, and we can but feel the racks and cues of the players to be out of place. Nevertheless great reserve has been shown and a fine taste in limiting the furnishing to two or three pieces of very ele-



"HIS OWN PRIVATE DEN."

gantly carved ebony pieces. The warm but dull rose of the Wilton runner around the table and its small, diapered pattern, adds another harmonious touch of color.

In one portion of the mansion a small theater has been arranged, its approach spanned by on open arch in which electric lights are set at intervals, giving the appearance of a great rainbow. The arch is repeated nearer the stage and the ceiling beautifully panelled and decorated in fresco. The drop curtain represents the charming vista of a pergola, with its vinewreathed pillars and open roof. This idea is also materialized in the unique and delightful approach to the theater, the hall leading thither being frescoed to represent a pergola, with white columns against a greenish gray background, draped in foliage of vines with hanging clusters of purple grapes. Between the pillars are disposed real blossoming plants and feathery palms so that the illusion is complete.

Here each year the gifted owner produces some quaint fancy, with novel effects of scenery, costumes and illumination. Often these productions are for the benefit of some charity, and right glad are those

favored with invitations to hand out a fancy price for seats at the play.

Last, but not least in the owner's mind, is his own private den, his sanctum which none may enter unbid. Here are gathered mementoes of travel, trophies of the chase, favorite guns and rods, with specially beloved and victorious oars slung overhead under the quaintly beamed ceiling, with its clean, white panelling and no nonsense about it. The apointments are sturdy but luxurious withal, to say nothing of the good cheer on tap from the silver-hooped and fauceted cask in the complete and elegant cabinet. The square, casement windows set at intervals round the room, between the wood panels of the wainscot which meets the ceiling beams, afford opportunity for the color note of red and green and gold Japanese crepe in soft, straight folds.

A goodly home, beautiful for situation and well equipped for driving dull care away on the stormiest winter night. Here be pleasure places that need not blush if old Pliny himself rose up from the dust of centuries some All Saints' Eve, and called to look them over.



The Selecting of Our Plans.

First Paper by Parmalee C. McFadden.

"The World has nothing to bestow From our own selves our joys must flow And that dear hut our home."

ROM the time (as they say in legal parlance) whereof the memory of man runneth not to the contrary, the struggle to possess a home has been chief in the activities of man, and the

been chief in the activities of man, and the ultimate_end of all his exertions. From the cave of the savage, to the castle of the king the same objects are paramount; the exclusion of the unwelcome, and the peaceful enjoyment of life within its walls.

In our day and country, while the ancient objects obtain, they are so mingled with aesthetic and communal interests that the problem is a much more complex one than talk politics or gossip; some play bridge; but we built houses. Not with blocks, however, that went on incessantly in the nursery, for our offspring had contracted the fever from his elders. No, we built with paper and pencil, indelibly transferring to countless sheets, our ideas, as soon as conceived. It was as good as a game of chess, so varied were the combinations possible; the hall down the middle or off at one side; the kitchen in a wing or in the basement; the chambers connecting or isolated; vital questions, each one of them, and each susceptible of a dozen solutions. Try it, fellow



that which met our forefathers. A rented house or even flat will answer a temporary demand; but the primitive instinct to build for one's self is as strong today as it was generations ago, and sooner or later every householder will contract the fever and end with being a home-builder.

We were no exception. We thought "house," we talked "house" and we dreamt "house" for years, but we resolutely steeled ourselves against our yearnings until such time as we could build more nearly where and how we chose.

In the meantime we made a beginning. Some firesiders doze off an evening; some builder, and see what you think of it as an evening's entertainment. It costs nothing, and it is almost exciting.

With the interior arrangement tentatively settled, we turned our attention to the question of exterior style. This had all along been a bug-a-boo to us and we approached it with awe. The terms colonial, Elizabethan, Georgian, French or Italian meant little to us. But at least one thing we did know; we knew what we liked when we saw it.

After many evenings spent in poring over architectural magazines and suburban life publications, the inspiration came over us

to make a scrap book. To think was to act, and that very same evening saw the first profuse installment. We cut out any exterior or interior view that appealed to us as having the possibility of even remotely being our idea, and pasted it in our scrap book. It is marvelous how, when one is interested in a subject, he is reminded of it in many unrelated things that he does. It seemed as if we were constantly coming upon drawings or photographs of houses (plans and exteriors), stables, gardens and gates. We had, fortunately, the saving grace of a sense of "selection," and we kept that scrap book rigidly down to only those things that we liked, and in which we saw a bare possibility of adopting wholly or in

We culled stairways, dignified and broad and stairways crooked and quaint. We had front doors by the dozen and windows by the score. Palatial bath rooms that held for us but a bare soap dish cleverly disposed; or a gable, rich in tints and desirable features. In this way we gained a vast amount of information, and incidentally, crystallized our own ideas and altogether put us in a much better position when we came to lay our ideas before our architect.

Neighbors of ours were even more ambitious and diligent. To begin with, they had a leaning toward the southern colonial style of architecture and they determined to inform themselves on the subject at first hand. To this end they hired a buggy—several buggies, all told—and drove for six weeks, leisurely, through parts of old Virginia, West Virginia and Maryland. As they went they photographed and sketched and preserved their records in an ample scrap book, not only a valuable volume of reference when, the next year they came to build, but a charming memento of a unique vacation.

Their experience impressed us, and while we could not take the buggy trip, we enriched our scrap book with pictures of our own taking. It is surprising how this clarifies your ideas and stimulates your inventive faculties.

By the time you are ready to call in your architect, you naturally have had a number of months' practice in "selection" and formulating in your own minds the kind of house you will want. You probably have developed a comprehensive design of exterior and interior requirements. Now, the chances are that these plans will bear but a faint resemblance to those that you will finally adopt, but never mind! Your earlier, inde-

pendent planning has been of inestimable value to you and your architectural adviser. You are what every architect desires, but seldom meets, in his client—a man with an intelligent idea of what he wants and of the limitations under which he must work to achieve this.

As a process of evolution, it turned out that what we liked best was, generally speaking, colonial in spirit. The simple lines of this style of architecture seemed to meet our requirements and to fit in with the genuine colonial atmosphere of the New England village where our "lot" was cast, as it were. After all, it seemed impossible that anyone could build anything else but a colonial house on a hillside that had been the scene of a skirmish in revolutionary days.

This idea of suiting one's dwelling to its environment is an important one and, we agreed, should always be observed. Of course, one does not always build on a revolutionary battlefield, but there is usually, especially in isolated, suburban or country houses, some atmosphere of the town or neighborhood that can be reflected in the architecture. Probably nowhere more than in selecting the style of one's house should this "eternal fitness" be kept in mind.

We felt that we had advanced a long way when we had determined on a general style of house, that not only satisfied our domestic requirements, but also was in keeping with the traditions of the town. It was at this stage that we summoned our architect. And here we were fortunate. It was evident that he desired to give us what we wanted, untrammeled by any limitations of his except those of warning or advice, when our own ideas threatened to defeat our cherished object.

To build a successful, small house, is as great a problem as to build a mansion, if not greater.

What were our requirements? To begin with, a home-like, artistic, substantial and dignified exterior, avoiding religiously anything the least suggestive of the tawdry or cheap.

Second: Simplicity of the interior ar-

rangements.

To me the ideal arrangement seemed a spacious hall running clear through the house from the front door to the rear, with a door at its other end also. Then, generous openings from this hall to the adjoining rooms—a living room carefully proportioned and flooded with sunshine; a dining room with an eastern exposure to brighten

the breakfast hour; a study or "den" for the man of the house; kitchen arrangements, not too isolated from the main building to be inconvenient; plenty of good-sized, airy chambers—the guest rooms away from the family quarters (preferably in the third story; plenty of bath rooms. In short, a livable, comfortable home, susceptible of aesthetic adornment, but above all, opening up generously to the calls of hospitality. With all this a dignified exterior, distinguishing itself from its neighbors on the street by expressing the personality of its owner.

Such a house we finally planned, to our satisfaction, and the trials and the humors (for there were these) of its building will be told in a later number of this magazine.

Typical American Homes.

Designed by Arthur C. Clausen.

MERICA has had her time with Gothic, Romanesque, Queen Anne, Flemish, Renaissance, Brown Stone Fronts, "Sullivanesque," etc., but the good colonial style has outlived them all. It is never looked upon as a fad or fancy, it is always with us. If in doubt

as to the style in which to render your new home, make it colonial; it always pleases. It gives that rest to the soul which many styles lack, admits of an economical plan, and above all it is comparatively inexpensive. When that celebrated divine, Charles Wagner, exclaimed "One



"SUBSTANTIAL AND SOMEWHAT ARISTOCRATIC."

need not be rich to give grace and charm to his habitation," he must have had in

mind our simple colonial homes.

Of as much importance as the design, however, are the carefully thought out details that make a house homelike and livable. Thus our first house, while a beautiful and appropriate design for a city home, is not faultless in its details. One's first welcome to a home is the front door. This one, though of mahogany with a bevel plate panel, is too obtrusive; projecting vestibules should always be avoided, they suggest a cramped or congested condition of the rooms within. A little reconnoitering on the plans before building will usually remove this common fault. The windows of this house are all broad. That is

foundation. The roof is graceful and well adorned with beautiful dormers, the one on the front being especially good with its triple palladian window effect. The main cornice of the house and its counterpart in miniature on the porch are attractive and well designed features, while the cement steps, stone piers and Roman Doric columns give to the whole a substantial and somewhat aristocratic appearance.

Just a dear little home. But what right minded man wants more. Our second home with its forward expression of simple needs, while not faultless in design, is a homelike, inviting little place. What a pleasure it must be for the owner of this home, after spending the day in a dusty office of a skyscraper, to betake himself



"A COZY COTTAGE IN NATURE'S REALM."

good. Broad windows admit of a bountiful flow of sunlight which is always desirable, but two of these on the first floor front are stationary. That is bad. Every window in the house should slide or swing to allow a free circulation of air when desired. The middle column is not in the center of the porch, undoubtedly due to the contractor's carelessness. Watch that fellow close, he means to do right but sometimes fails. Don't neglect the little things which make your house a home. The color of the house is white, the roof is of weathered shingles with a blue limestone

nightly to this cosy cottage in the suburbs of Chicago. Surrounded by beautiful maples, shrubbery and flowers, here he may find peaceful rest when his day's work is over, lounging on that broad veranda, and breathe awhile in nature's realm. There is a pleasing hit and miss about the composition of this house which looks well in a cottage home. The sweep of broad windows in the dining room bay, which extends to the full width of the room, gives a decided sunny, airy and cheerful aspect to the interior. The owner of this home appreciates the value of broad windows and



"ANGLO-AMERICAN."

their effect upon one's health, so he has provided his house with many of them. "Many windows and broad," should be the motto of every builder. There is no better spring tonic than fresh air and sunlight. Build your home right and save doc-

tor bills.

The next house is evidently in a different neighborhood. A staid, dignified city house. Designed by one with artistic, as well as practical ideals it is a simple but pleasing example of an American home in the English style. An Anglo-American house successfully designed calls for a breadth of front, a solidity of construction and general appearance of utility. As in the home presented, solid timbers should be used for porch posts; not the usual box posts made up of four boards that soon warp apart and expose the sham,

but real, genuine posts with knots and checks in them. The front of this house is attractively designed. The three dormers with their steep roofs, ornate gables and windows divided into small diamond lights claim our first attention. They are very appropriate to the design and well grouped. The cornice is simply for service as a water gutter, but is neat. The windows are large and the dignified broad porch is inviting. Every home should have as large a porch as this one, also a good fire place, made to burn real wood (no gas logs for me). The former is the center of family life in summer and the latter draws them about its cheerful fire in winter. They are indispensable in a happy home and "Help keep contentment on the hearth a blaze."



Five Periods of French Decorative Art.

By Eleanor A. Cummins. In Two Parts. Part I.

ERY few people have any very definite conception of the various periods in French decorative art. They vaguely associate profuse gilding with the reign of Louis XIV and

classic outlines with the Empire period. To differentiate between the styles of these several periods and to indicate the salient features of each is the purpose of

this article.

The formation of a distinctly French school of domestic art is contemporary with the regency of Marie de Medici in the early years of the seventeenth century. Previous to that time the general character of French work had not varied greatly from that in the other European countries which came under the influence of the Renaissance. The difference between the interior of the French chateau and that of the Italian palazzo or the German schloss was principally in the armorial bearings engraved above the chimney piece of the great hall. A very good example of this period is the dining room of the Hotel Louraine in Boston, which while nominally of the period of Francis, it might answer as well for an example of a castle interior in the time of the later Valois.

The inspirer of the new school was the great Fleming Peter Paul Rubens, and it derived from him the luxuriant ornament, robust outlines and a certain heaviness characteristic of the art of the Netherlands. Perhaps the feeling for comfort which goes side by side with the substantial magnificence of the Louis XIII style is also to be attributed to a Dutch origin. Small and cut up rooms gave place to spacious and well lighted apartments with symmetrically arranged doors and windows.

Much of the furniture of this period has a short waisted effect. The seats of the chairs are high, the backs low and broad. The rectangle takes the place of the square. Cabinets are broad rather than high, and are raised on legs, and almost all pieces are divided by horizontal lines wherever possible. Legs are much twisted. Some are urn shaped with many convolutions, but the majority are twisted in the way familiar to us in the Flemish oak dining room furniture which was so popular a few years ago. The typical

chair is upholstered with tapestry or leather—laid on plainly and fastened with heavy nails with or without gimp. The general effect is one of squareness and breadth of angles rather than curves.

The high four poster bedstead with tester and valance is characteristic of this period and depended entirely for its effect on its draperies as the frame work was generally entirely covered. Our old friend, the circular bolster, made its appearance on these beds, which were generally exactly square. The richest fabrics were used in draping these beds. An essential part of the bed were four knobs rising above the tester and continuing the four posts of the frame work. These were sometimes plain wood, but oftener covered with velvet and adorned with gold or silver cord or even plumes.

Tables had elaborately carved legs, generally underbraced, often resting on ball feet. These legs varied in number, one fine example of the period being supported on no less than nine. Tops were sometimes plain, sometimes of marble or

marquetry.

Another piece of furniture much in vogue was the chaise lounge, a sofa six feet long with an end piece, but no back, and supported by six legs. This was supplied with a mattress and a round bolster.

The massively carved chimney piece, extending to the top of the room, is a feature of this period and is completed by rather large andirons of brass caryatides; garlands of fruit cornucopias and masks all appear on these chimney pieces and also upon the cabinets upon which much skill was expended. Often the arch or gable of the chimney piece or cabinet is broken and a shield or emblematic figure inserted.

The woods used were oak, walnut and chestnut, and occasionally ebony with some exotic woods for marquetry. In cheaper furniture stained pearwood was used in imitation of ebony. Metallic adjuncts were generally of brass. Walls were covered with tapestry, and a peculiar verdure tapestry in shades of olives and wood browns is peculiar to this period. It has been exactly copied in the modern French cotton tapestries. The porcupine occurs in other tapestries, that being the

special emblem of the king. Some of the forestry papers have much the effect of these verdure tapestries.

The principal authority for the domestic interiors of this period is the drawings of Abraham Bosse, a distinguished en-

graver of the time.

The reign of Louis XIV is the most splendid period in the history of French art. In it interior decoration acquired the particular characteristics which we associate with all its periods. Successive Spanish queens had imported a taste for the lavish use of the precious metals and

scenes or allegories painted by Le Brun. There was a reaction from dark and subdued colors to light and brilliant tints and some new shades appeared. Aurora was a yellowish pink, amaranth a pinkish purple, and flesh color and flame color were popular.

The dominant note of the Louis XIV style is majesty and it is pre-eminently the style for stately apartments not for common use. Everywhere a redundance of ornamentation in high relief is noticeable, both in dead and burnished gold, and the character of the carving suggests the



in this reign elaborate carved and gilded furniture took the place of the simple and massive pieces in natural wood characteristic of the Louis XIII period.

Furniture, carpets, tapestries and plate were no longer designed by the artisan, but the king placed eminent artists at the head of the Gobelins factory, which at the time manufactured not only tapestry, but cabinet and goldsmiths' work. Mirrors, which had previously been made only in Venice, were one of the products of the factory and were brought within the reach of people in moderate circumstances. Painted and gilt panels took the place of tapestry on the walls and tiled floors were succeeded by parquetry ones. The tapestries manufactured were copies of mythological subjects, war or hunting

craft of the worker in metal rather than that of the wood carver.

An important detail is the combination of straight and curved lines. Mouldings are broad and shallow and there is a distinct absence of any ornament which would cast a shadow. In the earlier part of the reign the ornament is of a classic character, largely heroic in motive, as befitted the greatest warrior of his time. Trophies of shields, plumed helmets, laurel wreaths and cuirasses abound, also winged or trumpeting victories. fleur-de-lis of the Bourbons is common, also the king's cypher of two L's interlaced, one reversed. The scroll and acanthus forms of earlier periods are used, but their heaviness, strength and breadth is increased. Later in the reign

the style of ornament became attenuated, slender and delicate while keeping to the

same general type.

To this period belongs the work of Buhl. He made cabinets, desks, tables, wardrobes and the bracketed tables called consoles. He used the most elaborate marquetry of exotic woods and ornamented the ample surfaces of his pieces with incrustations of tortoise shell, applications of engraved pewter and copper, lines of brilliant scarlet enamel, masks, hands and bas-relief in gilt. His

board, no foot and an elaborate canopy of carved and gilded wood projecting over about two-thirds of the bed and supporting curtains fastened back at either side of the headboard.

The alcove, as we know it, belongs to the next century. The alcove of the Louis XIV period was a railed off space in a large chamber containing the bed and chairs for guests.

The typical Louis XIV room has a vast expanse of polished floor of inlaid wood, walls with a panelled effect, the



furniture brings fabulous prices, a pair of wardrobes having sold for £12,000 in 1882, and another at South Kensington

being valued at £10,000.

The furniture of this style is substantial standing firmly upon stout legs. Tables, chairs and sofas are underbraced and sofas often have six or eight legs. The backs of chairs and sofas are high and smoothly upholstered and the frame of the back is not visible. Arms are elaborately carved, but not upholstered. The chaise lounge of the preceding period has a back rest at either end and two round bolsters.

The four posted closely curtained bed gives place to one with a low head-

panels either filled in with tapestry or brocaded silk, a lofty ceiling divided into sections and painted in delicate colors. The mantel piece of colored marble is surmounted by a lofty mirror in front of which stands a clock. The doors are high and broad, opening in the center and elaborately panelled, often surmounted by a carved medallion or by a niche for a bust. The curtains hung without a cornice match the covering of the walls. Sometimes lambrequins are used. The furniture is arranged stiffly against the walls with one large table in the center.

Next month paper number two will take up the style of Louis XV.

A Complete House Decorative Scheme.

No. IV. By H. P. KEITH. For Design A 45.



HE subject to be treated in this paper with a decorative scheme for its interior, is a country house of more than ordinary in-

terest and charm. It has been specially designed for special needs, and at once impresses us with the feeling of its individual and personal quality. It has the "hominess" and picturesqueness of an English rural cottage refined into modern completeness, but without any of the eccentricities, the Chinese turrets and turned up roof corners on the one hand or the baldness of a barn on the other. which are sometimes the result of an effort to achieve the picturesque. The design is thoroughly charming both within and without, and provided with every essential of modern convenience and comfort. The lines of the exterior and especially of the roof and large, single dormer, together with the grouping of the windows constitute its most potent charm; greatly enhanced of course by agreeable coloring.

The strength and simplicity of these lines and the thoroughly substantial character of the house are features which indicate the general line of treatment for the interior. We wish the expectations which the outside awakens to be amply satisfied within. Simplicity, permanence, comfort and harmonious coloring are the qualities we shall seek to embody in the decoration and furnishing of this house.

The plan shows a series of well arranged rooms with sleeping as well as living conveniences provided for on the main floor. It is seldom that a plan is found which introduces sleeping and toilet rooms on the first floor, without a distinct loss to the appearance of the rest of the house. But in this case the admirable grouping of the main living rooms on the right and the sleeping quarters on the left without the stiffness of a long, straight dividing hall, has solved the problem in a felicitous manner. Unusual generosity in the provision of fireplaces also adds much to the charm of the house. The front entrance, with its delightful Dutch door and side lights is approached either from the broad steps of the porch in front or the steps of the stone terrace running round the side; an agreeable feature which allows the free admission of sunlight in rooms usually too much shaded by entirely covered porches. Entering this door, we are at once in the generous

Reception and Living Hall with the welcome of the hearth to greet us and a vista straight through of 30 feet.

The unique arrangement of the stairs around the corner, takes them out of the living part of the hall completely, and at the same time forms a pretty feature. The ample space left is a beautiful room to be used for the family and social life.

The standing wood in this part of the house we will stain a dull green, with the many little leaded panes of the Dutch door and of the side lights glazed in brilliant green glass. The walls to be left in very rough plaster, so rough that it lies in wale-like ridges, and stained a burnt sienna. The ceiling tinted a yellowish cream, such as is found in the shadings of antique ivory. The fireplace facings and hearth to be brick of a burnt orange color. The abundant light of the room allows these rich deep shades, and the warmth and strength of the color tones suit the style of the room.

The bright emerald glass of the entrance is left uncurtained, and the other windows to have curtains of a simple ecru lace which comes by the yard at \$1.00 a yard in a block pattern, heavy and handsome. The seat by the fireplace may be left in the wood, but have loose leather cushions of a tawny, yellowish brown. A Donegal rug, sometimes known as Irish Oriental, with its bold designs and rich greens, reds and yellowish creams, would be in place here. The same treatment of wall and ceiling must of course apply to the hall proper in the center of the house and the passage into the kitchen; but the light from the upper hall and the warm cream of the ceiling will permit of this. The reception hall should be lighted from side brackets rather than a center fixture, and these should be in dull brass with shades of bright emerald green glass. The furniture should be simple and strong. wide, settle-like divan of weathered oak with slatted back, having loose cushions of greenish, mottled leather and placed opposite the fireplace, would be the principal piece. Tall bay trees in pots, standing like sentinels on each side of the opening into the dining room, would complete the effect. The vivid greens, burnt orange and sienna of the living hall, will

merge agreeably into the duller and lighter greens, blues and yellows of

The Dining Room, a beautiful room 18 feet in length with a wide, rounding bay filled with windows occupying the entire outer end of the room. We propose to temper this generosity of the architect in respect to windows, and request that they be cut off to single sashes, and that these be hung casement fashion, as in the illustration presented. This will admit of the seat beneath, attractive in cushion and pillows, and give added charm to the room. Here the woodwork shall be fumed to a rich brown and the plaster wall to the

canvas with a band across the top matching the greens, dull reds and yellows of the frieze.

Passing from the dining room through the middle hall to the smaller room on

the left marked on the plan

The Sewing Room.

We imagine this room will not be limited to sewing, but include many uses of a quiet, retired corner. Here, for instance, must the bookcases be placed, since neither of the other apartments are suited to them; and the corner against the kitchen wall, is the ideal place for a couch, with the opposite wall lined with long, low bookshelves. The soft fumed



tops of the openings stained a soft, olive green, yellowish, and not too dark. Above the shelf which caps the olive wall is a wide frieze, bunches of conventionalized rhododendrons on a ground of dull blue, the blossoms a faint, dusky red and the foliage varying tones of yellowish green.

Horizontal strips of wood cross the ceiling at wide intervals and the plaster panels between are tinted a tawny yellow. The fireplace has a design of green and yellow tiles simply and strongly framed in by the brown fumed wood. The furniture is in simple craftsman shapes, the severe lines of the table softened by the grace of a scarf of white linen drawn work and bowl of flowers. The chairs are upholstered in leather of a dull yellow put on with large brown leather nail heads. The simplest of white pongee silk curtains are pushed close together on the casements, and the draperies at the outer sides of the arch are of dull blue

woodwork of the dining room will be the finish here, the rough plaster wall tinted, and shaded up from the deep, tawny, rust color of a Florida orange at the base, to ordinary orange at the top. The ceiling The charm and glory of a warm buff. the room will be the high windows in the rear wall, which shall show a Dutch landscape in superb coloring. The greenest of green grass and brown windmills in the foreground against that brilliant blue of a Holland sky. Beneath this bit of brightness shall stand the desk or writing table, and in the bay window is still room for the cushioned easy chair of yellowish brown leather. The curtains in the bay will be of heavy, ecru net in a square mesh, repeating the ceiling color, and a low-hanging electric light in a square lantern of coppery gold, will swing near the writing table.

From this delightful den or library, what you will, we slip easily, as the own-

er does, through passage and the private dressing room into the

Main Floor Sleeping Room, with its charm of irregular outline and an open fireplace. Here the plaster is to be a smoother, sand finish and tinted a soft, deep blue, the cypress woodwork just slightly stained a greenish tinge, and the ceiling a warm cream. These tints of blue and green cream and golden brown are introduced into the various hangings and furnishings. The fireplace facings are unglazed tile of a deep cream and the portiere of the dressing room door a golden brown. The furniture is dull green wicker, or wood with rush seats; the bed also of the dull green wood, light in frame and of simple make, but substantial. The window curtains of the bay are of deep cream cotton voile, edged with a narrow cut fringe and the rag rugs are woven to order in soft tints of green, blue and cream.

The principal rooms of the second floor possess the unusual attraction of open fireplaces, and here we may indulge in the gayer fancies permissible to the upper floor. The great dormer thrown out from the long, sloping roof, provides a front room of much interest, especially in the disposition of the windows, and

the quaint little bay.

The chambers of a country house are admirably adapted to the fetching floral papers and chintzes so dear to the feminene heart. We have in mind for this front room a design of morning glories running over a light green trellis. The ground of the paper is white, the green trellis is slight and nearly covered by the deeper green of the foliage, and the morning glories are mostly a deep, coral pink instead of purple. The wall of the larger room is to have this paper up to the tops of the doors and finish there with a slight molding the same green as the trellis. The remaining space and the ceiling, tinted ivory white. The effect will be greatly enhanced if sprays of the morning glories are carried beyond the finishing molding with the brush, with irregular, careless grace. The woodwork to be the green of the trellis and the furniture also. The pink of the morning glories is emphasized in fireplace tiles of deep pink and in portieres of plain art ticking in the same shade at the dressing room doorway in lieu of a door. The same woodwork is carried into the dressing room, but the wall up to the tops of the doors is tinted the deep pink; then ivory white to the ceiling angle. The ceiling itself is covered with the morning glory paper, and here the loose sprays must trail down upon the plain white frieze, as if the little room were canopied by vines. Against the plain, deep pink wall, place a dressing table draped with flowered organdy which comes at 15 cents a yard in a morning glory pattern. The simple wood frame enameled pink, with chair to match. Charming ideas for window curtains may be gathered from the January number of this magazine, in the department devoted to Decoration and Furnishing. The space limit of this article will not permit the elaboration of all details.

It is the aim of the writer of these papers to suggest in them ideas which can be actually carried out and materials which really exist in the shops and not in the fancy. Therefore, for the large chamber on the right we have in mind a paper which comes in two sections; one designed for the lower wall having nasturtium vines and blossoms in stripes. with a frieze to match, of baskets filled with the flowers and trailing sprays. We will tint our wall the cream white of the paper's ground, and cutting out the nasturtium strips employ them as a border running around all the openings and across the arch of the bay. A good deal of care and patience with very sharp pointed scissors, will give a good vine to this applique and the brush can supply sprays and tendrils. The frieze can be used entire. The ceiling a pale yellow. The woodwork will be a deeper cream than the paper, and that peculiar coppery. brickish red of the nasturtiums be repeated in the tile of the fireplace. Here is the place for the antique mahogany of our mother; the dark, brownish and dull finished pieces against the cream colored wall, especially let us hope, the solid bedstead. There is also in the shops a cretonne, the same reddish brown and yellow nasturtiums and dull green leaves on a white ground. Put this at the windows, on the dress box and the bed. Let the chairs be splint bottomed, and the rag rugs mahogany and deep cream splashed with yellow. In the large, cool upper hall, place cross the corner near the broad, mullioned window a summer settee, enamel it green, pad and upholster with flowered cretonne. Lay a small rug in shaded greens before it, and fill the window with flowers. Let the wall be the same warm deep cream of the lower hall ceiling, the woodwork the green of the front chamber and the ceiling pale green.

The Five Orders of Architecture.

By Arthur C. Clausen.



ALLIMACHUS, the famous architect of ancient Greece, was taking his daily stroll early one spring morning several thou-

sand years ago. Becoming fatigued or perhaps being overcome by that lazy June feeling which we all have known, he stopped to rest awhile at the village burial grounds. His rest was short for his artist's eye had caught a beautiful sight before him. Little did he dream that this happy result of his morning's walk was to make him famous to the world.

Upon the grave of a little maiden had been placed a bell shaped basket containing her toys, and to protect the contents from the elements her nurse had covered it over with a tile of stone. The basket happened to be placed upon the root of an akanthus plant, which being depressed in the middle the leaves had grown out on all sides, following up the sides of the basket until they were obstructed by the overhanging tile, here they commenced to convolve or curl.

Thus originated the most beautiful of the architectural orders, the Corinthian, so-called because Callimachus first used it in a temple near Corinth. The capital of the Corinthian column still contains its original elements. Its general contour is decidedly that of a basket; its principle adornment is the leaves of the akanthus curling at the top, and crowning all is the progeny of that famous tile, now being moulded on the edge is called the abacus. To the column has been added a cornice or entablature that is exquisite in its beauty, and these make up the Corinthian order which has not been surpassed in beauty by any style or order of any subsequent time or nation. Who can deny that to the memory of that little Grecian girl has been erected a monument that will outlast that of any conqueror or king.

To this the Greeks have added two more orders whose origin and development are interesting, the Doric and the Ionic. The followers of Ion having tired of war settled near the city of Smyrna and called their country Ionia. Their first temple they erected to their god of masculine grace, Apollo. In this temple they wished to use columns that would sustain the weight of the roof and at the

same time present a graceful appearance. They measured the length of a man's foot. Finding it to be a sixth of his height they used this proportion in their columns, making the shaft of the column, in diameter, at the base one-sixth of its height, including the capital. They called this order Doric because they had first seen columns used (of which we have no record) in the Doric states, and these columns, being in the proportions of the human body, have ever since been used in buildings of massive solidity and beauty.

In the same way when they erected their temple to Diana, the Queen of the chase, they made their columns in the proportions of a woman, making the diameter of the column one-eighth of its height. To make it more beautiful they put mouldings around the base for a shoe, and spiral volutes in the capitals resembling the twisted braids of hair on each side of the head as worn by the women of that time. They also made long, straight fluting down the sides of the columns like the folds in the garments worn by the matrons of ancient Greece.

This column is called Ionic because it was designed by the Ionians. Thus these two columns were made, one in the massive strength and simple dignity of man, the other in the beauty and elegance of the proportions of a woman; but posterity during the subsequent development of the orders has with its better knowledge changed the proportions to seven diameters high for the Doric and that of

the Ionic to eight and one-half.

To find the other two orders, the Tuscan and Composite, we must leave the fair shores of Greece and walk among the ancient ruins of the "Eternal City. The Romans were not as inventive as the Greeks, but who can say that their architecture is not as beautiful. The magnificent Roman arch with its keystone is of their invention, but for their columns they had to turn to the land of the Spartan for an inspiration. Thus the Composite order, as its name suggests, is a combination of the Corinthian and Ionic. It has the proportions and the basket shape and akanthus leaves on the capital of the former; being crowned by the spiral volutes of the latter. The Romans also used the Tuscan order, the origin of which is in doubt. They received it from the Etruscans, and blending it with some of the Greco-Doric elements used it extensively. This order, with slightly changed proportions and embellished details, is sometimes called the Roman Doric, which is often used in our colonial style.

In Italy there still exists, in all their grandeur, many beautiful examples of the ancient orders unspoiled by the ravages of time and elements or the wars of man.

But fair Greece, the cradle of literature and art, presents a sorrowful sight. Of her thousands of sculptured gods, temples, and sepulchers, but a few scattering fragments remain. She has been made the plundering ground of Europe, and it is to the shame of our modern time, that even to the sculptured monuments and tombs of her dead, she has been stripped naked of her adornments, and but a few scattered, crumbling stones lay bleaching in the sun to tell us of what Greece once was.

SPRING MUSINGS.

By F. H. Nutter, Landscape Architect.

NOTE—Mr. Nutter was for many years engaged in the work of laying out and beautifying the Minneapolis Park System and Boulevards, and supervises the designing and embelishing of private grounds. Consultation may be had by addressing Mr. Nutter, care Keith's Magazine.

PRING is almost here, but March winds and April showers combine to shut us in today, so through the rain and sleet we

will look out upon the garden and lawn and let our minds wander at will over

the campaign of the coming year.

"Everything beautiful in its season;" has that any hint for the gardener? In the past it has sometimes happened that at the time when we wished the grounds to be especially attractive there was a dearth of color and foliage, so let us consider the matter of arranging a calender by which we may be guided in our planting. It is too late now to arrange for a display of flowers as soon as the fetters of frost are released, but last fall the tulip beds were all prepared and soon their leaves may be seen breaking through the soil; the snowdrops and crocus acclimated in the lawn and the woodland hepaticas and dog-toothed violets in the borders of the shrubberies will give the first touch of color that we long for. The bulbous plants will soon, however, wither away and the tulip and hyacinth beds look brown and bare if nothing further is provided, but with a little additional labor, plants from the hotbed, the forgetme-not, for instance, may be set out among the tulips and in a night a grand transformation take place; flowering annuals may also be sown early in the beds and their blossoms soon take the place of the vanished spring bulbs.

For a while in the spring we are overwhelmed with a wealth of blossoms from tree and shrub and plant, but as June and July pass by there comes a break in the floral procession and the beds and groups of shrubbery erstwhile so bright become dull and monotonous; here some of the hardy lilies and tall perennials will come to our aid. The former, if planted among the peonies, will shoot above them as their blossoms fade away and massing with the strong foliage of the lower plants give new form and beauty to the bed. In the groups of shrubs these same varieties of plants properly placed will serve to carry things through the dearth of midsummer.

Roses for midsummer will perhaps appeal to some, but unfortunately the beauty of the flower does not always appertain to the foliage, and its insect enemies are many; so they are better placed where they will not be too conspicuous; they are worth going to when in bloom.

As fall approaches, our shrubberies will still be lacking in flower, except in the case of some of the spireas and a few other varieties and the ever faithful and valuable hardy hydrangea; but the deep yellows and purples of some of the late perennials and the crimson and gold of changing foliage and ripening fruits will bring the season to a close with a wealth of color far exceeding that of spring. The flower garden proper at this closing act will bring forward its dahlias, asters. gladioli, cosmos and other late blooming species, and by removing the flowers or seed pods of many of the summer bloom-

ing varieties their season may also be transferred to a later date.

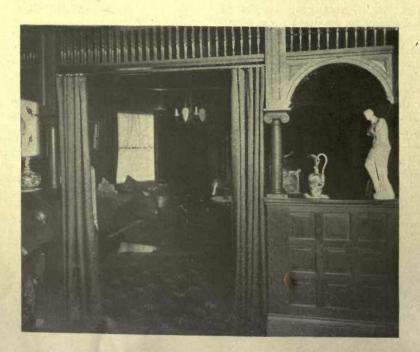
Even the winter time may not entirely destroy all color and beauty in our gargen; the many varieties of evergreens at the gardener's disposal enable him to make a winter garden if he so elect, to which may be added other attractive features. Where they flourish, the green, persistent foliage of the rhododendron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

The use of annuals is frowned on by some and it cannot be denied that a gar-

den of these alone will render small returns sometimes in proportion to the labor involved, and at certain seasons show a broad expanse of bare ground, but by no other means can a showing of brilliant coloring be as quickly and cheaply attained and if it has to be renewed yearly it affords opportunity to change plan and arrangement from year to year. The new varieties of annuals that are being constantly introduced are many of them of value for improved coloring and beauty, and some as mere freaks and curiosities will serve to interest the gardener. A glance through this pile of catalogues that the postman has been adding to daily for some weeks past will convince us that novelties will never cease and one needs to be of a well balanced mind not to yield to the temptation to spend much more than he can afford in investigating the claims of these newcomers.

But see, the storm has ceased and the sun shines again and we must adjourn to the garden itself and devote our time for the present to the more tiring, but perhaps fully as profitable, task of wielding the rake and hoe.





Some Designs for the Home Builder.

Design A 44. Described by Mary M. Cheney.

FTER a day's "rubbing up against the world," there is nothing more soothing than the atmosphere confined within the four walls constituting "home," providing it be all that

term implies.

Tesselated floors, beamed ceilings, leaded windows, expensive fabrics, rare canvases, first editions, imported bronzes—none of these are necessary to this result. But there are a few requisites, just as bread is not bread without flour and yeast. From youth

light. Blindfold one sensitive to the sun's work, lead him in the dead of night to some home—so-called—unknown to him, where carpets and walls are unfaded, unbind his eyes and he will tell you at once whether or not here old Sol has been a welcome guest.

Sunshine then, is one thing every "home" must have—and such a home is the one answering this description: Sunbathed and blessed with a generous portion of pure air. Its exterior is plain, to some even severe,



"COLONIAL IN DORIC."

up we have been told that a grandmother and a baby are prime necessities but even before these the Creator ordained that sunshine should be the desideratum in making a home.

If you are susceptible to the shades of atmosphere indoors, you know at once the difference between a place whose sacred precincts have never been invaded by the health-giving rays and one whose every nook and corner has been flooded and even saturated with the golden elixir. Precious beyond computation is the silent, unseen work of the inspiring, invigorating sun-

but it catches a full measure of the western light. The front entrance and lower windows are well protected by an inviting, broad, low porch. The roof lines of the house are few, but good, and the windows are well placed. The grouped clapboards of the upper story are a happy relief from the usual monotonous siding. A few turned ornaments give accent to the design—but we must enter.

A small vestibule finished in an antique oak wainscoting, with a reddish bronze embossed paper upper, admits us to a very attractive, rather square, central hall. The

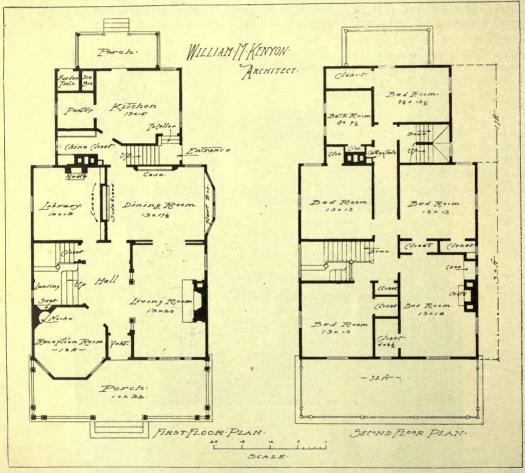
dull reds and olives of the large figured paper harmonize with the oak wainscoting. Directly opposite the entrance the eye is permitted to travel on through two doorways, into an attractive den and into a

commodious dining room.

On the left of the hall is a small reception room, dressed in a color scheme possessing much warmth, namely, reds, yellows and gold. On the right is the living room, ample and well-lighted. The color thought is green with the antique oak finish. The wall is in two very soft medium greens, in

and a few other such ornaments. The fireplace proper is faced with a beautiful Italian marble, "verde antique." A dull green and brown tile hearth brightened by brass fixtures, completes the effect.

The dining room opens directly back of the living room. The color scheme is carried out in blues and white—the Delft shades. The standing work is antique oak. A spacious sideboard furnishes one end. One side is furnished by a china-closet. built-in, enclosed with doors of plain glass set in a leaded, geometrical pattern. A



stripes. The ceiling between the beams is in a lighter tone of the same, being relieved of severity by the introduction of simple line-borders with touches of pink and deeper green foliated forms. Green rep hangs in plain folds over unornamented lace curtains at the windows; simple hangings drape the doorways. Opposite the hall entrance is a large, rather massive fireplace, whose breastwork stands out square to the ceiling. The mantel ledge is shallow, giving place for two dull metal candlesticks

large round oak table stands in the center on a deep blue and buff rug. One end of the room has a broad swell of four windows, finished with a high, broad sill on which are arranged the various objects of such a room. The leaded windows are curtained by plain, cream net and dark blue and white figured Japanese crepe.

On entering the house one of the attractive glimpses was of the den, a small room finished in curly burch, stained mahogany. The pieces having been selected



"PRESENTS A VERY INVITING WAY TO SECOND STORY."

tor their beautiful grains. The walls are hung in claret-red burlap. The floor is amply covered by an oriental rug, dull blue, tan and rose in coloring. A fireplace occupies a portion of one side of the room. The face of it is tiled quite high in green. A mirror, a shelf, a brass bracket light and two narrow bookcases with leaded lights, complete one end. A few pieces of furniture, a library table, chairs and an immense divan upholstered in red; dull tan madras

curtains figured in green and rose, render this a very satisfactory little room in which to quietly talk or rest.

We return to the hall, the marked width of the stairway to the broad landing, lighted by stained glass windows, deep reds and yellows in color, carpeted with strips from the Orient, and provided with convenient ledges for pottery and brasses, presents a very inviting way to the second story.

The sleeping rooms are bright and chaste



in appearance, finished in white enamel and hardwood floors. The front room walls are hung in a large single-flower design, dull maroon and mouse color, with a trace of yellow; the ceiling is pearl gray. A built-in case of drawers, a small stained glass window above, and a little white bed furnish

one corner of the room. Adjoining is a fireplace. A convenient dress-box covered with a green stuff, a large plate mirror—a part of the wall—furnish another side.

The children's room is in blues and white. The wall having sprays of bluer bachelor buttons painted here and there. A picture



ledge apparently forms in the child minds, the most indispensable furnishing in the room, judging by the array of pictures and other treasures. At least in that the room is the expression of child-life it is ideal.

The guest chamber is very pleasant, well lighted, being on the northwest corner. The walls are hung in a bold design of woodbine in its autumnal hues with olive green berries.

One of the noticeable things upstairs, at the end of a long hall, is a doorway leading to an upper porch—promising a convenient place for removing the city's dust and an adequate entrance for fresh air hot summer nights.

A picture of the swaying branches of a tree bared of its foliage appearing at the focal point, so to speak, of the vista formed by the hall and the open door, and the cordiality of the hall we were so conscious of even before the arrival of the hostess are among the pleasantest memories of this home and they will remain such for some time to come.



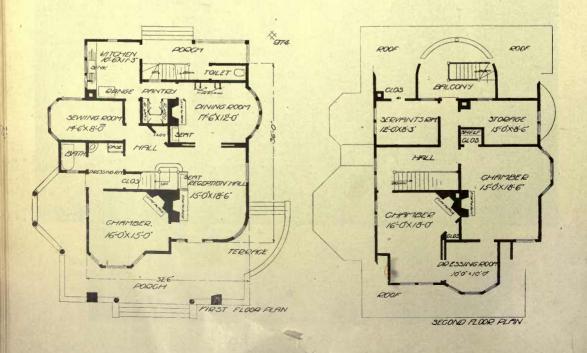
"AN INTERESTING STAIR TREATMENT."



A Country House.

The Keith Co., Archts.

DESIGN A 45.



Color Scheme for Design A 45.



DEEP rich maroon is the color for this house. The trim should be a white just turned cream, the masonry gray stone, or plaster capped with red sand-

stone, the porch floor a deep old rose, green grass rugs and brown or yellow furniture should grace the porch, the ceiling should be a softened canary yellow, the sash drawn in a green black. The windows shaded with a rich medium moss green, the roof should be a dark green between a moss and an olive, the chimneys red brick. A few hanging-baskets filled with graceful, festooning vines, and a few well trimmed, low, stocky shrubs will give the finishing touches to a very rich, effective home.

Description of Design A 45.

In No. A45 is shown a house planned for Florida or California, but which could readily be adapted to a land of less sunstine and open air life, by enclosing the rear stairway. front chamber, down stairs, might equally well be the parlor, and by joining the bath and dressing room to the sewing room a good sized library or chamber would be formed. Only a small cellar under the kitchen part is now planned for, as no heating plant is provided, although, of course, this could easily be changed in building.

For a warm climate the five fire places would probably supply sufficient heat.

A commodious bath room could be placed where the space for storage is now shown on the second floor, or this could be made into a fourth chamber.

The interior finish is of hardwood down stairs with a five and a half foot dado around both hall and dining room.

The exterior is both unusual and pleasing in outline; the finish is entirely of shingles with concrete foundation and cut stone trimmings for the porch. The curved porch at the side is arranged for a pleasant outdoors sitting room.

Cost, \$3,200; width, 32 feet 6 inches; depth, 36 feet; height of first story, 10 feet 5 inches; height of second story, 9 feet 3 inches.



Residence of Mr. Albert Paris.

DESIGN A 46.

For complete description of this house, see page opposite.

E. C. Haley, Archt.

Description of Design A 46.

One of the choice homes in Minneapolis is here presented, in the residence of Mr. Albert Paris, built last year. The general exterior treatment is in what might be termed Colonial. The two large colonial, fluted pillars supporting the balcony above, and large center gable, are 20 inches in diameter. Porch running clear across the front of the house is entirely open; same has tile floor. Extending over the central balcony are two oriel bays. Exterior is finished entirely with narrow siding.

The Colonial treatment is carried out in the interior, with a very wide central hall; parlor and den opening off to the right; living room and dining room to the left, with butler's pantry beneath the central stair landing; kitchen on the right back of the den. The especial feature in the treatment of lower rooms is the manner in which they are thrown open. The columned opening from main hall into living room is 15 feet wide and required a steel support for so extreme a span. A generous use of the columns is made, as they are used in the opening to the parlor, to the den, as well as approach to the main stairway. All of the wood work in this portion of the house is in mahogany. No parquetry flooring but hardwood floors both up and down stairs.

The upper hall is in the center of the house, from which open four very large chambers; two of the chambers have small dressing rooms opening off of same. The usual modern appliances for bath are provided. Hot water heat, full basement under entire house.

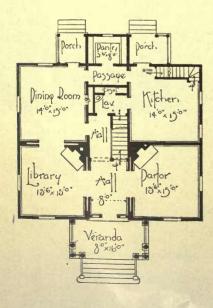
This house finished as described would cost about \$10,000.

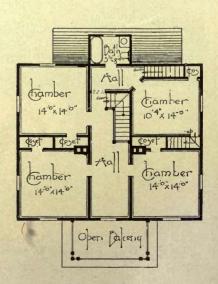


"Colonial."

Barber & Kluttz, Archts.

DESIGN A 47.





Color Scheme for Design A 47.

DESIGN so plain requires a simple color-scheme. The body would be good chocolate color, the trim white and the roof a brown as golden as possible and still harmonizing with the lower paint. With the foundation Kasota stone, the sash blue black, the chimneys red brick, the window curtains should be a deeper chocolate. The porch floor should be a medium golden brown, the roof cream color or white. These colors above a tan stone foundation will give the house a cheerful, dignified appearance.

Description of Design A 47.

We have here what might be called an example of the old Colonial, with a particularly Colonial interior arrangement of central hall with parlor and library off of same. This type of house is always popular. Much of Mr. Barber's work is done for clients in the southern states and for this reason our readers will notice, that he generally makes ample fire place provision. A furnace, of course, is intended in addition.

In addition to the bath on the second floor is provided a lavatory at the rear of lower hall. The approximate cost of building this house finished with Southern pine would be \$3,500.

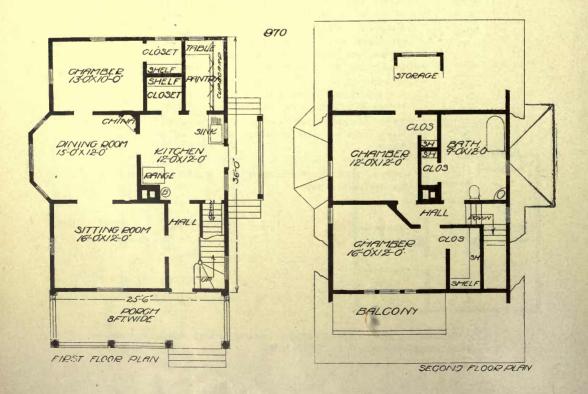
Extreme width 38 feet, depth 37 feet 6 inches. Stories are 10 and 8 feet for first and second respectively.



A Prize \$1500 Cottage.

The Keith Co., Archts.

DESIGN A 48.



Color Scheme for Design A 48.



HIS sunny looking little house built in chocolate colored brick with old rose trimmings, a dull yellow porch floor, the sash drawn in deep maroon, the

shingles stained moss green, the chimney in red brick and the shades at the windows of dull yellow will make a unique and harmonious effect.

Description of Design A 48.

Design No. A48 has the charm of being a little different from the ordinary house of similar size, and offers several distinctive features. The entrance hall is attractive with its pretty stairway and high window, and gives access most conveniently to the kitchen. The chimney is so located that a fireplace could be easily installed when building, in either the sitting or dining room, or both.

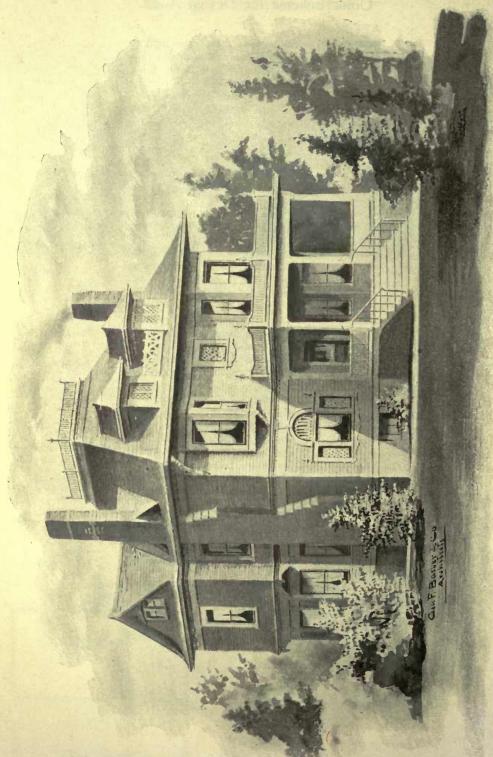
The large bay of the latter room makes it most livable, and it has also the convenience of a built-in corner cupboard for the china. The room in the rear, marked chamber, could be used in that way or for a den or library, and would offer quiet and seclusion for either purpose,

The closet space in this room and in the kitchen is most ample, for the kitchen has a large store closet connecting, seldom found in even larger houses, while the pantry is of good size. The two chambers of the second story are also well supplied in this respect, and the bathroom has a large linen closet. The bathroom itself is of unusually generous size.

The exterior finish is of clapboards below the belt course and shingles above. The front gable and balcony are distinctive features, while the long sloping roof lines keep the homelike, cottage appearance.

Full basement with complete laundry, cistern and set tubs.

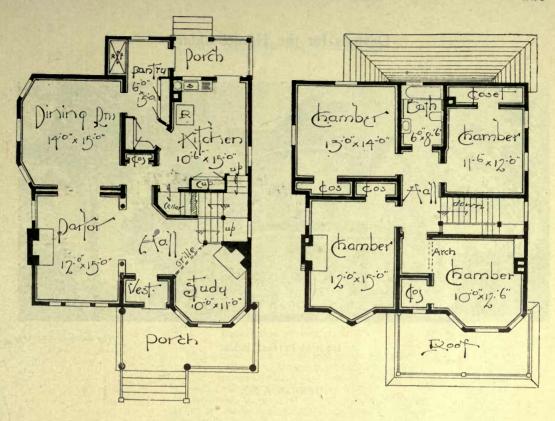
Cost, \$1,500.00. Width, 25 feet 6 inches; depth, 36 feet; height of basement, 7 feet 6 inches: first story, 8 feet 9 inches; second story. 8 feet 4 inches.



Barber & Kluttz, Archts.

For complete description and color scheme for painting this house, see page opposite. An Ideal Eight Room House.

Design A 49.



Color Scheme for Design A 49.



HIS sunny looking house can easily carry dark paint and is of sufficient height for a third color. Paint the under story an olive green and trim with

the same color only three or four shades deeper. The upper story paint a deep dull pumpkin color and continue the olive trimmings. Lay the roof with shingles stained grass green,

painting the dormers and gables in olive. Make the chimneys of red brick with cream stone trim.

Draw the sash with black and shade the windows with the usual green cloth—medium shade. The foundation should be red. With a generous green sward this will make a pretty but unusual effect.

Description of Design A 49.

We have selected for publication in this issue a special collection of Colonial designs, and present here a modest but very attractive plan, in this style of architecture. One seldom comes across a more pleasing interior arrangement, especially in the lower floor where the central hall, with study off same including fire place, and the parlor and dining room are all opened up into one another so nicely, the parlor being separated by columned opening from hall. The room marked study could be treated either as a den or then again as a little reception room. The pantry and rear entry are connected with provision for refrigerator in entry. This is a very desirable provision. The ice man, milk man and the va-

rious deliveries can be made into the entry without coming into the other part of the house.

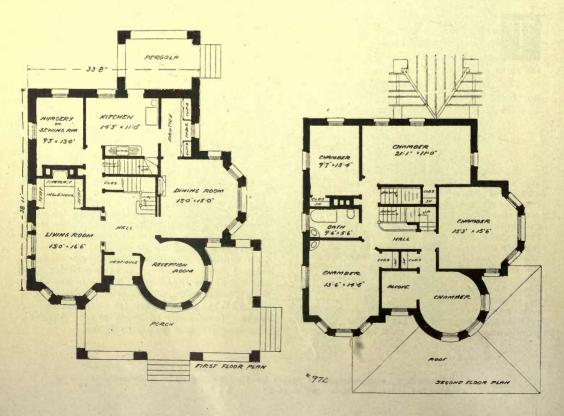
Four fine large chambers are given on the second floor with ample closet space for each. The interior finish is hardwood, either birch or white oak, unselected. The house as shown has narrow siding up to the first belt course, with shingle treatment above and shingled stained roof. Cellar is provided under rear portion of the house only, 7 feet in the clear. Stone foundation, with stories 10 feet and 9 feet 2 inches respectively for first and second floors. Total width of house 30 feet, 6 inches. Approximate cost \$3,400 to \$3,800.



Built of Pressed Brick.

The Keith Co-, Archts.

DESIGN A 50.



Color Scheme for Design A 50.



RATHER substantial looking house, which although well broken by a good supply of windows, rather requires something to modify the severe lines

of the gable elevations. Build of Kasota Sandstone; trim with brown stone, paint window frames and all trimmings with brown to harmonize with the stone trim. Draw the sash in black; lay the roof with red tiles; build the chimneys of the brown stone. Paint the porch ceiling canary yellow and the floor russet brown or Indian red; shade the windows with chocolate brown cloth.

This will produce a rich, pleasing, all-round satisfactory result.

Description of Design A 50.

This design shows a stately house of pressed brick and stone construction, reminding one of a noble chateau of the early French renaissance, yet withal, is a livable, homelike house,

The porch is spacious and gives one, with its arched entrance and irregular outline, a feeling of seclusion as well. Through the large vestibule one enters into the reception hall, where one is immediately in the center of the house and invited to turn to left or right, as inclination may favor. On the right is the reception room—a perfect circle in outline—with three large windows and well adapted for the most formal room. On the left, through the columned opening, the living room offers a glimpse into the deep ingle nook which makes the room appear much larger than it is.

The rear hall gives direct access to the kitchen and to the room marked nursery here, although this room could as well be utilized as a bedroom. The attic is unfinished, but the head room is sufficient for three good rooms, so that with the five bedrooms on the second floor, the house could accommodate a large family.

A basement under the entire house is provided with laundry, toilet conveniences and a hot water heating plant.

The principal rooms of the first floor are finished in white oak, with hardwood floors. The built-in sideboard is of simple yet pleasing design, as is the other woodwork.

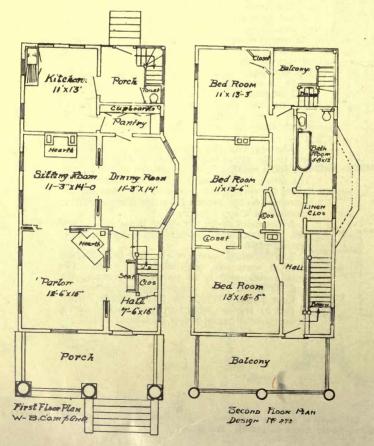
Cost \$4,800. Width, 39 feet 8 inches; depth, 38 feet 11 inches; height of first story, 9 feet 9 inches; second story, 8 feet 9 inches.



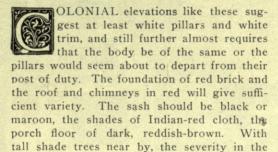
Built for Rental Purposes.

DESIGN A 51.

W. B. Camp, Archt.



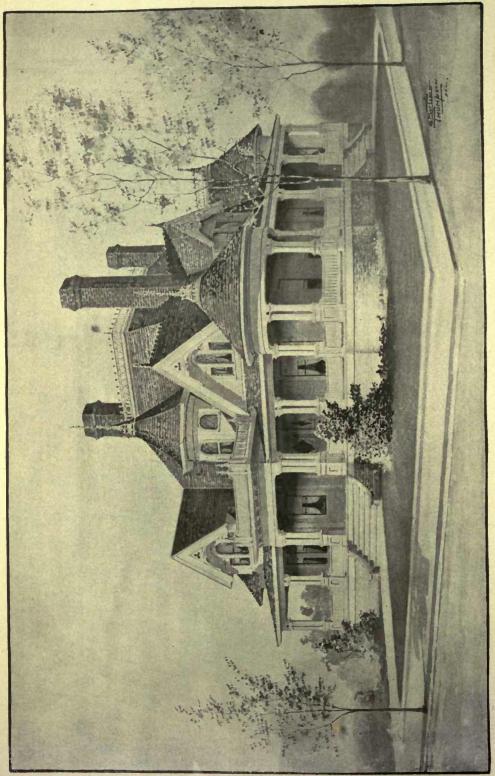
Color Scheme for Design A 51.



lines of these houses would be much softened and the general effect materially improved.

Description of Design A 51.

We frequently receive calls for something in a cheap frame residence for rental purposes, and present here a photographic view of three houses built for this purpose, at a cost of about \$2,200 each. It is noted that the same provide four rooms down stairs with three bed chambers and bath on the second floor. One could not get anything much plainer in design.



Barber & Kluttz, Archts.

A Southern Colonial Home.

For complete description and color scheme for painting this house, see page opposite.

[Design A 52.

Color Scheme for Design A 52.



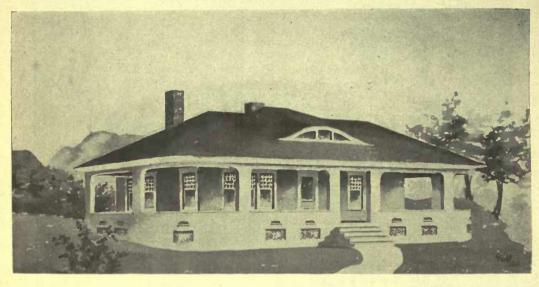
HERE is so great variety in the roof lines of this house we must paint so as to subdue rather than to emphasize it. The lower story with its attractive

broad porch would seem even deeper and more delightful on warm days if the body were painted in dark olive green, the trim in white, the porch floor a deep dull yellow, the shades about the same yellow as the floor, the window sash black, and the roof warm green with the chimneys red brick.

Description for Design A 52.

The title given to this design "A Sunny Southern Home" is certainly well exemplified in its design, and particularly is this true in the treatment of the porches, which are unusually generous. The Architectural motif is in the Colonial Renaissance.

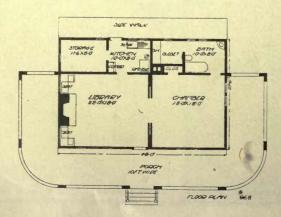
One has the choice of two different floor plan schemes as shown by the above. The wide central hall is typical of the southern home, and the majority of the rooms, of course, are of good size. Southern pine is intended for interior finish, and the cost of plan No. I would range from \$4,800 to \$5,500, and of No. 2 possibly \$1,000 less, for this cost would be governed very much by the grade of finish.



A Summer Bungalow.

The Keith Co., Archts.

DESIGN A 53.



Color Scheme for Design A 53.

T is a temptation to keep this attractive little cottage in a low key, to hold it so near to earth it may seem almost like one of the hellocks only in blos-

som. Build it of gray stucco—the deepest tone
—paint the trim white, shingle with bronzey
red shingles, lay the chimneys in red, paint
the porch floor gray, as warm in tone as the
plaster will allow, use an antique oak or a
"Dutch oak" door, select a soft rich green for
the shades, in the front door set the sash in a
clear glass in the main, with the border of
geometrical design in green to match the window shades. Rich ecru draperies should hang
at the windows. This will give a very homelike, attractive result.

Description of Design A 53.

This bungalow or summer cottage is one which has many points to recommend it, both as to exterior appearance and the arrangement in plan. In the first place, the low sloping roof and broad stretch of veranda give a very attractive outside effect. The magnificent veranda extending around on three sides is all that could be desired. One practically lives on the veranda of the summer home anyway, and money invested in such a feature, therefore, is, reasonably considered, well spent.

The library or living room is a splendid apartment with a very large open fireplace and seats on each side, the lids of which raise, forming wood boxes underneath.

The bath room off the magnificent large owner's chamber could be reduced somewhat in size, as also the closet off bath and the kitchen enlarged or a small store room made of one end of the closet, so that the storage room could be made into an extra chamber, either as a guest room opening off the living room or as a servant's room, opening off the kitchen.

The house rests upon a post foundation and two of the lattice ventilators are removable. The exterior is shingled and when stained a seal brown with dark bottle green for the trim and moss green roof, a very attractive effect is secured.

The finish of the rooms is pine, poplar or cypress, painted or stained.

Cost, \$850,00. Width, 42 feet; depth, 27 feet 6 inches; height of first story, 9 feet 5 inches.



A Picturesque Home.

Jas. Alan MacLeod, Archt.

DESIGN A 54.

For complete description of this house, see page opposite.

Description of Design A 54.

One of the most pleasing half timbered English houses which we have presented, is shown on the opposite page. The house was designed for the home of the architect.

As is clearly shown by this photographic view, the foundation and porch is built of field stone, with red pressed brick for the first story and cement and timber treatment above, running up into the gables. We will expect to find, under the circumstances, unique features to this house and will not be disappointed when it is told that we enter from the front door into a very large vestibule with tile floor, and the room shown just at the left with a swell bay opens off from this vestibule. Directly back of both and running clear across the width of the house is a mammoth living room 34 feet long. At the right in the front is a triple window with seat directly beneath and book cases on each side. In line with this is the stair case hall. There is a carriage entrance into this hall on the north side of the house. In the center is a fine fireplace of red stone, and this fireplace reaches to the ceiling. It has a hearth of red tile.

On the left of the living room just back of the triple window shown on the south side, is the dining room and to the back of this is butler's pantry and kitchen. There is not a particle of plaster shown in the living room, as it has panelled walls with panelled and beamed ceiling, very richly finished in dark oak. In a little panel over each door and window off of this room is inscribed a quotation from a favorite author of the architect. This inscription is slightly illuminated. The stair case passing up behind the central fireplace lands you in the center of the second floor, off of which opens four large bedrooms. An especially large bathroom is provided, with a five-foot tile dado and the window casing is also white tile. Only the lavatory fixtures with bath are here, the closet being separately provided. On the third floor is servant's room and a large room to be used for gymnasium.

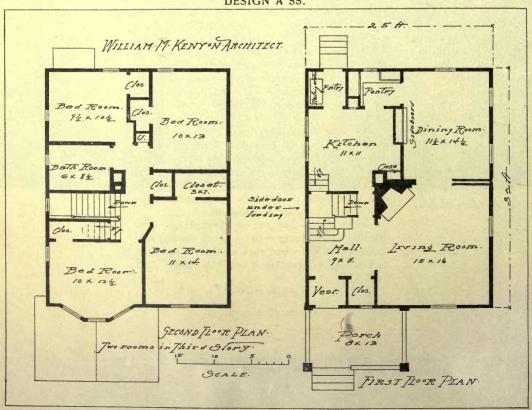
Birch floors are put in throughout. The woodwork in dining room is birch stained mahogany and the woodwork on the second floor is divided between birch and oak finish.

KEITH'S MAGAZINE

Designs for the Homebuilder.



An Excellent Design of Medium Cost. W. M. Kenyon, Archt. DESIGN A 55.



Color Scheme for Design A 55.



HE exterior color scheme gives a dark rich effect. The lower story and all trimmings are treated in deep olive green while the shingles on the upper

story were dipped in a medium brown stain. The roof shingles are of a weather beaten tone, altogether a very pleasing effect.

Description of Design A 55.

A house which deserves more ground space but which, even under unfavorable conditions, is of more than passing interest.

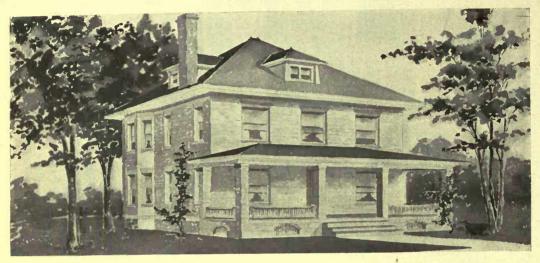
The arrangement inside is very cosy and convenient, especially so if the services of a maid are dispensed with. The combination stairs not only save room but reduce the care of the housekeeper as well. The location of the chimney is very good being centrally located for the furnace as well as serving for the kitchen, laundry and living room fireplace.

The kitchen is well provided with cases for dishes and other similar requisites for this particular department. In the rear entry a convenient place is provided for the refrigerator making the delivery of the ice a matter of very little disturbance to the housekeeper.

The finish of the living room, dining room and hall is weathered oak, a rich, warm brown which lends itself readily to rich effects in decoration.

The second story rooms are so arranged as to get light and air from two sides and the bath room is equally accessible to all of them. Two good rooms are located in the third story while in the cellar there is a well arranged laundry, servants' toilet room, vegetable room and coal bin.

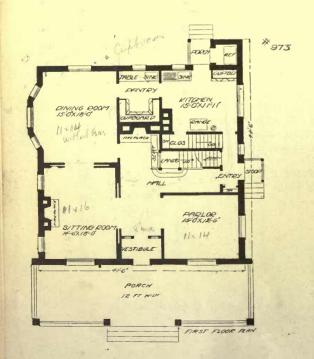
Everything considered, it is a very compact and satisfactory little home.

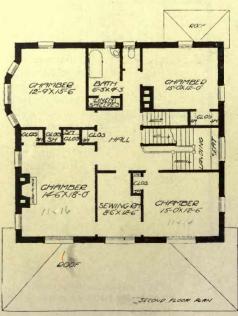


A Very Substantial Design for Stone Construction.

The Keith Co., Archts.

DESIGN A 56.





Color Scheme for Design A 56.

O clean-cut a structure one can't resist seeing carried out in a direct simple color scheme. Build of gray stone, trim with white, lay the chimney in red brick, draw the sash with maroon, shade the windows with old rose cloth, shingle with bronzey red stained shingles, paint the porch floor an olive green, the ceiling a cream or soft light green. A few vines will serve to make the house even more interesting.

Description of Design A 56.

This design shows a simple, substantial house of brick construction.

The arrangement of the fireplace, seat and stairway in the broad front hall is a pleasing feature. The porch is unusually broad and roomy, the side entrance most convenient, and the kitchen, while separated by the stairways from the front of the house, has direct connection through the side entry. The pantry and kitchen arrangements are convenient and commodious.

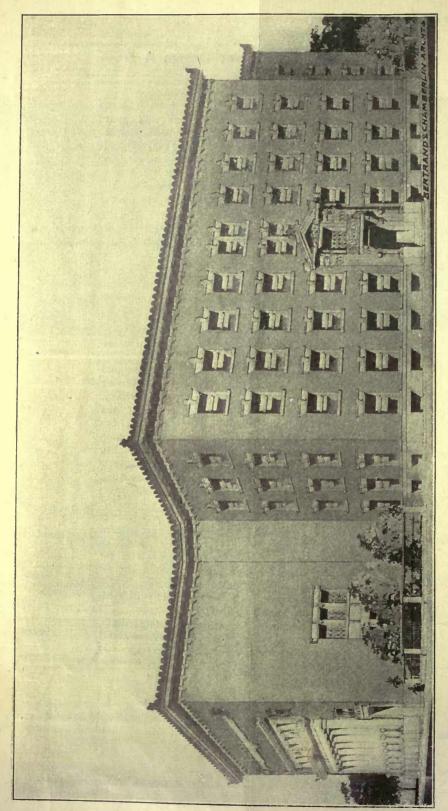
The second floor has ample closet room and the arrangement and situation of the bath room would please many people.

The attic is unfinished, but the three dormers provide light if additional rooms were needed there.

The basement is under only one-half of the house as now planned, and contains a hot air heating plant and complete laundry.

The interior finish of the first story is of hard-wood with hardwood floors.

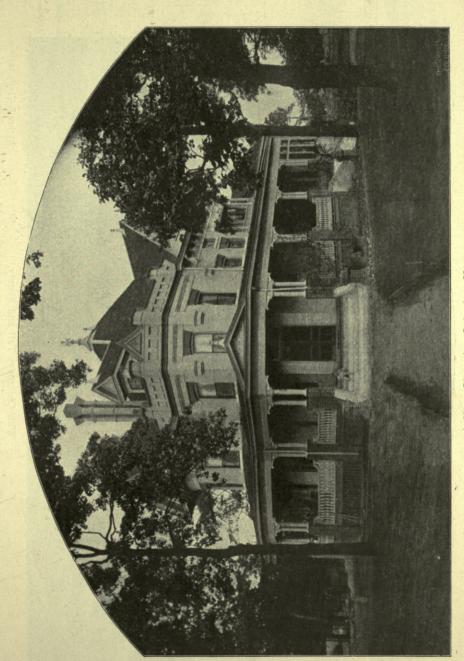
Cost, \$3,750; width, 41 feet 6 inches; depth, 44 feet 6 inches; height of first story, 10 feet 3 inches; height of second story, nine feet 3 inches; height of basement, 7 feet 6 inches.



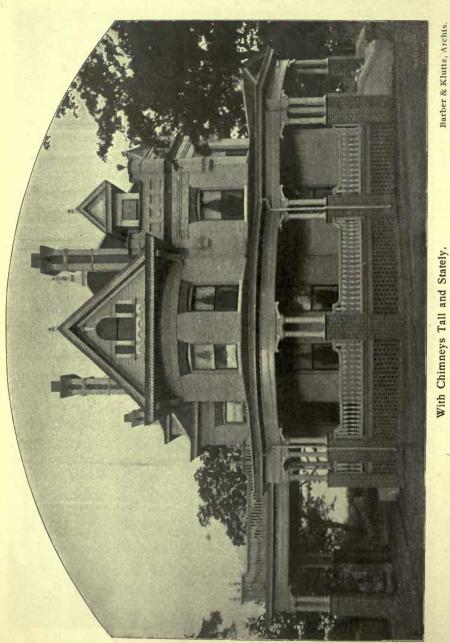
Minneapolis New Auditorium and Home Office Building of Northwestern National Life Insurance Co. of Minneapolis, Minn.

Barber & Kluttz, Archts,

Designs for the Homebuilder.

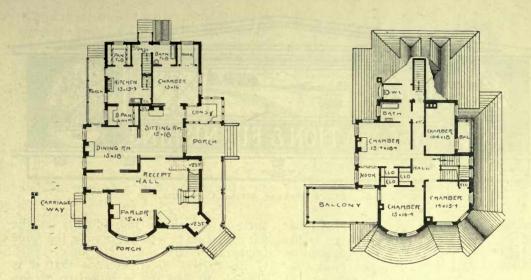


A Very Charming Suburban Home.



With Chimneys Tall and Stately.

For complete description and color scheme for painting this house, see page opposite. DESIGN A 57.



Color Scheme for Design A 57.

HIS imposing house back among the trees with much grass about it is just suited to a brown color-scheme namely—the bricks chocolate color, the brick and stone trimmings a deeper brown, the roof and porch roof grass green, the porch floor russet, the porch ceiling cream color, the sash reddish brown, window shades cream or dull yellow.

Vines about the porch and a few shrubs near the house, will assist much in softening the severity of the lowest lines of the house. Some bright pretty furnishings on the porch will give it a very heavy appearance.

Description of Design A 57.

We present from photographic views a perspective and front view of a rather pretentious brick residence recently designed, and for one who wants a rather showy house, they will find this plan a most desirable one, not only in this respect but in the general treatment all through. A home like this requires a setting of considerable ground, and how imposing is the broad approach as shown in the perspective.



Conducted by Eleanor Alison Cummins.

HE Brouwer pottery which made such an excellent showing at the St. Louis exposition is claimed by its inventor and maker to be a rediscovery of one of the lost arts of the ancients. It somewhat resembles the Tiffany Favrile glass but owing to the much greater firing heat possible with clay a much wider range of iridescence is possible than in the more fragile substance. Like all of the new art pottery it is fired at a tremendous temperature, and the maker is able to produce any iridescence at will. But



such is the subtle individuality of the flame that no two pieces fired at the same temperature are absolutely alike. Such is the variety of iridescence that it is possible to find the counterpart of any color scheme in this beautiful ware. The shapes are quaint and the prices range from \$3.50 for a vase three inches high to \$20.00 for a large bowl. As yet the supply is limited to vases, jars, bowls and candlesticks.

One of the new floral wall papers has for its motive the hollyhock, a much conventionalized hollyhock in soft pinks and buffs and with light green leaves. While less impossible for a whole wall than many of the floral papers it is still to be commended rather for a deep frieze above a plain or striped buff or pink paper than by itself. For a bedroom or summer sitting room it would be delightful carried down about two fifths of the side wall to meet a pale buff paper, with window curtains, portieres and cushions of plain green linen repeating the tone of the leaves and white enameled furniture and woodwork and a deep green rug.

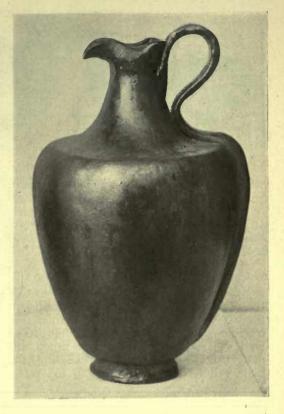
Another paper not exactly new but by no means common which lends itself well to the same sort of treatment is a blue and white one called the Vita costing forty cents a roll. The design is one of pine or fir branches treated in rather a Japanese manner and the blue and white are about equally balanced. With a white painted wall or one covered with a moire paper, and plain blue cushions and curtains of exactly the same shade as the paper this would be beautiful in a summer bed room.

In using paper in this fashion a rather heavy moulding should be placed at the junction of the two sections of the wall, preferably what is called a card rack. While these papers with conspicuous designs are poor backgrounds certain things which can be placed upon the card rack will stand out against them very well, a plaster relief or heavily framed photograph or a plaque or tile in nearly solid color. At the junction of the figured paper with the ceiling have what is called, I believe, an ogre moulding. It is a quarter section of a circular moulding an inch in diameter.

The painted bed rooms which one often finds in rented houses are greatly improved by setting a picture moulding matching the woodwork at the ceiling and by surrounding the doors and windows with a flowered border four or four and a half inches wide. It is unnecessary to buy a regular border (indeed narrow borders are seldom ever tolerable), but a roll of paper with a floral strip can be cut up. This year there are some beautiful imported papers in this style. The flower of the border can be repeated in the room in various ways. If a paper can be found with a ground the color of the wall an inch of this ground left at the side of the stripe in cutting and placed next the door or window frame will be an improvement.

Certain common materials intended primarily for other uses are capable of good results where used for simple upholstery. One of these is the cheap cotton duck which is sold as low as ten cents a yard. The china blue shade is excellent for covering shirt waist boxes or the di-





Photographic illustrations by courtesy of Wm. H. Powell, Esq.

vans improvised from a cot bed. Blue galatea is another good fabric and accompanying cushions can be decked with simple outline embroidery in white. Pink duck which washes admirably is good for covering bed room cushions. Pique is found in a charming blue and the old fashioned blue jeans, not art denim, is of

an excellent color. tone may be much im. proved by buying it two or three months before it is to be used and each week having wrung out in soap suds and left to hang out exposed to sun and rain the interval between washing days. Twilled Turkey red has its uses and stunning utility boxes can be covered with blue, red, or green burlap, binding the corners with black leather and making fleurde-lis shaped hinges of it.

This spring the shops are full of cotton crepon



which sells for a shilling a yard. In cream, yellow, ecru, blue or green it makes exceedingly pretty bed room curtains hanging. straight from a brass rod with thin white ones next the pane. The curtains should be edged with a ball fringe.

No question is more frequently asked of those who profess to some slight skill in the art of interior arrangement than that concerning the treatment of the dining room wall when a plate rail is to be used. Inquiry is made as to the proper height of the plate rail from the floor, as to the treatment of the wall above it, as to the use of a chair rail in connection with it, as to its use at all in certain rooms.

In the first place the question of the plate rail is largely a question of plates. It presupposes the possession of a certain quantity of china of a decorative quality and of sufficient value to demand the provision of a place of special safety for its exhibition. Unless one has a good many interesting pieces of varying size and character it is better to confine them to the lower level of the wall or to a plate rack, placing some pieces on projecting shelves above the doors.

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Decoration and Furnishing-Continued.

The distance of the plate rail from the ceiling line depends somewhat upon the finish of the angle. If there is a cornice it should be placed two feet below the line, if not, eighteen inches will suffice to give

the plates a suitable background.

If the wall is broken by a chair rail unless the room is very lofty the plate rail, if present, must keep the eighteen inch level. The use of a chair rail is a matter of taste. Personally I think it breaks the wall too much and it has the drawback of seeming to apologize for a lack of care. If the chair rail is considered necessary the wall had better be plainly papered to the ceiling and the plate rail dispensed with altogether. Occasionally in an old house one finds a rather small dining room with very lofty ceiling, which infallibly suggests a well. In such a room the preponderance of horizontal lines afforded by the chair rail and plate rail will be helpful in readjusting the proportions of the room.

As to the treatment of the wall above the plate rail, in most cases the most satisfactory thing to do is to tint the ceiling in a lighter tone of the color of the side walls and bring this down to the plate rail. This is particularly good when the ceiling is covered. It is an inexpensive treatment and it avoids topheaviness which is a common fault with elaborate wall schemes. Another way is to fill in the space between the plate rail and the ceiling angle with burlap or ingrain paper, laying a figured paper or a burlap in darker tone below. The burlap may be one of those with metallic threads or one of the wall crashes may be used. The crashes are especially good in leather or mahogany tones and their slightly varied surface is very pleasing.

Under no circumstances should a frieze be laid back of a plate rail. The essential thing about the whole arrangement is that the wall above the rail shall serve as a background and this is frustrated when a pattern and particularly the conspicuous pattern of a paper frieze is introduced. A two-toned paper may be used under some circumstances but never any material with a distinct pattern. The result is an unutterable jumble. An illustration of the ideas of the average decorator on this subject was given in a city house recently "done over." The walls of the large square dining room were laid with a pale green buckram, the



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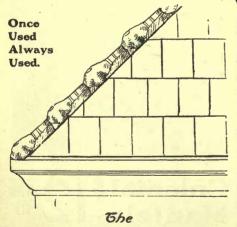
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Decoration and Furnishing-Continued.

woodwork was painted a slightly darker green and about eighteen inches below the heavy greenish white cornice was set a bracketed plate rail of monumental heaviness. In the intervening space was laid a landscape frieze representing, in gray-green tones, a succession of forest vistas between massive tree trunks. Against this background the "artist" proposed to arrange a collection of antique china. The good taste of the inmates saved the situation. They admired the landscape and consigned the china to a closet.

Another element enters into the consideration of the use of a plate rail. That is the breaking up of the wall space by doors and windows. A twenty-foot line of plates is monotonous in the extreme. With long wall spaces it is better to confine one's china to the mantel and side board and the tops of the doors. If there is an overplus, shelves carried around a corner of the room are always effective. It is, I hope, unnecessary to suggest that plate rail or shelves should match the other woodwork in finish.



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THE ROYCROFTERS

FURNITURE DEPARTMENT

East Aurora, Erie County, New York

Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.

Answer will be given in next issue to go to press if possible.

A. S. O. inquires as to painting of detached house, facing east, in center of city block, surrounded by brown tan and gray houses; as to spacing of windows on front of house; as to arrangement of staircase and color scheme, for use with oak furniture and rugs of velvet carpet combining tan and red shades.

For exterior of your house would suggest an orange brown with white trimmings, moss green roof and very dark green blinds. Paint the floor of your

porch a deep colonial yellow.

You might break the 8-foot space between your triple window and the outer door by an oval or circular window set high up in the wall, which will be a pretty feature in the living room. If you object to this I think you should move your window so that it will balance the

dining room window.

As your hall adjoins the chimney of the living room why not have a fire place built across the corner at the rear? Then let the stairs start with about three steps, parallel to the front of the house, at the right of the hall, to a landing, then straight up, parallel with the side wall of the dining room. The entrance to the dining room would then be through an arch under the stair case, at the extreme rear of the room, at the right. This archway could have china closets on each side and no door, only a portiere at the end toward the hall.

With so much oak furniture should have the pine wood work stained in oak, a medium tint, rather darker than golden and brighter than antique oak. In the living room use a paper combining green and brown tones with, if possible, a little red. Repeat the red of the rug in different plain ways, in a cushion, a picture or a bit of bric-a-brac, but otherwise keep to greens and browns. In the dining room have a figured paper with a tan colored ground and figures combining soft red and dull blue. Should not advise using the cord portieres and would put the silk rag curtains upstairs.

In the hall would have the woodwork given a fumed oak stain and get a settle, a couple of chairs, a long narrow table and a low and wide mirror in fumed oak. Have a rug in green tones and a paper in

rather lighter greens. Have a curtain of Scotch madras in green and pink tones or green and blue. In living room use curtains of Arabian net or of cream madras.

H. D. B. asks advice as to refurnishing and repapering hall and parlor, both facing south and very light. Parlor opens into dining room with green and red scheme of coloring. Woodwork quartered

oak.

In parlor, use a combination of golden brown and Spanish red, which is a deep rich tone with a suggestion of yellow. Deep cream ceiling, sidewall, without frieze, of an English paper in two tones of golden brown, oak picture moulding. Oak furniture in deeper tone than the woodwork upholstered in brown corduroy or velour. Have one large chair in a figured tapestry in golden brown tones. For the Spanish red get Brunswick velvet and use it for a hanging and for loose cushions on a couch or settle. Have the floor stained dark oak and use a rug combining brown tan and red tones with a touch of black. Have a mantel of quartered oak and iron andirons. Introduce some copper into the room. Have pictures, as far as possible, in brown tones, in dark frames and avoid light bric-a-brac.

For the hall, have a rug combining green and brown tones, dark oak furniture upholstered in olive green tapestry or olive velour and a tapestry paper in

green and brown.

J. M. O'W. asks advice as to interior finish and color scheme of new 8-room house, rooms on ground floor opening into each other. Wood work will be oak or birch, floors maple. Hall and parlor face east, dining room back of parlor with southwestern exposure. She wishes to use burnt wood bookcase, library table and two chairs in hall.

Since you dislike Flemish or weathered oak, should advise you to have your woodwork stained a medium shade, darker than golden oak but a brighter brown than fumed oak. This will go with any scheme of color. In the hall with your burnt wood furniture should use burlap for the walls, in a warm orange brown. Carry it to the ceiling finishing with a broad plain moulding with, just below the

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No. 4 - 10 ROOM COTTAGE

Answers to Questions - Continued.

moulding, a stenciled border in one of the darkest shades of the burnt wood. Introduce blue, orange and brown tones in

the rug.

In your southeastern parlor would use a two toned paper in a warm brown without a frieze and a rug in light tones of brown, tan and soft green upholster with green velour or corduroy or some of the mercerized tapestries. If you wish for some brighter color introduce old rose in cushions and small articles but keep it away from the openings into the other rooms.

Get cream colored madras for curtains for this room and one in golden browns, blue and yellow, for the hall and staircase

windows.

In your dining room, use green paper, a duplex ingrain, carrying it up to the plate rail, using above that a lighter shade of paper and tinting the ceiling a greenish cream. Use a green which will combine well with blue and have curtains of blue and green madras. chair seats use a blue and green tapestry and have a green rug.

Your idea about the partition is very good but I should substitute sliding panels of leaded glass, not transparent, for the short curtains and hang a green curtain in the central opening.

Think you will find the finish you mention very expensive. Instead of using white paint in all your bed rooms why not select some color from the wall paper and carry it out in each room. With floral papers green paint is very effective. The tone called French gray is also good. Consult the article "Hints on Interior Finish" in the November number.

By all means use your four-poster. Have all the paint and varnish removed and the posts connected by brass rods. From this rod hang a valance 18 inches wide of dimity or art muslin, going around the sides and foot, and a long curtain coming below the head board. Have a similar valance around the sides and foot under the mattress. If of hardwood. the posts should be stained mahogany and polished. If not, use the finish you mention, in mahogany.

By pumpkin red you must mean Span-



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Answers to Questions-Continued.

ish red, a rather light red with an orange tone, which comes in the Brunswick or Liberty velvets. Dutch blue is, generally speaking, the shade of blue Canton china. Bluish gray green is the shade of the foliage of pinks or carnations.

The rugs made from old carpets are often very effective. Should assort the colors so as to get distinct tones of color for the different rugs rather than a hit-or-

miss effect.

K. F. G. inquires as to color scheme for carpets and hangings for hall, parlor and bed room facing south and west. Hall fireplace finished in copper, with tiling in green and yellow tones, woodwork

rather light antique oak.

Should suggest camping out the entire series of rooms in different shades of green. In the hall use a rug combining brown and green shades, a soft deep green and a golden brown. You can probably find this combination in Axminster or Smyrna rugs. If not, get a rug entirely in green tones and get mercerized armure in plain green for hangings introducing the brown tones in other ways, in bric-a-brac, cushion covers or a table cover.

might cushion your fireplace seats with tapestry combining the two colors. For the hall windows use colored madras in

brown and green.

In your parlor use a lighter green, a Wilton or body Brussels rug in several shades introducing some old rose. For curtains use heavy cream colored lace, Renaissance or Irish point or else have thin net curtains next the pane and straight curtains inside them of light green raw silk; or you may find a Madras combining green rose and cream. Cover some of your furniture with striped material in green and rose, using plain green for the rest with perhaps one chair in old rose.

For the bed room should advise a green and white paper in foliage effect, white muslin curtains with a small set figure, an empire wreath or a fleur-de-lis, with ruffled edges, and a green and white cotton rug or an art square. If you can get a hit-or-miss rag rug in green and white you will find it effective and durable. Have hangings of green denim or linen at the doors and use the same material for cushions and covers. Or have a plain

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The plaster of the walls, if it is of sand fuich should.

The plaster of the walls, if it is of sand finish, should be stained a strong Pumpkin Yellow. The window curtains should be of East India coarsely woven silk madras and show a variety of colors—Old Blue and

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The floors of oak should be filled and left in the natural color, finished with three coats of Florsatin.

The Oriental rug of rich dull tones.

Should you wish personal advice for a room of your own or an entire house, you are—if a patron of the CHICAGO VARNISH COMPANY—entitled to her services,



and if you will write her giving some information or floor plans of the house to be decorated, she will forward you samples showing wood finish, wall coverings and fabrics for drapernes; also making, if desired, suggestions for hardware and tiles. In fact, the opportunity now offered by the CHICAGO VARNISH COMPANY to architects, builders and owners, as well as the woman who is remodeling her own home, is an unprecedented one.

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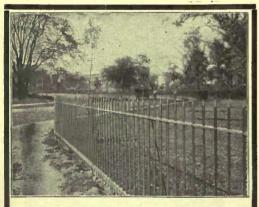
Answers to Questions-Continued.

wall of delicate green and use green and white cretonne for covers and bedspread.

Mrs. F. B. B. asks advice and suggestions as to remodeled, ground-floor cottage. "Woodwork now light pine, varnished, much marred. We are knocking off fancy tops on same. Had thought of using oak graining, with cream enamel for parlor and * * * * Have a start of bed rooms. mahogany furniture for our parlor, good pictures in gold-leaf frames and gold mirror of good size, and some good pieces of bric-a-brac. Have light oriental rugs in different sizes. Mantel in parlor is neat but ordinary light oak, with tile of light yellow. Have for library, plain, open, cherry shelves, a mahogany writing desk, some Flemish oak furniture, some light oak and some willow. Morris chair in black oak, with greenstriped cushion and box couch, dark green velour. Rather hit and miss, as you see, but all comfortable and good, etc.'

Answer: The proposed alterations of rooms as per your sketch seem well planned. The grained woodwork will not, however, be in accordance with the general good taste of your furnishings. As there is to be so

much changing, and new woodwork added, the expense would not be greater to clean off the old varnish and use a brown stain Your idea of in library and dining room. cream enamel in parlor and bed room is good. The cheap light oak mantel should be enameled also, and the yellow tile re-inforced by a wall paper having a yellow satin ground, with an empire wreath in white scattered over it. Such a paper would brighten up the northeast room and be a charming background for the mahogany furniture and gold frames. The dark green wall you propose would be cold and gloomy and too great a contrast to the ivory paint. Bring your "hit and miss," library furniture into harmony by staining the cherry shelves like the woodwork, also some of the light oak chairs. Place the mahogany, writing desk in your bed room and hang the wall in a green that will "go" with your green furnishings, but be lighter in tone. Yes, stain the willow chairs either green or brown. Your idea of blue and tan for dining room is good, but with the light oak furniture you had better keep the light wood finish. Your other ideas are all good.



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Answers to Questions-Continued.

O. M. S. I am about to decorate the walls of my house and I take the liberty of calling on you for a little information. Where do most people put their picture molding, under the ceiling or do they have a border above the molding? Also inform me how many inches from the ceiling the plate rack is put.

Answer:—The location of picture molding is rather one of choice, but it is gen-

erally now placed at the angle. This is due to the fact that bordered papers have not been in vogue for some little time, but they are about to come in again. In regard to height of plate rack, would say that as a rule this is placed 5 feet from the floor. It varies a little according to the height of the ceiling. If your ceilings are rather high, you can put the rack 5 feet 6 inches.



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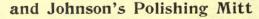
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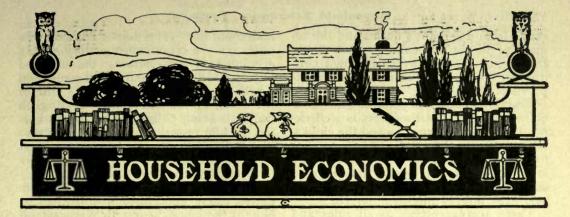
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"The Wood-Finishing Authorities."



E are too apt in the consideration of the economy of the household to leave out the share of the children of the family. Among the very poor, especially among the foreign born, the child is too often a pathetic figure, a stunted little drudge doing a very large share of the housework and caring for the younger children. The "Little Mother" is a tragic reality of the tenements and too often a sacrifice not to necessity but to the sloth of the mother. In a higher stratum the opposite extreme is touched and the children are as idle and care free as if they had millionaires for fathers, rather more so in fact for the deputed motherhood of the very rich is apt to be of a stringently disciplinary character.

Between idleness and drudgery there is a long interval and in the ideal family each child has its share of the household tasks carefully suited to his strength and intelligence and interfering neither with school nor play. By virtue of his contribution to the comfort of the house he becomes an interested member of the little commonwealth within four walls, the republic of the family a sharer of its burdens, an earner of its rewards.

To create this condition requires much wisdom and tact on the part of the mother. The motives which help the adult to do distasteful work are wanting with the child. Nor can varied effort be expected. The child can learn one process accurately but it is puzzled by a multiplication of acts. But after all every domestic task is made up of a number of simple actions quite within the reach of a child's intelligence. Or if it is not it is almost always possible to simplify it so that a child can take part in it. Indeed many housewives would find it a great gain to be obliged to discard complicated meth-

ods in every department of their work. Simplicity of process ought to be the aim for every woman and is one of the means to the Simple Life of which we have heard so much of late.

The value to the child of the training in habits of industry is not to be estimated. It has been said and probably is true that a great proportion of eminent Americans have been farmers' boys. That means that they acquired habits of regular and persistent work in childhood, habits which carried out in the activities of their mature years, were a valuable factor in their success. Just a few minutes of regular occupation every day are forming the child's character almost insensibly in the direction of earnestness and stability and responsibility.

Now that so many children acquire crafts of various sorts they should be encouraged to exercise them for the benefit of the family. The boys' bench or Venetian iron work, the girls' embroidery or basketry can be utilized in the repair or decoration of the house and save time and expense and incidentally lead to that habit of finding pleasure and occupation at home which is so desirable and often so difficult to form.

In speaking of the help of children in the house I have had in mind the family of no servant. To the ever present problem of domestic service the training of children in small household tasks is a practical contribution. It is not the heavy work, the washing and ironing, cleaning and cooking that appalls the "general housework girl," but the awful accumulation of little things a very great many of which can be distributed among the children without burdening anyone of them unduly. Eliminate bedmaking, dusting, waiting on table, part of the preparation of fruit and vegetables and running of er-

Household Economics-Continued.

rands from a servant's duties and the remainder is not unbearable. All these things can be done by half grown children with a very moderate amount of su-

pervision.

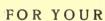
Training children in these directions requires patience, but the effort is well expended for one's own sake and the child's, most of all for the child's. "Let patience have her perfect work" must often come into the mother's mind as she longs to take something out of willing but inexpert little fingers and do it herself.

There are exceptions to all rules and once in a while there is a child who seems industrially hopeless. It is a certain comfort under those circumstances to reflect that often a distinct lack of practical ability accompanies unusual mental gifts and that the habits which are of the greatest value to the ordinary person may be a distinct handicap to one destined to special achievement. Still it is unwise to confound congenital indolence with intellectual ability.

Not keeping a cow is no reason for not having fresh butter. Small churns of about two quarts capacity come for household use. The dasher is wood, the outer vessel a cream-white pottery. They are intended for churning the unsalted butter which is the only kind well bred English people consider edible. One of the trials of reduced gentry in English novels is being obliged to eat salted butter. While very delightful to people who like it, this fresh butter has a suggestion of cream cheese and will not keep more than twenty-four hours.

The economist is of opinion that in places where good baker's bread can be bought the home made article is wasteful both of time and money. Bread making is one of the industries in which cost is largely diminished by extensive production. Formerly nothing but white bread was made by most bakers, but now gluten, graham and whole wheat and brown bread are found in all large bakeries. When for any reason bread must be made at home it is well to take a loaf out of the baker's book and make small loaves instead of large ones. The small loaf keeps fresh better, is more thoroughly cooked and cuts to better advantage. Much baker's bread is baked in covered

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Household Economics-Continued.

pans, sandwich bread, and Vienna bread and rolls. That is the secret of the thick golden brown crust.

Books are a trial to most housekeepers, not the books themselves, but the care of them. They have a fatal facility for accumulating dust and in our highly heated houses they go to pieces very easily. Part of the trouble is, of course, due to the poor paper and binding so common. Provided the doors can be left unlocked and the key lost, book cases with glass doors save much vexation of spirit, though they lack the pleasant suggestion of having books ready to one's hand of the open shelves. A curtain is rather a makeshift, but it is a great protection and often a very decorative feature.

As to the unavoidable dilapidations of books they can generally be repaired if taken in time. Repairs are part of the course in every library school and any librarian will give valuable suggestions. An elastic library paste and specially prepared adhesive strips for attaching loose covers are sold by the library bureaus in the large cities. When these are not obtainable well boiled, very stiff, rye paste

and strips of very thin, firm, muslin-like batiste or book muslin are good substitutes. A shabby old binding can be recovered with soft finished cambric in tan color or gray or with French charcoal paper which is very tough and of a variety of good tints. This is the paper used for board bindings by the Mosher press. This sort of thing is one of the small crafts which almost any child, clever with his fingers, can learn.

Plaster of Paris mixed to a paste with a solution of gum arabic is highly commended as a cement for broken glass and china.

A strip of plate glass four inches wide and twelve inches long with holes drilled in each corner screwed to the edge just above the lock is a great protection from finger marks on the door between the kitchen and the dining room. Apropos of glass glaziers no longer use a diamond. A wheel set in a handle is sold in hardware stores for fifteen cents and with the guidance of a ruler will cut glass of ordinary thickness. The dabbler in picture framing will find one very useful.

COLUMBIAN SPRING HINGES

What is more satisfactory in the New Home than smooth working Hinges? You will take equal pride with your finished hardware.

Our special hinge for residences is the NEW "COLUMBIAN."



The action is perfect.

Made of sheet steel Bronze and Brass in all finishes.

WILL NOT SAG

The center flang is seamless and the side flanges are re-inforced at the ends, giving it solidity and making it impossible for door to sag.

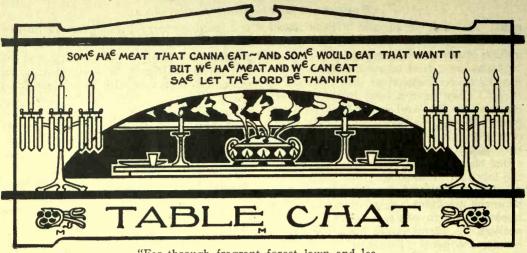
Our Hinge is Distinctive in Character of Design and Finish.

Catalogue showing different styles and quoting prices mailed free on request.

CHICAGO OFFICE The Co

The Columbian Hardware Co. CLEVELAND, OHIO

NEW YORK OFFICE 14 Warren Street



"Far through fragrant forest lawn and lea, Spring has donned new raiment like a bride; Blushing, fleeing, crouched by rock and tree, There I found her where she crept to hide, Chid her for her coyness and her pride, Till she bade me take these blooms to wear, Bridal blossoms blown from April's hair."

ERE are some points about the service of an informal dinner. While it is usual to serve the soup from a side table it is quite correct and a very pretty fashion to have it placed before the hostess in one of those quaint little earthenware pots which the French call petites marmites. These pots are in the highest degree non conductors and the soup served from them is absolutely hot. With a cream soup a spoonful of unsweetened whipped cream in each plate is a dainty addition.

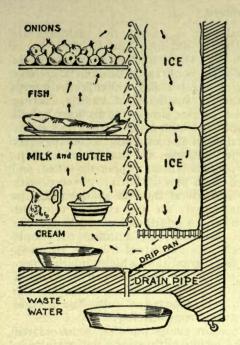
Bread for dinner should always be cut thick and if butter is used a slice is to be placed on the bread and butter plate with a butter ball. If butter is not served the slice of bread or a dinner roll is laid in the folds of the napkin. Olives and celery are placed upon the side table and passed with the fish course. All vegetables are served from the side table. Wine served at a natural temperature is served from a decanter, wine chilled, from the bottle.

Cheese, crackers and Bar-le-Duc may be served as part of the salad course. A late fashion is to mix the Bar-le-Duc with cream cheese, freeze it solidly and serve it in small blocks with a lettuce salad and crackers. Salad should be passed allowing each guest to help himself.

In laying the table all the silver needed for the dinner except the dessert fork and spoon should be laid at each place. When the dessert is served the dessert plate is placed before each guest and the fork and spoon laid upon it. Then the ices are passed. When the dessert has been eaten the plates are removed and the finger bowls with their plates and d'oyleys set before each person. Coffee should be served to the women in the drawing room, to the men, with their cigars either at the table or after they have adjourned to the host's den. In serving coffee in the drawing room the most elegant way is to have the cups, cream, sugar and coffee pot arranged upon a large tray and to have the waitress pass it, each lady pouring her own coffee. A similar tray can be arranged in the den for the men, each

helping himself.

Rich and beautiful decoration is bestowed upon the Russian tea services which are seen principally in Limoges ware. They consist of a porcelain tray two cups, a small bowl for slices of lemon and the tea pot which is shaped like a coffee pot with a long, straight spout and a straight handle like that seen on some Oriental tea pots. The advantage of a porcelain tea pot is in its heat retaining qualities. These services range from six to fifteen dollars in price and have elaborate floral decorations in the typical Limoges style. One notices with pleasure a distinct advance in the decoration of Limoges ware. Without losing any of its daintiness it shows far more positive color than formerly and gains greatly in effectiveness. It would be hard to find anything more pleasing in form and color and general elegance than the services of tea pot, sugar bowl and cream pitcher



Interesting Experiment With a

BOHN Syphon Refrigerator

C. A refrigerator preserves food by <u>retarding</u> decay.

d. If you freeze food solid you can keep it indefinitely, so it naturally follows that the colder the circulation of air in your refrigerator the lower and better you can keep your provision.

ator the longer and better you can keep your provisions.

C. When you consider that fact, don't forget that the Bohn Syphon Refrigerator maintains a temperature of 38 to 42 degrees while others, consuming more ice, secure a temperature of only 52 to 60 degrees.

(I. To preserve food we must not only have as low a temperature as possible, but a strong circulation of air, and here is another point of Bohn Syphon superiority, because the air current is stronger than in any other refrigerator.

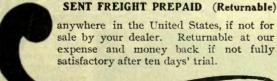
(I. To prove that Bohn Syphon Refrigerators prevent communication of odors and that they furnish only pure, dry air to the provision chamber we arrange things as in the picture.

C. The onions and the fish will not taint the milk, the cream or the butter; so this proves the first part of the claim.

(I) The current of cold air rushing up through the provision chamber carries off all odors and gases from the food, and when it comes in contact with the ice the air is deodorized and purified, the moisture removed by condensation and precipitated to the drain pipe and out into the waste water.

C. Now—if you taste the waste water, you will detect the taint of onions, and this proves the second part of our claim.

C, Bohn Syphon Refrigerators are all lined with the finest white enamel, or with opalite glass.



1. 56-Page Catalog full of valuable information, with photographic reproductions—FREE. Write for it.

C. We have extra sizes and build to order for cars, steamships, yachts, hotels, etc.

WHITE ENAMEL REFRIGERATOR CO.

46 East 6th Street. :: ST. PAUL. MINN.

Bohn Syphon Refrigerators received the Highest Award at the St. Louis Exposition.



Table Chat-Continued.

which are sold for three dollars and have a decoration of pink roses and much gilding. In dinner ware at a moderate price there is no more satisfactory set than the Limoges service with a decoration of

maiden hair fern.

Speaking of table service reminds one that there is seldom any thought taken for the correspondence of one's table furnishings with the coloring of the dining room. A red dining room however effective is not the place for blue china nor does the strong pink of Minton assort well with a vivid green. If a green room is sufficiently low in tone it is the best possible background for most blue china. I should except the very dark blues which need yellow or golden brown to throw them out. A room with much mahogany in it seems to demand brightly flowered china or at least a great deal of silver and cut glass.

The perfection of common articles is the test of a good cook. What a difference between the bread pudding which suggests a pontuce in its pasty consistency and that which is carefully arranged with overlapping slices of crustless bread and butter with a custard mixture, delicately flavored with almond or vanilla.

poured over it. Some rice puddings are redolent of nut-meg and so stiff that a spoon will stand upright in them, while the skillful cook turns one out a creamy mass of swollen and tender kernels with the merest suspicion of vanilla, having cooked the rice slowly for an hour in half the milk and added the second half at the beginning of a second hour's cooking. Her creamed potatoes are shaved in the thinnest possible slices, peppered, salted and dotted with bits of butter, covered with milk and left at the side of the range to simmer slowly for half an hour until the starch of the potatoes has thickened the So with any number of simple dishes. The important thing is to grasp the special condition which underlies perfection. In the case of starchy foods it seems to be slow cooking, allowing the starch cells to expand fully and a rigid abstention from stirring.

A certain prune pudding is associated for the writer with a long delightful day in old Concord. A pound of prunes is soaked over night and cooked in a quart . of water with a cup of sugar until so tender that the stones can be slipped out. To the hot syrup is added a half box of gelatine which has been soaked in cold water



MAN WHO SPENDS

a little time investigating the pedigree of varnish before he permits its use on his woodwork usually gets big interest on the investment.

An indifferent attitude towards varnish is responsible for many a spoiled interior.

The use of LUXEBERRY WOOD FINISH and LIQUID GRANITE gives the highest results in the way of a finish attainable on wood.

Under its old name of Berry Brothers' Hard Oil Finish, LUXE-BERRY WOOD FINISH has been known for forty years. Use it on general interior woodwork.

For floors, bathrooms, window sash and sills, inside blinds, and front doors, use LIQUID GRANITE. It is the extraordinary wear resisting qualities of LIQUID GRANITE that make it equally valuable for floors and all woodwork where the exposure is severe.

Samples of finished woods and interesting booklets on wood finishing sent free for the asking.





brated Toy Wagon that we give away free under certain conditions. we introduced it a few years ago it has found its way to all parts of the world and has made thousands of boys and girls happy.

Copy of picture and full particulars sent upon application.

BERRY BROTHERS, LIMITED, NEW YORK BOSTON PHILADELPHIA

Factory and Main Office, Detroit

Canadian Factory, WALKERVILLE, ONT.

Varnish Manufacturers

Table Chat - Continued.

for an hour. The stoned prunes are put into a mould which has been wet with cold water and the syrup and gelatine poured over them. When set it is to be served very cold with cream flavored with sherry or brandy.

The fortunate possessor of ramekins is advised that they are admirable for scalloped oysters, also for baked custards. The latter are much improved by a layer of buttered bread crumbs on top. Macaroni crumbs are another agreeable addition.

At an April luncheon party the decorations were pussy willows, the place cards copies of Mme. Henriette Ronner's cat pictures and after the guests had adjourned to the drawing room they were entertained by readings from Oliver Herford's Rubaiyat of a Persian Cat.

Never serve anything in a saucer which can be eaten on a plate, or use a spoon when a fork will answer. Individual vegetable dishes may be necessary in hotels and boarding houses. With very rare exceptions they are out of place in a private house.

Stale sponge cake delicately toasted is served with afternoon tea. A delicious sandwich is made from equal quantities of cucumber pickle and green peppers chopped fine, mixed with mayonnaise and spread between thin slices of whole wheat bread. With sides of brown bread they are nice for luncheon or tea with baked beans.

Rather good table mats are made of raffia in the natural color braided. The braid is an ordinary one of three strands, each strand made up of four of the raffia. When a sufficient length has been braided it is sewed in a circle or oval and in the last row the braid is laid in loops at regular intervals to form a border. When the mat is completed it is pressed under a damp cloth.

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 NEW MILFORD, CONN.

NEW YORK, 55 FULTON ST.

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We also have the very best Hardwood Floor Finish; write for particulars.

Save Something It will be in most cases 40% of what you would pay the retailer, if you avail yourself of our Wholesale Prices on Plumbing Supplies. That's worth saving. It's not just on one article—everything you can think of used in plumbing. The goods are as right as the prices, and they go out soon as your order gets in. We'd like to show you our manner of dealing. "Write for Illustrated Catalogue."

B. K. KAROL, 231-235 W. Harrison St., Chicago.



HERMANSVILLE, MICHIGAN.

PURE WHITE LEAD

Facts about House Paint

When you get estimates on painting your house this Spring, *insist* upon every painter figuring on the use of strictly *Pure* White Lead. This will put them all on an even footing and will insure your getting best possible results, if you employ a good workman.

It will pay you to go even farther than this and to name the brand of White Lead to be used. In these days of adulteration, it is not safe to assume that White Lead is *pure* because the label or brand says so.

For the benefit of those people who do not know what brands of White Lead are pure, we have printed a booklet "What Paint and Why." It tells why Pure White Lead is the Best Paint and names the brands that are purest and best. This is valuable information for every house-owner, because while all White Leads sell at practically the same price, there is great difference in the value of different brands.

We will send this booklet, free, to anyone who will ask any of our offices for it. Architects and painters are invited to send names of customers interested in house-painting. "What Paint and Why" will be valuable to them.

NATIONAL LEAD COMPANY

Largest manufacturers of White Lead in the world.

New York Boston Buffalo Cleveland Chicago Cincinnati St. Louis
NATIONAL LEAD & OIL CO., Pittsburgh JOHN T. LEWIS & BROS. CO., Philadelphia

Splinters and Shavings S

Claims For Cement Blocks.

That cement will eventually be used extensively in building construction is unquestioned. The objection to it at this time is the slightly increased cost as compared with wood construction. This, as is known to those with any experience in caring for buildings, is more than made up in the first five or ten years' maintenance.

For use in walls concrete can be made into the form of hollow blocks, and its strength is such that with 40 per cent hollow it is equal in strength to solid brick the same thickness. Durability has been demonstrated in thousands of examples under conditions similar to those in which it is subject in building work.

The importance of the fourth quality is quite apparent to those who have had any experience with brick or natural stone buildings in which the walls are solid. Solid brick or natural stone will always do what is known as "sweating"; that is, moisture will gather on the inside of the wall. The reason for this is, that the cold on the outside of the wall penetrates to the inside, where the warm air coming in contact with the cold condenses, forming moisture. This is overcome by constructing these walls with a hollow space. This involves considerable expense. Such walls produce a damp, cold building, and one which is not sanitary. Brick are also very porous. What is classed as common brick will ordinarily absorb its own weight in water. In wooden structures, it is impossible to construct a building that will absolutely prevent the passage of heat and cold through it.

Concrete, on account of its adaptability, can be made in the form of a hollow wall for less money than a solid wall of brick or stone can be constructed. Properly made concrete is practically a non-conductor of heat and cold. Combining the hollow, which when closed properly forms a dead air space which in itself is absolutely a non-conductor, and the non-conducting properties of the concrete, a wall is made which is proof against heat and cold. This makes a sanitary wall.

As to its versatility in finish, very little has been done until recently. Nearly all cement work has been made in imitation of something else, usually natural stone. There are much greater possibilities in

cement than this. Any effect or contrast possible in the combination of natural stone, brick or wood can be produced by proper manipulation in cement. These processes are all very simple, requiring only the knowledge of the way to secure results.

In the wooden building, after the first investment is made, it is necessary if proper care is given, to paint the building every two years, and at the most every three years. If neglected for a few years the building is damaged almost beyond repairs, and wherever moisture is allowed to lodge against it, either at the ground or other points, decay begins. A brick building, while not presenting so large an item of expense for maintenance, must be carefully guarded from the effects of frost and water. If common brick and even natural stone are not well protected the combined effect of water and frost will disintegrate them. It is safe to say that if a wooden building is maintained in good condition during its life, that 50 per cent must be added to the initial cost.

In cement the only expense to be met is the first investment. No painting is required and no decay can set in; no fire can affect it, and the years improve the quality of the material. The initial cost is 10 to 12½ per cent greater than wood and 20 to 30 per cent less than brick. The permanent cost, considering maintenance, is very much less than either.

Smoky Chimneys.

The chief cause of smoky chimneys is the lack of air supply at the base. A cubic foot of fresh air must be provided for every cubic foot of smoke that passes up the chimney. In an airtight building time is often the architect's ally; for every minute settlement and every infinitesimal shrinkage provides an additional air inlet. But buildings specially constructed should have special ventilation. Even then some flues will smoke, because tenants persist in closing up the inlets. Warmed fresh air is almost unprocurable; of all the warm-air stoves in the market I do not think that one can produce twenty-five per cent of the air which it consumes, and most of them dry the air too much and warm it in an inaccessible chamber. But tenants, more often than not, consider fresh air a draft and ventilators an unnecessary fad. Air inlets



Floors of Beauty

The most beautiful floors—those which captivate by their appearance of richness and distinction—are invariably the ones finished with Old English floor Wlar. Whether your floors are of hard or soft wood, no matter what their condition, you can finish them in a most satisfactory manner by the use of

Old English Floor Wax

which imparts a peculiarly deep, rich, subdued lustre that may be maintained indefinitely by the least expenditure of labor. Let us send you a free copy of "What To Do With Wood Floors"— a booklet that gives expert advice on the treatment of floors. It is based upon actual experience under all conditions—will tell you exactly what to do in your particular case. It is a revelation to everyone interested in fine floors.

A. S. BOYLE & CO., Dept. N, Cincinnati, O. are least objectionable when near the ceiling, as that position allows the fresh air partially to lose its chill before reaching the occupants of the room; high inlets are also useful as outlets, when the fire is not lighted. The best form seems to me to be a "hit-and-miss" grating at the side of a chimney breast into a flue that finishes just above the roof, with cast iron gratings on opposite sides. I have several times seen air inlets brought close to the grate-in one case the air was led into a copper curb perforated at intervals; the arrangement was ingenious, but in practice was not a success, as the air whistled out and blew the ashes about the room.

Given an air supply, the next consideration is the flue. The majority of architects and builders feel certain that a 14 inch by 9 inch flue is much too large; and the proportion is stupid. The opening at the junction of the grate and the flue is seldom 36 square inches, and often much less. Chimney-pots vary in area from 40 to 60 square inches. Therefore, why so many by-laws insist on over 120 square inches for the flue is incomprehensible. A q inch by q inch flue can be more thoroughly cleaned, and works well enough in districts where the by-laws permit. A 9 inch flue-liner has an area of about 60 square inches, and a 10 inch flue-liner of 78 square inches; my experience seems to show that they whisk the air away much more quickly than a parged 14 inch by 9 inch flue, in spite of its greater area.

That it is advisable to keep a flue warm is more obvious, for as soon as the smoke approximates in temperature to the atmosphere its tendency to rise is lost. All outside stacks should have 9 inches of brickwork between the flues and the weather. Single flues should be avoided, and above the roof it is better to have 9 inches of brickwork on the most exposed side and end, even if there is only $4\frac{1}{2}$ inches round the rest of the chimney.—Hastwell Grayson, before the Liverpool Architectural Society.

City Park Taxation.

Cities tax themselves for the opening, the embellishment and the maintenance of parks and parkways; and this is one very legitimate use of money raised by taxation. Large sums are expended in this manner, sometimes according to the very bad taste

Splinters and Shavings-Continued.

of the park commissioners, and therefore with that much less profit to the public. But speaking broadly for American cities, the public has no quarrel with public officials for fairly large expenditures for park purposes. The value received for this expenditure of public money is largely an esthetic value, except where parks are built for breathing holes for congested districts. In the West the value is mainly esthetic. The municipality taxes the citizen, takes the money, buys something pretty with it and hangs it up for the citizen to enjoy. Now this is wise if the taste shown is good and not extravagant. It is not the highest development of esthetic education, but it is good. A higher development is that in the citizen himself who for his own and his neighbor's delight "parks" his own real estate: at his own expense builds, embellishes and maintains roadside beauty on his own private holdings. In this is a development not only of the individual's own esthetic education, but a development as well as of altruistic citizenship—the most valuable element in a municipality.—Commercial West.









& 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 (161/2 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. 211.00
Flooring (No. 2 D. & M. Fencing)12.90
Sheathing Boards (6-in. D. & M. No. 3) 10.00
Shingles *A*\$ 2.25
Siding "C"
Finish Lumber
Tin Work, per square 8.00
Carpenter, per day, 9 hours 2.25
Masons, per day 3.00
Common Labor, per day
Under this head such month

Under this head each month we will endeavor to quote the current prevailing prices of building material and labor in the city of Minneapolis.

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.

Hooper, Neb.				
2-4 12-14-16 G. P	.\$20.00			
2-0 12-14-16 G. P	. 20 00			
2-0 12-14-10 G. P	20 00			
o In. Sq. sniplap, No. r (r. P.	. 23 00			
8 in. Sq. shiplap, No. 2 G. P.	21.00			
D. Siding, W. P	22 00			
G. F. St. Gr. flooring.	25 00			
W. F. pine C hooring	48 00			
Maple 2nd	EO 00			
174 III. Maple clear	ES 00			
174 III. Ivlaple clear	EE 00			
N. C. Shingles, 5 to 2	2 50			
R. C. shingles, 6 to 2.	3.00			
No. I W. P. lath.	. 5.50			
W. P. sheathing	. 24.00			
G. P. sheathing	22.00			
DeLand, Fla.	. 22.00			
Brick, per M\$10.00				
Lumber, per M	3 \$24.00			
Masons, per day	. \$5 00			
Carpenters	\$2 00			

Carpenters\$3.00

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.

Rutherford, N. J.

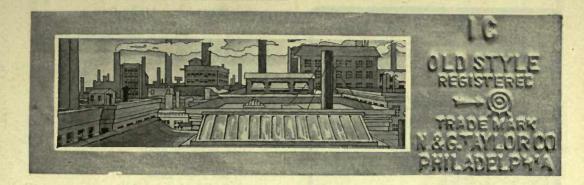
Excavating, per cu. yd., \$0.22. Brick (not laid), \$9.00. Hemlock, \$19.00. Siding, \$27.50. Carpenters, \$3.50.

Perry, Okla.

Dimension lumber, per 1000, \$19.00. Flooring, per 1000, \$25.00. Sheeting, per 1000, \$20.00. Finish and siding, about \$35.00 each.

East Downington, Pa.

Flooring, narrow, \$27.00. Weatherboarding, No. 1 common, \$26.00. Shingles, cypress, \$11.50. Lathing, ready for plaster, \$1.75. Framing, \$21.00. Pressed brick, \$0.00. Salmon brick, \$6.00. Stretchers, \$7.50. Lime, \$0.20. Cement, \$2.75. Stone, delivered on ground, per P., \$0.70. Stone laid, per P., \$0.70. Sand, delivered, per cart load \$0.50. Common labor, 9 hours, \$1.35. Painters, 9 hours, \$2.25. Plasterers, 9 hours, \$2.50. Carpenters, 9 hours, \$2.50. Bricklayers, 9 hours, \$3.60. Plumbers, per hour, \$0.35.



The fact that over a hundred dealers claim that their tin is as good as our "Old Style" brand is one proof that "Taylor Old Style" is the standard of the best roofing tin.

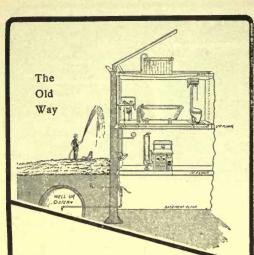
A house is made to live in. That is its first requisite. Comfort and utility come before ornament and show. No kind of roofing should be put upon a house (or any other building) whose first quality is not that of enduring protection. Protection that does not endure is not protection. Protection means protection from the elements—from rain, snow, fog, heat, cold, fire.

We urge every reader of this magazine not to spend a cent upon a house until he has fully settled the roof question once for all. We are here to educate any one who wants to know why his house should be covered with tin, and why that tin should be "Taylor Old Style" tin. Our booklet, "A Guide to Good Roofs," is sent to any one who asks for it. It explains the difference between "Taylor Old Style" tin and other tin.

N. & G. TAYLOR COMPANY

ESTABLISHED 1810

Philadelphia



The Old Attic Tank

means sagging beams, cracked ceilings, frequent leaks and repairs, and no protection against fires.

The Kewanee Pneumatic Tank

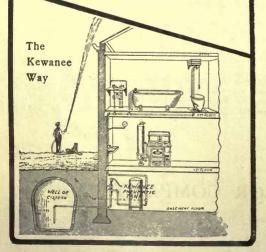
in the basement, delivers water through the house and grounds by force of compressed air. It cannot freeze or flood the house, and lasts as long as iron pipe. It will furnish water to kitchen, bathroom and laundry, and will throw a stream through a hose to a height of 150 feet.

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.'

Send for names of users in your own State and copy of our illustrated booklet showing outfits in operation, free if you mention this paper.

PNEUMATIC WATER SUPPLY CO.

Kewanee, Illinois. Drawer B.



Notes on Prices-Continued.

Winnipeg, Man., Can.

Dimension Lumber, \$24.00 per M. Flooring, \$27.50. Sheathing, \$20.00. Shingles, \$4.00. Finish Lumber, \$2.75 per lin. ft. 4 in. wide. Carpenters, \$3.50. Masons, \$4.50. Common Labor, \$2.50. Brick, \$11.00 per M. at factory.

Benedict, Kansas.

Brick (common), \$5.70. Brick (pressed), \$14.00. Stone, per cord, \$4.00. Lumber (2x8-24 ft.), \$23.50. Best Flooring, \$30.00. Finish Lumber, \$30.00. Cut Stone, about \$1.00 per lineal foot.

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W. J. OSTENDORF



Philadelphia, Pa.

& 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.

C. E. L.-Larned, Kansas.

O:-After hardwood floors have been filled, would you advise waxing them or use some good floor varnish? The man who will do this work advises me to use wax,-others say it will be work to keep them nice. We cannot get satisfactory help out in this country, so must depend

largely on myself for "order."

A:-In the writer's own home and in all of his experience wax has been found very satisfactory. Simply have the floors filled and then apply the wax in accordance with directions. In my own home we have the floors waxed about once in two months. They are simply wiped up each morning with a soft, woolen rag, attached to the end of a mop stick, and the floors look nice all the time. Of course, waxing oftener is all right if one wants an extra polish. Should you desire a glass you would possibly prefer varnish. If you use the latter, be sure to buy a well known make.

C. W. P.—Canton, O.

Q:-What can you say about cement block? Would it look well with brick first story? Should I decide to use block, of what would you build the veranda?

A:-Imitation of rock face stone in cement, the same as in other things, is not so artistic. It is excellent for foundation work. Some of the cement blocks made today are so closely skinned down,-that is, the proportion of cement is so slight, I can crumble them with my fingers and of course, such material is not very satisfactory. Don't fail to buy from a reliable

The veranda should be in accordance with the design unless piers are built of blocks or brick for porch columns and you underpin the porch with blocks.

A. S. O. Ques.—We are building and our contract calls for "Galvanized iron heating pipes" from furnace throughout house. Now another contractor outside of the city, that claims he has had lots of experience, tells us we ought to have these pipes of best "Reflective tin" as that conducts heat better. Now as we will be



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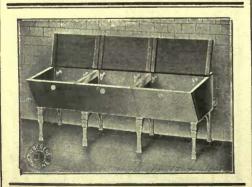


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Architect's Corner-Continued.

ready in a few weeks to put these pipes in I would like your opinion.

Ans.—Would say your architect should have drawn your specifications properly and it would be better for you to let him decide this matter for you.

Bright charcoal tin is perfectly satisfactory (ordinarily) for furnace pipes.

- A. K. 5. Can a colonial design be properly combined with other architectural styles?
 - " 6. If so, what are the styles usually employed?
 - " 7. What is the ratio of cost, all things being equal, between an ordinary and a circular staircase?
 - " 8. Is there any style of architecture which admits of a porte cochere in the front of the house?
 - " 9. If so, what are they?

A. K. Ans.—Colonial architecture has developed from the Roman classic orders. During the several periods of its development it has been influenced and enriched by Elizabethan adornment, Greek ornament and, now and then, we see an English window or "Dutch gable" added with good and harmonious effect. Pointed or round Gothic however, would be entirely out of place. Details from the above mentioned styles have become a part of the Colonial. When these facts are understood we do not advise a combination of the Colonial with other styles.

All things bearing equal as to material and design, a circular stairway will cost about twice the price of the ordinary stair with not more than one landing.

The porte cochere is usually placed on the side or rear of a house thru custom, but not thru necessity. Almost any style will admit of a porte cochere on the front, if the lot is large enough to admit the drive from the street. Many old homesteads of the southern Atlantic States have a porte cochere on the front, resembling the two-story Colonial portico thus, while the driveway swings on a large circle.



New Building Materials.

TILE ROOFS.

The roof covering of a house is generally considered to be one of the questions that needs little or no consideration, for the reason that the much used shingle of cedar or pine, nine times out of ten is the only thing to be thought of, the reason of course being that economy forbids the use of anything else. But for those contemplating the building of a more pretentious character the roof question requires a large degree of study. Metal can be used in several forms, but this is not much in demand, as it has to be kept painted and its longevity is somewhat of a question. Slate is good, coming in black, purple, red and green effects, making a good and serviceable roof. But the object of this little article is to tell what can be done with a tile roof. The manufacturers are keeping up to date with the demands of the public and have something new to offer right along. Germany is the home of the tile roof, and the Ludowici Roofing Tile has been introduced into this country from Germany for 15 years or more, with the very best of results. A variety of shapes are made, ranging from the flat shingle tile, to the popular Spanish roll tile, and varying in shade from buff and red to light and dark greens and browns, both plain and highly glazed, or enamelled. The artistic value of a tile roof is immense, a study of color effects can be worked out with the finest results, and with a bright or dull red tile roof a dash of color value can be attained against a background of spring green foliage or autumn browns, obtainable in no other way. The durability and weather proof qualities have also been proven

unquestionably, and for those pondering roof effects, the study of tile roofs will be found highly instructive.

HAROLD JOHNSON.

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Information Service.

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

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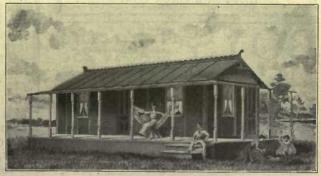
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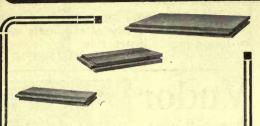
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HOUSE AND HOME, by Miss M. E. Carter. We are told in these days of sociological investigation that woman's life in the home and in society is to be considered as a profession and studied seriously as such. To a student along these lines this book will be of aid as the writer leads her on from the planning of the house to its building, furnishing and management, not neglecting the ever-present "servant-girl question."

Bright anecdotes illustrate some of the points made, and add to the interest of the text. In passing, it is evident the author, perhaps from sad experience, believes that architects and builders are not

infallible.

THE COURTESIES, by Miss Eleanor B. Clapp, introduces the inexperienced to the mysteries of modern social etiquette and does it thoroughly, but the list of rules and admonitions is certainly a formidable one.

These two books form part of THE WOMAN'S HOME LIBRARY, in six volumes, edited by Mrs. Margaret E. Sangster and published by A. S. Barnes & Co., New York (\$1.00 each, net). The other volumes treat of questions of health, self-support and education. Mrs. Sangster's name is sufficient guarantee of their value.

AT HOME WITH THE JARDINES, by Lilian Bell.

Those who first made the acquaintance of the Jardines in the magazines will be glad to meet them again in more permanent setting and those who are yet strangers to them will welcome an introduction to them, and the privilege of going with them in their experience in home making.

To be sure the success that attends their efforts, even in their encounters with the janitor, the landlord and the servant girl is phenomenal, but the reader enjoys it none the less.

Published by L. E. Page & Co., Bos-

ton. (\$1.50 net.)

THE ART OF THE PITTI PAL-

ACE, by Julia de Wolf Addison.

This book is one of a series in preparation on The Art Galleries of Europe, and if the others are as interestingly written as this, they will be gladly received by that class of readers who have to do their

Glimpses of Books-Continued.

journeying by the home fireside. With very little technical phrasing the author sets forth the facts that are of general interest.

The life of the founder of the family is briefly outlined, showing the stormy times in which he lived and his struggle with the Medici family for the supremacy in Florence. Though his fate is still unknown, the palace is his monument. Falling into the hands of his enemies, they, with their love of art much exceeding their love of justice and morality, began filling its rooms with the works of great artists, and through the vicissitudes of time and changing governments the collection has continued to increase down to the present time.

Through these wonderful galleries the author leads us, describing the works of art, telling of the scenes they illustrate and gossiping of the artists, till the careful reader may know palace, pictures and painters much better than many a traveler who has in person visited the place.

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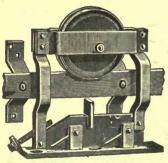
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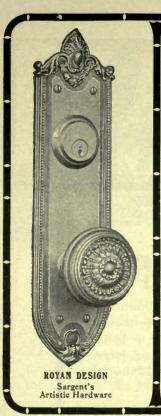
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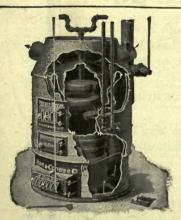
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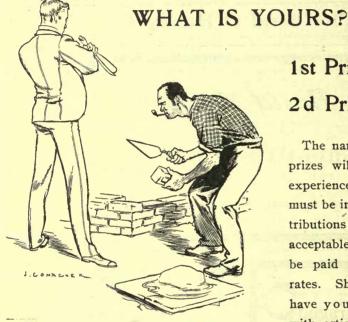
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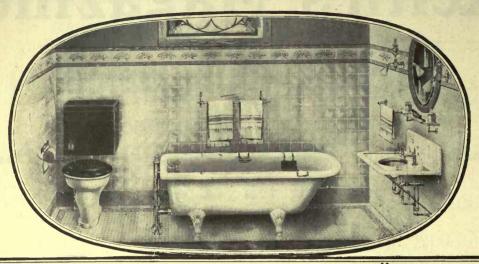
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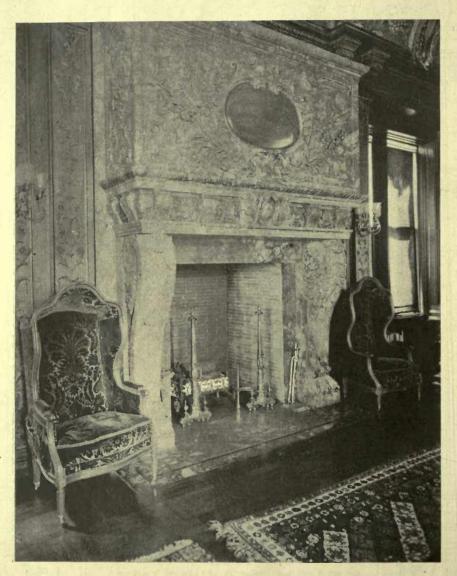
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No. 5

Cottage Types Beyond the Rockies.

BY BEATRICE C. CONNELL.



NDOUBTEDLY there are those, both among architects and their clients, who cling to the dignity of ancient forms. For them, the term "modern," as applied to architectural designs, carries with it a distinct reproach. Of bungalows and cobblestone cottages, of art noveau plaster and shingle, of adaptations from the Swiss or the Japanese, they will have none. Adaptations, indeed! the word makes them snort like an enraged bull.

Well, as the young fellow said to the old cynic who had never kissed a girl—"You've missed a heap of fun." In truth these cut and dried conservatives miss a deal of enjoyment and of art. For while acknowl-

edging to the full the claims of the classic and the conventional, we glory in being a "modernist," and willingly accept the title with all that the term implies. Who indeed that travels about this wonderful land of ours and notes the magical development of new and pleasing forms, adapted to swiftly changing conditions, could withhold admiration, or cling to old traditions?

It is of course in the West, with its freer life and less trammeled thought, that one sees the new types. In the West people do as they like, regardless of the regulation thing. It must be confessed the result is sometimes appalling, and small wonder that the thoroughbred and respectable architect shies at some of these "brand new" compo-

sitions. But what, for instance, can he show us which possess in greater degree that peculiar quality of charm, the "home" feeling, than this western type among the pines, the other side of that great "windbreak," the Rockies.

Does not refinement and artistic perception of values pervade every line of this composition; which, it must be owned, is an adaptation of several things? Irregular, it certainly is, and it would be hard to find its exact prototype. The general effect of the low, broad lines of the overhanging roof remind us of the bungalow, while its high, steep ridge, with sharply notched coping and the pointed gables, recall the Swiss chalet. The bungalow type is accentuated again in the single, low, wide dormer, with its roof, like a shutter, which could be raised and lowered at will. This dormer, with its fascinating group of windows, diamondpaned and opening out upon a broad, shelflike ledge, the rounding swell from the ground up, its cap breaking into the main roof like a great mushroom, and the single, wide, low chimney, simple but satisfyingare the only but sufficient relief to the great expanse of roof. The extremely wide eaves, so wide as almost to form the roof of the veranda, are broken by plain modillions placed at frequent and regular intervals, and especially by the simple but effective device of the angular modillion of the return in the gables. The windows of the main story below are most effectively handled, and the single, massive stone pillar, with its feeling of strength and security, is unique and decidedly good. One feels that even Samson would have to pull for all he was worth to pull that pillar down.

A great charm of this house is its softly blended coloring. The gray limestone of the foundation, the porch balustrade, its massive entrance pillar, and the chimney, are happily contrasted with the warm, reddish-brown of the shingle which forms the entire outside construction. The trim of the openings, the roof coping and cornice, are painted a deep cream, which has a faint greenish tinge. The deeply recessed front door is of solid and massive oak.

It is quite impossible for the camera to convey the charm of the rustic cottage here illustrated, because its exquisite coloring is the chief source of that charm. Perhaps our straight-laced, old school architect would scarcely admit this delightful cottage to a place in "design," even a very lowly one. Nevertheless the interested, and certainly interesting thought of a very good Western architect is here embodied.

The use of field stones roughly laid up is common enough as a partial feature of construction; it is quite usual to see the foundation, or the porch pillars, or an outside chimney, of this material. But the use of field boulders in the entire construction, save the roof and framing of the openings, is rather an experiment. The admiring at-



tention this pretty cottage attracts from all passers-by proves the success of the experiment. When the writer saw it, the cottage had only been completed a few weeks, and the surroundings are bare. But in a little time "the sweet, doorway greeting of the rose and honey-suckle" will give the one touch lacking.

The cottage is a study in gray, for the many varying tones of the boulders are carried up to a roof which gleams in the sunlight like silver, or on cloudy days has the soft shine of old pewter. The roof boarding is covered with a manufactured article called Marble Roofing, which is a flexible

green of the ferns and plants which are set about the court-like porch, and by the porch furnishings of green wicker. A tier of shelves for plants, made of the gray cement, rises from the floor on one side of the porch and several immense stone boulders form unique jardinier stands in the corners. Large, individual boulders are inset as window heads over each window.

The interior of this unique cottage is fitted up with hardwood floors and every convenience of modern comfort, though the simplicity of the exterior is carefully considered in the furnishings.



sheet made of coarse paper pulp about 1/8 inch in thickness, thickly covered with a coating of coarse, gravelly sand. These sheets come in rolls 18 inches wide and 100 feet in length, are easily laid on and the overlapping furnishes a perfectly watertight roof. The effect is very soft and silvery.

The gray tones are carried out in the gray stone coping of the porch abutments, the porch floor formed of very large, square tiles of the darker gray cement used in laying up the boulders; and the plaster beams over the porch openings are colored the darker gray for the sake of emphasis. Under the eaves and on the modillions a light silver grey is used, the only relief color being the trim of the windows, which is a warm olive-green and is repeated in the

The plaster houses of the Southwest, both large and small, are somewhat homogeneous, and show a common derivation, though there are many varieties of this pleasing architecture.

It is a type peculiarly adapted to that section, and in color harmonizing with the atmosphere and semi-tropical foliage. Whether set against the green and purple hills or overlooking the sea, their castle-like outlines etched against the sky or in humbler form nestled in some arroyo or sunny valley, they are equally fascinating.

Probably the builders of the old adobe houses of Mexico and California would be greatly astonished if they could behold the beautiful forms that have been evolved from such rude beginnings. Yet in the illustrations we still perceive traces of the old haci-



enda type in spite of the second story and the finished construction. In the first instance, the repeat of the short, sturdy columns of the loggia below in the upper corridor, and the division of the 1st and 2nd stories by the broad plaster enclosure of the upper corridor being carried quite around the house, are the marked features. The red tile roof is the only color relief to the warm cream plaster, except a low foundation wall of red brick.

In the second illustration, the type is even more simple, and is indeed the old square adobe house with a second story. The *kanada* of the old hacienda is easily rec-

ognized, though the sanded columns are stately, the pergola-like rafters forming the open roof are of handsomely finished redwood and the porch floor of well finished and fitted flooring in place of the hard earth terrace of early days.

In this house the gypsum plaster was used in place of cement and the beautiful surface is tinted a very soft shade, which is neither cream nor gray, but partakes of both. The tile roof exactly matches the peculiar deep pinkish red of the natural redwood used for the trim. The effect is intensified by the use of a natural red gravel from a neighboring hillside, on the walks and driveways about the house. An effective feature is the use of the two very massive columns in front to mark the entrance. The house is very beautifully finished inside with redwood, in which the natural tint has been carefully preserved.

This, too, is a recent construction, and not yet are the sturdy columns rose-wreathed, vine-encircled. But in the foreground rise the great oaks, beside them.

"Hung in dark firmaments of leaves, the orange lifts its golden moons," and before them, so close one is almost afraid, rise the Santa Cruz Mountains, mysterious, allur-

ing, in misty purple shadows.



Our Experience in Building.

Second Paper by Parmalee C. McFadden.

HE building of the house I have in mind occupied seven months and during its progress the owners grew very "wise" in the mysteries

of drains, flues, traps, studs, flashings, corbels, fish-plates, salamanders, stirrups, anchors, crandelling, furring and rebates (except in the matter of price—they failed to locate any of latter) and when the last load of rubbish had been hauled away and the last carpenter had cased the last window-sash they knew the history of every partition, door and faucet from cellar to garret.

spective; outlining at least safe limits beyond which they might be risking much to proceed.

In this brief sketch it is not possible (even could it be made entertaining, which is doubtful) to describe the building of this house, which in character and detail so commended it to the biased mind of its projectors; for much of it would be the rehearsing of trite and familiar commonplaces. The process of invention and elimination taxed the powers severely at times; and while cheapness was not aimed at yet at the same time the problem to secure ef-



It had been an exciting experience and a pleasurable one. They had begun from the beginning—when they did not even know what they wanted, and ended by having everything—(I will qualify that; nearly everything) just as they wished it.

Few people are willing to adopt in toto the experience of others, for the elements of personality, tradition and prejudice can be counted upon in forming a judgment, yet these young builders recall with gratitude the friendly counsel especially those that came in response to direct solicitation, of friends who had just passed through the valley themselves. Not that the suggestions or warnings were always adopted, but they served often to point out possible advantages or pitfalls that gave them a per-

fectiveness with economy was the ever present one.

In some things it was necessary to ignore the cost entirely—in others that was the prime consideration. In this course of alternately running, now free, now closchauled, much wisdom was acquired "for the next house we build." The hope that some reflections on so recent an experience might interest some other home builders, is the excuse for this sketch.

When you have chosen the style of your house, and even the details of its exterior and interior design, you have not necessarily determined the material of which it is to be built. In this, local conditions may rule; as, for instance, if you are obliged to blast through solid rock for your cellars

you may have enough stone for your walls and foundations. Or there may be stone walls surrounding the place that you are willing to sacrifice. I should be sorry to see any one do this latter, however, for if the place has considerable ground, no fence to my mind will look half so well as the loose stone wall. If stone is not to be thus cheaply obtained, or even if it is, you may probably prefer brick. This will doubtless be your choice if the house is to be colonial in style.

In the earliest stages of the undertaking we were undecided as to how best let the work—whether as a single contract, or to make separate contracts for the various parts of the job. We did neither. We engaged a master carpenter of proved ability and honesty—that latter was of paramount importance. He in turn made contracts for all the work except the carpenter work. This latter he did at cost, and purchased the lumber the bills for which with the full discount he turned over to me for payment. For his services, which included the supervision of the whole job, I paid him a percentage on the cost of the completed building.

Before concluding to build in this way, I of course consulted my architect who assured me that where the integrity of the builder was undoubted, it was the best way of getting the best job, and that it ought also to be the cheapest way. The result

has justified my choice in the plan.

I got tentative designs and obtained approximate estimates; only, to find that my limit of cost had been greatly exceeded. This was my first blow, and we found that we had started on a game of see-saw that kept up to the end of the chapter. You might just as well recognize this fact and take it philosophically and get as much fun out of it as possible. There will be pangs in giving up some cherished scheme or detail; but the planning to provide a satisfactory substitute will, if successful, mitigate the disappointment; and the consciousness of money saved by the new scheme will all but leave the matter balanced.

The plan had originally been to build of brick, to have the spare rooms in the second floor and to let the attic remain unfinished. It was found that this arrangement required so large a ground plan as to make the house too costly, and even then the bedrooms were not large enough. The guest rooms were therefore planned for the third story and the ground plan correspondingly reduced. Again, the cost was too high.

We went over the plans again and concluded that no material change could be made in the general arrangement or in the dimensions; and found that to get the desired effect, we were obliged to select a cheaper building material. In this sketch I am considering only a colonial house and therefore exclude stucco, or exposed wooden framework filled in with stucco, such as would be permissible, in a house, say in Elizabethan style.

But having settled upon a frame house there was yet to decide the matter of the exterior finish. We had practically the alternative of clapboard or shingles; and of the latter the choice of sawn or the hand split kind. Personally I prefer the split kind, although they are a little more ex-

pensive.

The effect of the shingled house, painted white was so good that the keenness of the first disappointment in having to abandon brick on the score of cost, has all but worn off in the unexpected effectiveness of this

cheaper material.

This house was planned upon very simple but quite "correct" lines. It consisted of a three-story main building. As the lot was a sloping one a terrace was built along the north front and around the east end, terminating in a covered porch. A small covered entrance portico led to the front door. The retaining walls of the terrace were of field stone with short brick posts between the sections of the railing.

The matter of terrace was one in which the builder sought to save us considerable cost, by advocating a turf bank terrace instead of the masonry wall. We almost weakened on this, but finally concluded that the additional effectiveness was worth the price. I am frank to confess, however, that there are advantages in a sloping terrace bank especially where there are young

children.

Experience in rented houses with damp cellars strengthened the determination to avoid that serious fault. In consequence the foundation walls were made extra thick and the mason thoroughly coated the entire outside of the walls with pure cement.

The mention of walls suggests the laying of stone or brick in winter. Ordinarily this is not wise in freezing weather, although it is possible by watching the thermometer carefully, to get in a half-day now and then. We gave in to our mason to this extent for a time, but with increasing low temperatures we withdrew our consent to let him use his judgment, and gave instructions that no mason work be done until

spring. We were doubtless considered by the mason as foolish and ignorant and unduly particular, for he tried hard to let us leave it to him, but we were obdurate and had our own way. The sense of security in a perfect foundation wall is my compensa-

tion for losing sixty days.

The specifications called for brick laid in mortar two courses high throughout all wood partitions and outside walls of first and second stories for a fire and vermin stop. This was found to be expensive, so old brickbats and mortar were largely utilized in making fire-stops between the studding. Comparatively few whole bricks were needed. This matter of fire-stops is important, for there is more danger of fire between the walls than there is in a room itself, because the hollow walls are veritable chimneys, and they are hard to reach. Breaking up these "flues" by fire-stops minimizes the danger.

After discarding felt on the score of cost it was found that asbestos paper between the double floors acted both as a deadener

of sound and as a fair fire-stop.

The interior plan of the house was, if anything even more simple than the outside. The front door opened into a vestibule and then into a hall running clear through the house terminating in a broad glass door at the rear which opened on the rose garden. The hall opened at the left into the living room whose length was the whole depth of the house. At the right, the hall opened into the study in front, and the dining room in the rear. The stairway went up from the rear of the hall, with a landing half way up running clean across the hall. At this landing was a triple window the full width.

The wing was provided with the usual conveniences of kitchen; pantries, etc.

We had learned by experience in rented houses that much happiness was to be obtained by much cupboard room in the butler's pantry, and as a result this convenient little room is fairly lined with cupboards.

A broom closet is indispensable, and can doubtless easily be contrived in the back stairs hall, and by all means have a house maid's closet on the second floor.

The inside finish of the wing of this house both upstairs and down was North

Carolina pine oiled and varnished.

To return to the main building I must speak again of the hall. This, to the owners' minds, was the key to the whole plan. The moment you opened the door the whole air of the place was one of beckoning invita-

tion, not peculiar to this particular house but characteristic of any house with a wide hall leading to the opposite side of the nouse.

A feature of the hall, which, when it was proposed threatened to overturn the owners' whole scheme proved to be a welcome and attractive detail. It was found that in order to get a broad window on the cross landing of the stairway, the hall could not be extended on the level from front to rear, but would have to reach the rear door by three or four steps down, to allow of head The effect of this device was unexpected. As the rear door was provided with glass in its upper half and led out into the rose garden, it was possible to see from anywhere in the hall, directly into the garden when the door was closed. Had it been on a level with the front door nothing but the upper part of the neighbors' trees would have been visible.

One of the warnings that some conservative friends had urged was "not to omit back plastering." We began our designing firmly intending to observe this security against cold walls, but when we found that it would cost about half as much as all the other plastering we rebelled, only to be assured that it was an "extra" precaution and that many houses with which we were acquainted were not provided with this, and to our certain knowledge were perfectly comfortable. We put this down as one of those bugaboos that rise to scare a man in building his first house. It is a good thing, I have no doubt, but it is not always necessary.

The matter of interior finish was a "stickler." It was found that where economy prevailed in one case in discarding a costly item, the inadequacy of another feature was elaborated to an extent that offset the saving in the other instance. I do not mean to say that a saving cannot be made by scrutinizing the items in detail—indeed I know it can and I heartly advise it—but it is hard to forego what you know is better, especially if your architect has poisoned your mind by a vision of the better design in his alluring blue and white sheets.

While economy was sought I would admit no compromise with "cheapness." My first serious departure from the original specifications was in the use of quarter sawed North Carolina pine flooring, instead of oak. This saving was well worth while, and with a slight staining followed by a thorough treatment of varnish and wax

finish there has been no cause to regret the substitution.

White enamel was specified for the down stairs finish and a fine effect was produced by three coats of white lead ending with a coat of enamel. The walls of the study (or library) except for the space occupied by the door, windows and fireplace, were filled nearly to the ceiling with built-in bookcases. This room was finished in birch stained mahogany, and was the only room in the main building not finished in white.

The dining room, too, was something of an innovation. The entire wall surface was covered with panelling—oblong panels near the base, over these long panels reaching to within three feet of the ceiling, and again horizontal panels—all painted in white. To avoid cracks primarily, but at the same time saving expense, the broad flat recessed surfaces of the panels were of muslin, glued to the plaster wall. When these had received the four coats of paint with the wood work, the texture of the cloth had disappeared and the whole effect was that of wood.

The ceilings of the main building were ten feet on the first, and nine and a half on the second floor. This proved to be a reasonable compromise between the stately high ceiling of a half century ago and the very low "cosy" kind of more recent years. Low ceilinged rooms are the more easily heated and for this reason in an all-the-year round country house some approach to them is desirable.

The second floor consisted of but three bed rooms and two baths in the main building, and two servants' rooms and a bath in the wing.

The two guest rooms and one bath were in the third floor. That sounds easy, but it was hard to arrive at. It had been planned to have these on the second floor and leave the attic unfurnished, but it was found that to get so many bed and bath rooms on the second floor necessitated a ground plan so large that the cost of the whole house was increased out of all conscience—and even then the bedrooms were not large enough. After all it is better to have the guest rooms away from the family rooms, especially if there are children in the family.

Have plenty of closet room—only do not have closets—have double-doored shallow wardrobes. Make up in width what you lack in depth, and you will never regret it. Let your wardrobes fill an entire side of a bedroom if necessary.

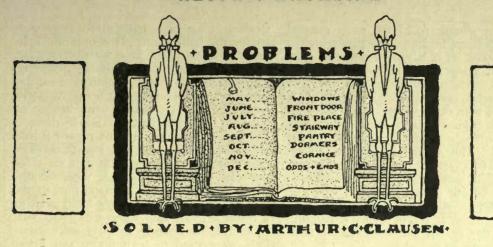
Another thing, speaking of closets, do not have either closets or wardrobes in the servants' bedrooms. It is not an easy matter to keep unventilated closets sweet, and servants will not usually take the same care that you would yourself. Fasten a long shelf to their wall and under it a curtain-rod and provide a pair of attractive curtains, just as is done as a makeshift in houses not provided with closets. It may at first strike you as a step backward, but it "works" and others have testified to the wisdom of the practice.

In planning a house I found it a useful thing to cut out slips of paper representing the beds, bureaus, etc., to the scale of the plan and actually place them on the plans. No little disappointment may be saved by thus early learning which way a door is to swing, or how wide a bed or bureau may be to go between windows or in a given wall space.

The matter of screens was one offering temptations on the score of cheapness-I can not say "economy" for that is something different from cheapness. It is curious how little interest one takes in the quality of some of the things in a rented house. Screens are an example. You little care whether they are of iron gauze and rust out in two or three years, for you may not stay in the house that long, and if you do, the landlord will have to renew them. But in your own house, "Aye, there's the rub." Lasting qualities are of prime importance on the score of ultimate economy. In the face of considerably increased initial cost simple sliding screens of copper bronze gauze were chosen, and by reason of their non-rusting qualities, they were set outside of the windows. The appearance of the room at night is greatly enhanced by this plan.

The hardware, and radiators (if such be used) should conform to the style of the house. The choice in this I found was almost limitless, and there is no excuse for spoiling the interior effect by unwise choice in these.





That Window Problem.

INDOWS are intended to admit light, usually air, to see out of, and should be constructed in such a manner that they add beauty both to the interior as well as the exterior or the home. To design windows that will admit light and air is easy. The problem is to make them beautifully adapted to the interior, with due regard to the exterior design of the house. To obtain the proper values of light and shade within. To take advantage of the best vistas afforded the situation of the home, and at the same time have them placed with reference to a symmetrical arrangement of the room in which they are located. The exterior location of the windows should be carefully studied, keeping them in harmony with each other, both as to arrangement and design.

First study your principal rooms and their location, with reference to the outside world. For example, when the living room is large, splendid opportunities are usually offered for window effects. If one end looks out toward the stable, build your fireplace there with small windows on each side. Under the windows put either seats or bookcases (plan 23). These lights should be casement windows that swing on hinges and have either divided lights or stained glass. If the long side of the room affords a good view (plan 28), build there a broad bay or a deep window seat (plans 17, 19). There is nothing that makes a room more homelike than a broad expanse of windows. If a bay window is desired make it not less than eight feet wide and three feet projection. It is advisable to make it somewhat larger. The principal advantage of a bay is that it gives an outlook in several directions, adds considerably to the size of the room and makes a

splendid place for large plants. A deep window seat, plentifully supplied with pillows, is always a cosy place. It should be at least nine feet long (three windows wide). Make the seat two feet deep and sixteen inches from the floor; use spindles in the front, half an inch apart, and place a fourteen-inch radiator (or hot air register) behind them, thus having your radiator entirely out of sight. The seat should have a hinged lid. Plan 21 combines the principal features of a bay window and window seat; the windows can be sliding instead of casement, as shown. All bays, when on first floor, should be built down with foundation in the ground and not supported by brackets. If the side opposite the fireplace of the room has an outside exposure, place here two independent windows or a group, as shown by design 13. The side lights of this group can be made wider if desired. A good wall space must be left for the piano, bookcase, etc. Plan 28 gives a splendid location of windows in a living room where the principal views are from the ends and not from the side of the room. Instead of the windows on each side of the fireplace, over bookcases, oriole windows can be used (sill four feet from floor, design 22). Oriole windows are picturesque, both inside and out, when used in appropriate places.

The piano always appears to take up a great deal of room. To overcome this it can be placed in a bay (plan 29). Make the projection of the bay three feet six inches and the straight side, for piano, eight feet long. On the oblique sides build full length sliding windows. Over the piano place a stationary window two feet by five feet, with a leaded or delicate stained glass

design.

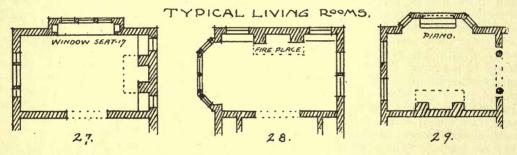
For the dining room the same general suggestions can be applied as given for the living room. If a bay of a different kind is desired, adopt plans 18 or 26. Plan 18 will look well in any room on the first floor (kitchen excluded). If the room is connected with other rooms or hall by openings with columns, the columns of the bay should be the same as the columns of the openings. The compass window shown (plan 26) is graceful but somewhat expensive. To curtain a compass bay, drape two full length curtains at each side and drape between them a valance (same as hung from the tester of a bed), hanging it from the top of the windows in folds about twenty inches deep.

The sill of kitchen and pantry windows should not be less than forty inches from the floor. Forty-eight inches is better.

If your stair has a broad landing a beautiful effect can be had by using windows 14 or 16 if your house is colonial, and de-

sirable. Plan 24 is particularly commended for the bath room. It admits the light on both sides of the face for shaving, etc.

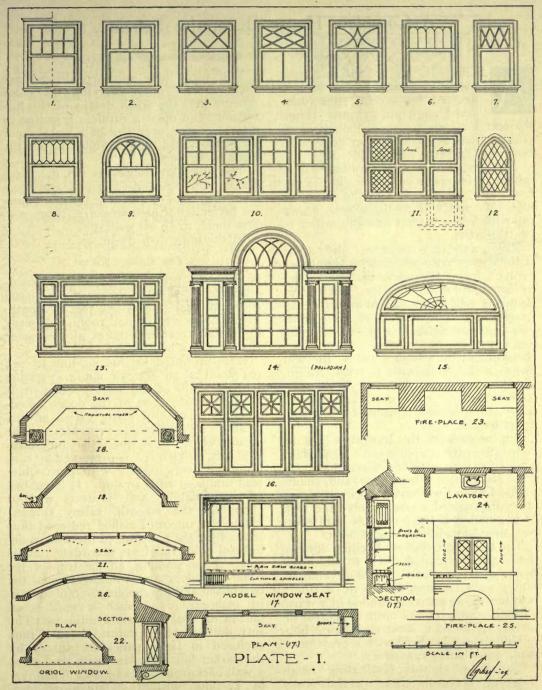
After locating the windows properly, they should be made beautiful in themselves. It is upon this principle that the artistic filling of windows with broken or divided lights is placed. Some division alone gives pleasure, but due regard should be given to the sizes and shapes through which the light passes. Designs on plate one can be leaded or made with wooden bars. Design I is the common type of the colonial window. It always looks well in a colonial house and sometimes looks well in an English house. In early work divisions were used in both upper and lower sash. It is best, now that larger lights can be had, to divide only the upper sash where they do not interfere with the view. It is advisable to make the upper sash smaller than the lower, thus raising the meeting rail above the level of the eve. Design



sign II if it is English. The Palladian window is very beautiful. It can also be used in the living room if the latier is a large one. The Wyatt window, a good design, is the same as the Palladian with the arch off, the cornice going straight across unbroken. Design 16 can be from three to six lights wide. To obtain a circulation of air, transom lights should swing in from the bottom with transom lifts, or the lower lights swing from the side. This also applies in every respect to design 11. The bed rooms offer many hard problems. The windows must be arranged with reference to the windows of the lower story. Good views are often to be had from bed room windows, and they should be taken advantage of. At the same time valuable wall space, which will be needed for bed room furniture, should not be sacrificed. Design 10 makes a pretty bed room group. It can be reduced to three or even two windows. All windows in the bed room should be made to open in some manner. It is best to have windows on two sides of the room. This is not necessary but deNo. 2 is but a simplification of No. 1, and looks well, as is seen where used in design 17. Design 9 can be applied to a square top window with good effect.

Stained and Colored Glass.—The difficulties of color radiation presents a subject too complicated and technical for proper analysis within our brief space. But a word of warning. A poor color effect, even from a single window, will destroy the otherwise homelike atmosphere of a room; while a pleasing stained glass design, throwing a halo of colored light throughout a room, will often alter its previous somber aspect and make it look beautiful indeed.

In conclusion the following suggestions are made: Place your radiators under the windows, below the level of the sill. It is where the cold air comes in. It is best to have all windows so that they can be opened for ventilation; the center window of a group being a possible exception. Marble sills for first story windows will not be a great expense and make splendid places



for setting plants. If desired these sills can project over the top of radiator when latter is placed below the window. Felt edge window strips are advisable for keeping out dirt and cold. Outside blinds are attractive for colonial homes, but windows must be located so that blinds do not, when open, lap onto each other or onto other windows. Window boxes are appropriate for English houses. Outside trailing vines enhance the beauty of any window. Build

the cellar windows under the windows of the first story and make glass not less than ten inches high. Lower sash of each window should be provided with strong sash lifts securely fastened to lower rail. Window pulleys should be large (three inch). Brass chain is better than sash-cord. Provide windows with good locks. Consult a glass designer for colored glass effects. Always bear in mind that your windows make the personality of your home.

A Complete House Decorative Scheme.

By H. P. KEITH. No. V.

For Bungalow Design, Page 317.



SCHEME for the interior treatment of a bungalow, has been requested by several subscribers, and Design pp. 317 may furnish

the text for such a scheme, though its application may be made to other designs em-

bodying the same general idea.

The bungalow type of dwelling has attained an immense popularity in the past few years. A decade ago the bungalow was only met with in the woods, or was the wild, rustic retreat of some rather eccentric artist.

There were rare instances, when an artistic sense that could not be smothered, evolved from the rudest materials grace of form and beauty of color. Such an instance is well illustrated in an article appearing in this magazine some three years since, describing a most fascinating log house interior, whose furniture was the work of the owner's hands; the windows made delightsome with trailing vines and flowers growing in hanging baskets made from cow and buffalo horns, scraped and polished by the same artist hands.

But nowadays, the bungalow has invaded the city street even, a veritable bit of "rus in urbis." Everything one. story, is dubbed a bungalow, and, shades of the Orient! we have seen even a twostory flat roofed house, receive the title. It is popular, is the bungalow, and every one must have it, in name at least.

The bungalow type of dwelling does indeed open up opportunity, to the home maker of artistic tastes but limited means. either as a summer home in northern latitudes or a permanent abode in a warm climate. Some of the most delightful interiors are found in some such home, hobnobbing cheek by jowl with a great man-

sion, on a handsome street.

To arrive at this fascinating result however, demands more careful study and a truer artistic taste, than the furnishing of a more conventional house. One cannot make the bungalow a dumping ground for all the odds and ends of a miscellaneous assortment of furnishings, and hope to succeed. Nowhere does "the survival of the fittest" obtain more decidedly than here. The bungalow is exacting, and we must be willing to "leave out" many things.

The ideas here outlined depend for their success upon carrying the color scheme into the small details of the furnishing, and upon a ruthless rejection of a jarring note, even if it be a water color by F. Hopkinson Smith and have not the right background.

The bungalow indeed is not the place for oil paintings and Cloissonè, and if we elect that type of dwelling for our home, we better send these treasures if we possess them, to an art gallery.

In the bungalow dwelling

The Living Room

is ever the principal subject of consideration. It should always be a large room, at least twenty-five feet in length. It must be a well lighted room, for a very light wall treatment takes all character

right out of a bungalow.

It is proposed in this scheme to use red wood as an interior finish, paneling the side walls of the living room with it as high as the tops of the doors. Redwood is capable of many varied effects, treated by different processes. natural color of the wood, that indescribable soft, pinkish red, is preserved by rubbing over very lightly with pure white lead unmixed with any oil. It is rubbed off immediately and protects without changing, the smooth, satiny surface. Using the smooth finished redwood thus treated for the paneling of the wall, a delightful color relief yet accordant tone is obtained by staining all the trim of the room, the door and window frames the baseboard and top molding, a dull brownish mahogany, and such a tone as we find in the real mahogany antiques. The soft, dull red of the natural wood is thus enclosed in large panel-like spaces by the darker but accordant stain, and gives a wall background of exquisite finish, yet in keeping with the bungalow idea. Door handles, hinges, etc., of plain black in a soft, dull finish will be a good choice.

As the wall is rather dark the ceiling must be ligh yet the contrast of such an expanse of p in, light ceiling with the dark wood is not artistic. By throwing a couple of heavy beams of the redwood down the length of the ceiling, we break this expanse and may tint our ceiling a warm cream, bringing it down to meet the redwood at the tops of the doors. Thin slats of the redwood in the natural color, divide this space between ceiling and wall into panels, and form a simple but effective frieze. Of whatever wood the floor is laid, a little carmine should be introduced into the stain, that the brown may be reddish rather than yellowish in tone.

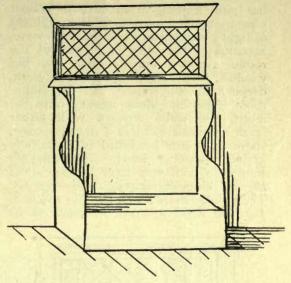
No brick will fraternize so cordially with our redwood as the common hard-burned brick in varying tones of dull, mulberry red; and so our chimney breast and fireplace will be laid up in that. The broad shelf may be of red sandstone or of cement moulded to look like stone blocks and colored the vague, dull red.

One of the details which tell so in such treatment, is a large brownish earthen water jar, such as Mexicans use, placed on one end of the broad mantel, the jar filled with branching green—"only this, and nothing more"—as Poe's raven said. If you never tried it you will be astonished at the fine effect.

On the other end of the mantel a single tall candlestick of polished brass for a high light, with perhaps a bowl of iridescent, beaten copper, between. The copper, you see, belongs to our gamut of tones, yet gives life and brightness; and it is such things as these that count.

One side of our room is almost filled by a group of small-paned windows, five

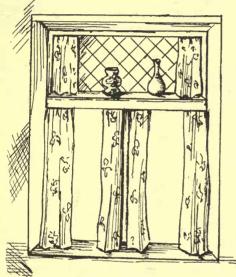




of them mullioned, and thrown out just enough to form a recess, which admits a broad window seat beneath them of the uncushioned redwood. Slight draperies of plain Madras, which is to be had in a peculiar pinkish terra cotta in a light shade, are here and at the other window, also.

Stand the quaint Japanese flower box of the illustration green-stained, on the seat, in the center of the window, or a tall earthern jar in which grows a Boston fern with wide spreading fronds, and see what a picture you have. There is another generous window at the end of the room, for our redwood swallows up light and a high window, latticed likewise with a settle-seat built in beneath; these complete the window features. Great additional charm is given, if the upper portion, say 20 inches, of all the doors in this room be of glass in little 3x4 inch panes, quite across the width of the door.

As to the furniture, it must be simple, but it need not be rude. Redwood is seldom used for furniture framing, being a soft wood that splits easily, but some delightful chairs are seen on the Pacific coast upholstered in greenish Japanese matting. These would be ideal, supplemented by rattan pieces stained reddish brown, some cushioned in green. But green is to be employed as a relief note, and not as an equal factor. The effect desired in this room depends much upon the minor details. Some have been mentioned, to give the idea. Even the flowers used must form a part of the scheme. In such a room, a great bunch of the old fashioned stock or gilly-flower, its peculiar pink running from dark to almost cream, standing on the table in a bowl of light green pottery like the Teco ware, accentuates the color harmonies of the room. Another bunch beside the big window, branching from a hanging horn, deepens the impression. In the dining room Japanese ideas might form the motif, the walls covered with either crash or momie cloth in a greenish color, above a 24-inch baseboard of beautifully grained Japanese wood. The windows framed in with very large bamboo sticks halved, the pieces crossing at the corners. The ceiling covered with the thin sheets of Japanese wood so much in vogue or its



imitation in paper, divided into square panels by intersecting strips of smaller bam-The windows divided into many small panes and glazed with a pale green glass which sheds a soft and pleasant light over the room, and without draperies, but with broad sills, so that pots of blooming plants may stand upon them. A shelf seven feet up from the floor, the shelf finished on its outer edge with a bamboo molding, for plates and pieces of Japanese blue and white ware—the most delightful table ware that is made, and wonderfully effective against the gray-green wall. A small tray of brilliant scarlet lacquer, such as the Japs use to hand about sweets and one or two red bouillon cups on the shelf, will give the needed high note, reinforced by scarlet poppies in the window. The floor covered with a Tapanese mat two and one-half inches thick of braided rush, very durable, the ends bound with a wide, figured, brown galloon. A rug of blue and gray Japanese jute laid upon this.

The table may be of simplest shape and common pine, stained a soft, velvety black, and the chairs just round-framed, slatted backs, with laced raw-hide thongs for seats, but painted the same soft, dull black. On the table when not in use let there be a mat of Chinese embroidery in those rich deep blues only the orientals use, and on it a candlestick of black Flemish wood with a spiral stick and very tall—holding a large blue and white candle. If, when the tea is poured, it could be from a Cochin China tea pot of black porcelain, with the jungle pattern in Delhi silver for creamer and bowl, what more could heart desire. For

The Bungalow Bedroom

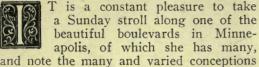
We cannot do better than continue Japanese Their simplicity and daintiness are especially appropriate to such conditions. There is a delightful blue and white paper on the market, which might have been taken from Japanese design: leafless treebranches in blue spreading about on a white ground yet covering the paper with such a network of lines as to produce almost an effect of blue on a light gray ground. The untreated woodwork of true Japanese style will not suit many tastes, and a compromise is effected by painting or staining the woodwork a soft Quaker gray. The ceiling white, the simple iron bed enameled white, the window curtains of white Japanese toweling, with a blue butterfly or fan scattered sparsely over it. This toweling comes in rolls of about ten yards, eighteen inches wide, and costs about 90 cents a roll in San Francisco. Two widths herringboned together with blue cotton, and run on a brass rod with small rings, make a pleasing and characteristic window drapery for such a room. The effect will be much heightened if the upper sash be in very small panes and finish with a narrow shelf, but wide enough for pottery, with the curtains running beneath, as in the illustration.

Here we will put a greenish-white Japanese matting on the floor having those widely scattered figures in soft coloring; and on this lay two or three small blue and white Jap rugs. Low, light chairs of bamboo with matting seats and matting let into the backs and one of those charming bedroom writing desks of matting framed in bamboo, will be desirable pieces of furniture altogether superior to the cheap bamboo offered in the ordinary Jap shop.

Lastly, forget not the rosy cloud of cherry blossom branches hung beside the window, and scatter the same pink blooms over bed and dresser.

Looking For An Inspiration.

By ARTHUR C. CLAUSEN.

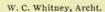


and note the many and varied conceptions of the house beautiful. Beauty is said to be like success; it depends upon the point of view. Minneapolis, while a thriving city, is still young, being scarcely more than half a century old. Therefore, her moneyed men of the elder generation are not of

somewhat by "rubbing up against" an American architect. A rubble stone house always looks as if it had grown up out of the ground on which it stands. This one has, in fact. It being made of the native blue limestone that undermines the city it so often adorns. Good taste has been used in designing this house, not to embellish the exterior with much ornament and in keeping the building in solid, almost unbroken proportions, leaving the rustic stonework



"IN ITS ENGLISH DIGNITY."





the home stock, but have come hither from many localities and nations to settle by the falls of St. Anthony, each bringing his own idea of a home. It may not give an altogether harmonious effect to see an English, colonial, Romanesque and an old step gabled Dutch house all in the same block, but it aids greatly in establishing a distinctive personality to each.

On the exclusive Park avenue, standing far back from the street, is a quaint looking stone house in its English dignity, the personification of one man's English ideals and tendencies, which have been modified to furnish the fantastic light and shadow effects, which it does admirably aided by the ever changing tracery on its walls cast by surrounding trees. The front entrance presents itself in an imposing manner, considerable more money having been spent to make it beautiful than is usually allowed the front door. It is here that one receives his first welcome and favorable impressions, and it is well worth the consideration given it. If we were wont to criticise this staid looking habitation, we might limit it to the north dormer, the front of which is of stone. The dormer is usually



"MODIFIED COLONIAL"

considered a part of the roof on which it rests, and it does not appear substantial to place a stone dormer on shingles. So much for our English friend.

But, ah! Here we have a true American, a New Yorker no doubt, who has built his home colonial and all white. Some-

what fastidious, he has abandoned the conventional Doric and used the beautiful Corinthian order for his porch columns. The dormers are a distinctive colonial type, which may also be said of the windows. The old triple Palladian window, over the front porch, being a colonial ear-mark.



"ORIGINALITY IN RED BRICKS."

The effect of divided lights is here plainly emphasized by comparison with the adjoining house, which gives us such a vacant stare from its blank windows. Our home builder wanted a bay window to his bedroom as well as his sitting room, so there he placed it right on the front corner. Doesn't look bad, either. The house alto-

have increased its beauty and given a good excuse for the solid brick piers which give the porch a massive appearance but do not seem to support much. The little modillions or brackets that apparently support the ends of the beams between piers, are pretty and help to offset a lack of ornament. The long straight lines in the porch



"PLEASING AND UNIQUE."

gether has a go-as-you-please country home effect which makes it appear quite home-like and livable. The adjoining house, while of good design, lacks that characteristic dash of carelessness that is so enchanting when not carried to excess. It is more of a city front in design than a suburban home.

"Originality" seems to have been the demand of our next home-builder, and originality he has with much success and some failure; but as Carnegie says, "The man who never makes mistakes is the man who never does anything." Besides the dignified appearance of the entire structure, the broad attractive porches (front and rear) are the most prominent features. A low balustrade over the porch cornice might

cornice are among its chief attractions. One good act deserves another. The same idea should have been carried out on the roof cornice. Projecting the brick bay out onto the wooden joist of the porch is not very good construction. We can not help but notice the beautiful front entrance with its supporting columns on either side. Somewhat unique, it is certainly pleasing.

Home-building is usually a compromise between what we desire and that which is necessary. As we ramble along looking for an inspiration, we must be content to incorporate in our new home only a very few of the attractive features of the houses of our neighbors, and above all things keep its design true to one style.



Designs for the Homebuilder.

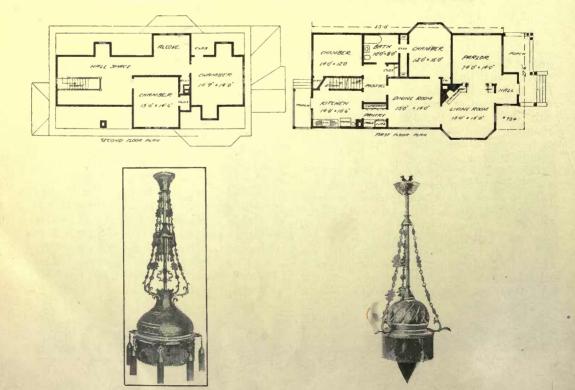


The Pleasing Effect of English Half Timber.

The Keith Co., Archts.

DESIGN A 58.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 58.

ITH an attractive setting of trees, shrubs, grass and blue sky this semi-English design may be made very pretty and enjoyable. Lay a red brick foundation, paint the clap boarded portions a sage green and the trim a deeper shade of the same. The plastered gables should tell a dark gray, the chimneys should be red like the foundation. The sash draw in green black and hang the windows with a deep olive cloth.

Description of A 58.

A charming English design in the half timber and plaster. Such a house should have a setting of considerable ground for artistic effect, though it is not designed especially for a wide lot, as the extreme width is but 32½ feet. This plan is really a story and a half, two chambers being secured in the two large gables.

A special feature at the main entrance, is a private doorway into the parlor from the central hall. The living room is provided with fireplace. This is connected with the parlor by columned opening. The extreme length of the plan permits of six rooms and bath on the ground floor.

Cost, \$2,250; width, 27 feet, 6 inches; depth, 55 feet; basement height, 7 feet, 6 inches; first story, 9 feet, 5 inches; height of second story room, 8 feet, 5 inches.

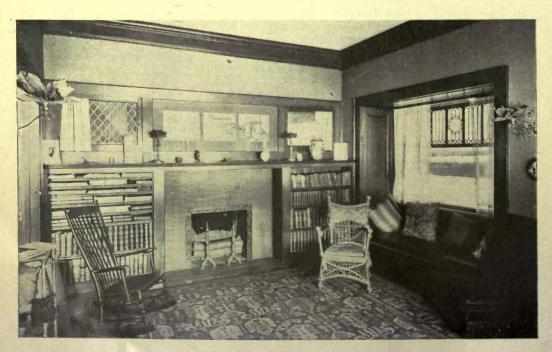
Designs for the Homebuilder.



Combination of Gambrel Roof and Gables.

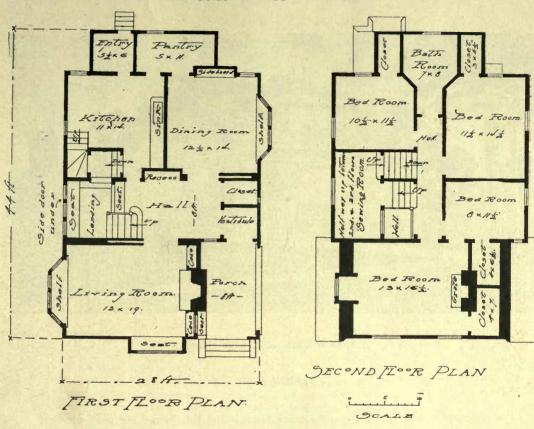
DESIGN A 59.

Wm. M. Kenyon, Archt.

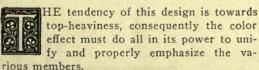


The Comfortable Living Room.

WILLIAM M. KENYON ARCHITECT.



Color Scheme and Description of Design A 59.



The white trim suggested is too glaring for the forms it encloses. The scheme should be in brown or in greens. The lower story a deep green, rather strong, the trim the same. The shingled gables soft olive green and the roof moss green. All the minor parts should be kept down, the sash in black, the shades in dark green, the hangings in rich ecru, the porch floor deep mahogany, the front door antique oak, the chimneys cream brick and the toundation Kasota stone painted with red.

A plan somewhat unusual, both in its exterior treatment as well as the arrangement of rooms. The easy lines of the gambrel roof in the front portion of the house produce a most pleasing effect. As is seen from the floor plan, the reception hall is in the center of the house, opening into a very large living room extending clear across the front; and the very charming effect of the projecting bay window, with seat, is seen from the interior view shown on opposite page. A good-sized coat closet is provided off hall, and there is a fine, large pantry. All rooms are of good size, and the second-story rooms are full height; in fact, there is plenty of room in the attic for a maid's room.

Width, 28 feet; depth, including rear entry, 44 feet; height of first story, 10 feet; second story, 9 feet.

Designs for the Homebuilder.

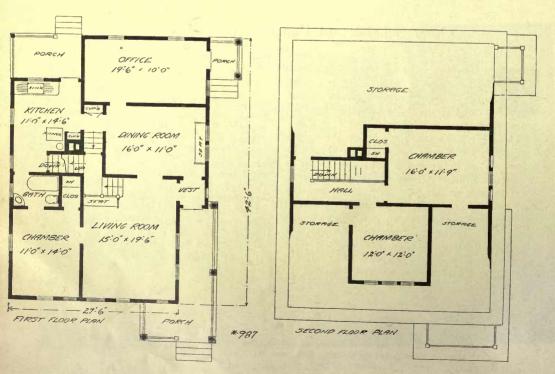


A Popular Order of Cottage Home.

The Keith Co.. Archts.

DESIGN A 60.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 60.



HIS cottage presents great variety lending itself to a more complicated color-thought than most designs of its size.

It is peculiarly suited to a gray plaster and white trim scheme, but should the clapboards be used, paint the body and gables alike, a cinnamon brown. Trim with white and lay the roof with shingles dipped in a strong green stain. Draw the sash in black, leave the porch floor in natural wood color and put cream shades at the windows. The foundation should be gray and the chimneys red.

Description of Design A 60.

We have here a bungalow plan, arranged for a physician's home, with one large gable, roofing the entire house. The triple window dormer in the center gives good sized chamber in the front on second floor. The window on one side of gable is utilized for light on the stairs and hall, while the triple window on the other side of gable furnishes light for a large bedroom.

Entrance from vestibule is made direct into living room, off of which opens stairway to second floor.

Cost, \$1,550; width, 27 feet, 6 inches; depth, 42 feet, 6 inches; height of basement, 7 feet; first story, 9 feet, 5 inches; second story, 8 feet. 3 inches.

Designs for the Homebuilder.



E. C. Haley, Archt.

A Typical American Home.

DESIGN A 61.

Description of Design A 61.

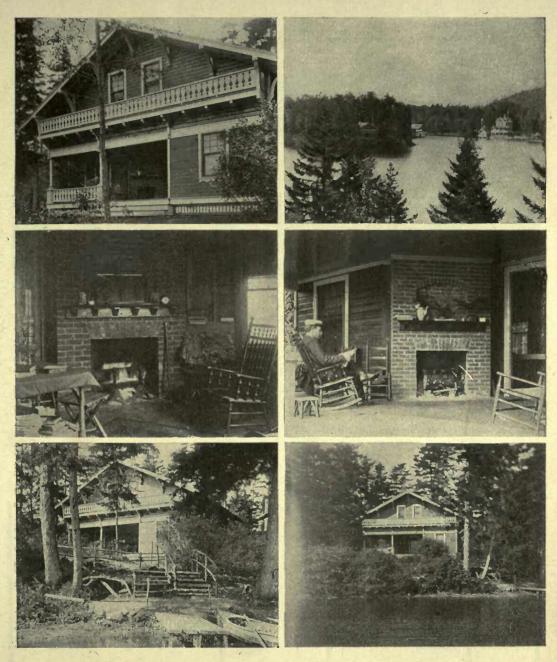
Here is a house which will please a great many people. It is one also which can be built at a reasonable expense for a house of this size, being on the square order with plain hip roof. The unusually large and well designed dormers permit of a large room in the front of attic which can be used very nicely for billiards. A servant's room can be finished off here also.

The exterior effect is modified colonial. The treatment of cornices is quite noticeable and the broad front porch, somewhat heavy, adds a dignity to the entire house. Admittance through vestibule is made at the side, and from hall, through columned opening, is the reception parlor, with fine large bay window. This room also has columned opening into the superb living room 13x20½ feet, at the end of which is a recessed fire place with book cases on each side. This living room has the unusual advantage

of two large bay windows on the south side. Notice the admirable arrangement of dining room, pantry and kitchen, with the provision off dining room of a screened dining room porch for summer use. In place of seat just opposite closet off hall, a doorway could be secured into the kitchen making a little more direct passage from kitchen to front door.

On the second floor the principal chamber is in the southwest corner, provided with two large closets. The bath room is unusually large, 6x11½ feet. The entire down stairs except kitchen is finished in hardwood, and the rooms on second floor are pine, painted.

Cost, \$4,800; height of first story, 9 feet 6 inches; second story, 9 feet; basement in the clear, 8 feet; extreme width, 33½ feet; length inside porch, 42 feet; porch width, 8 feet 6 inches.



A Summer Bungalow.

Anything 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.

Designs for the Homebuilder.

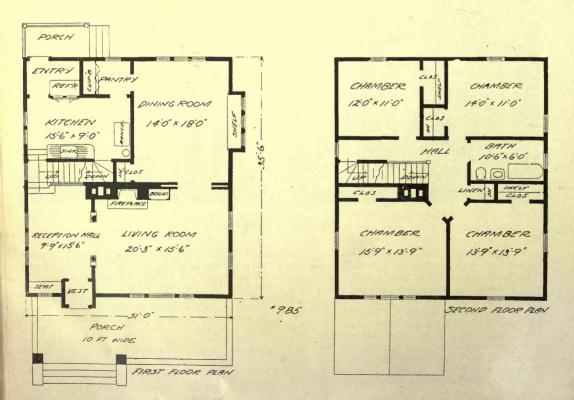


The Keith Co., Archts.

Combination Frame and Concrete.

DESIGN A 62.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 62.

HIS is a dignified design, very pleasing in proportions and line. It admits of a number of good color-effects. One of the most satisfactory lays the foundation, chimneys and porch in gray and brownish cobbles. The lower story is in a warm dark gray, the trim white. The upper story is gray stucco, the roof a cinnamon red or in red tiles. The sash should be drawn in black and the windows shaded with light red material or in olive green.

Description of Design A 62.

In response to the increasing call for designs with cement treatment, we present here an exceedingly attractive design, and one about as well arranged as could be desired. The exterior is finished with siding up to the first belt course, with the cement finish above. It is intended to have the surface of the cement left very rough, and this is secured by applying a very stiff, steel brush to the finishing coat before it hardens.

We have here the broad cornice and low hip roof treatment, with one dormer in the front. Porch is carried clear across, but only covered over the main entrance. Porch is intended to have a cement floor.

The interior arrangement has the convenience of a combination stairway. Second floor provides four good sized chambers, besides large bathroom; no attic; full basement.

Cost, \$2,200; height of basement, 7 feet, 6 inches; first floor, 9 feet, 5 inches; second, 8 feet, 3 inches; width, 31 feet; depth, 35 feet, 6 inches.



Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 344.

Designs for the Homebuilder.

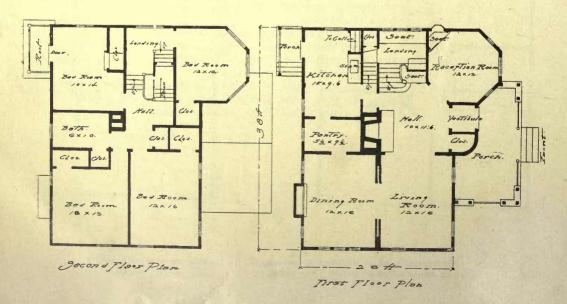


A Pleasing Homelike Design.

Wm. M. Kenyon, Archt.

DESIGN A 63.

WILLIAM M. KENYON ARCHITECT



Color Scheme for Design A 63.



HE compact, well-knit appearance of this house suggests a color-scheme simple and harmonious in effect-a scheme in which the values are very

nearly the same. The lower story paint a deep olive, the trim the same but several shades darker. The shingled upper stain a weathered brown with just a hint of the sienna in it. Cover the roof with shingles dipped in moss green. Shade the windows with a medium green cloth. The chimneys should be red and the foundation and cement walks a clean gray.

With the lawn well kept and a few beds of flowers here and there the place will be very neat and homelike.

Description of Design A 63.

A most substantial looking home, the exterior being finished in siding up to the top of first story windows, with shingled treatment above. One of the noticeable things about this house, at first glance, is the roomy porch. A good deal of leaded glass used in the windows, adds to the artistic effect.

It is seldom that one finds a plan where the lower rooms open up as they do here. We enter from the vestibule into a very large central reception hall and living room, as the living room is only separated from the hall by a very slight partition. Then the dining room opens up with double doors off living room, and the reception hall under the tower has a wide-cased opening into same. The house is considerably wider than long, being 38 feet in width by 26 feet in depth. Each of the four bed rooms is provided with unusual closet space, and with the rooms which can be finished off in the attic, make a most desirable plan in many respects and one to accommodate a good sized family.

Designs for the Homebuilder.

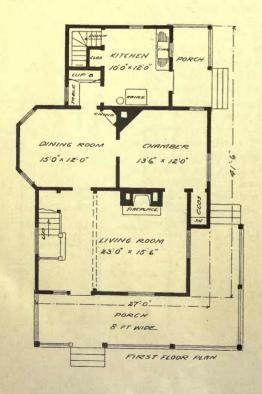


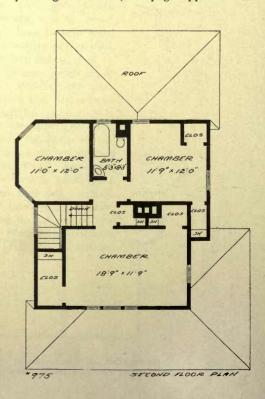
The Keith Co., Archts.

An Inexpensive Seven Room House.

DESIGN A 64.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 64.



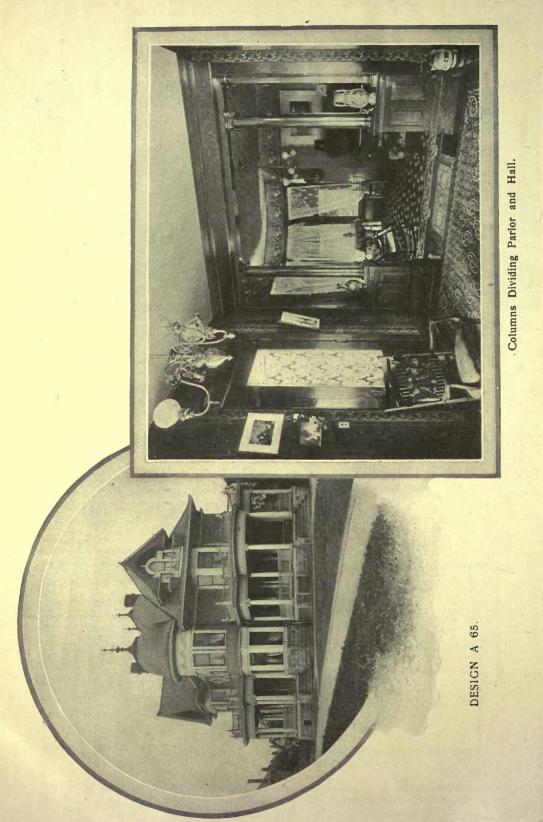
NY good simple color-scheme will be appropriate for this house so well proportioned and harmonious in all its members.

The clean light gray, so acceptable, with a white trim, the roof strong moss green, the chimneys and other masonry in dull red brick, the curtains in green to echo the roof color or in light red to echo the color of the chimneys, will produce a very good effect. Paint the porch floor olive green. Several hanging baskets filled with vines, some low shrubs about the porch will complete a very neat little house which will impress itself as such upon the passerby.

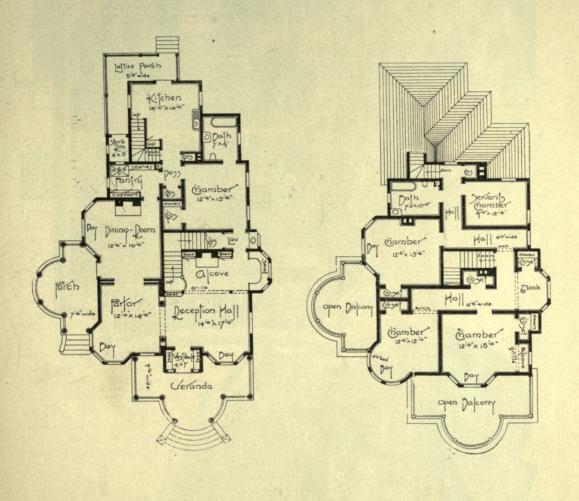
Description of Design A 64.

Practical and well arranged houses of 7 and 8 rooms are always in demand, and we present in this design a plan meeting these requirements, particularly for a very inexpensive home. Same contains all of the modern conveniences with full basement, hot air heating plant, etc. There is practically no partition between the hall and living room, so that this forms one large homelike room, with fireplace in the center.

Cost, \$1,650; width, 27 feet; depth, 41 feet, 6 inches; height first story, 9 feet, 5 inches; second story, 8 feet, 3 inches.



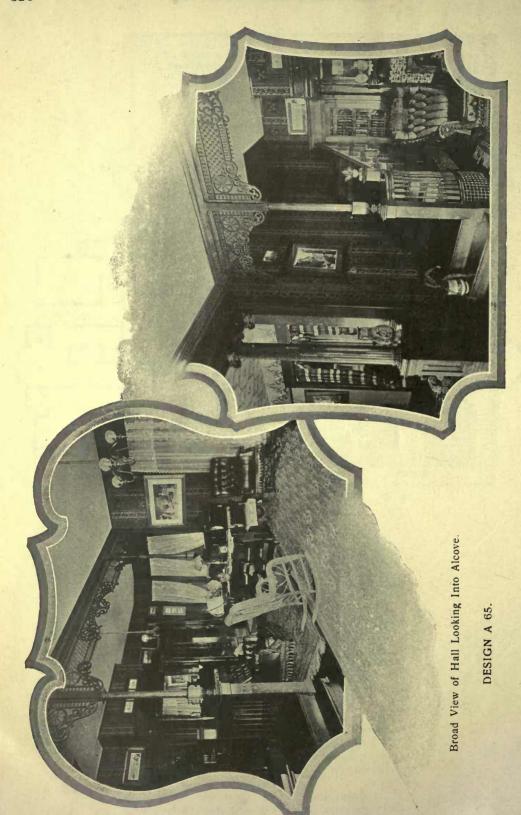
Floor Plan of Design A 65.



Description of Design A 65.

The design here shown was planned for and built by a banker in Ohio. It is somewhat on the colonial order, as carried out by both the front and side porches and the interior treatment as well, with columned openings dividing the hall and parlor. A very charming feature is the large reception hall with alcove off of same and recessed fireplace. The house was quite elaborately finished, hardwood throughout down stairs.

Extreme width, 48 feet; depth, 64 feet; height of first story, 10 feet; second story, 9 feet, 2 inches.





Conducted by Eleanor Alison Cummins.

HE Arts and Crafts movement, to which we owe the revival of the mission furniture of Southern California, with its dark color, severe outlines and emphasis of construction, as shown in the use of mortise and tenore at all points of junction, is responsible for new furniture which is a development, along somewhat different lines, of the same principles. Equally substantial, equally sincere with the earlier models these later chairs and tables and couches are more ornamented, more in keeping with the lighter side of life. The mission furniture was suggestive of hard work, of utility; this appeals to aesthetic sense. With that beauty was merely incidental, with this it is deliberately sought. In this later development the makers have worked along the same lines as the Scotch Guilded Crafters and the names given to the different styles are dis-



"STRAIGHT LINES AND CURVES."

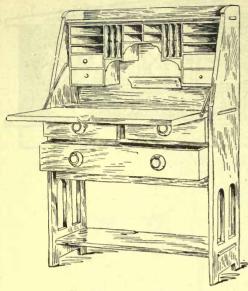


"A NEW DESIGN.".

tinctly Scotch. Atholl, Crathie, Bewdly, Balmoral, Dumoss are a few of the names bestowed upon these Scottish-American models.

A notable feature is the introduction of curved outlines. The structure of the pieces is still angular but the curve is used in shaping the slats or banisters of chair backs or of tables and some of the chairs have curving arms. A typical chair called the Grosvenor has perfectly straight legs heavily braced, arms curving out widely and a back composed of three vertical supports shaped like a very long stemmed chalice with a heart shaped opening cut in the top of each. A square table with a circular top and a square shelf beneath has, introduced between the top and shelf on each side, pieces of wood curving together narrowly from the base and then spreading out into an inverted heart. Some chair backs suggest the colonial fiddle backs.

In addition to curved outlines which are by no means universal, as many highly ornamental pieces are absolutely rectangular, ornament is introduced in the shape of fret sawing in bold outlines, metallic or wood inlay and sometimes hand carving in low relief. The inlay is either of



"MY LADY'S DESK."

woods stained in different low tones of color, or of pewter, brass or copper the latter being far and away the most effective. Liberal use is made of large copper headed nails in fastening on leather chair seats and table tops. The designs employed in ornament are usually of the Art Nouveau style which seems to harmonize wonderfully well with this extremely modern furniture and the enrichment, while avoiding any appearance of meagerness, is limited in quantity. In fact a fine restraint is one of the best qualities of this work.

Generally speaking chairs and settees are upholstered with leather rough grained and flexible, in soft dull tones of red, green and brown. Loose cushions have edges laced together with narrow throngs of leather and some chairs have rush seats. Although leather is oftenest used some English tapestries combine well with the grayish brown of the fumed oak frames and occasionally handwoven linens of unique texture and soft color are used for the cushions of a Morris chair.

The dimensions of the Arts and Crafts furniture are generally so liberal that it

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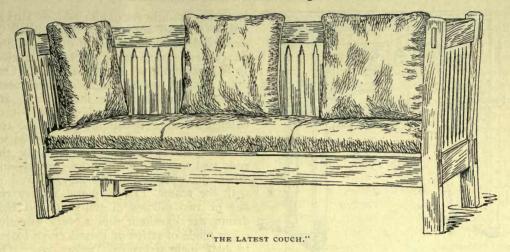
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"furnishes" admirably comparatively few pieces being required. It is the ideal furniture for the very small family which is said to be typically American.

There is always a but. It does need a special setting. It is the furniture for fabric covered or rough cast plastered walls left in their natural color. Without

demanding it, it seems in the best company with a brained ceiling. It does not fit in with your mahogany settee and your golden oak desk nor with miscellaneous bric-a-brac and water colors. It cries out for pottery in grays or greens, for copper and brass vessels, for pictures in brown tones in dark oak mouldings.

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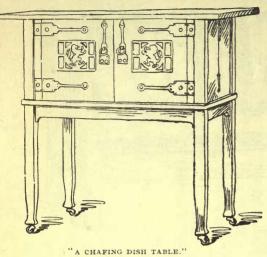
Our Catalogue No. 12F, illustrating 475 pieces of furniture for the home, will be seut free to any point West or entire South. Sent East only on receipt of 20c. All our furniture is of the Keith quality-standard for more than a quarter cen-tury. We pay freight and guarantee safe delivery.

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Kansas City, Mo



It was never meant for small poorly lighted rooms but for wide spaces and plenty of sunlight. In its proper surroundings it is in every way satisfying and a most interesting expression of one phase of modern artistic development.

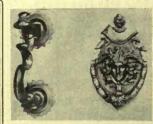
These early spring days are the time in which to get one's piazza furnishings ready.

In taking thought for one's cushions Turkey' red is a good subject for mediation. It never fades with any amount of sun, and in its twilled variety it is endlessly durable. It is susceptible of many variations. One pretty pillow has a design of three interlacing squares of white linen braid, another a simple big fleur-de-lis cut out of butcher's linen and outlined with a red and white cotton gimp-some may be edged with a pair of cotton curtain cords, the ends tied together at opposite corners, and others have cotton ball fringes sewed in with the seams. To vary the Turkey red one or two pillows of old-fashioned blue denim are excellent and a very effective cover made of strips of Russia crash basted to half inch strips of Turkey red. The edges of the crash are joined by cat-stitch done with heavy rope linen the color of the crash, the red showing through the openings.

Economical porch rugs are made of strips of Japanese cotton warp matting in plain colors bound with denim in a contrasting color. Matting in the natural tint can be given a coat of paint. The very flexible rag rugs for which the rags are



Art in the Home



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It is an example of the style you will find in all of our fittings. We make hanging lamps for combination or gas in brass,

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Henrietta P. Keith

Interior C

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

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cut not more than half an inch wide are excellent for piazzas. They are so thin that they can be easily washed and are very nearly indestructible.

In repainting porch furniture try flat black. It is the best foil possible for bright cushions. On a vine shaded piazza with a southern exposure use it in connection with blue denim cushions, with two or three of blue and white cotton and a blue and white cotton rug.

A piazza screen that no amount of wetting will injure is made of the heavy gray Russia crash just mentioned stretched tightly on a frame of inch pine strips. On the right side of the panels the nails are concealed by a thin inch wide plain moulding. The frame is painted brilliant red. The gray of the crash is very restful in the summer glare.

A piazza convenience is a large champagne hamper painted and mounted on a low wooden frame-work to which casters are attached. With its aid the soiled dishes remaining after tea can be promptly removed én bloc.

With the great disuse of doors in modern houses there is a corresponding need for hangings. The sensation of privacy, if not its actual existence, is necessary for comfort. In getting the house into summer trim one longs to discard the heavy hangings which look so warm and are only too apt to be injured by the sun and dust of summer time. Excellent substitutes for the heavier draperies are made from burlap. It is not very flexible, of course, but its hang can be improved by weighting the lower hem with shot, and its colors are excellent. A hemstitched edge is a great improvement to it and I have seen curtains adorned with elaborate drawn work. By buying directly of the manufacturer one can get quite a range of colors and also get the material in fifty-four inch width. This costs fifty cents a yard.

We are entitled to the courtesy of Stickley Bros. for furniture cuts here shown.



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"Cincinnati" Screen doors conform in design to house door.

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Answers to Questions on Interior Decoration.

N. B.-Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.

Answer will be given in next issue to go to press if possible.

Mrs. W. H. inquires as to the color scheme for first floor of house. Dining room is finished in weathered oak, walls up to plate rail red burlap. Living room finished in birch-stained mahogany, large rug in green, red and oak tones. Dining room has south and west exposure, living faces north and west.

In the dining room, would tint the ceiling a warm tan, with a reddish tone, and at the point where the cove joins the side wall, if it is not otherwise defined, lay a narrow oak moulding. In the intervening space use a burlap, with metallic threads; in a lighter red than the rest of the wall, or have the space painted a light red and stencilled with a small pattern in dull gold. Or you might find a small patterned paper, in two tones of red, which would answer.

Your idea of white enamel, with mahogany stair rail, for the hall, is excellent. With this should use a paper in a rather large conventional design, in two tones of light red or red and white. Leave the ceiling cream white. Have cushions for your builtin seat of red corduroy or cotton velvet,

and an Oriental rug in dark colors, with considerable red. Hang a dark red portiere at dining room door and, at the entrance to the living room, one of red, lined with green cotton rep.

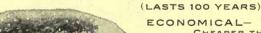
In the living room use a two-toned paper, in two shades of warm brown, or else one combining green and golden brown. In this room keep entirely to green and brown tones, only repeating the red of the rug in some small articles, here and there.

It is not necessary to have your dining and living room curtains alike. Why not get one of the new Scotch Madrases, with red and green floral designs, on a cream ground, for the dining room windows, hemming them plainly and letting them hang just to the sill? The effect is delightful, almost like stained glass, and they are specially designed for rooms with burlap walls.

Mrs. W. E. G. House has been damaged by fire, and asks suggestions as to refinishing and curtains, also color scheme.

Ans.—It is suggested to use a brown

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COSTS NO MORE THAN AN INFERIOR ONE.

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THE M. B. FARRIN LUMBER CO. CINCINNATI, OHIO





Answers to Questions-Continued.

stain on new library and reception hall woodwork, and to paint the middle room and dining room a dull olive green, the bedroom and bath, white. The low-toned green woodwork will look better with the light oak furniture than a weathered finish. With ceilings only 8 feet, no frieze of any sort should be used. Place the picture molding in the ceiling angle. Tint or paper the northeast library a warm brown, with deep cream ceiling, and by all means move the bookcases to this room, refinishing them to match woodwork. There is a golden brown, watered stripe, which would add to the apparent height of the unusually low walls. The stained glass window needs little draping. If any is used, let it be white pongee silk, well pushed back to the sides. Ornamental brick will be a good choice for the hall mantel, and the light brown tones are suggested, in harmony with the woodwork. A handsome design in a self-toned green, for the wall, with Arabian lace curtains at the large window. The middle room, all openings and windows, is largely a thoroughfare. Treat it accordingly. the green woodwork, use a striped tapestry, showing green, soft old reds and browns, no pictures, and put a table of green wil-

low, with a low chair of same, in that group of windows; also palms and ferns. Run a 16-inch valance clear across the top of all the windows, and long, straight folds to the sill at the outsides only. Use Snowflake Madras having cross-stripes of green, old rose and gold. A flower box running the entire length of the windows below them, would be admirable here. Use a soft, dull old blue and green on the dining room wall. Do not use stucco decoration. It is out of place on such low ceilings. The ceiling of your hall might be broken into panels by slight beaming. These panels could then be simply decorated with stencil lines.

J. C. R. asks for scheme for decoration and furnishing for the first floor of a story and a half cottage, built on a northeast corner. Rooms are, dining room facing north, hall facing north and east, with a wide opening into a living room with an eastern exposure. Rooms are nearly square with coved ceilings.

In the hall and living room, stain the woodwork a medium shade of oak, with a distinctly brown tone, like that of old French or Italian walnut. In the hall, cover the walls with a burlap, or ingrain



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THE MURALO COMPANY, Interior Department, New Brighton, Staten Island, N.Y.

Answers to Questions - Continued.

paper, in a deep orange, with a brown tone. Color the ceiling and the cove a light tan, with a suggestion of orange. Get a rug, combining brown and tan tones, and have heavy oak furniture, in the same tone as the woodwork. Brown leather or corduroy for cushions, or you may be able to find a tapestry in russet shades. At the opening into the living room hang a drapery of soft green. Curtains of madras in brown and gold. In the living room, paper the walls with a small patterned, two toned paper in soft medium green. Ceiling of the greenish yellow, called citrine, rug in green tones, curtains of cream Madras, or Arabian net, hanging straight to the sill. Have furniture of brown oak, waxed, a library table, book cases and some odd chairs. In addition, get a large couch and a Morris chair, with upholstery of the French tapestry, which copies the old verdure designs. In this room, you should have some brass and a mirror or two, to give you high lights, and you may introduce some yellow and golden brown with good effect. Water colors in gold mats will look well here, but avoid white margins.

For the dining room, I would suggest giving the woodwork a green tinge, a brownish green, which some decorators call Flemish green. Paint, or stain, the floor a deeper green and paint, or paper, the walls a brownish yellow. Carry this tone to the green plate rail, set seven feet from the floor. Above the plate rail, use a lighter shade of the wall tint. In your circular window, have short curtains of yellow silk, run on green wooden rods and have a seat or bench just beneath the sill with pillows in dull green and combination of yellow and green and some foliage plants. In summer outside window boxes. filled with yellow flowering plants will add greatly to the effect of the room. The rug should be in green and brown tones and you might have a brown hanging at the door into the hall. With this scheme of coloring you can use either golden oak or green furniture.

Mrs. G.—"I enclose a rough diagram of the three rooms of house we are building, and would be very grateful for help on some points. Would you advise coved or



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Special Plans. Send us rough sketch and if we have not similar plans, will design a house to suit you. Water color sketches furnished if desired. A deposit of \$10.00 is required with any order for plans from stock; a slight increase is required if special

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Answers to Questions-Continued.

straight ceilings for these rooms-9-6 in height? If coved, where should mouldings be placed? If plate rail in dining room is about six feet high, should there be any moulding above it? These rooms will be finished in red oak. Would you darken it a little? and please give pretty color scheme for the three rooms.

"Can you suggest any way to display a few pretty ornaments in a room having no mantel, excepting on shelves over doors?"

Ans.—Coved ceilings are sometimes an addition to a room, and always more expense. The parlor in your house is the only room that is adapted to a cove. Place the moulding where the cove begins to spring —at the tops of the doors. Yes, there should be a moulding in the ceiling angle of dining room. Yes, the interior will be much prettier if a stain is used. There is a colonial oak stain, not quite so dark as weathered or mission oak, I think you would like. For your southwest parlor, with its many windows, I can suggest no wall tint better than a soft, low-toned green, a dull blue in the dining room and a dull, coppery red in the northwest living hall.

If there is a steam radiator in the room,

you could lay a shelf on top of it, supported by square two-inch strips at the four corners from the floor, both shelf and legs covered with dull green taffeta put on with brass tacks. Some of the larger ornaments can stand on this.

Information Service.

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

Address "Information Service Depart."

An Artistic and Comfortable Den

Margaret Greenleaf, Consulting Decorator to the patrons of the Chicago Varnish Company says: "A man's room should be as characteristic and expressive of his individuality as my ladies' boudoir is of hers."

Where oak is the wood used for standing woodwork, floors and furniture, as in the room pictured above, an exquisitely soft but durable finish is given the standing woodwork by finishing with Florsatiu lightly rubbed. The oak should be stained with some one of the various Wood Tints made by the Chicago Varnish Company. An excellent color effect is obtained when the English Oak Wood Tint is chosen. This is a rich nut-brown in color. The stain is applied followed by one coat of No. 20 Surfacer, one coat of Florsatin lightly rubbed. The effect is in appearance equal to the finest rubbed wax finish, and its wearing qualities are far superior. In such a room the same stain and finish should be used upon the furniture.

The plaster of the walls, if it is of sand finish, should

The plaster of the walls, if it is of sand finish, should be stained a strong Pumpkin Yellow. The window curtains should be of East India coarsely woven silk madras and show a variety of colors—Old Blue and Pumpkin Yellow Predominating.

The floors of oak should be filled and left in the natural color, finished with three coats of Florsatiu. The Oriental rug of rich dull tones.

Should you wish personal advice for a room of your own or an entire house, you are—if a patrou of the CHICAGO VARNISH COMPANY—entitled to her services,



and if you will write her giving some information or floor plans of the house to be decorated, she will forward you samples showing wood finish, wall coverings and fabrics for draperies; also making, if desired, suggestions for hardware and tiles. In fact, the opportunity now offered by the CHICAGO VARNISH COMPANY to architects, builders and owners, as well as the woman who is remodeling her own home, is an unprecedented one.

The Home Ideal by Margaret Greenleaf is a beautiful twenty-four page book, fully illustrated. This brochure treats of all phases of interior finishings, furnishings, hangings, color schemes and decorations for the simplest or most expensive home.

Send post paid on receipt of ten cents (stamps or silver) with a finished panel showing Florsatin on floors.

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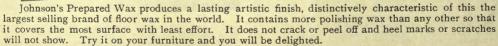
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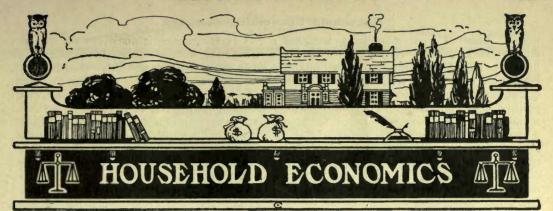


FREE Polishing Mitt Offer—Mail one label from a 1 or 2-lb. can of Johnson's Prepared Wax and we will send you FREE (prepaid) Johnson's Polishing Mitt (as illustrated above). This mitt is made of sheepskin with the wool on; is open in back and slips on the hand. Remove label by placing can in steam or water.

Johnson's Prepared Wax is sold by all dealers in paint—½-1b. can, 30 cents; 1 and 2-1b. cans, 60 cents per lb.: 4.5 and 8-lb. cans, 50 cents per lb. If your paint dealer will not supply you, send his name and 60 cents (stamps or silver) and we will ship you (prepaid) a pound can of Wax and enclose Mitt and the above book—both FREE. Or, if you prefer, simply write and get the book absolutely FREE. Mention edition R5 and write to-day.

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"The Wood-Finishing Authorities."



HE servant question is a burning one everywhere, but it seems to diminish in intensity as one goes eastward, until in England it shines with the modest radiance of a tallow dip. An American newspaper woman who has been domesticated in London for some years contributes some comments to the discussion of this subject which is always

with us.

According to her English women are much more agreeable in their manner with servants than Americans. Requests for service are prefaced with "Would you mind?" and "Thank you, Mary," is the common formula. Then the English servants' duties are more definitely defined and she is less interfered with by the mistress. It is not an axiom with the English housewife that it is only possible to get a thing done when you know how to do it yourself. She seldom knows how. She knows the correct result and the ways and means are the maid's business.

Another point is that English children are not allowed to pervade the entire house. Their occupancy and the consequent disorder is confined to the nursery or the school room. The brown velvet carpet of a suburban parlor which I know, worn in a circle where the youngest boy had ridden his bicycle round and round the table, would have been impossible in an English house. Granting that disorder and children are necessary concomitants, it seems unfair that they should be allowed to add to the burdens of the hardest working member of the household.

Another advantage which the English housekeeper has is that washing is never done at home, at least in city houses. Think of being permanently relieved from the steam and smell of wash day. Of course, this is the fact which accounts to some extent for the lower rate of wages paid in England. The general employment of women to do the washing in their own homes would certainly solve some of the

problems of charitable workers. The small sum earned by a woman in her own house by not too arduous labor is often just the thing which saves a family from disruption

One of the difficulties with domestic service in this country is that women ignore the social needs of their servants. who work for us need recreation as well as ourselves, and they must generally go abroad to get it. Leisure in a not too well lighted kitchen, when one has no skill in needlework and no taste for reading, is not a priceless boon. More evenings out, as a matter of course, and not as a special grace, and more company in the kitchen allowed, would save many a domestic situation. A self-respecting woman will not abuse her privileges, and the other sort isn't When the final word has worth having. been said on the servant question it will still be true that the difficulty is less with the work than with its conditions, and that a good mistress makes a good servant. Work may be arduous for a family of two and comparatively easy for a family of ten. System and consideration are important factors in the problem.

The triumph of modern science is to eliminate waste. The economic conditions of Europe has resulted in the utilization of every detail of the refuse of a great city. The city of Paris realizes a large sum from the burning of its garbage, and almost everything which comes under the head of rubbish is put to account by some one. We have not come to the stringent situation of the Continent yet, but the need for rigid economy is constantly present to many of us. The soup kettle solves some of our problems, the salad dish others, and still others are surmounted by careful study of seasonings and sauces.

There are other little economies which serve others rather than ourselves. A little inquiry will discover many ways for the odds and ends which accumulate in every

Household Economics-Continued.

house. Many a tradesman doing business on a small margin is very glad to receive his paper bags back empty to be used again. Charitable institutions which give out small quantities of groceries to applicants are very glad of bags and string. The cobbler who mends your shoes will be pleased to have a large bundle of wrapping paper, the doing up of his mended shoes in brown paper rather than newspaper marking an appreciated ascent in the scale. The district nurses in the large cities who cannot afford antiseptic gauze welcome every scrap of old muslin or flannel. Old handkerchiefs worn thin are an unutterable comfort to many a poor sufferer. The scraps of silk and woolen which would otherwise go into the rag-bag can be wrought into rugs and quilts in the endless leisure of the old ladies' homes or in the workrooms of the Associated Charities.

Going farther afield, there are many outlets for the books and periodicals which accumulate. The pleasure afforded by one good magazine regularly sent to some lonely clergyman or teacher in the South or West can hardly be estimated by people who know nothing of intellectual starvation. Often it is read by a dozen families. Isolated teachers are immensely helped by envelopes full of newspaper cuttings on some special subjects. Coming down to a lower level, pictures cut from illustrated papers are greatly in demand for wall paper in Southern cabins. Once one starts out to find channels for usefulness there is no limit to one's opportunities. "A place for everything and everything in its place," doesn't apply merely to the kitchen closet.

A recent economic discovery on the part of a young housewife was beef's heart. A large one costs fifteen cents. Larded with salt pork, stuffed with a dressing of bread, herbs and onions and roasted slowly, with frequent basting, it is excellent. Strained tomato sauce and a little curry added to the gravy are an improvement. The remnants, with an equal quantity of mashed potato, make a good hash. The old-fashioned cooks used it for mince pies and the family cat esteems it above liver.

Another cheap article which has a good many possibilities in the hands of a skillful cook is what is called in fish markets a codfish nape, the jagged piece of fish left at the upper end when a cod is squared off for steaks or boiling pieces. It is sold for from three to five cents a pound, and although there is considerable bone, there is also considerable fish of very good quality. As a basis for creamed or curried fish, or for fish chowder, it is excellent and flaked up, arranged on lettuce leaves and covered with mayonnaise is very good for a salad. Of course it must for any of these purposes be boiled and freed from skin and bone.

* * *

French coffee pots are now made in the brown German stoneware. They are exactly like the metal ones, except for being curved in outline and retain the heat better. They are not cheap, costing \$2.50 for a size holding about a quart, but they are very pretty indeed. When they are used for a large family the coffee can be made very strong and diluted with boiling water in the cups. A small copper tea kettle is the prettiest possible thing for hot water.

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Can only be obtained in a practical and durable way by first filling with Wheeler's Patent Wood Filler, (which is everywhere recognized as the standard and specified by all leading architects) and applying Breinig's Floor Polish. Our process is on the true principle for lasting qualities—walk on the floor, not on the finish. Write for particulars.

PRIMING FOR PLASTER AND BRICK WALLS

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

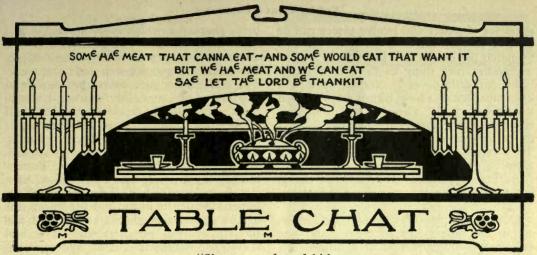
THE BRIDGEPORT WOOD FINISHING CO.

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NEW YORK, 55 Fulton Street.

CHICAGO, 70 West Lake Street.

PHILADELPHIA, 231 Dock Street.



"She comes adorned hither Like sweet May."

HE cutting of fruit blossoms seems rather a wanton indulgence even when it ministers to the esthetic sense, but occasionally the poor

quality of the fruit or the certainty of its not coming to perfection justifies the sacrifice of the flowers, and they certainly make the most exquisite table decorations. Where other flowers are used on the table tall jars of pear or cherry blossoms in the fireplace and in the corners of the room add greatly to the festive air of a luncheon or dinner. It is sad to have to confess it, but the highly artistic dining room finished in dark oak which is the pride of many modern houses needs a good deal in the way of decoration to give an impression of gayety. The dark background brings out the delicate coloring of white fruit blossoms wonderfully well, while a blue and white room seems the most appropriate setting for apple blossoms.

In the spring a taste for salads should be encouraged. They are just the thing for a jaded palate which rebels against more substantial food. A soup, a salad and some fruit is not a bad prescription for a spring dinner. A salad is an economical way of using early vegetables when prices are high and quantities limited.

One very good salad is made by slicing very thin three tomatoes, one cucumber and one green pepper, arranging them on a bed of crisp lettuce and serving with French dressing. Another combination popular on the Pacific coast is ripe black olives, oysters drained from their liquor and dried in a cloth, chopped cucumbers pickles and mayonnaise with a dash of grated horseradish. For people who like onions try the large Spanish variety chopped very fine and sprinkled over lettuce with a French dress-

ing. I hope no reader requires the reminder that one essential to a successful salad is absolute coldness and crispness. A frying basket is the best thing for lettuce after it has been freshened in running water. The long handle enables one to snake it till perfectly dry.

These same Spanish onions are the basis of an appetizing dish for luncheon or supper, and which can be made in a chafing dish. The onions are sliced, browned in butter and slightly salted. Sharp American cheese, grated, is added to the mixture and it is covered closely and allowed to stand for twenty minutes over the hot water pan of a chafing dish or over the side of the range.

Here is a simple conserve which is nice to serve with ice cream or with blanc mange. Take a can of apples or Bartlett pears, slice the pieces thin and drain off about half the syrup. Cut a lemon, peel and all, into small thin pieces and cut a quarter of a pound of crystallized ginger small. Add these and a pound of sugar to the fruit and cook very slowly in a covered earthen pot for several hours until the fruit turns red. * * *

One of the very best investments for the dining room is a chop set. The circular plates can be used for salad or fruit as well as for chops and the plates are of a most convenient size. A great many articles of food lend themselves to a circular arrangement. A round border of rice for a curry is much more easily managed than an oval one, and a crown of lamb set on an oval platter leaves awkward gaps at the ends. Some of the prettiest chop sets come in Limoges with a white ground and a decoration of gold and flowers. A very

Table Chat - Continued.

good set of plates and twelve pieces can be bought for \$8, and it is generally possible to match the design in a sauce boat.

Another nice thing to have is a set of black tin dish covers. Nothing else will keep meat hot in a long transit from kitchen to dining room. These covers well polished have the lustre of silver and are a great ornament to the butler's pantry. They come in a variety of sizes, ranging from \$1.25 to \$2.50 for one large enough for a turkey platter. They are not cheap, but they are the possessions of a lifetime.

One of the pleasures of life is an interest in the possessions of others, and one enjoys the contemplation of a dinner service valued at \$400. It is no more out of reach of the average housewife than one costing \$75, and will not arouse any very vivid emotion, but it is very beautiful. It hails from Limoges, but looks more Oriental than French. The ground is a very deep cream or light café au lait, and the rim of each piece is a band of elaborate decoration slightly raised of dull gold on a pale blue ground. Shape, color, design, texture are all as near perfection as possible.

The beginning of the strawberry season is a good time for a dissertation on straw-

berry shortcake, which everyone makes and often makes so ill. The genuine article is not a layer cake with a strawberry filling. That may be good, but it isn't shortcake. The real Simon pure shortcake consists of two layers of abundantly shortened biscuit crust mixed with milk, rolled out about half an inch thick and baked one above the other in the same pan. While they are baking a generous quantity of strawberries are well sugared and mashed with a spoon. Twenty minutes in a piping hot oven should bake the layers and when they are done the upper side of the under and the lower side of the upper layer should be buttered and the strawberries put between. It is best served the minute it is done, and a pitcher of cream or a bowl of whipped cream may accompany it, but it is good enough with-

Individual shortcakes are sometimes made with two circles of puff paste for each person with the mashed strawberries between, and are very good indeed. There is a very good strawberry layer cake which is made with the layers of white sponge or silver cake. The filling is mashed strawberries stirred to the proper consistency with confectioner's sugar.

There is an impression abroad that people who suffer from rheumatism should not eat strawberries. The fact seems to be that



Table Chat-Continued.

the fruit acid does no harm unless combined with sugar, and many rheumatic subjects find they can indulge with safety if they use the berries in their natural condition.

An old-fashioned delicacy peculiar I imagine to New England was shortcake toast. It is an uncommonly nice addition to the summer tea table, the only objection to it being that it is rather difficult to make enough of it. The short biscuit dough is baked in rather thin sheets, lightly toasted, and cut into oblong pieces. A cream dressing is made, half of which is poured over the toast arranged in a covered dish. The other half is passed in a pitcher. Another dainty was lemon honey, which was made of an egg, a cup of sugar and the juice of a lemon stirred in a saucepan until it thickened. This was used for pastry shells or served like any other pre-

Apropos of toasted shortcake, it is a good plan to make a double quantity when mixing muffins and bake the second half in a rather thick loaf. Later this can be sliced, toasted and buttered for lunch or breakfast.

Vudor

Porch Shades







PLANNING HEATING A HOUSE

- 1st. The heating system should be under easy control. Most families either suffer with cold during the autumn because of entire lack of fires. or are uncomfortable because of excess of heat when the furnace fires are lighted.
- 2nd. The system should be economical in its running expenses. The cost of the installation generally comes but once in a life-time; the fuel bill is an annual cost. Many a cheap furnace wastes its whole cost by excessive use of fuel within a few years. Every unnecessary foot of space between the source of heat and the room to be heated is paid for in wasted fuel.
- 3rd. The heating should always be combined with the even more important function of ventilation. Every system of heating is defective that simply heats the air of the living room over and over. For perfect health every breath should be of pure air such as nature provides outside the house.
- 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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ø Splinters and Shavings ø

One Piece Houses.

What is to be thought of a house built in one piece, as a bolt of cloth is woven; of a complete building with various rooms and floors, stairways and passages, as much an organic whole from basement to gable as a growing tree? This is the theoretical outcome of discoveries made in this generation of the possibilities in the use of reinforced concrete.

The theory has been realized on a small scale in some suburban homes of New York, which are built out of moulded concrete, hardened foot by foot as the walls rise until the complete building is as solid as if it were hewn out of rock. Sometimes the walls are solid for strength, sometimes hollow for cheapness, for coolness in summer and warmth in winter. Floor beams are let into the concrete as in brick houses, and windows, doors and frames are inserted as now.

We presume that the floors and casings are of wood. But there is no reason why floors as well as stairways should not be made out of reinforced concrete, either arched or flat. Then window and door casings might be moulded out of the concrete itself, so that only doors and sashes need be inserted. That would realize the idea

of a one-piece house.

This construction is much cheaper than stone, brick or well framed wood, because only about one-eighth of the concrete is cement, the rest being sand, gravel and broken stone. It is susceptible of high ornamentation because the soft material can be moulded like clay. The walls may be finished with fine plaster, which may be permanently colored al fresco or painted upon like a lath and plaster wall. Such houses should be wholly fire proof and highly durable.

The use of plaster houses is universal in the warmer parts of Europe and Asia, where there is no question of severe freezing and thawing. With the great recent advance in the use of concrete reinforced with iron, we see no reason why this construction should not be used in all climates. A Minneapolis architect has made an interesting experiment on Hennepin avenue. A low office building whose architecture is the barest expression of simple classical beauty, is built of rough brick covered with plaster.

We suppose that this was done to test the power of plaster to bear this severe climate. But this construction, with its liability to peel, is far less durable than a solid wall of rough concrete running into a finer surface. Roman walls built of rubble concrete with a marble veneer have lasted almost as long as the solid marble of Greek architecture. One of the oldest relics of the best Greek period, a temple of Magna Grecia a little south of the Bay of Naples, was made of coarse stone heavily plastered with a fine cement and is in better state of preservation than the Parthenon itself.

As wood disappears from this country and quarry stone grows dearer with increased demand, we shall be giving more attention to the possibilities of concrete in architecture.—Editorial, Minneapolis Trib-

une.

Shingles wear better if dipped, as doing merely the surface will not prevent warping or interior rotting.

Pine or cypress will take a mahogany stain, or one of the various shades of green or brown with excellent result.

For treating oak woodwork there are some new stains on the market: a silver gray oak finish and a darker gun metal stain.

If you had your best wish for the boy you think most of, what would it be? That his young being be charged with a keen desire to know how our fathers won the West, how our grandfathers won a nation, how God spread the prairies and piled up the mountains and painted the lilies? Or that he spend himself disputing as to whether Jim Warren's blaze faced sorrel's spavin was on the nigh or off hind leg; or that he eat his heart out wondering whether or not the Sanders girls were giggling at him at the show last Saturday night? It all depends on whether he has learned to live for a time at will, between the lids of a good book.

"Who hath a book hath but to read
And he may be a king indeed.
His kingdom is his inglenook.
All this is his who hath a book."
—The Sharpshooter, in Commercial West.



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will impart to them a wonderfully soft, delicate, subdued lustre. Our method makes the process of finishing remarkably inexpensive. Every lover of beautiful homes should have a copy of our booklet, "Beautifying and Caring for Wood Floors." a treatise giving expert advice founded upon actual experience in finishing floors of all kinds. It tells just what to do in your case. The booklet is free—ask for it.

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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 (161/2 cubic i	ft.) 1.60
Brick laid in wall, per 1000	
Lathing and Plastering, per yards, two cos	
Dimension Lumber, per 1000, No. 2	
Flooring (No. 2 D. & M. Fencing)	
Sheathing Boards (6-in. D. & M. No. 3)	
Shingles *A*	
Siding "C"	. 17.00
Finish Lumber	to 30.00
Tin Work, per square	
Carpenter, per day, 9 hours	
Masons, per day	
Common Labor, per day	
TT 1 11 1 1 1 1	

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 (161/2 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,

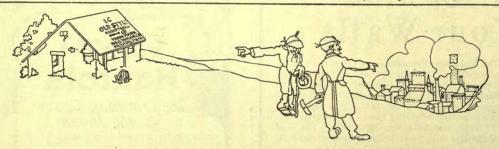
Dimension lumber, per 1,000, No. 2, average price \$16.00 to \$18.00.

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.



"Taylor Old Style" roofing tin on the roof is just as good to-day as it was fifty years ago when it was put on. Specify it so that the roof may last as long as your reputation.

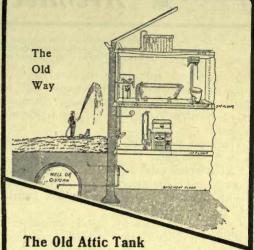
> N. & G. TAYLOR COMPANY, ESTABLISHED 1810, Philadelphia.

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.

New York City, N. Y.		
Shingles	\$3.00	
Dimension Lumber\$12.0 Carpenters, per hour.	0-14.00	
Carpenters, per hour	30	
Masons, per hour	40	
Kokomo, Ind.		
	\$18 00	
No. 2 Pine Framing Stuff, per M.	18 00	
Clear Poplar Siding, per M.	. 27.00	
No. I Pine Flooring (clear), per M	25.00	
Oak Flooring (clear), per M	35.00	
Sheathing, per M	18.00	
Shingles, Best Red Cedar, per M	3.50	
Shingles, White Cedar, per M	3.10	
Lathing and plastering, hard plaster	r	
(two coats), per yd	23	
Oak Finishing Lumber, per M	100.00	
Brick Mason's wages, per hour	.50	
Stone work (in wall per perch)	2.25	
No. 1 Hemlock Framing Stuff, per M. No. 2 Pine Framing Stuff, per M. Clear Poplar Siding, per M. No. 1 Pine Flooring (clear), per M. Oak Flooring (clear), per M. Sheathing, per M. Shingles, Best Red Cedar, per M. Shingles, White Cedar, per M. Lathing and plastering, hard plaster (two coats), per yd. Oak Finishing Lumber, per M. Brick Mason's wages, per hour. Stone work (in wall per perch). Warren, Pa.		
Lathing and plaster (two coats) Dimension Lumber 4-in., pine Hemlock Sheathing	24.00	
Hemlock	22.00	
Sheathing	16.00	
Shingles (Cedar No 1)	4.00	
Shingles (Cedar, No. 1)	26.00	
Tin work, per square	7.00	
Carpenters, per day, 9 hrs	2.50	
Masons	4.00	
Laborers	1.75	
Trumansburg, N. Y.	- 1,5	
Rough lumber, per M	\$10.00	
Hard pine flooring		
Brick (delivered)	8.50	
Carpenters, per day	1.50	
Bricklayers	2.00	
Laborers	1.00	
Baltimore, Md.		
	¢0.00	
Carpenters, per day, \$2.75 toLaborers, per day	\$3.00	
Brick macone	1.50	
Brick masons	5.00	
	3.25	
Cincinnati, Ohio		
Excavating, per yard, 20c to	\$0.30	
Stone, per perch	2.00	
Prior shimmens for day	3.50	
Mason's wages, per day	1.20	
Plastering per ward	16.00	
Plastering, per yard. Frame lumber, per M. Flooring, good, No. 1, per M.	.20	
Flooring good No I per M		
- LOUIS AUGUST LIVE TO THE TOTAL TO THE TOTAL TO	15.00	
Flooring and grade per M	25.00	
Flooring, 2nd grade, per M	15.00 25.00 22.00	
Flooring, 2nd grade, per M	22.00	
Flooring, 2nd grade, per M	22.00 20.00 20.00	
Flooring, 2nd grade, per M	22.00 20.00 20.00 32.00	
Flooring, 2nd grade, per M. Flooring, 3rd grade, per M. Siding, per M. Finishing lumber, inside, per M. Finishing lumber, outside, \$37.00 to.	22.00 20.00 20.00 32.00 48.00	
Flooring, 2nd grade, per M	22.00 20.00 20.00 32.00	



means sagging beams, cracked ceilings, frequent leaks and repairs, and no protection against fires.

The Kewanee Pneumatic Tank

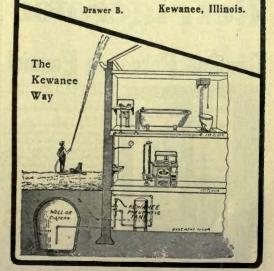
in the basement, delivers water through the in the basement, delivers water through the house and grounds by force of compressed air. It cannot freeze or flood the house, and lasts as long as iron pipe. It will furnish water to kitchen, bathroom and laundry, and will throw a stream through a hose to a height of 150 feet.

neight 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."

Send for names of users in your own State and copy of our illustrated booklet showing outfits in operation, free if you men-tion this paper.

PNEUMATIC WATER SUPPLY CO.



& Architect's Corner.

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

I. A. G.—I am about to build a twostory modern dwelling and would like to have your advice, which you offer to readers of Keith's Magazine, on the following subject:

The best floor and walls for bathroom

of moderate cost.

Can selected pine be filled and varnished so as to give the appearance of hardwood floors? Would you recommend a substitute of moderate price?

Is the extra cost of wood wainscoting justified in a moderate priced residence?

If not, what is a good substitute? Is hot water heating preferable to all other methods, difference of cost consid-

ered?

Do you think that electric lights placed in clusters close to the ceiling, artistic and preferable to the ordinary hanging chandeliers?

I. A. G.—Answer: The best floor for bathroom is a tile floor. If bathroom is not large, the cost will not be too much. It

is neater, more sanitary and durable than a wood floor. For wood floor substitute use D. and M. hard maple strips, inch and one-quarter wide, break joints each strip, fill, shellac and varnish several coats. Georgia pine narrow strips, selected, makes a good floor, but does not look or wear as well as maple or birch.

Use a wainscoting in bathroom for sanitary reasons. Georgia pine will look well finished same as floor or stained. White pine white enameled looks well. A good wainscoting can be had by using hard cement plaster up four feet six inches with plain base at bottom and moulding at top; have this plastering marked off into squares to resemble tile and enamel cream white.

A hot water heating plant is preferable, but costs most. Steam and hot air plants give good heat if properly installed.

Arrangement of lights should suit individual preferences and requirements. Drop lights give better light for reading.

The Leonard Cleanable Refrigerator

Genuine Porcelain Enamel



fired on sheet steel. You can not break, scratch or corrode this wonderful lining.

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and clean. Sliding adjustable shelves, of same material, case of oak with quarter sawed panels. Hand polished golden finish, nickel trimmings, eight walls with mineral wool insulation

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Architect's Corner-Continued.

H. H. F.—We intend to burn the woodwork in our den in grapevine design. What could the background be stained with to make it a little darker than the pyrography? The wood is to be yellow pine. What transparent colorless finish could we use that would be durable?

We are thinking of having the wooden ists unplastered. Should the rafters, joists unplastered. which will be 2x8, be planed before staining, and what stain would match the pyrography? Should the ceiling be dull finish or varnished?

Is there some really durable and tough floor finish that you can recommend for yellow pine and maple? What is the best treatment for these floors for dining room and kitchen?

H. H. F.—Answer: Use a Flemish oak water stain. Put on one coat, then sandpaper, put on second coat and sandpaper lightly, then apply two light coats of orange shellac rubbed down. For transparent finish apply several coats of an architectural varnish, each coat rubbed down, over the usual clear filler. Order your joist dressed three sides, sandpaper, stain and

finish same as rest of woodwork. For a den a dull finish is usually used. It can be varnished if rubbed down with pumice stone and oil.

For floors, fill, shellac and varnish three coats of floor varnish rubbed down. Another method, flush floor with linseed oil. boiling hot, let it soak in and cool eight hours, rub dry and apply two or three coats of floor varnish, rub down each coat. C. J. M., Artesia, N. M.

O.—If wall were built of cement, would the lime mortar same as that used for plastering adhere to it and make a good job

to paper on?

A.—Yes, I think a good, strong lime mortar would adhere to a cement wall if the surface of same was not floated with water but left rough. There should be good suction if the sand used in the cement is coarse and sharp.

E. M.—I would like to inquire if you would recommend the use of red birch as flooring and finish for reception hall, parlor and dining room? Do you believe birch will look well and give good satisfaction with "mission" or "dead" finish, say a



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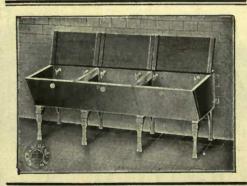
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Architect's Corner-Continued.

brown oak shade? Would you advise having steps of staircase treated to a "dead" finish and have railings and trimmings and other parts finished with a mahogany finish on birch. How does it compare in cost with other woods?

Answer.—Red birch flooring is most excellent and is very universally used where a good floor is desired. It costs a little more than plain oak or maple. The birch takes stain about as well as any wood, but, of course, you cannot get the "mission" effect in the birch that you can by using oak. I would have my finish uniform, I think.

G. H.—Please tell me, through your magazine, how to make blue prints, that is, white lines on blue background. Please name materials used and how to obtain best results, and oblige.

Answer.—The making of blue prints is quite a simple operation. You secure regular blue print paper from any photographic supply house, or if you are to make these

in large numbers, you had best purchase from one of the manufacturers of blue print paper. Place the negative, ink drawing or whatever the subject is, to be copied, over the blue print paper and expose to the sun's rays, watching it until you see the impression clearly. You can tell from a little experience what exposure is necessary to produce the finished print. After this, it is to be placed in a wash, clear water, then hang up to dry and you have your blue print.

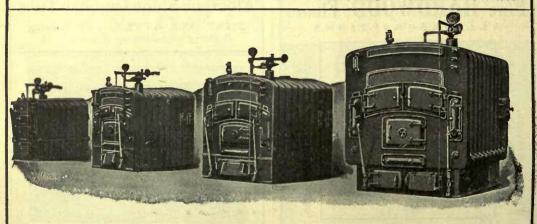
I. H. W.—What will be the comparative cost of cement and brick construction for exteriors?

Ans.—It is difficult to say just what different contractors would figure as a difference between cement exterior construction and brick, but in the average locality and under average prices, as they now prevail in most sections of the country, it should be about 25 per cent cheaper than a brick structure.

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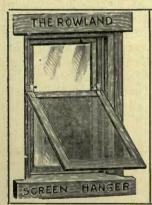
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There are numerous new finishes for floors; in fact nowadays a home builder becomes somewhat confused by the array of these finishes. A good guide, however, for him is to hold to the products of the large manufacturers. One of the thoroughly reliable new floor finishes is here described.

The aim of the manufacturers was to put on the market a floor finish which would

produce a "dead" finish, such as is obtained by wax, but to overcome what they considered an objection to the wax finish, in the slipperiness of the floor. This finish will give your floor lustre; it is very hard so that dust will not adhere; it will not scratch, white nor spot from water; readily applied. Its service is not at all restricted to new floors as fine results are obtained where it is put on over a varnished or shellacked floor. Specifications for applying can be obtained from the manufacturers by addressing Information Service Department.

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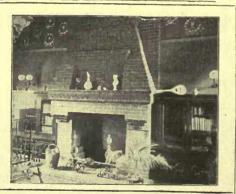
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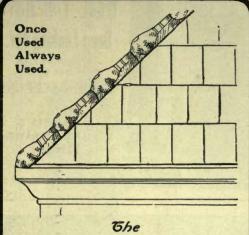
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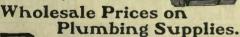
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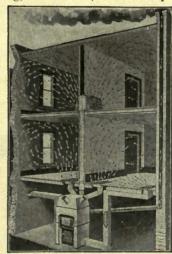
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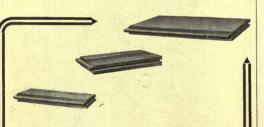
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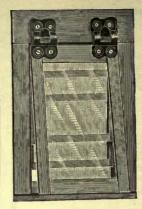
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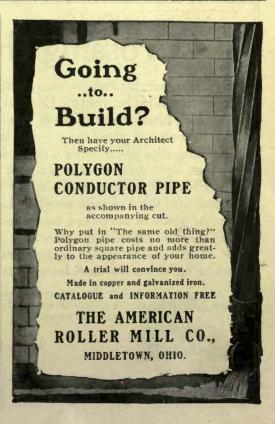
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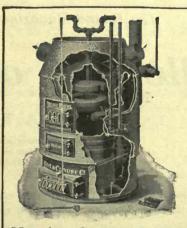
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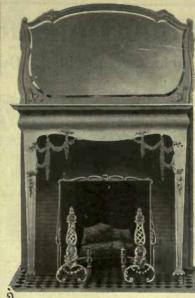
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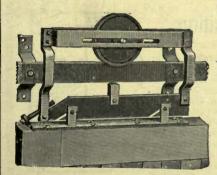
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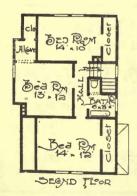
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Keith's Magazine

on

HOME BUILDING

M. L. KEITH, Publisher, MINNEAPOLIS

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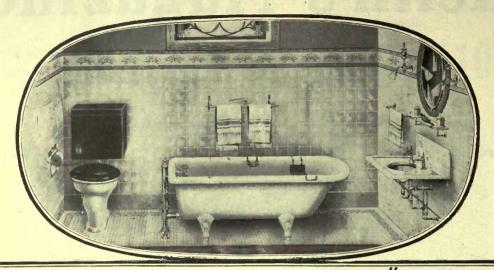
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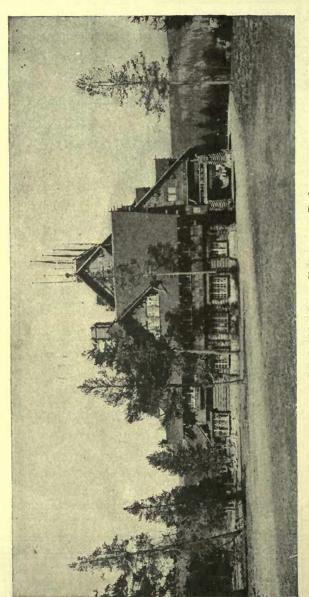
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NEXT MONTH CONTENTS Leading Articles A SUMMER HOME NEAR SAN FRANCISCO OUR RESPONSIBILITY TO THE CRAFTS-MAN (Announced for June but not published.) -By E. A. Cummins. A NEW HOME IN KANSAS..... -By Beatrice C. Connell. THAT FIREPLACE PROBLEM..... -By A. C. Clausen. DECORATIVE SCHEME FOR SEA-SIDE COTTAGE..... -By H. P. Keith. DESIGNS FOR THE HOME-BUILDER -By Leading Architects. THE KEITH MAGAZINE MINNEAPOLIS



View of Old Faithful Inn. Yellowstone Park.

KEITH'S MAGAZINE.

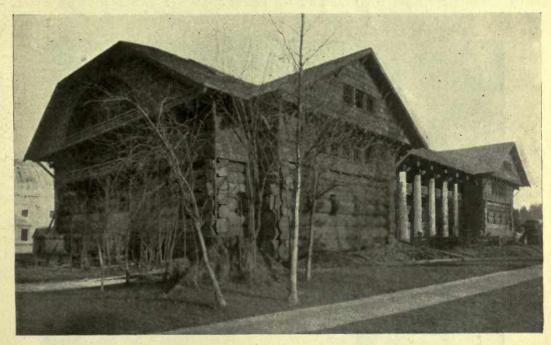
Vol. XIII.

JUNE, 1905.

No. 6

Two Notable Buildings.

BY H. P. KEITH.



"THE FORESTRY BUILDING, BUILT OF LOGS AND BARK."

HE Eastern architect will have to wake up and look to his laurels. In the language of the day, he will have "to get a hustle on him" to keep up with the original, daring and beautiful conceptions of his brethren in the far West. In a recent trip to the Western coast the writer received a distinct impression of the boundless fertility of resource and skill in composing unusual and unpromising materials into interesting and artistic effects, of the Western architect. The two unique buildings here illustrated are notable instances of the architectural skill and taste which have been employed in combining the rough timber features, typical of the country, into an ensemble of rare beauty and symmetrical design.

Probably no feature in the coming exposition at Portland, Ore., will attract greater

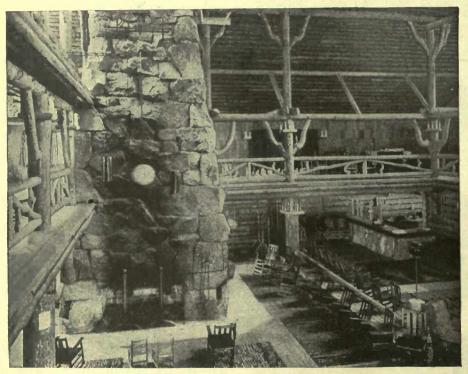
attention than its Forestry Building, here illustrated. It is intended of course to emphasize the splendid timber resources of Oregon, but it does so in a building altogether unique and artistic, both in construction and design. It is built entirely of logs of giant size, one log weighing thirty-two tons. Many others are as large. There were, in fact, used in the building two miles of five and six foot logs, eight miles of poles, and many tons of shakes and cedar shingles. The abutments of the east entrance are formed of these giant logs, two on a side, with smaller logs laid across them transversely. All the modillions, the brackets, the balustrades, are of tree-branches. The shingle effects are of large, square slices of bark. Yet these rough materials are put together with such an effect of grace and beauty as to afford unmixed satisfaction. Of course the skillful use of many-paned windows and of the innumerable electric bulbs thickly studding all the roof cornice and other projections of the building adds greatly to the effect.

But even more interesting architecturally and to the traveler is the Old Faithful Inn, just completed, where visitors in the Yellowstone Park this season will be housed in the largest log house in the world. It stands within a few hundred yards of Old Faithful geyser, and is in many respects the most remarkable summer hotel ever built.

long. The main structure is 380 feet in length. The porte cochere, under which are received guests from every country in the world, is 110 feet long.

The front door is provided with a latch string, which is always out. The lock and front door key are of quaint workmanship and weigh 25 pounds. The key is an interesting specimen of the smith's art, and is 15 inches in length.

From the main floor in front of the clerk's desk to the dome above is a clear height of 86 feet. Around the huge room are two galleries 12 feet in width, and



"THE GREAT COBBLESTONE CHIMNEY BREAST."

The architect's aim was a construction altogether innocent of all planed or smooth finished wood or moldings, and in the entire building there is not a square yard of plaster.

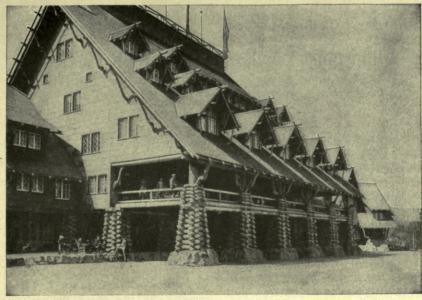
Yet the building affords guests the accommodations of the very best city hostelries. Its rooms are electric lighted and steam heated, and baths and hot and cold water are accessories of nearly all the bed chambers

The hotel was built of the rough products of the forest at a cost of \$200,000. It is built entirely of logs and roofed with cedar "shakes" instead of shingles. Its front veranda is 26 feet wide and 210 feet

stairways run up to the Crow's Nest, on the highest point of the roof above. From this little house, 16 feet square, a magnificent view is obtainable, and at night a powerful searchlight operates from it, throwing its beams upon the geysers as they play. The effect is marvelously beautiful and under the white beams of light the geysers take on a beauty even greater than that of the day.

Countless stairways and halls penetrate to every nook and corner of the beautiful structure, and no log house ever built afforded more comfort and convenience to those who use it as a "stopping place."

The work of construction was slow and



"SIDE VIEW, SHOWING ROOF DORMERS."

tedious. Hundreds of miles of forest was searched for gnarled and twisted branches and trunks of trees. Nature's forest cripples were collected by the thousand, and the odd freaks of tree growth were seized upon and made part of the big hotel. The balustrades of the staircases are of gnarled branches; the newels and pillars of twisted trunks. Logs everywhere and the oddest

and most fantastic have entered most prominently into the architect's intricate scheme of interior decoration.

The new hotel is one of the series maintained by the Yellowstone Park company, at each of which guests are entertained while making the regular tour of "Wonderland."

Illustrations by courtesy of Northern Pacific R. R.



Finishing Touches to Our New Home.

Third Paper by Parmalee McFadden.

OT until the exterior of the house was completely finished and the interior plastering so far along that mortar beds or piles of lumber need no longer litter the yard, did we consider the matter of grading and the laying out of the drives. That is not quite true; we did consider just those things, and indeed tried to settle them, but we soon found that it was useless so long as the house was surrounded by scaffolding, huge piles of lumber, and the various accessories necessary in the construction of a house. But, just as soon as nothing remained to do but the inside finish, we began to lay out our ground. Of course we had had a general idea of what we wanted, but now we had to make a decision.

In the first place, there was a clump of locust saplings at the entrance, and at the lower end of the lot a clump of elder bushes. which we had so much admired before purchasing the place; while scattered over the lot were hundreds of wild cherry bushes and trees, self-sown and ranging in age from two to five years. I instructed the contractor to avoid driving over any more of these than was necessary, for while I intended to retain only a comparatively few. I preferred to have those few remain where they were rather than to transplant. Consequently after my house was finished and everything cleared up about the porch and terrice I was enabled to stand on the terrace and indicate with the greatest surety just which shrubbery could be spared. Let me then strongly advise this—sacrifice no shrubbery until your house is finished. In locating my drive I found that I was perfectly willing to deflect it just a trifle in order to save a beautiful clump of elder bushes and a young elm tree.

With one exception I set out no plants until the house was nearly completed. This exception was the ivies. As early in the spring as possible I had the masons point up the stone terrace wall, and lost no time in planting alternately English and Boston (Japanese) ivy. My preference would

have been for all English ivy, because of its permanent green, but it grows slowly, hence the alternation of the quick growing Japanese variety.

The driveway entered the grounds through a five-foot bank, between two large rock maple trees, giving just room for two wagons to pass, and yet not making it necessary to cut any of the large roots of the trees. There was no opportunity for stone or brick posts, but they are not needed, as the trees themselves make a natural and much more effective entrance. As the clump of locusts near the entrance was fifteen or twenty feet away from the drive I sought to give the immediate entrance more emphasis. This I did by planting rhododendrons, laurel and sweet briar roses. I often think that the merits of sweet briar are very little known, as one sees it so seldom except wild. The fragrance of the foliage is delicate yet strong, and as one passes an entrance or hedge where it is used, a whiff of it is often the more enjoyable because the presence of the bush is unsuspected.

On either side of the steps leading to the terrace we planted hardy hydrangeas, and a little distance from the house on three sides, but still not out on the lawn, we planted rhododendrons.

We had no flower beds, but confined the annuals and perennials to borders,-one wide border near the house and narrow borders lining the paths so that the flowers could be cultivated and plucked from the walk. We used, of course, nasturtiums, for one almost must have them, but we did not "go in" for variety. As the house was colonial, there seemed to be an appropriateness in indulging what was in reality our preference for old-fashioned flowers. So we fairly reveled in Canterbury bells, larkspur, phlox, stock, cockscomb, and flowers of that kind. Roses we had, too, but these were planted at the rear of the house, opposite the "garden door," which was at the end of the hall opposite the front door. Rose bushes are beautiful only when in

bloom, and as for the greater part of the year in our climate they would present only their tall, rather bare stalks, they were not given the prominence of other shrubs that are beautiful even when not in flower. Lilacs of course we had, but they were planted for the future and not much is expected of them for two or three years.

Among our most successful purchases were our crimson rambler roses. Let me urge the young home builder not to neglect these. As the house was of shingles painted white, we had to consider the matter of repainting in the future. To accomplish this without unduly disturbing the climbing roses, a lattice arbor was made with bronze (not iron) hinges at the bottom, bolted to three posts projecting eight inches from the ground. This trellis stood ten inches out from the house, and by lowering it slightly the painters could work comfortably without doing any damage. From a short distance away the vine had the appearance of growing directly on the house.

It has taken us a number of years to appreciate the value of a level, uncluttered stretch of lawn, and in this our own home we indulged ourselves. Not a bush or flower bed broke the green expanse, but back at the lower edge of the lawn we planted hydrangeas, laurel, peonies, in varying distances from the edge of the grass, backing the whole with sumac. In front of these plants and next to the grass itself were planted nasturtiums, salvia and several varieties of low flowering plants. At a dead cherry tree whose top had been cut off we planted a crimson rambler rose, and at the other side of the house at the base of a tall post we planted a climbing Baltimore Belle rose bush which in a year has completely hidden the lower half of its support—as has the Crimson Rambler its cherry tree.

It may not be easy to picture this scheme of planting, but in fact it was very simple. The main features being these:

Massed planting at the entrance. Shrubs used sparingly near the house. Flowers in borders rather than in beds. An unobstructed lawn.

Massed planting at the edge of the lawn—farthest from the house if possible.

I made this exception in the case of flowers. I did indeed plant them otherwise than in borders, but this was in the vegetable garden. Here I planted sweet peas, chrysanthemums and asters and poppies and a few others—flowers for house use, giving them all the advantages of sun and rich ground, having in mind the crop of flowers rather than considerations of their appearance when growing. In the meantime the interior of the house was being completed, and the time came for its final decoration and furnishing.

The furniture acquired during the past ten years was ample, and as we were thoroughly acquainted with its possibilities in the way of arrangement and combination, our problem in the new house was more or less simplified.

As the matter of grading and planting commanded naturally the masculine activities, so for the interior disposition was the mistress supreme and alone of service.

How expressive of its mistress' personality is the decoration of a home. Most women employ a modiste of some sort or other and follow with precision the change in styles set by the dictates of fashion in their frocks and frills, but few can or will consult a household decorator. The household decoration must be the direct expression of individual taste. Perhaps a few simple suggestions found practical by experience will not be out of place and may help to a decision some perplexed home builder with a spring moving and settling to contemplate and a riot of spring wall papers and stuffs to select from.

Experience in former houses taught us that there are two imperative don'ts to start with in a scheme of household decoration.

Don't make the mistake of overcrowding a room, and don't make use of too many colors in decking it.

Because you have things is no reason why you must use them. One good ornament is more to be desired than ten mediocre ones; and one picture or even no pictures are infinitely to be preferred to the many that are oftentimes the accumulation of a householder. To begin with, then, make up your mind to eliminate, to have your rooms look bare if needs be, and see what a magical transformation is wrought from a point of restfulness. If you can't have good ornaments do without, or see how well the necessities will substitute—a clock, a lamp, a vase to hold a flower, and plenty of growing plants. If you can't have good pictures, or good copies of worthy works, go without. A

plaster bas-relief, a copy of an old master or a bit of exquisite color in some Japanese or French stuff will deck a wall more effectively than twenty mediocre pictures in

their motley assortment of frames.

Furniture built on simple lines and upholstery sparingly used and always of the best is an accepted law of artistic decoration. A regulation department store parlor chair upholstered in cheap damask can do more to destroy the comfort and artistic poise of a room than any amount of skill can create. How preferable are some of the wicker or rattan chairs which skilled workmen are now turning out. Mind you, I say some, not all, for rattan can plead guilty of many monstrosities, but nevertheless the shops offer much that is attractive, simple and inexpensive along those lines, preferably in willow.

The floor coverings are generally a problem. Most modern houses have hardwood floors nowadays, easy to care for and a great advance over the old-time carpet

from a sanitary standpoint.

As to selection of coverings one may easily go astray. Oriental rugs are like pictures. They must be of the best or not at all. Carpet rugs, quiet in pattern and tone, are satisfactory always, and there are varieties of art squares which are inexpensive and fairly artistic. For durability the Indian dhurrie is unmatched. It is not to be considered when had in the violent colors so often seen displayed in shop windows, but the genuine heavy dhurrie can be obtained in dull reds and blues, laid in symmetrical patterns with excellent effect, and it is so practical, being reversible and allowing of a soap and water scrub without injury to its coloring that it commended itself to us for dining room use.

The consideration of the selection of wall papers was an all absorbing one, for here one may make or mar the entire artistic effect of a house. One may have beautiful things, gems of art, choice furniture, exquisite rugs, but they will and can count for nothing if they fail of a background and it is this that the treatment of our walls must supply.

After thinking over the average home, I feel impelled to make a plea for fewer and

quieter colors in the scheme of wall decoration. We thought with horror of a good friend's house where a gay red hall shouted an entrance greeting-a dancing yellow parlor served to keep up your spirits; a peep of a Yale blue den in the distance. and a dining room decked out in a hunting scene; and the one lone note of rest was in a green library. How could one expect aught but pandemonium in such a kaleidoscope of color crowded into small rooms all opening one out of the other? Yet it is very nearly the average of what one meets with in half the homes one goes into—the smaller the house or apartment the greater the display of wall paper art.

Why not make a radical change and try the effect of different tones of a color on a floor? The idea may seem very monotonous, but the gain in repose will more than make up for the lack of variety. Brown shades are most adaptable, and green, the ever popular, can be delightfully varied by the use of foliage designs with the plain

cartridge paper or fresco.

Take for example a simple colonial house where the mistress selects green as her keynote. What could be more restful than to hang the entrance walls in a dignified two-tone stripe; the living room in the plain cartridge, crepe or burlap, according to the capacity of one's purse, and the dining room in one of the fresh foliage designs so appropriate and decorative. This we did with most fortunate results.

With the simple hangings described; with white painted wood finish; and restraint everywhere, both in color and in the number of "ornaments" the effect was what it could not well help being-pleasant, restful and dignified. Let no one be deterred from furnishing in a low "key"-bear in mind it can readily be raised by a dash of color here or there, but the chances are that when the simpler plan has been tried and "endured" (if your former attitude compels that) for a few days or a week. nothing will induce you to exchange the elegance (even though the qualities are inexpensive) thus secured, for the garishness in employing everything you possess just because of a mistaken notion that it is wasted if not used.



Typical American Homes.

Described by A. C. Clausen.



"A PRIDE OF SUNNYSIDE."

. Wm. M. Kenyon, Archt.

NE need only take a short jaunt through several of our cities and villages, to realize that throughout the length and breadth of the land the popular American style for homes is colonial. This style with its old-time associations seems to appeal to the American heart. That it does not meet the artistic requirements of all men is plain, for here and there we find a home in the Norman style, an Anglo-American home, or a prosaic cottage in no style but its own. And they meet a necessity; they relieve what otherwise might prove a monotony of style. Like the ruby in a diamond brooch, they enhance the beauty of our colonial avenues.

Anglo-American is a name but recently coined to identify that type of homes which are English in their intent, but modified somewhat in their successful adaptation to our needs by the American architect.

A typical unmodified English house borrows a share of its beauty from its surroundings. It needs must have a setting in the realm of nature,—in the bosom of a shaded wood to bring out its beauty. To place such a home on a city lot with close neighbors on either side would be a sacrilege of art. Hence, the modification to meet the requirements.

There is a district in one of our large cities known as "Sunnyside," for whenever one strolls among these homes, he perceives an air of cordiality. In the heart of "Sunnyside" are located the three houses illustrating this article. A glance at their pleasing simplicity assures one that they assume their full responsibility in keeping up the reputation of the neighborhood. The first two illustrated are Anglo-American and are well adapted to the foregoing remarks.

Like a "ruby among diamonds," our first home stands out among its classic neighbors. It makes no pretense at regularity, but carries an outward expression of its interior needs. A large house, it still retains a homey, cottage-like appearance, with a touch of rustic beauty in its brown shingled sides. Its deep shadows bespeak the generosity of the owner in providing the far projecting and always costly cornices. It extends to us a welcome in that broad, one might almost say smiling countenance of its beautiful porch. We accept this proffered hospitality. We enter.

Through an old-time batten door we step into a generous stair hall, but at the same time a room which is practically connected with the informal living room through a broad opening ap-

parently supported by Doric columns. Each step seems to bid us venture farther, but we stop before an open fireplace, the center of family life for six months of the year. The owner's love of history is portrayed by the Roman Coliseum painting on the chimney breast. The walls are in somber shades, the woodwork is antique oak unpolished. The dining room of this English home is very attractive with its beam ceiling, built in sideboard and wainscoting six feet high, surmounted by a thistle decoration of much character.



"GLIMPSE OF LIVING ROOM."

Our second home is built somewhat along the same lines, appearing, however, more substantial in its buff brick walls and stone buttresses. The open Gothic ornament carved in oak over the entrance is quite attractive. Its lonesomeness, however, suggests a lack of ornament elsewhere. The upper part of the house is a little bald when compared to the porch and entrance. The architect is not necessarily at fault for this. Owners do not always desire to pay for the successful carrying out of an architect's ideas. The Gothic arches of



"A BEAUTIFUL FRIEZE."



the porch, the overhanging roofs and deep shadows all add to the graceful beauty of this home which make it attractive even from a distance, though surrounded by many sublime examples of the colonial style.

The cottage house next illustrated is a

picturesque little place holding its own with its more pretentious neighbors which is saying much when one considers the beautiful and aristocratic homes all around it. Of a low cottage appearance, the rooms are at the same time of full height. Though one would hardly believe it. there are four of them and a porch on the first floor, and three rooms on the second floor, besides pantry, stairs, bathroom, linen closet and several clothes closets. One chimney in the center of the house serves for the furnace, kitchen and the fireplace in the living room. It is a dear little home that adds much to "Sunnyside," but doubtless not a whit as much as the little man on the step post who insisted on posing for his photograph "wid papa's house."



Five Periods of French Decorative Art.

Paper No. II. By E. A. Cummins.

The style of Louis XV, often called the rococo or rocaille, is characterized by an extreme development of the curve in all decorative forms, by ornament carried to its utmost extremes and by the substitu-The huge tion of luxury for grandeur. salons of the preceding reign give place to succession of small and luxurious rooms. Furniture is lighter, brocades in delicate tints and colored leather are used for coverings instead of flowered and embossed velvets, and great use is made of cane which is generally gilded. Some of the most elegant chairs have frames delicately carved with backs and seats of cane work, the entire chair being gilt. France came in contact with the Orient and vast quantities of Chinese porcelains and lacquers were imported and French craftsmen experimented in imitating the Eastern lacquers with varying success. The Martin family mastered the secret of a brilliant and lasting finish and the Vernis-Martin pieces, so popular today, are imitated from their work.

Another point is the use of animal forms as decorative motives. In a magnificent example of the Regency, the early years of the reign, a screen is framed in elaborate gilded scroll work with a shell at the base and the upper corners terminate in monkeys and these little animals display all their accomplishments on other pieces of the same period. The shell, the shrimp, the cabbage leaf furnished motives for ornament and cascades, ostrich plumes, neighing horses, dragons and stags were utilized. Panels framed in carved scroll work were almost always irregular in shape. Arabesque decorations in relief on the panelled walls replaced the tapestries of the Louis XIV style or these panelled spaces were filled by paintings generally allegorical or mythological in character. The floor is still of highly polished wood, but is generally covered by a large rug or carpet. The chimney piece is still surmounted by a large mirror, but is of white rather than colored marble, and there is everywhere a lavish use of white as well as of gold. The oval rooms occasionally met with date from this period. Ceilings are undivided and are elaborately frescoed in pale tints with clouds, garlands and Cupids.

A feature of this style is the alcove, a recess in the wall, lined with silk and

with curtains of the same silk draped in front of it and containing a couch. Dome shaped canopies with curtains falling from them are arranged over beds and even over arm chairs. Muslin and lace began to be used for window and bed draperies.

As Versailles is the typical palace of the Louis XIV period so Fontainebleau represents the Louis XV style. The end of the reign shows a reaction from the exaggerated elaboration of middle eighteenth century to simpler lines, less extreme curves and lower relief, a tendency which was carried to great lengths in the

Louis XVI period.

The Louis XVI style is the apotheosis of the straight line and not only the straight, but the parallel line. A slender oval framed in beads or pearls is another characteristic and appears constantly. The discoveries at Herculaneum and Pompeii directed attention to classic models and the decorators of the new reign strove to realize in their work an Attic simplicity. The fluted legs of the chairs suggest antique columns and the keynote of the new style is simplicity, severity, restraint. The exaggerated feeling for nature of the day dictated the choice of pastoral objects as decorative Shepherds' crooks and hats, motives. pipes, flutes, knots of ribbon and wreaths of roses and baskets of flowers occur constantly. The laurel leaf and the torch and the classic vase are also frequent.

The coloring is delicate and rather low in tone. Wood work is painted white or gray, toned with blue, green or red. This gray was called celadow. Gilding was burnished and executed on a bronze foundation. White marble is largely used and furniture was covered with tapestries ornamented with pastoral scenes inclosed in medallions. Wall decorations consisted of arches and pilasters painted white and gilded. The border of the ceiling and the panels of the doors are painted in arabesque designs. Another characteristic of this style is the use of medallions of porcelain inlaid in furniture. Another is the fancy for stripes in both upholstery and dress fabrics. The typical fabric of the time is silk in stripes of some light color and white scattered over with small bouquets. Another design of the period is a basket filled with flowers.

The strong point of the Louis XVI

style, which, by the way, was the model for most of the parlor furniture common before 1880, is its insistence on constructive lines. The earlier French styles sacrificed everything to ornament. The essential lines of the furniture were entirely lost sight of in the redundance of carving and applied ornament. The Louis XVI style insists upon the structure of the piece being plainly visible. Its weakness is in the attenuation of its forms giving an impression of fragility rather than strength. It is apt to be only elegantly pretty, but of the three styles it is by far

necks. The exaggerated curve of the arms of sofas and backs of chairs was suggested by the neck of a swan. The famous painting of Madame Recamier illustrates a typical Empire sofa.

Some of the Empire furniture was gilded, but it was generally of polished mahogany. Upholstered fabrics were in small designs, generally in stripes. Others had classical scenes printed in gray tones on red, blue or green grounds. Colors were strong in tone and limited to single shades of crimson, green, blue or yellow. Curtains were hung from cor-



"ROOM AT FOUNTAINEBLEAU. LOUIS XV PERIOD."

the most artistic from the standpoint of modern ideals.

The style of the Empire is cold and severe to the point of stiffness. There is but little carving and few projections and the form of the pieces is either cubic or rectangular. Tables are generally round, often with tripod legs, sofas and beds have scrolled ends as in the well known French bed and in some old haircloth sofas. Secretaries and desks have secret drawers and elaborate internal arrangements. Much use is made of metal ornamentation, generally in gilt bronze. Decorative forms are strictly classic, fasces, sphinxes, laurel wreaths and swan's

nices of gilded wood and there were two sets.

The Empire style is most pleasing in its simpler developments. The proportions are good and the plain surfaces show the grain of fine mahogany to great advantage. Much of the old mahogany furniture to be had in this country belongs to this period and within the last year or two many good reproductions of the simpler Empire models have been attainable. It is more in harmony with unpretentious belongings than any of the other French styles and is exceedingly substantial. Perhaps its merits end there.

That Front Door Problem.

Second Paper. By Arthur C. Clausen.

HE front door or entrance is, so to speak, a part of the interior adorning the exterior of the house. It should stand out as a mark of welcome to the passerby and an indication of cordial hospitality within. The entrance is a key to the interior, an index of what is to come, where one receives his first impressions, be they good or bad. Keeping out thieves and weather, it should also invite friends. The front entrance being the principal means of ingress and egress should be made to feel its dignity. To accomplish this there are many ways, the adoption of each depending upon the social standing of the owner, the size and design of his home and the size of his pocket-book. Thus, while we might allow that a six-foot

I cannot limit the exact dimensions of a front entrance, depending as it does upon so many conditions. Its proportions therefore can only be spoken of in a general way.

six-inch door would look all right in a

layman's cottage, we would not tolerate it

in a palatial home; here the door must be

eight feet or more to be in good proportion

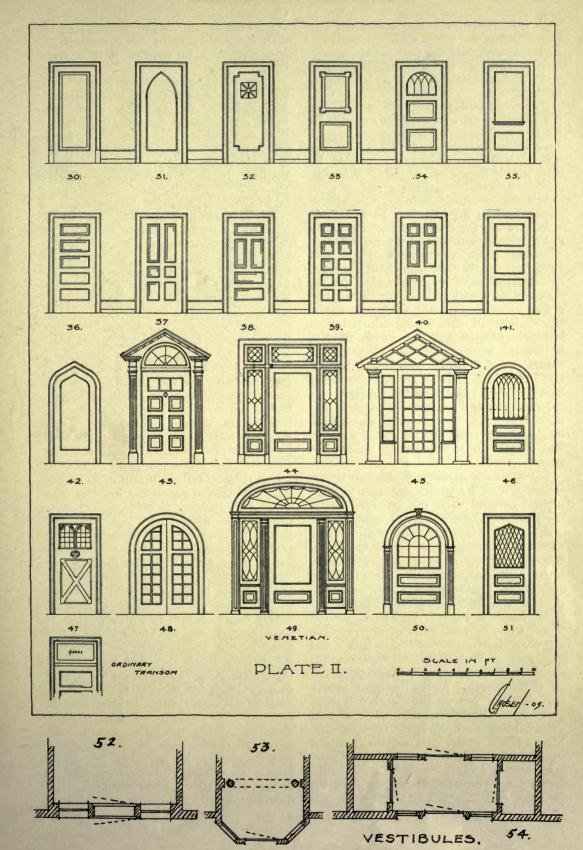
to the straight backed dignity and tall silk

hat of the owner.

It must not be narrow or of a stingy appearance for that would be the first impression one would then receive of the owner. It should rather be broad and generous in its aspect, even to a fault. Carved in Latin over the entrance of an English chateau are these expressive words, "My door is wide, my heart is wider." These words express precisely the idea I wish to convey and impress upon the home builder. Note as you walk down the street the dumb, but sometimes almost poetic language of various front doors, one expressing "Here dwells majesty," another, "Here dwell love and peace," "Here a lover of simple beauty," and that vine embowered, half hidden door which proclaims, "A lover of nature within." Over the front entrance there should always be some kind of shelter to protect one while awaiting the opening of the door, for this of itself expresses geniality. Make that shelter or porch appear for utility rather than a means for expressing one's fastidiousness by excessive ornament, bearing in mind the charm of simple beauty. Do not seek the notoriety of novelty.

The design of the entrance should be distinctly in the adopted style of the house. A beautiful design for a colonial house is the so-called Venetian type (49). It gives a cheerful aspect to a house, has a broad open-faced welcome and admits an abundance of light to the hall. The lights can be leaded or divided with wooden sash bars into a number of different designs in lieu of those illustrated. For example: if more simplicity is desired, a design can be used for the transom light similar to design 43, and the side lights can be the same as in design 45. This design altered as suggested would go well with the Palladian window (of the previous article) placed on the stairway at the opposite end of the hall. Much that has been said of design 49 can be applied to design 44, except that it would mate better with the stair window 16 or the Wyatt window described in the Window Problems.

Design 43 is a century old Deerfield door, belonging to the class known as entablature doorways, which look especially well for a side driveway entrance or a front entrance where the porch is very high or does not exist, the door opening directly on the street. The door knocker shown is no longer of practical use in this day of modern invention, but it serves to bring up memories of our grandparents and is often a very pretty ornament. To be too utilitarian or conventional often loses a home the sentimental qualities that make it inviting and home-like, which is the principal result to be attained. Number 50 is a good design and design 51 would make a neat cottage door if in keeping with the windows divided likewise into diamond lights. Design 48 would make a very pretty doorway to a side porch, opening into the garden or better still between a room and the conservatory. Design 45 would make an attractive entrance to a small suburban cottage having no front porch. The columns should set out from the house from two to six feet; if not out more than three feet it would look well to put a lattice, similar to that in the pediment, up the sides between the columns and wall; these to grow vines A pretty side or rear doorway, that was a favorite with our grandparents, is made by placing a vertical lattice about thirty inches wide extending outward on



each side of the door and across the top; overgrowing the whole with old fashioned roses, transforming by nature's aid a mere hole in the wall into a beautiful entrance with the added fragrance of an effusion of flowers.

The home builder, who can not, or does not desire to go to too much expense for his entrance, can find many good suggestions in designs 30 to 35. Designs 30, 32 and 34 being particularly commended for their simple beauty and dignity. Doors 30, 31 and 42 can have either wood or glass panels as desired. If there are no sidelights or windows in the hall, it is best to admit light through the door in some one of the many ways shown. The lights can be made of crystalline or other obscure glass if desired; but for the sake of looks it is best to use clear, plain or bevel plate glass for the door lights, with plate (preferred) or double strength glass for the transome and side lights. If the outside trim of your house is painted and the inside finished in natural woods, make the door of the natural wood finish on both sides; the outside panes, sash and casings of the entrance like the trim, but the inside casings, etc., the same as the door and other inside finish. Never "mix" on the door, making the inside of one color or wood and the outside another as it cheapens it in appear-

The vestibule is necessarily a part of the entrance. As its size, shape and location depend entirely upon the arrangement of the plan a few remarks will suffice. usual form is a rectangular box a little wider than the entrance, but it is best to make it more of an ornament or of some use other than a mere place to pass through, and afford double doors to the weather. Plan 54 is a splendid arrangement, the interior entrance being a repeat of the exterior, while on both sides of the vestibule are coat closets, one each for ladies and The doors of these closets gentlemen. should have a minor panel of two-thirds, or all of the length. Never project a square box vestibule out on the porch. It suggests a cramped condition of the plan within, being as it is, fairly crowded out. Plan 53 is a pretty and unique idea and would in no way transgress the above rule, being merely a bay. Plan 52 is a good substitute for a vestibule. Make the partition here twelve inches thick to prevent a hitting of the knobs. Make the outside storm door a counterpart of the permanent one and replace it in summer with a screen door.

After having studied the front door problem and having arrived at a conclusion of what is desired, due attention must be given to the interior doors that they may conform in design and be in harmony with the entrance door. For example: If design 34 is used for the entrance, design 41 should be used for the interior, or if design 50 or 51 are used for the entrance door, design 36 or 38 should be used for interior doors. If one is patriotically inclined they can use design 40. This type of door is used in the White House. Design 46 makes a good china closet door; placing shelves as indicated by the dotted lines one gets a glimpse of the dainty ware on four shelves; below the shelves behind the door, build in draw-

ers for table linen, utensils, etc.

In conclusion: For sliding doors use door hangers that are held to the tracks and can not jump off. Use three strong hinges on outside door, and two hinges for interior doors. Have your hardware in harmony with finish and design of entrance and other doors and windows. Cylinder locks are the best. Veneered doors are better than solid doors if made right and a better grain of wood can be obtained. Make side and top styles to panel doors five inches; bottom rail the height of baseboard; muntins between panels not less than three and a half inches. In wide doors, having considerable glass, top and side styles should be six inches for strength. Thickness of veneered doors, two and a quarter inches, solid doors inch and three-quarters thick. Provide pantry doors with ball bearing swinging hinges and metal push plates on both sides. It is preferable to make the pantry doors an inch and a half thick. In the average house, the best width for front doors is three feet to three feet six inches; for interior doors two feet six inches to three feet. Keep casings at the top of doors on a line with top window casings. Usual height for interior doors is seven feet but can vary. All doors on one floor, however, should be made the same height. room and closet doors are sometimes two feet six inches by six feet six inches. Height of entrance doors varies with the design, but it is best when possible to make them the same height as the interior doors.

A Complete House Decorative Scheme.

Paper No. VI. For a Summer Home. By H. P. Keith.

Design on Page 382.

EQUEST has been made for an outline of interior treatment of a summer home where this design with some alterations is to be used in building. The alterations

be used in building. The alterations contemplate throwing the entire left wall of the dining room into sliding glass doors and inclosing the veranda space from the rear end of that side as far as the partition between dining and living rooms with glass. This glass-enclosed space it is expected to fill with many potted plants, hanging baskets and growing vines, and to use it as an extension of the dining room proper. Another alteration is the substitution of a group of five half windows for the one full length opening in the right wall of the living room.

Although the design is for a rustic exterior, it is desired to obtain an effect of refinement and grace within, yet in tune with sylvan surroundings and country simplicity. Such is the proposition. We have, then.

"The house itself built of timbers

Hewn from the oak, and carefully fitted together,

Large and low is the roof, and on slender columns supported

Rose-wreathed, vine encircled, a broad and spacious veranda."

We have a great living room 30x15 ft. and 12 ft. walls, with a central fireplace generous enough to take in cordwood sticks, and a dining room opening into a bower of bloom.

The simple lines of the wide spreading roof are yet in perfect accord with the grace of the rather slender supporting columns, and from these features we will draw our inspiration for the interior treatment. In

THE LIVING ROOM

facing the south the keynote is furnished by the furniture suggested. It is proposed to use here the *Punjab* country house furniture, a new effect brought out this season and admirably adapted for the country house and summer homes. Not only artistic, it is strong and well made, and it must be added, expensive. The combina-

tion of quarter sawn oak, beautifully finished, stained to a light brownish red very like natural red cedar for the frame, with seat and back of rather coarse, natural cane. is an effect decidedly new and good, and will be welcomed by those who are tired of stained rattan in its various forms. shapes are on the Craftsman order, square and rather severe, but most comfortable. Nothing could be happier in this great country living room than this furniture, its light reddish wood offering the relief note of color to the general green tones of the treatment. If red cedar finished in its natural color, merely sandpapered and oiled, is obtainable, that is the woodwork to use in this room; but our old friend redwood will answer and is always procurable. The oak floor to have just enough burnt sienna in the filler to bring it to the tone of the Punjab wood. The red brick of the fireplace and hearth to be a dull terra cotta red in a dark shade. The walls to be covered with fabrikona in a hunters' green, with the poster frieze 21 in. deep illustrated, full of rich color and good drawing. The black and white photo conveys only an idea of the excellent drawing, and one must see to appreciate the deep, velvety green of the formal trees boldly relieved against a background of gold, the gold fading into a pale yellow and the reddish streaks of the tree trunks supplemented by the reddish earth which reminds one of a Tennessee hill side. This is one of the latest and best of this class of friezes, and simply fine for such a situation. The cost is moderate, 50 cents a running yard. The ceiling is to be tinted the pale yellow of the upper edge of the frieze, and to have two great beams crossing it transversely from the fireplace to the front door, which is to be much widened and the upper one-third glazed in very small, square panes.

The floor to have one large rug of solid green like a velvet lawn, and the furniture many seat cushions and pillows of green. The windows to have short curtains of pale yellow scrim with many one-half inch strips of green across the bottom, and to be well pushed back on small rods.

We have thus predominating green tones, relieved by the reddish wood, the brick and the dull red of the frieze, and lightened by the pale yellow of the frieze, the ceiling and the curtains.

A portiere of green Craftsman canvas drapes the opening into

THE DINING ROOM,

where all the decorator's art is employed to give an al fresco feeling.

Here the woodwork is to be enameled white, the floor stained a rich green and highly polished, with a Japanese rug having a design in bluish green on a soft greenish grey background. The east wall being entirely glass, the remaining walls are to receive the Rose Garden decoration illustrated, representing a white stone wall with clinging vines of rose foliage starting up from a low hedge of roses at the base and terminating in bunches of roses at the top of the wall level with the tops of the windows, with a heavy plate shelf of white wood for a capping; a break demanded by the height of the room. The remaining wall space is covered by the plain wall of the design and finishes with a molding of white wood at the ceiling which is also white. The paper comes in four sections, the base, crown, the wall with vines and the plain wall above. Bear in mind that this is a northeast room, and an effect of light and sunshine is desired, and that the free use of white is relieved by the green floor, the rose foliage of the design and the window drapery. For this last we will use a French cretonne, which comes in an allover design of rose foliage only, in light and dark greens, accompanied by goods to match, broad stripes of the roses, blended shades of pink and red and yellow. body of the curtains to be of the foliage, bordered with the rose stripe. The glass partition has fixed windows to the floor at each end, and at each of these will hang one width of the rose-bordered cretonne, while the rose border alone will form a valance running across the top of the entire group of windows. With these glass doors opening upon the bloom and greenery of the glass enclosed piazza, one can easily fancy the charming vista presented upon entering the front door of the great living room.

The furniture should be simple and treated with a green stain. The canvas portiere should be lined on the dining room



"THE ROSE GARDEN DECORATIONS."

side with the foliage cretonne but no border. For

THE CHAMBERS

the suggestions offered are also practical, and use is made of papers on the market in the new spring designs.

The unusual proportions of the side room on the east require special consideration. Running the room quite through from the north to the south wall, gives the two quaint, dormer alcoves, but in spite of the splendid group of windows in the east wall the 34x16 ft. space needs much lightening

up in the wall treatment.

A delightful wall paper to use in summer homes, is called the Rydal, having a design of pomegranate flowers and fruit life size on very much reduced and conventionalized trees on a white background. The peculiar old red of the blossoms, the deep, tawny orange of the fruit, the white foliage of the trees outlined in vivid blue, with a delicate vine having bright green leaves twisting in and out,

make a gay and cheerful effect not in the least bizarre. It is proposed to use white woodwork, and to panel this paper in all the wall spaces with a narrow 3-inch plain band of the old red in the pomegranate blossoms, allowing the paper to run up to a molding placed at the line of lowest height of straight wall-7 ft. Above this a white tinted ceiling, except in the dormers where the wall design is to be continued up over the ceiling, a much needed relief. There-is a chintz to match this paper, which it is suggested to use as a valance and side curtains at the windows and on the bed. The bed itself should be enameled old red in a light shade, the remaining furniture white. All the upper floors to be of white maple finished with a transparent filler of varnish so as not to darken them. The rugs here should be several red and white Tapanese cotton.

On the beautiful front chamber wall we will use a holly-hock design, which comes in two sections, the wall showing the tall, straight stalks of the hollyhock with life size leaves in their peculiar green, and the crown a design of pink hollyhocks and buds artistically arranged. There is a background of faintly indicated mountains, as if one looked through the rows of tall holly hocks in the garden and got a glimpse of softly undulating, misty hills in the distance. The background of the crown section represents a cloud-flecked sky which melts into faintest blue. A cool and summery effect will be obtained by running the hollyhock wall crowned with blossoms to a height of 71/2 ft.—and they often grow higher—capping it with a molding and allowing the ceiling, tinted in faintest blue, to meet it, thus breaking the unusual height of the wall. Thread and Thrum rugs, hand woven in delightful colorings, would be a good choice, and come in just the shades of green and pink needed here. They cost from

\$6.00 for a 3x6 size to \$13.50 for a 6x9. The woodwork here should be painted the light hollyhock green and the furniture the same, with ruffled white muslin spread and curtains. The bed, if possible, one of those with tall, slim posts and dropped head and foot pieces, so desirable for country houses. The southwest chamber also demands a cool treatment, which we will obtain by using white woodwork and an upper third wall in a Japanese design called the Vita, representing cedar branches and foliage drawn after the Japanese style, in Canton blue on a white ground; the wall below a sand finished plaster tinted the blue of the design, the ceiling white. Window curtains of Chinese cotton crepe showing blue design on a good deal of white. In this room preferably a common floor covered with white matting with blue splashes. Furniture of cane and bamboo, even the toilet table, with enameled white bed.

The northwest chamber is well adapted to a children's room, and the nearly 10 ft. of wall height affords excellent opportunity to use a nursery paper in a horizontal center panel. One of the most fascinating spring showings of this kind is called The Troubador, where a wee gentleman in a green coat and orange waistcoat bows low before a little lady with yellow locks and a sky blue gown. These charming folk stand in a grove of highly conventionalized orange trees loaded with very bright oranges and thick green foliage. The very green trunks rise from a white ground over which a funny path meanders off toward distant hills. A group of very yellow rabbits with orange ears, are regarding the little couple with amused interest. It is a charming paper for little folks, and we will use it in a panel 3 ft. 6 in. wide with a space of 2 ft. below and 4 ft. above tinted a warm yellow. The ceiling white, and the woodwork the same.



Designs for the Homebuilder.

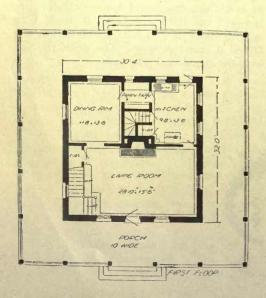


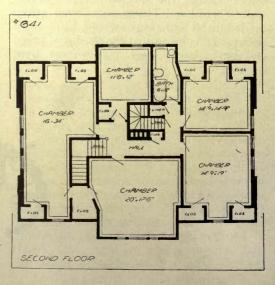
The Keith Co., Archts.

A Summer Home.

DESIGN A 66.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 66.

HE feeling of woods and fields exhibited in the construction, must be carried out in the color scheme, even though the design be carried out in other materials than the logs of the main story. Wood browns, gables of red cedar shingles oiled, and roof stained a warm coppery red. The same coppery red for window sash and porch ceiling. Roof cornice, porch floor and steps painted a cigar

brown.

Description of Design A 66.

A log house for summer use is the subject of this design. The house is, however, plastered throughout, making it possible to live in it the year round. It is intended for the seashore or would make an excellent hunting lodge.

The main feature of the design is the porch, which is ten feet wide and extends around the entire house. No cellar is intended. This could be arranged for if one were wanted.

A large living-room extends clear across the front of the house and has a stairway ascending to the second floor, on the left. The space under the stair is utilized for a coat closet. There is a large fireplace with red pressed brick facings and hearth. The opening in the fireplace is almost large enough to take in cordwood, so that a very fine and cheerful fire can be built in it.

It was intended to finish the house in the native wood, finished natural, either pine or cypress. It includes pine floors throughout the entire house.

Cost, \$2,650; width, including porches, 51 ft. 4 in.; depth, including porches, 53 ft.; height of first story, 12 ft. 3 in.; second story, 9 ft. 9 in.; lowest height, second story, 7 ft.

Designs for the Homebuilder.

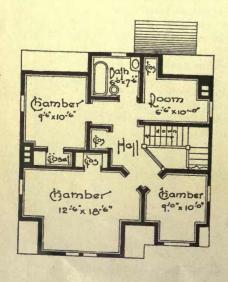


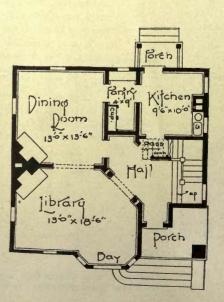
A Snug Cottage.

Barber & Kluttz. Archts.

DESIGN A 67.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 67.



HE good cheer possible in a little cottage of this description might be emphasized by laying the lower story in painting the gables of the upper story

and the trim of the porch white and staining the roof a strong moss green. The chimneys should be of cream brick; the porch floor and steps a dull vellow. Touches of bright color in the leaded glass windows would add a happy note to the scheme. Draw the sash in black and shade the windows with yellow curtains.

Description of Design A 67.

A cozy little home embodying the pleasing effect of gambrel roof construction. This little cottage has six rooms in addition to bath, and large storage room at the rear of second floor. Provision is made for open fireplace in the living room and dining-room as well, which open off from one another by cased opening. The reception hall also opens off of living-room by columned -

Rooms down stairs are of very desirable size, and two of the second floor chambers are of most satisfactory size.

Cost, \$2,000; size, 28 ft. by 28 ft.; height of first story, 9 ft.; height of second story, 8 ft.

Information as to schedule of prices used in making up cost estimate is given under notes on prices. See page 414.

Designs for the Homebuilder.

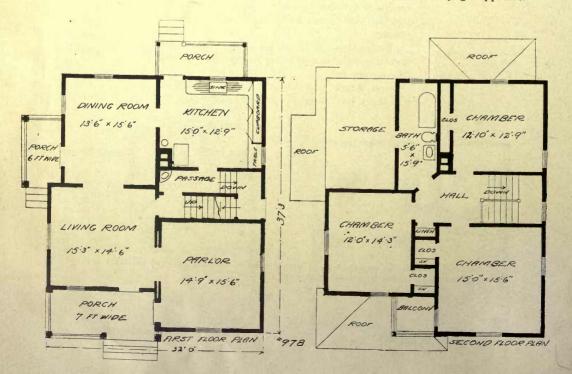


A Comfortable Farm House.

The Keith Co., Archts.

DESIGN A 68.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 68.

HIS rural home suggests the country green for the roof and a pleasing but serviceable light grey for the body of the house. Green for the roof cornice and remaining trim. White window sash. Porch ceiling yellow and floor a dark grey.

Description of Design A 68.

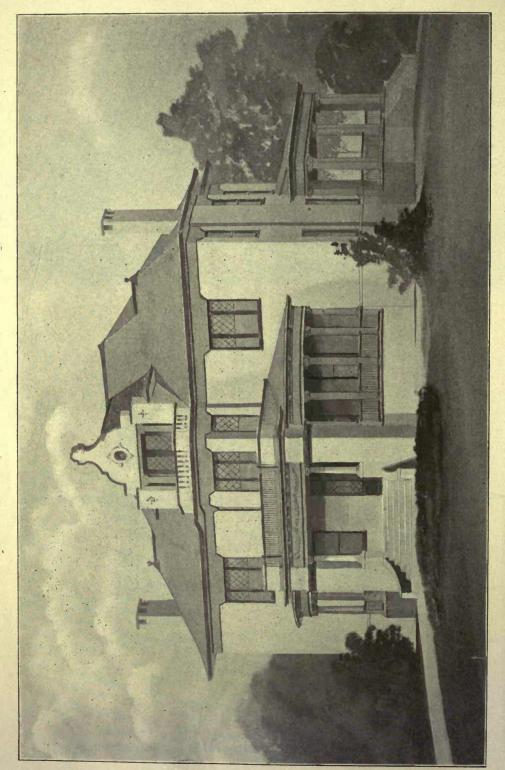
This design is well adapted to the farm or countryside, because of the many outside entrances and pleasant porches. The little balcony above the front entrance is attractive and convenient for airing bedding, while the attic space in this design might offer additional sleeping space if it were to be finished off.

The folding doors between the parlor and living room would permit the former room to be entirely cut off from the rest of the house, while the wide opening between living room and dining room makes both these rooms very pleasant. Access to the kitchen is easy from the living room as well as through the dining room. The three chambers are each well lighted and provided with good closet space.

The exterior is finished in clapboards except in the gables, where shingles are used.

Cost, \$1,400.00. Width, 32 feet; depth, 37 feet 3 inches; height of basement, 7 feet; first story, 9 feet 5 inches; second story, 8 feet 3 inches.

Designs for the Homebuilder.



Barber & Kluttz, Archts.

A Plaster Treatment.

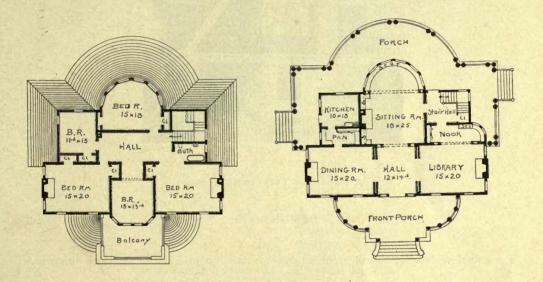
DESIGN A 69.

Color Scheme for Design A 69.



REAM pressed brick is the material suggested for this exterior, with foundation of red Kasota stone, and chimney of same or brick same color. Trim of sandstone

a deeper cream, window sash black. Roof black slate. Porch balusters painted cream color, ceiling light terra cotta, porch floor deep tan. Shades cream color.



Description of Design A 69.

Today the architect is more and more adapting his construction for residences to the cement treatment, especially combined in the old English architecture. We have here a most attractive home in the semi-mission style, which is specially adapted to a location where the rear view is about as prominent as the front, as, for instance, build the house so that the rear fronts upon a river or lake, or possibly park; in fact, if one were to look at the other side or rear it would be hard to say which was the more pleasing view.

The general scheme is for a seaside or summer cottage, and though laid out to a pretty fair size, yet the construction is such that one could build the house much smaller if desired.

Cost, \$5,500; size, 62 ft. by 62 ft. square; height first story, 11 ft; second story, 10 ft.

Designs for the Homebuilder.

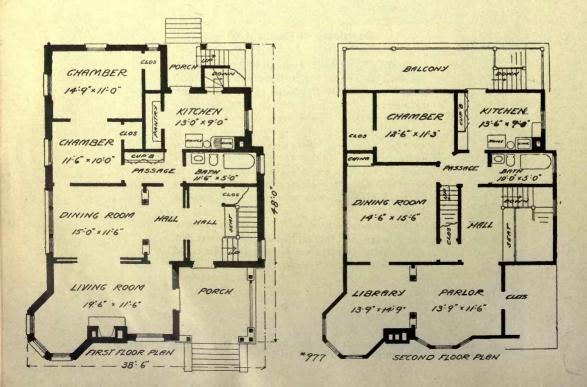


The Keith Co., Archts.

A Handsome Two-Family House.

DESIGN A 70.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 70.



OR this design, rather subdued but rich tones of color are adapted. The foundation, porch piers and steps of Kasota sandstone in the dark red color. Main frame

a rich maroon, main roof and roof of pointed tower black. The shingles in gables red cedar, stained Dutch brown, also cornice and porch trim. Window sash black, porch floor brown.

Description of Design A 70.

This is another design for a two-family house that possesses more individuality in its arrangement and exterior treatment than most of the two-family house designs that one sees, being like design No. 831, after which this is patterned, this, No. 831, being illustrated from a photograph.

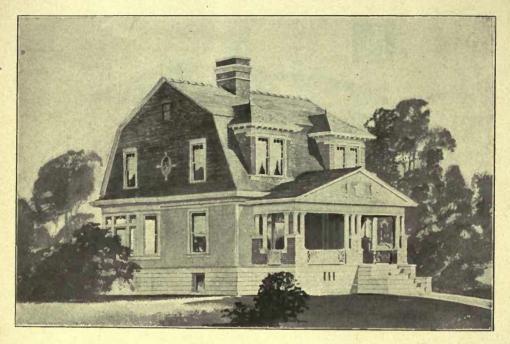
This house is really designed so that it can be made into one nice private residence at any time if desired. The family occupying the second floor has also at their disposal the attic, in which two rooms are shown to be finished off and additional storage space is still left.

The plan here given shows the arrangement of rooms which is very satisfactory indeed, and the rental from one of the flats ought to be sufficient to give the owner rent free while he occupies the other. There is a full basement with cemented floor, hot air heating apparatus and laundry installed.

The finish throughout the first and second stories is of plain oak and the balance of the house, pine, poplar and cypress, painted or stained.

Cost, \$4,400; width, 33 ft. 6 in., not including projection on right hand side, or projection of tower; depth, 48 ft.; height of basement, 7 ft. 6 in.; first story, 10 ft. 5 in.; second story, 8 ft. 3 in.

Designs for the Homebuilder.



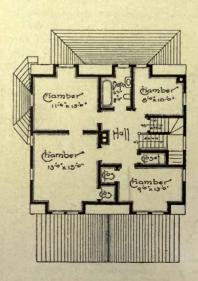
A Delightful Cottage Home.

Barber & Kluttz, Archts.

DESIGN A 71.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 71.



T is presumed that the stone foundation, porch pillars and abutments of this handsome house will be of grey limestone laid up in

broken ashlar.

The grey stone would combine well with bronze green for the body of the house, while the semi-colonial detail would suggest a white trim. The roof shingles may be left to weather stain or may be painted black, and the chimneys red brick. A dull sage green is suggested for the porch floor, with stone steps. The porch ceiling may be of narrow cypress strips, stained yellow. The window sash may be white.

Description of Design A 71.

A very beautiful little cottage home in the semi-colonial treatment, in connection with pleasing gambrel roof construction is here shown. Though of cottage type, this house is of pretty fair size, giving in addition to a nice wide covered porch running practically clear across the front, 8 rooms. Both the living and dining-rooms are of liberal proportion. An unusually large vestibule is provided, with seat in one end. Note the little nook off of first stair-landing.

A reversed order of this plan would make up very nicely, giving a wider passage from reception hall under the stairs into dining-room, reversing the position of kitchen and dining-room as now shown.

The central hall treatment on second floor is most practical planning, giving the greatest amount of space for bedrooms that can be arranged. House has full basement and modern plumbing with hot air heat.

Cost, \$3,000; width, 35 ft.; depth, 43 ft.; height first story, 9 ft.; second story, 8 ft. 6 in.

Designs for the Homebuilder.

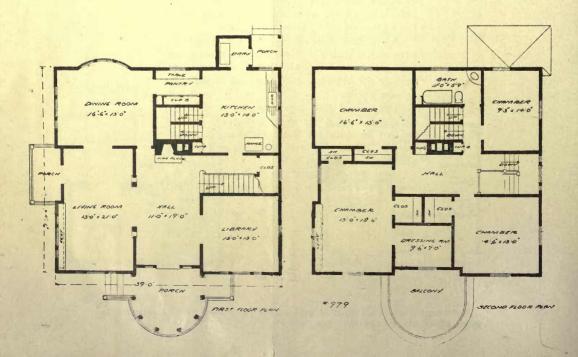


A Pleasing Form of Colonial Design,

The Keith Co., Archts.

DESIGN A 72.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 72.



HIS is a form of Colonial design, adapted to Colonial buff for the body of the house, with white for the trim and pillars and balustrade of porch. Black roof and win-

dow sash. Porch ceiling buff, floor and steps reddish brown. Mahogany front door. The window shades should be carefully chosen in a bufflike exterior.

Description of Design A 72.

Design shows an adaptation of the colonial square house, having some particularly pleasing variations, such as the recesses of the front and side, and the rounding, many-pillared porch, which especially adds grace to the exterior.

The windows combine wide openings with beauty of outline and give the promise from without of the roomy well-lighted interior.

The wide entrance hall, with its fireplace, connecting by a wide columned opening with the large living room, affords much commodious living space. The built-in seat of the living room and the balcony or porch opening from it are two pleasing features.

The library or parlor and dining room both offer more seclusion, as they should, while every room has direct access to the central hall

The second floor has four good chambers with good closet room. By combining the dressing room with the two large closets, another sleeping room might be arranged for.

The back stairs are entirely separate and so arranged as to separate the bathroom and what might be used for the maid's room, from the main hall and front chambers.

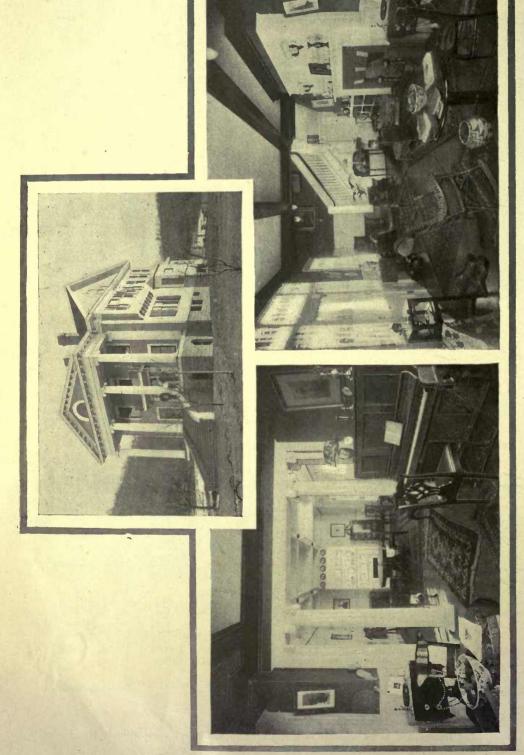
Two linen cupboards and a clothes chute to 'the basement are provided.

The attic is lighted by a large skylight, and the main portion has good head room so that it is well adapted for a play room, billiard hall or similar purpose.

The basement under the entire house is arranged with complete laundry and provided with a hot water heater.

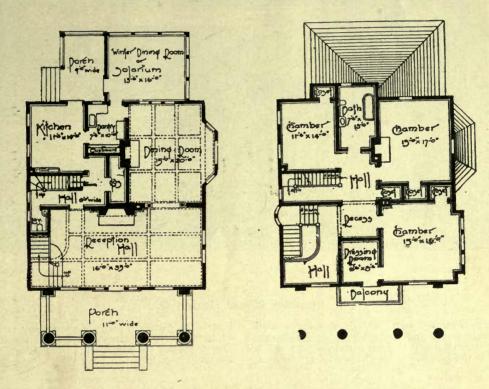
The finish of the principal rooms is oak, hardwood floors throughout; the exterior finish is of clapboards.

Width, 39 feet; depth, 35 Cost \$4,200.00. feet 6 inches; height of first story, 9 feet 5 inches; height of second story, 8 feet 3 inches.



DESIGN A 73.

Floor Plan for Design A 73.



Description of Design A 73.

A colonial home built in the south, frame construction. The interior is finished in white enamel throughout, the bath room, lavatories, kitchen and pantries being plastered with cement, covered with white enamel. The dining-room and reception hall have beam ceiling; that of the dining-room is white, and that of the reception hall is mahogany. The mantel is built of pressed brick with fire brick back. The Solarium, diningroom and reception hall have hardwood floors, covered with Oriental rugs, with mahogany furniture, all antique, including andirons, wood box, etc. The electric light fixtures are all in the ceiling instead of side walls, having no chandeliers; each one can be operated separately, or all at once. The Solarium is quite an attractive feature of the house, having a lavatory connected therewith. 'The room is finished throughout with natural pine, paneled, and also has a large fireplace. Full basement and hot water heating plant installed.

Cost, \$7,500; width, 39 ft.; length, 60 ft.; height first story 11 ft.; second story, 10 ft.

Designs for Summer Houses.



Summer House Design D.

The fourth design, "D," is also for a rustic summer house and the working drawings show that everything has been carefully studied to secure the best effect for the least expenditure of

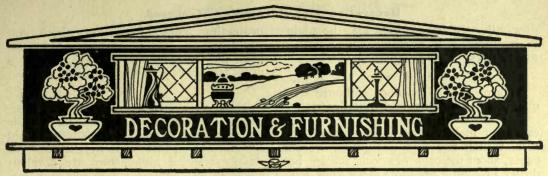
labor. The general boughs of almost any varieties of northern forest trees will furnish the necessary limbs for the execution of the design as in the main intended.



Summer House Design E.

The fifth design, "E," is a unique and very attractive rustic design to be built of limbs of trees, ranged around a larger tree with a seat of the same construction. This form of sum-

mer house is very satisfactory for the effect is picturesque in the extreme and the expense of construction light, the working drawing giving clear instructions for the economical framing intended.



Conducted by Eleanor Cummins.

HE arts and crafts movement is responsible for a good many recent textiles. People have come to recognize that there is an incongruity between the severity of the Mission styles and the ordinary upholstery and curtain fabrics. It is difficult to think of anything more hopelessly out of harmony than the average lace curtain in a room furnished in fumed or weathered oak. Even the thin plain Arabian net draperies seem to strike a false note. Abroad, there is a very general use of a soft linen fabric, casement flax it is called, which is cheap and of good color, dyed with vegetable dyes. So far the conditions of linen manufacture in this country have not seemed to be favorable to the production of such materials. The linens made here are not of the right texture for draperies and the colors are more suitable for gowns than for decorations. By the time the foreign article has crossed the ocean it has ceased to be cheap. While soft Oriental silks are often used, with excellent results, they are not precisely washable, and many people have a sentiment in favor of a curtain which can be thoroughly cleaned, without damage to its texture.

A fabric which seems to meet most of the requirements of the case is Madras, which is now made in a great variety of The best kind colorings and designs. comes from Scotland, the home of some of the most successful Arts and Crafts workers, and is very different from the modest article which has been in the market in recent years. The designs are mostly of the Art Nouveau order, and of large size. In the more expensive ones the color scheme is chosen with a view to certain styles of decoration. For instance, there is one, in blue and green tones, which is intended for a room with green woodwork and walls and blue china. The ground is a greenish cream, the design is a succession of conventional forms suggesting serried

ranks of hollyhocks, with soft green foliage, and flowers in two shades of the dull blue of Canton china. The same design, in greens and pinks, is used in a weathered or fumed oak room with walls in pink tones. For the popular red room are the same design in red and green, and another, with huge conventional poppies, in old red. These Madrases are two yards wide and cost \$1.75 a yard. They are simply hemmed and shirred on a brass rod, and may be either split in the middle, one width being sufficient for a window, or hung Bonne Femme fashion. Their use is by no means confined to rooms in Mission style, as they are exceedingly pretty for rooms with mahogany furniture, or for bedrooms. The stained glass Madras, in a sort of geometrical mosaic of blue, rose, green and yellow, with a separating outline of black, is cheaper, \$1.35, forty-five inches wide. A heavily patterned cream Madras has crossing lines of satin in yellow or green, and is the same width and \$1.10 a yard.

A thinner material, which has the effect of very delicate leaded glass, is French batiste. One design is a crest in green and scarlet, raised at intervals on a sheer cream cotton ground. Another is divided into diamonds and rectangles, by thin black lines on a cream ground. At intersecting points are diamonds of light blue, and at longer intervals shields containing heraldic monsters in scarlet and green. These batistes are specially good for short curtains, for low, broad windows, or for Dutch doors, and are much used for pillow covers.

A good authority suggests that with furniture in Art Nouveau style or on Arts and Crafts models window curtains should hang straight; with miscellaneous furnishings they should be caught back midway. With mission furniture generally thin curtains should be dispensed with entirely and only one set used, either of heavy stuff hanging to the floor or of raw silk or casement flax stopping at the win-

Decoration and Furnishing-Continued.

dow sills. Short curtains may be plainly hemmed, long curtains edged with a gimp, never with fringe.

* * *

Treatment for first floor of house with quartered oak finish, laid pine floors:

For parlor with southwestern exposure carry out the tone of your green, tan and rose, Wilton rug in a leaf green, brocade paper, about the color of spring foliage, but duller in tone. Should advise your having the edges of the floor stained and polished in brown oak. If you prefer to cover the floor and do not wish to use either matting or ingrain filling, you might use green denim laid over carpet lining. It wears very well. At the door into the hall use a velour or mercerized portiere of soft deep green. At the door into the library have a hanging of velour or tapestry, combining green and old red.

For your library carry the burlap straight to the ceiling, finishing with a heavy oak band. If not your ten foot ceiling will admit of a frieze two feet deep, of paper in a red and gold effect. Or you might use for a frieze, the metallic thread burlap 133, for separating the two, with a

projecting ledge of oak on which you could set an occasional piece of bric-a-brac, plaster relief and the like. Hang a deep, red portiere at the hall door.

* * * *

There should be a certain harmony between the architecture of a house and its contents. In considering this matter it should be remembered that what we may call the classic styles of architecture are developments of the antique whose influence can be traced in all of them. The work of the Renaissance in Italy and the various French styles, the Jacobean and Georgian and our own colonial are all made up of various antique elements. The work of William Morris in England and its resultant the Arts and Crafts movement was rather Gothic in its inspiration. In furnishing a house built in any of the classic styles it is sufficient to avoid jumbling up classic and Gothic. Mission furniture is out of place in a colonial house, and the elaborately carved and gilded furniture of the French styles is equally out of harmony with the heavy woodwork, simple construction and positive color of an Arts and Crafts house. There is no objection to fitting up a single

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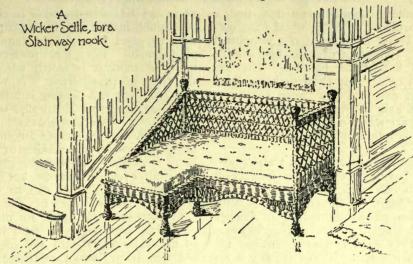
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Decoration and Furnishing-Continued.



room in a particular style out of harmony with the rest of the house, so long as it forms no part of the general scheme.

It is to be remembered that in the general effect of a house color counts for far more than accurate adherence to a particular style and that nothing is more trying than the house which is a mere copy of some formal style without reference to the needs or individuality of its occupants.

Her marriage chest is no longer of gilded wood, narrow and deep, with panels painted by some great artist. It is of weathered oak raised on substantial legs, has two cedar lined trays and costs thirty-five dollars. It is more practical than its Italian predecessor, but Ginevra and those other fair Italians knew nothing of moths or left them to their woolen clad inferiors.

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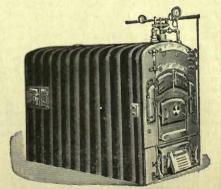
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Decoration and Furnishing-Continued.

Often among antiques one may find a bargain in pieces of other wood than mahogany. I saw not long ago a delightful bit of oak, a chest of drawers bound with brass and with brass handles. The top part was a cedar lined chest perhaps eighteen inches deep. Below were two, perhaps three long drawers. In the front of the chest part was a narrow panel of carving in an acanthus motive. It was priced at \$30.00.

Not long ago the writer had an opportunity of buying a forty-eight inch chest of Flemish oak with the front carved in a Gothic design, for fifteen dollars. With the addition of wrought iron or copper hasps and hinges, a very trifling expense it would have been handsome enough for any ordinary home. It was frankly a reproduction, made no pretences to being otherwise and was probably the work of

Very often pictures come in one's way which one would like to utilize for decorative purposes, yet which hardly seem worth framing or else the framing must be deferred for economical reasons. Some of

these are the colored studies in oil or water color published by the art magazines; others may be good bits of black and white or photographs. For the preservation of many of these it is worth while learning the trick of passepartout. A water color in a gold mat and binding is a most effective thing and many black-and-whites look better in a white passepartout than in a frame. A very moderate amount of dexterity suffices for the making of mats, and there is nothing else but the glass to get. Oil studies require a frame, but almost any old frame will do. It can be colored to reproduce some tone of the painting.

Still another way, good for photographs or process pictures, is to cut a wide frame of heavy binder's board and cover it with red, green or brown cartridge paper or burlap, leaving the outer edges projecting about an inch and a half. Back of this frame is another with a slightly larger opening into which the glass is fastened by strips of paper glued across the corners, the picture and the back board to which rings for hanging have been attached. The projecting edges of burlap pasted over the back hold the whole in place.

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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.

Answer will be given in next issue to go to press if possible.

E. B. C. inquires as to color scheme and interior finish, of a large house, facing east. Hall is at southeast corner, library back of it, facing south, dining room opening out of library, facing north, and music room at right of hall, facing north and east, etc.

Suggest yellow tones for your hall and music room. For both rooms have the woodwork stained a warm brown, like old Italian walnut. In the music room have a paneled chimney-piece, carried to the ceiling, and a heavy wooden moulding at the ceiling line; just below the moulding, festoons in ivory white, either stencilled or in relief. At the windows straight curtains of yellow silk. Dark wood furniture with loose cushions of liberty velvet in vellow tones; no rugs; floor stained like the woodwork and highly polished. A stone or tiled floor will improve the resonant quality of the room.

In the hall use orange brown burlap for the walls, and an Oriental rug in blue and orange tones. Brown velour hangings at the doors into library and dining room. For the library, woodwork stained a medium green, and use green tiles in the fireplace. I should use an imported paper in two tones of green.

The woodwork of the dining room must depend upon your furniture. With oak have a dark shade of golden oak, with mahogany, finish woodwork in stained mahogany. Paper the walls with one of the imported papers (German, I think) which have green figures, on a warm tan colored ground, and an irregular tracery of black lines. Curtains of plain Arabian net, and rug in green and brown tones.

For the second story, for the northeast room, would suggest white woodwork, a striped paper in two tones of buff and furnishings of cretonne with bright flowers on a buff ground. In the smaller south room cover the upper third of the walls with a blue and white paper and the remainder with a blue-gray cartridge paper. Have white enameled furniture, a blue cotton rug, and use blue and white cretonne for curtains and cushions.

J. L. C. inquires as to color scheme and furnishing for square reception hall with

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Margaret Greenleaf, Consulting Decorator to the patrons of the CHICAGO VARNISH COMPANY says: "A man's room should be as characteristic and expressive of his individuality as my ladies' boudoir is of hers."

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The plaster of the walls, if it is of sand fiuish, should

used upon the furniture.

The plaster of the walls, if it is of sand finish, should be stained a strong Pumpkin Yellow. The window curtains should be of East India coarsely woven silk madras and show a variety of colors—Old Blue and Pumpkin Yellow Predominating.

The floors of oak should be filled and left in the natural color, finished with three coats of Florsatin.

The Oriental rug of rich dull tones.

Should you wish personal advice for a room of your

Should you wish personal advice for a room of your own or an entire house, you are—if a patron of the CHICAGO VARNISH COMPANY—entitled to her services,



and if you will write her giving some information or floor plans of the house to be decorated, she will forward you samples showing wood finish, wall coverings and fabrics for draperies; also making, if desired, suggestions for hardware and tiles. In fact, the opportunity now offered by the CHICAGO VARNISH COMPANY to architects, builders and owners, as well as the woman who is remodeling her own home, is an unprecedented one.

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Answers to Questions-Continued.

staircase leading from it, white woodwork, blue rug, door with golden glass, etc.

Stain stairs, stair rail, and seat between staircase and fireplace mahogany. Paper walls in warm golden tan which will contrast pleasingly with your blue rug. Get Madras in blue and brown tones for cur-Should furnish in mahogany. Couldn't you pick up one of the long haircloth covered mahogany sofas and have it done over and covered with dull blue wool damask? Nothing else will so fill up the long space opposite the windows.. Have some odd chairs of reed, stained mahogany. I should set a tall screen covered with blue burlap at right angles to the party wall about four feet back from the door, to form a sort of vestibule.

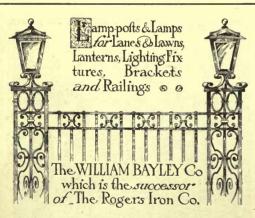
For den with southeastern exposure and oak desk, couch and chair, get a two toned paper in olive and a body Brussels rug or English art square in several shades of green, or green and brown. Above the green paper lay a poster frieze of hunting scenes and an oak picture moulding. Have upholstery of green corduroy, or tapestry, in two tones of green.

For dining room with northeastern ex-

posure, use a two toned paper in golden brown, setting an oak plate rail two feet from the ceiling. Above the plate rail lay burlap in the same or a little lighter color. This will be a good background for china. For your rug have a combination of brown, blue, yellow and red with a little black. Have a golden brown, mercerized portiere at the door into the hall, and conceal the door into the kitchen by a tall screen, covered with brown or blue burlap. Straight curtains of thin, yellow silk will give you the effect of sunshine in this room.

R. S. asks for advice as to the decoration of a living room and an adjoining sleeping room connected by an arch, both with southern exposure, ceilings nine feet high, living room has mahogany furniture upholstered in green velour, ingrain carpet in small pattern also green.

In the living room should suggest using a green paper in two tones with a rather large decorative pattern, carrying it straight to the ceiling and finishing it there with a rather heavy moulding matching the woodwork of the room. If the woodwork is white tint the ceiling a greenish cream; if



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Answers to Questions-Continued.

oak or mahogany, use a light tan with a greenish tone. Wherever possible should introduce brown tones in this room to

modify so much green.

For the sleeping room use a paper with a pattern of green leaves on a white or cream ground. There is one very good one with a striped effect with rather wide spaces of white, and another which is called poinsettia, having the leaf of that plant for its motif. Finish this at the ceiling with a moulding in green and cream, and tint the ceiling cream. I should judge that bringing the tint of the ceiling down twelve or fifteen inches on the side wall would improve the proportions of the room. At the arch have a hanging of green cotton rep. You might have the opposite side of a small figured tapestry in green and brown and use the same material for hangings at the windows and the other door.

M. M. H. "Will you kindly give me

ideas for redecorating two rooms?
"One is a bedroom facing west, with" one window; size of room, 12x13; height, 9 feet 6 inches; at present it is finished to represent cherry; bedroom suit is cherry and mahogany and must be used again; there is a 12-inch frieze of ornamental

stucco work and a cornice. What do you advise for color of paint, paper, frieze and cornice. Want the room light, and vet to harmonize with cherry suit.

"The other room is a sitting room; plan enclosed; faces east and lighted only by square bay window; there is a cornice and an arch of stucco work with short Corinthian columns between the bay window and room; the carpet in this room is to be used again and has a ground work of very light grey with a floral design in darker grey and three shades of brown-pinkish brown, golden brown and dark brown; what colors shall we use for paper, paint, cornice and arch?"

Ans. We should prefer to repaint the woodwork in bedroom white, as being a better foil to the cherry furniture, which will thus gain in appearance. Use a blue and white paper on the wall and bring out the design of the stucco frieze in white on a plain, deep blue, blackground.

Cornice and ceiling white.

With so little information as to the character of the furnishing in the living room, it is difficult to advise. In general, plastic relief ornamentation accompanies furnishing of the colonial or the French



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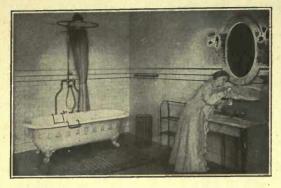
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Answers to Questions-Continued.

Empire type. Your rug would be in harmony with such furnishing, also the treatment of the bay window. The stucco arch, cornice and woodwork, therefore, had best be a deep ivory, what is known as antique ivory. This warm tint will make sunshine in the east room, and harmonize with the gold and pinkish brown shades of the carpet. Use a paper having French garlands, medallions and arabesques on a very deep cream ground, the design showing soft old reds, blues and dull greens.

The mantel will, of course, correspond with the other woodwork and facings of mahogany colored tile will give a warm color tone. Such a room demands mahogany furniture, or good pieces of old black walnut. The ceiling may be a soft grey the light grey of the rug.

Before putting up textile wall coverings it is well to study the rules of the local board of health. Some of these fabrics are given a treatment which makes them immune to germs, but others are likely to fall under the ban if a case of contagious disease occurs in the house. Wall hangings are distinctly out of place in the bedrooms of a house.



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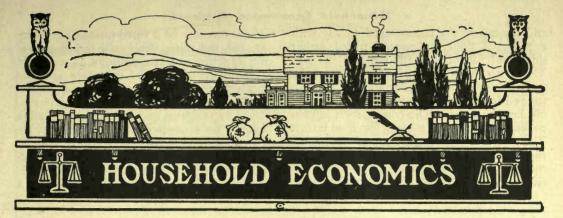
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Pittsburgh, Pa.



HE question of candy eating is too often present with mothers. The craving for sweets is a constant one, and yet, to be gratified only at the expense of the child's stomach, or its teeth. Dentists say that children, fed on preparations of milk containing an unusual amount of sugar, have decayed teeth at a very early age, and the taste thus early formed affects the second teeth as well.

It is a general rule that a longing for any particular article of food indicates a corresponding need in the system, and doubtless, in many cases, the desire for sweets indicates that the subject's food is deficient in that respect. The bill of fare. which omits desserts, is apt to create candy eaters. A dinner of meat, two vegetables and a simple pudding is far more healthful than one with more meat, more vegetables and no dessert. The fashion of end ing up the dinner with crackers and cheese and coffee, which is acceptable to so many adults, is not adapted to children. Neither is pastry to be recommended for juvenile stomachs. But the number of simple and economical cakes and puddings is legion, and, with the resources of California at our backs, stewed fruit is always possible.

Every mother ought to make a systematic effort to train her children to eat cereals without sugar. Certainly, for any normal palate well cooked oatmeal or wheat needs nothing more than rich milk to make it palatable. The child's breakfast may very well be supplemented by baked apples, or daintily cooked prunes, neither of them sweet. The habit of sugaring oranges and bananas should be severely frowned upon. Aside from the introduction of so much additional sugar into the system, the combination of fruit acids and sugar is a feeder to the surplus of uric acid in the system which is the immediate cause of rheumatism and kidney diseases.

The disciples of theories as to uncooked

food make great use of nuts, which are exceedingly rich in nutritive elements. In moderation they are an admirable addition to a child's food. The peanut butter, which is sold everywhere, is a capital filling for sandwiches, but it needs the addition of some creamed butter, as it is rather dry. It can easily be made at home with the aid of a chopping bowl and a potato masher. Hickory nut meats, chopped fine, moistened with mayonnaise, is another filling, best with whole wheat or brown bread. Equal quantities of nuts, figs and stoned dates, chopped very fine and rolled into balls, are a delectable bon bon, and the same mixture may be stuffed into the holes left in coring apples to bake. Chestnuts may be boiled, shelled and mashed and added to a plain cake or cooky dough. Indeed, there is no limit to the appetizing possibilities of nuts.

One illusion which ought to be shattered, once for all, is the idea that potatoes should form a large part of the diet of young children. The very fact that doctors who treat dyspepsia almost always cut off potatoes; that rheumatic specialists forbid them entirely, ought to be a sufficient reason for giving them to children in very small quantities. It is a peculiarity of the starch cells of the potato that they generate large quantities of gas in the digestive process, causing great intestinal disturbance. Rice, hominy or macaroni are excellent substitutes and equally nutritious.

When "mere man" gives his attention to cooking, the results are generally very good. Here is his receipt for beefsteak and onions, which is cooked in an earthen pot, such as is used for beans. He uses round steak, cut an inch thick, and lays a piece in the bottom of the pot, dusting it with salt. Next comes a layer two inches thick of thinly sliced white onions salted and interspersed with bits of butter; then a layer of steak, and so on. Half a cup of water, or better still, beef stock is added

Household Economics-Continued.

and the top of the pot covered closely with a paste of flour and water, rolled rather thick and folded over the edge of the pot. This crust, by the way, is the secret of the goodness of potted pigeons and the English jugged hare, and is not to be eaten, so need not be shortened. The composition is then cooked in a moderate oven for four hours. The addition of potatoes, cut in dice, some sliced tomatoes and a seasoning of paprika converts it into gourlash, the piece de resistance of the Hungarian restaurant.

A small mould of cucumber jelly is an acceptable addition to a boiled or broiled fish. It is merely a lemon gelatine jelly made without sugar, to each half pint of which is added a grated cucumber, after which it is moulded in a single mould or in individual ones. A block of this jelly on a bed of lettuce and covered with mayon-

naise, is a pretty salad.

It is said that a few drops of spirits of lavender sprinkled on a hot range will entirely kill the smell of cooking. Japanese incense has the same effect, but is disagreeable to some people. Either smell is clean and wholesome. After one gets used to it, incense is said by throat specialists to be excellent for the passages of the mouth and throat, the various substances employed in it being extremely healing.

Sabayon may be a word unfamiliar to the ear, but the thing itself will tempt a delicate appetite and is nutritious as well. It is made by boiling the carcasses and the uneaten scraps of fowls in water. This broth is cooled, the fat removed from it, delicately seasoned and reheated in a double boiler. To a quart of broth six egg yolks are allowed, well beaten and added to the hot broth. Stir constantly until the mixture thickens like custard. Serve in bouillon cups with or without the addition of a tiblespoonful of whipped cream. It may be served for a first course at a ceremonious luncheon or administered to a youthful or adult invalid.

A housewife, who is famous for the excellence of her corned beef, says that her method is of the simplest. She puts her meat on, in plenty of cold water, and cooks it on the side of the range so slowly that the water merely bubbles gently, with the addition of an unpeeled red onion. The operation of the onion is uncertain, but it certainly improves the meat.

All druggists will make flavoring extracts to order, and they are cheaper and stronger than the grocer's article. Indeed, if one is accustomed to the other sort, one must use druggists' vanilla and bitter almond with great circumspection.



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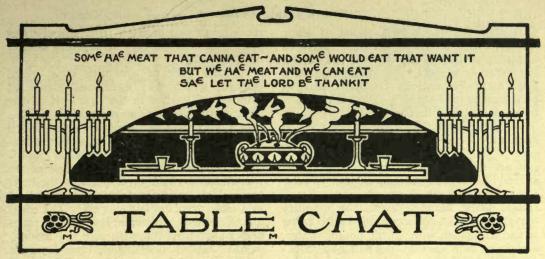
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Columbian Hardware Co.

CLEVELAND, OHIO, U.S.A.



UNE, in poetical parlance, is the month of roses, and one is apt to think of them as pink roses, quite forgetting the redundance of white and yellow and red varieties. As far as the white rose goes, it is only in June that one sees it in perfection; that is, out of doors.

So the white rose suggests the scheme of table decoration for a June festivity. The centerpiece will be of white embroidery or lace laid over a glistening white damask cloth and on it will stand a low bowl in one of the new plain green wares, Teco, or Hampshire, or Grueby, filled with white roses. The candlesticks and the bon bon dishes will be white glass, plain or cut, the shades white and silver, the china white and pale green, or, if one has old-fashioned thin French china, in plain white, so much the better. The favors may be small silvered baskets filled with white roses, or white bon bons. As the white rose is the emblem of the Stuarts, a pretty idea for menu cards is to have pieces of silvered board, each ornamented with a photograph or half-tone of one of the many Stuart portraits.

A simple luncheon menu is:

Clam Bouillon, in cups, with whipped cream;

Timbale of Halibut;

Breast of Chicken, sliced cold, Hot Rolls; Salad of Cucumbers and Lettuce Hearts; Cream Cheese;

Pistache and Vanilla Cream, Lady Cake; Coffee.

For a dinner one may begin with Little Neck clams. The soup may be a white one, chicken or cream of celery. The fish course boiled halibut with drawn butter and cu-

cumbers. Creamed sweetbreads mushrooms, in a border of rice, are quite substantial enough for the main dish at a June dinner, with new potatoes cut into balls, boiled and reheated in cream. asparagus, inseparable from a June dinner, appears as a salad with a dressing of white mayonnaise, and a garnish of balls of cottage cheese. The ice is the same, vanilla and pistache, as that at the luncheon, and the little cakes have white icing. Or a rich cocoanut blanc mange, served with whipped cream, can be substituted. It is well to escape, once in a while, from the tyranny of the freezer, or the caterer.

* * * *

A timbale sounds difficult, but is actually very simple. It is really a deep pie, with a filling of meat or fish, cooked in a mould and turned out. It may be large, a single one serving a tableful, or there may be one for each person. It may have walls of pastry or of macaroni. For the latter the macaroni is cooked in a fish kettle, without breaking the lengths. A small tin pail is very thoroughly buttered, and you start at the center of the bottom with a length of macaroni, coiling it round and round, like a mat, using length after length, until both bottom and sides are covered with a solid wall. When the macaroni is cold, fill the center with ovsters, lobster or chicken, moistened with cream sauce. Cover the pail and cook half an hour in a kettle of boiling water. Turn out and serve hot on a circular platter. It requires rather less skill to use paste, but longer cooking is required. The crust can be baked in the oven, then filled and steamed. Individual timbales are made in ramekins or patty pans, and steamed in a pan of hot water.

Table Chat - Continued.

A little further back I spoke of blanc mange, which seems to be rather forgotten nowadays, which is a pity, as it is a capital hot weather dessert, and susceptible of a good many variations. The most satisfactory kind is made with gelatine, half a box to a quart and a half pint of boiling milk. The more nearly the milk approaches to cream the better. About four tablespoonfuls of sugar and a scant teaspoonful of salt are needed, and the mixture must be stirred occasionally while setting, or else the cream will all rise to the top. For a ribbon blanc mange, divide the quantity into three parts-color one-third with cocoa mixed to a paste with a little boiling water, and flavor with vanilla; mix half of a cocoanut with another, and color the third with pink vegetable coloring and flavor it with Set the vessels containing them where the liquid will be cold but not set. Pour a layer of chocolate into a deep tin pan, wet in cold water, and set it into a pan of cracked ice and salt. When it is hard pour in a layer of white, and so on, until the mould is full. The successive settings occupy considerable time, but otherwise the process is simple enough. A plain blanc mange, served with cream with a

spoonful or two of fresh fruit, strawberries or raspoerries, is a very satisfactory dessert on a hot day.

Another relic of antiquity is a cream custard, which was a famous dainty at country tea parties in the first half of the last century. Into a receptacle holding just a quart were broken four eggs, which were thoroughly beaten with two tablespoonfuls of sherry, four of sugar, and a small teaspoonful of salt. Enough cream was added to make up a quart of the mixture, which was poured into cups and baked in a slow oven until it was set. The dusting of nutmeg, which the taste of the times prescribed, would hardly suit the modern palate. Baked in a mould, turned out on an ice cream platter and surrounded by a caramel sauce, this custard becomes "créme a la Versailles.

People who intend to camp out, or do impromptu housekeeping in the mountains or by the sea, can supply themselves with a reasonably complete outfit of tableware in white enamel at about the price of the cheap decorated dinnerwares. The outside of the pieces is dark blue, the finish excellent. It is rather a good scheme, as



Table Chat-Continued.

these dishes have no covers, to serve articles which should be very hot in the chafing dish, or in one of the French marmite pots, which retain heat indefinitely.

Here is a physician's way of making coffee, which is said to retain all the aroma but is hardly practicable for a large family. Allow a tablespoonful of finely ground coffee for each cup. Put a tin funnel in the top of a coffee pot or jug, and in it spread a layer of absorbent cotton, on which place the coffee. In a tea kettle have the exact number of cups of freshly boiling water. Pour it very slowly, almost drop by drop, through the coffee, which will be filtered by the layer of cotton. Lift the funnel out, place it in the top of another coffee pot and pour the dripped coffee through the grounds and cotton. Serve instantly. Very fine grinding is essential.

* * * New forks, which are called carver's assistants, are very short, not more than six inches in length, with heavy prongs, very far apart at the points. They have ivory or filled silver handles and cost \$3.50. Silver and plated tea services are much in evidence, and some of them include a slop bowl. Many of the new pieces are absolutely plain, with a burnished surface, only relieved at the edge by a narrow beading. Some of them have, on tea and coffee pots, the black wooden handles which are found on Oueen Anne silver. These plain pieces are a good investment, as they never go out of style wholly, and are more likely to be taken for antiques, if one cares for that. In plated ware they never get to look quite so dingy as the oxidized finishes.



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THE PAINT THAT LASTS

Splinters and Shavings

Concrete=Protected Iron.

Now that reinforced concrete has come to stay it would be well for our readers to ascertain the exact position the two constituent factors, concrete and steel, bear towards each other, where they are combined to form permanent structures.

Our first question is as to the preservation of iron in indestructible concrete. As iron is unaffected only under two conditions, in dry air, and in pure fresh water, that we should expect more from it except when similar conditions are brought about by concrete or some equivalent protecting material is too much. That is to say, if the impermeable and indestructible concrete can envelop steel so as to protect it from oxidation or acid action, a point of the greatest value is gained by the builder, and his work will endure.

But is this always possible? We know that iron bolts through heavy timber, which envelops them so much tighter and closer than concrete, and is more impermeable, have, in exposed situations, only a limited duration of life. It seems therefore, reasonable to conclude that such results would hardly be sufficiently encouraging to induce the steel concrete constructor to needlessly expose his rods to correspondingly severe

The usual explanation is that concrete is impermeable, that water cannot pass through it. Unfortunately, however, there are few natural stones which do not possess absorbent and conductive qualities, and compared with some of these cement, not to mention inferior or defective concrete, compares in this respect somewhat unfavorably. All then that the builder requires to complete his work is to waterproof the exterior. and this should never be neglected. An outer surface of hard brick, or of rich cement mortar, often will do all that is required.

The next consideration is as to the durability of the protecting concrete. On this point there is plenty of direct evidence, the effects of weather exposure being often well developed. Therefore, when there are any signs of cracking on the surface of concrete protective measures should be taken at once, and this whether there be steel below or not.

It is now universally conceded that reinforced concrete is the best fireproof mate-

rial we can have, only while recognizing this fact we must not be blind to the danger of neglecting to ensure the durability of the work, and that, we fear, is sometimes allowed to take place. It is only recently that attention was drawn to the undesirability and even danger of attempting to bond bricks and stone to old or set concrete with ordinary mortar, for it was found out that these materials, with new concrete, would not adhere to concrete work of even a few hours previous. That we have now got a first-class fireproof material of any required strength should not sanction its application without all the safeguards to which it is entitled.

In all concrete work, reinforced or not, eternal vigilance is the price of safety.-Architects and Builders' Journal.

In treating unvarnished wood with crude oil and kerosene shellac is not to be used at all as it would close the pores of the wood and prevent the absorption of the oil. If a wood filler is used the oil may be applied as soon as the filler is hard.

Our readers will be interested in some extracts herewith given from the printed demands of the journeyman plumbers of this city, now on strike. It would be difficult to imagine regulations more effectively designed to throttle competition and arbitrarily and uselessly filch funds from the general public. Why, for instance, is it forbidden to ride a wheel to and from work, or to expedite work by its use in going after some tool. Why must an employer pay for four hours' time if the job has taken a half hour only? It is such arbitrary and senseless demands that disgust the general public-for it is the general public that pays in the end—with the tyranny of labor unions. Some of these demands are as follows:

"Article 3. * * * No less than four hours' time shall be charged to employer for any work performed during either half

of any one day."

Article 4. From 5 p. m. until 7 p. m. shall be paid at one and one-half the regular rate of wages. After 7 p. m. and Christmas day, New Year's day, Memorial day, Fourth of July, Labor day, Thanksgiving

Splinters and Shavings-Continued.

day, Washington's birthday and all Sundays shall be double the regular rate of wages. Any member working on Saturday from 1 p. m. until 5 p. m. shall pay one-half the regular double time to this Local, and no member shall work on Labor day without permission of this Local.

Article 5. * * * Sunday and night traveling to be paid for at the rate of single time. Members working within twenty-five miles of this city shall have their fare paid to and from this city once a week. * * * *

Article II. No member of this Local shall go to work in any shop where another member has quit work by reason of a violation of these working rules, until ordered to do so by the business agent.

Article 12. Where the Local has doubts about a member or members as working detrimental to this Local's interests, and cannot furnish satisfactory evidence to Local upon investigation, the Local may call out such man or men by a majority vote at any meeting, and said member or members will not be permitted to work in same shop again for a stated length of time. Any member violating any of these rules, or any member knowing of another violating any of these rules, and does not immediately report same shall be subject to a fine or to the conditions laid down in this article. Members must report to business agent or executive board or local union, either verbally or in writing.

Article 13. No bicycle shall be ridden during the working hours herein specified.

Article 14. Under no conditions will members of this Local work in any shop employing an apprentice.

Article 15. Members finding it necessary to call at shops on any business relating to their work shall do so during the regular working hours.

Article 16. Plumbers and gas fitters foreign to this city will be permitted to work, or admitted to membership in this Local as first-class journeymen only.

Article 17. Any member when advised to leave a job by the business agent of his union, shall do so, and shall not return to work on such job until advised to do so by the business agent, or this union.

Article 18. No member shall work in any shop where more than one master plumber handles tools, and said master to be designated as the one who is to handle the tools.



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Notes on Prices 2 22

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 (161/2 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. 211.00
Flooring (No. 2 D. & M. Fencing) 12.90
Sheathing Boards (6-in. D. & M. No. 3)10.00
Shingles *A*\$ 2.25
Siding "C"
Finish Lumber
Tin Work, per square 8.00
Carpenter, per day, 9 hours 2.25
Masons, per day 3.00
Common Labor, per day
Under this head each month we will on

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 (161/2 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.

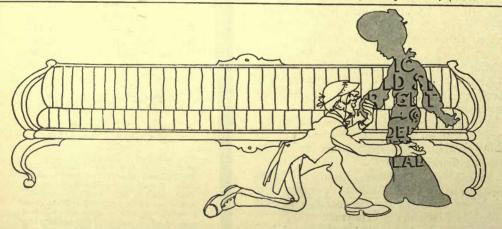
Dimension lumber, per 1,000, No. 2, average price \$16.00 to \$18.00.

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.



If an architect really wants "Taylor Old Style" tin, he can get it. If he really wants "Taylor Old Style" tin, he will specify "Taylor Old Style", and he will not add "or equal" because every architect should know that there is no equal.

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.

N. Milwaukee, Wis. Excavation, per cu. yd.\$.25

Bitcarittion, por our juritirities	1
Rubble, per perch	2.30
Brick, laid, per M	15.60
Lath and plaster, two coats (yd.)	
Dimension lumber, No. 2	
Flooring	
Sheathing	
Shingles	
Siding	
Finish lumber	
Tin	
Carpenters	
Masons	
Common labor	
Caro, Mich.	
Brick, per M	\$ 5.50
Stone, per cord, 128 cu. ft	
Shingles, per M	
Lumber sheathing	
0	

Carpenter work, 10 hours. 2.25 Brick laid in wall, per M. 5.50 Stone laid in wall, per cord of 128 cu. ft. 5.50 Douglastown, Miramichi, B. N., Canada.

Finishing, per M...... 30.00

Dodgiastown, Milanicin, B. 141, Canada.
Brick layers and carpenter wages\$ 2.00 to \$2.50
Commen labor 1.50
Red brick, per M 10.00
Cement, per barrel 3.00
Spruce framing and boarding, per M 10.00 to 12.00
Birch flooring, ready to lay 25.00
Cedar shingles, best class 2.50
1 oth 2 00

Lumber Goes Up 50 Cents a Thousand.

Price List Committee of Three Associations Agree to Advance Figures.

Milwaukee, Wis., May 9.—The pricelist committee of the Mississippi Valley Lumbermen's association, the Wisconsin Valley Lumbermen's association and the Northwestern Hemlock association has agreed to advance the prices on all classes of lumber. The average advance is 50 cents a thousand.

"The reason for the advance in price is the decrease in the lumber output last winter," said George H. Chapman today. "The cut of lumber in Wisconsin and Minnesota is 325,000,000 feet less than last year. This is due to the decline of the forest and the disappearance of timber. The expense of cutting logs last year was at least \$1 a thousand feet greater than usual, owing to the deep snow in the woods."



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M 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.

Wm. J. B., Berlin, N. J.-

The finish of first floor in design I contemplate building calls for oak or birch. I would say oak, as furniture for dining room and living room is oak,—but my parlor furniture is mahogany, including piano. The parlor opening to hall has columns. Could the parlor be finished or painted to match better with mahogany furniture without conflicting with oak finish of hall and still retain the columns?

A. I do not consider it essential that the finish of the rooms correspond with your furniture, though in some cases, it is very nice to have them correspond. stance, a Flemish oak dining room looks very nice with Flemish oak chairs, table, etc. In my judgment, white enamel for parlor or reception room looks very nice with mahogany furniture and where there is a columned opening, the columns can be either the one wood or the other, the change being made simply on the casings.

Q. I. Is it true that porcelain tiling is unreliable in a damp climate?

2. Can the same be said of stucco, external and internal?

A. By porcelain tile we presume you mean vitreous tile; if so, we unhesitatingly say they will stand any climate, dry or wet. All tiling is burned clay and will stand all climates just as ordinary red brick. Can we say as much for stucco? Probably not. Stucco is not a long-lived material and its use is largely confined to warm, dry climates, such as Italy or California.

Q. Do you consider a coating of cement a permanent protection to exposed structural iron?

A. It seems to be the consensus of opinion among architects that a cement mixture which will set rapidly at first, so as to prevent dust or moisture from attacking it, and slowly afterward, will become almost an integral part of the metal and render it proof against any serious conditions. Pieces of anchor chains bedded in concrete have been found in Spain which were over 200 years old and in a perfect state of preservation. * * *

ANNOUNCEMENT.

It is with considerable regret that the response to our prize offer on Building Ex-

periences has not been, either in quality of articles sent in or in number, sufficient to warrant a distribution of prizes at this time. We will extend the time limit to November first and will make a new announcement in the September issue. We shall hope a large number of experiences will be sent in this fall.

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It describes our steel boiler, regurgitating safety valve and method of doing business by mail, which have made the Andrews Celebrated Hot Water Heating System universally successful in 44 States, Alaska and Canada. Book will be sent upon

request accompanied by the names of two persons who you know expect to buy heating plants.

Heating Plants sent on 360 days' trial—Free. Old Houses easily heated.

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Minneapolis & Minnesota



No 16 - 10 ROOM BROWN STONE



No. 15-8 ROOM BUNGALOW



No.14-21 ROOM RESIDENCE



No.17- II ROOM COTTAGE



No. 6-10 ROOM COTTAGE



No.4 - 10 ROOM COTTAGE

@ Glimpses of Books @

Those who enjoy a good detective story -and who does not-will find it in The Green Diamond, a late output of L. C. Page & Co. Dr. Conan Doyle and Mr. Hornung have a host of imitators and followers working their particular vein, and Mr. Arthur Morrison is a very creditable disciple of the school. To be sure the reader's wits are easily able to pick out the thief long before the police do, and the opening of so many "magnums" rather palls upon the fancy, though the first two are very good fun indeed. We miss the raciness of Raffles, and even the doing up of McNab, the greedy Scotch steward, scarcely lightens up the situations. After all, we don't discover the Green Diamond; and that is certainly an excellent play on the part of the author, while the reader passes an evening not wholly devoid of entertainment. L. C. Page & Co., Boston. Price

We are in receipt of several attractive booklets, which we can heartily commend to our readers as containing points of genuine interest along their several lines. Among these we mention "The Arrow," a monthly issue of the N. G. Taylor Tin Plate Co., in which Rufus the Roofer gives a series of profitable talks to the trade, that are also good reading. "A City Water Supply for Country Homes" gives valuable pointers on a satisfactory solution of the water problem in country life, a problem of prime importance to country dwellers. This interesting booklet is published by the Pneumatic Water Supply Co., Kewaunee, Ill.

"What Paint and Why" sent on request by the National Lead Co., Pittsburgh, Pa., will certainly prove a good investment of a postage stamp, containing as it does practical information on a subject that interests

every house-holder.

"From the White House to the Golden Gate" is a story of hardwood flooring, told by the Cobbs and Mitchell Co., of Cadillac,

Mich.

Mr. Jack London's "Sea Wolf," running as a magazine serial through the past season, is now published in book form by the McMillan Co.

It is the latest and most brilliant achievment of this young, forceful and virile writer, who scarce five years ago took the literary world by storm in his "Call of the Wild." The "Sea Wolf" is the story of a hellship manned by human beasts under a captain who for sheer brutality has never been matched in fiction. To make this amazing portrayal still stronger, Wolf Larson has as a foil a polished scholar and tender-foot, who is forced by shipwreck to endure a frightful slavery on Larsen's ship, the "Ghost." The author contrives to introduce a woman and love passages, but they do not add to the power of the story, and the Browning and Darwin discussions seem lugged in and absurd. Of course the descriptions of ocean moods and scenes are in Mr. London's handling an exquisite and strong setting.

It is not a pleasant story; but Mr. London does not write pleasant stories. It takes a good deal of liking for the terrible to enjoy his books, fine as his genius is. One could wish that an author of such fascination and strength might choose subjects less horrible to dream of afterward.

The McMillan Co., New York. Price

\$1.50.

Charles W. Towne, who, under the pseudonym of Gideon Wurdz, wrote that remarkably clever book, "The Foolish Dictionary," ought to prove particularly facetious in hitting off the humorous side of Finance. His new book, entitled "Foolish Finance," is described by the publishers. John W. Luce and Company, of Boston, as an irresistible blending of folly and wisdom exploiting the financial system that has "made Wall Street" famous, life insurance a joke, and Frenzied Finance a household word. Wallace Goldsmith, who drew the pictures for the first book of this series, has made over 30 characteristic illustrations for "Foolish Finance."

It is promised that "Epigrams and Aphorisms" by Oscar Wilde," which will be issued May 1st by John W. Luce and Company, of Boston, will more completely cover the entire range of Wilde's prose work than anything which has yet been done. In facility of epigrammatic expression Mr. Wilde was pre-eminent among writers of English, and still holds the premier position. The volume is very attractively printed on heavy deckle edge paper, and bound in onyx vellum, with gilt top. Price \$1.50.

Glimpses of Books-Continued.

John W. Luce and Company, of Boston, have issued in a very attractive 75c volume Bernard Shaw's essay, "On Going to Church." This is considered by many good critics both in this country and in England to be the best work done by that eminent satirist, whose writings both for the stage and for library are now having such a vogue. The essay is issued in a binding that is uniform in style with the same author's "Plays, Pleasant and Unpleasant," "Man and Superman," etc.

In behalf of women on small salaries, like myself, who have to pay their own dressmaking bills, to say nothing of the hundreds of thousands of men on similar salaries who have to pay the bills of wives and daughters.

Think of a dress containing thirty yards of double width material against the eight or nine now required. That is the edict.

What is the business woman to do? What is the golfing girl to do? What is the walking woman to do?

What are any of us to do after the beautiful freedom of the short "trotter" skirts?

Men exclaim over the encroachments of the beef trust, the oil trust, and, coming closer home, the paper trust. Why, these things are nothing compared with the new trust on styles, for combing the money out of pockets for feminine adornment.

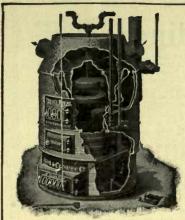
Women can curtail the meat-eating of the family; they can match their housewifely wits against recognized trusts, but where is the woman who will cut down on dress material and risk being hopelessly out of style? Not a mother's daughter of them.

Women like myself will either have to wear gunnysack clothes or take to the woods.

—Fashion's Slave.

This is truly alarming, but if the women are not brave enough and influential enough to resist this encroachment upon their rights and liberties, how can they expect the newspapers to affect the situation? After all the lamentation over their crippled political condition, the women are the most potent factor in society, and if the sensible ones among them have not influence enough to protect themselves and all their sisters from the unreasonable demands of nonsensical styles, of what use is it to appeal to mere men, although they happen to run newspapers?

Inasmuch as organization is the secret of much success in these latter days, why would it not be a good plan to organize against the double-width thirty-yard dress?



Do You Want The

We make a Specialty of

Best?

Hot Air, Combination, Hot Water

HEATING

Space here is too valuable to tell you why. Write us for an estimate and catalogue. We have cheaper furnaces if you desire them.

PRINCE ROYAL FURNACE

is particularly suited for residences.

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NEW YORK.

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Six feet, four inches, is the length of berths in the sleeping cars owned and operated by the

CHICAGO, MILWAUKEE & ST. PAUL RAILWAY

The berths in the sleeping cars of this railway are wider, higher and longer than berths found elsewhere.

Five daily trains, Minneapolis and St. Paul to Chicago, including The Pioneer Limited and The Fast Mail.

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NORTHWESTERN PASSENGER AGENT
365 ROBERT STREET, ST. PAUL

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Uses less than half the fuel, and Gives 2½ times the heat of any other grate. Gives a continuous bright lire night and day. Draws the cold impure air off the floors, thoroughly warming them. Heats two and three rooms.

The handsomest, most substantially built fire place made.

Can be set anywhere and piped to any chimney.

dine (PATENTED) ODONLESS and economy gas grates.

Give perfect combustion, requiring no ventilating, because they are perfectly odorless.

Can be burned at a maximum cost of 21/6 cents per hour.

Built entirely of best stove plate, the greatest heat radiating substance and give more than twice the heat at half the running cost of any other gas heater.

dine HIGH GRADE WOOD MANTELS.

The best that can be made.

Guaranteed strictly first class in material workmanship and piano polish finish. Made at Grand Rapids, the world's fa-mons center for highest grade furni-ture and built and finished like it.

Also Direct Draft Grates and All Sundries. Remember—We make all our own goods, make them right and sell them right. Send 10 cents for complete catalogue and book of designs.
All information on our time glady furnished.

ALDINE GRATE & MANTLE CO. 132 Court St., Grand Rapids, Mich.

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It will be in most cases 40% of what you would pay the retailer, if you avail yourself of our



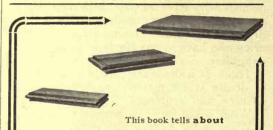
Wholesale Prices on Plumbing Supplies.

That's worth saving. It's not just on one article—everything you can think of used in plumbing. The goods are as right as the prices, and they go out soon as your order gets in. We'd like to show you our manner of dealing. "Write for Illustrated Catalogue."

B. K. KAROL, 231-235 W. Harrison St., Chicago.

Glimpses of Books-Continued.

An organization of that kind ought to attract lots of "jiners." And where are the women's clubs and the state and national federations, and women's councils, and mothers' congresses and all the other forms of organized femininity that are supposed so much to elevate mankind and deliver it from its weaknesses and foibles? Have they no relation to a thing so practical as this; have they exerted no influence which will prepare their members to assert their freedom in the mere matter of the width of a skirt against the tyrannies of fashion?—Minneapolis Journal.



lardwood

There is a great difference in them. A poor floor may be the carpenter's fault and the painter who does not "know how."

From the White House to the Golden Gate" is the title of the book we will send free to any address. It particularly gives valuable information how our

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should be laid and finished to produce the best results. It is very artistic in effects-durable, hygienic, easily kept clean-and is not expensive.

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They are made of Creosote ["the best wood preservative known"], pure linseed oil, and the best pigments, and give soft, velvety coloring effects (moss-greens, bark-browns, silvergrays, etc.) that look better and wear better than any others. 50% cheaper than paint.

Send for stained wood samples and catalogue

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Cabot's Sheathing "Quilt" makes warm houses.

BUILDING MATERIAL

New Departure Push Button Door Bells.

The push button door bell is operated the same as an electric bell. Merely a touch to release the mechanism, which continues to sound an alarm as long as the button is pressed. Instead of the annoyance of attention to batteries, as in the electric, it is only necessary to wind once or twice a year by turning the gong.

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A door with this device keeps out cold, draughts, noise and odors, and is silent.

Doors so equipped can't be slammed or left open: the action is quick, firm and noiseless.

A door check is now rather a necessity than a luxury on most outside, and many inside, doors: its field of usefulness is constantly increasing. It is made in several different sizes and many finishes, to meet all requirements.

A simple regulating valve gives any desired action to the door, whereby it will always be positively closed but under a control which prevents slamming.

The working parts are immersed in a lubricating fluid, so that the wear resulting from continued use is inappreciable, and the device when once properly adjusted in place will continue indefinitely their function without further care or expense. It is made in various sizes and can be adapted to doors of all kinds and shapes.

Note—The names and addresses of manufacturers of material and finishes mentioned on this page will be given immediately on application to Keith's Magazine.

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How to do, & make things. Read It & learn a trade.

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All about Photography; Carpentry; Printing; Boats; 600D STORIES; Magic; Poultry; Pets; Taxidermy; Trapping; Puzzles; Stamps; Athletics; Hunting; Canoeing: Wood Carving; Pret Sawing; Thrilling Stories for Boys; Camping; Fishing; Dialogues; Recitations; Amateur Journalism; Model Engines, Boilers, Motors; Money-making secrets; Stories of Adventure; Home Study, Everything boys want to know. See Send silver quarter today, and be delighted. Boy Stories, no trash. Parents endorse it. Address Dept. 15.

Campbell Publishing Co., Des Moines, Iowa.



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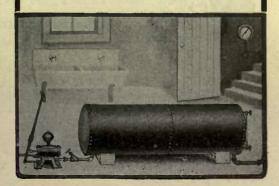
enables you to have running water in your country home.

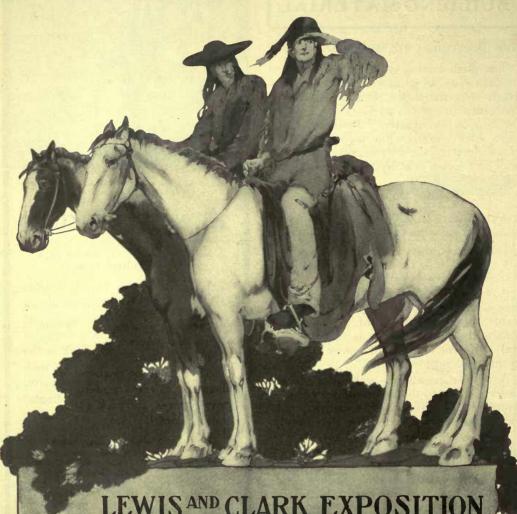
Kewanee Water Supply Outfits cost from \$60 up, depending on size and capacity. Water is pumped by hand or power, and is stored in a Kewanee Pneumatic Tank in the cellar or underground. The tank delivers the water by air pressure. No elevated or attic tank to freeze, leak or blow over.

The Kewanee System is simple, durable, and satisfactory. It enables you to enjoy modern sanitary conveniences, and makes life in the country worth living.

Send for Catalog No. 2, giving names of users in your own state and quoting prices on complete outfits suited to the largest hotel or the smallest cottage.

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EVERY MANUFACTURER

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Wants to reach

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This phrase has come to mean a very common, every-day performance—people travel to and fro between the East and California as unconcernedly as you please.

Rock Island transcontinental Tourist Sleepers (so comfortable and economical that they always gratify the traveler) leave the East and the West on their long, interesting trips several times a day. In fact, they are operated over two routes and on Rock Island rails via both routes for a good share of the distance.

For example, they travel via El Paso, through New Mexico—the Southern route; also via Colorado and Salt Lake City—the Scenic route. Each way has its points of advantage, hence many tourists like to vary their trip by going one way and returning the other.

There will be special excursion rates in effect to Pacific Coast points and return on numerous dates in months of April to September, 1905, inclusive.



The routes and service are fully described in our folder entitled "Across the Continent in a Tourist Sleeper." This will be promptly sent, together with full information about rates, upon request.

JOHN SEBASTIAN,

Passenger Traffic Manager, Rock Island System,
CHICAGO.



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Gives in condensed form all of the latest and best information to be had on the subject of right living. J. H. Kellogg, M. D., the editor, is physician-in-chief of the Battle Creek Sanitarium, the largest and best-equipped medical and surgical institution in the world. People who appreciate fully a "Sound Mind in a Sound Body" will read Good Health with pleasure and profit. Subscription Price, \$1.00 per year. Send for sample copy. Address,

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Many clients cannot make a proper distinction between the word "Architect" and "Builder". Both are separate occupations. A great many believe that any crude outline of a floor plan and exterior view constitutes plans. This is a mistake. Plans of this kind are in fact only the preliminary step. That's why you see so many common-place houses.

The detail drawings of economical and ornamental construction alone which I send out are worth ten times the value that ordinary plans are. In fact you cannot successfully put up a building of any kind without these details. Any competent and well-meaning builder will tell you this, and will explain how much it facilitates matters.

Ilike to work in harmony with the bui'der on such matters and also in reference to the specifications. You always get especially harmonious results when the architect, owner and builder work together. Any builder who knows me will tell you There's a vast difference between plans of this office and those so-called plans turned out by publishing concerns.—HERBERT C. CHIVERS.



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a little time investigating the pedigree of varnish before he permits its use on his woodwork usually gets big interest on the investment.

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HARRIS PUBLISHING CO. PUBLISHERS, Chemical Bldg., ST. LOUIS.

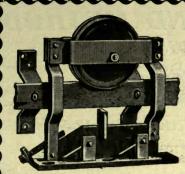
Henrietta P. Keith

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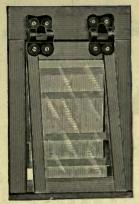
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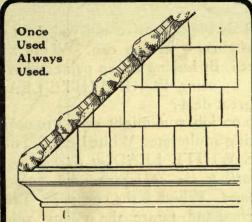
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- USE -

Gossett's Suspension Hinge

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Willis Hip Shingle

Makes a very ornamental hip finish. prevents curling shingles. Send for catalogue No. 4 containing description and price, also designs of Finnials, Crestings. Gable Ornaments, Garlands, Enrichments, Cornices, Skylights, etc.

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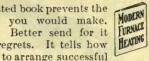
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UR illustrated book prevents the mistakes you would make. It's free. Better send for it now and save regrets. It tells how



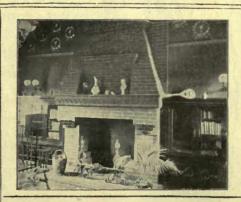


plan for heating and ventilating with a furnace. It directs how to select a furnace; the size, where it should be placed, etc. It explains how we can sell the No. 45 Leader Furnace for \$49 and pay the freight east of Omaha. This highgrade furnace has brick firebox, chain regulation. Has steel body and riveted, lined, galvanized iron casing. Burns wood, hard or soft coal or coke. The book

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1 Sugar

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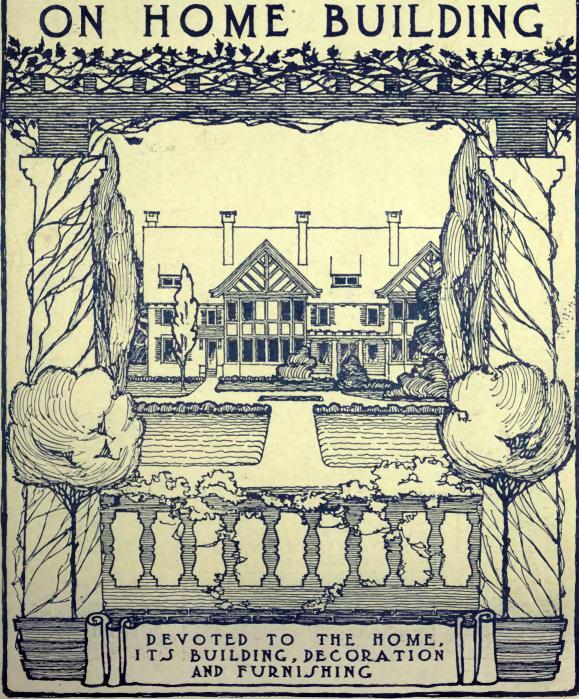
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Keith's Magazine

on

HOME BUILDING

M. L. KEITH, Publisher, MINNEAPOLIS

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AGENTS—Representatives are wanted in every city and town in the country. A liberal commission will be paid to such as engage with us. References required.

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Little Talks with the Publisher

The publisher has for some time felt the need of a "corner" in which he may talk familiarly with readers on topics of mutual interest; an opportunity for getting better acquainted, and has therefore appropriated this page to his own peculiar use for "Little Talks" by the way.

NE of the first things which he would like to talk about is the Building Experience Contest. As announced in our June issue, we are compelled to extend the time limit on this contest through the fall months. With much regret the publisher has concluded that he chose the wrong time of year. That as people generally build during the spring and summer, they would not be likely to write their experiences until later. The time limit, therefore, to get in these Building Experiences has been extended to November first. May they fall as thick and fast around our desk as the November leaves outside.

Let none be deterred from taking a hand in the contest by any mistaken idea that a trained literary style is required. Simply tell it in your own way and accompany the recital, if possible, with one or two good pictures, exterior and interior, preferred.

SUGGESTIONS from subscribers are always very acceptable, and the publisher heartily desires to meet their needs and wishes. To that end he invites comment. Recently one of our subscribers wrote in as follows:

"I am very much interested in every issue of your magazine. Perhaps you do not desire suggestions, but I will venture this one. We Southerners have a warm spot in our hearts for the cottage home, with fewer and larger rooms, and looking a little more to ventilation and less to heat than people of a colder climate. The open fireplace or grate is preferred to the furnace, since we want the whole house heated only about two months in the year. I think a few plans published on this line would meet with instant favor in the South. Pardon my presumption."

Following the suggestion we have published in this number several designs which we hope will prove especially interesting to our Southern friends.

OUR Colonial number, the September issue, will be devoted to this fascinating theme. The articles will include Things Colonial, not only in designs but in furniture, table customs and housekeeping fads of those "Colonial Days." Some fine old Colonial homes will be shown and a complete scheme of treatment given for a correct Colonial interior.

THE question of cost in building being one of the most vital considerations to the home-builder and one about first thought of, we invite special notice to remarks on this subject under "Notes on Prices," page 54 of this number.

NEXT MONTH CONTENTS Leading Articles A HOME BUILDING SUCCESS IN NEW YORK. CONCERNING COLOR IN INTERIOR DECORATION -By Eleanor A. Cummins. ROSE ARBORS AND PERGOLAS..... -By Mary C. Foote. THAT STAIRWAY PROBLEM..... E-By A. C. Clausen. DECORATIVE SCHEME IN MODERN ENG--By H. P. Keith. DESIGNS FOR THE HOME-BUILDER 1 By Leading Architects. THE REITH MAGAZINE MINNEAPOLIS.



THE FAMOUS FALLS OF MINNEHAHA,
Minneapolis, Minn., taken in 1903 by Messrs. Hibbard & Potter.

KEITH'S MAGAZINE.

Vol. XIV.

JULY, 1905.

No. 1

A Summer Villa Near San Francisco,

Residence of Mr. George R. Shreve.



"SEQUESTERED AMONG TREES-A NOBLE PILE."

MONG the many beautiful villas created by the taste of modern American architects, the subject of our illustrations may well be classed as holding front rank. Located in the foot-hills back of the great western city, the charm of environment was easy to secure. The villa is the summer home of Mr. George R. Shreve of San Francisco, a retreat from the raw winds that sweep down the bay.

The house itself is a purely classic com-

The house itself is a purely classic composition, after the villa of the Italian Renaissance, and the Villa Madama itself is scarce purer in design than this severe and stately country house in its admirable setting of dark groves. "Sequestered among trees—a noble pile."

The walls are built of coarse brick covered with a rough stucco plaster composed of lime and cement mortar in the natural light gray. The dominant form is the rectangle, the main feature of the front facade being the lofty columns of the classic portico, terminating in Roman composite capitals of beautiful workmanship and supporting an entablature and cornice of chaste and simple design. A light balustrade crowns the front projection and is continued in the rather severe and unbroken line of the parapet. Below the cornice is the sole ornamentation of the wall-a continuous band of laurel leaves beautifully molded in plaster relief. On each wing pergola-like corridors shaded by honeysuckle vines, replace piazzas, forming as in Italy a sort of gallery or balcony. This indeed was the original use of the pergola, though now it is transferred to the grounds where it becomes a detached feature much in favor with garden decorators.

This embodiment of Renaissance domestic style reproduces the spirit of the period, and in its exterior displays that measure and balance which is the soul of classic composition. At the same time it is more than an imitation of a European type, it is

relief and springing from severely classic columns.

Clustering vines and flowers break the severity, and are beautifully relieved against the white plaster. In the third illustration we have a distant, rear view of the house with the formal garden in the foreground. Since these photographs were taken the grounds have put on the mellowing touch of time, which alone gives charm and atmosphere; and the place now has the air of older work. Only in fairy



"THE GROINED ARCHES OF THE HALL."

a genuine American home. The type is reproduced with much charm of effect, but it is distinctly an American home.

The glimpse into the interior afforded us in the view of the entrance and hall betrays this home atmosphere. One almost feels in truth a slight sense of incongruity, in the free and easy disposition of personal effects and the bicycle familiarly leaned against the white wall, with the stately groined arches outlined by the laurel wreath

tales can trees grow mighty in a night, or gardens overcome their raw newness.

But there are great oaks back of the house, and spreading walnuts. There are dark-leaved laurels and stately tulip trees. The ilex throws its dense shadows as in Italian gardens and many varieties of the acacias shed their honey breath from their thousand yellow spikes of bloom. Beneath the great trees immense beds of violets furnish lavish sweetness for the household.

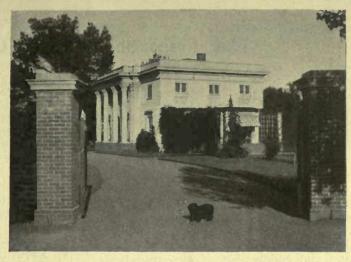
It is a garden in which tall lilies dream, and lowly forgetmenots nestle in the grass; where mignonette perfumes the air and silene roses bloom in sheltered nooks.

It is a charming mosaic of color set off by dark green borders of myrtle and box and bounded by the spear-like tops of a tall cypress hedge.

Through the brick gateway we get another glimpse of the house and terrace, for this is another instance of the return to favor of enclosing garden walls.

But it is easy to plan an interesting setting for a house in California. It is a part of the land well in tune with a

consistent Italian garden, often attempted under unfavorable conditions. Such a garden is a skillful adjustment between the untutored wildness of Nature and the delicate artificiality which seems demanded by the refinements of life. Since the world was, men have no sooner gathered to them-



"THE ENTRANCE GATEWAY."

The Italians, from whom we derive the refinements of the garden—were above all other peoples filled with "the life of the spirit." Italy is the source of inspiration for the landscape or formal garden and from the fountains, sun-dials, stone benches and vases which adorn those old Italian



"THE GARDEN SIDE OF HOUSE AND THE FORMAL GARDEN."

selves riches than they begin to feel a desire for something beside the wild beauty of Nature alone.

The preachers of the Simple Life can never eradicate this tendency from civilized man, for even in the desert he will have all the luxuries he can get. gardens are modeled all the outdoor stone and marble furnishings of gardens here and in other countries. In the fullest sense the Roman garden furnishes food for the imagination, and it is no wonder we have fallen captives to its fascinating influences.

Our Responsibility to the Craftsman.

BY JOHN BURT.

SUPPOSE all intelligent people admit, theoretically at least, the responsibility resting upon persons of culture and wide opportunity to do what they can for the general uplift of the community, intellectually as well as morally. This sense of responsibility lies back of the great movement for free libraries which has been witnessed by the last quarter of a century. It has found scope in the building and endowment of picture galleries and museums, and it lies at the root of the settlement work which is doing so much for the congested sections of our great cities. In these developments it has had the aid principally of people of wealth who have been ready enough to admit the claims of their poorer brethren to the higher gifts of life, but, unless exceptional opportunities for personal service have offered, ordinary people without much money or influence have been wholly outside.

Growing up alongside of the general movement for different sorts of social elevation has been another, the arts and crafts which seek to render the external side of life beautiful and artistic, to impart to the ordinary products of the loom and the bench and the anvil exquisite lines and fine proportion, and suitable and beautiful ornament. It is hoped to revive the state of things which existed in mediaeval Italy, when no object of household use was too mean for the exercise of the artist's skill; and if so far the movement seems to be somewhat limited in its scope, it is to be remembered that it is still in its infancy, that the workers are few and the market for its products

The arts and crafts movement casts a ray of illumination across the dusky future of our native art. For years it has been evident that only the barest living could be gained on these shores by the artist, pure and simple. It seems to be a fact, melancholy but undeniable, that the American public does not, to any great extent, buy American pictures, and good judges of the situation advise young men and women of artistic talent to take

up an artistic craft and to make the paint-

ing of pictures a side issue.

Just at this point comes in the possibility of help from the average man or woman. A house is to be built or a room decorated. Of course the easy thing is to hand it over to the contractor and to the decorator. It is quite possible, if you pay enough, to have a correct interior, very nearly perfect in every respect, and yet absolutely colorless and uninteresting. We know the type in people and we do not choose them for companions. Nor is its counterpart in wood and plaster more desirable.

Now suppose our would-be builder lives in one of the many towns which has a good art school. Suppose he hunts up some promising young man or young woman and engages his help. he puts his trained sense of color and line at work, and lets him decide on color schemes and proportions. Suppose he has his metal work generally, executed at a manual training school, giving the boys something definitely useful to make, in place of the endless multiplication of picture frames and candlesticks in bent iron. Suppose he reduces his estimates for woodwork to a figure which will allow only for the simplest of mouldings and panellings, and spends the surplus on some really good carving executed by another student. In the work done for him the various students employed will not be working wholly on their own responsibility. The fact of their being students would give them the benefit of the advice and supervision of their teachers, who would recognize their work as a valuable advertisement for the school.

The owner's share of the contract would be an original and artistic interior, and the consciousness of fulfilled respon-

sibility as a patron of art..

The individual art students, who often have an uncommonly hard time to get on, are benefited and their school incidentally, both in the advertisement given it and in the establishment of a precedent. The arts and crafts movement is helped in its beneficent work.

It may require a little initiation in

going to work. Many inquiries must be made before one hits on the right people, but the result for every one is worth having. Everyone who thus steps aside from the beaten track is doing a little to help America to realize a golden age of craftsmanship such as that of the fifteenth century in Italy.

I close with a concrete illustration. A few years ago an illustrated magazine published an illustration of a room whose walls were decorated with a very effective

arrangement of stencilling on burlap. It was quite unique, and inquiries poured in as to where the design could be procured. It was not for sale, as it was the work of the owner of the house. Now any student of the third year in a course of design could have produced a stencil as good if not better, and would have been glad to supply it for a less figure than most of the inquirers would have been willing to pay. Truly, one of the arts of living is to make connections.

Hints For Home Grounds.

Practical Rules for Lawn Mowing.

The click of the lawn mower is heard in the land. Outside of thousands of homes that well-known instrument is being pushed over the ground, now briskly, now impatiently, now with pious care by faithful commuter, reluctant school boy, or gardener.

But there are rules which it is well to observe even in the practice of so simple and apparently rudimentary an art as lawn mowing. We give a few of Mr. Thomas Murray's suggestions, which may be helpful to some knight of the mower, and assist him in producing a thick, healthy turf.

Mowing may begin as soon as the blades of the mower can catch the blades of grass.

The best time for lawn mowing is after a rain, as soon as the grass is dry enough to permit.

Don't let the grass get so high that it turns over. Mow with a scythe if it is too long for the lawn mower.

Don't mow a young lawn during a dry spell; better let the grass get long.

THE BACK-YARD FENCE.

May Be a Beautiful Feature of the Garden and a Useful Support for Vines.

A high board fence is an eyesore, yet many people are unwilling to cover it with vines, because sooner or later these will cause the wood to decay, says a writer in The Garden Magazine. The thing to do is to put up chicken wire in front of the fence and grow the vines on the wire.

Foliage vines, except English ivy, are good for this purpose. Virginia creeper and ampelopsis are two of the best of

these. Vines with abundant foliage make a good background for cosmos, hollyhocks, single dahlias, and other flowers that require support. These can be tied to the wire as they grow, or else flowering annual vines can be planted each year—cypress vine, morning glory, climbing nasturtiums or sweet peas for beauty. For use and as a curiosity plant some mixed gourd seeds. Ten cents' worth will provide as many dollars' worth of surprise and entertainment.

WATER GARDENS.

A Plea for Something Different in the Small Home Garden.

A small outdoor water garden is just the thing to make one's place different from the general run of commonplace gardens, says a writer in The Garden Magazine. Why not try some hardy water lilies this year! I have two pools in my garden, and both are a source of great pleasure to my family and myself, as well as the strangers at my gates. One is planted with water lilies and the other with lotus. In the former we have flowers from early spring to late autumn. The colors are white, yellow and pink. lotus blooms for a period of about two months, and I have nothing in my garden to compare with its flowers in beauty. If you are a lazy gardener try water lilies. They require no watering, when everything else is drying up, and no weeding at any time. They multiply so fast with me that most of them have to be dug up every spring, and the increase sells at good prices. Do not grow geraniums, cannas, coleus, and the like, when so many beautiful plants can be grown so different from your neighbors.

A New Home in Kansas City.

Residence of C. P. A. Clough, Esq.



"MULTUM IN PARVO."

HE cottage type of home is always interesting, whether nestled among hills, on the shores of some lake, or on the quiet streets of a large city. It is the latter situation which has been chosen for the home here illustrated. The owner has wisely given himself generous breathing space, and planted his attractive home in the center of a hundred-foot lot, thus securing an abiding sense of space, of freedom, of movement, of ample air and sunlight; of a place, in short, to live a full life. Although the cottage type has been chosen for its homelike and domestic qualities, let none imagine this cottage to be a cheap, make-believe affair. The utmost nicety of taste and persistent pains have superintended every detail, "from turret to foundation stone." The design itself is unusually pleasing and excellence in design is a great vantage point to start from. It is an unmistakable fact that monotony in building is one of the dreariest of architectural attributes. It is a grievance from which many of our cities suffer. In illustration of this fact it may be permitted to quote the owner, who says: "Our city is lacking in architectural ideas for residences, most of the work

standing out as the regulation thing-a square house with four rooms on the first floor and four above, all arranged with a painful sameness very tiresome. My house has created much comment. A house like mine is a rest to the eye and a surprise to every one who enters it. Their first remark is, 'This is the biggest little house I ever saw.' The long living room takes every one's fancy. There are a string of people coming all the time to ask the privilege of going through it to get ideas for building. I have already been offered a handsome profit on the cost of my improvements, which shows that people are willing to pay for individuality and originality in ideas if they can get them."

Originality in design must not, however, be confounded with what is odd and singular. There are definite limits beyond which it is unwise and unsafe to go. Commonplaceness in design is bad, but the singular, the odd, the bizarre are worse.

In the present instance we have established forms used with common sense and good taste to produce a very admirable result. The low, broad pediment of the main roof gable, enclosing the Palladian window with its little balustrade, is a marked fea-



"THE GREAT LIVING ROOM, THIRTY-FIVE FEET IN LENGTH."

ture. The porch pediment low and wide has the lines of the Parthenon, and the deeply recessed face has an ornament in plastic relief. Beneath the bold projection of the porch cornice is a beautiful ornamental frieze in plaster relief, the detail of which does not show in the picture. The play of light and shade given by the wide cornice, a projection of two feet—is one of the charms of the building. The main

story is veneered with mottled buff brick. The columns and trim are deep cream, and the roof is stained a warm brown. "Within unwonted splendors meet the eye." The beautiful, great living room, thirty-five feet in length, shows in all its appointments generosity and good taste. The chief charm of such a living hall—the central fireplace—is not lacking and its molded brick in a soft brown shade are in harmony with the



"MOORISH DECORATION OF WALLS."



"IN YELLOW AND WHITE."

two-toned green stripe which covers the walls, and the general tone of the furnishings. The plainness of the cream ceiling is relieved with a slight panel effect given by the use of green lines turning at the corners with a Greek key. The woodwork in these main rooms is all quartered oak given an English oak stain and rubbed down to a dull finish. The dining room floor is polished quartered oak. In living room and hall, floors and stair are covered with two-toned red Wilton carpet. The dining room is treated below the plate rail with a Moorish panel effect in red. The wall above the plate rail is tinted a deep, tawny yellow with a Moorish frieze in the angle. The ceiling is a lighter shade of the dull vellow.

The billiard room walls are hung with oriental tapestry to a height of five and a half feet, with plain deep red raw silk above to the ceiling, which is tinted a soft, pale vellow.

All the woodwork of the upper floor is finished in white enamel. The walls of the bedroom shown are treated in yellow and white panel effect below the photo rail with

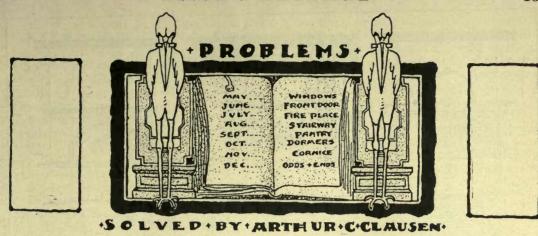
a small fabric effect in the same colors above and a white ceiling.

Another bedroom is hung with a twotoned blue stripe having an over-print of pink and cream roses, the roses cut out to produce a crown effect, with a plain cream ceiling.

The bathroom has received much attention, being tiled to a height of five and a half feet, above the tile painted a pale blue and decorated in a chaste and simple manner by a slight stencil design which follows the line of the openings. The fixtures are handsome and complete, one of the conveniences being a five-foot mirror planted in the wall.

The house is heated by hot water and fitted with plate glass throughout, even the sliding doors between living room and dining room being of leaded plate glass.

It is not strange that when one has passed so triumphantly across the rough and ofttimes troublous sea of house building, and at last anchored in such a fair haven, he should decline all overtures to turn a penny, by turning out of his pleasant home.



That Fireplace Problem.

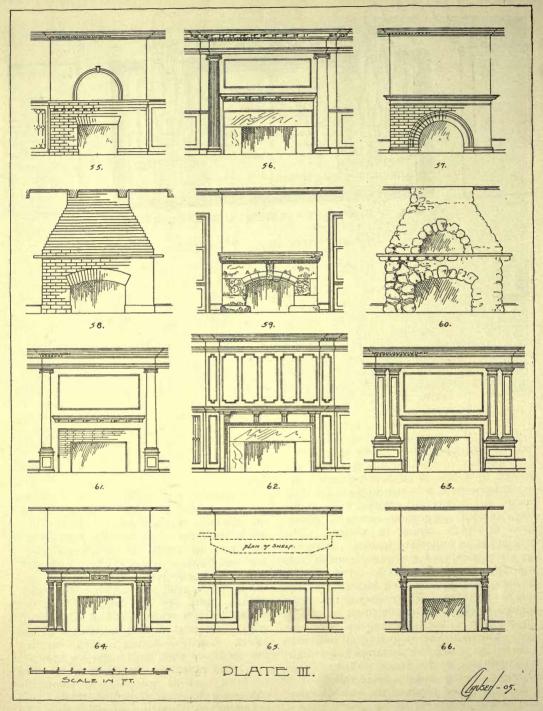
HE fireplace if properly constructed and designed will serve three purposes, i. e., it will add considerably to the beauty of the home and if made a prominent feature it will contribute a great deal toward establishing its personality. It will give off a fair amount of heat for the fuel consumed and is a splendid ventilator at all times. The design of the fireplace is dependent upon the design of the house, and it is so essentially a part of the room in which it is built that it cannot be considered apart from it. Therefore the designs on Plate III should only be used where they will be appropriate. The number of the designs is necessarily limited to a few prominent examples, but those presented will make beautiful fireplaces and if carefully studied will furnish many useful suggestions when a design from this plate cannot be adopted. fireplace is an important feature. It should be given plenty of room and considerable wall space on both sides to set it off. A doorway never looks well located just beside a fireplace. There should be room enough to allow the family to sit around in the firelight without blocking up any passage. A fireplace never looks well built into a corner, as it suggests a cramped or crowded condition of the room. With a little planning one can usually avoid this.

For the living room of the average colonial house, design 57 or 64 would make a neat mantel of moderate cost. Design 58 is a simple brick fireplace with dignity and strong personal attractions. Design 60 of cobble stones laid rustic makes an attractive fireplace when used in its proper place. It is very appropriate for a lake or country home. Design 59 should be built of stone with a hand carved stone shelf, keystone and skewbacks. The arch is bushham-

mered nearly smooth and moulded; the balance of facing to be natural rock-faced stonework. It is an expensive but beautiful fireplace. If a fireplace with architectural features is desired select from designs 56, 61, 62 and 63 the one which will be most appropriate. The panels over the shelves in these designs can be used as mirrors, but will look best if made of plain wood carefully selected for a beautiful grain. Mahogany, Circassian walnut or birch are all splendid woods for a fireplace, each having a beautiful grain and producing an especially fine color when properly finished. Whitewood white enameled is also an appropriate finish for a colonial fireplace.

In facing the fireplace with brick the shape and color of brick used, the bonding, and the color and thickness of joints should all be taken into consideration with the design and decoration of the room. are many colors of brick which look well, but a dark red is the most popular, laid in mortar a trifle darker than the brick. White joints are not beautiful, but are showy and are sometimes laid horizontally with the vertical joints dry, giving a striped effect. A marble facing is very beautiful, but should be used with a gas log fireplace only, and never on one which is intended to burn coal or wood, as it frequently changes color and sometimes cracks and crumbles. A tile facing, glazed or unglazed always looks well and can be obtained in many colors. The hearth should be of brick, stone, tile or mosaic and harmonize with the facings of the fireplace.

If it is intended to burn coal or wood in the fireplace the proper construction of the chimney throat and flue is very important First, the chimney should be built higher than the nearby roof ridges, and there

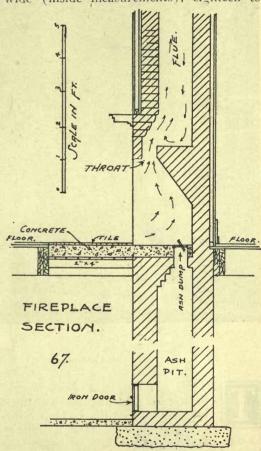


should be a separate flue for each fireplace, stove and furnace. If the chimney is built on an outside wall it is best to have a double wall with a two-inch air space between on the weather exposed side, to prevent the face brick from cracking in cold weather, and assure a good draught. A fireplace well constructed should give a fair amount of heat for the fuel burnt with-

out smoking, which is not a difficult result to obtain if a few simple rules are observed. Splayed sides to a fireplace reflect more heat into a room than sides that are at right angles to the front and back. Section 67 illustrates further remarks: The throat should be as near the front as possible and extend the full width of the fireplace opening, making it narrow and long.

This throat should be contracted gradually until it is the width of the flue. The throat should become gradually wider from front to rear and relatively narrower from side to side as it approaches the flue proper, so that at all places the throat and flue will have the same sectional area. tional area of the throat or flue should be one-tenth of the area of the fireplace open-The flue beginning at the opening to the throat should contract to the desired size directly over the middle of the fireplace; from there on it can be gradually deflected to one side, but in no case should the flue arise directly from the side of the fireplace, as the draught being all on that side it would allow the fireplace to smoke on the other side. A damper in the fireplace throat is desirable to regulate the draught, but it should be made to open the full length of the throat. The back of the fireplace should slant forward to reflect heat into the room, thus also providing a shelf in the throat, which is quite necessary. There is usually a downward current of air in the upper flue, which if allowed to go down unobstructed would continue on into the room. It is this poor construction which causes a fireplace to puff smoke into the room when a fire is first started, and it continues to do this until the upper currents in the flue are warmed and reversed. But if a shelf is provided as detailed the current is deflected upward as indicated. An ash pit should be built under the fireplace, with a metal ash dump consisting of an iron plate six inches square on pivots, set in a metal frame at the back of the hearth.

In General: When the room is wainscoted keep wainscoting on a line with mantel shelf unless the shelf is very high and the wainscoting quite low as in design 56. If there are built-in bookcases on either side, apply the same principle, design 55. The cornice or other mouldings around the top of the chimney breast should be the same as that carried around the room. The brick facing should be built up as a part of the fireplace when the balance of it is being set by the mason. The facing should always be of incombustible material and it should not be less than eight inches wide from the fireplace opening to the nearest woodwork all around it. It is best to support the arch above the fireplace opening with a flat iron bar about three inches wide and one-quarter inch thick, slightly cambered and anchored at each end. Andirons and all other fireplace hardware should be of simple design and of dark metal. A dark dull iron or barff finish is the best. The lining of the fireplace should be of fire brick or soapstone. A soapstone bed for the coals is also advisable. The hearth in front of the fireplace should be its full width and extend out into the room from eighteen to thirty inches. Brick mortar joints should be three-sixteenths of an inch thick and beaded. For tile use one-eighth inch joints. The projection of a mantel shelf should not be less than eight inches or more than sixteen inches. The dimensions of a fireplace vary with the design, but are usually thirty to forty-eight inches wide (inside measurements), eighteen to



twenty-four inches deep, and twenty-four to thirty inches high. In large club rooms, hotel parlors, etc., they can greatly exceed these maximum dimensions, while a bedroom coal grate can be much smaller.

Conclusion: The fireplace is the center of family life for a third of the year. Its charm is written in poetry and song. It is one of the chief attractions of the home if properly designed and located. No matter how inexpensive the house, at least one fireplace can be afforded for the comfort and pleasure it will bring. It need not be expensive, but make it attractive. Simple beauty is true beauty. The smallest house is worthy of being made artistic, picturesque and in part original.

Typical American Homes.

Three Imposing Homes.



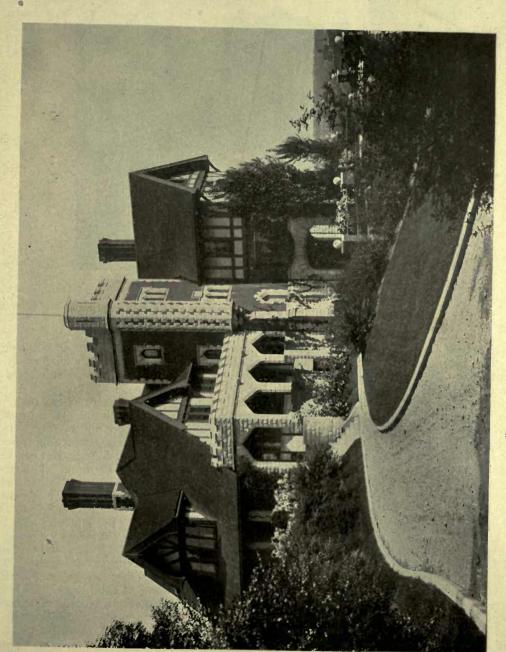
Long & Long, Archts.

"WHO ENTERS HERE LEAVES HOPE [LESSNESS] BEHIND."

HERE is no style of house architecture so enchanting and so homelike as an English house of the country type. It appeals strongly to our emotions; to our love of home and love of beauty.

The English home illustrated is one of the best examples of its style in the country. It is at once beautiful and sublime. Built castle-like up the side of a hill, it is well adapted to its location and in close sympathy with the surrounding landscape. The house is situated on a gentle slope at the front, which at the rear rises abruptly to a level terrace, surrounded by an open balustrade. From this terrace is obtained a splendid view for many miles around. House tops do not mar the bed room vistas here and only the curvature of mother earth

marks the horizon. The front is to the south. The porch extends across the entire front of the house and down the side to the tower on the east. It is amply large, darkens none of the rooms and is open to the summer breezes from the south. Typically English, the house consists of low rambling groups so designed, proportioned and located that they comprise a harmonious whole. The main body of the house is English half timbered and plastered work wrought into beautiful homogeneous designs. The body of the tower and part of the house proper is of brilliant red pressed brick. The foundation, eastern porch and the battlements, quoins, buttresses and window trim of the tower are of the native blue limestone from quarries a few miles away. It is a beautiful light colored stone



"LIKE AN ENGLISH CASTELLATED HOME." MCLeod & Lamoreaux, Architects.



"THE FRENCH GOTHIC TYPE."

of variegated gray with a slight bluish tinge that gives it its somewhat misleading name. It works out in splendid contrast with alimost any color of brick and was used with an artist's skill in the decoration of this The house is decidedly homelike, attractive and dignified. It has sturdy solidity in all its parts and strength is everywhere manifest. There are windows. windows everywhere which admit in abundance those "deepened glories" of sunshine that act as a physical panacea to mankind. Nature enhances the beauty of this gem on the hillside with a lavish hand. The boundary belts of planting, the frequent open spaces, the trees, the flowers and shrubs all lend it a suitable setting, giving it added beauty, graceful freedom and seclusion. "Simplicity is the terminal point of

progress," writes Ruskin.

With its simple lines, deep shadows and broad dignity our second house stands elevated above the street on a spacious lawn. From this fitting pedestal it looks down with an almost beaming countenance upon the passer-by. It is simple in design, and therein lies its charm, for it is at the same time a beautiful home. But it maintains in its classic lines, that beauty which savors of a quiet, unostentatious life within. The brick is in variegated shades of light brown, the trim is white with Bedford stone sills and coping. In style it is decidedly modern, being an original conception of the architect. It has a strong personality of its own and is a fitting home for a practical, unpretentious gentleman of means. The broad spacious porch, unbroken by a central entrance, is its chief outward attraction, it being in reality an outdoor living room twelve feet wide by forty feet or more. The entrance is into a broad central hall connected on the one side with the library and on the other with the living room through broad pillared openings. At the end of the hall is a beautiful stairway, a model of the woodworker's art, ascending gracefully to the second floor. The living room extends the full length of the house, having south, east and north windows of ample size. On the east wall is an imposing fireplace. One end of the room is alcoved off from the rest by wall pilasters and columns, making a pretty little recess for the built-in bookcases. The living room is finished in birch stained mahogany as is also the stairhall and library. The dining room is of quarter-sawed oak. The house has many fireplaces, beautiful outlooks and other attractions which contribute to the joy of living, to the resuscitation of spent energies and rest of mind and

The domestic and social habits that constitute the individual family life are so different that no hard-and-fast rules can be laid down for the building of an artistic and attractive house. Thus our third house, which lays no claim to the rambling charms of an English castelated home or the dignity of classic lines is nevertheless attractive and beautiful. It is of French Gothic detail and of solid stone and brick construction. The

brick is a light buff and the stonework carved into a multiplicity of the curves and quatrefoils of Gothic tracery, is of sandstone to match. The porch is well executed and inviting. The outward design, location of chimneys, bay windows, etc., are all the unconscious results of internal conditions. A fact which to any house lends a homelike and restful appearance.

Little Stories For The Home Builders.

By One of Them.

A small modern residence in one of the southern towns of Minnesota was recently purchased by two maiden ladies. The house was heated with a hot water plant, and the young ladies were entirely ignorant of its requirements and operation. weather in the fall had been unusually mild up to Thanksgiving time, and the young ladies had received an invitation to spend Thanksgiving in a nearby city, which they accepted and enjoyed a delightful week's visit. While gone the weather turned severely cold, and upon their return to their home they were unable to get any heat from the plant. After building an unusually hot fire in the furnace and keeping it up for some little time, there was suddenly a great deal of cracking, and upon investigation it was found that the heating plant had been left full of water when the ladies went on their vacation, and during the cold weather this water had frozen solid, with the result that every radiator and pipe in the entire system, including the boiler, had burst. So disgusted were the young ladies with hot water heating that they decided to go back to the old-fashioned stove.

Another story relates how a man left his wife and servant and a little baby in the house while he was called away on a business trip. This house was also heated with a hot water plant, and provided with a thermostat. It so happened that the thermostat was placed on the wall near the fireplace. Neither the lady of the house nor the servant were familiar with the workings of a thermostat, and as the house happened to be a little chilly they built a fire in the fireplace, which, of course, threw its heat directly on the thermostat, causing the thermostat to open the check draughts of the heating plant. Of course the result of this was that the fire in the heating plant was kept very low, the fire being under check. The ladies could not get any heat into the house, and the house kept getting colder and colder all the time, and they kept piling more and more fuel into the fireplace, throwing still more heat on the faithful thermostat. Finally, by calling in a neighbor, the trouble was explained to them, the remedy applied, and they were soon warm.





A Symposium on House Ventilation.

No subject presents a wider range of interest or is of greater importance to our well being than the adequate ventilation of our homes. Pure air to breathe is the sine qua non of health and happiness. Nor is there any problem which has received a greater number of solutions. Here indeed do the doctors disagree, the ideas of one authority often totally variant from another.

We subjoin one or two communications on this subject, which we are sure will be of interest to our readers.

—Editor.

Ventilating other than merely opening and shutting of windows has until recently been neglected, but during the past few years and especially very lately, the subject is receiving more attention. Formerly the theory was advanced that the ordinary porousness of the walls was sufficient for ventilating purposes, the expression being often used that the walls breathe, but this has been found insufficient, especially since the extensive use of hard plaster in place of old lime mortar. In extremely cold weather windows and doors cannot be kept open, so methods must be found to purify the air without freezing it.

In order to do this, some plan of circulation and purification should be followed. Another theory has been that the fireplace or so-called grate is a ventilator. It will readily be seen that this is not possible, when it is realized that these chimney openings, for such they are and nothing else, simply draw off the heavier air without returning any fresh air. It is well known that air, like water, is purified by being heated to a temperature that will kill germs, therefore, if the heavy impure air in a room could be re-heated to such a degree and then returned to the room, the problem would be solved. At the same time, the heating proposition would be covered.

But the old fashioned fire-place and direct draft grate which are known as "set grates" and which are simply iron fire-places manufactured and shipped ready to set into the chimney and properly connected with the flue in the same manner as the old fashioned brick fire-places, waste 85 per cent of the heat generated by the fuel being sent out direct up the

chimney, and with this ascension is naturally sucked up a proportion of the air from the room.

It is thus seen that while five-sixths of the heat units of the fuel is wasted no new or fresh air is introduced into the room, and it must be secured from time to time by opening the windows and doors and cooling the air excessively, thus increasing the necessity of consuming fuel to re-heat it.

An indirect fire-place or grate will solve this question because it will draw the cold air from the floor, re-heat it to such a degree as to thoroughly purify it, and send it again into the room both pure and hot: thus the air would be drawn off the floor where it is the heaviest and most impure and forced upwards and outwards, from which it will be seen that there will be a constant circulation throughout the room, both keeping the air pure and doing what no other heating apparatus can do, namely, keeping the floor warm by constantly removing the cold air. It is just as certain a method of purifying the air by heating it as it is of purifying water or, in fact, many other substances, and if at the same time a circulation in and out is obtained on the above principle, the problem of pure air as well as the question of heat with the least possible consumption of fuel is solved. It is certainly a wise precaution for every house builder to take to secure just such ventilation and thus avoid the unnecessary expense of heating the cold air constantly in the room. It is a proposition well worth looking into by every house builder and well worthy of the most careful attention .-Aldine Grate and Mantel Co.

The Placing of the Inlet.

Where, asked a recent writer, should any special inlet for air be placed? Although it might appear paradoxical, the best way to prevent drafts was really to admit air more freely. If the change of air was too rapid in any room, the only way to prevent it was to reduce the outflow by contracting the sectional area of the outlet flue, because it was the cooler air pressing in on all sides of the room which forced air up that flue. And as with the same pressure only a given quantity of air could be forced through a flue of given section, if that section was reduced in size, a less volume of air would pass through it in a given time. Consequently, the velocity with which the air traveled from inlet to outlet would be lessened and drafts in the room might be overcome; but then the question would arise, Was the room being efficiently ventilated? If not, then the outlet flue area must be enlarged and a special inlet provided. So we come back to the question, Where would it be placed? After careful observation and experiment, extending over several years, it would seem that it should be on the same side as the fireplace opening, as nearly central thereto as might be, and toward the upper portion of the room (say, about two feet below the ceiling). By providing louvers or other means for distributing the incoming air throughout the upper portion of the room it would mix with the warmer air rising in front of the fire, spread out, gradually fall and make its way toward the fire-place flue without causing discomfort, because its velocity would be slight, and, coming in contact with the warmed surfaces in the room, its temperature would be raised, while if the fresh air entered freely at the special inlet less air would enter by the casual cracks and crevices. With inlet openings in any other position there would be less diffusion throughout the room, because incoming air would take a shorter and more direct line toward the fire and leave portions of the room less properly ventilated.
—Scientific American.

* * * *

Good ventilation is essential, points out the Metal Worker, because health depends on diluting the impurities to such an extent that the air may be breathed without injury. The most important of the inorganic impurities in the air is a gas known as carbon dioxide. This gas is present in the atmosphere at all times in the proportion of about 3½ parts to 10,000 parts of air in the country and 4 parts to 10,000 in cities. It has been universally accepted by experts that a proportion of more than 10 parts of carbon dioxide to 10,000 parts of air is detrimental to health, causing weariness and headache, while even 8 parts to 10,000 will cause a feeling of closeness and stuffiness. The generally accepted standard of respirable purity of air is taken as 6 parts of carbon dioxide in 10,000 parts of air, the presence of carbon dioxide being taken as an index of the extent to which the air has been vitiated by the more dangerous organic impurities due to bodily exhalations. Carbon dioxide is a product of combustion, whether that combustion is slow, as in the chemical processes of the body, from whence it reaches the air through the lungs, or from the burning of gas or coal. When generated by the combustion of coal, it generally escapes through the chimney flue, but in the case of burning gas the carbon dioxide passes directly into the air that is breathed. An ordinary single gas burner requires about 45 cubic feet of air per minute, and the carbon dioxide produced will seriously vitiate the air of the room unless removed immediately. The removal or dilution of the impurities of the air we breathe can be positively effected at all times, and under any conditions, only by means of a mechanical or fan system of heating and ventilation.



A Complete Decorative Scheme.

Paper No. VII. For A Sea-side Cottage. By H. P. Keith.

Design on Page 460.

1 HE interior of the average seaside cottage is uninviting. salty dampness is death to all the ordinary forms of inexpensive wall decoration as well as to hang-The writer's recings and draperies. ollection of many a seaside cottage is of cheap wall paper, hanging in forlorn and disheveled strips from the walls and bellying down from the ceiling, and of faded canton flannel or denim at doors and windows. To be sure, there are artistic exceptions among the smaller cottages, and, of course, the grand "places" of the wealthy are not within the scope of these pa-

Leave paper and the paste pot behind, all ye who enter a seaside cottage. Sea breezes and paste are as incompatible as a modern couple in high life, and as readily divorced. Beautiful in poetry and song are those soft sea airs, and that flashing surf; but at night the white sea mist drips with a silver rain, which is death

to curls and cretonne.

Let us profit by the mistakes of others, and in evolving an interior as satisfying and fetching as the exterior of our artistic design, seek a treatment that shall be durable as well as decorative.

It is proposed to make some changes in the use of the rooms as marked on the floor plan, and to convert the middle chamber fronting on the porch into a dining room, throwing the closets into the space of the room. The entrance is from

THE SUN ROOM.

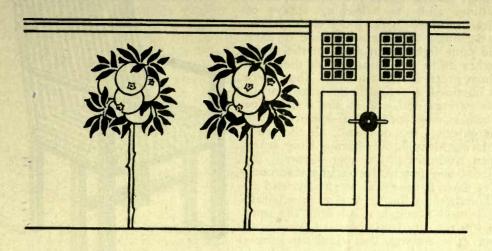
a delightful teature whose charm will be increased by a very wide opening into the main living room. The exterior of the sun room corresponds, of course, to the main building, and the matched boards are stained green on the inside up to the window sills. The ceiling is painted yellow, the floor grey and under the windows are settees and chairs with frames of bright red and cushions of green and yellow. Here, too, is the place for a rustic table to hold the litter of books and magazines. The sunshine enters with us into

THE MAIN LIVING ROOMT

The interior division of space in this design is quite out of the ordinary and requires very individual treatment, though many of the ideas may be adapted

to suit other situations.

The great, center chimney breast, running up to the ceiling, should be built up of field stone, gray and greenish, with here and there the boulders cracked open to give life and color. The standing woodto receive a green stain, and to be wainscoted up for four feet with four inch pine boards laid horizontally, the joinings covered by a narrow, rounded moulding, the whole stained like the other wood. Above this wainscoting the wall is the first grey coat of plaster left very rough. Two greenstained beams cross the ceiling from each side the chimney, and the spaces between are ceiled with narrow strips of yellow pine, the yellow tinge deepened with stain and shellacked. The floor is treated with a dark green stain and waxed, the floor finish being continuous in all three rooms. On the floor of the living room are laid several mats or rugs of cocoa fibre in strong, bright colors. The transom sash of the windows is glazed with yellow opalescent glass running off into white, and from a rod below hang short, straight curtains of grey Rushia crash. The broad seats of green stained wood beneath the windows are not cushioned, but have gay striped pillows in the corners and pots of tulips in between. Pictures are incongruous in such a cottage, but the panel-like spaces of grey plaster are an excellent background for brilliant sea-weed decorations, the orange sea-fans and long, trailing branches of purple sea-The reed furniture illustrated in the Decoration Department of this issue is well adapted to such a room as this. It is proposed to use the first chamber fronting on the porch as a man's room, with a low couch which shall serve for sleeping purposes, and in the daytime have a cover made of two breadths of red ingrain carpet fringed round the edge.



"STENCIL DESIGN BELOW PLATE SHELF."

The entire right hand wall of

THIS MAIN ROOM

is given up to a group of windows that look out upon the sea. A delightful sense of cool, quiet freshness is given to this room by glazing the upper section of these windows—and the porch window as well—with frosted glass of a silvery green. A lattice of narrow black leads divides the glass into spaces two inches square. At each mullion of the large lights below and, of course, at the ends, we will venture to hang on slender brass rods, straight curtains of thin liberty silk of a sea green color, which repeat the colors of the sea without. These curtains are, we own, a departure from the rule laid down at the beginning of this paper; but in extenuation we plead that nothing else will give us the effect we are after, and that the curtains can easily be dyed to their original beauty when faded, as they surely will be, though they are much protected by the porch.

The green stained floor and woodwork are continued in this room, but green matting is tacked to the board wall to a height of seven feet and finished by a molding. The space above this, also the ceiling, are of the grey plaster. Against the green matting hang plaster reliefs and gay water color prints, the scarlet sails of Venetian boats against a vivid blue sky, framed in narrow strips of black wood, or some Old Mission photographs, mounted on a Japanese mat of grey-green straw fringed out all around the edges. Against the stair wall, place a long cottage

settee of grey-stained wood, cushioned with green burlaps, and let the desk and chairs be in simple, square mission lines and stained a Quaker grey.

THE DINING ROOM.

shall be as glad, brilliant and joyous as the summer sea. The green and yellow of the other rooms shall be here, too, but the grey shall be lightened to white and the green woodwork receive the bright green stain known as Forest Green.

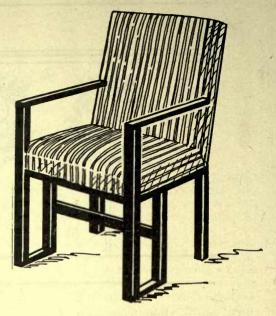
The fire-place has a green wood mantel and facings of yellow brick; the floor is the same dark green of the living rooms and the only rug is an Hawaiian mat of braided yellow and brown straw laid before the hearth. The plaster wall above the baseboard is painted white up to the tops of the doors and finished there by a simple, narrow shelf. All around the room the space below this shelf is decorated in stencil with a tree-like design of highly conventionalized grape fruit, each repeat occupying a space of twenty inches and separated by a space of six inches between each tree top, so that the effect of the long tree stems coming down to the baseboard is to divide the space into The leafage of brilliant green and the strong green stems, together with the clear lemon yellow of the grape fruit, are highly effective against the white background. The decoration will be found very simple and inexpensive for such a telling effect. The ceiling tint of pale, primrose yellow comes down to meet the shelf, which is not intended as a conventional plate rail, but as a finish

for the wall and affording opportunity to arange beautiful shells, their white, fluted outlines and the branching sprays of coral, outlined against the clear yellow The windows are to have background. the same light green glaze in the upper sashes as in the library, with the same filmy, green curtains below. Thus there is obtained a sympathetic treatment of the various divisions of the floor space which at once opens up a delightful vista on entering the doorway, all the fresh coloring blending and harmonizing as the open treatment of the plan demands the space being practically one immense room. Yet there is the relief of variety, and an adaptation to the uses of each separate Through it all runs the song of the sea-its fresh breeze blowing, its wet sails flowing, the iridescent greens and blues of the changing water without, the white foam of the surf, the yellow of the sunset and the sand.

The exterior effect of such a cottage, to be in harmony with these ideas, would best be obtained with a main story and gable of deep cream rough plaster, a sea green stain for the broad roof, the porch and trim, white window sash and white ceiling for the porch and a dark green floor.

THE SLEEPING ROOMS.

in such a cottage should be examples of The Simple Life, fresh and charming but with none of the fuss and feathers of common life. All of the woodwork in the kitchen wing, the upstairs hall and back chamber can be the natural yellow pine simply shellacked; the walls on all the upper floor left in just the natural grey plaster. The woodwork in the three principal chambers is to give character to each room and to relieve the negative character of the grey walls. An astonishingly beautiful effect of color can be achieved in this simple way without the aid of muslins or madras or chintz, charming as these materials are in their rightful situation, which is not in a sea-side cottage. But even in a sea-side cottage, one desires something more than the bare utilities. Nothing so strongly influences us as color; it attracts or repels-therefore we will get color. The grey walls shall be framed in one chamber by woodwork stained or painted a deep sapphire blue. Scoff not, ye timid ones, who never venture out of the beaten paths and know not the joy of untried woodland ways. The wood receives a stain and a molding of the same connects the tops of the



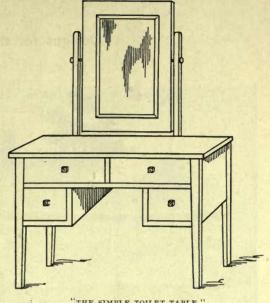
CHAIR UPHOLSTERED IN BLUE AND WHITE TICKING.

openings. The space between this molding and the ceiling is given the effect of a frieze by scattering over the grey wall rather large circle outlines in yellow. Otherwise the walls are plain. The bed is enameled scarlet, also the stand and chair frames. The stand has a wide scarf of white crash, the ends decorated in blue. The chairs are of quaint shape and upholstered with blue and white ticking in narrow stripes. The floor is painted a duller blue, and beside the bed is a blue and white rag rug. The curtains are simple white and the coverlet also. The effect of this combination is exceedingly gay and cheery, but not too gay for the place.

As none of these upper rooms are connected together we need not consider relations of color between them, but each is a law unto itself. At the risk of again startling the conservative, we propose to use a Crimson Lake pigment in staining the woodwork of the next chamber, diluted to give a deep rose color, and in addition to the standing woodwork to apply the stain to the floor extending out from the baseboard about 8 inches all around the room. The remaining floor space is covered by a large rug made of greenish white matting, the widths sewed together and the ends bound. The narrow border of rose stain is a very taking floor treatment producing an indescribably cool and refreshing effect; and the whole room, if the iron bed and the simple toilet table

be also enameled deep rose with coverlet, curtains and dresser cover of fresh, spotless white, will have much charm. It is advised to use in these rooms toilet tables of simple construction as illustrated; forms in sympathy with the stains proposed, and to dispense with the ordinary cumbersome dresser, a piece of furniture rather too ostentatious for our scheme. In lieu of this, use drawers in the closets. Of course, the details of such treatment will suggest themselves.

It is advised to finish the woodwork, if stained, with a No. 1 hard oil varnish when thoroughly dry, thinning the varnish with raw linseed oil, in the proportion of, perhaps, a gill of oil to a quart of varnish, and adding to that used upon the floor border a lump of melted vellow beeswax. The yellow pine cannot be used to advantage for these stains, being too resinous, and to get the best effect white pine, poplar or white wood is needed. The blue and scarlet coloring may be more conveniently carried out possibly with enamel paint, but at greater cost. The purpose of the paper has been to achieve pleasing and cheerful color effects, while avoiding the trouble and expense of wall decoration, always difficult to secure in such localities. The grey plaster walls, soft and agreeable when combined with color, would prove cold

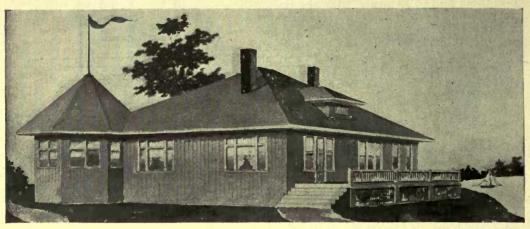


"THE SIMPLE TOILET TABLE."

and lifeless if joined to "natural finish," and excessively hard and ugly. There is nothing to which we are so sensitive as to color, though often we are entirely unconscious of its influence. The usual white painted woodwork of the chambers will not do here, for it is incongruous with a plain grey plaster wall, and suited to more delicate furnishings.



Designs for the Homebuilder.

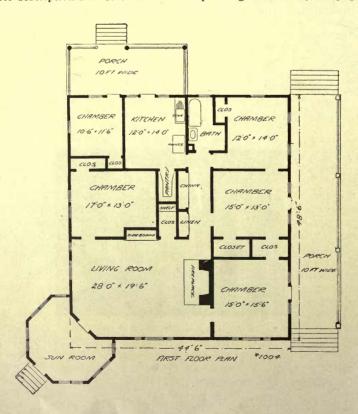


The Keith Co., Archts.

A Sea-Side Cottage.

DESIGN A 74.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 74.

THE coloring suggested for this exterior is unusual, but in tune with the wondrous changing color of sea and sky. In some localities, certain woods, as cypress, acquire from the action of the weather alone a lovely, silver gray. Where this is not the case a shingle stain giving the same effect can be used. Let this silvery gray compose the roofs and main body of the cottage. Let the porch floor and steps. the lattice beneath, the corresponding lattice and floor of the dormer balcony, be painted a water green. The window frames and columns of porch and balcony painted gray, the difference between paint and stain sufficiently accentuating them. Underneath the balcony roof, the main roof cornice and the entire cornice of porch, stain a violet color, also the reveal of the group of windows in the gables. The ceiling of the porch the same violet, and the front door painted water green. The latticed window sash black.

Description of Design A-74

This cottage is planned especially as a winter home in some land of sunshine, though it might serve as well by some northern lake. The simplicity of line and structure of the exterior is permissable because of its generous length and breadth.

Within we find the promise given fulfilled in large airy rooms. The living room is 28 ft. I in. by 19 ft. 6 in., with an ample fireplace built of cobble stones and brick. The sun room connecting is so arranged as to prove its name true all the day long, provided the house be properly placed. A principal feature of this plan is that the kitchen is set away from the living room; a very nice arrangement. Rear porch is built in rustic style and covered.

Estimated cost, \$1,550. Width, 44 ft. 6 in. depth, 48 ft. 6 in.; height of story 9 ft.

-By The Keith Co., Archts

Designs for the Homebuilder.

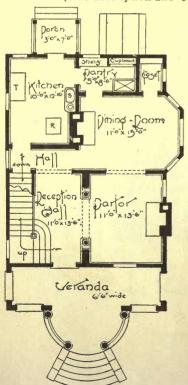


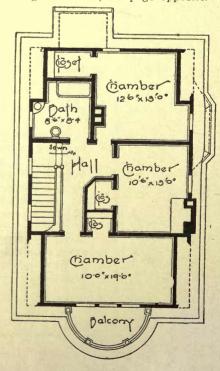
A Homelike Place.

Barber & Kluttz, Architects.

DESIGN A 75.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 75.

FOR this combination of gambrel roof with colonial features it is suggested to stain both roof and body of house a deep reddish brown. The circular porch, its columns and balustrade also balcony cream white, window trim and eaves of roof gables the same. Window sash black; porch floor cigar brown and porch ceiling straw color.

The stone pillars of porch, the foundation and chimney to be of brown stone. The ornamental courses of chimney laid up in cream colored Kasota stone.

Description of Design A 75.

A colonial cottage home with many conveniences. One of the most striking features of the design is the pure colonial treatment of the porch. Brick is intended for the lower story with shingles above; same to be dipped in stain.

The interior arrangement is one frequently carried out, with columned opening parlor off reception hall, and double cased opening dining room off parlor. Liberal provision is made in the way of fireplaces. No heating plant is included in the estimate, ranging from \$2,600 to \$2,000.

Size over all, 31 ft. wide and 38 ft. long. Height of first story, 9 ft.; second story, 8 ft 6 in. —By Barber & Kluttz, Archts.

Designs for the Homebuilder.



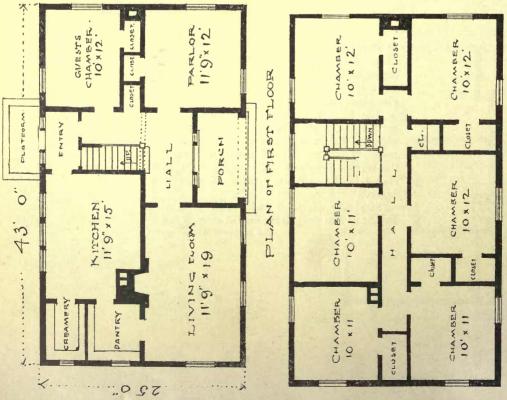
A Farm House.

Bertrand & Chamberlain, Archts

PLAN OF SECOND FLOOR

DESIGN A 76.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 76.

THE extreme simplicity of line in this cottage design, and the absence of a roof cornice, suggest the relief of color contrast in the gables. It is suggested to stain the roof shingles a willow green with a copper red in the gables. This copper red is to annear again under the porch cornice and in the foundation, which is of light red brick. If the main body of the house be laid up in rough, undressed siding and a light, grayish stain used, the effect will be extremely soft and pleasing. The trim, including porch columns and balustrade, to be painted a French gray, and the porch floor and steps the darker shade known as Bedford Stone. The front door, however, to be either stained or painted the willow green of the roof, and the window sash to be black. The porch ceiling to be a warm copper red.

Description of Design A 76.

This wide gambrel-roofed house gives a low spreading effect that is admirably adapted to many sites for country places. Surrounded by trees and without neighbors to elbow the residents it does not need verandas which would not be adapted to its outlines. The special features are the large living room and the ample sleeping accommodations. Space and convenience are the principal considerations and these have been amply provided, the dimensions of the house being 25x43, and each of the seven bedrooms being of good size. The house is well provided with closets, an unusual feature in a country place built for residence but a short time in the year.

The estimated expense of the house is \$3,000. This provided for good substantial construction, hardwood floors throughout and pine wood work. Heating and plumbing are not included, but the house is arranged for stoves.

-By Bertrand & Chamberlain, Archts.

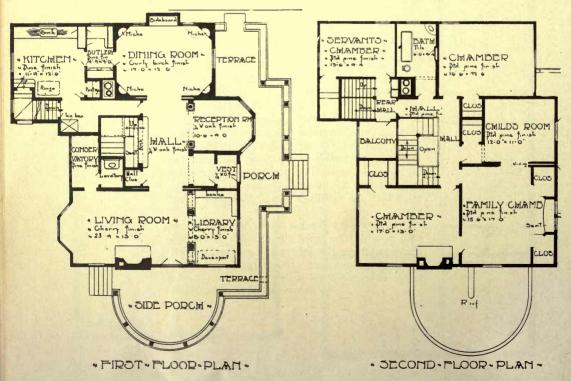


Lowell A. Lamoreaux, Archt.

A Fine Example of English Gable Treatment.

DESIGN A 77.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 77

THE exterior suggested for this design is
California cedar siding for the body and shingle for the roofs, all to be given three coats of oil in place of painting or staining. The trim to be painted a deep cream color. The stone work to be of Ortonville granite, and the chimney red brick. Window sash black, porch floor a medium brown and porch ceiling a light, vivid red. The timber work in the front gable is painted the same deep cream as the rest of the trim and, together with the deep reveal of the roof cornice and the many columns of the porch, afford abundant relief to the prevailing brown tones of the exterior.

Description of Design A 77.

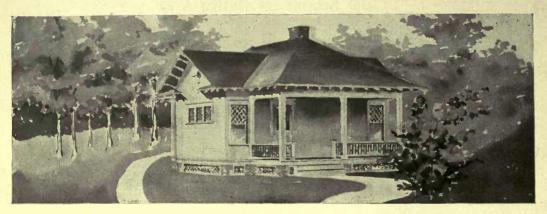
The plan indicates a pleasing connection between the dining room, hall and living room, making a view from the living room down through the hall and dining room, with a sideboard and leaded glass window at each side, a very handsome vista, and showing the best features of the house to good advantage.

The idea of building the library at the front of the living room is on account of the facing of the house, making it desirable to retain the sunlight from the south exposure at the end of the living room.

The bath room has a vitrified tile floor and glazed tile wainscoting. It is finished in white enameled paint, the entire second floor being finished in the same manner.

The living room and library on the first floor are done in cherry; the hall in quarter-sawed white oak, also the reception room, and the dining room is finished in curly birch and is wainscoted about five feet high all around. In each corner of the dining room is located a niche where china or silverware may be displayed. Cost estimate \$8,000.

-By Lowell A. Lamoreaux, Archt.

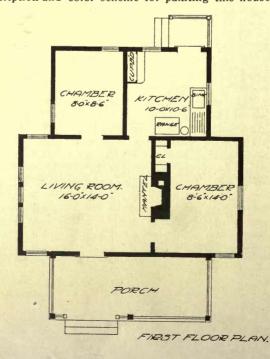


The Keith Co., Archts.

Just for Two

DESIGN A 78.

For complete description and color scheme for painting this house, see page opposite



Color Scheme Design A 78

T HIS charming little cottage reminds one of a young girl in a white muslin frock with blue ribbons. Nothing can better suit its sylvan simplicity than white paint for the body of the house and a roof stained willow green. Let the under side of the wide cornice be a lighter, lettuce green, and the brackets white. Keep the trim of the openings white, but make the latticed sash black. Paint the porch floor and steps the same willow green of the roof, and the porch ceiling the lettuce green.

Description Design A-78.

This attractive little design for a summer cottage will meet the requirements of many who want an economical summer home and with accommodations as spacious as possible, and yet comfortable from a practical standpoint.

The living room is a fine large room having an open fireplace at the end. The kitchen smoke pipe reaches chimney by passing through bed room, thus warming it sufficiently.

The finish intended is simply that the framing lumber showing on the inside, be dressed, the partitions being simply matched boards placed upright, but the detail drawings also provide for the construction, if it were desired, to plaster the interior and make more of a permanent house out of it.

The exterior is of clapboards and roof is shingled. The design is given a rather unusual and attractive effect by the corners being turned slightly up at the junction of hip and cornice.

Estimated cost, \$550.00. Width, 28 feet; depth, 26 feet; height of first story, 9 feet 3 inches.

-By The Keith Co., Archts



Ed. S. Stubbins, Archt.

A House at Minneapolis, Minn.

DESIGN A 79.

DESCRIPTION

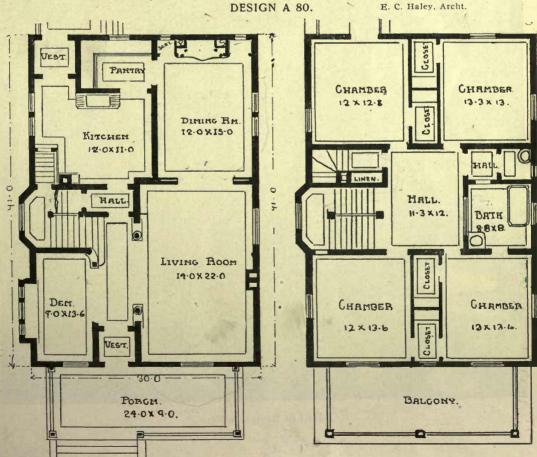
The exterior of the home shown above is worked out with a most pleasing result, using red pressed brick for the first story and shingled treatment above and in the dormers; the latter stained a dark green. The porch trim is of an olive shade to harmonize.

The distinctive feature of the house is the porch built up of brick with red sandstone trim. It has a tile floor laid with alternate red and white diamond shaped tile.

The interior is exceedingly attractive with spacious reception hall on the left and den opening off large living room on the right with fire-place. The inside finish is ash, a wood not commonly used. The upper floor is finished in whitewood and enameled white. There are four chambers and a bath on second floor, with two rooms finished off in attic. Full basement. Combination heat installed.

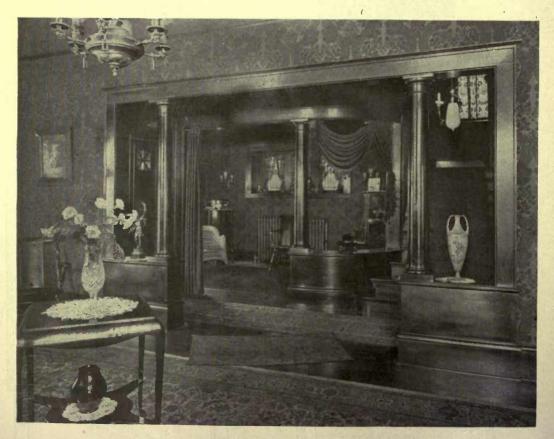
The width of house, 30 ft. 4 in. Depth, 40 ft. 6 in. Height of lower story, 10 ft. Second story, 9 ft. 6 in.







Dining Room in Design A 80.



Hall in Design A 80.

Color Scheme Design A 80

T is probable the builder of this house would prefer the ever useful and practical Quaker grey for the body of this house. The grey tone may be strengthened in the stone foundation and its neutral color relieved with a black roof and black window sash. The grey brick chimneys can be pointed with mortar, colored black, and the dormer roof and window hood will be black also. For the trim, white may be used if preferred, though a grey trim relieved by black outside shutters would be effective and unusual on this house. The front door should be rich and dark, and the porch floor a stone grey. The porch ceiling painted a bright green, to carry out the cool tones of the house.

Description Design A-80.

This house was planned and built in Minneapolis. The exterior and interior are treated in a pure, simple style, yet quite effective. For example take the porch of the usual house, 28 out of 30 houses erected, round turned posts are used, giving the house the effect of your neighbors'.

The writer at this time would suggest that the most important part of a pleasing exterior lies wholly in a graceful porch. The remaining exterior may be treated somewhat on the usual stock manner, and with a little touch of newness to the porch an attractiveness will be secured. Red pressed brick is used in the ornamental top of chimneys. House is back plastered.

Living room and reception room open off of hall with columned openings in a most attractive manner, as shown by illustration. This house was finished in birch, stained a dark mahogany. The reception parlor is to the left or veribule as one enters. The same wood and manogeneral ish was used for the oriel staircase and living room. The dining room was, of quartered oak slightly stained. Pantry and kitchen of southern pine. All bed rooms on second floor finished with birch, natural. Bath room white enameled, with tile floor. All plumbing fixtures are nickel. Hot water heat installed.

Width, 30 ft; length, exclusive of porches, 41 ft. Height of lower story, 10 ft,; second story, 9 ft. 6 in. Large attic with two rooms finished off.

-By E. C. Haley, Architect.



Conducted by Eleanor Cummins.

ANY people, who stay in town, make a business of transforming their rooms for the warm season. Rugs are taken up and folded away, leaving polished or matted floors bare, lace curtains and heavy draperies are removed, and stuffed furniture is hidden under slip covers. The summer sitting room, dressed up in flowered cretonne or white chintz with a pattern of green palm leaves, reconciles one to heated pavements and dusty streets. One may select a cretonne for slip covers and loose cushions and supplement it with a tall screen, covered with the same material, a table, a bookcase and a tabourette. It does not require any very great amount of skill to cover pieces oneself, having substantial frames made by a carpenter and covering the tack heads with gimp. Many of the fabrics used are striped, but the amateur will find an all-over pattern easier to manage. Tabourettes, covered with cretonne or art ticking, are popular this year and are very easily managed. A plain cotton gimp surrounds the top and runs up the edges of the sides, outlining the arched openings. A table, seen in a great variety of coverings, is fully a yard square with a shelf beneath and square legs. Curtains of cretonne, edged with fringe, are fastened under the rim and tied back at each corner. One entire set of furniture was shown covered with cotton taffetas with a wistaria design, in a very pronounced lavender, the gimp used being plain lavender, and the cotton fringe lavender and green. With this set was a desk, one of the very simple, straight legged affairs, covered inside and out. To the writer's mind the effect would have been better had the interior been simply enameled green or white.

Nothing is quite so easy to overdo as upholstery of this sort. Indeed, some of the very prettiest furniture of this kind is mainly wood enameled white, or the predominant tone of the cretonne, with the fabric used only for cushions and panels.

An illustration of this is a large utility box, which is shown in the shops this summer. It has corner mouldings and a carved medallion in the center of the form in white enamel, the spaces between plainly covered with cretonne, while the top is closely tufted. While many screens are entirely covered with cretonne, others are of white enameled wood, panelled with a square or oblong opening at the top of each division, which is filled in with a shirred curtain of cretonne. Another article which seems to be popular is a clothes hamper made of wood, not wicker, covered, and in a variety of sizes.

While this furniture, when sold in the shops, is covered with expensive cretonnes or taffetas, it is quite possible to find pretty, bright cretonnes, with French designs of flowers and ribbons, as low as fifteen or twenty cents a yard. The selection of them requires judgment, but they will keep their color as long as they stay clean, which is all one expects of the more expensive sorts. The art tickings, of substantial texture, at 25 cents a yard, are improving in design and are very good in white and blue and white and green.

Wicker furniture improves yearly in quality and shape, and there is practically no limit to the pieces to be had in it, from a writing table to a muffin rack. This year, one sees rather more furniture in the natural color of reed, than in the past two or three seasons. Possibly the ubiquitous green is beginning to pall upon the popular taste. In the output of the best shops there is a notable diminution of the

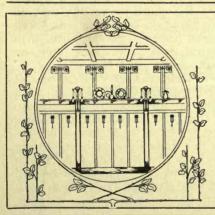
Decoration and Furnishing-Continued.

The Langham Settle

Jos P.Mc Hugh & Co.

number of rocking chairs. Can it be that we are beginning to conserve our nervous energy?

In shape there is nothing strikingly new. The various developments of the eared, or Dendy Saddler, chair, are evidently popular, and there is an L-shaped seat, with the back and one arm high, the other slanting down, which is intended to fit into the angle made by the turn of a staircase. Lawn tea-tables have elaborate arrangements of hinged and folding shelves. It is possible to buy an entire dining room set in wicker. Very practical are the wide couches which have the seat sunken so that a mattress can be laid in. This mattress, covered with chintz or



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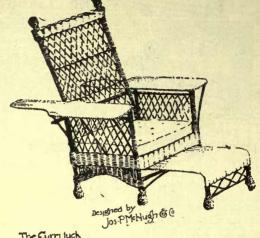


Decoration and Furnishing-Continued.

printed burlap, takes the place of a cushion and, in an emergency, can be made up like any other bed. A variation of this couch has a high arm, with a broad top, at one end and, under the arm, is built a set of book shelves. The various women's colleges are distinguished by having seats named for them.

A summary of the average prices of the different sorts of Oriental rugs, which are specially adapted to summer furnishings, may be helpful to some of our readers. Japanese cotton rugs head the list. They are very durable, with white grounds and designs in blue, red, green, yellow and sometimes pink. They are admirable for bed rooms, for bath rooms, and for some porches, and cost \$1.50 per square yard. They can be had in almost any size. vear they are to be had in solid green, red and an old gold shade. The green is the best of them, the red is rather crude. The plain ones are more expensive, \$2.25 a square yard.

The reputation of jute rugs is poor. They shed a great deal of lint, in sweeping, and get dingy long before they wear out. Still, they are improving, each year, and are fairly satisfactory for a couple of



The Curri luck Chair

years. The light colored ones are the best investment, and they can be had, in a great many sizes, at 90 cents a square

Moodj rugs in red, black and ecru, in geometrical designs, are of the general texture of cocoa matting and are adapted to porches. They are rather bright but fade delightfully, wear indefinitely, and cost, in a variety of sizes, \$1.50 a square yard. At the same price, but only in sizes up to 7½x10½ are Damascus porch mats, in some heavy vegetable fibre, with a geometrical design, in black lines, on the ecru ground.

The East Indian Dhurry is entirely of cotton, about as heavy as a Kelim, and has designs on the order of the Navajo Indians. The colors are generally very bright, too bright for most tastes, but occasionally one finds a very acceptable one with blue gray grounds and a design in white, black and red. They can be had in almost any size, and average \$1.50 a square yard.



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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.

Answer will be given in next issue to go to press if possible.

C. B. Can you tell me some way to hold large rugs in place?

Are chambers in houses with a gambrel roof apt to be warmer than others?

Ans.—I. A new device for holding down rugs is called The Kingston Rug Fastener. Another is called The Ideal.

2. If there is a ventilated attic space above the second story rooms they should not be warmer than in other houses.

C. M. asks concerning stains for

woodwork, rugs, walls, etc.

Ans.—There are several advertisers of stains for interior work in our columns. Any of them will send you samples of wood treated with the stain you desire to use and directions for applying. It is a simple matter to apply some of these Your mantels should match finishes. woodwork.

Paint or (preferably) stain brown a strip of the floor each side of the moquette carpet and use it as a rug. It would be difficult to say what could be done with the bookcase from your description. Cannot the "middle or pigeonhole part" be cut out and the shelf por-

tion rest upon the desk? Then screw small brass hooks underneath the shelves just inside, to hang cups, etc. By all means cut opening between hall and liv-Tinted walls are apt to be ing room. very badly handled by country decorators; would advise you to paper. Yes, stain for shingles is quite as durable. Use red cedar rather than redwood for exterior shingles, if you wish to leave

L. O.—"I inclose a rough and imperfect sketch of the house which we are building. Hall and reception room are in white and mahogany. That is, hall has mahogany doors and stair treads and rail. Living room and dining room dark oak weathered; remainder of the house white. Will you suggest through columns of your magazine a decoration of walls in living room, hall, reception room, and dining room. Living room paneled 41/2 ft.; dining room, 51/2 ft.; five windows of living room under porch. A dark green shingle is going on the roof. What color and trim would you suggest for outside?"

Ans.—It is suggested to use in the hall,



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Answers to Questions-Continued.

above the paneling, a paper having a sort of arabesque design in red touched with gold, on a white ground, with a white ceiling. In the reception room a brocaded paper in very soft yellows, with mahogany furniture. In the northwest dining room, either deep orange colored burlaps above the oak wainscot or a strong design in shades of tawny orange; ceiling dull yellow. For the southwest living room a duplex ingrain paper in a soft reseda green, with a frieze described in the House Decorative Scheme of the June number. Fireplace faced pressed brick in a terra cotta shade.

H. M. D.—"We are a young couple and are just about to go into a home we are building. I am a young woman with no experience at all of a home and its responsibilities, and being a subscriber of your magazine I have concluded to write you and get some advice as regards furnishing and the interior decoration of my house. Also, what color would you advise us to paint our house? We wanted to have it painted white with green blinds, but as the country here is of limestone with cement pavements, the glare is dreadful. Our house faces north with

the rooms on the east and the hall on the west. The ceilings are ten feet high, I think, and the woodwork is pine, oiled and grained. With this woodwork, what kind of mantels would you have? Of course, after paying for our house we will not have much to invest in furniture, but I want to decide how I want my home to look when it is finished, so I can gradually get it to that point. My idea is a little at a time, but that little is going to be nice."

Ans.—We should paint the cottage a wood brown with green roof and green

trim and blinds.

Your mantel problem is rather a difficult, and, with so many fireplaces, an important one. No wood mantel that you can buy would suit the oiled pine woodwork. In the dining and living rooms, ornamental brick mantels would probably look best, and the simpler styles are not expensive. In the chambers, mantels should be built corresponding to the woodwork. In decorating your walls choose golden browns for the living room, and brown and orange tones for the dining room. Leaf greens will look well with the woodwork in the hall, us-



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Answers to Questions-Continued.

ing a figured paper below and running into a plain, lighter green in upper hall. The extreme length of hall will be improved by breaking a partition across for proposed den at the farther end. We would make this den entirely different from the rest of the house by painting the woodwork ivory white, the walls papered with the purple wistaria vine on a lattice above a four-foot plain green dado, and furnish it with green wicker furniture. Tint the walls of your northeast bedroom rose, cream ceiling, and of the east chamber, old blue with white ceiling.

Mrs. F. W. P. asks advice as to color scheme for first story of remodeled brick house. Floors oak, woodwork oak except sycamore in parlor, ceilings 11 feet

high.

Should treat the parlor, which seems to be connected with the other rooms only by a narrow door, without reference to them, staining the woodwork mahogany and using a paper in two tones of leaf green. Have the ceiling colored a very deep cream with a greenish tone, and carry this down on the side wall, with a stencilling in the green tone of the walls

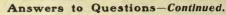
just below the cornice. Get a rug in green tones with some copper red, and confine yourself to these two colors in the furnishings.

For the sitting room, with its northern exposure, would use cartridge paper or burlap in a warm golden brown, a shade contrasting agreeably with the red of your portieres. A combination of red and green, green preponderating, just enough red in the shape of cushions and a small rug in red and green, to harmonize the red curtain with its surround-

ings.

Have your dining room entirely in green; two toned green paper carried to the plate rail, with a lighter green above, ceiling still lighter green, curtains of light green silk or green madras and green rug. For the small hall adjoining the sitting room, use a red scheme, for paper and rug. If you can find a red paper with a yellowish tone, it will look best with your oak woodwork, and you can use a rug in red and brown tones. Heavy lace or stuff curtains should hang to the floor; all others stop at the sill. Tying them back is a matter of taste; I prefer to have them hang straight.







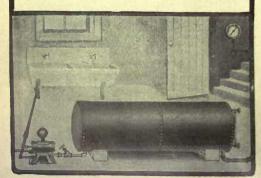
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H. B. asks for suggestions as to treatment for upper floor of cottage. The interior, 18x30 feet, is unpartitioned, and two brick chimneys run up through the room. Room is to be used as a family bedroom and living room.

The wall finish you mention is very good indeed, and I should suggest your using it, in a warm tan color, and painting or staining the woodwork a medium brown, about the color of your walnut furniture. It would be cheaper and more artistic to leave the walls in the rough gray plaster, painting the brick of the

chimneys to match.

Use a wood filler on your pine floor, stain it a rather darker shade than the woodwork, and wax it. Have a long divan made and cover the sides and the mattress and pillows with a stamped burlap in an oriental design. Make a seat with burlap cushions under the front window, and if its position will admit you might run a seat or book shelving around the chimney. I should dispense with curtains at the window, as your light must be limited, but I would have a box of growing plants just outside it. You will want an ecru Holland shade. You will find some touches of bright red helpful.



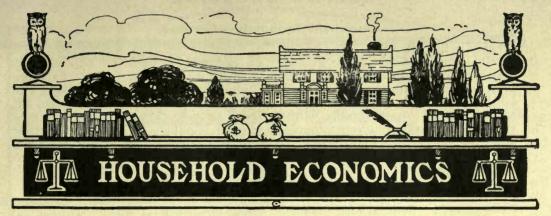
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T is impossible to lay too much stress on the importance, for the housewife, of wise neglect of details which count for nothing, in the essential well being of her family. Modern life is increasingly complex, and it is easy to confound things, which are merely pleasing adjuncts, with which are necessary. Nothing tends to make the household wheels drive more heavily than an elaborate table service. Barbara, the commuter's wife, noticed that her maid was always tired and counted the breakfast dishes, to her great illumination. An arrangement which saves much labor for the maid is a small table, with two or three shelves beneath the top, and castered, which is set at the right hand of the mistress of the house, at breakfast and lunch. The top holds the tea or coffee service. As the fruit and cereal courses are finished, the empty plates and the spoons and forks are passed up to the head of the table and deposited, out of sight, on the lower shelves. At the close of the meal, the table is wheeled out, into the kitchen or pantry, and more steps are saved.

A detail which makes a great deal of work for some one, is the use of small doilies under each plate at breakfast and lunch. Originally used on bare tables, where only they have an excuse for their presence, many women use them on a tablecloth. Multiply the number of the family by three or four, the smallest possible number of changes possible, add the labor of adjusting them each time the table is set, and you have an appalling total of labor. Certainly they are no special addition to the beauty of the table, and it may be questioned if, with a waxed table, they are even needed under the individual plate. The writer knows of

an exceedingly fine house, with a great staff of servants, in which labor is never taken into account, where all the linen ever used upon the polished table, is a centerpiece or carving cloth, and a traycloth, all of exquisite white embroidery. Hot dishes of cereal or vegetables are passed, by a servant, from a side table, and a sheet of asbestos is laid under the tray and carving cloths. Even if the surface of the table does get marred, the labor of re-waxing is less than that of eternal washing.

* * *

The question of how often napkins should be changed is a burning one, in many houses. Fresh napkins every day involves a great deal of washing and ironing and a very large supply of linen. If they are all laundered at once, that means forty-two napkins a week for a family of six and, unless the ironing is done on the afternoon of washing day, a stock of about six dozen napkins, not an excessive supply but beyond the limit of many housekeepers. In most houses, the alternative is mussy linen or a perpetual grievance in the kitchen. A solution of the difficulty is to have a pail of thick soap suds, in the pantry, into which, after lunch, the soiled napkins are dropped, and left to soak over night. In the morning it is ten minutes work to rub them out, rinse them, pour boiling water over them, and hang them out, until about half drv. Then roll them up, without folding, in a towel, and they can be ironed in a few odd minutes later in the day. It is no work at all to wash napkins which have been so little soiled, and one has the satisfaction of constantly fresh linen.

In one family, where the frozen desserts are frequent and varied, the working of

Household Economics-Continued.

the freezer is the "chore" of the boys of the family, who pride themselves greatly on the excellence of their product. "The Human Boy," as some one calls him, is so constituted that he gets an immense amount of pleasure out of tasks which his elders find laborious and monotonous in the extreme, a trait which can be judiciously utilized in the domestic economy.

In the days when ice cream freezers were few and far between, an ingenious young woman used to make cream in a covered saucepan with a long handle, which was set into a pail packed with ice and salt. She reclined on the floor, with a book, leaning on one elbow, while with her free hand she twirled the handle of the saucepan. Two or three times the saucepan was opened and the contents stirred. When the freezing was complete, ice and salt was packed on top of the cream and the whole covered with several layers of old blanket. While this method is hardly to be recommended for daily use, it may serve in an emergency. A trifling detail about making cream which may be new to some one, is that when rock salt is not at hand, ordinary table salt may be used.

Melted ice cream is often carelessly thrown away. The addition of two eggs

to a pint of any of the plain kinds makes an excellent custard, to be baked or steamed, while a neapolitan or harlequin mixture can be used to mix cake with, or, with a flavoring of bitter almond sufficient to counteract the original ones, for a bread pudding. Melted lemon or orange water ice is a most delicious drink, the trifling amount of cream in the ice giving a peculiarly agreeable richness to the liquid.

One of the small economies, which may be practiced at no great expense of time or exertion, is the dyeing of faded cotton clothing, when the fabric is still good. The clothes are to be boiled in a weak solution of soda, until the color is discharged, then washed in soap suds, well rinsed and dyed with the ordinary prepared dyes. At kindergarten supply places, vegetable dyes can be had, which are more pleasing than the ordinary kinds. The most satisfactory color for dyeing cottons is blue. In another issue the economist hopes to give a workable formula for the serviceable and artistic indigo dye of our grandmothers. In the meantime, some of our readers may have a grandmother within reach, and be able to get the information at first hand.

An Artistic and Comfortable Den

Margaret Greenleaf, Consulting Decorator to the patrons of the CHICAGO VARNISH COMPANY says: "A man's room should be as characteristic and expressive of his individuality as my ladies' boudoir is of hers."

of his individuality as my ladies' boudoir is of hers."

Where oak is the wood used for standing woodwork, floors and furniture, as in the room pictured above, an exquisitely soft but durable finish is given the standing woodwork by finishing with Florsatin lightly rubbed. The oak should be stained with some one of the various Wood Tints made by the CHICAGO VARNISH COMPANY. An excellent color effect is obtained when the English Oak Wood Tint is chosen. This is a rich nut-brown in color. The stain is applied followed by one coat of No. 20 Surfacer, one coat of Florsatin lightly rubbed. The effect is in appearance equal to the finest rubbed wax finish, and its wearing qualities are far superior. In such a room the same stain and finish should be used upon the furniture.

The plaster of the walls, if it is of sand finish, should

The plaster of the walls, if it is of sand finish, should be stained a strong Pumpkin Yellow. The window curtains should be of East India coarsely woven silk madras and show a variety of colors—Old Blue and Pumpkin Yellow Predominating.

The floors of oak should be filled and left in the natural color, finished with three coats of Florsatin. The Oriental rug of rich dull tones.

Should you wish personal advice for a room of your own or an entire house, you are—if a patron of the CHICAGO VARNISH COMPANY—entitled to her services,



and if you will write her giving some information or floor plans of the house to be decorated, she will forward you samples showing wood finish, wall coverings and fabrics for drapertes; also making, if desired, suggestions for hardware and tiles. In fact, the opportunity now offered by the CHICAGO VARNISH COMPANY to architects, builders and owners, as well as the woman who is remodeling her own home, is an unprecedented one.

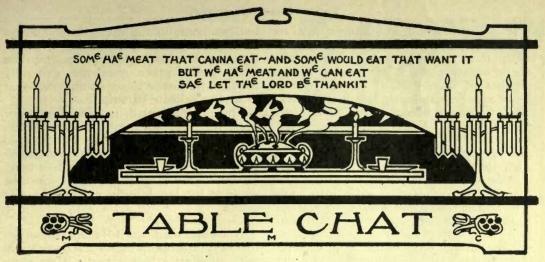
The Home Ideal by Margaret Greenleaf is a beautiful twenty-four page book, fully illustrated. This-brochure treats of all phases of interior finishings, furnishings, hangings, color schemes and decorations for the simplest or most expensive home.

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Send post paid on receipt of ten cents (stamps or silver) with a finished pauel showing Florsatin on floors.

CHICAGO VARNISH COMPANY ESTABLISHED 1865.

23 Dearborn Ave., CHICAGO 22 Vesey St., NEW YORK



HEN, as sometimes happens, it is desirable to give a patriotic suggestion to the decorations of the table, it is unnecessary to resort to the cheerful but rather too striking red, white and blue. It has been discovered, perhaps by a "Daughter," that the blue and buff of our colonial soldiers' uniforms is quite as suggestive and much more effective. Anyone who recalls old portraits will remember that the buff is near enough to yellow to be suitably indicated by almost any of the paler yellow flowers, although there is an abundance of blooms which are purely buff. In some parts of the country, buff gladiolus and hollyhocks are in flower by early July, and their tall spikes in blue jars are wonderfully effective in windows and fireplace, with smaller blossoms for the center of the table, perhaps buff nasturtiums. The china, modern blue, if Canton is unattainable, should supply the blue. Place cards, bearing water color sketches of colonial soldiers, and threecornered hats for bon bons or nuts are pretty and easily managed.

In the New England states, the Fourth of July was dedicated to the first appearance of green peas and one's own potatoes, generally in the society of roast lamb. In more genial latitudes, currant pie was added. Improved facilities for transportation have done away with such limitations, but the combination is still an excellent one for hot weather. When the roast lamb is the cut known as a crown, the potatoes are served with a cream dressing, and the peas are supplemented by cucumbers, sliced very thin, the repast goes far to satisfy the inroads

made upon one's system by the patriotic fervor incident to the day. Currant pie hardly appeals to our sophisticated generation, which likes its currants in the natural state, with an accompaniment of cream cheese and hot crackers.

* * *

July ushers in the green apple season, which is momentous to the small boy. The unpleasant results of the green apple habit should not prejudice us against the fruit itself. Green apple pie is a delectable dish, served warm, not hot, with an accompanying pitcher of cream. Inclosed in a thin suet crust, baked or steamed, and with a wine sauce, green apples make a perfect dumpling. For a green apple charlotte, you peel and core the fruit, filling the core holes with sugar and sprinkling an additional tablespoonful over each apple; cover them with water and let them cook slowly, covered tightly, on the back of the range for about three hours. When cold the liquid should be a thick jelly. Pile them in a glass dish and serve them with whipped cream. Gooseberries, another July fruit, which our English cousins serve for dessert, as we would peaches or grapes, are not generally appreciated. The combination of stewed fruit and custard, called gooseberry fool, does not seem to appeal to the American palate, and gooseberry pie is apt to be insufficiently sweetened. Gooseberry jelly is delicious with meat, many people preferring it to currant jelly. Unlike currants, which jelly best when they are barely ripe, gooseberries give the best jelly when they have turned from purple to green. The purplish pink of the jelly is very pretty.

Table Chat - Continued.

It is worth while, in summer time, to make stores of jelly. Jelly never "turns," as the most carefully made preserves will do, on occasion, and it can be used in any number of ways. Many people like to serve a sweet sandwich at afternoon tea, and a variety of fillings can be made with a base of jelly. Candied ginger chopped fine and added to crab apple jelly, chopped figs and apple jelly, and nut meats with almost any jelly, are all good combinations. A variation is made by cutting a sheet of sponge cake into very thin slices, spreading a slice with jelly, laying another slice on it which is spread in its turn with crushed almond or cocoanut macaroons mixed with a little frosting. A third slice is laid on top and the whole cut into small triangles, or circles. If there is no convenient child to eat up the trimmings, they can be put into a buttered dish, saturated with a little sherry, covered with a custard mixture, and baked, or steamed, for a pudding.

Baked bananas are easily managed in the oven of a gas range. Select large ones, peel them, spread thinly with butter and lay them in a buttered pan. Brown them in the lower oven, and then bake, about half an hour, in the upper oven. Serve hot as a vegetable. Most people prefer ripe ones for the purpose, although in the West Indies green ones are generally used. The flavor is something like that of a very delicate parsnip.

The popular salad, in New York, for some time has been red bananas, peeled, rolled in mayonaise, then in chopped nuts, laid on lettuce heart leaves and covered with enough but not too much mayonaise. This is a salad which must be made at the last minute, as the fruit discolors.

It would seem as if Japan responded to every European fancy in decoration, with an effort at adaptation. A tea service, of two cups and saucers, teapot, sugar bowl and cream pitcher in a highly glazed gray ware with a crackled ground, had a floral design of grayish white and green, which was quite on the art nouveau order. The price was low,—\$2.50,—and the sugar bowl departed from Japanese custom, being of unusually generous dimensions. It is always hard to find tableware which harmonizes with arts and crafts furniture. Almost all china is either too dainty or too bright. These somber





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NEW YORK CITY, N. Y.

Table Chat-Continued.

grays and greens seem just suited to the low tones and simple hues of a room in fumed or weathered oak.

The foreign confections, put up in liqueurs, can be successfully imitated at a moderate cost, by draining fruit, pre-served whole, from its syrup, straining the latter through a hair sieve, and boiling it down till very thick, adding more sugar, if necessary. When the syrup is cold, add sufficient brandy to give a distinctly spirituous taste, and a few drops of flavoring, which is distinctive of the cordial you wish to imitate. Curacoa, which is the liquer most commonly used, has the flavor of bitter almonds.

Some professional cooks advise the use of cordials instead of flavoring extracts. The initial cost,-\$1.50 a bottle,-is rather an objection to the economically disposed, but the writer discovered, not long ago, that retail liquor dealers would sell smaller quantities. A point to be remembered in buying flavorings, is that the druggist keeps the ordinary ones in stock, or will make them to order, and that his product is much stronger, and probably purer, than what one buys in bottles of the grocer.





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ø Splinters and Shavings ø

American Workmen Best Paid.

An article on "Wages and Cost of Living in England," which appeared in a recent issue of the American Economist, concludes by saving: "British workmen, driven by necessities, visit the United States to study the cost of wages and living, but we never hear of American workmen visiting England for a like purpose. American workmen are the best paid, best fed, best clothed and best housed workmen in the world, when they give the walking delegate the go-by and leave This is a gospel truth strikes alone." which the American wage-earner is slow to learn.

Too Much Ugly Furniture.

Parson Wagner, who has come to tell us that we ought to lead simpler lives, is fighting a losing battle, because he is combatting human appetites, which grow by what they feed on and become stronger in proportion as civilization finds new means to pamper them.

But there is one piece of advice he gives us that there is a chance we may heed, because the practice against which he protests gratifies no human desire and is obviously wasteful and absurd. This is his advice not to throw money away on superfluities of furniture.

One does not realize what an excess of furniture the average American home contains until he looks around with the idea in his mind.

Much of it is absolutely useless, always ugly and often in shockingly bad taste. Especially is this true of the furniture found in the homes of people of moderate means, bought cheap, and precisely the same in all of a hundred thousand houses.

The result is that the average interior is not only an eyesore to persons of cultivated taste, but is so crowded and littered up with veneered monstrosities that it is exasperatingly difficult to navigate.

Location of Furnace Stacks and Registers.

To insure the best results the location of furnace stacks and registers should be planned out before the work of construction begins; for while the building need not be planned to suit the heating apparatus, it almost always happens that the setting of the partitions, swinging doors, etc., can be arranged so as to favor the

placing of stacks and registers without seriously affecting any desired arrangement of the plan. It is generally conceded that the hot-air stacks should be placed in the partitions and as near to the furnace as practicable, and that all horizontal branches should be as short as possible. The registers should be placed as near the stack as possible; they should not be placed near the windows, nor where the doors will swing over or against them, nor in the floor near an open fireplace. Whether the registers shall be placed in the floor or partitions is a matter that should be determined by the owner. It sometimes happens that the stacks must be placed in an outside wall. When such is the case, the stacks should be double and wrapped with asbetsos paper. Stacks should not be placed in outside walls when it is possible to avoid it.-Frank E. Kidder.

Ingenious Window Decorations.

Nearly filling one end of the room was a deep recessed window and window-seat, the former with large plate-glass sashes that made the room seem part of a fruit orchard beyond, which was just bursting into pink and white bloom, and the latter piled up with silken cushions to match a great semi-circle of hyacinths and tulips just outside that blazed with color within their setting of emerald-green turf. Their soft tints of pink, yellow, blue, white, purple, lilac, and dark red were reproduced in the piled-up cushions of the window-seat. "It is a fancy of mine," said the creator of this decorative window, in the Scientific American, "to have the cushions of that particular window-seat to match the flowers in the bed beyond. I have them made like pillow slips, buttoned on, and change them several times during the season. In June, after the tulips are gone, I have June roses, and after the June roses the gay annals, ending up with chrysanthemums, which last until frost, and with each change I have cushions of the same color."

Importance of the Architect.

An eloquent plea for the supremacy of the architect in all architectural undertakings was made by Mr. Edgar V. Seeler at the recent meeting of the American Institute of Architects. Few modern callings are so complicated and call for such varied knowledge as that of architecture.

Splinters and Shavings-Continued.

The engineer has to do with weighty problems, many of the highest complexity, but all of his work, even of the most difficult sort, is wholly within the strict lines of his profession—engineering. The architect is quite differently situated. His knowledge of architecture, his individual feeling for the beautiful in building, must be supplemented with constructive knowledge; in many instances the services of a constructive engineer are essential to the stability of his structure and the economical carrying out of his plans. A landscape architect may be needed for the surrounding the treatment of grounds; a sanitary specialist will be essential in problems involving special sanitary knowledge; a decorative artist may be called on for interior decoration; and so on through an extensive list, so numerous that the architect needs a strong hand and a firm mind to keep all his forces in control. Mr. Seeler has no doubt that the architect is the person to "boss" the job, and most architects will agree with him. All great undertakings require a responsible general to conduct Hunkins-Willis Lime and Cement Co. them to a successful end.



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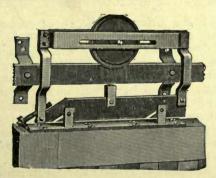
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NOTES ON PRICES.

Owing to the receipt of numerous letters ot inquiry concerning the published estimates of costs accompanying designs illustrated, we desire to say that estimates of cost by both architect and contractor, when made by merely studying a sketch or casually looking over plans, must necessarily be general in character. This is the more readily appreciated when it is known that a half dozen different contractors, on rendering an estimate of cost covering the same building, in the same section, and to be built at the same time, will vary from 5% to as high as 25%; yet these estimates are made after a careful examination of completed plans and specifications, figuring up exactly the amount of material and labor required. How much greater is this variance likely to prove in different parts of the country under different estimators? What would be a \$4,000 house to be built in Minneapolis at the present time might

Detroit\$4,500
New York State 5,500
Indianapolis 5,000
Montana 6,000
Georgia 3,500
Kansas

Nor is the difference in scale of cost of materials and labor always the most important. *Conditions* frequently add or lessen the cost to a large degree. With a large amount of building under way, contractors will want a good big profit on any additional job they take. Reversed, contractors all looking for work, you get close figures. These facts account for the frequent wide difference in actual cost of building in different localities, from published prices.

We also ask our readers to bear in mind that these published prices are not close estimates, but are estimated costs furnished by the architects. In every department Keith's Magazine wishes to be of utmost good and practical service to its readers, and to assist along this line, we publish below a schedule of prices on building materials and labor prevailing in Minneapolis at the time this issue goes to press. We likewise publish information concerning the different costs of material and labor throughout the country, as furnished by our correspondents, and we request that those who have built or have secured such

Notes	on P	micas-	Continued	

figures, will send them in to Keith's Magazine for publication.

Current Minneapolis Prices.

Dimension lumber, per 1,000, No. 2, average price \$16.50 to \$18.50.

Flooring (No. 2 D. & M. fencing), 4-in., \$19; 6-in., \$21.50. Sheathing boards (6-in. D. & M. No. 3),

\$17.50 to \$19.50.

Shingles, standard star "A" star cedar, \$2.75; standard star "A" star pine, \$3.00.

Siding "C," \$25.50.

Finish lumber, \$35.00 to \$50.00.

Excavaing per cubic year left and left and left.

Excavaing, per cubic yard, 15c, left on lot. Rubble stone work, per perch (161/2 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,

Present Prices Prevailing in Different Sectious, as Sent Us by Correspondents.

EDITOR'S NOTE.—We give below some quotations of the present prevailing prices of laborand 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.

Auburn, N. Y.

Excavating, per cu. yd	\$.20
Rubble stone work, per perch	2.75
Brick laid in wall, per M	14.00
Lathing and plastering, per yd	.34
Dimension lumber, No. 1, per M	20.00
Flooring, Georgia pine	20.00
Sheathing boards, No. 2	20.00
Cedar shingles	3.50
Sidings\$22.00 to	30.00
Finish lumber	35.00
Tin work, per sq\$8.00 to	10.00
Carpenters	3.00
Masons	4.00
Common labor	1.50

North Bend, Neb.

Dimension lumber	.\$23.00
Timber, W. T	
Sheathing for the roof	. 23.00
Shingles	3.50
Siding, clear	. 36.00
Clear G. P. flooring	. 30.00
Clear Fir flooring, V. G	. 45.00
C select	
Sheathing	. 23.00
B siding	. 34.00
Shiplap	. 25.00
Yellow pine flooring	. 36.00
No. I finish	. 35.00
Lath No. 1	
Lime	
Building paper	
	Contract of the Contract of th

Tucson, Ariz.

Common labor, per d	lay\$	1.50
Masons (brick), per 8	8-hr. day	6.00
Masons (stone), per 8	3-hr. day	4.50
Carpenters, per 8-hr.	day	4.00

Tin work, per square	8.00
Finish lumber	60.00
Sidings	60.00
Shingles	3.50
Sheathing boards	30.00
Flooring No. 2	47.00
Dimension lumber No. 2	40.00
Lath and plaster, two coats (sq. yd. on	
lath)	.30
Lath and plaster, two coats (sq. yd. on	
brick)	.20
Brick laid in wall, per M wall measurement	10.00

TREND OF THE MARKET.

Active building operations throughout the country continue to call for large supplies of building material. Nearly every purchasing market has been increasing its demand except Chicago and there conditions are purely local. It is the one black spot on the entire market.

White Pine.

The white pine movement is about the same in volume as at this time last year. The demand and prices are stronger.

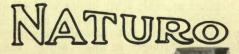
Nothing better shows the gain in white pine values than the prices now being paid for lumber at the head of the lakes. Our Duluth correspondent tells of recent sales of No. 3 and better at \$19 per thousand. A year ago this stock was bringing little more than \$16 on the docks.

Hardwood.

The hardwood situation has not changed much locally from last week. There is a persistent demand for the oaks and the nature of inquiries indicates the supply is not The season for interior finish plentiful. lumber is fast approaching and already there is a noticeable increase of trade in this stock. Birch is meeting with a better demand, but the supply is ample.

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high in the front end 11% in the rear.

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Jet, also, the highest perfection in sanitary earthenware. But send for Book 30.

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A 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.

A. F.—Silverton, Colo.

Q. I am renovating the exterior of a two-story brick building on which twenty years' wear has left its impression. The bricks are whole but have taken on a very dirty hue, and I do not know what to do with the brick front. What would you advise to improve their appearance?

Some say painting the bricks and lining them makes a building look cheap. Washing with acid would not be practicable either, would it? I presume this would cost almost as much as painting.

What would you advise along this line? A. Not seeing the building or knowing much about its condition, except what you write, it is somewhat difficult to offer tangible and practical advice. On general principles, however, if the house were mine, I would hack the brick and rake out the joints, if possible, and then cover with concrete plaster; that is, plaster made of Portland cement mortar and mixed pretty strong. The mortar should be applied and finished all in the same coat; that is, the finishing should be done within an hour after the original brown coat, or base coat, is applied.

H. J.—I want to ask your opinion regarding a cellar wall for a house in a cold climate (Vermont). Have plenty of field stone I want to use, and brick are costly in this location. Am told by some people that frost will get through a stone wall if they are used above ground. I want to use stone to the sill. Can I do

so safely.

Ans.—With reference to the stone wall above grade, would say the field stone, especially if you split them and lay them in cement mortar, with joints well filled, makes just as good a wall as anything you can possibly get, and the frost will not come through it any more than through any other wall.

We have thousands of stone walls in this city where our local lime stone has been used above grade and have had no difficulty whatever. We have it as cold here as you do in Vermont, too.

Mrs. W. H. B. inquires if walls that have been tinted with alabastine or kalsomine can be afterward papered, if desired.

Ans.—Yes. If the walls have first received a coat of size, before applying the color tint, it will be necessary to remove this before paper can be applied. If no size has been used they can be papered over without trouble. Walls are usually sized before ordinary kalsomine is applied. Otherwise the color is uneven. The manufacturer whose product you refer to will give full particulars upon request. See their announcement in this issue.

Delta.—Ques.: Kindly tell what style of house to build to secure the most room for the least money. Accommodations are for farm home, to contain at least five bedrooms?

What colors would you suggest?

Ans.—The style of house giving the most room at the least expense to build, would be square with hip roof; dormers or not, as preferred. Dormers will cost more money.

The matter of colors for painting is entirely one of choice. White is always satisfactory and will meet with greatest favor Considering the location mentioned, climate, etc., would say, Yes, put in a hot air furnace. It will be found almost necessary together with the use of the grates.

T. N. P.—Q. No. 1.—Can you kindly tell me where I can obtain information on how to construct antiseptic sewer tanks; and are they of practical use for private houses built where there is no city sewer? The sub-soil is clay. The ground is rather low, and we shall have to do considerable filling. We dug a well only 16 feet deep and the water comes within 5 feet of the top; so we are in a great quandary to know what to do for a sewer tank.

Ans. No. 2.—Regarding cesspool for sewer drainage in clay soil, would say it is absolutely useless, for clay soil is just like a closed cistern, and the cesspool must either be pumped out every few days or a tile drain laid from the top of same to take off the water, allowing solid matter to accumulate. This tile drain must be an open, porous drain, run near the surface of the ground and over a great area so as to get a distribution of the water overflow from cesspool.

The Bright Open Fire

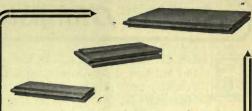
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d Glimpses of Books d

LORAL CITY FURNACES is the title of a handsome booklet recently sent out by the Roberts Heating Co., Minneapolis, Minn. The heating problem is a burning one (no joke) to every householder. valuable information is afforded in this pamphlet, which is abundantly illustrated by cuts, comprising the working merits of several different makes of furnaces and hot water heaters, with the latest combinations and improvements. Tables giving amount of radiation and heating capacity to the square inch of pipes and registers, rules for setting and piping, together with illustrated basement and first floor plans, showing openings and position of pipes, are valuable features of this booklet, which is cheerfully furnished on request.

In a small booklet of fifteen pages the Pilcher White Lead Co. contrive to convey a fund of information on their special branch of the general subject of paint,—a subject of perennial interest. Incidentally, of course, they convince the reader there is no such product as their Sublimed White Lead for preserving and embellishing architecture. As to that, the reader must decide for himself; but the brief resume given in these pages of the origin of their product and the process of manufacture, is certainly interest-

ing reading. In his new volume of stories entitled At Close Range, Mr. F. Hopkinson Smith shows his fellow men-and one or two women-in many different settings. brief and perfect preface—as perfect as one of the intaglios he brings under his magnifying glass-gives the motive of the author for these probings and heart searchings. His wish to turn up "the drop of gold at the bottom of every heart's crucible." Only Mr. Smith is not quite true to his theory, for in the very last—and almost the very best—of his stories, A Pot of Jam, he finds no drop of gold in the Woman in Brown. Not more acid indeed was that unhappy person's thin voice, than are Mr. Smith's gloatings over her retribution. To say that these stories are marked by the inimitable humor, wit and pathos which constitute Mr. Smith's art, is to say only a trite thing. But the supreme gift of this painter-poet is that wonderful touch that invests the commonplace with an enchanting glamour. The literary deftness and delicate shadings of these intimate portrayals are qualities belonging to all of Mr. Smith's work.

Charles Scribner's Sons, Pubs. Price

\$1.50.

The Quest of John Chapman, by Newel Dwight Hillis, is a story quite out of the common. This is not strange when one considers the author, for Dr. Hillis makes our hearts burn within us by the way when he writes a tale as well as in his more seriious works. We are not sure but this story is more potent than the sermons, with its uplift and quickening impulse. A strong, noble and beautiful soul is so thrillingly portrayed, with such sympathetic feeling and human warmth, and withal such sparkle and vivacity of imagination, as to thrill the heart. The story is more a lovely idyl than a novel, having no plot and only a most delicate and spirituelle love episode to run a silver thread through the fabric of the The reader best learn for himself the story of John Chapman, the man whose unselfish life made possible the apple and peach orchards of our land. A picturesque figure in our history, whose life is at once an inspiration and a rebuke to the selfishness of the day.

The McMillan Co., Pubs. Price, \$1.50. The Matrimonial Bureau is the latest output of that brilliant but erratic literary light -Miss Carolyn Wells. It is true that in this-shall we say novel?-she is assisted by Mr. Harry Taber, and perhaps this is the reason a good deal of Miss Wells' usual bright persiflage appears to be wanting. For The Matrimonial Bureau ought to be funny, and it is not. It is only an attempt to be funny. The opening chapter, in which we have Tekla and a real matrimonial bureau, is worth all the rest of the book. Tekla is a jewel, and we only wish she had not so quickly disappeared from the cast. Miss Esther, however, is rather a bore, and the only bright thing she did was her wild shot at a man whose handsome monument to his dead wife was noticed in the local press. The shot failed to bring down the game, but it was funny, as Miss Esther's delicately worded matrimonial leading was answered by the newly wed wife of the intended victim.

On the whole, one can pass a pleasant hour with The Matrimonial Bureau.

Houghton, Mifflin & Co. Price, \$1.50.

Glimpses of Books-Continued.

Conspicuous among the commercial literature which has come to us is the interesting, unique and charming series of illustrations in color by the Cabot Co.

In a long and narrow booklet, perhaps six by fifteen inches in size, water color reproductions of color effects on exteriors are manipulated by means of divided plates to show sixty-four different combinations.

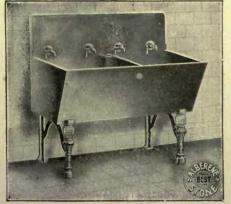
These color combinations will give more assistance in deciding upon the color scheme of one's house than pages of printed matter merely. Both the harmony and contrast of color is managed with great artistic effect and the booklet is beautiful as well as

most helpful.

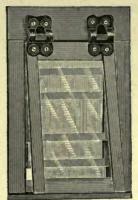
A very beautiful volume—it can hardly be classed among the manufacturer's booklets—has lately been received by us, is from the New York house of Gebruder Morse, whose studio and work rooms are located in Berlin. The book is entitled Art Linen and Lace, is artistically bound in coarse, pearl grey linen with a decoration of real cluny lace, applied on white satin and lettering and monogram in silver. The sixty pages of heavy linen paper, thick and creamy, are copiously enriched with engravings, fac-similes, of ancient and modern creations in lace, with special attention to the filet lace so much in vogue for adorning house linens. The reproductions are of sufficient size to give a clear knowledge of the table cloths, towels and centre-pieces. and the text contains much interesting history of this beautiful art as well as information on present styles.

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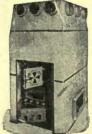
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to arrange successful plan for heating and ventilating with a furnace. It directs how to select a furnace; the size, where it should be placed, etc. explains how we can sell the No. 45 Leader Furnace for \$49 and pay the freight east of Omaha. This highgrade furnace has brick firebox, chain regulation. Has steel body and riveted, lined. galvanized iron casing. Burns wood, hard or soft

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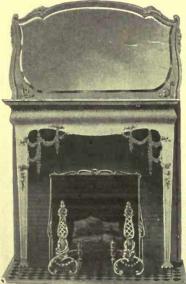
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= NEW ===

BUILDING MATERIAL

White and ivory glazed tiles are being used extensively throughout the country for wainscotings, and in many instances, the entire walls and ceilings are covered with this material. It is needless to add that tile has pre-eminence over any other material for this purpose, carrying with it an absolute feeling of cleanliness produced by no other material, embossed borders, cappings, bases and simple coves are frequently incorporated also of white, but frequently in colors, making a handsome treatment and characterizing the work to a pleasing degree. Incidentally, something might be said regarding the Welsh quarry tiles, as to their playing a prominent part in the treatment of porch, terrace or conservatory floors, and very frequently used in connection with the mantel for hearths and facings, especially with the Mission style of These tiles, as also quarries of mantels. domestic production, present a very antique appearance, being used principally in two colors, red and buff, and in two sizes, six and nine inches square; the texture of the tile is rough, the colors, however, are soft and pleasing, the effect being very artistic when properly arranged. To obtain the best result from the use of this tile, the surface should be characterized by a very noticeable joint, between the tiles; these joints may be colored to contrast with the tiles, or toned down to the color of the tile, which, however, in the latter case reduces the character of the work to some extent.-Arch. and Builder.

Concrete Building Blocks That Defy Detection.

So many improvements have been made in the machinery for manufacturing concrete building blocks as a substitute for building stone, and so generally have these blocks been accepted by the public, that it is only natural that the inventor should devote his attention to the material itself, Hitherto, concrete blocks, while vastly cheaper than stone and just as efficient in every way for the purposes they are used for, have been practically of a uniform color which detracted, in the eyes of some prospective purchasers, from their value as a material for making houses. In an attempt to introduce the coloring matter into these building blocks, it was found in most cases

New Building Materials-Continued.

that the strength of the block itself was lost, to a great extent. Lately, however, a new material has been found which, when mixed with the concrete, will produce an almost perfect imitation of the stone that is used as a sample. Granite, with all its specks and black dots, can be imitated so that an expert will find it hard to differentiate. Indiana limestone can be made to look so nearly like the object of nature that at a few inches distance even, the imitation cannot be detected from the original. recent experiment, and using an automatic Hayden machine, twenty blocks per minute were turned out with ease, and the result was so strikingly like the original stone which was used as a model, that there is no doubt whatever that the time has come when persons of moderate means will be able to build imposing houses at less than one-sixth the cost of building them of real stone.—Arch, and Builder.

New Building Material.

Glass bricks are coming into use, and it is said that this material will soon be used for making statues and monuments, as it resists the effects of weather much better than marble or granite.

Cheap and Pretty Country Houses.

The Daily Express, London, says that one of the chief difficulties in the way of getting the people "back to the land" is the lack of houses wherein to shelter them when they get there. Houses must be built which shall combine suitability with cheapness, and this is not easy. Several novel kinds of houses have been suggested, mostly by amateurs, but though very plausible on paper they have had one defect—they could not be built. We have collected the opinions of one or two practical men, builders who have had special experience in making workingmen's houses, and are enabled to give particulars of some cheap houses that would in most cases solve the difficulty. One firm, for instance, makes a specialty of wood and corrugated zinc dwellings. It informs us that it is prepared to erect a house suitable for a laborer and his wife and a small family in any part of the kingdom for £50 and upward. These houses are built of iron, lined with match-boarding, and with felt between the iron and matchboarding to regulate the temperature.

There is a general idea that an iron building must of necessity be unsightly. We found this different at the yard. All the buildings were made of iron and wood. All were neat and sightly, and two were as picturesque as Swiss chalets, even as pretty as the dear old thatched cottages of bonny England. Inside the bungalows, little gabled cottages, gardeners' cottages, etc., they were as tight and cozy as any one could desire.

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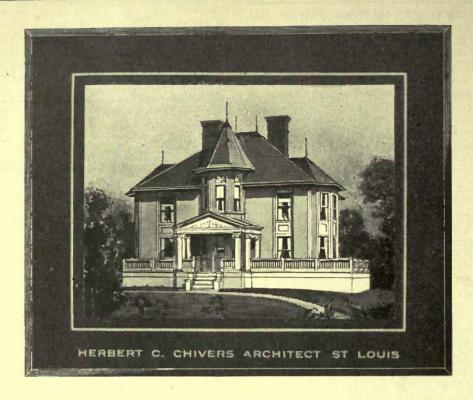
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large practice and who works on artistic and
practical lines giving the matter his personal
attention and utilizing every new idea which
applies to the work at hand. A pleasing, wellproportioned building need not necessarily
be expensive. It is my business to exercise economy. You
might waste the amount of my fee many times over, in not
having your window frames properly constructed or by having planned a leaky ill-appearing cornice or an over-ornamental porch so built as to rot away in a few years, things
which as an experienced architect, I never would permit.
You do not realize the errors in building until you are
in occupancy and then it is too late. You know the value
of the ounce of prevention. I prevent blunders and, for a
reasonable fee, save the owner hundreds of dollars,
therefore my services are a good investment for him.

By having a working plan to submit to your builder
you can insist upon things being done right. Il he raises
objections compel him to put them in writing and you can
then submit them to me. I make a full explanation to you
and your builder must then justily his contension.

I guard your building interests as a good lawyer
dour legal interests. It is as important to you to have

I guard your building interests as a good lawyer does your legal interests. It is as important to you to have carefully drawn details of your building plans as it is to have your contracts or deeds correctly drawn. No verbal understanding is as reliable as definite drawings and

understanding is as reliable as usually understanding is as reliable as important to you as the Brooklyn Bridge is to New York. Each requires detailed plans definitely understood and approved. To the architect look for results. He stands between you and the builder and is an unprejudiced, tair-minded authority. Many believe that a published plan, a brown pencil plan or a crude blue print is all that is needed to guide the builder. Only the inexperienced are imposed upon in this way. The wise ones know how much less expensive it is

way. The wise ones know how much less expensive it is to employ a competent architect.



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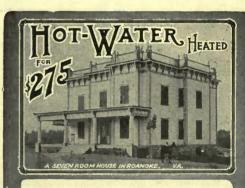
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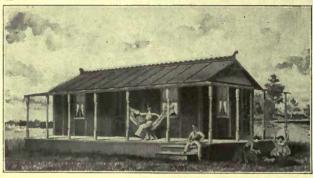
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THE LADIES' REVIEW is the official mouthpiece of the Ladies of the Maccabees of the World, the largest organization in the world composed exclusively of women. It ranks sixth among all the great fraternal beneficiary societies of North America.

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If you are interested in a great woman's movement, in what women are doing for women, permit me to send you a free sample copy of The LADIES' REVIEW; or, better yet, send me 25 cents, and I will send you the paper for the balance of the year. Fraternally yours, (Miss) BINA M. WEST.

Editor THE LADIES' REVIEW, Port Huron, Mich.



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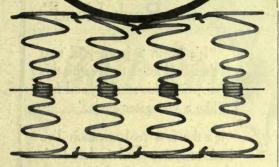


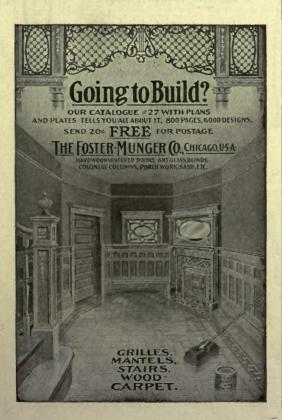
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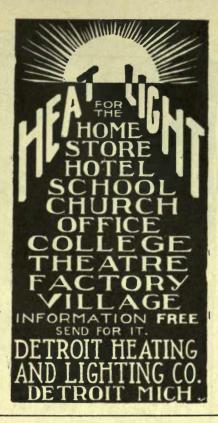
Upper tier bears the weight of light persons; cross-strips of steel distribute the weight of heavy persons throughout the lower tier. The coolest bed for summer—the easiest bed always. Write today for free booklet. "Wide-Avake Facts About Sleep", dealer's name, and catalog of safety cribs, iron beds, etc.

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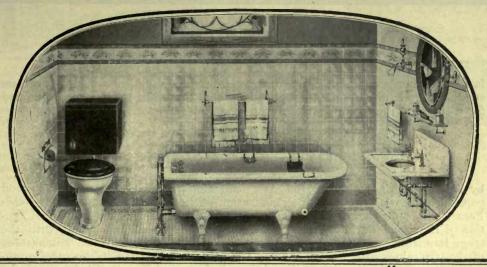


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THE BATH TUB Seamless cast iron, heavy 3-inch roll rim, 5 feet in length and 30 inches in The fittings are extra heavy brass nickel-plated, consisting of Outside Standing "Roman" waste with china index button; Fuller double bath cock; off-set supply pipes; with floor flanges.

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Outdoors for July

is a travel number and the most superbly illustrated number we have ever issued. The picture and photograph originals of these illustrations were obtained for us by contributors and writers who were "on the spot."

Into the Wilds

by Felix J. Koch, Fellow of the American Geographical Society, is a second paper dealing with the Author's Penetration of the "Terrible Sandchak of Novi-Pazar." Mr. Koch was the first American to travel in this most dreaded section of European Turkey. The first paper published in June dealt with the stage trip from Sarejevo, Bosnia, to the city of Plevlje. "Into the Wilds" tells of the trip taken with Austrian Army Officials from Plevlje City into the mountain fastness of the interior. As the record of an outdoor trip this is one of the most noteworthy writings of the year. In its historical relation it gives facts and describes a country and people totally new to American literature, and does it in an intimate, personal manner that makes delightful reading.

Abandoned Farms

is the title of an article on a subject that is close to the heart of every one who was reared in the rural districts of New England. Certain phases of this discussion as put by the writer are new and enlightening.

One-Day Outdoor Trips

describes "out-of-the-common" walking, canoe, and boat trips near New York. This will be interesting to all readers of OUTDOORS whether they be New Yorkers or visitors of the city.

Pictures of Crete

is a series of outdoor pictures of Crete that were obtained by Miss Anna Hubbard, an American Librarian of the Laurentian Library, Florence. No more beautiful pictures are to be found than these.

"A Day and a Night on Fuji-No-Yama," the sacred mountain of Japan, by "The Traveling Parson" is another feature for July and the best of this author's remarkable papers on the Interior of Japan.

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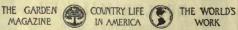
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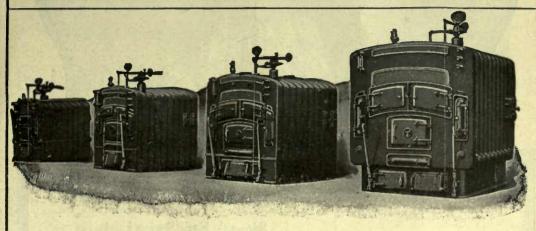




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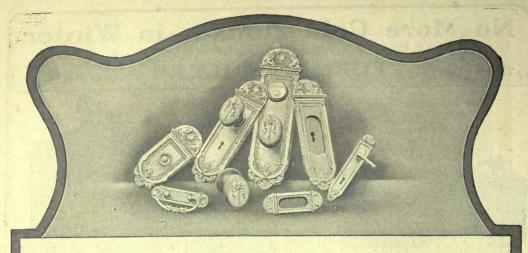
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Keith's Magazine

on

HOME BUILDING

M. L. KEITH, Publisher, MINNEAPOLIS

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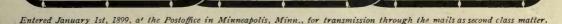
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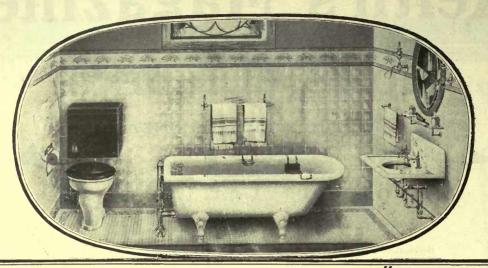
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NEXT MONTH

Leading Articles

CONTENTS

(Special Colonial Number)

NOTABLE EXAMPLES OF COLONIAL FARMS.

HISTORIC HOMES OF OLD KENTUCKY

-Fannie B. Carothers.

"THE LIGHT(S) OF OTHER DAYS."

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THAT PANTRY PROBLEM.

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Contest closes November 1st, 1905. Where unaccepted articles and photos are desired returned, postage must be enclosed.

The publisher's own experience this summer will appear (not under contest) in October number.

Prize winners will be announced in Xmas issue.

Address All Letters On This Subject To

EDITOR KEITH'S MAGAZINE, MINNEAPOLIS, MINN.

KEITH'S MAGAZINE.

Vol. XIV.

AUGUST. 1905.

No. 2

HIGHCROFT.

A Summer Home at Lake Minnetonka.



"LIKE AN OLD TIME MARYLAND MANOR HOUSE."

IGHCROFT is aptly named, being set upon a hill which rises gently but surely, to a commanding view of many miles in extent. It was the country home of the late Mr. Frank Peavey and by him greatly beloved. Neither money nor pains were spared to make this favorite spot fulfill the ideals of its possessor. Here the burdens of life were laid down, care folded his tent and glided away, and "forgot by all the world, the world forgot"—the busy financier could enjoy the morning freshness of the jocund day and

the ease and peace of the evening; could look away over the distant lake with its illimitable blue overhead and watch white sails flying, or muse before the crackling blaze of a log fire in the great hall of a chilly evening.

The house itself possesses much of architectural interest and is colonial in its general design though introducing some other features, notably the rounding balcony projection in the rear with its arcade of arches beneath. These do not, however, violate the general conception of the house, which

in its roof treatment and in the plain, old fashioned brick laid up with white mortar, and the shutters which guard the openings, reminds us of an old time Maryland manor house.

The stately columns which run up through two stories of the front portico form an imposing entrance, while the simple but satisfying cornice which they support continues around the whole building. The detail of the gallery railing and of the heavier balustrade of the porch below, is most pleasing. The lines of the building are softened by masses of shrubbery in the angles, and so disposed around the rear portico as almost to conceal it.

the plaster spaces enclosed tends to increase the solid dignity of effect. There is, however, nothing sombre about this great room, and nothing of the chill of vast spaces which is sometimes so depressing. Light and laughter radiate from all its appointments. The heavy beam crossing the hall midway with its single massive supporting column at each end, divides the living room portion from the staircase and entrance portion. In the foreground we have the broad and beautiful stair enriched by the color and softness of an oriental runner and by the grace of the wide spreading branches of bloom in the angle.



"THE PEER OF ITS ENGLISH ANCESTORS."

Steps descend from the house to a broad terrace, which is outlined with a low parapet, and beyond this is laid out the formal garden. The garden boundaries are defined by a luxuriant dogwood hedge, in full bloom when the picture was taken. From this garden is obtained a beautiful view of the adjacent lake and shores.

Entering this beautiful home, we are not surprised to find an expression of personality as large and generous as the house itself. This stately hall is quite the peer of any of its old English ancestors and forebears. The heavily beamed ceiling is plain but rich, and the simple line decoration of

The treatment of the immense fireplace and the simple wood paneling of the chimney breast extending to the cornice are pleasing and appropriate. Not many are capable of so much restraint, where money is unlimited. The furnishings, too, enlist approval from the absence of the gilding and carving and over-ornamentation, sometimes so painful, and from their evident selection for comfort and not show. There is the charm of open spaces, the avoidance of the clutter of many belongings which so often nullifies all the best efforts of the architect and produces an interior lacking dignity and repose.



"THE FORMAL GARDEN AND TERRACE,"

Japanese Irises.

The regal Japanese iris may be as easily grown as the potato, says a writer in The Garden Magazine. Moreover, it is perfectly hardy. High, dry lands do not suit its moisture-loving roots, but good garden soil, enriched with thoroughly decayed manure, deeply dug in and well watered during May and June—the blossom months in the northeastern United States—will produce flowers of wonderful size. Do not select a shady place for your irises. They thrive under a full exposure to the sun, but moisture they must have to bloom the best, and sometimes their roots will penetrate two feet deep to get it.

Little wonder that the iris so boldly decorative in outline and bearing a flower of exquisite coloring so marvelously formed should make its strongest appeal to the artistic Japanese. From these foremost gardeners of the world has come a strain of irises that neither orchids nor lilies can rival in beauty of form, texture, coloring, markings and general effectiveness. In the Mikado's garden, under ideal cultural conditions—that is to say, in rich, warm, sunny, alluvial land-the blossoms will measure from nine to twelve inches across their flat petals. Around the shores of those miniature lakes and streams in which the Japanese gardener, however humble, delights, the irises are no less lovely because a small garden demands that they be of lesser size, and let no one forego the delight of growing Japanese irises merely because he has not a pond or stream on his place. Some exceedingly fine specimens have been produced in a city back yard.



Concerning Color in Interior Decoration.

By Eleanor A. Cummins.

HERE is no one thing, connected with the interior of the house, as to which the average person is more helpless than color. It may be, probably is, true that the color sense is not native with most Americans. eye is not unconsciously educated, by the contemplation of the subtle gradations of tone, which belong to the landscape of countries whose atmosphere is less transparently clear, than ours. Picturesque New England is singularly colorless, and one feels, in other parts of the country, that the presence of warmer tones is a mere accident, due to the availability of brick rather than wood.

Be this as it may, if the instinctive appreciation of harmonies and values has been denied, to most of us, it is possible to grasp fundamental principles and arrive at an intellectual conviction, when we may not achieve an intuition.

In the older houses, each room was isolated from its fellows. Doors of communication were narrow, and the habit of keeping them closed prevailed. If one ransacks his memory for pictures of interiors, he will find an impression of shut doors. Physical conditions were responsible, also an eighteenth century ideal of cosiness. The treatment of such rooms was easy. Decide upon the color note, red, blue, green or yellow and all you had to do was harmonize curtains, paper and covers. In old houses of the better class, the nomenclature remains, the red bedrooms, or the green parlor.

With the advent of the more modern house, whose first floor is practically one room and must be treated, to some extent, as such, the difficulties of achieving a harmonious arrangement of color are multiplied. Unless one is content to treat the whole floor in one color, a method which demands a very accurate eye for color and an endless amount of industry in getting together the various materials required, the problem of making the transition from one positive color to another must be faced. If the house has a hardwood finish still other complications are added.

The possibility of a varied color scheme, for a floor of connecting rooms, depends upon the number of the rooms. There must be at least three. With less, one must be satisfied with a single color. Conversely, the greater the number of rooms, the more agreeable the gradation of color possible.

Connecting two aggregations of positive color there must be a room combining both. For instance, with a green hall and a red dining room, the living room separating them will contain both colors in combination with a neutral tint. With a figured green paper and plain green hangings in the hall, the living room will have a plain neutral tinted wall, warm gray or tan, hangings combining red, green and the neutral tint, furniture partly in green, partly in red. In the arrangement of the furniture, the green pieces will predominate in the part of the room adjoining the hall, the red at the dining room end. In the dining room the paper would be plain, hangings in two tones, the neutral tint of the living room continued in the woodwork. If there were a fourth room the last of the series would be red, the third would combine neutral tints and red.

In a small house it is usually best to keep to one tone of color, varying its intensity with the different rooms and in accordance with their varying exposures. If this is considered monotonous, a single room in neutral tones, with touches of the positive color, is apt to be successful. The happiest neutral tone is a golden brown, not too dark.

One of the strong points of the arts and crafts idea, in interior decoration, is that so much wood in browns and grayish browns, supplies such a quantity of neutral tones that it makes possible the use of large masses of positive color. Indeed, it demands these masses, as well as high lights in the shape of brass and copper adjuncts. With interior woodwork of positive color, such as mahogany or brick, treatment in neutral tones is usually the most satisfactory. Birch is the ideal high light for a scheme of coloring in browns, with notes

of blue and orange. A certain convention sanctions the use of strong contrasts with mahogany, light green, blue, yellow or buff, but it gains, in depth and richness of tone, when the color employed is nearly as dark as itself. When it seems desirable to use a light tone of color for the walls, the rug and upholstery should be in deeper tones, bridging over the gap between the dark color of the woodwork and the light one ot the walls. In using mahogany with green or blue, copper red may be introduced with very happy results. In association with a rather cold light green, it is particularly good. Copper color, however, should never be used in cheap materials. Its beauty needs the lustrous fibre of silk for its proper display. For small objects, in luxurious rooms, there is a finish of copper, called golden, which is exquisite in combination with mahogany. Trays and frames and candlesticks, of it, are mounted in beautifully colored oxidized silver, and the dark pinkish red of the metal, a color

entirely different from that of the copper in its natural state, tones into the darker red of the wood.

Bric-a-brac has its share, in making or marring a room. Given harmonious walls and furnishings, most rooms are spotty. Experiment, by taking out all the bric-abrac, and, in most cases, the evil will be greatly abated. Light colored bric-a-brac is out of place in most rooms decorated on modern lines. It looks well enough in the bedrooms but, in rooms with decided color, you want the same note repeated in the ornaments, with, perhaps, just one distinct contrast. For instance, in a green room you want green bric-a-brac, and, perhaps, just one piece of soft red, or old blue, or clear brilliant yellow. In a neutral room you can have more variety, but keep the different objects at about the same depth of tone.

The thing to aim at, in color, is harmony and only just enough contrast to emphasize the harmony.

HOME.

"Man cannot live by bread alone,"

He needs must have a mate and home,

And children several with their pranks and

toys

To round his daily life with joys.

Let him who dwells on single blessings, Denies the bliss of a wife's caressings, Endure his lot; I wish it not, But seek the joys that are not bought; 'Tis not my hope!

With God's good help I'll find my treasure
And no more be a bachelor boy!

The single blessed may oft have pleasure,
But they never know true joy!

—Arthur C. Clausen.

Rose Arbors and Pergolas.

By Mary C. Foote.

HE pergola is essentially of Italian origin, dating back, far back, indeed, to those wonderful gardens of ancient Roman villas, gardens and villas whose crumbling ruins are almost more beautiful in their decay than any of our modern estates, in all their well kept and shaven trimness. From those sumptuous palaces, the patrician nobles stepped forth to gardens and terraces where the

whiteness of marble columns, of statuary and fountains is doubled in effectiveness, and the sunlit stretches of richest lawn are far more beautiful for the deepening, mellowing shadows that flit wavering across them.

But the American people are not slow to appropriate all the graces of other lands, and travel has familiarized them with all the old world forms of beauty. These



"PERGOLA, WITH PAVILION IN REAR."

roses breathed softly through dark avenues of ilex and along gleaming, sunlit walks, for well did the Italians understand, both in architecture and in garden making, the decorative value of shadows. Against the dark greenness of cypress and cedar, the dazzling

charming illustrations are photographed from grounds comprising a whole city block in the heart of Minneapolis. Truly one might fancy themselves wandering among the roses of Linderaxa or gazing into some sunlit pool in Seville, only the shadows



"THE SUNKEN POOL BETWEEN PAVILION AND PERGOLA."

stretch away under oaks and maples instead of ilex and myrtle trees. One picture shows the pool between the pergola and the rose arbor, the other shows the little rose pavilion beyond. In front of the pergola the walk continues beneath two long wire arches thickly covered by rose vines, just now a mass of glowing beauty, while a rose garden containing every variety of the queen of flowers stretches out on either side. The pavilion at the end, to which this rose arbored walk leads, is simply fitted up with couches, a table and easy chairs. A large fountain is placed midway between the rose arches and stone garden benches and vases are disposed at intervals.

After all, is there anything so beautiful as a rose? The ancient Romans thought not, for this flower-loving race simply reveled in them. Though Horace complains that the fields were so given up to growing roses and violets there was no room for cabbages, they could not supply the demand, but imported roses by the shipload from Africa. No wonder, for their cooks made salads and souffles of roses and

their emperors bathed in rose dew of a morning. One old fellow had a pleasant custom of suffocating his guests with rose leaves as an after dinner pastime. 'Twas these same old Romans who had that pretty custom of suspending a rose over the banquet table; "sub rosa," we say, but never think why.

"'Tis why each host hangs o'er his board a rose

That what's said under it, may none disclose."

But we have wandered from rose arbors and pergolas to roses. Beguiling theme, who could resist it?

The pergola has not only great decorative value in a garden but much comfort as well. Its cool shades are indispensable for a garden party or for lovers' strolls. For its construction, many materials will serve; the fluted wood columns painted white as in the illustrations, field stone for rustic effects, or even brick piers, when the house is brick. Some of the stately old brick houses of this country had "galleries," as they called them, with brick pillars and brick floors,

with vines clinging to the brick. "Green galleries" was the expressive name given to these attachments by the Southerners, and it suits them well. They were however more in the nature of "loggias," and a part of the house, whereas a pergola is detached from the house and often at some distance from it. In the original "green gallery," the floor was of earth, and in ancient gardens there were delightful inequalities of level, with mossy steps connecting them. Alas! the floor of the modern American pergola is often richly tiled and even of hard wood.

Rustic pergolas are often extremely successful, formed of rough hewn beams set at regular intervals and roofed with poles. Fantastic forms, filagree ornamentation, are death to artistic effect in any pergola. Simples lines and a wealth of greenery,—given these and a suitable setting, the pergola is a thing to be desired. For the pergola, like other things, must have reason in its use, and it must be good in itself. By reason for its use is meant that it must be articulated with the garden design and fill a natural and justifiable place in the garden scheme. One must not only wish to have a pergola, but have a place in which to build it, and where it will help the whole effect of the garden. This, in very simple form, is the philosophy of the pergola.

A Utopian Bedroom.

Mr. H. G. Wells, whose novels of future life have had such an extraordinary vogue, has drawn this bedroom of the future:

The room is of course very clear and clean and simple; not by any means cheaply equipped, but designed to economize the labor of repair just as much as possible. It is beautifully proportioned, and rather lower than most rooms I know on earth. there is no fireplace, and I am perplexed by that until I find a thermometer beside six switches on the wall. Above this switchbeoard is a brief instruction: one switch warms the floor, which is not carpeted, but covered with a substance like soft oilcloth; one warms the mattress, which is of metal, with resistance coils threaded to and fro in it; and the others warm the wall in vadirecting current rious degrees, each through a separate system of resistances. The casement does not open, but above, flush with the ceiling, a noiseless rapid fan pumps air out of the room. The air enters by a Tobin shaft. There is a recess dressing-room, equipped with a bath and all that is necessary to one's toilet, and the water, one remarks, is warmed, if one desires it warm, by passing it through an electrically heated spiral of tubing. A cake of soap drops out of a store machine on the turn of a handle, and when you have done with it you drop that and your used towels and so forth, which also are given vou by machines, into a little box, through the bottom of which they drop at once, and sail down a smooth shaft. A little notice tells you the price of your room, and you gather that the price is doubled if you do not leave the toilet as you found it. Beside the bed, and to be lit at night by a handy switch over the pillow, is a little clock, its face flush with the wall. The room has no corners to gather dirt, wall meets floor with a gentle curve, and the apartment could be swept out effectually by a few strokes of a mechanical sweeper. The door frames and window frames are of metal, rounded and impervious to draft. You are politely requested to turn the handle at the foot of your bed before leaving the room, and forthwith the frame turns up into a vertical position, and the bedclothes hang airing. You stand at the doorway and realize that there remains not a minute's work for any one to do.



Typical American Homes.



"IN MODERNIZED DUTCH COLONIAL STYLE"

W. C. Whitney, Archt.

HE architect of first house has designed many colonial homes, using for an inspiration every type that graces the hills and shores of the colonies or nestles in their quiet valleys. But in the picturesque home here illustrated he gives modest expression to his best ideal. Consciously or unconsciously the average prospective builder as he piles up his thousands for the erection of a home, directs its designing into the rectangular classic form and carved stone fronts of the rich. To model his home after their dignified habitations and be placed with distinction on their social scale. seems to be the height of his ambition. It is therefore a great relief to see a house of more than average cost, whose owner had the courage, regardless of its size and aristocratic surroundings, to make his house a cottage with all its homelike qualities and charming simplicity. This beautiful home stands a silhouette against the sky on a high hill. From its prominent location it commands a superb view of a busy city to the north, while to the south it looks down upon a long valley of peaceful homes. Of modernized colonial style, it has a touch of the picturesqueness that hovers around the old Dutch settlements of Sleepy Hollow. Nothing especially new was attempted in the designing of it; it simply follows out the old general idea of a Dutch gable or gambrel roof house; but in its execution,-

simple and retiring,—it has dignity of style and breadth of treatment. The entrance, placed where it best suited the interior arrangement, is not prominent or obtrusive, but at the same time it is generous in its treatment and invites one in with a welcome to all the pleasures of a model home. The body of the house is dark brown, shingled, the trim is white and to carry out in detail the air of simplicity the foundation is built up in an artistic manner of ordinary field stones. A broad expanse of green lawn completes the color scheme, the whole be-

construction, it is another example of an owner rewarded for his courage in adopting a cottage type. This house is no mere colonial shell; the interior being treated in the same simple but artistic manner as the outside. No attempt has been made to produce prominent architectural features, the whole aim having been to provide the requirements of the owner in a simple form, relying mostly upon the general arrangement and proportions of various parts for a pleasing result. The details are suggestively feminine in their delicate proportions,



"MY DOOR IS WIDE; MY HEART IS WIDER."

Harry W. Jones, Archt.

ing an excellent result which has been obtained by the exercise of good taste and a fine, appreciation of the esthetic qualities required to make a modern home.

A good example of a distinctly suburban house is rare. One therefore glances several times while passing the dainty little house in our second illustration. It is not an expensive home in any way, and has very little ornamental work to emphasize its beauty. Of the gambrel roof style of

the slender and graceful balusters on the porch being dainty enough for the interior stairway. The porch as a whole is well proportioned and attractive. A low broad window of pleasing design gives us a pretty vista into the neatly furnished stair hall within, while at the threshold of the door we experience a feeling of cordial welcome which is suggested by the broad white door and sidelights that seem to say for the owner, "My door is wide; my heart is



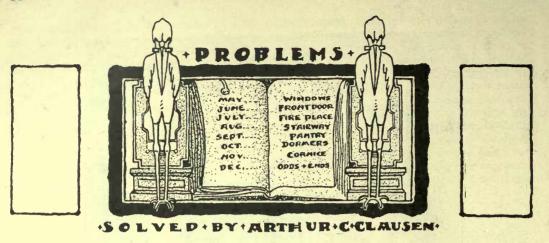
"A COZY, HOME-LIKE COTTAGE."

wider." On the south is a circular conservatory or summer room. On the rear at the second floor the good housewife has seen to it that a broad veranda was provided whereon to air the family bedding. The upper story is brown shingled, the lower story in a creamy yellow with white trimmings, while a border of green vines trail picturesquely along the base of the gable, furnishing a pleasing color effect.

The third house illustrated is also of the low gambrel roof construction. A home of moderate cost, of good form, but somewhat faulty details. The box vestibule projecting unceremoniously out onto the porch,

leaving scarcely room enough to get by to the hammock, being the principal impediment to an unqualified expression of admiration. The house is in good proportion, but it lacks the "snap" and dash of beauty which characterizes the preceding homes. A more elaborate window treatment on the side would have enhanced its beauty there, while a porch of greater projection and larger columns, lending it an air of generosity and substantiality would have added materially to the attractiveness of the front. Pardoning its little faults it is a cosy, homelike cottage.





Problem No. 4. That Stairway Problem.

HE stairway, originally considered alone for its utility and placed in the form of a spiral stair in some out-of-the-way corner, is now carefully designed as an important feature and located in the most prominent part of the house. As stairway designing and construction is not confined by precedent or tradition to any one form or style, a broad field is opened to the designer in which to make the best of his inborn originality; an opportunity which he rarely fails to avail himself of, sometimes presenting a stairway of beautiful proportions and design and at other times a hopeless incongruity. Stairway building is in fact an art by itself, not alone in its design but also in its construction, requiring considerable skill in joinery as it is usually built of many light and small parts all joined together with concealed bracing and much use of glue. This calls for highly trained labor, which has developed into a special class of joiners who make stair building their only work. The first consideration in stair building is the plan, second the number and relation of risers and treads which will be dealt with at some length later on, and the last but very important consideration, the design.

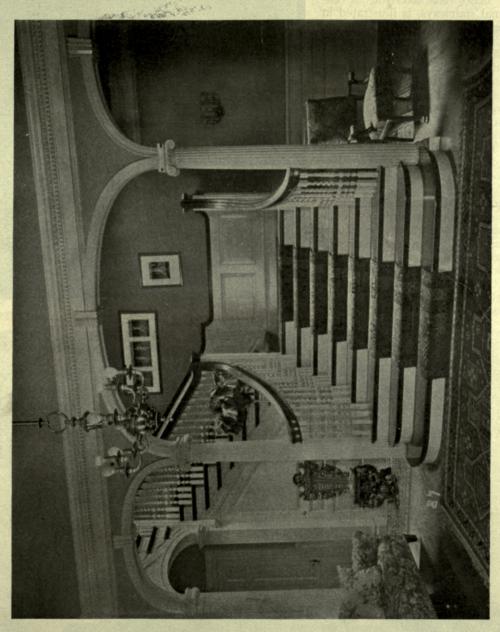
For the economy of space and the mere purpose of passing from one floor to another, the old spiral stairway handed down to us from times remote will serve the purpose admirably. But in the present day it has almost become an axiom that windows of any sort should never be included in a stairway of any pretensions. The usual plan of a stairway is one run and no landing, two runs with one landing or three runs with two landings, making in the sec-

ond and third cases one and two right angle turns. One run of stairs from floor to floor is not advisable as it makes the ascent tedious work unless more space is allowed the stair for wide treads than can usually be afforded in the average house. "Three runs and two landings" makes an ideal ascent as shown in the illustration, but this usually necessitates an unsightly prominence of the under side of the last run unless it is skillfully built in as illustrated in design "A." One principal run, a broad landing and a short final run makes an ideal stair. This always allows of considerable space under the landing that can be used as a coat closet, a lavatory, a repository for books or a roomy nook as shown admirably in illustration "B."

The principal features embodied in a stairway design, should be characteristic of the established style of the house. In fact a well designed stairway may be said to be practically a harmonious composition of Gothic, colonial, or classic detail as the case may be. Design 68 illustrates this point well, the vertical or pointed Gothic being used prominently in the paneled wainscoting and balustrade, the newel post also being distinctly of Gothic design. Each tread carries a miniature Gothic open window, the pointed arches sustaining the railing with an appearance of substantiality and support. This is also true of the wainscoting under the stair. Design 70 is taken from "Carter's Grove," James River, Va. This beautiful colonial home, a landmark on the upward road of American architecture was built in the year 1710. A beautiful mansion then, it is still a model of colo-

nial detail. Considerable attention has been

Illustration A.



paid to the approach of the stairway, a point that is well to be considered. In this instance it takes the form of a very pretty frame that sets off admirably the graceful stair beyond. A bit of detail characteristic of colonial stairways, is illustrated in the spiral ending of the rail and balusters which makes a very attractive feature. One's hand can slide off and on this railing with ease, being unobstructed by the usual newel. Brackets under the stair treads (design 72) are also interesting and beautiful bits of colonial detail.

The three illustrations present exceedingly fine examples of the modern colonial stairway. Each is rendered in the established and time honored contrasts of colonial stair architecture, dark mahogany rail, newel caps and stair treads with white enameled wainscoting, risers and balusters and considerable elaboration of detail, which gives a constant light and shadow effect in the white woodwork. "Through

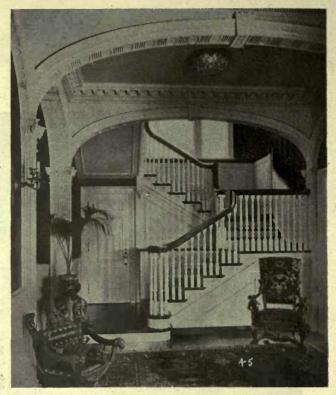


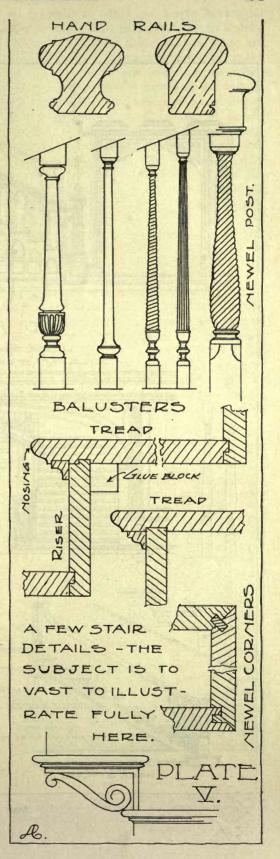
Illustration C.

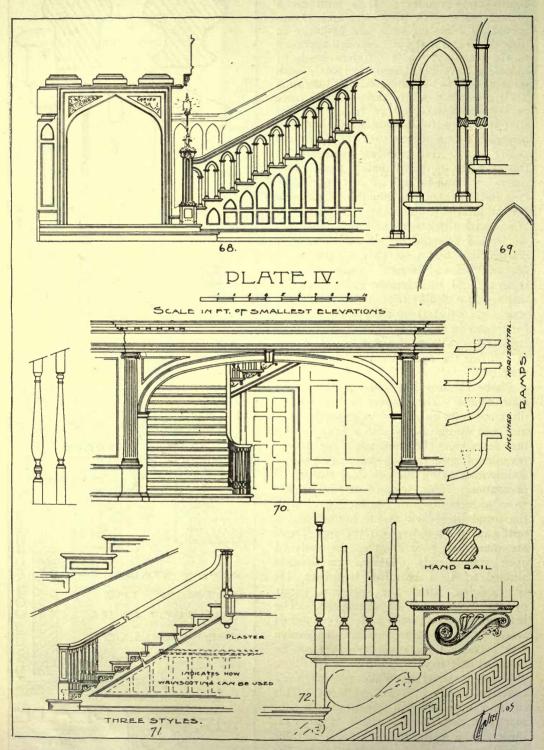


A Beautiful Landing.

colonial arches" the first illustrated sweeps gracefully up before us with imposing beauty and grandeur. It is built on a princely scale. The white, airy arches, supported by Ionic columns, are exquisite in their detail and make an unrivaled approach to the stairway. Two different kinds of balusters have been used alternately with pleasing effect. The second (illustration 'B") presents a dainty and attractive piece of home architecture. A feature of this stair is a beautiful landing which bays out in pleasing proportions over the cosy little alcove below. The principal attractions of this stair are its dainty details, slender balusters, etc., and its lack of strict formality. One feels as though he could live with comfort all around it and on it. In illustration "C," "with three runs and two landings" we have a splendid example of easy stair construction and unsurpassed details. beautiful, though formal, stairway which is worthy of considerable study. In this instance, as is also true of the preceding stair halls illustrated, good judgment has been used in making the wall decoration, rugs and furnishings very dark, setting off in contrast the light delicate details of the stair.

Plates IV and V contain a number of stair details. The subject is too vast to illustrate fully outside of an extensive volume, but enough is given to aid one in further research. The stair hall is necessarily considered with the stairway. A paneled wainscoting being the principal feature of decoration. This wainscoting is usually from 30 inches to four feet high (71) with the usual baseboard at the bottom and a neat cap of mouldings at the top. There are many ways of treating the ends of open stair treads. Design 72, already alluded to, is a beautiful treatment. modeled after the principal stair of the "Nunnery" at Annapolis. brackets were originally each carved out of wood by hand; a tedious and expensive task. Today for a small sum they can be obtained cast from a mould in composition, a durable material that makes possible many beautiful things in a modest home. This design can be modified somewhat to a simpler form, as shown on plate 5. Design 71, illustrates a plain but neat and durable newel post having no obstruction for the hand on top. Newels can be solid or built up (construction details, plate V) many





Stair Details.

sided, square or turned, some are plain and have hand carved ornaments (see newel post from Hancock house, plate V). The hand rail starting in a spiral with baluster following is very effective, but more expensive than a simple newel (illustrations "B" and "C").

Balusters admit of a great variety of design, a few simple examples only being illustrated. They are usually turned with a square block top and base. The caps on the balusters should step up with each baluster in the same degree of rise as the rail, but the base block and mouldings at the base should run horizontally on each step, some part of each being on a line with the step above (design 72 and illustration "A"). Balusters are from seven-eighths inch to one inch and three-quarters in diameter for the usual stair, but sometimes larger for elaborate work. The spacing is optional, but in the best old colonial homes there are three balusters to a tread of ten inches and four to a tread of twelve inches. The construction of hand rails presents a complex subject. A few suggestions will suffice here. The top of the rail should be smooth and rounding to allow the hand to pass over it easily. It should also project some at the top to enable one to grip it with the thumb and fingers. The examplate V are good and the rail on plate IV is very good. It is a true colonial taken from the Hancock house of Boston (built 1737). The hand rail should be from four to five inches high in the section and three to four inches broad. The distance from top of rail down to top of step taken on a line with face of riser should be not less than twenty-eight inches nor more than thirty-two inches, thirty inches is best. Stair treads should be one and three-eighths inches thick, the riser seven-eighths inch thick. The usual width of stair is three feet to five feet from the wall. Rear stairs can be two feet six inches wide. All enclosed stairs having walls on each side should have a hand rail on one side (both sides is better) supported by iron brackets.

The most important point in planning a stair is the pitch, or relation between the risers and the treads. The pitch of a stair is often restricted to as small a space as possible to save room, but under ordinary conditions the "requirements of surrounding features of the plan should yield so far

as possible to allow of ample horizontal space for the stair in order to avoid a steep ascent." To avoid this condition there are several rules. The most common being the American rule of not less than seventeen or more than eighteen inches as the sum of riser and tread, thus a riser of seven inches would call for a tread of ten or eleven inches. The German rule is to make their quotient between seventy and seventy-five inches. The French rule is to take twice the height of the riser and add it to the tread, keeping the sum between twenty-four and twenty-five inches. It is safe to say, however, that the riser should not be less than six and one-half inches, nor more than seven and one-half inches from tread to tread, and that the tread should be from ten to twelve inches for all house stairs of importance. The rear and cellar stairs can be eight inch riser and nine-inch tread. The treads referred to above are from face to face of riser. Sizes given are not meant to include the nosing which projects an inch or so over the riser. The table of risers accompanying this article will be found convenient for finding the number of risers required for a certain rise in a given height.

76.	FEET	FEET	FEET	PEET	Feet	FEET	FEET
1.	0-64	0-63	0-7	0-74		-	0.8
2.	1-1	1-15	1-2	1-22	1-3	1-34	
3.	1-72	1-84	1-9	1-93	1-102	1-114	2.0
4.	2.2	2-3	2.4	2-5	2-6	2-7	2-8
5.	2-82	2-93	2-11	3.04	3-12	3-23	3-4
6.	3-3	3-42	3-6	3.7%	3-9	3-102	
7.	3-92	3-114	4-1	4.23	4.42	4-64	48
8.	4-4	4-6	4.8	4-10	5-0	5.2	5-4
9.	4.10 1	5-03	5-3	5.54	5.72	5.93	60
10.	5-5	5.75	5.10	6-02	6-3	6-52	6.8
11.	5-113	6-24	6.5	6-73	6-10%	7-14	7-4
12.	6.6	6-9	7-0	7-3	7-6	7-9	80
13.	7-0%	7-33	7-7	7-10%	8-12	843	8-8
14.	7-7	7-10%	8.2	8.5%	8-9	9-0%	9-4
15.	8-12	8.54	89	9-03	9-4%	9-84	10-0
16.	8.8	9-0	9-4	9-8	10.0	10-4	10-8
17.	9-22	9-63	9-11	10-34	10.7%	10-113	11-4
18.	9-9	10-12	10-6	10-10%	11-3	11.72	12-0
19.	10.31	10-84	11-1	11-53	11-102	12-34	12-8
20.	10-10	11-3	11-8	12-1	12-6	12-11	13.4
21.	11-42	11-93	12-3	12-84	13-12	13-63	14.0
		1		7	The state of the s	12-11	13.4

TABLE OF RISERS

The back years of "Keith's" bound in cloth, gold lettering, \$1.75 each. (By express, we pay the charges.)

A Decorative Scheme in Modern English.

Paper No. VIII. By H. P. Keith.

ODERN English is only one of the several forms of the Art Moderne or Art Noveau style which for some years has occupied so prominent a place in art and manufacturing cir-While it goes without saying that the Art Noveau movement has been characterized by much that was hopelessly bad, and represents in its extreme a repellant severity and eccentricity, it remains true that the style compels interest and admiration by its general feeling for line and wonderful charm of color combinations. L' Art Noveau and its American prototype the Arts and Crafts' efforts have been ridiculed, and with reason. The ardent supporters of this style do not always keep within the bounds of common sense or comfort. People refuse to sit in coffin-backed chairs, however strictly correct their structural lines may be. Nor do they like writing tables, whose high square-cornered post tops would be wicked things to bump your head against in the dark. These designs may be original, but they are not livable.

Beneath the unrest and the vulgar eccentricities of the New Art there is, however, a foundation idea of good sense and real artistic merit. There is a quaintness that interests and a freedom from the tiresome fripperies of the French styles, that is restful. These qualities go far to atone for its

These qualities go far to atone for its errors. Probably its most intelligent example was at the German exhibit in St. Louis, where an original and picturesque treatment of furniture forms added to a bold and unusual use of color, produced exceedingly attractive results. The ornamentation was, of course, much more elaborate than our own American mission furniture, as also the pieces of English manufacture, conspicuous for their manner of using metal mountings and ornamentation on fumigated wood.

It is, however, one recommendation of the style we are considering that it is well adapted to the comparatively smaller house and simpler furnishings of modest means; to such a house it is the aim of this paper to apply it in its decoration and furnishing.

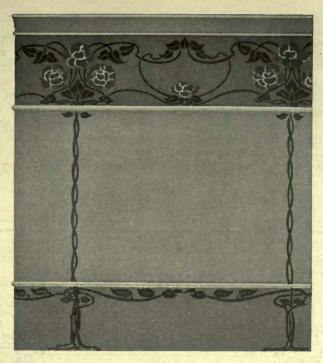
First, we must remember that the distinguishing feature of this style is a conventional treatment of natural plant and flower forms, and to accomplish this by the

use of simple lines. This does not mean that decoration consists in the use of Noah's ark nursery trees arranged by threes, for it is a style capable of infinite variety and much grace. It means the conventionalizing of a particular flower or plant so as to make it distinctly recognizable, rather than the exact imitation of actual roses, let us say—on a trellis—a species of realistic decoration with which we are only too familiar. There are those who object to and cannot understand the conventionalizing of natural forms. want their roses and their oranges as red and as yellow as life, with every petal copied. But the conventionalism of L' Art Moderne merely goes back to the classic models we all revere, for its inspiration. A certain amount of conventionalism is restful and desirable, and when used with restraint and modifications has many virtues.

Chief among these is the economy with which decorative effects having real artistic merit can be achieved. Take, for instance, the modest but substantial design shown for the entrance

HALL.

Suppose that the woodwork in the main hall and vestibule is fumed to a soft brown, not too dark. In the vestibule having so little wall space, we can afford a dado four feet above the baseboard of green and cream tiles, with a wall filling above of green canvas undecorated. If we can afford a floor of mosaic tile in a simple design, it is well. Or we can substitute an oak floor stained to a greenish bog oak. In the hall proper the entire wall is covered with prepared canvas tinted a rich peacock blue. A paneled wainscot effect is gained by the use of stencil lines alone. The vertical lines which reach from the baseboard to the cornice fillet are stenciled in a soft lustreless black. So are the lines of the envelope-like squares enclosing the seed pods, which are dull red with a dot of orange in the center. The long oblong space enclosed by the black lines of the upper wall, is left untinted when the remainder of the peacock blue filling is tinted and is colored a bone color, which is repeated on the ceiling. The lines crossing the ceiling-like beams are black. The bone-color background of the narrow rectangle brings out



"SUGGESTED DECORATION FOR HALL."

the design and relieves the dark wall. The leaf forms and flower stems are green, the stem separating into three lines toward the base of the tall, dividing lines. The space is again divided by a small panel containing a single flower and stem. The horizontal lines forming the middle band are stenciled in green with black dots, as also the curving line of the frieze.

A characteristic of the New Art is the prevalence of gray tones; gray with violet and dull greens. Heavy reds and sharp greens have no place here. The Germans make an effective use of silverwood in their interiors, both for the standing woodwork and the furniture. Where it can be afforded, standing work of silver plain maple with silver birdseye maple for panels, is lovely for a drawing room. So is silver ash, which shows a beautiful silver-bluish tint. While at first very costly, this finish is now furnished as cheaply as mahogany, by a New York firm of American wood stainers. Even their prices would probably be beyond this modest house, and so our

DRAWING ROOM

woodwork will be of some cheap wood enameled ivory. The woodwork is very simple and the wall surface broken by perpendicular strips of ivory wood, which run from the baseboard to the six-inch horizontal strip around the middle wall, and which is placed about five feet from the floor. About 12 inches above this strip is run another four-inch strip forming a horizontal panel around the wall. A six-inch flat strip forms the cornice fillet. The decorative scheme takes the iris for its motif, in color and forms. The lower wall panels formed by the vertical wood strips to be filled with a prepared canvas tinted violet color, while the middle band is a grayish green. Above this the wall may be covered with a prepared krash, a peculiar cream color touched on the surface with a distinct yellow, and the ceiling be plain cream with lines of gold. The leaves of the flowers to be a slightly stronger, bluish green, and the stencil lines in the lower panels a green pronounced enough to show against the violet canvas.

The flower forms themselves to show purple shades and white with yellow streaks, against the yellowish background. The curved line to be made of green dots and purple dashes. Thus we have the daintiness and grace essential to a drawing room treatment combined with unusual color effects and great simplicity. The furniture of this room would be charming in the silver wood before described with green and

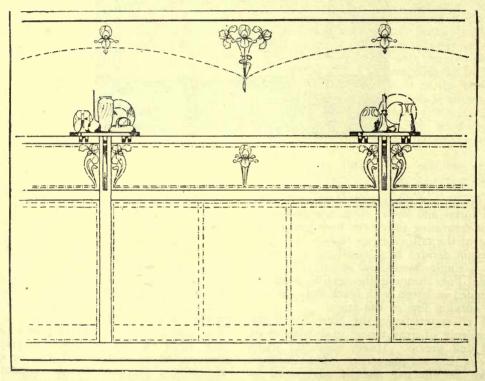
violet upholstering. The floor given a slight purplish tinge and waxed, with a gray-green rug. If a

LIBRARY OR DEN

be included in the floor plan, a characteristic and interesting treatment would be to hang the walls with raffia cloth in natural coloring, which is a light tan. The widths of the cloth laced together with raffia grass. The woodwork should be stained to a deeper tone of soft

THE DINING ROOM

woodwork is stained a rich brown madder, with a simple mantel faced with large, square Dutch tiles in broken greens. A molding, which may be a plate shelf if preferred, at the height of the cross-bar of the windows and also of the tops of doors, forms a carrying line around the room. The feature of the room is the glass framing of one entire side. The upper section of each sash divided into small panels of

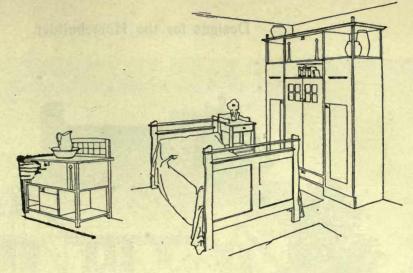


"IRIS MOTIF FOR DRAWING ROOM."

brown and the ceiling covered with a Chinese, gold paper crossed with brown markings and lines. Mission chairs of fumed brown oak, the seats upholstered with rough ecru linen. Tall brass candlesticks, a brass reading lamp, brass wall sconces with candles and a picture framed in dull gold should furnish the high lights. Japanese prints framed in narrow brown wood will be accordant here. On the floor, a large Hawaiian mat in brown and tans. A delightful relief note would be pillows of coral colored velvet or brocade on the couch and a door hanging of the same.

white, rippled glass, with a band of soft, bronzy green running through. Against this background the reduced design of the frieze is applied. The leaves in stronger, bluish greens, the flowers simply rough, white glass with orange centers. Straight folds of green raw silk form a simple drapery on the lower sash above the seat built in beneath. This seat is not upholstered, but has cushions at the ends, of green ooze. Charming little nooks are formed by the return of the screen at the ends. These have a slight decoration introduced by an oval cut out and filled in with

Furniture
Suggestions
for
Sleeping Rooms
in
Art Moderne
Styles.



leaded green glass, the leads at the top enclosing two discs of purple.

The wall below the frieze is treated to a distemper wash of soft gray-green and the frieze the color of vellum or old parchment. On this background the conventionalized orange flower is stenciled in the same colors as used on the glass, with stems and outlines a deep purplish gray. Ceiling warm cream colored plaster between wood beams. Furniture in the simple craftsman shapes stained softly brown, the chairs upholstered in green leather. The illustration, though a line drawing only, gives a good working idea of the scheme.

THE SLEEPING ROOMS

are difficult to treat in L' Art Moderne so as to be acceptable to the majority of people, who cling to a riot of paper roses and hollihocks, imagining that only so can a bedroom be cheerful and airy. It is true the shapes of bedroom furniture modeled upon this style are severe and formal when contrasted with the curves, gilding and elaboration of French or Georgian models. The line suggestion presented of furniture shapes appropriate to sleeping rooms treated in Modern English will probably not seem attractive to most people. Yet such fittings are really restful in their simplicity, and "white simplicity" is, after all, the chief charm of the sleeping room. Of course, the kind and color of wood and the decoration, are subjects for infinite variety of treatment. In one room, for instance, the woodwork can be stained or painted our favorite silver gray. A picture moulding at the tops of the doors carries a line around the room, the wall above and the

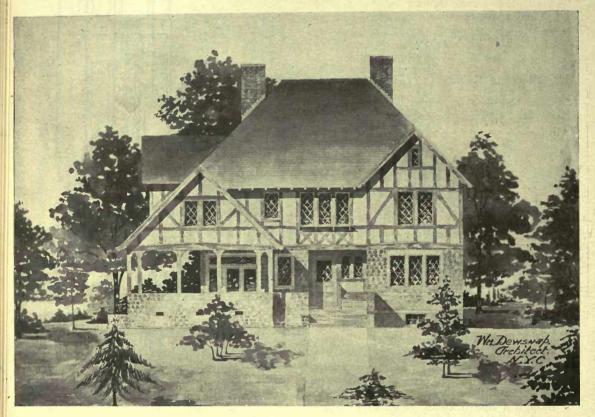
ceiling, tinted cream color. Below the moulding the wall for a depth of 12 inches is tinted a warm gray, with a 2-inch band of walnut brown separating it from the remaining wall, which is a rich green. Let there be a stencil enrichment on the cream colored frieze running up on the ceiling in the corners in a slender design of intersecting green lines and enlarged conventionalized, purple harebells. The 12-inch band of warm gray wall to serve as a background for photos and prints, thus concentrating the interest at the eve level. If then the straight and simple lines of the furniture be carried out in poplar, stained a violet color with slight decorative inlays of dull gold here and there, the prim but dainty pieces will be found to have a charm all their own and as decided as colonial mahogany.

Or a compromise might be made in one room by using a wall paper frieze having an Art Moderne design of conventionalized pond lilies above a plain gray-green wall with ivory woodwork and furniture, the latter upholstered in blue and green. The floor covered by a greenish India matting and the window curtains repeating the conventionalized pond lily design of the frieze in a madras. Such a madras is shown in the shops.

The exterior design suited to such an interior should have very strong and simple lines. Especially adapted to this style are the new cement houses, square in outline, plain in architectural detail but with a marked character of their own. Such exteriors, originating with German architects, are attracting interest and favor here also.

For the illustration of the Iris Parlor used in this article we are indebted to the H. B. Wiggins Sons Co.

Designs for the Homebuilder.

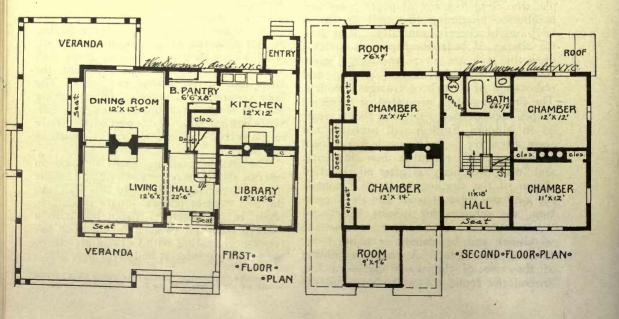


Elizabethan Treatment.

Wm. Dewsnap, Archt.

DESIGN A 81.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 81.

THIS handsome country mansion is intended to have field stone used for foundation, and the many pillars of the porch and porte cochere. Rough cast gray plaster for the walls, with mossy roofs obtained by the use of just the right green, would give a charming exterior. The great extent of roof surface gives sufficient use of the green stain, and the trim of openings is to be kept in tones of gray, a darker tone being used than the gray of the plaster. The exception suggested is to paint the wood capping of the cobblestone balustrade water green, also in the rounding balcony of the second story. The porch floor to be gray and black tile with stone steps and the porch ceiling narrow strips of Georgia pine stained a bright orange. The latticed window sash black and the chimneys gray stone.

Description of Design A 81.

The style of architecture—Elizabethan. Shingle treatment first story over brick foundation, with the plaster and half-timbered construction above, running up into the gables. A plain hipped roof over the main portion of structure. House is planned with a broad central hall and living room thrown together, separated only by fireplace from dining room. This house makes a most delightful summer home, with its wide area of veranda.

First story, hall and staircase finished in oak; rest of the building in cypress or pine. Double floor, first story with building paper between. One room provided in third story. Cellar under entire house. Hot air heat and open plumbing provided.

Estimated cost, \$5,280.

By Wm. Dewsnap. Archt.

Designs for the Homebuilder.

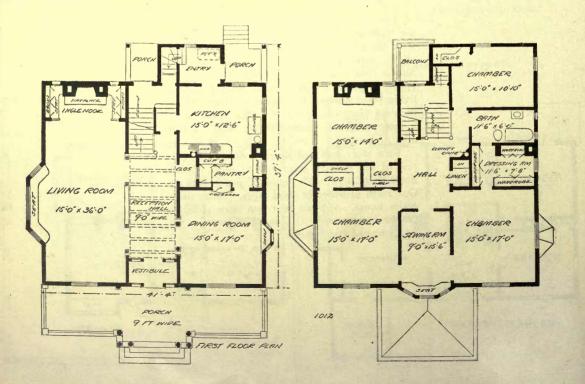


The Keith Co., Archts.

Dignified and Stately.

DESIGN A 82.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 82.

HANDSOME and even stately effect might be obtained for this style of exterior, if the cement construction now so popular were employed. The natural gray of the cement may be contrasted with black roof shingles and black window sash. It will be found that the black roofs of dormers, bay windows and portico of first story, together with the black sash, will be effective but not startling. Shutters, on the square, regular windows of the main house, would be an addition, and these should be black also. When thrown open, as they usually are, they are effective. The necessary relief to this rather severe treatment will be given by an ivory white trim, including cornices and string course, porch pillars and balustrade. The foundation should be of gray stone and a gray and black tile floor for open terrace and portico will complete an aristocratic, even if somewhat formal, exterior.

Description of Design A 82.

This suggestive design shows one of the always pleasing type of square house, with some unusual features in its exterior arrangement. The living room is one of most generous dimensions, taking in with the ingle nook, the full length of the house, and it is made to appear even more spacious by being screened from the main portion of the hall and not divided from it by a solid partition. The little rear porch is most convenient for access from the garden to either the basement, kitchen or main house.

The second story shows most generous closet space, that connecting the owner's chamber with bath, being a fine sized room, lighted, and with wardrobe cases having sliding doors lining the walls. The sewing room, with its bay and builtin seat, would often be called, instead, my lady's

boudoir or my lord's den.

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

The interior finish is of imitation mahogany in the living and dining room, white enamel with beamed ceiling in hall and hardwood floors throughout. Photo rails are provided in all the chambers. The exterior is of clapboards.

Estimated cost, \$7,200. Width, 41 feet 4 inches; depth, 37 feet 4 inches; height of first story, 10 feet 3 inches; second story, 9 feet 3

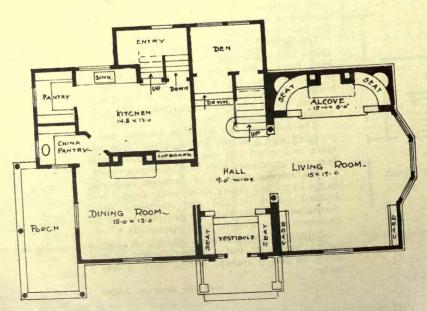
inches.

Designs for the Homebuilder.

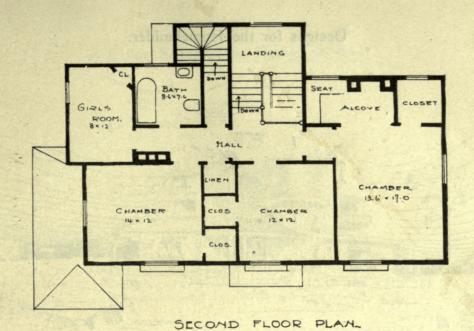


An Attractive Colonial Entrance.

DESIGN A 83.



FIRST FLOOR PLAN



Description of Design A 83.

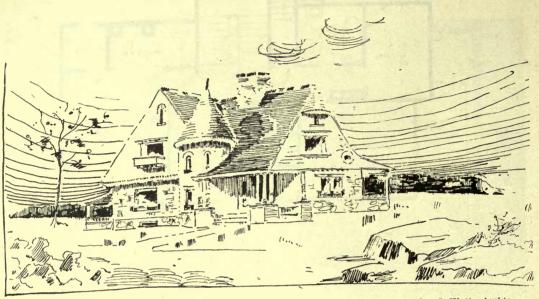
The distinguishing decorative feature of this house is its fine colonial doorway, but its proportions and dormer windows give it an effect of elegant simplicity and dignity. The rather high sub-basement of stone has a decorative quality and adds much to the substantial effect. The foundation of the porch corresponds with that of the house. The enclosing wall gives an unusual degree of privacy to the porch, which has no entrance except through the diningroom. Its floor is of terrazo.

The house is 44x27 feet and cost \$4,500. Placed as this is in the open, the roof is stained green, the shingles of the first floor dark brown, and the second story a lighter shade of brown. For a shaded site the roof should be red. The house has hot water heat and open plumbing. The floor and wainscot of the bathroom is tiled.

For the interior finish, the hall and dining room is done in weathered oak and the living room in white enamel. The second floor rooms are finished in enamel in different colors. All of the floors are hardwood.

By F. D. Orff, Archt.

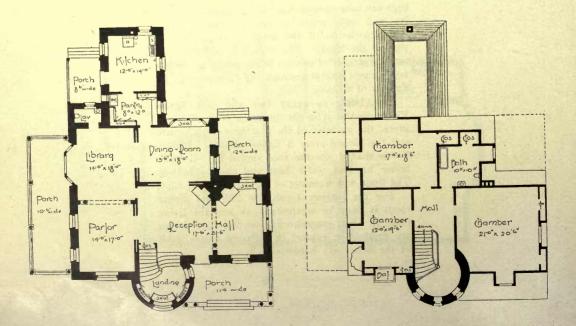
Designs for the Homebuilder.



Barber & Kluttz, Archts.

DESIGN A 84.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 84.

T is suggested to use rough, field stone for the first story of this sketch, with cypress shingles in the tower, and high, steep gables. If these shingles be left to weather they will turn about the color of the stone. On the main roof and roof of tower, it is suggested to employ a marble roofing composed of gray cement and gravel spread on sheets of heavy paper. Thus we have an effect of silvery gray tones very charming for a picturesque situation. Even the porch columns should be painted gray and sanded, and the window trim a deeper shade of gray, with black sash. Flowers and vines should afford the necessary relief for this study in gray.

Description of Design A 84.

The general exterior of this design is very similar to that of A 86, the lower story being built of rough or field stone with the second and roof of cyprus shingles. The floor plan is entirely different, however, but carries out the same generous treatment and open effect of the rooms. Liberal provision is made in the way of fireplaces and reception hall, which is unusually large, being 17½ feet long. A very attractive interior feature is the stairway in the tower with the built-in book cases off landing.

The first story is finished in chestnut wood; second story natural pine; hard wood floors throughout, in oak. The library and parlor are only separated by pilasters so that this is practically a room 36 feet long.

Size over porches, 70 feet long and 60 feet wide; height of first story, 10 feet 6 inches; second story, 9 feet 6 inches. Cellar in the clear, 7 feet.

Estimated cost, \$7,000.

-By Barber & Kluttz, Archts.

Designs for the Homebuilder.

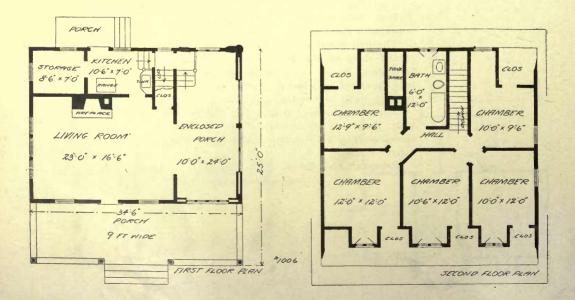


The Keith Co., Archts.

Simple But Satisfying.

DESIGN A 85.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 85.

THIS summer home so agreeable in its simplicity and well proportioned lines, would be attractive in shingles, stained a wood green, on the first story and in the gables, and dull red for the main roof and dormer roofs. The chimney of red brick also the foundation, with lattice work painted the dull red of the roof. The swinging windows with their little diamond-paned sash in black also, the larger sash below. The front door a deep, water green, and the rest of the trim cream color. Porch floor and steps painted dark green and porch roof cream color.

Description of Design A 85.

A summer home, comparatively small in size, yet having five chambers and bath and below, most roomy living rooms. This result is obtained by the enclosed porch, a unique feature in itself, and one which would add much to the comfort of the home. The wide openings are arranged with sliding windows, which in pleasant weather can be shoved entirely out of sight into the wall pockets, while on cold and windy days the protection of the glass proves most acceptable.

The fireplace and mantel are of selected red common brick, simple yet of ornamental design. The joists of the upper floors are dressed and arranged to form a beamed ceiling, while the walls are ceiled instead of plastered.

The kitchen is small but has the advantage of a good-sized storage room or woodshed connecting. The stairs are accessible from either the kitchen or the enclosed porch.

Exterior is of shingles and is made especially attractive by the three small dormers with their swinging windows of diamond shaped glass. This house with a little change in construction, as plastering, etc., could be easily adapted for a cold weather house, as well.

Estimated cost, \$1,650. Width, 34 feet 6 inches; depth, 35 feet; height of first story, 9 feet 5 inches; second story, 8 feet; lowest wall height second story, 5 feet 6 inches.

-By The Keith Co., Archts.

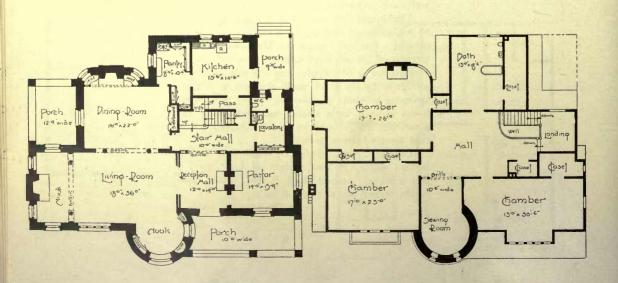
Designs for the Homebuilder.



Barber & Kluttz, Architects.

DESIGN A 86.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 75.

THE exterior of this design is composed of shingle on the main story with plaster above the string course at the base of the second story windows. It is suggested to stain the shingle a deep, velvety green, including the shingled porch columns. To use red brick for the foundation and to stain the roof a warm copper red. The plaster to have enough yellow ochre incorporated with it to produce a deep cream and the roof cornice painted a deep cream. The porch ceiling and cornice the same deep cream. The window trim of the upper story the same, but the trim of the lower story to be green, a shade lighter than the shingle. Porch floor and steps a coppery red.

Description of Design A 86.

A Rambler's cottage—the first story of rough stone, the gables and roof of cyprus shingles. A magnificent and spacious arrangement is provided for first floor, which can be reduced in size or changed to suit. We do not frequently show plans where the rooms open up more beautifully than in this design, though the columned opening, if also carried out between reception hall and living room, would be still more effective. Should it be desired also, seats can be placed on each side of the fireplace forming a nook there. This would make a very beautiful country residence.

The choicest of finish has been provided throughout with handsome hardware, art glass windows and best nickel plated plumbing. Parquetry floors throughout lower story.

Width, 70 feet; depth, 56 feet; height of first story, 10 feet; second story, 9 feet 6 inches; basement, 7 feet in the clear.

Estimated cost, \$8,000.

-By Barber & Kluttz, Archts.

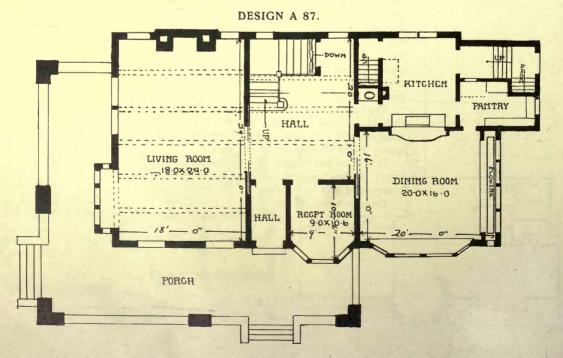
KEITH'S MAGAZINE

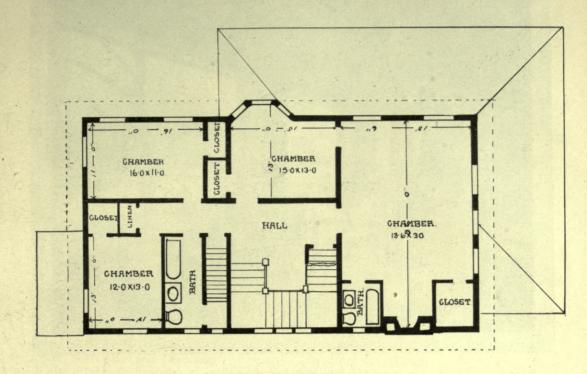
Designs for the Homebuilder.



A Successful Corner House.

C. H. Thompson, Designer and Builder.





Description of Design A 87.

The home here presented is built in what is known as Birchwood, a suburb of Chicago, and is on the famous Sheridan road running from Chicago to Milwaukee, and rests about 300 feet back from the lake. A very picturesque and substantial feature of the exterior is the porches. During the summer months they make cozy, cool corners and resting nooks, from which is obtained a broad sweeping view of the lake and surrounding woods. The exterior is built of rock faced stone veneer, giving an air of solidity as well as resistance of both cold and heat.

Entering we find the hall lighted with windows the same as above the stairway, art glass in simple and conventional design. The living room is one of the most charming rooms in the house, where the meaning of home is fully demonstrated. Its simplicity is its plea towards the artistic, finished in quarter sawn oak, which is subjected to the rich coloring of a dark Antwerp

stain. The walls and ceiling—the latter panelled by dark beams of wood which stretch its width—are covered with a fine canvas, painted olive. The panels on the ceiling and the frieze are ornamented by a simple stencilled design in warm brown. At one end of the room is a huge fire-place built of Portage-Entry sandstone, which in color harmonizes beautifully with the stencilled decorations.

The dining room is finished in Flemish oak. The east wall is filled with windows and here has been made a receptacle for potted plants in the form of a sunken trough of zinc, its upper edges finished with the satiny Flemish oak. The water is drained from this trough into an outflow, so that no moisture is allowed to affect the woodwork. Tiny electric bulbs, nestling in the frieze of woodwork, supply artificial light to this room.

Estimated cost, \$17,000.

-By C. H. Thompson, Designer.



View from Porch of Design A-87.



Showing Fireplace at End of 30-foot Living Room.



Conducted by Eleanor A. Cummins.

HILE the thoughts of the expectant freshman are probably centered upon college athletics, his housekeeping is a matter for anxious meditation to his mother and sister. Household gods pass from one college generation to another, by various processes of barter and sale, but there is a great deal of pleasure, both for the young man and his mother, in fitting him out, for his four years, with new and charming belongings. If the freshman happens to be a girl, she is sure to want things of her own, rather than the bedraggled appurtenances of some one else.

The bedroom is easily disposed of—an iron bed, a washstand, two or three chairs, a stand beside the bed to hold a lamp, are all that are needed besides some receptacle for clothes. A man will like best a high chiffonier with many drawers, while a shaving stand will provide for his vanity. A girl will probably prefer a low wide bureau, with an annex in the shape of a large shirt waist box.

The study is the important thing. As the rooms are already papered and painted, and generally have to be taken on trust, by would be furnishers, a definite color scheme is seldom possible. The things to be remembered, in planning, are that the mixture of dull rich colors, peculiar to Oriental rugs and textiles, is never at odds, and that a warm brown with a yellow or orange tone or a low-toned green is seldom amiss.

With a nondescript wall paper, or with a painted wall, a great deal can be done to give the room definite character by providing heavy curtains and portieres of some plain fabric in brown or green, and upholstering the window sills to match. Such curtains should swing back freely, on their poles. Decorators value highly the effect of these broad bands of solid color. Even bur-

lap is admissible, and there is an excellent cotton rep. Lace and muslin curtains are out of keeping in a room which should have a certain severity. The college study is, first and foremost, a work room and fripperies are out of place in it.

Nothing will stand the wear and tear of four years so well as an Oriental rug, which will come out of the struggle with a long lease of life before it. Failing this, an English art square, or one of those Scotch three-ply rugs, which seem too substantial ever to wear out, are to be had in delightful colors. Or, if one chooses to furnish largely with wicker chairs and couches, as is often done, a mission or rag rug is capable of much service.

The central feature of the room is, of course, the writing table, and it can hardly be too capacious and substantial. If one elects for weathered or fumed oak, there is the Harvard table of generous length and width, with drawers on either side, the front curved in to admit a chair, and book shelves built in at the back. Princeton table is circular, with a smaller circle cut out of the top, and a chair hinged in, in such fashion that the back of the chair makes a part of the table's circumference. Shelves, for books and papers, are fitted around the circumference. just below the top. Columbia, names an almost square table, cross braced beneath, and with drawers beneath and book racks above either end. Another dedicated to Bryn Mawr, is almost exactly like a serving table with three shelves and extensions at either end in the shape of a quarter circle. Where two people must occupy one study the double writing table, liberally equipped with drawers, and alike back and front, is desirable.

As we all recognize the necessity of a recumbent position, for really serious study,

Decoration and Furnishing-Continued.

a couch of some sort must be provided. For a woman's room, nothing is quite so satisfactory as a box couch, which will hold her best gowns at full length. Upholstered, in nothing more pretentious than denim, and liberally provided with pillows, it leaves nothing to be desired. A rug or other drapery, hung upon the wall back of it gives quite an imposing air to the end of the room where it stands.

A set of book shelves, of plain pine, but free from knots and well finished, can very well be entrusted to the local carpenter, and there are any number of finishes easily applied. The two upper shelves may be interrupted midway, leaving a square closet-like space, at one end, to be closed in with a door. This will be useful as a place of deposit for edibles, or for the china and glass incident to a spread.

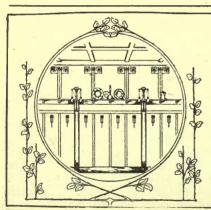
A man is sure to want a Morris chair, and big splint rockers adapt themselves readily to long legs. There is a circular Canton wicker chair with arms, which is sold at all the India stores, for five dollars, which is distinguished and comfortable. Delightful lounging chairs, almost like a couch, of the same origin, are eight or ten

dollars each. They both need loose cushions and the bright Java cottons in deep reds and blues are charming for the purpose.

For a girls' room, wicker furniture, light and comfortable, with plenty of cushions, is admirable. Very probably the lady would prefer green, but there is a very good mahogany shade, to combine with the natural colored wicker which is returning to fashion; it is exceedingly pretty, too, with cushions of flowered cretonne, in light, bright colors.

Above all, the college room should be simple and restful. Simple furniture, a few good pictures, a plaster cast or two and a very little really interesting bric-abrac will, in the end, prove more satisfactory than the costliest furniture and most elaborate decorations.

In a collection of ornamental brasses I noticed a tall vase, with the upper part in two lips, and with two handles, at \$4.75, while a smaller one, more like an ewer, with a single handle, was \$2.50. The Jewish seven branched candlestick, which is so popular for over-mantels, costs \$3.75.



A DAINTY DINING ROOM

and Five Other Dainty Designs

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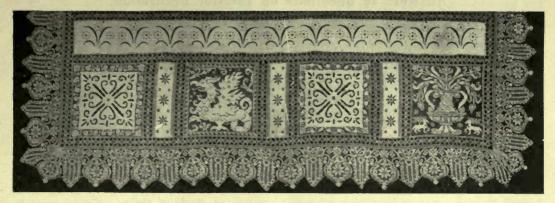
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Decoration and Furnishing-Continued.



"BEDSPREAD IN LINEN AND OLD FILLET LACE."

Whoever has seen collections of old lace remembers Italian fillet, the quaint lace darned on a square mesh, often in patterns of birds and beasts or even of human beings. The reproduction of these old patterns is one of the peasant industries of Southern Europe, and the squares and insertions are combined with Madeira work, or with Cluny lace, for curtains and bedspreads. Like all hand work it is extremely expensive. A very good imitation is made in a woven net, which costs seventy-five cents a yard, 45 inches wide.

hemmed, it is used for sash curtains, but it is much more effective, when the squares are cut out and combined with hemstitched scrim. A yard will give at least two dozen of the six inch squares, which can be applied to any surface, and the fabric cut away from beneath them. Set diamond fashion, with points touching, they are charming as a border for a tea cloth or as an inset for a white linen cushion cover, or they may be overlaid on a ground of colored linen.

Illustrations from Gebruder Mosse "Art Linen and Lace."

An Artistic and Comfortable Den

Margaret Greenleaf, Consulting Decorator to the patrons of the CHICAGO VARNISH COMPANY says: "A man's room should be as characteristic and expressive of his individuality as my ladies' boudoir is of hers."

Where oak is the wood used for standing woodwork, floors and furniture as in the room pictured above as

Where oak is the wood used for standing woodwork, floors and furniture, as in the room pictured above, an exquisitely soft but durable finish is given the standing woodwork by finishing with Florsatin lightly rubbed. The oak should be stained with some one of the various Wood Tints made by the CHICAGO VARNISH COMPANY. An excellent color effect is obtained when the English Oak Wood Tint is chosen. This is a rich nut-brown in color. The stain is applied followed by one coat of No. 20 Surfacer, one coat of Florsatin lightly rubbed. The effect is in appearance equal to the finest rubbed wax finish, and its wearing qualities are far superior. In such a room the same stain and finish should be used upon the furniture. used upon the furniture.

The plaster of the walls, if it is of sand finish, should be stained a strong Pumpkin Yellow. The window curtains should be of East India coarsely woven silk madras and show a variety of colors—Old Blue and Pumpkin Yellow Predominating.

The floors of oak should be filled and left in the natural color, finished with three coats of Florsatin. The Oriental rug of rich dull tones

Should you wish personal advice for a room of your own or an entire house, you are—if a patron of the CHICAGO VARNISH COMPANY—entitled to her services,



and if you will write her giving some information or floor plans of the house to be decorated, she will forward you samples showing wood finish, wall coverings and fabrics for draperies; also making, if desired, suggestions for hardware and tiles. In fact, the opportunity now offered by the CHICAGO VARNISH COMPANY to architects, builders and owners, as well as the woman who is remodeling her own home, is an unprecedented one.

The Home Ideal by Margaret Greenleaf is a beautiful twenty-four page book, fully illustrated. This brochure treats of all phases of interior finishings, furnishings, hangings, color schemes and decorations for

nishings, hangings, color schemes and decorations for the simplest or most expensive home.

Send post paid on receipt of ten cents (stamps or silver) with a finished panel showing Florsatin on floors.

CHICAGO VARNISH COMPANY ESTABLISHED 1865.

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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.

Answer will be given in next issue to go to press if possible.

F. M. C.: "Will you kindly give me your idea as to paneling or wainscoting a dining room with quartered oak. If paneled to height of 5 feet would a plate rail or shelf look well, so low, or should the finish go higher and plate rail come nearer ceiling. Room 8 ft. 6 in. post with large bay on south side, size 14x16. If the finish should be stained a rich brown, what color should go above rail, furniture to be weathered and quartered oak. Will you suggest a finish and color scheme for man's den with 8 ft. 6 in. post and north exposure, with bay window, size 12x14, room to be finished in some hard wood and stained."

Ans.—A 5 ft. paneling is sometimes capped with a plate shelf. With low walls like yours, generally speaking, the plate shelf would be set high, on a line with tops of doors. But in a room 14x16 so much weathered oak finish and furniture would look heavy. You might put the plate rail at 6 ft. with an old blue wall above and an ecru ceiling, using old blue tones in the furnishings. The man's den might have a paper in a Moorish design outlining plain

red panels up to the tops of doors, with a tan ceiling and dull black woodwork.

Mrs. M. P. S.: Has new house, "parlor finished in quartered white oak, reception hall and den red, quartered oak, red brick fireplace in hall, columned opening to parlor. Dining room and balance of house yellow pine. Ceilings 12 ft. House located on lot 112x175 on the banks of river and surrounded by large pecan trees. Please advise how to decorate these rooms in papers of medium price. Please suggest curtains for the house."

Ans.—It is difficult to convey much idea of papers by description. One may say "green ingrain," but there are twenty

shades of green.

In considering these rooms, the unusual height of the ceilings must be taken into account; a room 12x14 and 12 ft. high will present a "boxy" appearance, unless the wall space is broken. In the beautiful southwest reception hall it is suggested to use a green paper at 65c a roll, having a self toned design of detached, conventionalized trees, at rather wide intervals, above



As necessary as the house itself—is the Laundry.

As necessary as the Laundry is the "Ohio" No. 10 Laundry Heater.

It does all the work required of heaters and stoves in laundries.

Is up-to-the-minute in construction and practice and reasonable in price.

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Heat a dozen irons at a time.
Boil clothes in the largest boiler.
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Answers to Questions-Continued.

a 41/2 ft. dado of slightly darker green fabrikona burlaps, with a ceiling plain apple green. The northwest parlor finished in oak, to have a golden brown all over design up to within 2 ft. of the ceiling, with a deep cream ceiling dropped down to meet it. The den to have a high wainscot of red burlaps with a clothy red tapestry design above it and a vivid, light red ceiling. The northeast dining room to have the pine woodwork stained a brown, to use a rich foliage tapestry which shows olive greens and bronzy browns with deep blue spaces between and dull red pomegranate blossoms up to a high plate shelf at the tops of the doors. No plate rail in bay. A plain golden brown to the ceiling, which is dull vellow. The bedroom a plain blue ingrain to a card rail 7 ft. high, above this a blue figure on a white ground and a white ceiling.

Madras curtains in hall, Arabian lace in parlor, figured red net in den, ecru net in dining room. The rug for bedroom may be one of the pretty blue and white Fibre

rugs.

Mrs. L. F. P. writes for suggestions as to walls and curtains for new home in Missouri. House "very quaint, painted white with bright green shutters and exposed red rick chimneys. Large grounds filled with trees and shrubbery. Living room opens upon sun parlor through two French windows. How shall I curtain these, etc."

Ans.—We will answer as many of these questions as possible, in the space at our disposal. First, green window shades will be the best choice, but they are not needed on the French windows. Second, curtains in living room, of madras, having dull red flowers in rows with soft dull green leaves, will bear out the green burlaps and red brick fireplace. Slightly shirr on small brass rods top and bottom on the French windows, or use perfectly plain, fastening all the edges with gimp tacks.

Third. Dining room curtains of casement flax or raw silk in old blue, hanging straight, to the sill only, and pushed each side. Oriental rugs in blues, browns and

vellows.

Fourth. Yellow and brown tapestry paper in hall, clothy texture. Curtains of stained glass madras in a geometrical design in green rose and yellow with crossing lines of black. The piano will look well in hall. Cover the settee with green cross-bar colonial denim. Your southeast



Answers to Questions-Continued.

bedroom with white woodwork and mahogany furniture will have the old fashioned look desired, with a colonial stripe, or an English flowered chintz. In the northeast chamber with curly birch furniture; keep the room in yellow and ivory tones. Curtains of cream colored madras, with lines of yellow crossing the pattern.

Mrs. C. M. S. is planning to remodel an eight-room house by lowering the ceilings and making an upstairs. "The ceilings are now 12 ft. 6 in., and I desire to know whether or not they would be too low if made 9 ft. 6 in. Two of these rooms are about 16x18 each, with colonial archway connecting them with one pillar on each side of the archway.

"The inside woodwork of the house is painted white, will the stairway look well with white railing and oak steps? I want to finish the dining room, which is a north exposure, in Flemish oak. There is an oak mantel in the room. What kind of wood should the plate rail be and how high? and how should the room be decorated? What is the best way to decorate rooms with sloping ceilings and dormer windows, and what kind of wood would you advise me to use?"

Ans.—Ceilings 9 ft. 6 in. are sufficient in height for a colonial cottage. The balustrade of the stairway should be white. The oak steps might receive a very dark stain and the hand rail of the balustrade correspond.

The mantel and plate rail in dining room must receive the same finish as the other woodwork in the room. Seven feet is a good height for the plate rail unless the room is wainscoted, when six would answer. With a north exposure and Flemish finish, yellow tones would be a good choice in the decoration.

White woodwork is best in cottage bedrooms. The flowered chintz designs are pretty to use on irregular ceilings of bedrooms down to the lowest angle where wall and ceiling meet, with a plain color below.

M. E. C. incloses sketch of house, woodwork selected white pine, oiled. "Would expense be very great to have woodwork changed to green or brown?" etc.

Ans.—Woodwork which has been treated with oil cannot be stained. The oil sinks deep into the pores, and stains cannot enter. You can only paint, if you desire to change it. Since the wood is selected and doubt-



Answers to Questions - Continued.

less shows a handsome grain, we would advise no attempt to change it in the library and dining room, as it is well in tune with the wall coverings and furnishings of those rooms as outlined in your letter. It will also deepen and soften with age.

A brown filler is advised for library floor and golden brown velour draperies between library and dining room. Yes, the proposed openings into library would be a great improvement.

In the parlor, which has mahogany furniture and some blue silk furnishings, we should certainly paint the woodwork ivory white, and use a two-toned paper in oriental blues on the wall.

Read description of child's bedroom in House Decorative Scheme for June number for suggestions for small boys' room. These papers can be sent to you if you desire them.

THE BOUND Keith's Magazine For 1903, \$1.50; For \$1904, \$1.75, PREPAID.



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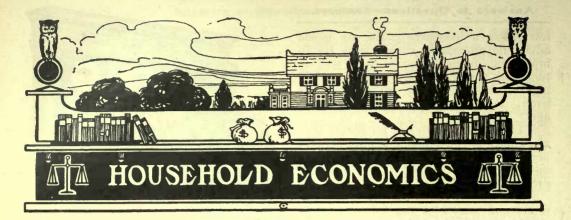
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NYTHING which diminishes the consumption of fuel, ought to interest the economical housewife. Where coal is used for cooking purposes, no very great economy is possible. The coal fire must be kept up, from morning till night, or, preferably, from week to week. The most that can be done is to reduce it, as much as possible, when it is not required, for cooking or ironing.

But, when gas or oil is used, the expense of the fire depends upon the actual time employed, in cooking. Processes, which require any great length of time, involve so much consumption of gas as to render them unduly expensive. It is one of the evils of cooking by gas that it puts a premium upon the frying pan.

The latest aid to economy of fuel comes from Germany. It consists of a box, as nearly air tight as possible, with its sides upholstered with hay and felt. The lid also is upholstered. Food, which is to be slowly cooked, stews, vegetables, fruit or puddings, is first cooked for a few minutes over the gas to bring it to the boiling point, although it is claimed that a less degree of heat is sufficient. The sauce pans, preferably earthen ones, are tightly covered and set into the box. The interstices are filled with hay, and more hay is packed on top of them, or a pillow is jammed in tightly, the lid is closed and the box is set in a corner, while the cooking process goes on. At the end of four hours, the viands are taken ont, as hot as when they went in, and perfectly cooked. The process is, of course, dependent upon preventing the escape of heat, by the layers of non-conducting material, and upon the established fact that the chemical transformations, incident to slow cooking, can be carried on, at a temperature sensibly below the boiling point. Aside from the

saving in the cost of gas, it is a gain, on the score of cleanliness, to reduce the time of burning it. With the utmost care, kitchen walls get hopelessly smoked, in a very short

time, when gas is used.

It is generally admitted that the more economical way of managing a range fire is to keep it in, day after day, only letting it down when a specially strong, fresh fire is required, and it is equally true that some people never acquire the knack of doing it successfully. Where the fire must be let down every day, the best time to do it is after breakfast, in the morning. With a little coal put on at night, and the draughts closed, there will be enough fire to get breakfast by, and the kitchen will be warm, to say nothing of the water in the boiler. Then, as soon as breakfast has been eaten, the fire can be dumped, made up and lighted immediately, and one has a fresh strong fire for the work of the day. The gain in temper and comfort is appreciable.

In making preparations for the August outing, it is well to include, among the necessities, an oil heater of some sort. The comfort of being able to take the chill off one's bedroom, night and morning, or of heating water isn't to be estimated. Too many country boarding places ignore one's desire for a warm bath, and the only heat attainable in the chilly nights of late summer is in the kitchen, to which boarders are not encouraged to penetrate. A glass oil can, a gallon tin pail and a zinc tray, upon which to set the stove, and one is equipped against more than one vicissitude.

Another thing, which should not be forgotten, is something in the shape of extra bedding. A pair of outing flannel blankets, or a thin quilt of silk and wool wadding, take up next to no room in the bottom of

Household Economics-Continued.

a large trunk, or a railway rug or a Roman blanket can be strapped to a dress suit case.

* * *

There are compensations for the people who must stay at home in the summer, after all, when one comes to think of it—the greater part of the population. Summer, with its almost endless daylight, its gentle winds and its warm sunshine, is the time of all others for great works in the housekeeping line. Blankets, for instance, which are forever-in drying in other seasons, can be washed in the early morning of a long August day and lie on their shelves at night, sun warmed and fleecy. Hair mattresses can be put out of doors and sunned and sweetened, while feather pillows take a new lease of life, when washed in suds and hung upon a line, for two or three days. Comforters and quilts, which cannot be washed, without injury, are purified by hanging in strong sunshine a week at a

But after all it is in winter that the stayat-home has her innings, when her family gets the benefit of her well-filled store room, with its shelves laden with a stock of preserves, jams and jellies, to which every single summer fruit has contributed its quota.

The two fruits, which are at their very best in August, are peaches and pineapples. No later peaches quite equal those, which come up from Georgia in August, and the pineapple is in just the right state for preserving in that month; absolutely ripe from core to rind (if rind is the right term). Then the tiny cucumber pickles must be

done in August or not at all.

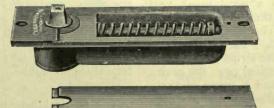
Some people experience a good deal of difficulty in keeping preserves. The cool dry place, which is necessary for canned fruit, is not always attainable. A good way is to make the old-fashioned pound for pound article, boiling the syrup down. This is sure to keep under all circumstances. Before using, a moderate amount of water is added, and the fruit brought to boiling point. The result is much the same as if the fruit had been canned, in the first instance, with a less proportion of sugar, and fruit preserved in this way occupies less space than when a considerable quantity of syrup is left in the jars.

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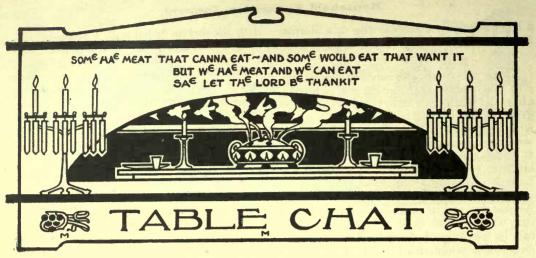


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HE garden party is less domesticated here, than in England, but it ought to be extremely popular, for we, at least, are sure of sunshine, for a day at a time, and no festivity can be prettier than one which has a garden for a back ground. In one way, we can improve upon the ways of our Trans-Atlantic cousins, who serve their refreshments under a marquee, a sort of canopied tent raised upon a platform. We have piazzas, and a shaded piazza is a delightful out-ofdoors dining room. If there is no northern piazza, it is just as well to serve the refreshments in the dining room, from which people can spread out into the adjoining hall, and onto the staircase, one's pretty belongings probably looking their best in the shadowy afternoon light.

While "nothing new under the sun" seems to be specially true of edibles, judicious changes and adaptations are sometimes possible. In addition to the inevitable salad and sandwiches one may serve individual veal and ham pies, baked in patty pans. Two slices of lean ham and two of veal cutlet are cooked a long time in three quarts of water with a good many veal bones. The meat is taken out, cooled and cut into thin strips. The stock is strained and delicately seasoned. Patty pans are lined with puff paste, the strips of meat laid in with slices of hard boiled egg,, the cavity filled up with stock, and a cover of paste fitted on. They are baked till they are delicately browned and, when cold, slipped from the pans. The meat and eggs will be embedded in jelly.

The large green sweet peppers which come in August are excellent cases for creamed chicken or fish or for salad. The

Waldorf salad, of celery, apple and nuts, is prettily served in big golden summer

apples hollowed out.

It is always a good plan to have one dish served hot. It may be bouillon, or clam consommé, or one of the innumerable Newburg mixtures, served from a chafing dish or casserole. While receipts of varying complexity for Newburgs are largely circulating, I hope this very simple one may help some one. Stir a tablespoonful of butter and a tablespoonful of flour together, in a saucepan or double boiler, until they are quite smooth; add a cupful of milk or cream, still stirring until the mixture thickens; season with pepper and salt; add the beaten yolks of two eggs and at the last a tablespoonful of sherry. Heat the diced chicken, lobster, or what not, in this, very quickly, cover tightly and set in a pan of boiling water to keep hot.

Dainty English biscuits come, to serve with bouillon, or with soup, in place of *croutons*. They are tiny cubes of delicately browned bread, and cost thirty cents for a pound package. Serve plain rolls, or bread and butter sandwiches, with the Newburg, and cheese sandwiches with the salad.

Ices, which are a great trouble and expense, may very well be dispensed with a constantly replenished bowl of cafe frappe with an annex of iced tea, and delicate wafers are quite sufficient.

* * *

The picnic lunch, in a family of young people, is a more vital question than that of garden party refreshments. Such a lunch is too often messy. The judicious housewife has a store of paper boxes and waxed paper, stout string and paper plates or, failing those, wooden butter trays. A

Table Chat - Continued.

bundle of sandwiches of crustless bread, spread with chopped meat well moistened with creamed butter, or mayonnaise, a head of lettuce wrapped in an old wet napkin, a little jar of salad dressing, a box of graham wafers and a supply of fresh fruit, and what more can hungry youngsters ask? Luncheon eaten, boxes, napkins and plates are thrown away, and the children are care-free and foot-loose for the rest of the day.

Cold baked beans are easily carried in a biscuit box, lined with waxed paper, and a generous and satisfying sandwich is made from an egg, browned on both sides in butter, and put between crustless bread, brown or white. Fried oysters and brown bread are another good combination. It goes without saying, that provision for a picnic should be liberal and substantial. The refinements of cookery are best appreciated under normal conditions.

As far removed as possible from any such al fresco methods as these are the English picnic hampers, which are shown in fashionable shops and are fitted out with glass, silver and enamel ware, for a regular table service. They always include a tea

equipage, with a spirit lamp, bottles for various condiments and liquor flasks and are very heavy, as well as expensive, costing anywhere from forty-five to seventy-five dollars. They are the utterance of an older civilization which takes its pleasures ponderously.

* * *

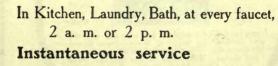
Everything which makes the table easier in these sultry August days is a boon to the housekeeper, and every one may not know that ice cream is easily and economically made by using whipped and sweetened cream, in bulk about half the desired quantity and freezing it. Then mix, with the already frozen cream, with an equal quantity of sweetened fruit pulp and freeze again.

A nice variation of orange ice is made by cooking a small jar of orange marmalade with a cup of sugar and a pint of water until the marmalade is melted. Strain the liquid and, when cold, add two tablespoonfuls of condensed milk or twice that quantity of cream, mixing thoroughly, and then freeze. The addition of a little cream to a water ice is a great improvement.

Golden mousse is a very delicious and elegant dessert, and is quite simple. You

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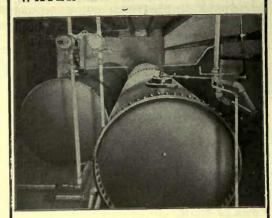
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Table Chat-Continued.

cook a cup of sugar, with half a cup of water, five minutes. In the upper vessel of a double boiler, you beat the yolks of six eggs very light and then add the syrup, by degrees, beating all the time. Cook, over boiling water, until the mixture adheres to the spoon, strain it and add a pint of whipped cream and a teaspoonful of vanilla; pour it into a mould and bury it in ice and salt, letting it remain five hours. The left over whites of egg suggest an accompaniment of silver cake or lady cake.

It is to be hoped that sensible people always exercise care about the quality of their drinking water, and at no season of the year is more required than in the latter part of the summer, as is witnessed by the frequency of typhoid fever in early autumn. The simplest of all precautions is to boil the supply of water and chill it in flat bottles laid upon the ice. Chipping ice should be rigorously discouraged and the same precaution should be taken with reference to the water used in making the various cooling beverages in use in summer.

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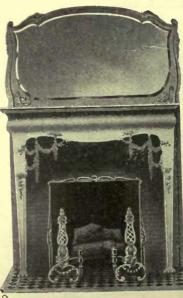
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Central Mantel Co., ST. LOUIS, MO.

ø Splinters and Shavings ø

Inspection of Coment Construction.

In company with a city official I was passing by a pretentious building which is in course of erection. A considerable amount of cement was being used in the walls and for the floors. I asked him what he thought of cement for general building purposes. "When properly used it is next in durability and general usefulness to marble and granite," he said. "The trouble is that equation has everything to do with the use of cement. As long as selfish interests dictate or the conscience of unscrupulous individuals is the only safeguard, there is bound to be an immense amount of fraud perpetrated in cement construc-There is no official inspection for cement construction except where it is done for the city, state or government. The proportion of cement and sand used is accordingly left to the discretion of the contractor or the workmen. The manner in which these ingredients are mixed also materially affects both its strength and lasting quality. If we do not have a serious accident or horrible catastrophe as the result of improper use of cement, it will be through no fault of poor construction. I have known of any number of cases where a contractor will take a contract to do a certain work, which would require, say, a hundred sacks of cement. Portland cement was specified. When the work is first begun, say twentyfive sacks are delivered. If asked why the entire amount was not sent, the contractor would probably state that he did not want to expose so much as possible damages in case it rained. These same sacks are taken back and refilled from a mixture composed of half natural and half Portland cement. If strict account is kept, it is doubtful if more than eighty or eighty-five sacks are used where a hundred should have been. It is very difficult to properly inspect cement after it is in place. For all we may know to the contrary it may consist of a comparatively small coating on the outside and the balance largely of sand.—Improvement Bulletin.

An English Recipe for Coloring Rough-Cast Walls.

To cover 100 square yards of surface, take a thin wash of cement or hot lime, and, for a blue-black color, add 5 pounds

of lampblack; for a buff color, 5 pounds green copperas; to which add 1 pound fresh cow manure, mixed and strained. For a terra cotta color: 14 pounds red metallic oxide, 5 pounds green copperas, and 5 pounds lampblack.

Add to either of above 10 per cent alum in solution, which will give brilliant perma-

Ochre and umber are useful colors, mixed with thin wash of cement.

New Process of Wood Staining.

A late innovation among Swedish woodworkers is the staining of wood before seasoning, the idea being that of an Austrian inventor. The sap is driven out by pressure, and the coloring liquid, which may be one of the more permanent aniline dyes, is introduced. Birch, beech, alder, plane, elm and lime may be so treated, the color not being taken uniformly by oak, fir and pine. The stained wood is not only adapted for furniture, but is recommended for doors and window frames and even for outside finish.

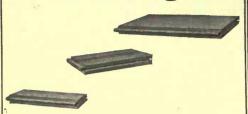
How to Rub Varnish.

Use the pumicestone powder freely when you begin to rub, and rub the full length of the panel. Never cross-rub the panel at the end. After this use the pumice more sparingly, and lessen the quantity as you near the completion of the rubbing. The near the completion of the rubbing. great secret of good rubbing is to get it uniform all the way through. It is not possible to teach good rubbing by mail, but the principal points may be given and practice will do the rest. When the surface has been rubbed sufficiently—and only practice will enable one to determine this-rub smooth with rottenstone and water, after which wash off thoroughly with clean water. If the rubbing has been done well the surface will look like satin. Then it is ready for the varnish finish.—Master Painter.

A Mixture for Removing Old Paint.

Dissolve one pound of potash in three pints of water and heat the whole. Then add dry yellow ochre until the mass is as thick as roughstuff. Spread this on the paint that is to be removed, and in a very short time the paint will become soft, and then it can easily be removed by scraping. After the paint has all been removed, wash off with soap and water, to remove the

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Splinters and Shavings-Continued.

potash. Let the work dry thoroughly, then sandpaper and give a coat of clear raw oil.

When the Grain of the Wood Raises.

The grain of wood nearly always_raises after it has been sandpapered, and in order to overcome this, wet the wood after the sandpapering, and let it be until quite dry, then sandpaper again with partly worn paper. It will be found well to do this several times if a perfectly level and smooth surface is desired. Or a very thin coat of shellac after the first sandpapering will keep down the grain. Then when dry, smooth with fine paper, or with pulverized pumice stone and water.—Painters' Magazine.

Ink Stains on Wood.

To remove ink stains from wooden tables, floors, etc., apply spirits of salt with a piece of cloth and afterward wash well with water. Take care not to let the spirits of salt touch the hands, for it quickly causes blistering.

"Gray and Grey."

"Gray" and "Grey" are not synonymous terms, the former being a tint produced by adding blue or blue and red to white, while the latter is produced by adding black to white. We have blue grays, purple grays, etc., but never blue or purple greys.

Cement in Building.

Development and expansion in the cement industry during the last decade have been phenomenal. In 1895 the production of this country amounted to 990,324 bar-In 1904 more than 22,000,000 barrels were produced, with an aditional 3,-000,000 imported to provide for shortage The reason for this developof supply. ment is that the product is immeasurably cheaper than stone, brick, wood, etc., their equal for most purposes and superior for many. The uses to which it can advantageously be applied are almost beyond conception, so that its growth during the next decade will undoubtedly be more wonderful than that of the last. Within the last few years the process of manufacture has so much improved as to reduce the cost more than 100 per cent.

M Notes on Prices M

Cost Estimate.

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

Hamilton, Ont., Canada.

Excavating, per yard,	\$.20
Stone foundation, per perch,	3.50
Brick in wall,	18.00
Plaster, two coats,	.27

Framing lumber (hemlock)	18.00
Flooring, per M,	32.00
Siding, 2d quality,	23.00
Sheathing and roofing, per M,	18.00
Pine shingles, per sq.,	3.75
Slate, per sq.,	6.00
Finishing lumber, pine, per M, \$40,	60.00
Painting, per yd.,	.07
Carpenters' wages,	3.75
Laborers' wages,	2.50
Brick and stone masons,	4.00

Cleveland, Ohio.

Excavating, for shale land,	\$.50
Brick laid in wall,	12.00
Lathing and plastering,	.25
Dimension lumber (hemlock),	22.00
Flooring, No. 2 (hemlock),	26.00
Sheathing boards (hemlock),	21.00
Shingle A,	3.50
Sidings, C,	26.00
Finish lumber,	48.00
Carpenters, per day 8 hrs.,	3.60
Masons, per day 8 hrs.,	4.20
Common labor,	1.80

Ellsworth, Kan.

Brick,	\$13.00	per	M
Frame lumber,	22.00	per	M
Flooring,	40.00		
Siding,	35.00	per	M

No building intended for permanent use should be covered with a temporary roof. No roof is permanent which constantly deteriorates, and must be constantly renewed, which is of a cheaper nature than the building material of the house itself, and which is a constant menace from fire. A composition roof is a substitute—a makeshift.

The difference between a good tin roof—as, for instance, one made of "Taylor Old Style" roofing tin—and a slag, composition or tar and gravel roof, is the difference between Sterling silver and German silver—the difference between pure wool cloth and shoddy—the difference between stone and plaster—the difference between sugar and glucose.

"Taylor Old Style" tin courts investigation—seeks the light—cultivates publicity. Send for booklet, "A Guide to Good Roofs," with more home truths about roofing tin.

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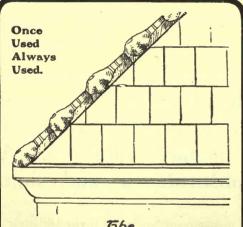


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Notes on Prices-Continued.

Sheathing,	23.00 per M
Shingles,	3.50 per M
Finishing lumber,	40.00 per M
Carpenters' wages,	\$3.00 per day
Masons,	4.00 per day

Hours and wages of house painters and decorators, as given by The Master Painter:

, , , , , , , , , , , , , , , , , , , ,	Hou	rs. Wage	es.
Adrian, Mich	10	\$2.00 to	\$2.50
Akron, Ohio	9		2.70
Albuquerque, N. M	9	2.75 to	3.00
Amesbury, Mass			2.00
Ashley, Pa	. 8	1 2 3000	2.40
Austin, Tex		2.80 to	3.20
Baltimore, Md	. 8		2.50
Barre, Vt	. 8		2.50
Beloit, Wis	. 9		2.50
Birmingham, Ala	Q	2.00 to	2.70
Boston, Mass	. 8	2.80 to	3.50
Branford, Conn	. 8	2.00 to	3.00
Brooklyn, N. Y	. 8		3.00
Buffalo, N. Y	. 8		3.00
Cambridge, Mass	. 8		2.50
Canton, Ohio	. 9		2.50

Trend of the Market.

With prospects as they are now, the lumber trade is fully supported in an optimistic outlook for the remaining six months of the year. The volume of trade during the latter half of the year is usually greater than during the first half, and this rule is likely to prevail during the latter half of Manufacturers do not anticipate 1905. that prices will advance during the remainder of the year as they have during the past six months.

The trade in building material at the present time is heavy in the larger cities. The small towns are taking about the average quantity, while the country districts are buying next to nothing. In the country everybody has settled down to wait the outcome of the crops. In most places the people are reported to be in prosperous circumstances.

San Francisco, Cal., June 30.—At no previous time in the history of the state has activity been as great as it is today, and the fall will see a demand for lumber greater than has ever been witnessed before. And to meet this there will not be any unusual supply.

The sugar and white pine market continues to be very strong and no one need be surprised if the price is advanced before long. The demand is such as to more than keep pace with the supply. The most of the product goes east.

Re: l our prize offers. See cover page.

A 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.

G. A. S., Cleveland, Ohio.—I have a house in which I am bothered by water entering the cellar. The cellar has a cemented bottom and sandstone sides and the water apparently soaks through the sides. To remedy the matter it has been suggested that I dig around the entire cellar and construct a drain. Could I not prevent the trouble by covering the walls inside with some kind of cement? If this plan is a good one what formula shall I use in mixing the cement? If this plan is not the correct one can you suggest some method of overcoming the difficulty?

Ans.—Your architect should have looked after your cellar and arranged proper drains to make sure it was dry. It never pays to economize on your architect. One finds this out before he gets through with the

matter.

You will never secure satisfactory results by attempting to cement inside to prevent water coming through the walls. The only way to do is to get at the seat of the trouble and get down to the base of the footings with a tile drain. This could have been done for a mere song when you were building your foundation, and such matters are always looked after by any first-class architect.

Question: What is meant by "a wax finish" for interior woodwork? How is it applied, and are its wearing qualities satis-

factory?

Answer.—Wax finish is simply wax dissolved in turps, using only sufficient wax to form a thin paste, making allowance for getting thick when cold. Use a yellow or white wax, according to the color of wood to be finished. Be sure that you get beeswax and not paraffin wax, which will not answer for the purpose. Fill the wood in the usual way, and clean up and sandpaper; rub the wax on with a rag, getting into the crevices, etc., with a stiff bristle brush, and rub with the brush where you cannot get in with the rag. Give two coats of wax if for a good job, and polish the last coat with a rag or brush. You can buy the wax already prepared for use, if you wish, though you will be sure of getting the right thing if you use the wax and make it vourself. Wax finish does not wear well, as a rule, particularly outside, and should be renewed either on inside or outside work at intervals. It makes a very rich effect, however, and is quite popular as a finish for interior work and for furniture finishing.

V. E. C. Ques.—We would be grateful if you would advise on the following:

For a two-story brick building 29½x53 do you think that brick piers 18x24 with wood girder 8x10 and joist 2x10 sufficient support for center of building? Ought girder to be a solid beam?

Ans.—You should use 2x10 in. pine joist 12 in. on centers or 2x12 in. pine joist 16 in. on centers. If Washington fir joist are used they can be 2x10 in. placed 16 in. on

centers.

Girders should be 6x16 in. pine, 8x14 in. pine or 10x12 in. pine. Brick piers 18x24 in. will carry the load. Advice given is that the piers be of good, whole hard brick, laid in cement mortar, header courses every fifth course.

H. J. T.—Ques.—What is the best method of deadening walls or partitions in a frame house?

Where can marble roofing spoken of in

May number be obtained?

Ans.—The best method of deadening partitions is to fill up between lath with mineral wool, this being non-combustible and acts in a measure as a fire wall.

The address of roofing concern sent to

you by mail.

J. F. H.—Inquiry.—Kindly make suggestion to relieve my difficulty. Through carelessness my-cellar is too low by eighteen inches to drain into sewer. Water collects to a height of a foot if not bailed out. Local plumbers and water works superintendent advise against syphon cellar drainers on account of expense of operation on meter service. Hand pump will not answer, as inflow during spring is continuous.

Ans.—The difficulty which you have is a serious one. It is unfortunate that your architect did not either know fully about the exact location of your foundation, or if he did, not to have provided against the trouble at the time the house was built. Your builder would then be responsible instead of you. If you were able to syphon at a low point, this would be the best solu-

tion.

Glimpses of Books

Mrs Darrell is a well written story and good reading. author, Foxcroft Davis, shows the same intimate acquaintance with life at the national capital as in his former book, Despotism and Democracy. The author's style is easy, winning and rather uncommon. So is the heroine, Mrs. Darrell, whose unartificial sweetness permeates the book. The author handles a rather difficult situation with a clean and wholesome common sense, and the hypnotic influence acquired over the heroine by the vulgar and corrupt Clavering, is an interesting psychological study. The smart set, and the public and official life of Washington are photographed with a deadly truthfulness that should be wholesome. One of the illustrations is reproduced in column.

The Macmillan Co., New York. Price \$1.50.

Young Japan is the story of the rise of Japan to a power of the first magnitude. Dr. Scherer, who will be remembered among a large number of readers by his former volume, "Japan To-Day," in "Young Japan," offers a compact and thoroughly readable history of the Japanese people, their institutions, and their life. He follows the steady 'levelop-

ment of the Japanese as a nation, not by detailed statements regarding their succeeding rulers and their reigns, but by an admirable account of just what has been responsible for each step in the country's development, and what it has meant or means to the native literature, arts, or sciences, all of which he illuminates with many anecdotes. The volume is profusely illustrated with reproductions from rare photographs and pictures by native artists, and is a trustworthy and informing handbook upon a very timely subject.

J. B. Lippincott & Co., Philadelphia, Pa. Price \$1.50 net.



"AND COULD YOU LEAVE ME?"

We are in receipt of a booklet on The Lighting of Hotels and Clubs, issued by The Holophane Glass Co., New York, containing many items of interest on the lighting question. This firm maintain an engineering department, whose services are at the disposal of customers.

Epigrams and Aphorisms by Oscar Wilde bound in white kid with black lettering, with vellum fly leaves, is issued by the John Luce Co., publishers, Boston. Price \$1.00.

The Orchid, Robert Grant's last book, is another brief on divorce, following The Undercurrent. Time was when we enjoyed Judge Grant. The Opinions of a Philoso-

Glimpses of Books-Continued.

pher were written with modesty and charm, and the mild, Howellian flavor discernible through the pages did not hurt them a bit. All young writers copied Howells in those days-more or less. author wasn't Judge Grant then; he was neither celebrated nor sophisticated, and when he rummaged through those labeled packages in the attic closet for Josephine he was delightful. We feel regretful that the gentle moralizings of those early days should have grown into the pompous and ponderous didactics of The Undercurrent, or the still more unsatisfactory hard brilliance of The Orchid. Worst of all, we cannot help the impression that the author himself is as indifferent as he seems. It may be said that he merely paints the picture and leaves it. Yes, but he lights no white flame of truth, no burning torch of exalted protest, to show its meanness. It is seldom that the surgeon enjoys, laying bare a diseased tissue or thrusts his keen knife with entire insouciance, though the hand be steady and the brain cool.

But there is no outburst of righteous anger from any of Mr. Grant's manikins, perhaps because they are so manifestly manikins and the strings by which they are manipulated are so little concealed. Lydia makes her heartless, sordid bargain with faint protest from anybody, the author least of all. For ourselves, we prefer the good old style, where the punishment they richly deserve is meted out to the villains of the book. The effect is more wholesome. Probably everybody will read The Orchid. We

hope they will be none the poorer for it, in sentiment and ideals.

Chas. Scribner's Sons, N. Y. Price \$1.25.

In Stingaree, Mr. E. W. Hornung, the author, has attempted a successor to Raffles, that brilliant burglar who perhaps damaged other things besides money safes. We have in other notices of Mr. Hornung's tales deprecated the influence upon the young and the sympathetic reader of such presentations of agreeable and cultivated lawbreakers. We are rather glad that Stingaree, the Australian outlaw who is the hero of this story, does not fascinate as Raffles did, and that the tale as a whole, while daring and inventive, has no special literary merit. We find, indeed, quite as much interest in the performances of the remarkable horse introduced into the story as of Stingaree himself.

Chas. Scribner's Sons, New York, \$1.50. The Orchard and the Fruit Garden, by E. P. Powell, is a thick octavo of three hundred odd pages, profusely illustrated, and presents in a popular and practical way the author's experience in fruit growing. While more technical than How to Make a Country Home, the author's best known work, the present volume is still pleasant reading, besides having the value of accurate and scientific knowledge. The country home maker will find many suggestions here for getting the most profit and pleasure out of his fruit trees and vines. volume is one of the Country Home Series published by McClure, Phillips & Co., New

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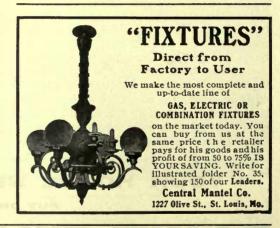
New Building Materials.

A novel experiment in house building, to which we have made frequent reference, has just been made in Liverpool. The scheme was for the erection of concrete cottages upon a principle never before attempted.

The building, which is three-storied, has been constructed out of material which, in the ordinary course of events, would probably have been deposited at the bottom of the sea. Clinkers compose the constituent part of the building material. In the first instance, the clinkers were crushed and mixed with a proper proportion of cement. The solution was then filled into huge moulds, and slabs were formed representing a complete wall, floor, or roof of a room. The openings, fireplaces and flues, were made in the slabs, which, when matured, weighed in some cases eleven tons. These slabs were moulded at one of the refuse destructor depots and conveyed a distance of two miles to the site. The spectacle of the wall of a room standing upright upon a wagon and being dragged by a traction engine through the streets naturally aroused the public curiosity, and, consequently, there has been an extraordinary interest evinced in the building operations at Eldon street. A huge traveling crane has been employed to place the slabs in their different positions, and the care and precautions observed in handling such heavy and cumbersome things may be judged from the fact that not a single accident has occurred. slabs or walls were first secured together with bolts, then dovetailed and finally ce-A steel frame has been embedded in the slabs, which have been placed under severe tests and proved sound. The entire work of erection was carried out within six months. The building wears an attractive appearance and presents a remarkable contrast to the adjoining property.—London Architect.

* * *

A new method of building chimpeys is being used in the Northwest, which results in the saving of space in small houses, as well as reducing the number of brick required for the work. It consists in lining it with a circular clay pipe, sealing the joints with cement. It is laid up with a single course of brick. The city ordinances of St. Paul and Minneapolis allow a four-inch wall when lined with tile or castiron, and it thus saves two inches of brick or more, and it allows a smaller chimney, which, in a small house, is frequently a consideration.





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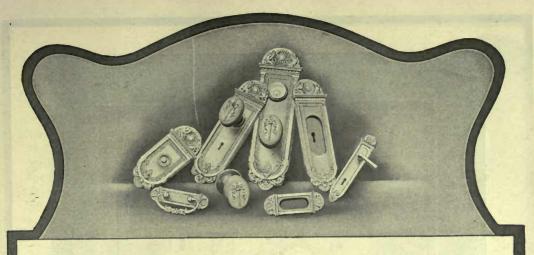
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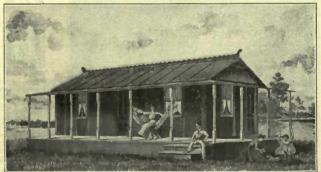
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If any one shows you a plan, that you know, or they say, you can erect a building from for a certain amount, which nearly pleases you, send me the particulars, etc.. and I will clearly indicate to you where you can save at least the cost of my lee, and I will furthermore look after the design and important constructive details, which, if lollowed out, insures the best results, giving your building a distinctive cleancett appearance. a distinctive clean-cut appearance.

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If you are interested in a great woman's movement, in what women are doing for women, permit me to send you a free sample copy of THE LADIES' REVIEW; or, better yet, send me 25 cents, and I will send you the paper for the balance of the year.

Fraternally yours, (Miss) BINA M. WEST,

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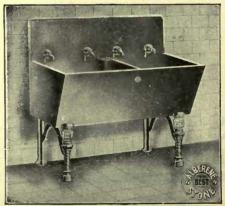


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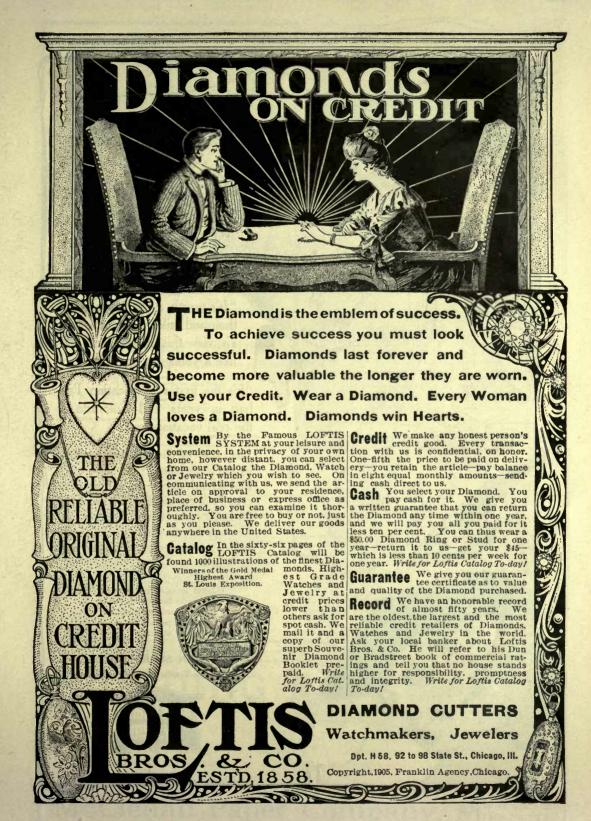
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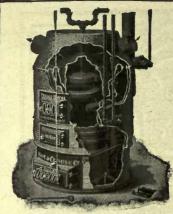
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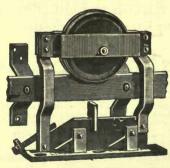
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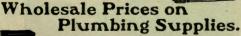


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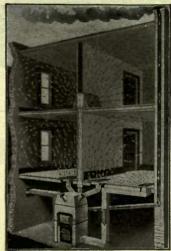
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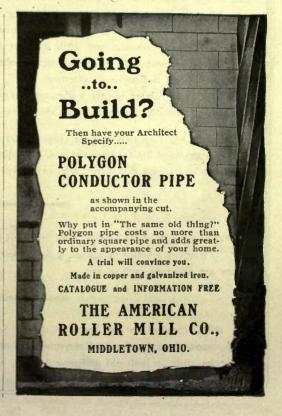
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Little Talks with the Publisher

A FEW brief remarks were made in the July issue covering the question of published cost estimates. The Ladies' Home Journal takes practically the same stand in the matter in referring to their published estimates in connection with prize designs they are running. We grote them.

not be built for the prices quoted. A home-builder must be fair, however. If an architect's office is in New York or Boston, he figures, of course, on the cost of materials and price of labor in such city. He cannot take into consideration the cost of the same materials in Chicago or San Francisco."

We are exceedingly pleased to note that the large magazines are devoting, quite regularly, a page to this most interesting theme, "Building a Home." It intensifies a worldwide interest in the subject, and it is only to be hoped that the published estimate — \$3,000 under one caption, "Can Be Built,"—will not prove disappointing. An examination of the cost tables shows a variance of from 20 to 50 per cent on some items, though the totals agree.

An honest cement floor costs practically the same with any contractor, yet it is noted that one offers to put it in at half the other's figure. The same applies on the allowance for hardware, though the latter is covered by careful specifications of the architect.

Now there are two objects in mentioning the above, and the first of these is, we believe, an exceedingly important one to prospective home-builders. It is this: that you are not always working in your own interests if you endeavor to scale down the cost of your building to the point where the contractor is forced to put in the *cheapest* of everything in the line of materials, to say nothing of skinning the work right through the job. These are bound to be the results when the owner requires the contractor to give more than he really can for a certain amount, and while it is not questioned that the published design instanced can, in accordance with figures given, be built for that sum, yet it is feared that many of the items would not prove satisfactory.

The second object is that it illustrates very plainly the marked variance in ideas as to the cost of the building, not only among architects, but builders. This all leads us up to our—

BUILDING Experience Prize Offers.—Actual experiences for the help and guidance of prospective builders are desired. Building a home is a subject close to the hearts of the most of us, and it is hoped that many will come forward with contributions, and early.

O encourage subscribers to send in their ideas and suggestions as to how we can make "Keith's" a better magazine, a list of five prize offers will be found on the cover page. They are different each month.

OOK forward to our special Colonial September number, for it certainly will be a most attractive issue. Everything Colonial, with some beautiful examples of this class of architecture in both old and new designs, will be shown.

KEITH'S MAGAZINE

ON HOME BUILDING

OFFICES:-934-5 Lumber Exchange

MAX L. KEITH, Publisher, MINNEAPOLIS



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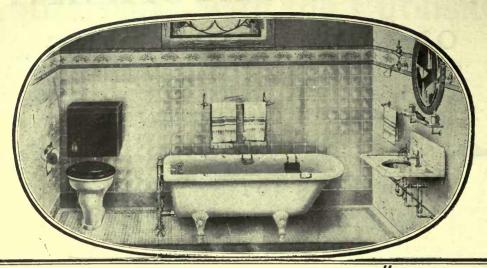
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A Colonial Setting. Darby and Joan.

Reproduced from a water color sketch of Dendy Sadlers.

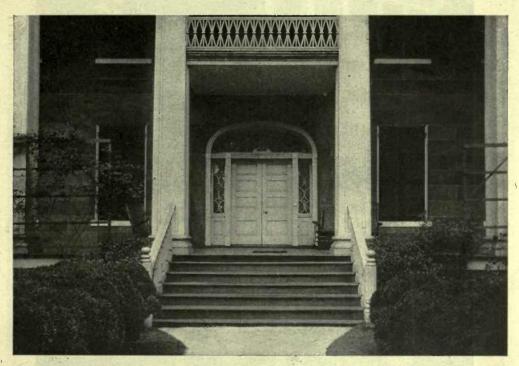
KEITH'S MAGAZINE.

Vol. XIV.

SEPTEMBER, 1905.

No. 3

Notable Examples of Colonial Forms.



"ENTRANCE TO THE BATTLE HOUSE."

From the Arch, Record.

HE Colonial period is generally understood to comprise the Seventeenth and Eighteenth centuries, including the first twenty years of the Nineteenth. Almost all good Colonial work is found later than 1730, and the earlier period while most interesting to the student, can hardly be considered within the brief limits of a magazine article. It is indeed only expected to here present some interesting examples of Colonial work, past and present, with brief comment and description.

Probably in the minds of most people, the term Colonial conjures up a vision of columns and capitals, of mansions treated profusely with classic forms. The "white pillared houses of the South," the product of the Greek revival in England transferred to our own land—are extremely architectural in composition, and naturally the more striking instances of the Colonial style. They belong to what is termed the "late Colonial" period, and are largely the work of unknown men, though their fine proportions and delicate details declare the architect who was as truly an artist as his more important successor of to-day, with "appreciations" written up by some ardent admirer.

The southern Colonial house was designed especially for its peculiar environment, and admirably fitted to it. The large consideration given to the verandas is ac-





From the Arch. Record.

[&]quot;THE BATTLE HOUSE AND THE HOME OF THE PRESIDENT OF THE UNIVERSITY OF ALABAMA."

counted for by climatic conditions, and resulted in the pillared porches and "green galleries" of the southern Colonial home. They display an individual and interesting blend of Greek with free forms, which may reasonably be termed elegant and impressive, and which is singularly in harmony with their landscape settings and surroundings. Moreover they contrived to impart to these "temple" forms a domestic character which had never been achieved by continental architects, and which unmistakably stamped them as homes.

In the old southern towns with their

Spence house of still older date scarcely a crack appears in the broad, smooth wall surface. In some of the houses only the upper part was treated in stucco while the lower story is brick, so that our modern combination of brick with plaster in recent architecture only proves afresh that there is nothing new under the sun. In the house of the President of the Alabama University a cool gray tint is given to the plaster, which covers the thick, brick walls, while the columns, also covered with stucco, are tinted a warm yellow. The capitals, bases and entablatures are painted white. These



"THE SPENCE HOUSE, TUSCALOOSA, ALA."

From the Arch. Record.

wide streets and rows of magnificent trees for a setting, is to be found this type of Colonial house in its perfection. loosa, Ala., is one of these fruitful places, and the Battle House an interesting instance of the use of Greek forms by the southern builders. It is also an instance of the use of plaster stucco to imitate the marble veneers of the old Greek and Italian architecture. The front brick wall of this house is covered with this stucco in a soft pink and chrome coloring, the blocks streaked and marked off in white to look as if set in cement. The picture of the entrance shows these shaded blocks plainly. The stucco work in these old houses is wonderfully well preserved, and in the

columns extending across the entire front form a delightful loggia, with a cool stone pavement very grateful in that climate.

Still another brick and stucco house has the front facade only, veneered with plaster and painted to represent pink marble. A peculiar feature is the second story balcony projected out between the flanking columns of the entrance. The immense double-storied columns give a heavy appearance to the front which is out of proportion to the building. All these houses have the flat roof and parapet cornice of the Italian Renaissance. They are greatly indebted for their interest to their setting of luxurious green, their vines, gardens and shrubbery. The Battle house lies behind a se-

cluding hedge, pierced at intervals where one may emerge to the street. The walks of white sand, still trimly kept, gleam among the rose bushes and violet beds. These charming surroundings blind us to the real crudeness of the square, post like pillars and painted plaster.

Decidedly more interesting for pleasing proportion and elegance of detail are the fluted Corinthian columns supporting a adapted to modern requirements. It has the quality of social distinction, which characterized that period, while it escapes all effect of pretense and ostentation, an effect which frequently marred its prototypes of the English Renaissance. The reserve and moderation shown in the handling of so handsome an exterior are notable, but it is not divested of all interest in the effort to keep within certain limits.



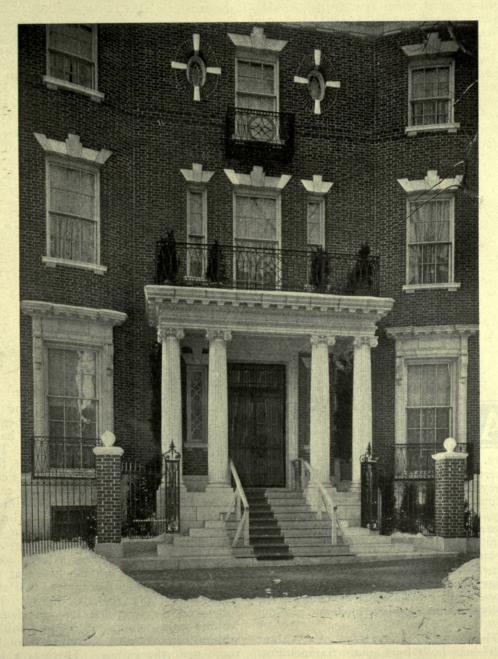
"A WHITE PILLARED MANSION."

From the Arch. Record.

low pedimented entablature corresponding with the original roof pediment and cornice. The superposed balustrades of wood have a lightness and grace which that material permits.

As an example of modern treatment of Colonial design in a brick dwelling the house of Mr. B. W. Arnold, of Albany, N. Y., is a very perfectly finished piece of work, representing the Georgian period. There is about it a flavor of the Georgian Renaissance, and it is withal perfectly

The entrance facade embodies the qualities of refinement and reserve that characterize the whole house. The porch is of marble, with columns of the Ionic order, supporting a pure classic entablature and a crowning balony of delicate and graceful iron work, which is repeated before the upper window and again in the flanking railing of the gate posts. The marble window heads and other details are in the best spirit of Colonial design.



From the Arch, Record,

"ENTRANCE TO THE HOUSE OF MR. B. W. ARNOLD, ALBANY, N. Y."

Historic Homes of Old Kentucky.

By FANNIE A. CAROTHERS.



"WALNUT HILL, BUILT IN 1788."

"My Old Kentucky Home-Good Night."

LONG the Cumberland river, in some of the old Kentucky towns, still linger some picturesque survivals of early colonial architecture, holding much of interest for those interested in the study of that period. They show, too, how strong a hold the colonial style had upon the people of that day, when it was carried into far, new regions, wilderness settlements, by mere reminiscence, and the details built from memory only. That these should be somewhat crude and modified to suit the exigencies of the case is not strange, for those early builders could not take the trolley to some good example and see just how it was done.

The historic old mansion of "Walnut Hill" was built by Captain Samuel Pottinger, who moved from Maryland to Kentucky in its early history, and in the year 1778, in the valley of Pottinger's Creek, cut the first timber looking towards improvement in this valley. In January, 1779, he finished his first cabin, and built a stockade a mile due east of the fort at Seven Springs. Within the enclosure the old brick house was begun, the bricks were manufactured by hand, and the timber felled and prepared. This house was built in 1788, being the first brick house in Kentucky, and it was considered such a curiosity that people came for miles to see it. All the interior finish was hand work, and of walnut, a timber which grew in great profusion in the neighborhood.

The "hall," so-called, is a large room at the left on entering the house at the hall proper, which occupies half the ground floor plan of the house. The rooms on the first floor are paneled in walnut wainscoting, and in the "hall" a walnut cornice runs entirely around the room near the ceiling. There is a sixfoot wood fireplace at one end of this room running up to the ceiling.

The lumber was whip-sawed, after which it was worked up into doors, wainscoting, frames, etc., being remarkably heavy and solid. So much walnut was used in the construction of this house

as to give it its name of "Walnut Hill." On account of the scarcity of nails in those early days (which, when to be obtained, were hand made or wrought, and had very large heads) mortises and wooden pins are to be seen in the most unexpected places, each pair of rafters being mortised and pinned at the top and cross-braced in the same manner to resemble an A.

In the plastering buffalo hair was used, which is another interesting item in the building of houses in colonial days,

The locks, with brass knobs, hinges and nails were hand made in Virginia, and brought from the settlements (the that sawing this way was very hard work.

All the heavy timber was sawn on the ground, the smaller ones on trestles. The whip-saw was like the crosscut-saw of

today, only much larger.

Hewn timber was made from smaller trees, from six to twelve inches in diameter. It was then hewn into plank, with keen broadaxe and foot adz to make a level surface to hold the flooring. Planks and rafters were often made in this way.

Federal Hill, the home of the Rowan family since 1795, a historic mansion, stands upon rising ground to the east of Bardstown, Ky., with spacious grounds, heavily timbered in locust, oak



"FEDERAL HILL BUILT IN 1795."

East) on horseback via the Wilderness road.

In the ceilings in the upper rooms are hooks from which the quilting frames were swung, upon which many a "bed kiver" was made by the wives of the early pioneers of Kentucky.

The original house had a porch, but it decayed and the present one was added, of more modern design. The first porch was two-storied. The methods used for getting out the building material for the house are most interesting. The whipsaw was used in making joists and sills and was about seven or eight feet long and used by two men, one standing on a trestle and the other on the ground, sawing up and down. It is needless to say

and beech. Of solid structure and plain lines, it is serenely beautiful in its simplicity, and is still dignified and imposing, with its high roof gables and manypaned window sashes, heavy shutters and arched colonial doorway of stucco work, whose quaint side windows to hall above and below are protected by a single shutter to keep out obtrusive daylight—it illustrates many characteristic features that belong to early colonial architecture in the South.

The brick, from which this interesting old house was made, was manufactured on the place. They were made by hand, and when moulded were laid in water, a process which gave them the bluish tint seen in the exterior walls of old colonial houses, for the bricks made in early times by hand were not of the red color of those of the present day, that are turned out by machinery. In renovating old homes architects today use modern brick construction, and veneer the outside with the old brick, thus preserving the uniform tint, throughout the exterior walls of the modernized home.

The wide hallway, stretching throughout the Rowan home, is flanked on either side by high ceiled, airy rooms. parlor on the left, with its richly carved mantel, open fireplace, graced with antique brass fire dogs and richly wrought brass fender, contains a superb mirror, that reaches from floor to ceiling, reflecting the beauty of the room.

The rich lavender velvet carpet, with gorgeous bouquets of flowers, carries us back to the days of "lavender and old

Cumbersome, dark, carved mahogany furniture fills the room, and from the walls look down austere ancestral portraits by Jouett, Healy and other famed artists of early days.

All the woodwork throughout the house is very handsome, the doors are many-paneled and swing upon three hinges, fastening with old-fashioned heavy locks and brass keys, all handmade, and are ornamented with large brass knobs.

Not far from the house, down under

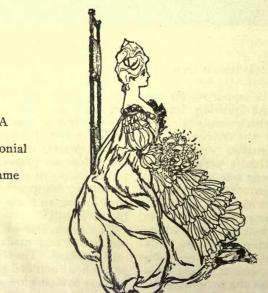


"HISTORIC HOUSE, BARDSTOWN, KY., 1810."

the hill, is built over the brook the spring or milk house, made of brick, with an entrance that leads into a cool retreat with a stone floor and a pool of delicious pure water, where the fresh butter and rich milk was kept sweet and firm in hot summer days. These old spring houses are, indeed, relics of the past, and are fast being abandoned for the modern refrigerators, but the comfort of the old-fashioned dairy can never be obliterated from the minds of the old folks.

Federal Hill, besides its colonial beauty and its historic ancestry, possesses another charm, for in one of those upper rooms, with its elegant high testered bed, with red damasked canopy and rare furnishings of mahogany, Stephen Collins Foster composed the famous song that still echoes in every heart-

"My Old Kentucky Home, Good Night."



A Colonial Dame

In

Brocaded

Paniers

and

Powdered

Hair.

"The Light[s] of Other Days."



"HEIRLOOMS OF OLD KENTUCKY."

LAZING logs and fat, pine knot torches, lit up the dim corners of early Puritan homes; shining upon the yellow corn hung from the rafters and lending a soft radiance to the pewter-laden shelves of the family dresser. Even candles were seldom used by the thrifty Dutch colonists, because they went to bed at sunset and rose with the dawn. When tea parties, the highest social gaiety of those days, were given, they always began in the afternoon and broke up before early twilight. Virginia, when settled by the flower of English cavalier ancestry, had a wealth of Sheffield silver plate in many branched candelabra, with heavy glass prisms and some without, whose sockets were filled with wax candles nightly as the fair flowers of the children of the old Dominion danced the stately minuets to the strains of Sir Roger de Coverly.

Oil lamps of pewter were made in seventeen hundred. These were used for whale oil, but were smoky and ill-smelling, so candles were used at all elegant entertainments. Pewter candlesticks were brought into Virginia in 1830, and the pattern usually used was a straight column with a band of rude workmanship, and the Queen Anne pattern with a straight stem and swelled out bowl in the center.

Tall brass candlesticks, heirlooms of old aristocracy, were brought over the mountains from Virginia into Kentucky, and are the treasures of many a housewife in the old commonwealth. There was also used the flat bedroom candlestick, sometimes of brass and sometimes japanned. These candlesticks were always put on a table in the hall, so when each guest retired he lit his bedroom candle and lighted his way to his upper room, where

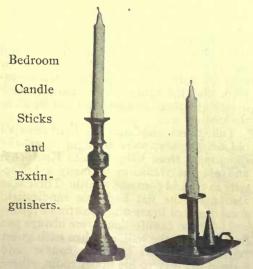
it was placed upon a small mahogany candlestand with a single pedestal that

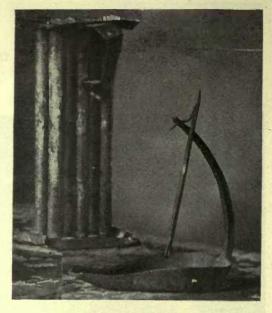
rested upon three feet.

Candles, when the wick grew long, were snuffled or trimmed by a pair of snuffers, which were placed on a little tray on the candlestand. This was also used to extinguish the candle until the later invention of extinguishers, a metal hood, that was put on top of lighted candles, thus extinguishing the flame.

Candlestands were useful pieces of furniture in those days, and were designed by all the great cabinetmakers. lustration shows one of a pair owned by Henry Flagler, Esq. It is forty-two inches high, with fluted pillar, carved feet and beautiful, slender proportions. Sets of candelabra were the proper thing for the mantel, the base of marble and the gilt standard highly ornamental. Sparkling prisms hung from the saucer-like base of the candle holders, and were reflected in the mantel glass. The crystal chandeliers, rich with these glass pendants, that hung from the ceiling center of elegant drawing-rooms, were beautiful and brilliant objects. Hundreds of candles were employed to fill these and the wall sconces set in the paneled walls on state occasions.

In Kentucky, in olden days, while candles were used in the parlors of the wealthy, in some of the stores and printing offices and in the kitchens of the homes, the grease lamp was in use for the poorer class. Between the log, mudchinked walls a horizontal bar of iron was driven, and from the end of this bar hung a saucer-shaped iron lamp, filled





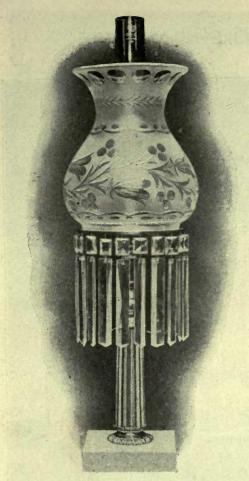
"CANDLEMOULD AND OLD GREASE LAMP."

with bear oil or hot grease of any kind. Out of this oil stuck the end of a cotton rag for a wick which, being set on fire, filled the room with a strong smell and a feeble, flickering light. The wick had to be pinched every now and then as it burned away.

Spirit lamps were also used, and brass sconces held wax candles on the wall, a small mirror being sometimes placed behind to reflect the light of the candles.

Candles were made in dips, moulds and by rolling. Dips were made by stretching a number of wicks upon a barrel hoop at suitable distances from each other, so as not to touch when finished, then dipped in a trough or tub of melted tallow and hung upon the rack until cool, then dipped again and again until thick enough. A number of frames were used at one time so as to have no delays. Tallow was kept a little above melting point, because it would melt away the tallow off the strings instead of adding to it if hot.

Moulds were made by pouring tallow down pewter tubes, along the axis of which wicks had been fixed. These tubes were well polished inside and several were placed in a frame, the upper part a trough into which all the moulds opened, and thus by pouring into the trough all the moulds filled at once. Moulds were made to hold 2, 4, 6 and 8 candles.



Chester Lamp of Sculptured Brass, with cut glass pendants and globe. In use 1800.

Candles were also made of myrtleberry wax. The myrtle is a low spreading native shrub of the southern states, with berries which, when ripe, are covered with a greenish white wax. This wax is obtained by boiling the berries and skimming the melted wax off the surface of the water. It is then refined. A bushel of berries yielded four or five pounds of wax. Candles made from this wax burn

slowly with little smoke, and have a pleasant odor.

An old receipt book published so late as 1825 gives curiously interesting directions for "excellent substitutes for candles." Procure meadow rushes that have attained their full growth but are still green. The rush at this age consists of a body of pith with a green skin on it. Cut off both ends of the rush and leave the prime part which, on an average, may be about a foot and a half long. Then take off all the green skin, except for about a fifth part of the way round the pith. Thus it is a piece of pith all but a little strip of skin in one part all the way up, which is necessary to hold the pith together.

The rushes being thus prepared, the grease is melted and put in a melted state into something that is as long as the rushes are. The rushes are put into the grease; soaked in it sufficiently, then taken out and laid in a bit of bark, taken from a young tree so as not to be too large. This bark is fixed up against the wall by a couple of straps put round it, and there it hangs for the purpose of holding the rushes. These rushes give a better light than the common small dip candle, and as they cost next to nothing, the laborer may, with them, have as much light as he pleases."

When we reflect upon the strides the modern age has made in these days of gas and electricity, the colonial age seems truly to have sat in darkness. Necessity was, indeed, the mother of invention. The true reason of our ancesters' early retirement of an evening could not have been in verification of the well-known proverb, but rather he did not have a good light. Hail to the Goddess of Light. May the inventions multiply upon the earth to light up the uttermost recesses until the day shall come when time shall be no more.



Colonial Interiors, Old and New.



"THE PALLADIAN WINDOW."

HE illustrations here presented are of interiors of some distinction, showing the Colonial quality with marked unity and integrity of effect. The Colonial interior above all others should avoid the upholstery effect, which is the unfortunate characteristic of American homes. Apartments overcrowded with furniture and "draperies," with much commonplace bric-a-brac and hit and miss "things," are hopelessly incompatible with the Colonial type, which was one of reticence and distinction.

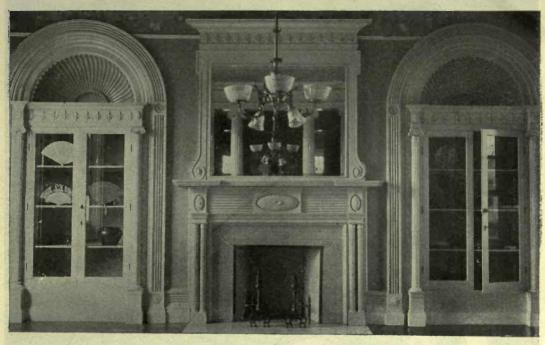
The interiors illustrated are either restorations or reproductions of houses

"Built in the old Colonial day When men lived in a grander way With ampler hospitality."

Nothing conveys the true Colonial atmosphere with such emphasis as the treatment

of the woodwork. The illustration shows one end of a drawing room, with Colonial mantel carried to the top of the room, supported on either side by recessed niches, which form cabinets behind glass doors. Such niches are rare in Colonial work, though a common decorative feature of its English prototype. Here they have been happily employed and treated with remarkable grace and delicacy of ornament. The ivory of the fluted shells is touched with gold leaf, as also the terminating scrolls of the mantel molding and other details.

The less pretentious, but chaste and elegant drawing room that follows, shows a Colonial feeling that is perfectly maintained in the treatment of the woodwork, which is characterized by great refinement and reserve. The mantel columns and engaged columns at the sides support an entablature



"TREATMENT OF DRAWING ROOM WOODWORK."

which stretches from wall to wall, the recessed space containing low seats. Windows of traceried glass in Colonial design are introduced above the high, wood panel-

ing most agreeably, and the peacock fans against the white plaster of the flanking panels are a felicitous touch.

In marked contrast to this type is the



"CHASTE AND ELEGNAT."



"TESTER BED, CARVED SAN DOMINGO MAHOGANY."



"ON THE JAMES RIVER IN 1764."

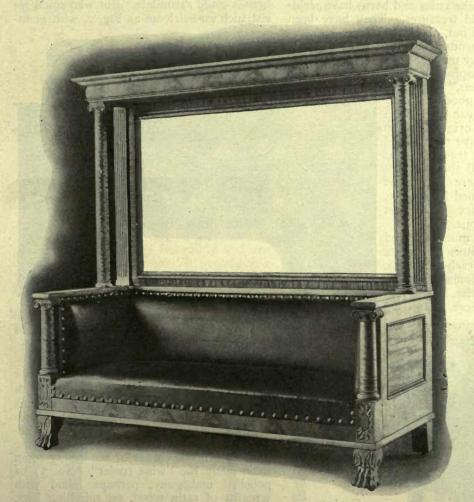
bedroom with wall hanging in gorgeous arabesques of red and gold, elaborately decorated ceiling and heavy antique furniture. The tester bed is a fine specimen of beautiful hand carving in pineapple and acanthus leaf design on real old San Domingo mahogany, and the stool beside the bed shows a necessity of those times.

An even more antique atmosphere pervades the reproduction of a dining room on the James river, in the earlier, more severe Colonial style. The old time flavor

of the striped wall paper is happily reproduced by modern manufacturers, and we can have such a dining room in 1905. The Sheraton sideboard and chairs are delightful.

The Palladian window shown is a fivewindowed, escutcheoned bay in a Kentucky dining room, which, with its beautiful curves and classic ornamentation, is a fine piece of architectural composition. Modern comfort is introduced in the wide seat beneath with its cushions and pillows.

Furniture for Colonial Homes.



Dunmore

Hall

Settle

in

Mahogany

and

Hair-

cloth.

HE Colonial type in furniture is as distinct as in architecture; yet there is a choice in the variations of the type, and "selection" is never more desirable than here.

A great many heavy and ugly pieces of

furniture are labeled "antiques," and supposed for that reason to be valuable; but things are not beautiful merely because they are old. Neither are all Sheraton, Chippendale or Heppelwhite chairs and tables to be coveted. All three of these famous cabinet makers were sometimes guilty of atrocities, and Chippendale especially was easily swayed by the prevailing rage for Chinese gilding and lacquering. Sheraton's earlier designs are delightful, but his later furniture was heavy and ugly. Unhappily the heavy, clumsy styles were the ones in use in the late Colonial period, being succeeded by the ugly black walnut furniture of the late fifties and sixties.

It has taken about a hundred years for the wheels of fashion to go round and bring us to love and long for the thing our mothers and grandmothers utterly despised and chucked into garrets and barns. Indeed it is only within the last decade that the great wave of Colonial revival has swept the land, and these same attics and barns have yielded up untold treasures. They have been

well cleaned out, alas! and the newly aroused enthusiast of today must satisfy his belated aspirations with "reproductions," which are however so good that only an expert can tell them from the originals. So despair not, ye who would furnish in true Colonial form, for all the excellent furniture here illustrated can be obtained for a price, and the price is a most reasonable one.

Although much oak and walnut furniture was in use among the early colonists, the best colonial is represented in the later mahogany pieces. In the

limited space of a brief magazine article only a few examples can be given.

Mahogany is so beautiful a wood and the Colonial forms so express refinement, comfort and usefulness that such furniture is far removed from being a-passing fad, but becomes a valuable permanent possession. Not every one may covet a Sairey Gamp chair, but the splendid hall settle here illustrated will grace any home or any period. It is full of dignity and of superb proportions. The original is owned by Lord Dunmore in Scotland, but it is reproduced by an American firm in solid mahogany. A true Colonial sideboard was a more cumbersome piece of furniture than most of our modern houses could assimilate. But who could resist such an heirloom as Fig. 2, with genu-



Sideboard with Knife Boxes. Fig. 2.



Wine

Cooler.

Fig. 3.

ine, sloping top, knife boxes lined with green baize standing like sentinels at each end. We must at least display on our side-board a silver "coaster" with cut glass decanter and a fine show of goblets and wine glasses. In one corner of the dining room must stand the "wine cooler". (No. 3) of polished mahogany, perhaps inlaid with wreaths of satin wood, on spindling legs, but having rollers that it may readily be wheeled up beside the host; and serving trays of inlaid mahogany with brass handles like the illustration in Fig. 4 are to be had at the best house furnishers in all large cities. We are all familiar with the clawfooted dining table (Fig. 5), which would



Tray with Brass Handles. Fig. 4

certainly be the choice as against the "hundred-legged" variety which must have interfered woefully with the human legs benneth it. But whether claw-foot or hundred-legged, the tea tray of Sheffield plate raised upon feet at the corner, is a "sine qua non" to keep it company. Such trays are now reproduced in all the old Sheffield designs.

The quaint tilt-and-turn tea table in Fig. 6 is a prized possession of the writer's, and is a Hepplewhite design. "Afternoon tea," which is by no means a modern institution—is served with great eclat when brought in on a tray of Sheffield plate bearing a service



Claw-foot Table: Fig. 5.

The dining room is most fascinating, but we must leave it. The Washington sofa



of the same silver or a tea caddy and urn of finely engraved pewter, or perchance a "chany" service of real, old "Lowestoft," and deposited upon such a table. (Fig. 7) for the living room carries equal charm. It is a careful and minute reproduction of the original sofa now preserved at Independence Hall. A good running

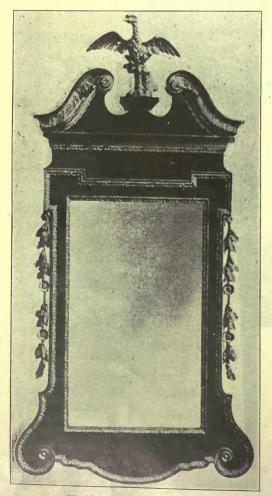


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mate to this sofa is the Thomas Jefferson desk, an exact copy of which has recently been made for Mayor Low, of New York, who has adopted a complete scheme of Colonial furnishing from historic designs.

Above this desk we may appropriately hang such an old, historic picture as the portrait of John Lee, Esq., by Joshua Reynolds, in a frame of dark, polished rosewood (Fig. 8), and above the mantel either a columned Colonial mirror in gold leaf or this Washington mirror (Fig. 9) in mahogany and gold; unless perchance there is a liking for the Shepherdess mirror (Fig. 10).

Chairs are a fruitful theme; we can but glance at them. The Dendy Sadler or eared chair is familiar, patterned from the chair owned by the celebrated painter, and used in his noted painting of Darby and



Washington Mirror. Fig. 9.



Portrait of John Lee, Fig. 8.



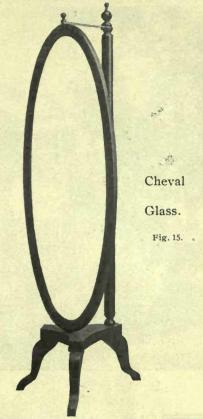


Chest and Drawers. Fig. 13.

Joan. Who can see it without recalling the equally familiar lines:
Darby, dear, we're old and gray,
Fifty years since our wedding day;
Shadow and sun for every one
As the years roll on.

Fig. 11 is called the Franklin Clock chair because of its being frequently placed near the tall clock on account of its height. It is a Chippendale design showing Dutch influence. The beautiful little mahogany chair in Fig. 12 is useful anywhere, and admirably adapted to a covering of French Vert in delicate coloring. Fig. 13 is a handsome chest of drawers in the Em-

pire style. In bedrooms rush-seated chairs are appropriate, of which the e are a great variety. One must of course have a "lowboy," even if a "highboy" is unattainable, and Fig. 14 shows a Sheraton design of extreme beauty. It is inlaid, with glass knobs. Over it will hang a round mirror in gilt frame, but for a full length view to the



modern as well as the colonial dame, the cheval glass of Fig. 15 is a necessity. The tester bed, which is a sine qua non of a colonial house, is so fully shown in the interior views presented in this number that it is not necessary to repeat its illustration here; but the colonial cricket in soid mahogany of Fig. 16 will be a delightful accessory to a colonial bedroom.

Colonial
Cricket.
Fig. 16.

In such a brief sketch one can nibble around the edges of this fascinating theme; but our readers having tasted its flavor may perhaps be interested to investigate further for themselves.

We are indebted to the house of Duncan & Crossley, Philadelphia, for the illustrations used in this article.

Highboy.

Early

Eighteenth

Century.

Fig. 14.

Modern Colonial Homes.

By Arthur C. Clausen.



"MODERN COLONIAL."

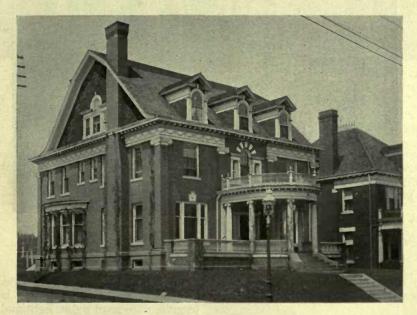
Harry W. Jones, Archt.

ONSIDERABLE progress been made in American architecture in the last two centuries. The predominating style being based upon the Georgian architecture of England. This style, as we have it today, has received the influence of Vitruvius, Palladio, Vignole, the Adams brothers and Sir Christopher American architecture is therefore well founded at its beginning and thru its careful development by modern architects, it promises well for a distinct and beautiful style. In the present day the popular style of home architecture is the socalled Colonial. This one word, colonial, has probably covered more architectural sins than any other architectural term. White porch posts and a white cornice seem to be all that characterize the style, if one should believe many well meaning people, who inform us that their architect designed their home in "pure Colonial."

The first home illustrated is an exceedingly beautiful example of the modern Colonial. Standing picturesquely amid its appropriate surroundings, it seems to bring to our hearts but one word-Home! Not only is it a beautiful piece of architecture; it is a charming home! To plan a two-story portico on a small house is a delicate undertaking, for if the design is not executed by one well experienced in the using of this distinctly classic feature, a too severe or "Carnegie library" effect is apt to result. In this instance the mouldings, columns, etc., have been greatly simplified from that which would be distinctly classical, and just enough is used to avoid a cheap appearance and to maintain its general character. The graceful bottle balusters coming out in bays between the columns also help to relieve the portico of a public building appearance. A close examination of the details of this home is to call forth a lasting admiration.

The body is in weathered shingles, or, in other words, shingles that have been left raw to the weather for a time, obtaining thereby beautiful renigations of light gray and brown, which give an artistic as well as a pleasing rustic appearance. They have also (as can be plainly seen) been laid in alternate wide and narrow rows which effectively break the otherwise usual monotony of regular shingling. It is unfortunate that the window blinds should lap upon the wall pilasters, thus breaking somewhat the connection between the portico and the house, in this case it could hardy be avoided. The cornice of the portico, as before mentioned, is very good, a pleasing contrast of light

brought into service in its decoration. The most prominent feature is its imposing entrance. It has a rich appearance which seems to bespeak wealth and refinement. As one approaches from the front it is quite suggestive of the beautiful stair hall with tapestry, rugs, mahogany furniture and bits of statuary to be found within. The house is of dark-red pressed brick with white mortar joints, white trimmings and a dark roof. The general style is that of the old Germantown Colonial homes in Pennsylvania. The design of the roof is a unique departure from the usual straight gables and hips, having been treated in a characteristic manner which decidedly relieves



"NEW COLONIAL."

Kees & Colburn, Archts.

and shade having been obtained. The window light in the pediment is neat and placed high in the center, which is commendable; too often this feature is placed so low that the projecting cornice hides part of it. Particular mention can be made of the attractive entrance, its details are delicately but artistically executed.

The second home illustrated is another fine example of the modern Colonial or the "New Colonial" we may term it, for it shows many marks of progress. Its details are perfect and in their composition present a beautiful home worthy of far more surroundings. It is quite ornate, skilled woodworkers and clay modelers having been

it of the usual stiffness which most roofs present. "There is poetry in roofs" may be putting it a little strong, but the roof has certainly far more to do with the appearance of a house than many are led to believe. Corner pilasters always add stateliness and an appearance of substantiality and support to the cornice and roof. A touch of Palladio's influence in Colonial architecture is to be seen in the south gable window treatment. The familiar but always attractive triple, Palladian window is ever welcome and appropriate in Colonial architecture. The graceful bay of windows on the south makes a pretty feature, both inside and out, and admits, together



"THE IMPOSING ENTRANCE."

with many other large windows, an abundant supply of fresh air and sunlight to the interior.

Some people claim that beauty is like success, a comparative term which depends largely upon the point of view. Thus: the homes illustrated in this article are entirely different in their size, shape, details and the materials which cover their walls. All, however, are Colonial, only of different types. If one were called upon to choose between them for a home, his decision would be rendered from his general inclinations and requirements more than from his ability as an art critic.

There is something unique, quaint and homelike about the last home illustrated. Its external design is distinctly the outgrowth of external conditions, the bay windows being put just where they would give a homey and cheerful aspect to the interior. The same idea has also entered into the

dormer arrangement, a supplementary dormer being placed between the larger ones to give more head room, light and air to the attic. One may note a similarity between the gable, and the pediment to the portico of the first house, the cornices being identical. This cornice, with its rows of brackets or modillions, always gives a good light and shade effect which is appropriate in Colonial work. On the north side of the house is an attractive window feature taking up the full width of the bay at the stair landing. It takes the form of the Venetian or Palladian window, somewhat altered. The entire house, with its broad siding, is painted white. The roof, green stained shingles and the tall, broad chimney is of blue limestone, laid with irregular bond.

Considerable attention has been paid to the surroundings of the house, producing, with balustrades and terraces, a splendid result, which supports the view of an emi-



"QUAINT AND HOMELIKE."

Harry W. Jones, Archt.

nent critic whom I quote: "The problem of a suburban residence affords the greatest opportunity to the architect, as it gives him the chance to develop a harmonious effect, to which his building contributes very largely, but its surroundings quite as much." A harmonious effect has certainly been attained in this instance. Ones first impression of this home upon seeing it is that it looks as if it had always stood there; so well does it suit its surroundings and so homelike and restful does it appear.





Hints on Home Grounds.

How I Made a Sweebrier Hedge From Seed.

N the fall of 1903 I planted out of doors the seeds of about half a dozen hips of sweetbrier, and in the following spring I transplanted from the seed bed to nursery rows about one hundred small plants. These were given good care and by the end of the season most of them were bushes of a good size, and some with growths about four feet long. About two weeks ago these were transplanted from the nursery rows, each being carefully lifted with a good clod of earth to the place for the hedge, where, after being well pruned back, they all now look fresh, and some are already showing an increase in their young growths. They were well leaved out when transplanted. -F. L. M.

Cuttings of roses are best taken in the They should be cut eight inches fall. long and buried in sand about one foot deep, left there until the following spring, taken out and put into good garden soil in rows standing almost upright. Trim the cuttings to six inches in length when setting them out in the spring. They need no special care, but will root and can then be transplanted in nursery beds. Under glass, roses may be propagated from hard wood in the same season, making the cuttings from three to four inches long, putting them in sand in a temperature of 45 degrees. Shade for three weeks after planting. The cuttings should be taken in the fall just before the frost arrives, and made from nearly matured wood. -Country Life.

Evergreens in Small Grounds.

In a very small garden even one specimen of such a tall-growing tree as the hemlock or the Norway spruce might be overwhelmingly disproportionate. In suburban gardens of somewhat larger size, where the house is placed at an appreciable distance back from the street, and the approach is by a driveway winding

through or around a lawn, there is room for a different treatment. Plant a few individual trees of the larger dimensions, either open or in masses, according to the general scheme of the place, gradually diminishing in size as they are distant from the house and nearer the street.

Fortunately, among the conifers there are plenty of small-growing trees that seem to be just made for confined situations, and which reproduce on a small scale the effects of the larger evergreens.

I have seen the country effect brought right into the heart of even New York City by the planting of a few low-growing evergreen shrubs (the Mugho pine) where there was no room for the taller and more spreading trees.

Don't buy the tender fancy evergreens that the English garden books tell about unless you are sure of proper protection. While the Irish yew and Lawson's cypress are unequaled for columnar effect, they are not hardy in exposed places in New England. The best small evergreens for all purposes, either as specimens or in masses, are the Retinosporas. For a single specimen plant, the Japanese umbrella pine (Sciadopitys verticillata) is not easily equaled, and it stands the New England winter.—Garden Magazine.

Berried Shrubs.

The berried shrubs constitute a highly interesting class of plants, very decorative and beautiful in their effect, and yet by no means so numerously cultivated as they might be. The list includes a very considerable variety, but among the more common sorts are the White Flowering Dogwood, the Snowberry, the Winterberry, Japanese Roses, Thunberg's Japanese Barberry, Bush Dogwoods, the Golden Osier, the Cornelian Cherry, the Strawberry Bush, the Bitter Sweet, Bush Honeysuckles, the Matrimony Vine, Sumacs, and the native Viburnums. These shrubs, of course, all produce beautiful spring flowers, and complete their growth in the season with showy berries.

A Complete Decorative Scheme. For a Colonial Interior.

Paper No. IX.

By H. P. Keith.

ANY people would furnish in the Colonial style if they only knew how. The revival of Colonial design in buildings makes conformity to the style to a degree at least in the interiors, almost imperative, to say nothing of the inherent charm of the style. There are colonial furnishings galore; every dealer displays them. But the thing is to know how to use them, how to assemble them and adapt them to our modern ideas of taste and comfort. For it cannot be denied that the cultivated taste rebels at the violent reds and greens of our ancestors and the way they jumbled them together; and then our heating and lighting arrangements are vastly different.

Yet if we furnish our house with Colonial chairs and sofas we want also the Colonial atmosphere, to give them "raison d'etre." This atmosphere we obtain largely from the treatment of the interior woodwork, which at once stamps the character of the house. High ceilings, richly molded cornices, paneled dados, chair-boards, fluted pillars and pedimented doors, delicate relief ornamentation of panels, from the Adam Bros.' designs, graceful festoons, Greek urns, ribbon knots, etc.—these are essential characteristics of Colonial style. Sometimes the walls were paneled to the ceiling in cypress—for white woodwork was not the invariable rule—and on the sunk panels hung the mirrors and sconces that furnished the high lights. Sometimes the plaster walls were painted in panels, or were hung with tapestries, or were papered in landscape scenes, stripes or French designs. Fireplaces are indispensable to a Colonial atmosphere. For real warmth we may supplement them with a heating plant, but the fireplaces we must have. strictly Colonial treatment is a powerful factor in creating the desired atmosphere. While the colonist often used cypress or walnut for his interior woodwork, we can best secure our atmosphere by the use of white enamel, with judicious admixture of mahogany in door panels and dados. Not infrequently the Colonial base-board was painted black, while all above was antique ivory, a most effective treatment. The ceilings were usually white, enriched in wealthy houses with relief decoration in

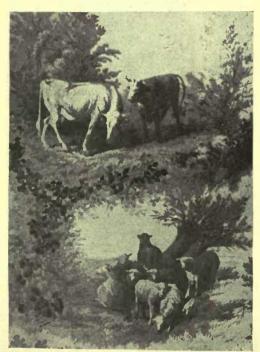


"FRENGH DESIGN USED IN THE SOUTH."

plaster in very beautiful sun-burst or medallion designs. Floors were of hardwood, the all-over carpet being a 19th century atrocity—and so excellently laid that some of them, over 100 years old, are in perfect condition today. The strips were wider than our modern flooring, about 4 inches. Mahogany is another belonging supposed in itself to constitute a Colonial interior, though as a matter of fact oak and walnut was very much mixed with mahogany furniture. Still the "late Colonial," which is the period which has been chosen for the modern revival of Colonial styles, was distinguished by a free use of mahogany. The furniture forms of this period are unequaled for purity of style, elegance and comfort

and deserve the present revival.

To most people the term "Colonial" conjures up a vision of horse-hair chairs and a sofa, rag carpets and a warming pan. But in fact Oriental rugs, while not as much a part of a handsome house as they are today, were frequent, and embroidered fabrics plentiful. Chinese and Indian fabrics were much used also, of the latter there being over forty kinds mentioned. In 1750 "flowered damask for furniture" began to come in, and the modern upholsterer has nothing to equal the magnificence of those heavy brocades, in their rich yellows and crimsons. A Colonial drawing room resplendent in curtains of "daffodil-colored damask, chairs in crimson and yellow damask, a sofa in flowered material and an-



"OLD WALL TREATMENT."

other in yellow plush," must truly have been a gorgeous sight. We moderns are content to forego the yellow plush, also the white china flower pots that adorned the shelf.

With these brief explanatory remarks upon the style in general which seemed necessary to an intelligent appreciation of any special furnishing details, we may sketch an outline of treatment for a Colonial interior, an outline which must, of course, vary with individual circumstances. It is not intended in this outline to introduce extreme features of the Colonial style; but, while seeking a true Colonial expression, to adapt the details to modern life and to make use of practical and obtainable materials. There are in the shops today, many cotton and wool tapestries appropriate to Colonial furnishings; there are deep toned crimson and olive damasks in mohair goods, in lozenge and diaper patterns, having just enough lustre to character the more sedate Colonial rooms, while special dealers carry the real old gold and flowered brocades.

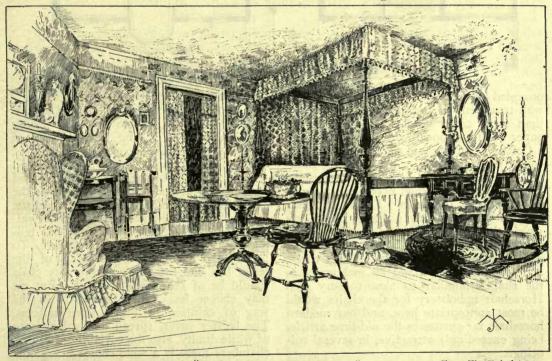
THE COLONIAL HALL.

Nothing is more perplexing in treating interiors than the hall, for ordinarily it is dark, yet a very light wall does not seem appropriate. And here Colonial yellow, which has a quality most pleasing, for it has no red or green in its composition—is seen at its best. The paper shown in the illustration is reproduced from an old French, rococo design in deep Colonial yellows upon a white ground, and will be an excellent wall hanging for a Colonial hall. Our white woodwork shall rise from a black base-board, in a paneled dado of two and a half feet capped by a chair rail four inches deep. The hand rail of the stair may be ebony, and the carved chairs with high backs and tapestry seats of black Flemish oak or of carved ebony. A Colonial interior must be generous in space, and the hall have ample room for either a hall settle of black oak, in addition to the chairs, or a light, Sheraton settee, with a rush seat, the frame painted black and ornamented with gilt flowers. Or there may be in place of these a Chippendale double chair of Chinese ebony, the seat covered with the very handsome and lustrous gray hair cloth in block pattern, now shown by upholsterers. The oak floor shall receive a very dark, almost black stain, be highly polished and have no rug except a white bear skin at the foot of the stair. In the South the hall could well be paved with gray and white flagging in squares. Door hangings were not a feature of Colonial times and if there be columned openings are, of course, impossible; but if the opening is a simple arch and portieres are desired, they may be of yellow and green verdure tapestries on the hall side, using the tapestry as a panel surrounded by a nine inch border to match.

THE COLONIAL DRAWING ROOM

opening from this hall should have beautiful ivory woodwork and a polished floor of natural blue ash. Above the low, paneled dado, treat the walls with flat oil paint in a soft gray color, dividing them into panels by simple frescos of gold lines and arabesques. The white ceiling may either be decorated in relief, delicate in design and modeling or be frescoed. There should be a richly moulded cornice of several members. If a warmer medium is desired than paint for the wall, a very beautiful paper imitation of silk damask now on the market, in a soft, silvery gray, may be used. It will of course make a more ele-

lace curtains if these were preferred. The furniture coverings may introduce some color, such as would be found in the Louis XVI brocades or tapestries, and the rug or rugs should be oriental in the more delicate colorings. Such rugs are now made to order at very reasonable prices, though it requires months or a year to get them. Mahogany would be the furniture here, with one or two pieces covered in old gold brocade. The French stripes in delicate coloring are appropriate. One or two pieces of Chinese teakwood or carved ebony might relieve the monotony of too much mahogany. A handsome oil portrait in a gilt frame should hang over the mantel piece. Portraits in slender, oval gold frames in the paneled



"STUDY FOR A COLONIAL BEDROOM."

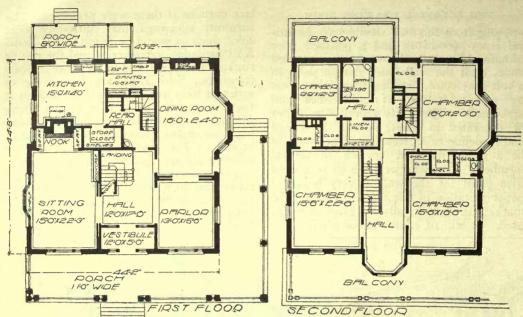
From The Upholsterer.

gant room though not so Colonially correct. A carved white marble mantel piece in this room if handsome, would be excellent, but a well treated mantel in wood is more practicable. Straight hangings of gray brocade at the windows lined with gold are all the draperies needed. A very characteristic feature would be to hang these from the gilt cornices used in that period. fashion is lately revived and very finely molded cornices are now manufactured in pressed brass which can be cut with shears any desired length and applied on wood foundations. The finish is dull, with high lights of bright. There are also brass holdbacks with medallion centers to fasten back wall spaces, gilt sconces with wax candles, a chandelier with glass prisms, a pier glass all these play their part in creating the Colonial atmosphere. Gas and electric light can, of course, be introduced into the sconces and chandelier. The ideas for this room may be carried out in varying degrees of expense.

If it is desired to carry out a very characteristic

COLONIAL DINING ROOM,

the wall paper of the illustration, a reproduction of an old Colonial wall treatment, would be strictly correct. These scenic papers were put on so that each separate wall space above the paneled 2½-ft. dado was



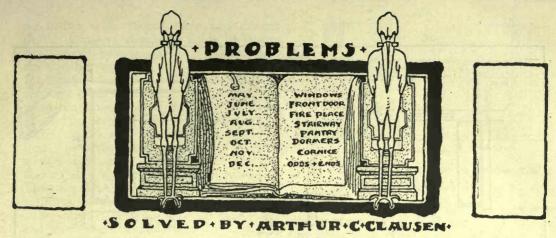
occupied by one complete scene. Should this wall treatment be a stiffer dose of Colonial than some could swallow, then a striped paper such as appears on another page in a Colonial dining room on the James river, would perhaps do less violence to our modern taste. The white woodwork here might have mahogany finished doors and mahogany panels in the dado. The illustrations in this number convey better than any words the character of the woodwork appropriate to this style. It would be possible to use a beamed ceiling in this room, and the furniture would be mahogany in the shapes familiar to almost every one. Horsehair upholstery for the chairs would be most appropriate here, and our modern horsehair far surpasses the old-time article, being exceedingly attractive, in several colorings.

It is probable that no one will care to treat the family living room in strict Colonial style, though in many ways the flavor may pervade its belongings.

THE COLONIAL BEDROOM

displayed marked characteristics, and here again we will let the picture tell the story. In the study for a Colonial Bedroom are grouped together the distinctive features for such a treatment, which may be distributed to suit each case. Few modern chambers are large enough to assemble all these furnishings in one room, but they show us what to use in a Colonial sleeping room. In the illustration, the wall paper has a white Colonial wreath on a green ground, and the woodwork is white. There is a mirror of the

period on the over mantel and other mirrors in oval frames hang in the wall spaces. Probably there is no one small furnishing more Colonial in feeling than the use of these mirrors. The sconces and candles, the mahogany "candlestand" beside the bed for either this or the little calico covered hour glass stand were inevitable—the Windsor chair beside the centre table, the Dendy Sadler fire-place chair with its valance cricket-all these are minor but telling details in obtaining the atmosphere. To be strictly Colonial, the draping of the tester bed and the cover of the easy chair should be of red, diapered stuff. But we may choose less violent contrasts in the way of chintzes or green linen taffetas. The bolster cover, spread and valance are of white dimity, also the curtains. In other chambers there is a wide choice in colonial stripes for wall papers, in charming colorings. There are reproductions in paper of old chintz patterns—birds of paradise perched on flowering vines, gay lilac plumes on green and white, and bolder designs of gorgeous flowers. There are rag rugs and carpets woven to order in colors to match which are a specialty of some houses. The Thread and Thrum rugs now shown by furnishers are very desirable for colonial bed-White barred muslin, either plain rooms. or tamboured and white dimity, are the colonial window curtains, especially if the gay chintzes and strong reds and greens are used for hangings and chairs. A cheval glass such as is elsewhere illustrated, is a good feature, revived in the Psyche glass of today.



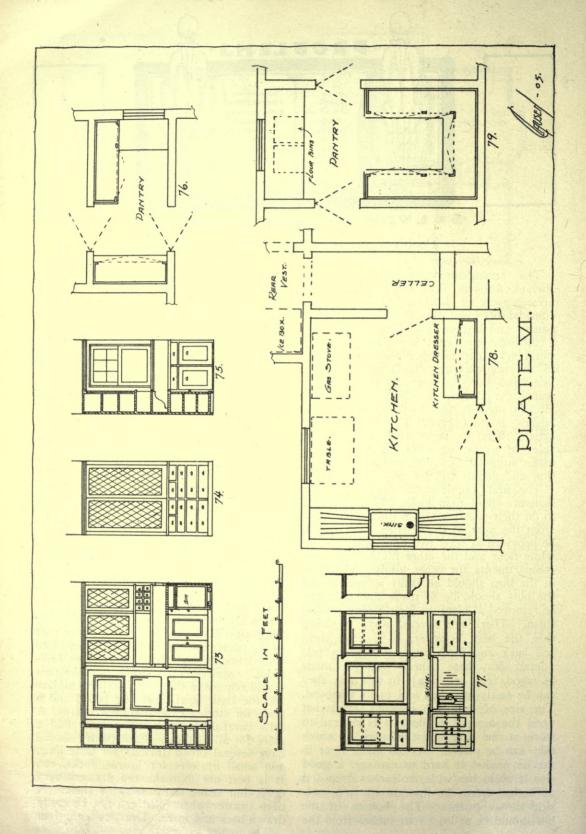
Problem No. 5. That Pantry Problem.

The arrangement of the pantry, its shelves, drawers, flour bins, etc., and the arrangement of kitchen dresser depends considerably upon the size and shape of the pantry and kitchen, each house presenting a different problem; but mostly the arrangements depend upon the requirements of the housekeeper. Each mistress of a home has her own ideas as to where she wants the chinaware, silver, table linen, kitchen utensils and food stuffs, and her wishes should prevail. The object of this article, therefore, is not to lay down many rules as to arrangement, but merely to make suggestions. The general construction and details will be fully described.

The first requirement should be convenience more than looks. If one prefers to do their pastry work in the pantry away from the heat of the kitchen there should be provided at least two flour bins, one for white flour and the other divided into two compartments for other kinds. The flour in the bins should be easily accessible and the bins should be so made that they can be removed at pleasure for cleaning around There are several ways of doing this, the best, however, is to have them roll back and forth on four large wheels (detail 80, these wheels can be made of wood, iron or china), in this way they can be easily managed and easily removed. The size of each bin depends somewhat upon the amount of flour it is desired to store at one time and the space in which they can be placed. As too much flour in the bin makes it hard to manage, a good size is 20 inches wide, 20 inches deep and 26 inches from the floor to the top, outside measurements. The bottom of the bin should be at least four inches from the

floor. Above the bins should be a flat shelf at least 24 inches from front to back and 30 inches where it can be allowed. Above this shelf should be the pantry window. There should be a smooth board above the shelf at the wall, 6 to 10 inches high. The shelf should be 30 inches from the floor. It is best to have a movable kneading board and a place for keeping it handy. Directly under or within reach of the shelf should be one or two small drawers in which to keep pastry utensils. Eight or ten spice boxes should be close at hand, either in the pantry fixtures (73) or in a separate case on the wall. They are sometimes placed above the bins just under the kneading shelf. A good size for a spice box, inside measurements, is two and a half inches wide and deep by three inches long, and the box made of quarter-inch boards.

Near the bin should be some open shelving whereon to set the pans of bread, pies and other pastry as they are made. These open shelves are also necessary as a place to lay the dessert and other dishes which are to be placed on the table during the progress of the meal. The lower part of the pantry fixtures should be divided into compartments and drawers to suit individual requirements. Some housekeepers would require in the pantry fixtures a place for the hash bowl, kneading board and a place for storing extension table boards. A little careful planning will usually find a place for all of these. Each pantry should have several broad drawers for table linen and small drawers for knives, forks, etc. It is best not to make the drawers very deep, but make more rows of them. A deep drawer when filled can not be easily drawn back and forth. Drawers more than



24 inches wide should have two drawer pulls. Drawers should be made of seveneighths inch boards, and have a board shelf division between each row. The fronts of the drawers can be paneled for looks, but are kept clean easier when the front is one plain board rounded on the outward edges. All lumber in pantry fixtures should be perfectly smooth and dry, of white or yellow pine. In pretentious homes oak or birch is sometimes used for all exposed parts. Pantry shelves should be of seven-eighths boards. They are usually fixed in place but can be made adjustable. There should be from 10 to 12 inches distance between the shelves and each shelf should be from 12 to 14 inches wide.

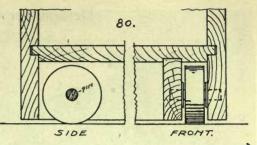
Pantry shelves and kitchen dresser shelves should not be more than seven feet from the floor, as higher than this makes too high reaching. The front of the fixture, however, can be built up to ceiling to prevent the dust from gathering on top. Pantry doors should be seven-eighths inch thick and narrow in width, having glass or wood panels. If glass panels are used they can be plain or leaded. A neat plain moulding, running along the top edge of pantry fixture, always looks well. Pantry fixtures should be varnished (stained first if desired) and not painted. All pantry doors should swing (see door problem) both ways from the hinge.

Plan 76, of which 73, 74 and 75 are the elevations, illustrate many of the foregoing remarks. It is a compact arrangement in as small a pantry as one should be. It is 4

feet 3 inches by 9 feet long.

Plan 79 shows a still better arrangement in a larger pantry. A kitchen dresser, so-called, is only a small pantry fixture for kitchen use, divided into upper and lower compartments about the same as a regular pantry. The flour bins are sometimes placed in the lower part of the kitchen dresser. It is very convenient and every kitchen should have at least one dresser, the longer it is the better.

The size of some homes allows for two pantries, a kitchen pantry and the butler's pantry; one for dishes and serving and the other for pastry work and kitchen utensils.



DETRIL OF FLOUR BIN WHEELS

SCALE = 2 1m 2m 1m

This makes a very convenient arrangement when the space is available. The hardest problem is a little home whose size and cost will not allow of any special pantry, and the kitchen must do service for both. Plan 78 is a good solution of one problem. This kitchen is 9 by 12 feet. It is merely presented to illustrate a few suggestions, as its size, shape and location should be altered to meet the different requirements of each house plan. The sink and drain boards, with window over, are placed across one end of the room with dining room door opening toward it. A kitchen dresser is placed in the corner opposite the gas stove. A chimney in the corner would make a wood stove possible. The kitchen table is placed under a window. This table should be built by a carpenter with flour bins and drawers under it. A smooth marble slab always makes a good kitchen table top. The heat register or radiator should be placed under the sink or kitchen table out of the way. Illustration 77 is a detail of the sink end of this kitchen. This convenient arrangement around the sink can be put in almost any kitchen. Space has been left between drain boards and the wall fixtures above for stacking dishes. Never enclose the under part of a sink as it is very unsanitary. Pantry doors between pantry, kitchen and dining room should be directly opposite and swing from the same side. (Plans 76 and 79.)

The foregoing remarks and the illustrations contain many suggestions which can be applied to any pantry or kitchen. They are not intended to apply entirely to the

plans and details referred to.



Designs for the Homebuilder.

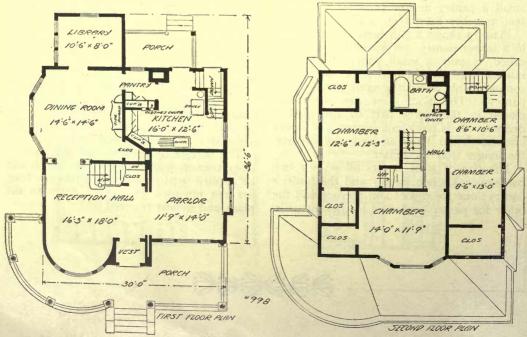


Cottage Design With Colonial Features.

The Keith Co., Archts.

DESIGN A 88.

For complete description and color scheme for painting this house, see page opposite.





Reception Hall. Interior of Design A 88.

The Keith Co., Archts.

Description of Design A 88.

PLEASING cottage effect introducing Colonial features. Such a steeply gabled roof was not uncommon among the Eastern colonists. Colonial details are introduced in the recessed, free Palladian window of the front gable and the leaded bull's eyes flanking the double window of the side gable. Also in the diamond paned side lights below. The simple cornice of the porch is beautifully molded, and the colonial touch is repeated in the columns of the hall. A balustrade of wood might be substituted for the iron railing if a more distinctly colonial effect were desired.

The floor plans show a fine arrangement of space. The reception hall is generous and well proportioned, its unusual outline following the rounding swell of the front porch. All the standing wood on the first floor is of quarter saven self-very handsome

ter-sawn oak, very handsome.

The kitchen is planned to save steps and includes every convenience for doing work. The pantry is placed directly between kitchen and dining room. The chambers are unusually large for a cottage house, with fine closet room, complete bath room, clothes shute, etc. Pine or cypress painted is the finish. All floors hardwood in both stories. Hot water heat is provided.

Estimated cost \$3,500. Width 30 feet; depth 42 feet 6 inches; height of basement 7 feet 6 inches; height of first story 9 feet 5 inches; second story 8 feet 7 inches.

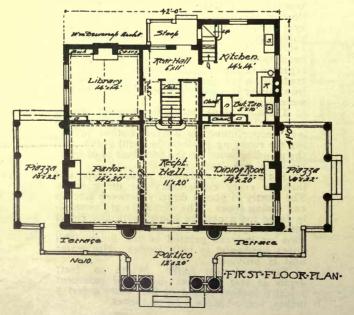
Designs for the Homebuilder.

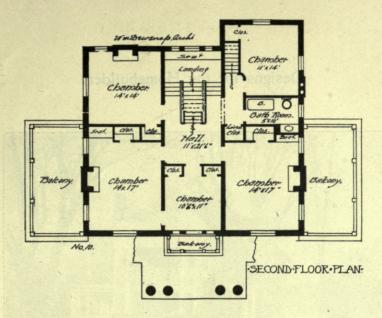


Wm. Dewsnap, Archt.

DESIGN A 89.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 89.

THE ornamental character of the detail treatment in this design makes an unobtrusive color scheme desirable which will be best attained by the use of pure white on the entire exterior with the exception of the roof and window sash, which are to be black. The chimneys may be of red or gray brick and foundation the same. Porch floor and steps either gray or reddish brown, according to color of foundation.

Description of Design A 89.

A colonial design of some importance, the principal features of the exterior being the double story columns of the front portico and the flanking single story porticos of the wings. The design shows an open terrace with enclosing balustrade extending around the remainder of the house. This balustrade is repeated above the cornices of the three porticos and finishes the square, hipped roof which is of unusual height and admits of large dormers opening upon balustraded balconies. The woodwork in first story is intended to be mahogany and enamel with white painted wood in second story. There are double floors with deadening felt between. Cellar and foundation of brick. Steam heat and sanitary plumbing, including a servant's bathroom.

Estimated cost about \$14,000.

Wm. Dewshap, Archt.

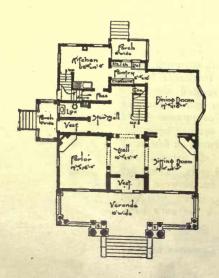
Designs for the Homebuilder.

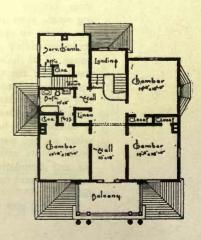


Barber & Kluttz, Archts.

DESIGN A 90.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 90.

SUCH a colonial design is well adapted to brick construction for the body of the house and a good color choice for the brick would be gray. The porch floor and steps would be painted gray if of wood. A porch floor laid in black and gray squares would be good with cement steps. The columns, balustrades and remaining trim of the house would be white. The roof shingle stained black and the chimney gray brick.

Description of Design A 90.

The always stately double porch Colonial pillar treatment is well exemplified in this design of a modern Colonial house. Same is a photographic view of a home built in Iowa. Siding is used for the exterior construction with brick piers for the Colonial front columns.

The Colonial idea is carried out in the interior treatment, with a wide central hall and large rooms opening off each side. There is an unusually large rear stair hall with vestibule opening out onto the side porch. In addition to the bath room on second floor, there is a lavatory conveniently placed off this rear hall. Finished modern throughout.

Size over porches, width 44 feet, depth 56 feet. Height of first story, 10 feet; second story 9 feet, 2 inches.

Estimated cost \$8,000.

Barber & Kluttz, Archts.

Designs for the Homebuilder.

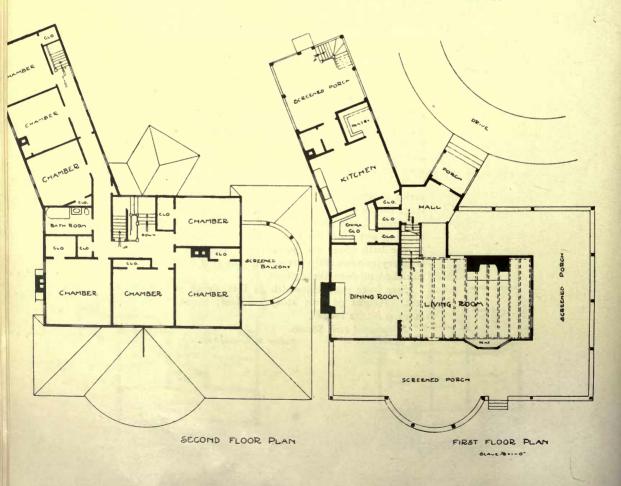


Typical Lake Cottage.

W. C. Whitney, Archt.

DESIGN A 91.

For complete description and color scheme for painting this house, see page opposite.



Color Scheme for Design A 91.

ANY of the old colonial houses in the east were painted in two shades of soft wood browns, a treatment which for some reason seems particularly pleasing when seen as it still may be, on some old houses at Salem, Mass. The simple exterior of this design, which is only slightly suggestive of the colonial, is well adapted to such a color scheme. The trim should be in the lighter shade of brown and the roof stained a darker brown.

Description of Design A 91.

Hillcrest, Mrs. R. M. Passmore's picturesquely situated cottage on the Northome property, is one of the best models of a new and substantial lake home. It combines roominess with coziness, for the porches are deep and inclose two sides and part of a third. The two principal rooms of the ground floor have fireplaces that can drive out all the gloom and darkness of the weather. The arrangement gives a large amount of space for chambers with a moderate amount of space for general use indoors on the ground floor.

The cobble stone treatment on the porch is also carried out in both chimneys and fireplaces are of rough brick. The main lower rooms are finished with a forest green stain, while the rest of the house is finished in white pine natural.

The type of house is one especially suited to the situation, being low and broad. The high substructure of the porch is cobblestones and the finish of the house shingles outside and ceiled wood within.

-By W. C. Whitney, Archt.

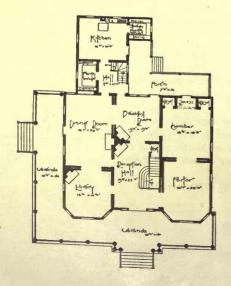
Designs for the Homebuilder.

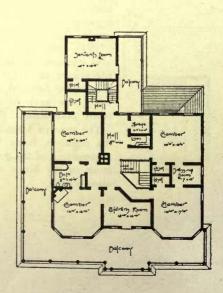


Barber & Kluttz, Archts.

DESIGN A 92.

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 92.

A COLONIAL buff will be a pleasing color treatment for this design, with white trim and shutters dark green. The roof shingle slate color and the chimneys and foundation dark red brick. The porch floor and steps slate color and the porch ceiling buff. Window sash white. The gables of the dormers the same buff as remainder of the house.

Description of Design A 92.

One readily recognizes here the Southern Colonial with its sweeping verandas on both first and second floors, running clear around the entire length of the south side of house. This design makes one think of a seaside resort and is well adapted for a summer home at lake or seaside. Ceilings are particularly adapted for such a home, being the unusual height of 13 feet for the first story and 12 feet, second story. Size over porches 60 feet by 78 feet.

Very generous accommodation in the way of chambers as will be noted by the floor plan shown. It is intended to use fireplaces. Interior finish Southern pine.

Estimated cost \$6,500.

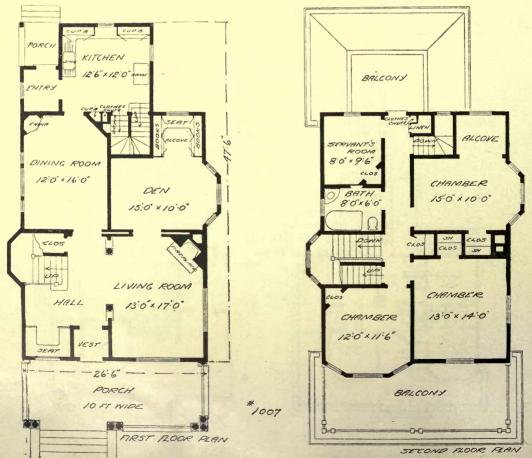
Barber & Kluttz, Archts.



DESIGN A 93.

Free Colonial Treatment.

The Keith Co., Archts.



Color Scheme for Design A 93.

THIS unpretentious but pleasing design in free colonial will be most attractively treated in white for the entire house, with foundation and chimney of gray brick or limestone. The roof shingle stained black, but window sash white. Porch floor and steps gray, ceiling white or be of slate. All the trim to be pure white, including columns, balustrades and entablatures. Porch floor gray and ceiling light red.

Description of Design A 93.

A N attractive feature of this exterior is the shingled projection over the group of windows in the front gable. The porch cornice with crowning balustrade, its triple group of posts repeating the cluster of pillars below give character to the design. The porch pillars have a free treatment of stone bases but are beautifully proportioned. The interior shows many fine features. The English arch of the fireplace is enclosed by a single panel of beautifully grained quartered oak. The supporting columns repeat the design of the arch columns with their beautiful classic capitals. All the woodwork is of selected oak, showing finely in the broad panels of the sliding doors. The floor plan shows an unusual arrangement for the bookcases in the alcoved nook of the library or den which is most attractive. A similar alcove with built-in seats appears in the ample hall. The group of mullioned windows occupying nearly one side of the dining room gives a fine cheerful aspect to this room. The arrangement of space includes every comfort and convenience besides opening up a handsome interior.

All the floors on both stories are hardwood and the house is furnishel with a hot water heating plant. The woodwork on second story is pine finished natural.

Estimated cost, \$4,000. width 26 feet 6 inches; depth 47 feet 6 inches; height of basement 7 feet 6 inches; height of first story 9 feet 5 inches; second story 8 feet 5 inches.

-By The Keith Co., Archts.



The English Arch Fireplace and Single Panel of Quartered Oak. Interior of Design A 93.



The Classic Columns of Hall Arch. Interior of Design A 93.



Conducted by Eleanor A. Cummins.

UST at present there seems to be a tremendous inclination on the part of the builders of houses toward Colonial models and, once the house is built, the owner is often at a loss to know what to put into it. It is well, before settling irrevocably on the interior finish of the house, to remember that the colonial idea is very expensive when consistently carried out and, unless one can afford either good antiques or their scarcely less costly reproductions to choose a style of woodwork which will accord with any style of furnishings, and will not make one's nondescript household goods impossible.

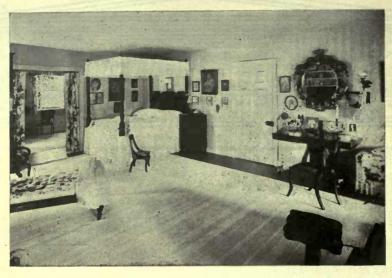
In bedrooms the colonial idea can be carried out without great expense. Indeed, a colonial bedroom is much easier of attainment than an Arts and Crafts room, unless one is a craftsman one's self.

The woodwork must, of course, be white, the floor stained and waxed. The wall paper in old houses was almost always floral, although sometimes landscape papers were used. It is not impossible to find these latter, among modern papers, but they are seldom pleasing in color. I only remember having seen one that I should care to live with. seldom harmonize with chintzes or cretonnes, and one is rather restricted to dimity or muslin draperies. A better choice is a striped paper, either in two tones of one color, or white and a color. Either buff or pink are sure to be satisfactory. Blue, always a difficult color to manage, is particularly so when one attempts old fashioned effects. As to green, any shade which was familiar to our "forbears" would be intolerable to modern eyes. It is a great mistake to reproduce the tasteless features of colonial furnishing. Things are not beautiful merely because they are old.

For the rug, of course, the best thing is an old Oriental one, faded, if possible, to a mellow tint, suggesting age, but not decay. Failing this, the best decorators are using rag carpeting, woven with a white linen warp, either in a single color or in stripes of hit-or-miss and a plain color. The rags are dyed specially and the colors are all in low tones.

The bed is the principal difficulty. It should be a four-posted one, with a valance and tester. It is not impossible to find such a bedstead in a second-hand shop, in some parts of the country. Advertising in a country paper might bring one to light. In the great cities, all things are possible. Given a model to work from, almost any cabinetmaker could make one at moderate expense. The only thing that need be of hard wood is the four posts, which rise from a square framework, which can be entirely concealed by the valance and spread. These posts may be spirals ending in turned knobs, or they may be merely squared and taper slightly toward the top. They should be about five feet six inches in height. A box spring must be provided, with its corners cut in to accommodate the posts. Lengths of heavy brass rods are set between the posts to carry the hangings. These should be of white dimity, with an edge of cotton fringe, and about eighteen inches deep. The hanging at the head is long enough to fall below the mattress and should be shirred on a tape, at the bottom, and tacked to the frame of the bed. The valance around the foot and sides of the bed may be of the dimity, over an under valance of white muslin, or of the chintz used in the rest of the room. The spread should be white, of heavy dimity or Marseilles, edged with fringe and cut out at the corners to fit the posts. The two pillows

Decoration and Furnishing-Continued.

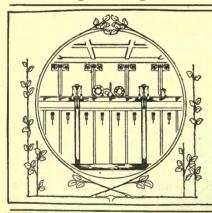


"A COLONIAL BEDROOM."

Decorated by Miss Alice Neale, New York and Chicago.

should be narrow, in plain cases, and laid flat.

It is still quite possible, in cities, to buy very cheaply big mahogany bureaus. If their pedigree could be traced. I fancy it would generally be found that they had been given, a generation ago, to some faithful servant, on her marriage, having previously descended from the best chamber to the servant's room, in the days of black walnut and marble tops. A few dollars spent on rubbing up and new brasses will work wonders with them. They seldom have a glass, and



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Decoration and Furnishing-Continued.

the best thing to do is to get a perfectly plain one, framed in beveled mahogany, wide rather than high, and hang it on the wall above the bureau.

A dressing table, draped with cretonne like the other furnishings, is always in keeping. It is better to dispense with any superstructure and to hang the mirror against the wall, just above it. Tall brass candlesticks on the tables must not be forgotten, nor a substantial pincushion covered with brocade. If one prefers another sort of toilet table, there are a good many in the market, in cheap woods, whose lines may easily pass muster as colonial, and which have swinging oval mirrors. A chair in front of the table must not be forgotten.

The night table, which should stand beside the bed, is not easily picked up but is so simple, in its outlines, that any good carpenter could make one out of maple or birch, which could be stained and waxed.

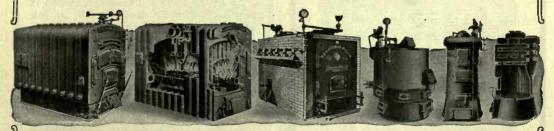
By the fireplace should stand one of those delightful high-backed, eared chairs, of which Dendy Sadler is so fond. The local upholsterer and the carpenter between them ought to manage this, and they should not forget to provide a footstool, not of Berlin wool work. A long box sofa with arms as high as the tufted back, a mattress on the seat, and a full frill across the front, is within almost anyone's skill. It should stand flat against a wall, not, in modern fashion, at the foot of the bed.

The material for furniture coverings and curtains is not to be chosen without due deliberation. It ought to be flowered, in bright colors, on a white ground, and the design should be one of those which we instinctively call old fashioned, combining a good many bright colors.

A single set of curtains, at the windows, seems most appropriate. These may be of white dimity, shirred on a rod, and hanging just to the sill, or of chintz. With chintz curtains, a projecting board should be nailed to the top of the window, and edged with a box-pleated frill of the chintz, under which straight widths are shirred.

In the matter of pictures and bric-abrac, the utmost restraint must be exercised. Old prints or mezzotints in narrow gilt frames, silhouettes or samplers are all that are admissible. The medley of pictures, sanctioned by modern taste, is not to be thought of. Brass candle-

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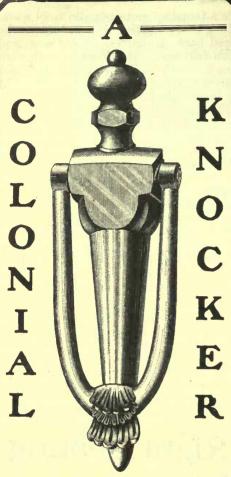
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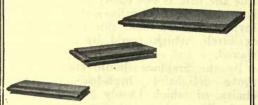
CLEVELAND, OHIO

Decoration and Furnishing-Continued.

sticks and two or three china ornaments on the mantelpiece are ample in the line of decoration.

If one is not limited in the matter of expense, a colonial room is easily achieved. Good reproductions are purchasable and at comparatively moderate prices, the increased demand having made production in large quantities possible. One thing must be remembered, that the colonial style demands large rooms, and that furniture must never be crowded. Coziness was a quality unknown to our ancestors.

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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.

Answer will be given in next issue to go to press if possible.

E. H.—I enclose a rough plan of our house, or rather barn, which we are remodeling into a dwelling. The house faces north. The first floor will be in red oak and the second in southern pine.

How should the upper hall and chambers be finished? What treatment would you give the oak in dining and sitting-room, also in library and hall? We had thought of having antique finish in these rooms, as we have two bookcases in that finish and also a sideboard. We need to buy new furniture. Is the dark color so much used now only a fad and does it darken the rooms perceptibly? Would you paper or tint walls and ceilings?

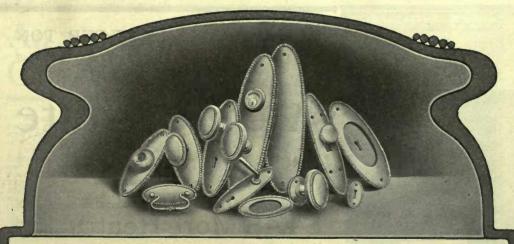
Ans.—Southern pine is often given a brown stain for hall and family room of upper floor, where a substantial effect is desired. It can be painted also in light colors. The oak in library best correspond with the bookcases. If the sideboard is the only piece to consider, a weathered finish would be preferable to the antique, purchasing the new furniture to correspond. We do not consider

the darker stains a fad, though there is a noticeable reaction toward the light, natural finish of ten years back. Yes, the tone of rooms finished in dark woods must necessarily be stronger and richer than with light woodwork. A light wood finish demands light colored walls, and vice versa. Light ceilings and plenty of windows will offset this. The choice between wall paper and tinting depends on circumstances.

G. H. A.—Would like some advice in regard to finish of interior as well as color of exterior.

The house faces the east; we will not have blinds. Would two shades of green, with red shingles in gable, look well for the outside?

As we have some ash lumber we thought of finishing the lower floor in ash with oak floors, with the reception hall in red, and dining-room in brown or yellow. Would you advise the use of cement tile for bath rooms, as advertised in your magazine, or what is the



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many Colonial designs, all strictly correct in every detail of size, shape and proportions and particularly appropriate. We have Knobs, Key Plates, Sash Litts and various other articles for use wherever hardware is required in a modern building—all well-made, durable goods. Sargent's Book of Designs, sent free on request, is interesting and will help you to select hardware for your home.

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Answers to Questions-Continued.

best to use, if one cannot afford real tile,

Ans.-In regard to color scheme for the exterior, we think the use of red in the small dormer gables alone would give a patchy effect. We suggest a willow green for the house, including dormers, and a darker, bronze green for the trim, staining the entire roof, including do mer roofs, a warm, copper red. In regard to woodwork, we should use the weathered oak stain in hall and dining-room both, and if the natural ash is desired in living-room, it must be used in study also. Yes, the colors suggested for the various rooms are an excellent choice, and the dull red brick will be good in fireplace of study.

Do not, however, paint your Georgia pine floors in the upper story. Stain them and finish with wax. The dust colored paint will be ugly and continually wearing off, while the waxed floors will improve in appearance with each year. Colors for tinting would be rose, yellow or white for the north or east rooms, shades of blue or green or light gray for the south and west fronts.

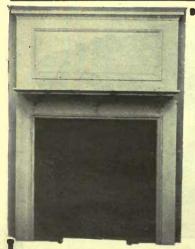
Yes, the cement you mention is an excellent substitute for tile.

Mrs. I. D. T.—I have some green silk to use for outside curtains over the lace ones in our parlor. Now what I would like to know is the latest way to hang them. Do they hang them on each side and with a valance across the top, or simply on the sides?

Ans.—Yes, side over-draperies are still used over lace. I should hang them straight. There are short, half-rods, brass, that come for the purpose. A valance is seldom used except across a very wide window or a group of windows. If your material is the heavy, raw silk, one width on a side will be sufficient. Where heavier goods, such as armure, velour or brocade are used, 50 inches wide, it is usual to use a half width only.

Mrs. A. G. M.—"We would like to have your advice, through the columns of your paper, on wall finish and color scheme for both first and second floors. Both floors are finished in cypress, first floor ceilings are 9 ft. 4 in., and second floor 8 ft. Walls have a smooth white plaster finish.

The chamber off the sitting room we want to change into a library. Sittingroom is carpeted with a figured ingrain in shades of olive green. Dining-room



Colonial Design.

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Answers to Questions - Continued.

has rug with dark red carpet filling around edge. Library floor covering to

Ans.—The smooth finished plaster had best be papered. Continue the olive green on the walls of the south sitting-room with a soft grayish tint on the ceiling. Put your picture moulding in the angle. Use a gray ingrain on the walls of den, divided into vertical panels every 20 inches by 4 inch strips of green burlaps and capped at a height of 7 ft 6 in. by a six-inch band of the burlaps. Above this put a conventionalized design for a frieze, having dull reds and greens on a bonecolored ground, ceiling bone color.

Get a Wilton rug with plain green center and narrow conventionalized border. Greek key or something of that sort.

Put a 31/2-foot dado round dining-room of brown burlaps, with molding to cap it, and above this a plain paper in soft old red. Light red ceiling.

W. H. DeV. Describes new house built of a fine grey brick for first story, with second story shingled and stained nearly black; roof of dark slate. Wood trim, white. Porch ceiling, yellow pine, oiled. "Suggest color for porch floor, also front door and side lights. Hall and sitting room

pine stained green Flemish, dining room black Flemish. Den furnished in green enamel. What do you think of the house as a whole?"

The upper part of the exterior Ans. color scheme impresses us as too dark and heavy for the grey brick. Would prefer a grey shingle stain on second story, the other ideas to be carried out as suggested. Paint porch floor a darker tone of grey. The front door will be best in black Flemish oak-not pine. The side lights plain leaded glass. The upper hall had best continue the mahogany finish of the front chamber.



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An Artistic and Comfortable Den

Margaret Greenleaf, Consulting Decorator to the patrons of the CHICAGO VARNISH COMPANY says: "A man's room should be as characteristic and expressive

man's room should be as characteristic and expressive of his individuality as my ladies' boudoir is of hers."

Where oak is the wood used for standing woodwork, floors and furniture, as in the room pictured above, an exquisitely soft but durable finish is given the standing woodwork by finishing with Florsatin lightly rubbed. The oak should be stained with some one of the various The oak should be stained with some one of the various Wood Tints made by the CHICAGO VARNISH COMPANY. An excellent color effect is obtained when the English Oak Wood Tint is chosen. This is a rich nut-brown in color. The stain is applied followed by one coat of No. 20 Surfacer, one coat of Florsatin lightly rubbed. The effect is in appearance equal to the finest rubbed wax finish, and its wearing qualities are far superior. In such a room the same stain and finish should be used upon the furniture.

The plaster of the walls, if it is of sand finish, should be stained a strong Pumpkin Yellow. The window curtains should be of East India coarsely woven silk madras and show a variety of colors—Old Blue and Pumpkin Yellow Predominating.

The floors of oak should be filled and left in the natural color, finished with three coats of Florsatin. Should you wish personal advice for a room of your

Should you wish personal advice for a room of your own or an entire house, you are—if a patron of the CHICAGO VARNISH COMPANY—entitled to her services,



and if you will write her giving some information or floor plans of the house to be decorated, she will forward you samples showing wood finish, wall coverings and fabrics for draperies; also making, if desired, suggestions for hardware and tiles. In fact, the opportunity now offered by the CHICAGO VARNISH COMPANY to architects, builders and owners, as well as the woman who is remodeling her own home, is an unprecedented one.

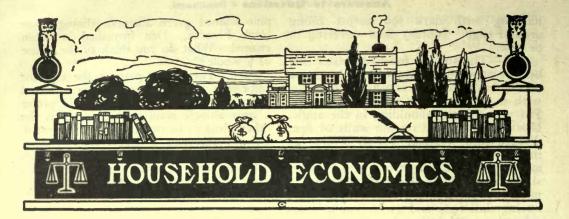
The Home Ideal by Margaret Greenleaf is a beautiful twenty-four page book, fully illustrated. This brochure treats of all phases of interior finishings, furnishings, hangings, color schemes and decorations for the simplest or most expensive home.

Send post paid on receipt of ten cents (stamps or silver) with a finished panel showing Florsatin on floors.

silver) with a finished panel showing Florsatin on floors.

CHICAGO VARNISH COMPANY ESTABLISHED 1865.

23 Dearborn Ave., CHICAGO 22 Vesey St., NEW YORK



T IS entertaining cccasionally to look backward a century or two and to contrast the ways of living then prevalent with those in vogue today, to catch, if we may, some note of inspiration from the sturdy housewives of another time, some practical suggestion for the uses of today.

There may have been some compensations for these old-time housewives. Wash day, for instance, instead of being weekly or fortnightly, came only once a month, often was delayed for three months. There were no wringers nor washing machines, but the pounding barrel was an institution in most houses, and was generally entrusted to a half-grown boy, who worked off his superfluous energy in pounding the dirt out of the soaking clothes. The writer remembers, as a very little child, hearing the pounding of clothes, on Sunday nights, in a New England village.

Instead of yellow soap with a powerful odor of nitro-benzol, they had the clean brown jelly of soft soap, pleasant to both touch and smell. Instead of hard water, brought through pipes, they were supplied by great hogsheads of rain water. For drying they had wide open spaces, where sun and wind might have free course, and green fields on which their lengths of homespun linen might whiten by the gracious chemistry of Mother Nature.

Clear starching was one of the arts of our great-grandmothers, and seems to have been done with starch made from flour and boiled. Starch, as we know it, is a modern invention, like stiff collars and cuffs. There were different degrees of stiffness for various articles. I am afraid we must confess that gowns and petticoats were made "as stiff as a board," while a thinner solution was used for the dainty muslins and embroideries of grandmother's caps and kerchiefs and grandfather's ruffled shirts. The crimping of these latter, with a silver knife, was left for the fading afternoon light, or for the candle-lit dimness of the evening fireside, and was done with the dainty precision which marked all the doings of these old dames.

One of the arts of the household, that of dyeing, appeals to all of us who take pleasure in exquisite coloring. The crude and transient aniline dyes, garish at first and unutterably dingy in their later estates, had not made their appearance. The juices of various plants were expressed to make beautiful and durable colorings. As blue was the favorite color indigo was the dye stuff most in demand, peddlers earning a living from the sale of that alone. Green was made from the juice of the goldenrod flower, mixed with indigo and added to alum. Pokeberry juice gave a red dye; a pale violet wasextracted from the flowers of the iris: brown and yellow were dyed with the bark of red oak or hickory, while sassafras supplied yellow or orange. Alum seems to have been added to these dyes to set the color. Dyeing in the wool was by no means universal, often the unbleached woven fabric was dyed. If the modern housewife could only make her dyestuff, what delightful hangings and covers she might have with the great variety of woven fabrics at her command.

A colonial industry worth reviving was the making of bayberry candles. The bayberry grows largely along the Atlantic seaboard. The berries are to be

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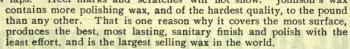
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"The Wood-Finishing Authorities"





Household Economics-Continued.

gathered late in autumn, never earlier than Sept. 15. The tallow, of a dingy green color, melts and floats on the surface. The process of making these candles is described in the article on colonial lighting in another column. These candles, which can occasionally be bought in Arts and Crafts shops, are pale green and have a delightful aromatic fragrance, especially when extinguished.

Cutting and sewing rags for rag carpeting seems to have "filled in the chinks" of time, and the modern woman is beginning to practice it, although, if the truth must be told, she tears her rags and joins them on the machine. The linen warp, which gave such a durable character to the old rag carpets, seems not to be attainable, but the best city weavers use a stout cotton thread, which is no bad sub-

stitute.

With all the difficulties and drawbacks of colonial housekeeping, there can be no doubt that its conditions were such as to develop a very superior type of char-The great responsibilities, laid acter. upon the women of that time, led to selfcontrol, even temper, just dealing and consideration for others. There were exceptions, of course, but Solomon's panegyric upon the virtuous woman could be applied, with but little danger of exaggeration, to the greater part of our feminine "forbears." The thought of their laborious and serene lives may well give us pause and lead us to ask ourselves if we, with our leisure and our vastly improved conditions, are greatly in advance of them.

Prize Suggestion Under Offer No. 2. July.

The polishing of silver once a week is a task that most maids expect and few object to, but when one entertains on a large scale and the "reserve silver" is brought from its chest it is usually tarnished and has to be cleaned just when every one is the busiest. The writer has found that if the silver is put away in Canton flannel cases and a piece of camphor gum placed in the chest it will prevent the silver from tarnishing. A very simple and harmless way of cleaning silver is to let it soak in sour cream for a half an hour and then wash it in warm soap suds.

Unsigned Suggestion for Prize Offer No. 2. July.

How to Run a Kitchen Range With One Hod of Coal a Day.

Make a good fire in morning, using two-thirds hod of coal. Before the vitality of this coal is gone (before it comes to white heat) cover over thinly with fresh coal, shut off all draft, or nearly all, according to your chimney. A steady heat will be maintained sufficient to keep the pot you have already got boiling going for hours. Turn on draft for bright fire for hot luncheon dishes, cover again with fresh coal and shut off. Put on draft for dinner-getting, in course of which use rest of coal. This will not answer on ironing days.

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Can only be obtained in a practical and durable way by first filling with Wheeler's Patent Wood Filler, (which is everywhere recognized as the standard and specified by all leading architects) and applying Breinig's Floor Polish. Our process is on the true principle for lasting qualities—walk on the floor, not on the finish. Write for particulars.

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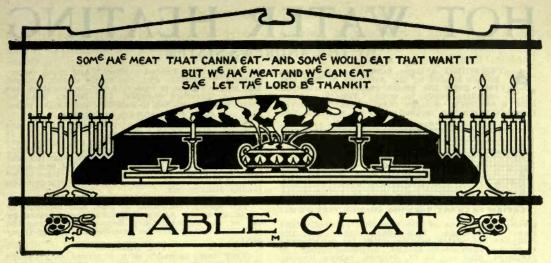
Everybody has, at times, trouble in priming plaster or brick. Sometimes nothing will prevent the dampness coming through, but **Breinig's Lithogen Primer** has often succeeded where every other article known has failed. Why not try it?

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"In teacup times of hood and hoop."

O think of the table customs of our great-grandmothers is to conjure up something widely different from the decorous service which, today, is prevalent in homes of very modest pretensions.

It was the day of large families. The typical American family, of one child, had not been invented. The table was of imposing length, as befitted the number of persons who surrounded it. Its plenishings varied, with the section of the country, but it was almost certain to be covered with homespun linen, woven in a diaper pattern, yard wide and seamed down the center.

In the New England colonies, plates, basins and tankards were of pewter, polished until it shone like silver. In the great houses of Virginia, much solid silver was in use, and there were other dishes of English stoneware, which began to be much used in the colonies, by the middle of the eighteenth century. Holland's Oriental trade was very considerable, and the New York burghers were apt to replace the pewter of the English colonies by porcelain, from the East. Glassware was imported to some extent, but pewter or earthenware mugs were more commonly used. In the houses of the well-to-do, silver spoons and forks were in use, but the majority of the population were content with steel knives and forks, and the latter, with their two tines, made eating with one's knife a strong temptation.

Service in courses was an invention of a later time. The rule was to put all the food upon the table at once, and the platter containing the "boiled dish" was cheek by jowl with the apple pie or the cup custards, these latter, perhaps, in handleless cups from the newly established factory of Joshiah Wedgewood. People in cities, who occasionally went abroad, or who had foreign visitors, acquired gradually more ceremonious fashions, but they were slow in penetrating to the mass of the population, and I am sure that many of my readers can remember having seen country tables where there was no pretense at clearing the table or changing the plates for the dessert.

One very modern fashion is a revival of a custom, prevalent, in much older times. Afternoon tea, handed round, as we know it now, with a small table for the tea equipage and the plates of bread and butter and cakes, was in vogue in the eighteenth century. The cups, at first blue and white delft, later flowered English china, were handleless, the tea "well boiled," was served from an earthern tortoise shell teapot, with a matching sugar bowl, while a small square silver cream pitcher, with the initials of the hostess' maiden name, and thin silver teaspoons gave a touch of distinction. The guests, entirely feminine, sat about the room and observed a nice etiquette as to the position of their teaspoons. Sometimes, in the early dusk of the short winter afternoons, the parlor candles, of fragrant green bayberry wax, were lighted and shed their soft light and their delicate perfume over the little festivity, while the guests folded away their lace work, or

HOT WATER HEATING

BY THE ANDREWS SYSTEM

VERAGING a large number of 8-12 room houses heated by the Andrews System last year gave the above result for material complete ready to erect. The illustration from a section of a large chart of similar curves shows the graphic method used as a check and

SECTION OF CHART SHOWING GRAPHIC METHOD

glves a good idea of the variation of each plant from the average. This figure means that the complete hot water heating outfit for an average 10-room house costs \$313.90, including boiler, 10 radiators, pipe cut to fit, fittings, valves, bronze, and all miscellaneous material necessary to finish the plant. Other curves have been used for determining the cost of production of the various items entering into a heating plant and a large number of plants for buildings of similar character have been used in this work. This gives an idea of the systematic methods employed by the manufacturers which are largely responsible for their being able to produce plants of the best quality at a figure which seems impossible. Notwithstanding the correctness of these averages, the exact figure for any house varies depending upon the construction, location, size, number of doors, and windows and can only be determined by individual estimate from the plans or a sketch, which will be gladly furnished upon application to the Andrews Heating Company, at either 204 Nicollet Ave., Minneapolis, or 131 La Salle St., Chicago.

THE ANDREWS SYSTEM.

This attention to details, considered by many unimportant, has made the Andrews System of Hot

This attention to details, considered by many unimportant, has made the Andrews System of Hot Water Heating an improvement in important points over any other. It represents the most modern specialized engineering practice. It does not require ideal conditions. Every dollar of the cost of an Andrews System is giving results every minute the plant is in operation.

ANDREWS STEEL BOLLER

the the plant is in operation.

ANDREWS STEEL BOILER.

The Andrews Systeel Boiler is manufactured from 60,000 pounds flange steel the same in quality and weight as used for large power boilers. It is the most economical and durable heating boiler on the market. It will last as long as the house. Cast iron boilers are expected to crack and the principle advantage claimed is that a broken section can be replaced at more or less expense. There are no cast iron sections about the steel boiler; nothing to break or crack, nothing to be spent for repairs. It is always ready for use. Steel is very much stronger than cast iron and uniform in quality. The steel boiler can be made thinner than a cast iron boiler, the water is closer to the fire and heats more quickly with less loss.

CLEANING.

CLEANING

Soot can be cleaned out of the steel boiler easier and quicker than out of any other type. No one can get good results out of any boiler that is filled with soot. Soot spoils the draft and is a fine insulation from heat. It is hard to remove this deposit from a cast iron boiler and if neglected the fuel consumption will be excessive. Boilers for large heating plants and for power purposes are always built of steel. Cast iron boilers are not considered for such work. They would be wasteful of fuel, too hard to clean, too expensive to repair. The same applies to smaller boilers. Andrews Steel Boilers have replaced a great many cast iron boilers and the results obtained warrant the claims made. the claims made.

the claims made.

GROUP SYSTEM OF PIPING.

Another important advantage peculiar to this system is the reaming of the pipe. The rough ends of the pipe are smoothed out so the water can flow with the least friction. Each group of two or three radiators is connected directly with the boiler with separate supply and return pipes. The groups are sub-divided so each radiator receives hot water direct from the boiler, not from some other radiator.

All radiators are heated uniformly and much quicker than is possible with the single circuit system. The single circuit is easier to put in, requires less pipe, is therefore cheaper, and largely used by those who are willing to sacrifice quality for price.

OLD FASHIONED METHODS.

The open tank hot water system still in use to some extent is like that of fifty years ago. It is clumsy and sluggish, and takes up a great deal of room. It requires 150 square feet of radiation, where 100 feet will do the same work with the Andrews System, and is harder to control and regulate. It is practically impossible for the steel boiler to explode. The cracking of cast iron boilers often results disastrously.

THE REGURGITATING SAFETY VALVE.

The safety, reduction in size, and increase of efficiency of the Andrews System are obtained by use of the Regurgitating Safety Valve, invented and used solely by the Andrews Heating Com-

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THE DESIGN.

They are engineers with a record of 18 years continuous success in heating of all kinds. They have designed and erected some of the largest heating and ventilating plants in the United States. Their work has included all sizes from a central heating station plant with 26 miles of piping to a plant for a 5-room cottage costing \$125.00.

Their specialty is Home Heating and relatively the same skill and care is exercised for a 5-room residence as for a sky-scraper office building.

THEY TAKE ALL RESPONSIBILITY.

They are the only manufacturers who design, sell and guarantee the whole plant complete; others make boilers alone or radiators alone, or have a system of circulation, any one of these may give good results under proper conditions, but the ordinary plumber or heating man who uses one rating for boilers and another for radiators, neglects to ream his pipe, uses the open tank system and connects the radiators on the single circuit with one diameter of pipe, irrespective of size, will not get the proper conditions, even by accident. He may get a plant that will heat, but there is a vast difference between a plant that will merely heat and one that will heat economically, is sensitive and can be easily controlled to suit the weather.

PRICES.

Their prices are generally lower than those of PRICES.

PRICES.

Their prices are generally lower than those of a local plumber, as they buy the raw material, where he must buy the finished product. They manufacture hundreds of plants every year, while perhaps he buys a dozen; and finally, they sell direct from Factory to User, and do not deal through any jobbers or middlemen. For that reason they encounter a great deal of local opposition, which generally reacts in their favor.

NO EXPERT NEEDED.

They do it right in 44 States, Canada and Alaska. The "factory to user" mail order method of doing business prevents seeing customers personally; it also does away with the enormous expense of traveling men and local agents; and allows them to do business on a closer margin than is possible otherwise. The experience of their customers is that they can furnish a plant of more real value for the money expended than any other concern.

HOME HEATING. concern. HOME HEATING.



This attractive book explaining and illustrating fully the principles of hot water heating and describing the Andrews System in detail will be malled free upon request, if accompanied by names of two partles who are going to buy heating plants. 360 DAYS FREE TRIAL

The remarkable success accorded this system of heating everywhere has induced the manufacturers, who also guarantee the complete plant, to make an agreement with their customers which is unprecedented in the heating business. This agreement is, that if, at any time within 360 days from purchase, the plant does not come up to the guarantee or is unsatisfactory in any way, they will, upon its return, refund all money paid them and pay the return freight. It speaks volumes for the common sense practicability of the Andrews System. Anyone who is expecting to install a heating plant cannot afford to overlook what they have to offer.

Table Chat-Continued.

hemstitching, or fine darning, and deposited it in brocade work bags, before sally-

ing forth into the cold.

The chafing dish, too, is alarmingly modern, yet it had its prototype in old Connecticut houses in the middle of the eighteenth century, the alcohol lamp being replaced by a pan of hot coals taken from the great mass in the kitchen fireplace. It was reserved for the nineteenth century to discover the social possibilities of the chafing dish, but the eighteenth was quite cognizant of its utilities.

We may cheerfully leave to our grandmothers, more or less removed, the credit of the afternoon tea table and the chafing dish, when we reflect upon the fact that ice cream, in all its delightful variations, was unknown to them. Indeed, the writer is well acquainted with the grandson of the man who, no longer ago than the early twenties, invented Philadelphia ice cream. As for all the delightful army

of sherbets, mousses and frappes they

were not so much as dreamed of in those

remote days. They had, however, float-

ing islands, and some people still make

floating islands, which are a simple and toothsome dessert and exceedingly pretty as well. About a quart of soft custard is made, using the yolks of four eggs, four tablespoonsful of sugar, a little salt, and nearly a pint and a half of milk. When quite cold it is to be flavored with vanilla or wine, though the dear dames of other days used nutmeg.

In the meantime the whites of the eggs are whipped to a stiff froth, with a little sugar. A large sauce pan of water is brought to the boiling point and then on its surface the whipped whites are cooked a few spoonsful at a time. Two or three minutes is sufficient and they skimmed off and piled as lightly as possible in a glass bowl. Over them, at the moment of serving, the ice cold custard is poured.

An interesting version of a modern colonial tea party is given by one of our exchanges:

A Colonial Tea Party.

This is a favorable month for the woman who possesses an old-style epergne and a set of grandmother's quaint dishes.

PORTABLE HOUSES

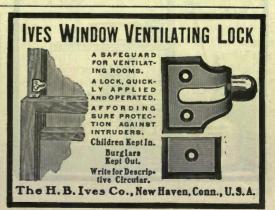
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The Old Attic Tank

means sagging beams, cracked ceilings, frequent leaks and repairs, and no protection against fires.

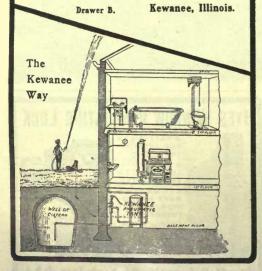
The Kewanee Pneumatic Tank

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."

Send for names of users in your own State and copy of our illustrated booklet showing outfits in operation, free if you mention this paper.

PNEUMATIC WATER SUPPLY CO.



as a colonial tea party, given on the 22d of February, is the happy moment to display them.

The epergne was originally used for cakes, fruits and sugared confections, but on it one hostess placed a low blue jardiniere in which the golden-hued jonquil bloomed, thus carrying out the colonial colors of buff and blue. A square of lace in the center of the table, guiltless of a cloth, was covered with ferns, radiating

from the silver epergne.

Little cocked hats of crepe paper, filled with candied flag-root and maple-sugar bonbons, stood at each cover, with a bunch of jonquils laid beside them. The menu contained among the modern dishes some old-time delicacies, such as fried chicken with cream gravy, waffles with honey, junket and cream, with election and pound cakes and tea all the way through.

A novelty was introduced in the form of a minute-glass mounted on a polished maple-wood frame. This was used for dictating the length of time the tea must

brew.

The invitations to this luncheon were written on antique linen paper, sealed, and sent by messenger. They were worded after this fashion: "Mistresse Mary Howe presents her compliments and will know if Mistresse Emily Shaw will drink a Dish of Tea with her on Tuesday Week."



Ø Splinters and Shavings Ø

Preparing Walls for Papering.

The following rules are for the scraping and treatment of walls of various kinds

preparatory to papering:

If the walls have been previously papered it is advisable to scrape off the old paper, not only from a sanitary standpoint, but also to insure a perfect job. Paperhangers cannot be too vigorous in advising customers to have walls and ceilings scraped previous to repapering.

To remove ordinary wall paper soak the paper by applying hot water with an old brush, and then scraping with hand or pole

scraper.

For kalsomined walls, wash walls and ceilings with a large sponge, then apply ordinary sizing. New walls should have a coat of weak sizing.

When papering on whitewashed walls it is necessary to first size the surface. Use good glue size and add a pint of vinegar to

the gallon of the size.

A glue size can be made sanitary as well as oil paint, if properly treated. First select one pound of good tough transparent white glue—one which will not dissolve in cold water, but will simply swell and soften. When softened pour off the cold water and pour on water that is boiling, but only sufficient to dissolve the glue. Then add two ounces of dilute nitric acid, and to this one-half pound of alum.—Master Painter.

Yellowing of Inside White Paint.—The old-time painter always put some oil in his flat inside white, and the result was a case of old ivory white. The old-time parlor was always white when first done, and it was kept dark most of the time, so that between the dark and the oil in the paint the woodwork became yellow. Such a room can never be made a pure white again; and if you come across a case of the kind here is a hint that will help you out-give the work a thin coat of shellac. This is not absolutely certain, but the next thing to that. Without the shellac the yellow will come through the new paint.

Old Mahogany Reconstructed.

Reconstruction of undesirable pieces of old mahoginy has of late risen to the dignity of a fad, and rich and handsome hall settles, piano benches, Empire chairs and the like have been evolved which, in the eyes of the flat dweller, at least, is excuse enough for the apparent desecration, says

Harriet Gillespie in July Good Housekeep-

ing.

It was the inventive genius of one little New York woman that saved the day and her reputation for amiability, when a dear old New England aunt forwarded by express, prepaid, a handsome but ponderous mahogany bureau for the embellishment of a two-by-four boudoir in an uptown flat of infinitesimal proportions. It was literally an epoch in the domestic economy of that household, when the bright thought finally crystallized in the evolution of a fine old hall settle popped into the mind of the ingenious woman. Instead of storing the beautiful, but to her absolutely useless, article, she decided to try an experiment. Forthwith the cabinet maker, who had been her, confidant and adviser in more serious domestic complications, was consulted, and lo and behold, the result—a settle which hospitably filled the ingle nook by the library grate.

Rag Carpet.

Rag carpet goes by a different name these days than formerly, says an exchange. But as a "rag-style" carpet it is still hit or miss and as much of a mystery as in its early days. It is more often now, however, made up with an idea of the effect, and different materials are used to produce the desired result. A charming rug is made The warp of outing and canton flannels. of the rug is white, while the woof is in the outing flannel colors. The tones are a soft pink or pale green, and the white canton flannel woven in for a velvety border at each end. One must see to appreciate the beauty of a white canton flannel rag carpet.

A rag-style rug which is charming is woven of Singapore lattice. This is a curtain drapery—a lattice-like material, as its name implies. It comes in delightful soft, dull shades, and when cut for weaving in the rugs the irregularities of the lattice work form a thick nap, which gives the rug a rich, warm effect. A rug of the kind, a beauty, has the body of the rug in a clear light gray, with stripes of pale sea green, brought out with a bit of deep green, which form a border at each end.

A woman who has a cretonne hung bedroom or dressing room may have cretonne woven into rag-style rugs, with a plain color for center or border which matches the color tone of the room.—Scientific American.

When you build you should know that the cost of "Taylor Old Style" roofing tin is only about half a cent a square foot more than cheap tins. This slight extra cost is all you ever have to pay to get long-lasting satisfaction. If you use cheap and ready-made roofings you are sure to have trouble before long.

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NOTES ON PRICES.

Cost Estimate.

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

The Following are Prices Sent Us by Correspondents.

Sioux City, Iowa.

Brick laid in wall, per M,	\$12.50
Lathing and plastering, per yd., 3 coats,	.30
Dimension lumber, per M No. 2,	22.00
Flooring (No. 2 D. & M. fencing),	30.00
Sheathing boards (6-in. D. & M. fenc-	TANK!
ing No. 3)	20.00
Shingles *A*	3.00
Sidings "C",	32.00
Finish lumber \$40.00 to	50.00
Tin work, per square,	11.00
Carpenters, per day 9 hours,	3.00
Masons, per hour,	.60
Common labor, per day 10 hours,	1.75

Macon, Ga.

Common framing lumber (ro	ugh),	\$13	.50	up			
Common framing lumber (six	zed),	14	. 50	up			
Common rough boards,		14	.00	up			
Dressed sheeting,		13	.00	up			
Dressed and matched floor-							
ing,	\$14.00	to	\$25	.00			
Dressed and matched ceiling,	14.00	to	22.	.00			
Dressed boards (boxing),	20.00	to	25	.00			
Square edge dressed, W. B.,	12.00	to	16.	.00			
Bevel edge dressed W. B.,	10.00	to	14.	.00			
No. 2 pine sawed shingles,			2.	.00			
No. I pine sawed shingles,			3.	.50			
No. 1 best cypress shingles,			4.	.00			

Fernandina, Fla.

Common brick	\$7.00 to	\$8.00
Press brick	12.00 to	18.00
Framing lumber, etc.	16.00 to	17.00
Flooring, etc.	18.00 to	22.00

Notes on Prices-Continued.

Lewistown, Pa.

Lumber and frame	
White pine siding	22.50
Yellow pine flooring	20.00
White pine surfaced	32.00
Tin work	
Carpenters, 10 hours	2.25
Common labor	1.50
Masonry, per perch	2.50
Excavating, per yard	.30
Plastering material, all labor, per yd	.25
Sheathing	
Shingles	
A SHARE WAS A STATE OF THE STAT	



Clark & Russell, Architects, Boston

Cabot's Shingle Stains

For HOUSES BARNS STABLES SHEDS FENCES and all rough woodwork, especially shingles. They are softer and richer in color, easier and quicker to apply, wear better, look better, and are 50 per cent. cheaper than paint. Creosote, the chief ingredient, is the best wood preservative known.

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

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Mr. W. L. Barker, Pres. of Peoples Bank, Boonville, Ind., writes Dec. 1, 1902, "After seventeen years of continuous service, the Jackson Ventilating Grate still gives the best satisfaction."

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NEW YORK

& 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. R. G.

O. I am thinking of putting sliding doors between the reception room and the hall in lieu of columns. My idea is to use the reception room as a library and would like to have it cut off from the balance of the house. Tell me frankly whether you think this would spoil the effect of the hall and

the living room.

A. You would get the vista through the sliding door opening, when the doors were pushed back, but of course, the double columned effect would be lost. If I wished to close off the library especially, I would certainly build the sliding doors. It would be necessary in such event to slightly increase the thickness of the partition to provide a pocket in which to slide the doors.

Q. How would it do to call for a small amount of cement to be used in the lime mortar in all brick work? If you think well of this, how much should I use?

A. One-half cement and one-half lime

makes a pretty strong mortar.

H. F., Jr.

Q. My specifications say in every space of five feet, cross bridge. Contractor does

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not understand this to mean two rows bridging in a fourteen foot span. Please explain.

Where there are fourteen foot joist used, there should be two rows of bridging used. This would bring the rows of bridging, you see, a little less than five feet apart. For instance, a set of joist twelve feet long would only require one row of bridging in the center, that is, six feet from each end. However, when the span is longer, one row of bridging is scarcely sufficient and two rows should be used.

THE BOUND Keith's Magazine For 1903, \$1.50; For \$1904, \$1.75, EXPRESS

Information Service.

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

Address "Information Service Depart."

THE GRAND RAPIDS CLOCK & MANTEL COMPANY, of Grand Rapids, Michigan, manufacture the finest and most artistic line of new and old Colonial mantels on the market. They are originators, not copiers. When in the market write them for their catalogue.



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Fole, \$4.50. Retail value, \$5.00.
Others from \$2.50 up. Largest
assortment. Division Screens and
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ø Glimpses of Books ø

Probably one of the most widely read of the Nature books is Mr. E. P. Powell's "The Country Home," wihch deals in a thoroughly practical way with the various problems that confront the increasing army of country dwellers. The interest and value of the book spring from the narrative of an actual experience rather than from mere theories. The author tells us how he himself has solved difficulties and supplied needs, and gives advice as to choice of sites, water supply, lawn making, shrubbery and trees, while the chapters on "Out in the Orchard" and "Come See My Cabbages" are so suggestive and practical as scarce to need the elaboration of Mr. Powell's companion book, "The Orchard and the Flower Garden," noticed last month. Other valuable chapters are "Our Rivals-the Insects," and "Securing Our Allies," these giving real information and helpful experience. Powell's style is direct and sincere with no labored encyclopedic or scientific terminology, and the reader feels a charm like that of the shadow-flecked tree lawn the author describes. "A little piece of grass plot, over which the lawn-mower is rattled all summer," finds no favor in his sight, and the country dweller is recommended "to abolish these intolerable machines altogether. On a true country homestead let nature laugh and play and have her own way."

Mr. Powell is the apostle of a new doctrine; that it pays, in dollars and cents, to cultivate the beautiful. He gives facts and figures from his own experience to prove this. He shows that with his hedges and shrubbery and gardens and orchard he raised the value of 13 acres past that of a hundred acres of the old style farmer adjoining, and got more income from nine acres than his neighbor received from ninety-five. The book is full of the broadest sympathy for bird and beast, and genuine love of nature; it makes labor interesting; it adds the charm of felicitous expression to practical, helpful advice. McClure, Phillips & Co., New York: Price \$1.50.

* * *

We suppose Tommy Carteret was written that the author might have another

book on the market. There appears to be no other reason for its existence. The wild ravings and frothing at the mouth of the characters suggest that the author might have had a touch of hydrophobia when writing this novel. The story turns chiefly upon the absurd and fixed determination of the hero, to consider himself bound to the ghost of a girl to whom he had once promised marriage. The closing chapter, in which his bonds are broken and he is freed from his morbid fancy by the puerile device of a dressedup impersonation of the ghost-who releases him, is unworthy an author of some standing and reputation. Mr. Justus Miles Forman has had some prominence given his two former novels, which have been judiciously advertised; and he has shown considerable ability as a writer of short, dramatic stories. The present crude and uncanny novel will do little advance the author's reputation. Doubleday, Page & Co., New York: Price \$1.50.

A book for an idle summer day—for a restless hour, to divert one's attention from the dreary prairie or pine stump of a timber country on a journey—this is all that can be claimed for the "Motor Maniacs," Loyd Osborne's latest out-

put

There are four short stories in the book, mostly about bubbles, and the light banter of talk is profusely interlarded with the most amazing and, to the non-motorist, bewildering technical terminology. We suppose, however, that all the devotees of "Mantons" and "White Ghosts" will find it highly edifying.

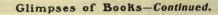
One can read all four stories in an hour, but the hour passes delightfully. Bobbs-Merrill Co., Indianapolis, Ind. Price 75

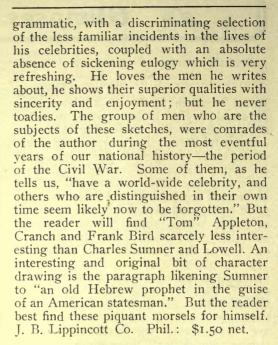
cents.

* * * *

Biographical sketches are frequently rather dull reading, but there is nothing prosy about the volume entitled Cambridge Sketches, by the Hon. Frank Preston Stearns, a cultured and scholarly writer of some note and the author of the Concord Sketches, Midsummer Italian Days, Life of Bismarck, etc.

The author's style is terse and epi-







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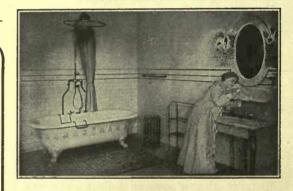
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NEW

BUILDING MATERIAL.

The Best Protection for Steel

The Pennsylvania Railroad has spent a thousand pounds (\$5,000) a year for painting its terminal station at Jersey City, and the results have been anything but satisfactory.

Louis H. Barker, now assistant chief engineer, has been for years conducting a series of tests of paints, trying all which gave any promise of success, and all have failed. An elaborate table has been published showing the experiments that have been tried in the past ten years, and as the result, not one of the paints protected the surface more than eight months, while some of them failed in a month.

It was found that no oil paint can ever be made water-proof. Little blisters, almost infinitesimal, begin to appear on the surface painted before any actual scaling is discovered. From this it was inferred that the best cleaning possible still leaves minute points of rust, which, after being covered with paint, absorb moisture through the paint and form new rust centers.

It was thought that if a covering could be found which would absolutely shut off all moisture no rusting would take place.

This material has been found in paraffin paper. The surface is covered with a single coat of very sticky covering, and thin paraffin paper is pasted upon this very much as wall paper is applied. This is painted with any pigment or color desired, and that is all. Rivets are covered with little shaped cups of the same paper. The paint applied over the paper remains in good condition and does not flake off.

Much study and experiment have been employed in the selection of the best adhesive compound, and this seems to be now determined. When the paper has been put on, it may be painted at once, so that the process is a quick one, and the range of its application is evident.

This method of steel protection has been tried in other and even more trying positions than upon the train shed at Jersey City, and always with most satisfactory results.—Building News, London.







THE MAN WHO SPENDS

a little time investigating the pedigree of varnish before he permits its use on his woodwork usually gets big interest on the investment.

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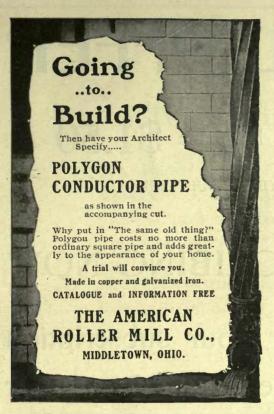
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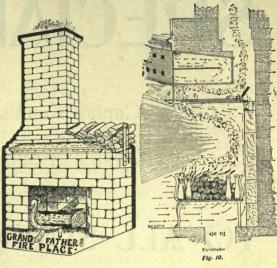
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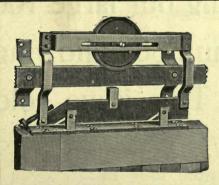


Was a great success in furnishing good Ventilation, Health and Happiness to his Family and for burning the surplus wood while clearing the old Farm.

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Tell Your Story

The Editor of OUTDOORS invites suggestions on subjects of human interest and of refreshing nature in the open air field :: :: ::

The pages of this magazine of Country Life will be made just as interesting, from month to month, as we can make them with the help of men and women who love to live under the blue sky :: :: ::

The Outdoor idea is growing wonderfully, and there are thousands of men and women who are learning how to live better outdoors, who could tell stories that more thousands would be glad to read :: :: ::

Tell your story in your own way, and if you have photographs to send-send them :: :: :: :: ::

The Editor, OUTDOORS
150 Fifth Ave., New York City



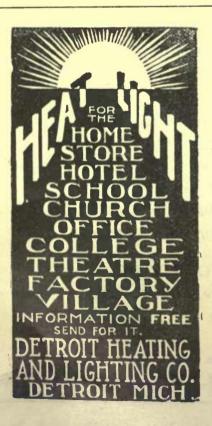
Colonial \$12 AND Mantels

MADE OF

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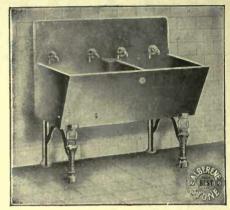
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No. 2-A "Bissell" carpet sweeper, for the best 100 word suggestion for Household Economics department.

No. 3—Same prize as No. 4, for the best reason given for Purchasing this Colonial number on the news stand.

(Replies must be received by September 30th next.)

No. 4—A year's subscription to Keith's for the best reason given, why this September number is more interesting than any previous issue.

THE BEST REASON SUBMITTED FOR BUYING "KEITH'S" ON NEWS STAND. WINNER IN JULY CONTEST; PRIZE OFFER NO. 5.

When, a few years ago, while living at Winthrop, Mass., the momentous problem of building a home on limited means confronted me, with all its perplexities and puzzling questions, a copy of Keith's Home Builder came to my hands. That very issue contained a design, which, with some slight changes, embodied my ideas and suited my taste.

Was it any wonder then, having decided to make California my future home, when I saw Keith's Magazine displayed in a bookseller's window in Fresno, Cal., with my head again full of notions and vague ideas about building another home, I should greet it like an old friend and get a copy?

I knew, that even if this issue did not contain any design to my taste, I would find in it so many new and progressive ideas and suggestions of interest to me, the prospective home-builder, repaying many times its cost and "that's why I bought it."

ANOTHER GOOD REASON SENT IN UNSIGNED.

No. 5. People buying magazines from news stands are usually on a journey—home from office or on pleasure trip and desiring to "improve or amuse themselves en route." In rapidly turning the leaves of Keith's for August, the eye is at once arrested by the white columns of pergola and pavilion with its shadows, so suggestive of coolness and summer beauty, and rest for the weary body and mind. These with the "Like to an old Maryland Manor House," are so suggestive of cool retreats for the hot humid August and the support of the s day as almost in themselves to constitute a vacation.

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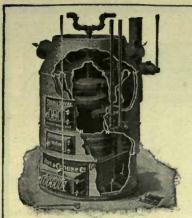
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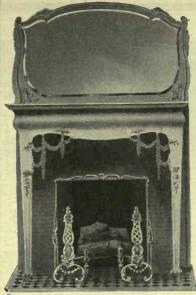
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232 N. 7th —CONSULTING—St. Louis
ARCHITECT

PLAN TALKS-No. 6

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Style in architecture is a product of the fancy of the architect which can be simple and economical and still beautiful, or common place and yet quite expensive.

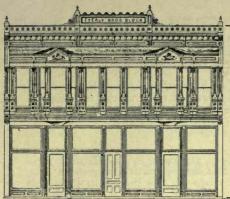
Style in architecture is an innovation of the architect who has dared to be original and individual and who can produce a building which will, at the same time, appeal to popular favor.

Style in architecture is something about a building in the way of improvement of outline or detail which makes it attractive and desirable to the casual observer.

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Little Talks by the Publisher

THE Colonial number which has been announced is at hand and the publisher trusts that the increasing list of subscribers will fully appreciate these special numbers. A good deal of extra money is spent in getting them up and the aim is at all times to make Keith's the most practical, artistic and valuable magazine of its kind.

Ouite a few of our regular advertisers have been particular to use Colonial ideas and designs in their copy this month. There are some most attractive suggestions here. It is, of course, understood by the readers of Keith's Magazine that the publication stands back of its advertisers and ready to make good to any subscriber who should fail to receive for moneys sent to any advertiser in its columns, what the advertisment offers.

The prize offers for suggestions are different this month from those previously pub-ed. We also publish the prize winners in July Contest, as well as some of the ideas lished. We also publish the prize winners in July Contest, as well as some of the ideas offered. A number of letters were received suggesting the addition of articles on care of grounds. There were half a dozen of these, but this is not a new feature for "Keith's" though we have not made it a monthly feature. Other recommendations were made of a general character, such as making more of the Household features. We cannot go into these subjects, however, and "stick to our text." "Keith's" is a specialized magazine. It is this which makes it of particular value to those looking for new and attractive house plans, helps on Building, Interior Decoration and Furnishing the home. It is just as a correspondent wrote to the Craftsman Magazine. correspondent wrote to the Craftsman Magazine.

"In former times when magazines were not so numerous it was necessary for each to include many subjects, but today when I want to find entertainment in any given direction I know just where to look for it. If each periodical keeps within its own province the public will be better pleased and served." Space is too valuable with us to be used

for any other purpose than our own specialty.

Award of Prizes in July Contest.

Offer No. 1—A year's subscription to both Keith's and any \$1.00 magazine for "Best New Feature to add to this publication."

Winner.—Mrs. C. D. C. Jewett, Omaha, Neb.
Suggestion.—"A page or two in each number devoted to contributions describing 'How We saved Money to Buy a Home.'"

The publisher will institute such a feature with pleasure but reminds his readers that he cannot "make bricks without straw," and to have the feature must have the contributions.

Offer No. 2.—A Bissell Carpet Sweeper for "Best One Hundred Word Suggestion in Household Economics."

Winner-Mrs. Jessie Monteith, 112 W. Wilson St., Madison, Wis.

Suggestion.—Appears in Household Economics Dept.
We regret that the suggestion which would have taken the prize was unsigned and so could not be considered. This latter suggestion was, "How to run a kitchen range with one hod of coal a day," and also appears in Department of Household Economics.

Offer No. 3.-A year's subscription to Keith's Magazine, for "Best Reason Given for Preference of any one Design in that issue."
Winner.—Geo. M. Haward, Liverpool, Ohio.

Design chosen.—A-76 in July issue.

Offer No. 4.-How to improve Keith's Magazine. The only replies received to this offer-and there were a number-stated as their opinion that Keith's Magazine needed no improving but is complete as now published. This is extremely gratifying to the Publisher, but as "Ad Astra" is our motto, and we are ever on the lookout for good things, we shall continue this offer.

Offer No. 5.—A year's subscription to Keith's Magazine for "Best Reason Given for Purchasing the July Number on the News stand."
Winner.—F. A. Menzel, Maltermere, Cal.

KEITH'S MAGAZINE

ON HOME BUILDING

OFFICES: -934 - 5 Lumber Exchange

MAX L. KEITH, Publisher, MINNEAPOLIS

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CHANGES—Subscribers wishing a change in address must send the old as well as the new address to which they wish the magazine sent.

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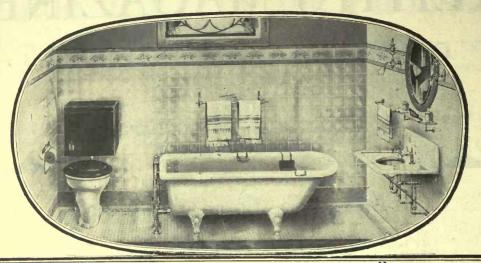
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CONTENTS Leading Articles Typical American Homes..... A SUCCESSFUL HOUSE IN NEW YORK THE CHOICE OF PICTURES..... -By John Burt. A HUNT FOR A MANTEL -By Anna St. John. THAT CORNICE PROBLEM..... -By A. C. Clausen. COMPLETE DECORATIVE SCHEME FOR AN INTERIOR DESIGNS FOR THE HOMEBUILDER -By Leading Architects. REITH MAGAZINE MINNEAPOLIS



"A Cuban Home."

Western Camera Notes.

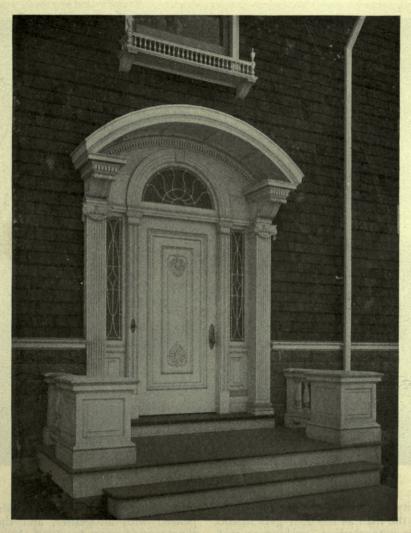
KEITH'S MAGAZINE.

Vol. XIV.

OCTOBER, 1905.

No. 4

An Entrance, and Within.



"A GEORGIAN DOORHEAD."

HE entrance to any house stands for a great deal more than a mere provision for getting inside; though it is true that we can see on any street many an entrance which is nothing more than a hole in the wall, as far

as beauty or sentiment goes. Ages ago the idea emphasized in the fashioning of the entrance was that of defence. The door was solid and strong, of heavy oak and bound about with iron bands and great iron hinges that stretched from jamb to

jamb. But as men grew milder the sentiment of the entrance changed from defence and barring out, to welcome and shelter. This idea of shelter was expressed in the covered porch of the entrance, and later by the entablature doorways of the English Renaissance, which introduced classic ornament into the projections over the doorway.

Though these entablatured doorways afford in reality but the pretense of shelter, the spirit of their origin is preserved even

upon the Georgian doorheads of the 17th and 18th centuries, and its prototype still exists in many old doorheads in parts of London. The graceful, curved entablature is supported by brackets modeled upon purely classic forms, springing from engaged columns terminating in capitals, and forming an enclosing frame for the beautifully decorated door itself with its side lights and circular fan-light of leaded glass. The treatment of this doorway is much superior to those where the supporting col-



"THE RIGHT THING."

where utility has wholly given way to ornament, and the man at the door gets neither shade from a too ardent sunshine or shelter from falling rain. Thus it is, the fair white entrance before us marks the difference between the solid and stolid door of mere utility, which is a door and nothing more, and the door of a sentiment which has blossomed into a lovable though useless beauty.

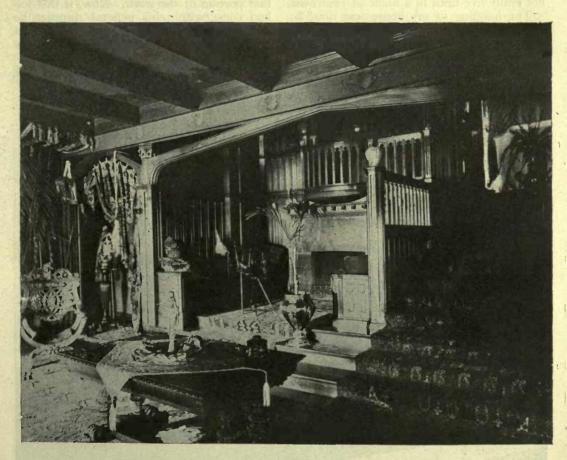
The doorway of our picture is modeled

umns are reduced to mere pilasters or dispensed with altogether, and the entablature carried upon brackets alone. Such a treatment is a distinct loss, not only in architectural effect, but to the sentiment of shelter, which is the raison d'etre for the entablatured doorway.

But as we have gazed long enough at the portal, let us now enter, finding ourselves in the generous hall to which this door opens, repeating in the interior the simple and charming grace of the entrance. The arched openings do, in fact, literally repeat the architectural features of the doorway, only with the greater breadth of treatment proportioned to the size of the opening. There is great simplicity, but great restfulness in the furnishing also, while the broad and richly carpeted stair, the dark brilliance of the floor and its rich rugs, the one or two pieces of handsome

ornate architectural detail, the ill-assorted though sumptuous furnishings, the "oriental corner," with its restless and senseless fittings, and the whole general atmosphere that of a swell cafe in Algiers.

In spite of the elaborate and expensive woodwork, which not content with its carvings and moldings, is adorned further with burned and colored decoration, in spite of the frescoed panels between the beams, for



"THE WRONG THING."

mahogany—convey a sufficient feeling of warmth and luxury.

A greater contrast could not easily be found in hall treatments than the example following, which is selected as an object lesson in the wrong way of doing it. No written word has the force of the pictorial illustration. Comment is scarcely needed to point out the heavy and over-

all the costly rugs and oriental stair carpet, the carved furniture and profusion of bric-a-brac—nay, rather because of all these things, we are oppressed by an atmosphere of fussiness and incongruousness which is fatal to the impression the house should convey when the man at the door steps "within."



My Building Experience.

By Max L. Keith.

ROM all I hear, building experiences are as different and varied as courtships, with as many causes. In spite of this, building a home is equally as popular and but a natural sequence to the marriage contract. Young married people will soon discover what older people know so well—that you do not really live until in a home of your own.

The building of my house was done by general contract let for all material, carpentry, masonry, and labor; separate con-

tract made a mistake in the construction and turned out a very poor job in laying up the face brick. The fireplace had to be all torn out and done over again. Although I had a very good, honest general contractor he did not interfere with the fireplace man, though he saw the kind of work that was being done. He had no special interest in that portion of the work. Now, if this job had come within his general contract he would have seen to it that the work was right. My contractor told me afterwards



"THE DECORATIVE SHADOW CAST BY THE WIDE PROJECTING CORNICE."

tracts were let by the owner for the mill work, plumbing, heating, fireplace and painting. The owner also purchased the finished hardware and miscellaneous items. This arrangement proved satisfactory, working out well with the exception of the fireplace contract. It is suggested as advisable, not to split up the work any more than necessary, among sub-contractors, the reason being that any differences which may arise are more easily settled with one man. This was not realized by the writer until the party who had the fireplace con-

that he had spoken to the mason, but the man paid no attention to him.

The foundation was put in last fall and the superstructure started early in February, the house being completed and ready for occupancy in just three months from the first day the carpenters were on the ground. This good time was made in the face of work being hampered by a plumbers' strike which developed just about the time that the plumbers were wanted on the job.

The material used in foundation is the

good, old-fashioned blue limestone, of which there are a number of fine quarries in this The stone above the surface was laid in broken ashlar, which is more artistic than the regulation range. With a good job and where the stone is a good blue, nothing is prettier in the writer's opinion in the way of a foundation. A good many people wanted to know why the new cement building blocks were not used. The cement blocks make a good foundation and mean a surer dry cellar than rock; the principal difficulty is to get an honest percentage of cement in their manufacture. The most of them are made with a view to cheapness.

We studied over plans all winter, so that when we were ready to begin building operations everything was very definitely decided upon and there were absolutely no changes made in the completed house from the original drawings. This is a big help to the contractor, for he knows "where he 18 at." When it came to the specifications, the electric light wiring of house was cut out. In the settlement of contractor's bill a separate bill was turned in to the owner for the bell wiring. The contractor refused to pay for this item, claiming that the wiring had been omitted and no argument on earth would prevail to change his opinion. This slight ruffling of the waters, together with a fight with the plumber, covered my only controversies. A very remarkable thing happened with my plumber. He discounted his bill \$6—that is \$6 allowed on his bill for "extras." He rendered a bid of \$285 for plumbing as per specifications, and the bid was accepted. He was requested to show the fixtures which were to be installed on the job. I went over to his shop and found they were not at all the goods of the manufacturer as specified, but "other makes," which the plumber said were "just as good." I told him that the particular fixtures called for were the ones wanted, upon which he said, "Well, if you insist upon those goods they will cost you \$20 more." I did not care to have any contest over the matter, but wanted the particular plumbing fixtures specified, so paid for them.

I did not find it any great task to build. Things moved along pretty smoothly and the men were found to be all very agreeable to do what was wanted. There was very little of this, "Now, you don't want this, Mr. Keith, but you better have it so and so." My painter was an angel. He did one of the finest jobs that I have seen, and was accommodating about everything.

kitchen, first a coat of metallic paint, then a finished coat (this was not included in the contract), and gave a number of extra touches about the house without rendering a charge. I had three-coat work put on the outside, excepting, of course, the shingles, which were dipped in stain. You would not think it, but it took ninety gallons of stain for this house. Three-coat work was put on the inside standing wood down stairs and two-coat work on the second floor.

From the exterior view on the opposite page will be noted the special treatment of porch. This is not usual, as generally a heavy beam is run across the front on which rest the posts. In fact my contractor said it was the first time he had built a porch in this way in his thirty years' experience. It is much admired and is a refreshing change, the wide projecting cornice giving

good shade.

We have now been in the house four months and do not know of anything that we would like different. Had the photographer not spoiled other interiors taken, a more extensive view of the inside could be had. We have a very good reception hall on the right, with recess just in front of the stairs, seats at both ends. On the left is the large living room with red pressed brick fireplace in the center, bookcases and seat on sides of same. The dining room opens off of hall by archway under stairs, with large single sliding door. Butler's pantry between dining room and kitchen; rear entry provision for ice box; and very nice little back porch. All floors down stairs excepting kitchen are finished in quarter sawn oak with just a suggestion of stain put into the filler to bring out more strongly the grain of the wood. It makes a very beautiful floor. We have in the chambers maple flooring.

Inside finish down stairs throughout is burch, dark mahogany stain, two coats of varnish after the shellac and then rubbed down to a dull finish. Three of the chambers and bath are finished in old ivory; the upper hall and owner's living room are stained a woody brown and rubbed down to a dull finish. So many people have mentioned this feature particularly in looking

over the house.

One thing about windows. If you put in wide single windows, as I did, four feet wide, be sure and have a good strong middle sash that will not give in raising the window, for the maid will invariably catch the window at the middle sash instead of raising by the lifts. Unless a strong middle

the glass, breaking the putty away.

As to my method of paying bills, would say that I required contractors to show receipts. The general contractor did not want any money until the house was enclosed, when he wanted \$1,000. He was paid thereafter at different times in amounts of \$500. I did not pay my plumber in full until we had been in the house a few weeks to be sure that everything was right. This is a pretty good way to do, for it was necessary to have him send a man out more than once to look after little things. If he had

Finished hardware	75.00
Cement floor, basement	40.00
Hot water heating plant	450.00
Materials furnished by owner—	
Building paper	20.00
Brick fireplace	65.00
Drain tile	5.00
Miscellaneous items	25.00
Flooring (oak, partly quarter	
sawed, first floor, maple second	
floor)	95.00
- the second state of the	

\$3,785.00



"DINING ROOM DECORATION ADOPTED FROM KEITH'S MAGAZINE, DECEMBER, 1904."

been paid in full he would have considered these trips outside of his contract and would have rendered separate bills for the man's time.

My readers may be interested in the particular items which made up the cost of building my new home, as given below.

Excavation	\$35.00
Foundation and masonry	375.00
Lumber and carpentry labor	3/3.00
Will Work	555.00
Exterior cement work	55.00
Plumbing (Nickel), best fixtures	305.00
Painting	
0	245.00

Extras.	
Sodding and grading	50.00
Stone sidewalks and steps (steps	manual :
20 in. wide)	104.00
Cost of walk, 65c per yd. Steps,	Min Land
40c per ft. Sides, 35c per ft.)	
Window shades	14.00
Decorating	125.00
Water connections	12.50
Hot water heater (instantaneous,	Moral S
in basement; capacity, 4 gal.	
per minute)	100.00
Connecting water heater	20.00
Total #.	

Hints For The Fall Garden.

As fall approaches, our shrubberies will still be lacking in flower, except in the case of some of the spireas and a few other varieties and the ever faithful and valuable hardy hydrangea; but the deep yellow and purples of some of the late perennials and the crimson and gold of changing foliage and ripening fruits will bring the season to a close with a wealth of color far exceeding that of spring. The flower garden proper at this closing act will bring forward its dahlias, asters, gladioli, cosmos and other late blooming species, and by removing the flowers or seed pods of many of the summer blooming varieties their season may also be transferred to a later date.

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

One of the most effective uses which may be made of window boxes in autumn is to transplant into them from the garden out of doors some of the more effective flowering plants that have a compact root system during the weeks of early autumn. In my experience the most desirable plants for this method of treatment are the China asters. They have a compact mass or roots, that enables one to transplant them, even when in bloom, with little danger of wilting, and they have a symmetrical manner of blossoming that renders them very desirable for decorative purposes indoors.

Some hours before the plants are to be taken up, the ground in which they are growing should be saturated with water. This will enable the roots to absorb a large amount of moisture, which will be carried into the stems, leaves and blosseems so that they will not wilt easily. The plants should then be carefully dug up, disturbing the mass of roots as little as possible, and transplanted into the receptacles in which they are to remain in-Then place these receptacles where they will not receive direct sunshine, and the plants will continue blossoming as long as or longer than they would have done had they not been disturbed. Of course, it is desirable to choose specimens which are just coming into bloom, and it is also well to select small or medium-sized plants of compact growth.

One of the most satisfactory window boxes I have ever known was next to a very wide window with a southern exposure, and it was used for growing scarlet geraniums. Moderate-sized plants were transplanted from out of doors early in September, being trimmed back very severely. The new growth started almost immediately, and all through the winter and early spring yielded an abundance of beautiful blossoms mingled with a lusty growth of foliage. This box required almost no care except a little water occasionally, yet it lighted up the living-room through the winter season in a most delightful manner .-Clarence Ward in Good Housekeeping.



Typical American Homes.

FOUR COTTAGE TYPES.

uTUMN leaves are falling and with them the fond hopes of many a tardy builder who has put off building too long, in a seemingly hopeless attempt to find a house plan and design to his liking and at the same time within his modest building allowance. The prospective builder on a salary is confronted with the hardest problem of home building. Many a little home which graces the suburb streets of our cities, stands for the careful planning, vigilance, struggles and final triumph of the owner and his loving helpmate which should place them both in the Book of Heroes.

operations. It is to aid the man with this purpose in mind, that the illustrations of this article have been selected. They are four cozy little homes around which are centered the hopes and aspirations of four prospering families. From these homes will go forth, one by one, children who will look back to them with far happier recollections than if they had been raised amid the fashionable restrictions of the rich.

What a frame is to the picture so the setting is to the house. Where can you find a more cozy little home than the one first illustrated, as it nestles so peaceful and homelike amid those tall spreading elm



"ENGLISH AND DUTCH."

The man on a salary has more often a finer conception and appreciation of the beautiful, than the man whose principal burden is the interest on his stocks and bonds. His home, therefore, must be picturesque if not beautiful, cozy, warm, homelike, adapted to its surroundings and at the same time meet the multifarious needs of his growing family.

There still is time to build a home of moderate cost, before winter with her mantle of snow shuts down the lid on building trees. Though small it lays claim to both English and Dutch motives of design. The far projecting eaves, the dormers on the roof and the general design of the roof itself are copied from ancient homes in New York, built when New York was New Amsterdam. The windows lend it its English aspect. The Palladian triple windows being taken from the Georgian homes of old England. The bay windows on the corner of the house are quite appropriately located, as they allow one standing behind



"QUAINT AND PICTURESQUE."

them to look down two streets in three directions. A bit of the picturesque is added by the little elliptical Peek-a-boo window on the side, which looks out between the vines. To the average American the porch may seem rather small, but then in this instance one has a whole forest for a veranda.

On the second house illustrated we have another Dutch gambrel roof. It derives this name in a curious way. It is so-called because the sudden break in the cornice at the gable resembles the gambrel joint of a horse's hind leg. The gambrel roof is somewhat more expensive than the common gable, but this fact should not bar its



"A WELL BALANCED EXTERIOR."



"A SMALL THING, BUT MINE OWN."

use for it always looks quaint and picturesque. One should not be too practical at the expense of beauty even in so small a house. It is this practical Americanism that too often destroys the beauty of promising designs. The general proportions of this home are splendid, but in some of its details it is somewhat lacking. The porch columns are noticeably too slender. They do not appear to hold the weight of the roof thrust upon them. The prominent box-like projection on the north is structural, but not beautiful, it being there to accommodate the stair landing. The windows are rather narrow, but this defect is somewhat compensated by their number. The grouping of them is good. Overlooking these little faults it is altogether a compact, substantial little home.

"A small thing but mine own." With what justified pleasure and pride may its owner say this as he returns from his daily toil to the dear little home of our third illustration.

One can enter a little home like this with a contented heart and yield himself to that spirit of repose, which is one of the many blessings of a cozy homelike cottage. The design of this house is well balanced. Looking out through the four windows and three spaces are two windows on each side of the entrance in the center. On the side of the house are two windows placed at equal distances from the corners, di-

rectly under which are the cellar windows, over the middle space between them are two windows in a group. The dormer is in good proportion to the house and placed in the center directly over the entrance. The Palladian window in it is well designed, but it might have been placed with its sill a few inches above the roof to avoid the appearance of having been cut off by the latter. The roof comes down to the cornice with a gradual curve, which looks far more graceful than the sudden bend in the roof of the fourth house illustrated.

Another point for comparison is the window treatment of the dormers. The three windows in a group, of the fourth home, appear to crowd onto the roof, which could have been avoided with good effect by the use of a Palladian window treatment. A repeat of these triple windows in a group on the side, is appropriately located and looks well. The average city lot does not afford great possibilities in the way of a setting for a home. If due care is taken to make the house as attractive as possible with the limited amount to be spent on it, the "frame" to the picture is not missed, and one can be the proud possessor of an attractive, homelike habitation, as the owners of these four little homes undoubtedly are.

"One need not be rich to give grace and beauty to his habitation."—Chas Wagner.



A Chapter on Oriental Rugs.

By Ora W. Alford.

HE woman of today has read much of the history of rug making, but there seems to be a lamentable scarcity of definite information which will assist in making a purchase. All the rules laid down for testing Oriental rugs amount to nothing without expert knowledge, hence it is hazardous to purchase from any but the house of established reputation. Though we must rely greatly on the dealers' judgment, still it is gratifying to know a khiva from a cashmere.

It is difficult to set a price on a rug of given size and name, for each rug has its individual merits. The age, the softness of coloring and the beauty of design all

add to the price.

Some rugs are puffed or crooked owing to the carelessness of the weaver. This is not necessarily a defect; a little crook is but a trademark. However, do not accept a puffed rug. No orderly house-keeper can live in peace with one. If the dealer says he can straighten it let him do so before it enters your home, for if, with the shrinking process of the dealer it will not come straight, no amount of wear will bring it out.

For the living room, if one large rug be desired, the Afghan, generally termed Khiva, is a good choice. We may object to so much red, but as red is used as a ground and softened down by black, a little white, orange, blue and green, the rug will harmonize with anything suit-

able for a living room.

The Khiva belongs to the Bokhara class, is similar in color, design and weave but of a lower order. In size they run 6x9 to 8x11 feet, and may be purchased from \$50 to \$300. A beautiful Khiva seen recently was woven almost entirely of red and green, the green you would swear to be blue. The price was \$195 for an 8x11 size.

In design the Khiva rug is a repetition of rectangular figures or flat cornered squares about 13x16 inches in size. The red ground may be a deep mahogany with an introduction of vivid orange or it

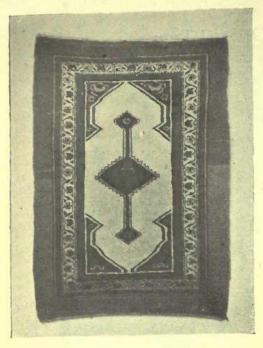


"SHIRANY OR SHERVAN RUG."

may be a fine rose with just a touch of soft yellow, combined, of course, with black, white, green and blue, though you will not be conscious of their presence.

The Oriental rugs are never woven in even feet. They are always a few inches longer or shorter than one could wish. Neither are two rugs exactly the same size.

A rug 7-3x9-8 of beautiful soft rose adorns the floor of a sunny living room. There was some hesitancy in taking a rug with so much rose, but as the walls are hung in a green Japanese grass cloth and the rug has so many shadings of the rose, no less than twenty shades being used, the result is voted a charming success. Fifty dollars was the price paid for this rug. It is expected to last the lifetime of its owner.



"ANTIQUE HAMADAN PERSIAN RUG."

Should you prefer a pileless rug you will choose a Cashmere, sometimes called Kashmir or Soumak. One can be obtained in sizes from 5x7 to 9x12 or sometimes larger at a price of \$30 and upwards. The rug is called Cashmere on account of its resemblance in weave to the shawls of Cashmere, being a closely woven fabric with long threads hanging loose on the under side. It is made in the Soumak section of Persia. The design is geometrical, showing designs in an indefinite variety of arrangement. The medallions, some 18x30 inches in size, contain many medallions of smaller size. A mahogany ground with shades of blue, green, yellow and rose is a favorite design. The more delicate shades of rose and blue are exquisite. Side by side will be one of these dainty roses and blue medallions and one of crudest green and orange. Happily, this crude green and orange does not appear in every rug. It is the introduction of some trifle like this that will deduct \$10 from the price of a rug. ..

There are generally four or more narrow borders. Cashmere rugs wear well on the floor, being so closely woven as to be almost hard to the touch. They are

also used as couch covers.

While the terms Shervan and Daghestan are not synonymous, a distinction is almost impossible to make. Both rugs

are made in Caucasia just north of Per-

Antique Daghestan rugs are of the firmest quality of wool in extremely soft and richly varied colorings. They are now very rare. Modern Daghestans have a short pile closely woven, the designs are geometrical, either in common or prayer rugs. There is usually a brown gray fringe which many hem under. A great variety of colors are used on a white or blue ground, the center design of geometrical figures being surrounded, in most cases, by four or five narrow borders. They may be had in sizes from 3x4 to 5x6 feet at from \$10 to \$75.

The Kazak is always popular with the average buyer, though of late years the market has been flooded with an inferior rug both in quality and coloring. This rug belongs to the Shervan variety, but has a heavier pile and is less closely woven. The designs are geometrical figures surrounded by several narrow borders, the colors fairly good. Antiques are fine but very rare. A 3x5 size in strong though crude colorings may be purchased for about \$8. A 5x7 size in beautiful soft colorings and of good texture may be had for about \$35.

It is generally conceded that a good



"DAGHESTAN RUG."

Kazak takes precedent of all the less expensive Oriental rugs.

The Bokhara rug is made in four qualities: The Royal Bokhara, Yomud Bok-

hara, Afghan and Beloochistan.

The Afghan has already been mentioned. The Beloochistan, made in the country of the same name, is very dark, some being nearly black. The rug is loosely woven and has a long pile. It is the cheapest of the four allied varieties of Bokhara rugs.

The Royal Bokhara is made by the Turkoman tribes of Bokhara and Turkestan. The colors are principally in white, brown or green, regularly arranged. The care taken in making the pattern regular enables the domestic carpetmaker to copy

the pattern, hence we see countless Wilton velvets in the Bokhara pattern, but no one can imitate the beautiful silky sheen of a Royal Bokhara. The medallions of the Bokhara are much smaller than those of the Khiva. The rug is more closely woven and is a much finer quality. In size they run from 3x3 to 8x11 feet. A 3x3 size may be worth \$100 or it may be worth \$25.

It is estimated that from the time an Oriental rug leaves the weaver's hands until it reaches the final purchaser there are at least ten profits to pay. With all this it is conceded that the Oriental rug is the most economical floor investment of today.

A Complete House Decorative Scheme.

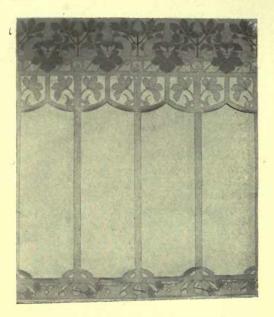
Paper No. X. For Design A 94. By H. P. Keith.

FTER all, it is the every day house most of us live in and are therefore interested to make much of. The majority of people have limitations, of purse or of belongings or are constrained by the ideas of relatives or friends—limitations which thwart their own desires, perhaps, in carrying out any special style of decoration in their houses. house which exists in our mind's eye is rarely embodied and our ideals are seldom realized. I knew, for instance, a woman whose life was almost wholly spent within her room in a large apartment house. The room opened upon the court—four six-story brick walls. She conceived the idea of shutting away from her tired eyes this depressing view, by having the upper sash of her windows filled with small panes of light green translucent glass and drawing sash curtains of thin, shimmery green silk across the lower sash. She expected, of course, to make this change at her own expense; but the owner would not consent. He said the next tenant would want the regulation window, and probably he was right. Let us see, therefore, what can be done for an interior without special distinctive design, which is just a pretty home.

An examination of the floor plan to which this scheme is fitted shows a cottage one-story design, with two chambers. The provision of fireplaces in each room shows this plan is intended for use in a Southern climate. We will suppose the house to be finished in Southern pine, a wood very susceptible to brown stains, and will treat

THE ENTRANCE HALL

and the chamber opening from it on the left with one of the brown stains prepared expressly for soft woods by some manufacturers. To this chamber, opening as it does from the entrance hall, we will give a sitting room character, the fireplace lending itself well to this idea. Returning to the hall, it is proposed to combine with the brown woodwork a 21/2-foot dado of a dull and rather dark green burlap terminating in a flat 3-inch molding, and above this the panel effect in paper shown in the illustration. The panels themselves are a warm, golden brown, the divisions and the open work ornamentation being in a darker shade of brown. These panels terminate in a frieze of more than ordinary interest, a frieze which illustrates the great advance made of late in the decorative value of paper



"FRIEZE AND PANEL EFFECT IN HALL."

friezes. It is impossible to convey on paper the color quality, which is very fine. conventionalized foliage and stems are a deep water green, relieved against a lighter green background, while the severely conventionalized flower forms are in two tones of dull but rich madder red. A shade of purplish rose is worked into the scroll below. The formal character of this frieze adapts it in a marked degree to such a place as this entrance hall. The ceiling may be tinted a golden tan. The windows each side the front door should have built-in seats beneath them, and these be cushioned with a Guildhall tapestry, which is a better sort of linen taffetas at \$1.35 per yard. This tapestry has a formal design of foliage and flower forms, highly conventionalized like the frieze and in the same coloring. It occurs at rather wide intervals on a ground of the rich madder red. At the windows themselves we will hang curtains of a copper red lace, in a small, formal pattern. No hall closet for wraps appears in the plan, and one of the very unique and handsome weathered oak hall wardrobes may be placed on one side the wide arch into the dining room, with a hall stand of the same wood on the other side. The floor should have a dark oak stain, be highly polished and a "runner" perhaps four feet in width laid the length of the hall, in which rich, dull reds should complete the color scheme of the hall.

The same woodwork being carried into the left hand chamber, the walls are hung

with a broad stripe in two very soft tones of mode color almost impossible to describe. It is not tan, it is not fawn, but a mixture of both, exceedingly soft and in harmony with the browns of the hall, yet more delicate. A beautiful crown frieze comes with this stripe which shows two or three dull pink roses gathered into a loose bunch with dull green foliage, one bunch for each width of paper. The fireplace should have a simple mantel of the brown wood with facings and hearth of glazed tile in shades of wood browns. There is to be found a rug in soft wood browns with a border in which small dull pink blossoms are introduced. The curtains should be plain ecru net. In lieu of a regular bedstead, let there be against the left wall a broad couch, covered with the linen taffetas showing dull pink roses and dull green leaves on an ecru ground. Against the mode wall stand upright pillows of the taffetas, with a single one of deep, coral pink velveteen or similar material. The roses in the frieze and in the taffetas, the pink pillow and the pink blossoms in the rug border, are the beautiful and sufficient relief notes to the prevailing fawns and browns.

The woodwork of

THE LITTLE PARLOR

on the right is to be deep ivory with an ivory ceiling. The simple wood mantel of ivory white will have facings and hearth of unglazed, deep rose-colored tile. The wall will be hung with a twenty-five cent cream colored "tint" paper and each division of wall space given a paneled effect by following the woodwork with a French floral stripe, roses and a winding blue ribbon on a deeper yellowish cream ground, thus gaining a dainty drawing room effect at very small cost. A French Wilton rug would be the choice here if possible, and Marie Antoinette lace curtains at the windows.

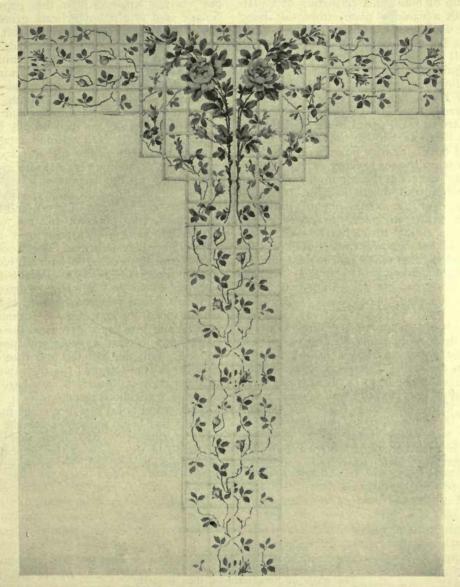
The portiere into the hall should have a lining on the parlor side of rose colored Armure in a small diamond pattern at \$1.50 per yard, 50 inches wide. The mahogany divan may be upholstered in a French cretonne, showing medallions of Cupids surrounded by roses and foliage—on a cream ground. The other furniture should be mahogany, with perhaps a single delicate green or ivory rattan chair.

THE DINING ROOM

in this plan is four square walls, entirely without any relief of a fireplace or built-in woodwork; even a plate shelf is lacking. It is flooded with light, the whole of one side being filled with French windows which come to the floor. To give interest to such a room we must resort to some means of breaking up the blank wall spaces. In the first place we will modify that great expanse of window glass by filling each sash with small square panes, using four

the outer sides only. For this drapery we will use a cotton grenadine, which comes in a soft delightful shade of green at 20 cents a yard.

The room opens widely from the entrance hall and the same soft brown stain will be carried through on the standing wood. A plain cartridge paper in the dull but not



"SHOWING APPLICATION TO CORNER OF ROOM."

across the window. As such an arrangement of windows is supposed to open upon a pleasing outdoor landscape, orchard or garden, we must not draw curtains across and shut out the view; but we will soften the outlines and the light by using a 14-inch valance across the top of the entire group, with a straight fall of the material down

dark green of the hall frieze will be laid on the whole wall, strapping it up to the top of the room with flat strips of the brown pine, and running a horizontal molding along the line of the windows. Above this molding run still another, crossing the vertical strips again transversely and forming small oblong panels above the tops of the windows—a space of two feet. The tops of the doors and windows should form narrow projecting ledges, sufficient to stand plates upon, and blue china or any boldly decorated ware will be effective placed against the panels over these openings. On the walls below a plate rack may occupy one space and a buffet sideboard the other. A group of blue china consisting of a platter with a flanking plate either side hung on the wall, would make an effective break against the plain green surface. The ceiling will be tinted a deep cream. The ordinary golden oak furniture which is so apt to be found in every day houses, would fit in this room, though oak softly fumed or weathered would of course be far better. A square of plain green filling, either Wilton or Brussels, may be used on the brown stained floor. Scarlet flowers on the table, Japanese wall vases holding scarlet berries. hanging baskets in the windows from which long vines trail down, brilliant pieces of pottery over the doors, one of the long, narrow prints in color of scarlet coated huntsmen riding through trees-these are the small but important accessories to give the needed color relief and interest,

A light and joyous character will be

given to

THE CHAMBER,

which opens from this dining room by using deep ivory paint for the woodwork, and the paper as shown in the illustration on the wall. This paper comes with a section of plain ivory with crossing lines of shadow grey for the wall spaces, and a stripe with connecting frieze for decoration. It is intended to run the vine of leaves and yellow roses up to meet the frieze in each corner of the room only, the vine parting each way and continuing

around the top of the wall as a frieze. Thus a very graceful decoration and quite as effective as far more costly ones is obtained in a simple and practical manner. The rooms where a floral paper is used over the entire wall are seldom satisfactory, but a restrained use of these charming effects, such as the one suggested, is pleasing and has staying qualities. In this paper the fonage is a bright but delicate green, and the yellow of the roses extremely soft. ceiling of course is tinted the cream of the The question of emphasizing the green or the yellow in the remaining accessories of furnishing must depend on the exposure. If the outlook is south, green tile in the fireplace and a green and cream cotton rug beside the bed would be the choice. The bathroom opening from here will be best with white tile wainscot and wall above painted a very delicate green.

Summing up the decorative scheme suggested for this interior, observe, first, that the colors are a gamut of green and brown tones with relief notes of dull red, or rose or scarlet, according to the uses of the rooms and their location. The woodwork either stained brown or painted ivory to suit the rooms. The vista presented upon entering, of the hall in warm golden brown and dull green relieved by soft old reds, which looks through into the same soft browns and low keyed greens of the dining room with its scarlet notes and landscape window, with the soft tan and rose of the chamber on the left, and the rose and ivory of the parlor on the right, can hardly fail

to please a fastidious taste.

The second point to notice is the fact that nothing has been suggested for the treatment of this every day house that cannot be found in the shops at the present time, or applied by even ordinary workmen.

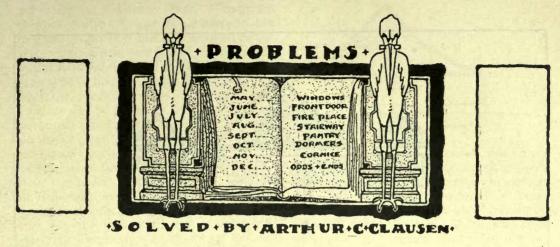
He who would build a house that all may see In Truth should dig the deep foundation ways, Should lay the corner-stone of Love, and raise The walls of Steadfastness, then tenderly Bedeck the halls with Song and Poesy, And keep Contentment on the hearth ablaze, The windows Hope, the ascending gables Praise,

And over all the roof of Charity.

Then let the tempests rage, the flames consume—Time's self were impotent to seal the doom Of such a house, where wanderers may find, Blazoned in gold above the welcoming portal:

Who enters here leaves hopelessness behind—The true home is the heart, and hence immortal.

—Richard Nixon.



Problem No. 6. That Dormer Problem.

ORMERS are of many different designs, shapes and sizes, in fact, rarely does one see dormers on two houses which are just alike. It is therefore not intended nor possible to present designs or descriptions of all the many styles. There are a few general considerations that can be applied to any dormer or group of dormers, no matter what the design and these will be dealt with in detail.

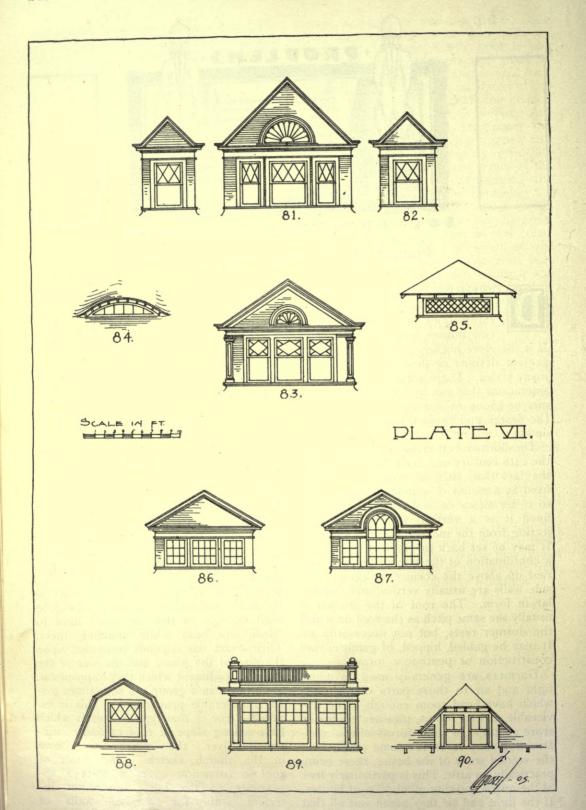
The dormer first came into use in about the 14th century and derives its name from the fact that, then as now, it is usually used as a means of admitting light and air to a dormitory or bed room. Strictly defined it is a vertical face of wall projecting from the inclined plane of the roof. It may be set back on the roof or may be a continuation of the face of the wall carried up above the cornice or eaves. The side walls are usually vertical and triangular in form. The roof of the dormer is usually the same pitch as the roof on which the dormer rests, but not necessarily so. It may be gabled, hipped, of gambrel roof construction or penthouse form.

Dormers are generally used to admit light and air to those parts of the attic, which have head room enough to be serviceable as bed rooms, pleasure rooms or store rooms. In some forms of roof construction they serve the same purpose on the second story of the house, there being practically no attic. This is particularly true of the quaint looking gambrel roof houses. If the light and air they admit was all that was required of dormers, their construc-

tion would be an easy proposition. They also form a very important part of the design of the house, sometimes constituting the whole of its individual characteristics.

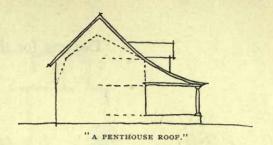
Dormers are used singly, in groups or in connection with gables and portico pediments. In the latter case there is usually one dormer at each side of the gable or pediment. In this position they should not look as though crowded in, but should have plenty of roof on each side. Dormers beside gables or pediments should be in good proportion to them. They are generally of a tall type similar to 82 (plate VII) and should have miniature gables. They should not be too tall, neither should they be so narrow that they present an unsubstantial appearance. They should be wide enough for a man to stand behind the window without experiencing a crowded feeling because of the close proximity of the walls, and the ceiling inside should be high enough so that he won't have to "duck" his head while standing there. Their exact size depends somewhat upon the size of the house and the size of the gable or pediment which they supplement.

Dormers in a group are sometimes given considerable prominence. This is especially true of that type of houses which have a long slope of roof carried continuously over the porch as shown in the thumb sketch. This form of roof construction gives a cottage appearance to the home, does not interfere with the vertical walls of the second story and gives a splendid op-



portunity for a dormer effect. The group composed of 81-82 and its counterpart are in good proportion and well adapted to the style of roof just mentioned. This group of dormers would only look well on the cottage type of house. These dormers extend over the porch (see sketch). Their exact location can be found as follows: This also pertains to most dormers. Having decided on the pitch of the roof, the dormer should be placed just where the window sill will be 30-inches (or less, if desired) from the floor inside and three inches from the roof at front of dormer outside. Dormers are grouped in many ways, the usual way being the one illustrated, also using three dormers like design 82 in a row and occasionally we see two dormers similar to design 82 placed some distance apart and the space between filled in with a supplementary dormer made by extending the face of the dormers across, filling up the gap between, placing several windows in it and putting a penthouse roof on the middle part, thus making it practically all one dormer. A penthouse roof is the same as a shed roof; one slant from front to rear. Hip or gable windows in a row should always have the same pitch of roof. When there are three independent dormers in a row the middle one should be a trifle larger than the other two, unless they are far apart. If it is made the same size in reality it will look smaller to the eye.

Never make a roof dormer so large that it looks like a third story addition to the house. Dormers 83, 86, 87 and 89 are good types for single dormers; they can vary in size to proportion them to the house. Design 90 is for a story and a half cottage. Design 88, if taken singly, should be much larger and have a group of windows in it. A Palladian window would look well. Two of them (88), side by side, look well on the style of roof shown in the thumb sketch. The eyebrow dormer

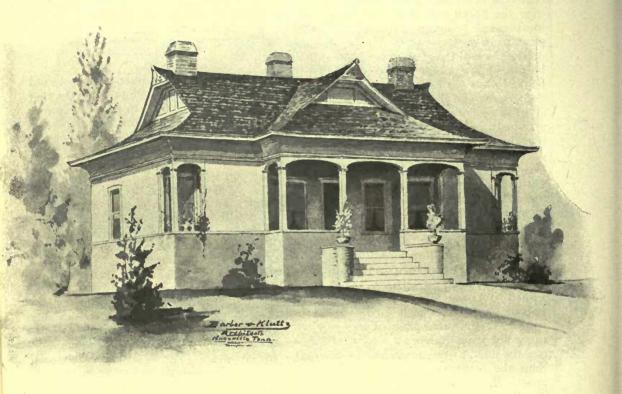


84 and dormer 83 are intended only to obtain light and air at some point on the roof where it is not desired to give the dormer prominence. The evebrow window should never be too high in the middle and should join the roof with a curve and not an angle at each side. A plain hip roofed dormer, with two windows, is a common but good type. A good cottage dormer, when used singly, is one with a regular bay window front with three windows in it. The point of the bay and the window in it should be wider than the sides. Owing to the slant of the roof the side window sills will be higher up from the floor than the front window sill.

Pilasters and even small columns are often used with good effect on dormers similar to 82. Then we have the colonial dormer with half or engaged columns at the corners, a gable above and a round top window, the window projecting up into the gable. A semi-circular, or segment arch gable is sometimes used in formal colonial work: Some dormers look well with the sides spread out in a graceful curve on each side at the bottom. When the chimney leaves the roof near the eaves a dormer is sometimes placed behind it, projecting out and containing windows on either or both sides. This is admirable in some cottage types. Tin flashing should be carried partly up the sides of a dormer, the same as on the side of a chimney. For treatment of windows, see Window Problem. For treatment of cornice see Cornice Problem.



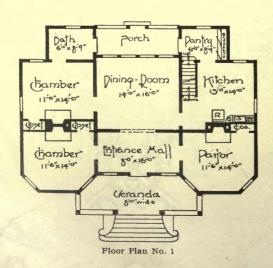
Designs for the Homebuilder.

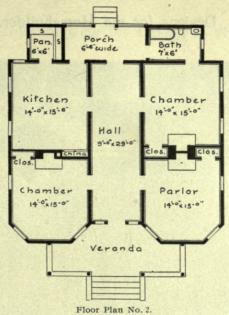


A Southern Cottage Home.

Barber & Kluttz, Archt.

DESIGN A 94.





Pioor Flan No. 2.

Color Scheme for Design A 94.

A GREEN stain is suggested for the roof of this southern cottage design, with chimneys of red brick. The plaster foundation below the windows to be colored a rich water green, and above the dividing string course to be the natural grey. The cove beneath the roof cornice to be painted a warm copper red, and inside the roof dormers the same. The front door to be stained mahogany, the porch columns painted grey like the plaster and sanded. The abutments of the porch steps to be green like the foundation, the porch floor and steps grey, the ceiling a warm red.

Description of Design A 94.

Presents a very neat little Southern cottage in the plaster treatment. This plaster is applied with rough cast. This material is being used more and more extensively now, even to the smaller homes. Strips are nailed to the sheathing boards onto which is placed the wire netting to make the binder for the plaster. Of course, a better house would be secured were it built of brick laid in courses to receive the cement coating.

We give a choice of two floor plan schemes, both providing two nice chambers. But a small vegetable cellar is intended. Scuttle into storage room in attic.

Estimated cost Plan No. 1, \$2,200 to \$2,400; Plan No. 2, \$1,800 to \$2,000.

-By Barber & Kluttz, Archt.

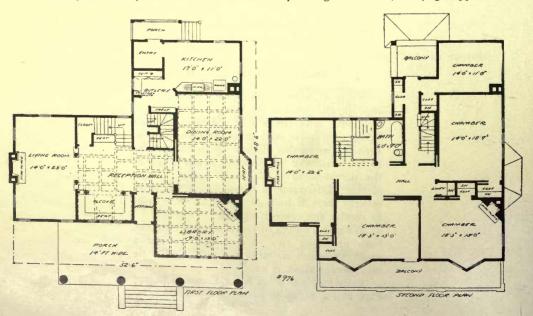
Designs for the Homebuilder.



Unusual and Pleasing Effect of Broken Roof Lines.

The Keith Co., Archts.

DESIGN A 95.



Color Scheme for Design A 95.

THE picturesque character of this design and its setting, framed, as it were, by over-arching trees, allow of considerable warmth in the color treatment of the exterior. With a foundation of grey limestone, the shingles of lower story may be stained a warm olive green, including the shingled porch columns and parapet above. The shingles on the main body of the second story and the dormer faces to be stained a copper red, the chimneys red brick. The roof a rich brown; also dormer roofs and hood of bay window. The window and door trim the same rich brown; also the coping and trim of openings in porch parapet. Porch floor painted a reddish brown, and ceiling a bright copper red.

Description of Design A 95.

In this design is shown a wide spreading house especially well fitted for a spacious lawn. The exterior is of shingles, even to the posts of the wide porch and with the broken eave line caused by the roofing of the triangular windows, offers a most unusual yet pleasing effect.

The long axial line of the principal rooms, added to the generous size and wide openings, gives a roomy aspect to the interior. The library, on the other hand, as a library should, offers seclusion, good light and the cheer of an open fire.

The second floor shows good closet arrangements, for each of the four principal sleeping rooms and also two linen and storage closets.

The finish is weathered oak in the hall and dining room, imitation managany in the library and white oak in the living room, with beamed ceiling in all but the last mentioned room.

In the basement, besides the laundry, fruit and vegetable cellar and hot water heating plant, are two unique features; space for the storage of an automobile and a hunter's den, finished in rough-hewn slabs and massive stone fireplace.

The attic shows one finished chamber and ample storage space.

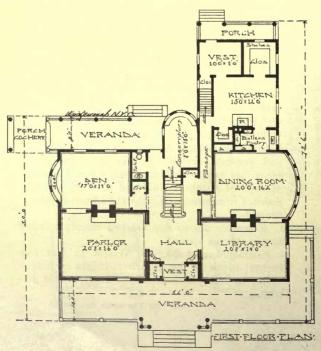
Estimated cost \$5,750. Width, 52 feet 6 inches; depth 48 feet 6 inches: height of first story, 10 feet 5 inches; second story, 9 feet 3 inches.

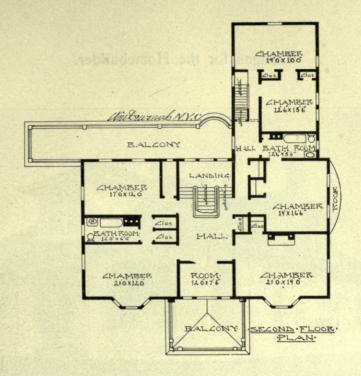
-By The Keith Co., Archts.



A Stately New York Mansion.

Wm. Dewsnap, Archt.





Color Scheme for Design A 96.

RED or gray brick is suggested for the main portion of this exterior with window heads and ornamental tablet of white stone. Foundation may be of dark red or gray brick, chimneys the brick of the body of house. The roof may be stained black.

Description of Design A 96.

A rather pretentious Colonial house is here shown, suitable as a home with large grounds. Either clapboards or shingles used for the exterior sides. The roof is of simple hip construction. A large veranda with stone finish running its entire width, is effective. The rooms are all liberal in their treatment of space. The dining-room is unusually attractive with the large swell with five windows, taking up the entire end of the room. Double floors with deadening felt used on the first and second stories. In the third story are four rooms finished. All of the principal parts of the first story, the stairway and second story hall, finished in hardwood.

Foundation is intended to run under the entire building, with the usual sanitary plumbing, including servants' bath in the third story. Hot water heating installed.

Estimated cost, \$13,000.

By Wm. Dewsnap, Archt.

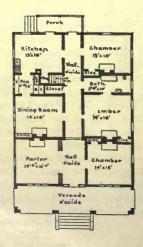
Designs for the Homebuilder.



A Cottage for Narrow Lot.

Barber & Kluttz, Archts.

DESIGN A 97.



Color Scheme for Design A 97.

FOUNDATION red brick, chimneys the same. Body of house stained warm brown, with shingled porch pillars the same, also dormers. Porch balustrade and window trim painted deep cream color, also cornice line in main roof and dormers. Roof shingle a warm copper red. Porch floor and steps painted Havana brown, porch ceiling cream color.

Description of Design A 97.

We have here a large cottage for a narrow lot, in the one-story or bungalow treatment, though three or four rooms may be finished off in the attic. This cottage has been built a number of times and the exterior view here shown is from a photograph. Design is quite simple, the porch arched openings being very attractive.

Large basement runs under the entire house, size being 40x60 feet. Height of first story is 10 feet. Pine finish stained or finished natural is intended, excepting in the front hall and parlor, which are finished in oak or birch.

Estimated cost, \$3,000.

Barber & Kluttz, Archts.

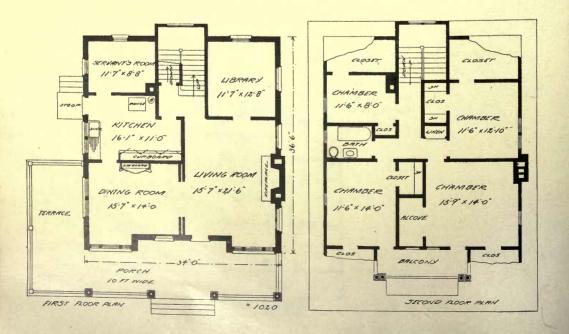
Designs for the Homebuilder.



The Keith Co., Archts.

Picturesque Roof and Chimney Effect.

DESIGN A 98.



Color Scheme for Design A 98.

A SIMPLE but effective color treatment for this pretty cottage would be a silver grey for body of house, and trim with a grey stain on shingles and gables. Chimney to be red brick, and roof shingle including dormer and string course projection stained a warm, rich red. Window sash black, porch floor grey, porch ceiling light red. Foundation red brick.

Description of Design A 98.

This is a cottage design of much character. The long slope of the roof is rendered picturesque by the wide dormer with its triple mullioned window. The outside chimney is another telling feature of the design, carried as it is up the face of the steep gable.

The floor plan shows an unusual arrangement of the dining room, which thus commands a fine view. The great living room with generous fireplace is ideal. The chambers are large and well provided with generous closets. Estimated cost \$3,400; width 34 feet; depth 36 feet, 6 inches. Height of basement 7' o". Height of 1st story 10' 3". Second story 9' 3". Lowest height 2nd story 6' 6".

-By The Keith Co., Archts.

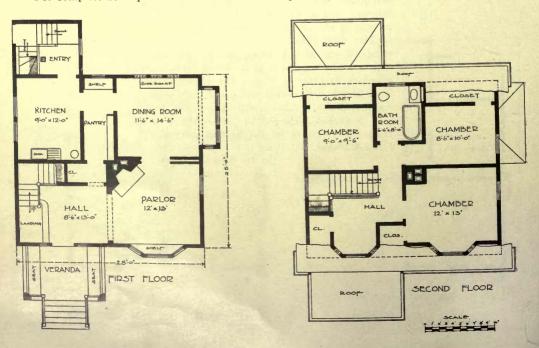
Designs for the Homebuilder.



Henry Wittekind, Archt.

A Pleasing Variety of the Gambrel Roof.

DESIGN A 99.



Color Scheme for Design A 99.

THE brick foundation of this delightful gambrel roof, colonial, might be dark red, with shingle stain of roof and main building a warm chocolate brown. The stain in the gables a lighter Havana brown. The trim, including the cornice and porch ceiling, cream color; the porch floor and steps the brown of the gables. Such a color scheme will be found very restful, with a rich and velvety softness.

Description of Design A 99.

A cosy frame cottage, with clapboard exterior, two stories and basement, shingle roof.

First floor contains hall with wood cornice, parlor with open fireplace, and wood cornice around room; dining room with sideboard below high windows, also wood cornice and plate shelf, kitchen and pantry; also closet under front stair. Entry has space for refrigerator. Sliding door between parlor and dining room. Second story contains three chambers, bathroom and large hall which may be used as writing room. Ample provisions have been made for closets. Bathroom is provided with medicine cabinet with plate glass mirror in door of same over lavatory.

Interior finish in first story, except kitchen and pantry, is oak, with oak floors; kitchen and pantry, birch, finished natural and maple floors. Entire second story finished in birch, with oak floors. Modern plumbing.

Basement contains laundry with stationary trays, furnace room and coal bins. Cement floor.

Width, 28 ft. Depth, 25 ft. Height of basement, 7 ft. First story, 9 ft. Second story, 8 ft. 3 in.

Estimated cost, \$2,500.

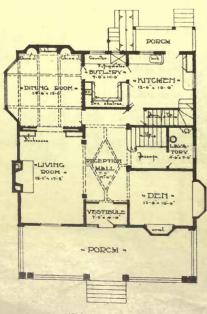
By Henry Wittekind, Archt.

Designs for the Homebuilder.

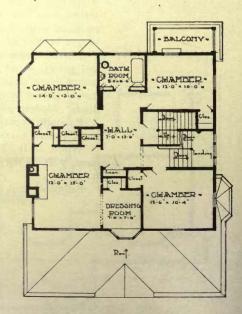


Lowell A. Lamoreaux, Archt.

DESIGN A 100.



- FIRST FLOOR PLAN .



- SECOND FLOOR PLAN .

Color Scheme for Design A 100.

THE stain suggested for the roof shingle is a warm copper red with the same for dormer and porch roofs. Trim a rich olive green with the same green on roof and porch cornice. Porch floor the color of the stone used and the porch roof painted copper red. Front door stained a deep rich bog oak green. Window sash painted black.

Description of Design A 100.

An American plan with a little Spanish suggestion in the cornice treatment and Gothic details. Entrance through wide vestibule into central hall, shows a charming living room on the left which opens through sliding doors into dining room. Beamed ceilings are intended for the reception hall and dining room, with columned openings into living room and den. Four large chambers on the second floor with dressing room, each chamber provided with closet.

Weathered oak in hall and living room; mahogany finish in den; Flemish oak in the dining room with seven coat white enamel on the second floor. The dining room wainscot is six feet high with plate rail above. Very elaborate sideboard with china closets on each side.

Height of first story, 9 ft. 6 in. Second floor, 8 ft. 6 in. Size over all, 33 ft. by 34 ft.

Estimated cost, \$8,500.

Lowell A. Lamoreaux, Archt



Conducted by Eleanor A. Cummins.

OT the least interesting thing about the Japanese is the fact that they are the one esthetic nation, the one people among whom the sense of beauty is highly developed, alike among gentle and simple. may be slums and dirt and sordid ugliness in Japan, but they are carefully hidden from foreign eyes. In no other country in the world is all the machinery of common life, clothing, furniture, utensils, consistently beautiful. Of course, one must not forget that the conditions of life are extremely simple, that the continual change of the Occident is entirely absent, that almost every article in use is made by hand and by a craftsman whose ancestors, for many generations, have been making the same thing. It is doubtful if the full development of the beautiful side of life is ever consistent with modern developments of industry, and it is quite possible that a few decades will see the industrialization of Japan, and that all the ugly features of modern living will become acclimated there.

However that may be, we may learn some lessons from Japan, as it is today, and primarily the lesson of simplicity. The Japanese house is never crowded. It has its treasures, of pictures or porcelain, but they are carefully put away and brought out, one at a time, so that their full beauty may be realized without a dozen other objects of the same sort to distract attention from them. Only one kind of flowers is used in decorating a room, often only a single spray is placed in a vase, that the beauty of its outline may be displayed to the best advantage.

We cannot transplant Japanese conditions. We cannot sit on cushions, on the floor, nor sleep on quilts and we must have about us the ordinary paraphernalia

of civilized life. But most of us might, to our great advantage, strike a happy mean between our present overcrowded state and Japanese simplicity. We do not need enough seats for an audience, in our parlors. If we feel called upon to open our houses to a lecturer, camp chairs can be hired for a song; philanthropic undertakers have been known to donate their use when properly entreated. It is vain to cover our walls with an expensive paper, if it is only to show in the very small interstices between our crowded pictures. Two pillows are surely enough for one short couch. A polished table top is a beautiful thing in itself; why should it be hidden under an embroidered centerpiece and four d'oyleys, with a piece of bric-a-brac on each? As for bric-a-brac, year by year it increases in our rooms until even the cat cannot make his way over the loaded shelves.

I am aware that it takes courage to get rid of the tyranny of things, to reduce the army of ornaments, to take down half the pictures and banish them to the upper story, to clear the top of the piano entiredrand distribute superfluous chairs and tables in the bedrooms, where they will add to the comfort of the inmates, but the struggle is worth while, The parlor, so filled up, even with charming and valuable things, that it takes nearly all day to clean it properly, is an affront to a busy world.

Let no one think I am advocating bareness. We have all seen rooms that needed filling up, rooms where the surbase seemed unduly prominent. Now, I think one finds them oftenest in the houses of those people who have resolved to have only the best of everything, and are getting it by very slow degrees. The only salvation for such a room is dark wood-

Decoration and Furnishing-Continued.

work and a wall paper with a well-covered but distinctive pattern. But, in the name of good taste and good sense, I do protest against the crowding of our rooms with useless and incongruous objects, purposeless in themselves and inharmonious with each other.

This year the designers of furniture have revelled in combination pieces. Most of them have been in wicker. A low couch with a low head containing four bookshelves was noted, in a recent issue, and now a much larger affair, of the same sort, has made its appearance. a Davenport, in green wicker, with a very broad seat and a mattress covered with figured burlap, in red and green. At the left end, the top of the arm is a wide slab of oak, which forms quite a roomy table; at the other end, the arm is replaced by a book case, nearly six feet high. It is intended that the book case shall stand close against the end wall of the room. Complete, the couch and shelves cost \$45, and are almost furniture enough for a small room. In weathered oak, one finds

many convenient writing tables of moderate size which have a couple of shelves, at either end, under the projecting top. Weathered oak conversation chairs, the back of one on a line with the front of the other, and one arm doing duty for both in the center, are to be had. It must be admitted that, while comfortable, they are not specially pretty.

A very extreme bit of Arts and Crafts furniture is a side chair, of oak or maple, in silver gray, with a very high and narrow back. It is upholstered with a twilled woolen cloth, of gray blue, edged with a fold of the cloth, nailed on with tacks with half-inch cloth-covered heads. the very narrow panel of the back the cloth is embroidered with a single bud worked in bright yellow, outlined with black silk cord which forms the stem.

In what are known as French effects, there is a considerable use of gray. One large shop shows a bedroom, in Louis XVI. style, whose walls are covered with a small patterned fabric in two shades of grayish blue. The same colors are used for the Brussels rug, which has a wide

The Fall Cleaning Up Means that some rooms must be redecorated. ... Here are two suggestions:

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Decoration and Furnishing-Continued.

border, with a waving ribbon stripe of cream color sprinkled with pale pink flowers. The furniture-bureau, dressing table, chiffonier and table—is painted stone color, with an incised line of white. The head and foot boards of the twin bedsteads are filled in with fine canework in the natural tint. Such a set of furniture costs \$325. In actual use the fabric-covered wall would probably be replaced by a striped paper, in blue and white, with tiny bouquets on the white stripes.

Some of the bureaus in fumed oak carry out the dressing table idea. The two deep drawers are raised on high legs, and the top projects fully four inches beyond At the back is a plain upright piece, to which a long shelf is bracketed, and the mirror is swung above this.

The burlap shirt waist box is very popular. A variety, christened the Priscilla, has the sides plainly covered, while the top is edged with two-inch strips of weathered oak. In dark red or blue, one might be used for odds and ends in a living room.

What is called Bungalow furniture is sensible and comfortable for a man's

room, or for the hall of a country house. The pieces are large and rectangular, with fumed oak frames and cane seats and backs. A typical chair has arms and backs of equal height. Tables with or without shelves have tops of cane. Couches have a plain covering for the seat of brown cotton canvas. There is seat of brown cotton canvas. a long box couch with a low back and ends of the cane, the box part being quite shallow and raised on legs. This costs \$21.00. A settee, with seat, back and arms of cane work, costs \$24.50. It has been suggested that some of the smaller pieces might be gilded, and have much the same effect as the very expensive French furniture, of gilded cane, which is used in drawing rooms and music rooms.

Along with the popularity of cane work, one notes a revival of the chair seats of tightly stretched manila rope which were popular twenty years ago. They are used in chairs with weathered oak frames and are accompanied by loose cushions.

A wall canvas, which has the appearance of homespun wool and comes in fifty inch width at \$1.25 a yard, is much used

An Artistic and Comfortable Den

Margaret Greenleaf, Consulting Decorator to the patrons of the CHICAGO VARNISH COMPANY says: "A man's room should be as characteristic and expressive of his individuality as my ladies' boudoir is of hers."

of his individuality as my ladies' boudoir is of hers."
Where oak is the wood used for standing woodwork, floors and furniture, as in the room pictured above, an exquisitely soft but durable finish is given the standing woodwork by finishing with Florsatin lightly rubbed. The oak should be stained with some one of the various Wood Tints made by the CHICAGO VARNISH COMPANY. An excellent color effect is obtained when the English Oak Wood Tint is chosen. This is a rich nut-brown in color. The stain is applied followed by one coat of No. 20 Surfacer, one coat of Florsatin lightly rubbed. The effect is in appearance equal to the finest rubbed wax finish, and its wearing qualities are far superior. In such a room the same stain and finish should be used upon the furniture.

In such a foom the same stain and ninsh should be used upon the furniture.

The plaster of the walls, if it is of sand finish, should be stained a strong Pumpkin Yellow. The window curtains should be of East India coarsely woven silk madras and show a variety of colors—Old Blue and Pumpkin Yellow Predominating. Pumpkin Yellow Predominating.

The floors of oak should be filled and left in the natural color, finished with three coats of Florsatin.
The Oriental rug of rich dull tones.

Should you wish personal advice for a room of your own or an entire house, you are—if a patron of the CHICAGO VARNISH COMPANY—entitled to her services,



and if you will write her giving some information or floor plans of the house to be decorated, she will for-ward you samples showing wood finish, wall coverings and fabrics for draperies; also making, if desired, sug-gestions for hardware and tiles. In fact, the opportun-ity new offered by the Chicago Varnish Company to

architects, builders and owners, as well as the woman who is remodeling her own home, is an unprecedented one.

The Home Ideal by Margaret Greenleaf is a beautiful twenty-four page book, fully illustrated. This brochure treats of all phases of interior finishings, furnishings, hangings, color schemes and decorations for the simplest or most expensive home.

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Decoration and Furnishing-Continued.

for the cushions of Morris chairs. The range of color is much wider than in cheaper canvasses, and it would be very durable. Such cushions are made exactly like leather ones, rounded, not squared, at the corners.

* * *

Pinkish lavender and pale blue is a delightfully French combination for bedroom furnishings. Another is buff walls, white woodwork, green and white cretonne and plain green draperies.

* * *

Wall papers are always interesting. Some rather good ones with crown friezes, the Ivy and the Anemone, have a pattern of green foliage on a white ground. The ivy is of the classic variety,

with five-fingered leaves and scarlet berries, and is arranged in heavy festoons at the frieze. With the other the field is green and white, with large single ancmones, in deep pink, rising, at intervals, from the leafage, to form the frieze.

A narrow imported border has festoons of blue ribbons and pink roses. Below the design the ground work is cut away and the border applied to a pale pink moire paper. Quite in a different line is an imported glazed bathroom paper with a ground of pale green and white, suggesting the surface of waves, across which white gulls are flying. Nothing could be more charming for a wainscoted or tiled bathroom and, although it costs \$1.00 a roll, the quantity required would be small.



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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.

Answer will be given in next issue to go to press if possible.

Mrs. L. G., Va., asks suggestions as to wood finish: "We have enough black walnut to finish the first floor. Do you think it would be too dark? The black walnut is for the parlor hall and library. The parlor has two large windows, library one large and two ordinary size windows in them. We want plaster on the first floor tinted instead of papered. Would you please suggest colors for same. The house will be a large square house, with Colonial porch; has a hall twelve feet wide running through, etc."

Ans. The black walnut finish would be very handsome, and well suited to the Colonial style of house. The details of the furnishing should, however, carry out the plan. It is not easy to harmonize tinted walls with such woodwork. Old time Virginia houses were frequently finished in black walnut, but the walls were hung with scarlet brocade or paper imitations. Your parlor in black walnut, needs something of that character on the walls. A yellow brocade would be effective and the wide hall hung with a yellow and green verdure paper. The library might have the plaster

tinted in a deep but soft green. The rug you mention could then be used there. The September issue will give you many hints for treating such a house.

Louise: "Please give me your idea of treatment. The hall and library will be furnished with Arts and Crafts furniture not yet purchased. The dining room in golden oak, very pretty Queen Anne style, that I have. All the standing woodwork is to be of yellow pine, stained like English oak. The dining room wall puzzles me. It is to be strapped with narrow bands of wood below the plate-rail which is to be at a height of five feet. Now what shall I put between these strips, and what above the rail? I don't like forestry or fruit effects, and am very partial to plain, solid color. How shall I curtain these south windows, especially the high leaded windows between the two large ones?"

Ans. The color tones you suggest are very good with some modification. Green in the north library will be cold, unless you use a warm olive green. Rose and cream touches can give further warmth. There is a delightful soft green German Duplex





Answers to Questions - Continued.

paper having a conventionalized design in a slightly deeper tone of the same green. The slightly hairy surface gives depth and richness and the effect is that of a plain wall at a little distance. Burlaps in the same green could be used in the hall, thus marking a division, yet preserving the unity of color which the wide, columned opening demands. At the casement windows in hall use short, straight draperies of old gold raw silk. Tint the ceiling old gold or, better still, use a Japanese gold canvas. Portieres at entrance to dining room of old gold Thread and Thrum cloth. If then we use old blue in the south dining room, the combination will be good. An old blue burlaps between the straps of dark wood is a good choice. You can, of course, tint the plaster wall above a plain blue, but there is a very rich two-toned blue paper I should prefer. The background is just as good and the shadow design is less monotonous. Do not use yellow on the ceiling, but deep There is an English cretonne, a bold design of conventionalized poppies in old blues on a cream ground. Use this alone for short straight draperies at the casement window, and for side draperies over plain cream net at the large windows.

Also line the old gold portiere in the opening to hall with the cretonne, on the dining room side.

M. J. F., New Haven.

I know of no scheme of decoration which you can do yourselves except to use the ready prepared kalsomines. There are several good preparations on the market. You could treat the walls and ceilings with these and use simple stencil decorations such as have been suggested in the magazine, or combine a good paper frieze with the tinted plaster. The selection of birch doors to use with wood trim of North Carolina pine in your interior is unfortunate, as the pine receives a brown or green stain to the best advantage and the birch does not. The two woods will never hitch, nor does the birch harmonize with your black walnut furniture. We advise you to get oak doors and to use an oak stain all through the first floor. With such woodwork and furniture you could use a warm, golden tan color on the living room with cream ceiling, a dull copper red in the hall and a sage green, with ivory ceiling in the The wood paneling suggested in parlor. the hall would help very much. The decorative scheme given in the August number



Answers to Questions-Continued.

should furnish you with many suggestions. Mrs. W. A. K.

Sends very full and interesting letter, to which we would be glad to devote more space. Why not select a color scheme for exterior from those furnished each month in the magazine? Such a house, among trees and no other houses near may have more liberty in color. A warm copper red for the shingles and olive green for main body would be attractive. Flemish oak is rather an unusual selection for living room furniture. A green stain is suggested for the standing wood rather than brown, with green as the main color tone for the walls. This may be relieved by a cream ceiling and warm copper red introduced into the Use the brick mantel with furnishings. brick the same color for the hearth. The floor a dark greenish, bog oak stain. Raw silk curtains in copper red for book cases and little windows near fireplace. Ecru net for other windows. Have line of high backed seat on level with mantel shelf. We cannot give more space to this room. Use the rug with red in it here. We should make a group of three mullioned windows in south wall of dining room, and

have only half-high windows each side of sideboard. Yes, the fireplace would add much to the beauty of the room. Stain the woodwork mahogany and have a very simple wood mantel. Make the stain dark and rich, not red, to match your old furniture. Treat the room in old blue, use your blue and yellow oriental here.

Your study will be delightful as suggested. Use russet and golden browns with touches of dull green. Don't ruin it with the Navajo rug. Use the India embroidery at the windows. Make pillows for seat, of your table covers. No, they are not appropriate for the morning room upstairs. Stain woodwork here and in hall brown, the stairs the same. Use one of your long narrow orientals on stairs. Break the long, narrow wall of your hall with a wainscot effect of rich brown burlaps and a molding, with a formal tapestry paper above in browns, golden blues and reds. Ceiling a golden tan. Portieres of golden tan, lined on living room side with green and your Bagdads on study side. W. H. B.

"We are building a house from a Keith's Magazine plan. The house faces north





Answers to Questions-Continued.

and the plan is reversed, bringing the hall and den on the west side. Parlor and hall are to be finished in white oak. Would you advise a stain for the oak or the natural finish? Also, what wall coverings will be appropriate? The woodwork in the other rooms is yellow pine. We are thinking of finishing the den in golden oak, with golden oak mantel (we thought we could not afford brick mantels), and the dining room in Antwerp. Would these finishes be appropriate? We have found your questions and answers very helpful, in your magazine, and thought you might be able to help us."

Ans.—Referring to the design mentioned in your letter, we find a very attractive cottage home. The Antwerp finish suggested for dining room seems rather ambitious for this style of home, and we do not think such a finish could be used on yellow pine. Green or brown stains are most successful on pine. We should prefer the dull brown finish in den and dining room to golden oak, and suggest ordering the mantel in the same finish. The scheme of treatment outlined for hall in the complete decorative scheme of this issue, would make a fine den, em-

phasizing the dull red tones still further by red brick or tile fireplace facings and hearth. As hall and parlor face north and east, warm color tones will be appropriate, and some stain best be used on the white oak. Some of the lighter brown stains, what is known as Colonial Oak, will be pleasing. The hall has very little wall surface. As the division is so slight between hall and parlor and the rooms are small, we advise the same paper in both. A golden tan in a broad, moire stripe, is suggested, running to the angle with dull gold picture molding in the parlor. Ceiling deep cream and brownish cream tiles in the fireplace. A wainscot effect of rich Havana brown burlaps is suggested for the dining room, with a bold design in deep vellows above.

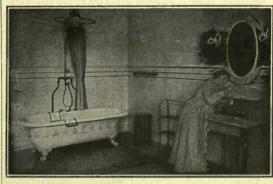
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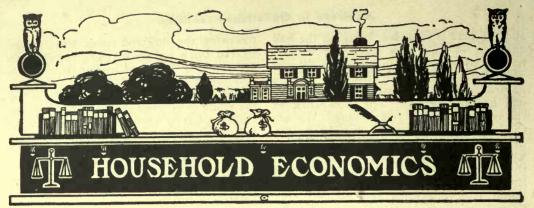
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EXT books on ethics have much to say of the value of habit. By some means, the hope of reward or the fear of punishment, induce a child to repeat a right action a certain number of times and, eventually, the action becomes automatic, the habit of righteousness as regards that special form of activity has been formed. Our physical life depends largely upon this tendency of action to become automatic after a certain amount of repetition, Breathing, eating and sleeping, all depend upon habit. Were every physical action dependent upon the exercise of the will, existence would become an intolerable burden; indeed, the entire supply of vital energy would be used up in the mere effort of keeping alive.

Habit has a large share in the orderly conduct of the house. The housewife goes through a vast amount of distasteful drudgery, with comparative ease, because the action involved is so far habitual that it largely performs itself, leaving the mind free for other things. It is said that Mrs. Stowe wrote "Uncle Tom's Cabin" while engaged in the homeliest household tasks, with paper and pencil on the kitchen table, so that she might jot down, from time to time, the thoughts which had occurred to her while washing or kneading bread. Indeed, the history of literature offers many instances of men and women. who have found mechanical tasks an aid rather than a hindrance to creative genius.

In thus forming habits of activity, it is worth while to form good ones, habits of despatch, of economy of force, of simplicity of process. It is worth while to give earnest thought to the details of domestic routine with a view to eliminating

unnecessary actions, to performing necessary ones with the least physical fatigue. For instance motions and positions which bend the spine are always more fatiguing than those which bend the joints. For that reason, if one must get down to the floor level, kneeling involves less fatigue than stooping. The habit of standing in an absolutely upright position, when washing and wiping dishes, saves much fatigue, though it involves bending the elbow joints to raise the dishes to the proper level. Any operation which requires muscular force, like opening a can or beating cake, is more easily performed if the can or bowl is set as low down as possible. The bottom of a sink is about the right height for the purpose, or a moderately high stool can be used. An office stool, with a back, is an admirable piece of kitchen furniture. Ironing and a host of kindred tasks can be done in it, and the spine, at the same time, thoroughly supported. A wooden footstool is a desirable adjunct, and saves much muscular strain below the knee.

But if habit has its uses, it has also its abuses. Too many housekeepers go on, year after year, practicing all sorts of antiquated ways of doing work, because they were taught them in their mother's kitchens. They are the people who never have anything but soap and elbow grease used for washing clothes; who make their own bread, when the baker's is much better; who persist in getting a heavy breakfast which nobody wants, because their mother's did. They are the weary women who change their clothes but never their work day mood; who have no time for outside interests. Life is strenuous to them, and more so to their families. Their horizon is bounded by

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Household Economics-Continued.

Monday's wash and Saturday's scouring, and the spring cleaning is their Hegira. They forget that the house was made for the housewife, not the housewife for the house.

Sometimes the housekeeper of this sort is forced, by circumstances, to depend upon servants, and woe betide the unfortunate who engages in her kitchen. Her experience is that of perpetual falling below an impossible standard. Her stay is short. If she is exceptionally docile she acquires enough household lore to become a treasure to a less exacting family; if she is just an ordinary servant, she learns nothing and suffers much damage to her temper, and incidentally affords her mistress food for meditation on the depravity of all other ways than her own.

Between habit and system—run mad and happy-go-lucky—there is a golden mean compounded of habit and the application of common sense to present conditions, which is the key to household

success.

Condensed milk, to most people, means the sickishly sweet, somewhat starchy compound, put up in cans, and sold under a variety of names. It is largely bought by people who have no difficulty in getting good fresh milk, under the impression that it is cheaper, which is a fallacy. Indeed, I heard, not long ago, of a woman held up to opprobrium for providing condensed milk for her servants, and bottled milk for her own table. Dentists say that the disproportionate amount of sugar in canned milk is responsible for the poor teeth of many children.

But condensed milk, as sold in the large cities, is quite another matter. Thicker than the thickest of "heavy cream," and lacking only the watery part of the natural milk, with no addition of sugar, it is delightful to both taste and In eastern cities one has the sight. choice of several brands, and it is delivered daily at one's door, fresh from the condensation of the day before, while, in smaller towns, it can generally be had, if a number of people combine to demand it. Certainly no one who has ever used it would think of going back to the canned fluid, and many people learn to prefer it to ordinary cream for coffee.

Its great advantage aside from its cheapness—it sells for seven cents a half pint—is that it can be diluted to give cream or milk of any desired quality.



Household Economics-Continued.

With four parts of water added to itself, it gives milk of ordinary richness; with one part of water, heavy cream; with two parts, lighter cream. The principal drawback to it is that it cannot be separated into its elements by standing and so, of course, will not yield cream for whipping. I have an impression that, for the same reason, it cannot be used for junket. Both of these are minor points, when weighed with its other advantages.

Teachers of scientific cooking recommend mixing the baking powder, for cake, with a third of the required amount of flour, and adding it after the mixture has been exhaustively beaten to admit as much air as possible. The result is a very light and puffy cake.

In the transition period, when it isn't quite cold enough for fires, the oil heaters are sure to be in requisition. first of October should find them thoroughly cleaned, with boiling soda lye, and rewicked. Piazza furniture should be cleaned and put away in a dry place, but it is well to leave window screens on until the first of November, as the warmth of the inside atmosphere is very attractive to insects.

Olive oil has other uses than as a dressing for salads. A well known specialist prescribes two teaspoonfuls after each meal, in cases of nervous exhaustion or the weakness resulting from old age. The oil is pure nourishment and readily absorbed by the system. Many people have an aversion to any oil substance, but once the effort is made, olive oil is less nauseous than any other.

Olive oil is also valuable in the case of the captive cat. The common cat is a hardy beast, and adapts himself to his environment readily, but Angoras and coon cats are difficult to keep alive. Angoras have various derangements of the digestive organs, coon cats tend to consumption. Both varieties thrive on the weekly administration of a teaspoonful of olive oil. The practice should be begun with them as kittens. The first attempt at giving medicine to a full-grown cat is attended by almost unsurmountable difficulties.





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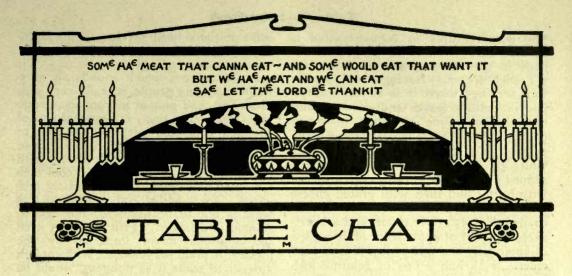
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KEITH'S MAGAZINE :: MINNEAPOLIS, MINN.



PRISMATIC lunch was the invention of an ingenious hostess, and was served in the rather dim wainscoted dining-room of the house, a room whose dark oak woodwork and leather paper gave no very definite impression of color. There were seven small tables, each seating six, and each decorated in one color of the rainbow. On the violet table were masses of purple asters, in an iridescent bowl of purple and rose, and there were bunches of asters tied with lavender ribbons at each plate. The bon-bons were candied violet leaves, and little cakes with violet icing were served with the plain white ice. The china, except for the dessert plates, which were painted with violets, was white.

The indigo table was set with blue Canton china with a ginger jar of white flowers for a centerpiece and white flowers tied with dark blue ribbons at the places. The blue table was practically white, with white chrysanthemums, in a cutglass bowl, set on a square of linen embroidered with forget-me-nots, but long streamers of pale blue liberty ribbon extended from the center of the table to the side of each plate, where they were knotted around bunches of white sweet peas.

The green table was a mass of ferns; and some delicate china, with a quaint decoration of roses and green leaves, was used, which gave an excuse for a long-stemmed pink rose at each plate. The yellow table had been made an excuse for despoiling a great bed of late flowering yellow pansies. A few plants had been transplanted bodily to a low, round

basket, and around this, laid flat upon the cloth, was a great wreath of pansies and ferns. At each corner were tall glasses of yellow roses. Some gold embossed Bohemian glass was used on this table.

The orange table was aglow with nasturtiums, ranging from pale orange to flame color, arranged in one large and four small bowls of brown stoneware, and the bon-bons and nuts were in little copper trays. The china for this table was some quaint Englishware, Wedgwood, I fancy, with a border of orange and blue.

For the remaining table a soft tone of old red was chosen. Tall stalks of red hollyhocks were massed in a sage green jar, and there were bunches of rose red poppies at each place. Woven raffia mats, in the same color, were caught into three-cornered trays for bon-bons.

The simple menu was confined, as much as possible, to white dishes, as white is a union of all the prismatic rays. The first course was sliced peaches covered with whipped cream, followed by cold boiled halibut, dressed with a white mayonnaise. Then came cauliflower with a cream dressing, fried chicken with potato balls and a salad of hearts of lettuce and cream cheese, vanilla ice and cakes and coffee. As a souvenir, each guest was given a tiny prism, to which was attached a knot of baby ribbons in all the prismatic colors.

Cabbage, we are assured on good authority, is the vegetable sacred to Hallowe'en, and should form a part of the supper served on that festive occasion.

Table Chat-Continued.

She who ventures on cabbage salad is advised that it is well to shave the cabbage in the morning and cover it with a French dressing, leaving it till just before serving, when it is to be drained, laid on lettuce leaves and covered with Fine shavings of green mayonnaise. pepper improve a cabbage salad for many To serve with the salad have people. white or brown bread, cut into heartshaped pieces, with a cooky cutter, spread with butter and then with grated cheese and browned in a slow oven. Heartshaped cookies are in order, and a heartshaped mould of apple jelly. Melt a glass of apple jelly and add to it a pint of hard cider. Soak half a box of gelatine in a half pint of cider, for an hour. Bring the jelly and cider to the boiling point and stir in the gelatine, adding sugar, if necessary. Strain through cheese cloth and let it cool before moulding it. If a tin mould is lacking a heart-shaped box can be used. Line it carefully with waxed paper and let the jelly begin to stiffen before you pour it in. Set the box in a jelly tin, and the tin upon the ice, and

leave it there until serving time. Crabapple jelly answers equally well.

Sauce tartare, which sounds so mysterious to many people, is really very simple. To a half pint of mayonnaise dressing you add two tablespoonfuls of chopped cucumber pickle and one of capers or green peppers. A cold boiled fish, with the skin removed, spread with this dressing, is a very elegant cold dish for lunch or supper, and very easily prepared. Even boiled cod, served in this way, is not to be despised, and canned salmon is delicious. Fish seems to need the additional flavor imparted by the pickles. A plain mayonnaise, with enough vinegar to make it as pungent, would be sloppy.

After long disuse, table mats are returning to favor and are sold in the shops. This revival, happily, has not extended to wicker work ones nor to the flexible affairs of alternating strips of light and dark wood. Raffia ones are rather pretty on a bare table of dark wood, but the best ones, to use over a cloth, are crocheted in a heavy ribbed stitch, either of



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Table Chat - Continued.

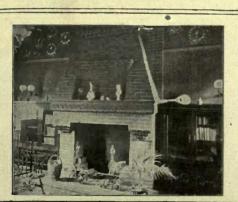
macrame cord or of Dexter cotton. The hexagon shape is best, the widenings at the angles adding greatly to the appearance of the mat. The cotton is, of course, pure white, the cord unbleached. While the cord mats are heavier they are much harder to make, as the cord is apt to hurt one's fingers. * * *

It is a fact, not always recognized, that, while the different ways of making coffee are all good, the results vary. coffee has one flavor, dripped coffee another, coffee made with cold water still another. It is best to try all the methods and then decide which the family prefers. The essentials are that the boiling point must be reached and that the aroma must not be allowed to escape. The lid of the coffee pot should close tightly and the spout be closed by a cork or a wad of paper. The more finely ground the coffee is the better the strength is extracted. Clear coffee can be made from pulverized coffee, without a French coffee pot, if the coffee is enclosed in a muslin bag. The liquid loses infallibly in flavor and heat by being poured from one vessel to another.

At a cooking school, which has a reputation for cakes of various sorts, they make peanut cookies, adding a cup of chopped nuts to a quart of dough and dotting the tops of the little cakes with half nuts. Marguerites, another specialty, are made with a very stiff icing (beaten) to which are added chopped almonds. The mixture is spread on salted wafers and they are set in a very moderate oven until the icing has hardened and browned.

A dainty and unusual soup which is prettily served in cups, for luncheon, is made from a quart of spinach, cooked and chopped fine, and simmered for a quarter of an hour in a quart of milk. Strain, thicken and season, and serve for lunch with wafers, for dinner with croutons or little crusty English biscuits.

A pretty way of serving a celery and nut salad is to cut through a large pineapple, leaves and all, longitudinally, stopping just short of the end stalk, so the two halves can be bent back and lie flat while still united at the base, and hollowing out each half to hold the salad.



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Splinters and Shavings S

A Sure Cure for Damp Walls.

What is known as the Sylvester solution appears to be the sure thing for the prevention of dampness coming through on We have given it repeated severe trials, and in every case with the most satisfactory results. In a room in our present residence, we tried it on a wall facing the north, and which showed ice on the room side in very cold weather, and last fall we Sylvesterized the wall, and papered it, and to date the paper is still firmly attached to Some years ago we tried the the wall. process on very bad stone walls, facing the east, and on which paper never would stick, and the result was perfectly satisfactory.

The method of making and using the

Sylvester solution is:

Dissolve nearly a pound of common green castile soap in a gallon of water, and apply a coat of this to the wall, using the solution cold, and being careful not to let it froth under the brush; let it stand twenty-four hours, then apply a solution of one-half pound of pulverized alum to four gallons of water, which should stand to completely dissolve, say for twenty-four hours, then give the wall a coat of it. After another twenty-four hours, then give a final coat of the alum solution. After a day or so the wall may be painted or papered. It will be best to use two wall brushes, one for each of the solutions.—Master Painter.

Using Water Stains.

Using Water Stains.—It is well known that water stains will cause the grain of the wood to raise. To at least reduce this grain-raising, when you apply the stain be quick about it, and wipe off at once; let dry, and if you wish to make a deeper impression, give another quick coat. Still another way is to first wet the wood with clear water, to raise the grain all that it will raise, let dry, then stain.

Paste This in Your Hat.

One coat of varnish never cracks. Two coats of varnish seldom crack. Three coats of varnish often crack. Four coats of varnish always crack.

—Master Painter.

Cleaning Off a Black Ceiling.—The ceiling having become blackened with smoke, mix up some starch and water and coat the place over with this. When the

starch has become dry brush it lightly, using a soft brush. The black will disappear with the starch, as it is brushed.

Model House Erected by Woman Builder.

London.—Miss Elspeth McClelland, whose recent advent as a woman builder caused quite a sensation in the "trade," is building a house at Hitchin for the forthcoming Cheap Cottage Exhibition, which opens on the site of the Garden City this month.

Miss McClelland's old English cottage is built with dark timbers marking the lines of construction and filled in with concrete. It has a quaint overhanging upper story and a picturesque veranda, and promises to be one of the prettiest little houses in the exhibition.

"A lovable, livable, English cottage home," is the woman builder's own description of the house she is building at Hitchin.

"The whole cost of the labor and material must not exceed \$750," said Miss Mc-Clelland. "I have planned a kitchen-living room and a scullery, where the bath is placed on the ground floor. Much of the working woman's time is spent in the scullery, and I am therefore making it a bright and cheerful room, with two windows, instead of a dismal back kitchen.

"There are three bedrooms upstairs, and the staircase of my \$750 cottage is well ventilated and light, and has no uncomfort-

able or dangerous turns."

Building Material From Waste.

Liverpool has put other cities in its debt by showing how the problem of disposing of city rubbish may be made to solve itself. In its simplest terms the solution is, "Burn the rubbish; build houses of the cinders."

Concrete is already considerably used in this country in building, and bids fair to perform a useful part in architecture by husbanding wood and sparing the forests. A part that is likewise performed by artificial stone, but in Liverpool the cinders left from the burning of rubbish at the municipal "destructors" are crushed and moulded with cement into great wall slabs, each with its door and window openings moulded in place, and even an interior iron framework for putting the whole together. The slabs, some of them weighing eleven tons, are

Splinters and Shavings-Continued.

handled by derricks. When set up the iron frames are bolted together and the join-

ings closed with cement.

An entire block of buildings has thus been erected upon the site of a dilapidated quarter which was destroyed as a measure of necessity. The new houses are described as neat, healthful and very cheap, and are expected to yield to the city 5 per cent upon its investment.

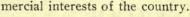
American cities throw away every year elements of great value which European cities use on their sewage farms. If ashes of burned "waste" may be used in architecture, what a limitless field opens to the economizing of such debris!

Quick Handling of Mail.

A satisfactory device for discharging mails from high-speed trains, for which postoffice officials have been searching for more than seven years, has at last been discovered and following repeated tests, is now in daily use on one of the Rock Island's fast mail trains in Iowa.

The device consists of a platform arranged in the car door, on which the sacks of mail to be delivered are placed. Contact between the crane on the station platform and a trigger on the mail-catching arm on the car, puts the mechanism in operation, which ejects the mail sacks into a receiving box placed at the side of the track, so constructed that the air is forced into either end by the momentum of the pouch and thus acts as a cushion, preventing damage to the pouch or its contents.

The Rock Island has done much in the past few years to facilitate western mail service and in affording opportunity for development of the Burr Mail-Catching and Delivering Device, has given valuable aid to the Postoffice Department and the com-





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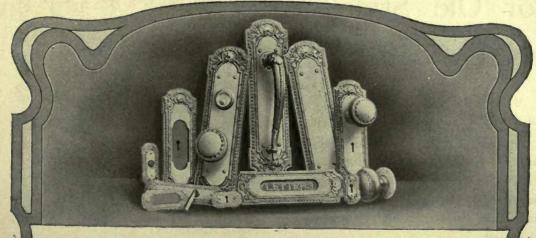
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NOTES ON PRICES.

Cost Estimate.

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

The Following are Prices Sent Us by Correspondents.

Ellendale, N. D.

	Excavating, per cu. yd \$.15	left	on lot		
	Rubble stone, per perch,				
	16½ ft 2.50				
	Brick laid in wall, per M.		THE STATE OF		
	"wall measure"16.00	to S	19.00		
	Lathing and plastering per				
	yd., 2 coats				
	Dimension lumber, per M.				
	No. 223.00				
	Flooring No. 3, D & M fenc-	4			
	ing, 4" to 6"25.00	to	40.00		
	No. 3 boards, per M23.00				
	Cedar shingles, star A star 3.25 Siding, per M25.00	to	20.00		
	Finishing lumber40.00	to	30.00		
	Carpenters, per day, ten hrs 3.50	10	00.00		
	Masons, per day, ten hrs 5.00	to	6.00		
	Com. labor, ten hrs 2.00	to	2.25		
			3		
Minneapolis, Minn.					
	Dimonaian 11				

Dimension lumber, per 1,000, No.			
2, average price	\$16.50	to	\$18.50
Flooring (No. 2 D. & M. fenc-			15.15
ing), 4-in and 6-in	19.00	&	21.50
Sheathing boards (6-in. D. & M.			
No. 3)	17.50	to	19.50
Shingles, standard star "A" star			
cedar	2.75		
Star "A" star pine	2.75		
Siding "C"	25.50		
Finish lumber	35.00	to	50.00
Excavating, per cubic yard (left			
on lot)	.15		No. 5
(16½ cu. ft.)	1.20		
In wall	2.50		
Brick laid in wall, per 1,000	2.50		
(wall measure)	11.00	to	T2 00
Lathing and plastering, per yard,		-	00
two coats	.26		

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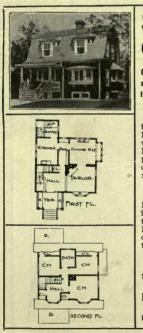
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A Architect's Corner. M

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.

E. G. B., Virginia, Minn.

Q. Referring to ventilation system: Should registers be put in the base-boards on the first or the second floor, or both?

A. Ventilating registers should go in the base-boards of both first and second floors. They should be located in the outer walls, run to the basement and thence across the basement ceiling separately into the vent flue, as specified.

Q. How should cellar drain to the sewer be put in, as the ground around and in the cellar is wet. Cellar will be wet if there is no particular way of draining it?

A. The only way you can drain your cellar is to lay a tile drain at the bottom of footings around the outside of the cellar and lead it off to some lower point. Trap at foundation where sewer comes into the house is not necessary with modern, up-to-date plumbing system.

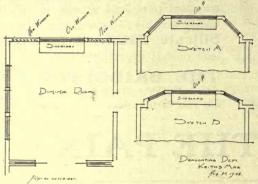
G. A. C. C., Grove City, Minn.

Q. My specifications say, do not finish house until the plastering is thoroughly dry. Please inform me about how long it is necessary to wait before I can commence finishing. The plaster is the hard flint kind.

A. If the weather is clear, with a good breeze blowing, plastering dries very rapidly, but it will look quite dry before the dampness is really out. If you have good, dry weather and can let the house stand a couple of weeks, I think you would find it fairly safe.

G. C. B., Syracuse, N. Y. Please give your opinion of what change would be suitable for my dining room. Room is 16 feet long by 14 feet wide. We would like to have a bay window in the rear but do not care to change position of sideboard. The dining room is entered from the back parlor through double doors. On the opposite side are three windows in a group. What would be a good change, please? Our carpenter says that a window each side of the sideboard is the only thing that can be done.

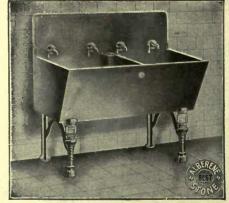
Ans.—Your carpenter's solution of the problem is all right. If you desire a bay you can have that instead of placing the sideboard in it with your present oblong window over it and full length windows on each side. The suggested outline here shown will probably aid you, and "That



Window Problem," an article appearing in the May issue of our magazine, will undoubtedly be of assistance to you.

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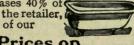
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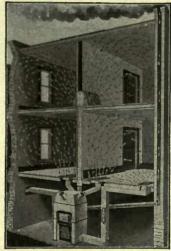
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Glimpses of Books

The attention which David Graham Phillips' novel, The Plum Tree, has attracted, is hardly justified by the literary quality of the book. The reason must be sought in the popular interest in the author's subject. An avalanch of novels about graft and grafters will, we suppose, follow the recent exposures from real life and we are tempted to agree with a witty writer's late cynicism—"The latest graft is the novelist's exposé of graft."

Anything, however, which serves to arouse the people to a realization of the deadly poison that is destroying the world's greatest republic, is to be hailed with satisfaction, and The Plum Tree is a vigorous and dramatic unmasking of these evil conditions. A good story, in the ordinary acceptation of the term it is not, for it has no plot and no love interest; but it is a book that will hold the attention of the reader all

the way through.

The political boss, "Senator Sayler," who tells the story of his own and his associates' shameful venalities, has been supposed to be an amalgamation of Mark Hanna and other bosses, and the president of his making, McKinley. No one could consent to such an implication of even a slight resemblance, to the weak and pitiable character Mr. Phillips makes of the machine made president. It is futile to trace resemblances to particular men; the important thing is that he has not overdrawn the facts. Congressional investigations and the records of "the interests" themselves, amply corroborate all of this realistic romance. It is graphic and convincing, and if anything can arouse the apathetic American citizen from his perilous stupor, such a vivid pen picture is calculated to do it.

A long and exhaustive analysis of The Plum Tree in the June Arena closes with an appeal to "every parent in America to read this book and to place it in the hands of his son and discuss with him the vital

truths with which it deals."

The Bobbs-Merrill Co. Indianapolis,

Ind. Price, \$1.50.

Mr. Hamilton W. Mabie has brought his delightful literary skill to the collecting and editing of Fairy Tales Every Child Should Know, in a volume which contains most of the classics of fairy tale literature. interpretation of the title has been some-

what broadened to include some of the children's favorites not strictly fairy tales, such as Ali Baba and the Forty Robbers and the immortal Silver-hair and the Three Bears. One wonders how the author could resist Mr. Wind and Madame Rain, that fascinating French personification, and many others that come to mind. The volume is, however, a thick octavo of nearly 400 pages, and while inexpensively printed the type is large and clear. The imaginative frontispiece and artistic and delightfully suggestive etchings of the fly-leaves by Miss Ostertag, are worth a score of inferior illustrations. The most charming part of the book, to the grown-up at least, will be the introduction, in Mr. Mabie's happiest and most sympathetic style. His defense of the fairy tale and his illuminating exposition of its genesis and its importance in the development of the modern child of "that higher faculty which, cooperating with the other faculties, makes him an architect instead of a builder, an artist instead of an artisan"-is as captivating in its suggestiveness and its choice diction as the fairy tales themselves. When we have finished that introduction we are ready to agree with its conclusion, "The fairy tale belongs to the child * * * not only because his nature craves it, but because it is one of the most vital of the text-books offered to him in the school of life."

Doubleday, Page & Co., New York.

Price, 90 cents, net.

Miss Mary Stuart Cutting has gathered into book form eight of her inimitable realistic short stories and calls them Little Stories of Courtship. Those of us who have read them in the magazines will read them again for pure pleasure, and those who read them for the first time will feel like an April day—half laughter and half tears.

No other writer has quite the touch Miss Cutting gives to these exquisite little tales. Little Stories of Courtship is a sort of companion picture to the author's previous volume, Little Stories of Married Life,

which made such a happy hit.

McClure, Phillips & Co., New York.

Price, \$1.25.

At the Foot of the Rockies, by Carter Goodloe, is another volume of eight short stories of quite another flavor. Seldom indeed are adventure stories by a woman put

Glimpses of Books-Continued.

forth in the perfect workmanship and in a style so fresh and brilliant, as Jack, The Edge of the World and Red Magic. The local color is given by the short, fierce heat of a Canadian summer, the purple hollows and dazzling caps of the Canadian Rockies, the Blackfoot Indians, the soldiers and the settlers. The Mounted Police detachment in Alberta, with their families and the young English ranchers, are the characters that figure in the tales. We are given kaleidoscopic views of this strange, interesting and ever shifting life, in which are house-parties, Indian tea-dances, galloping broncos and the breath of the chinook laden with the odor of the wild rose and the wolf-willow.

If any one wants a new sensation, we recommend them to read "Jack." First one's heart stands still, then it goes pounding at that outpour of vivid word painting, awful yet fascinating, describing the scene at the Indian dance. The touches of lovemaking are bright and wholesome, delightfully fresh and clever. There is the sparkle and the force of Jack London's stories without their uncanny and depressing awfulness.

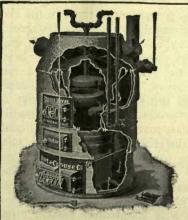
Chas. Scribner's Sons, New York. Price, \$1.50.



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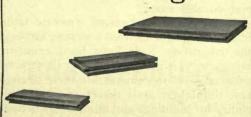
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COBBS & MITCHELL, Inc. Sales Dept. CADILLAC, MICH.

New Building Materials.

The most important constructional materials outside of wood and steel are stone, clay products, sand-lime brick, cement, concrete and plaster. In many places stone may be obtained at a very moderate cost, although in some localities it is rated among the most expensive of building materials. Stone occurs in an almost infinite number of varieties, colors and tints varying greatly in composition and texture, and consequently in hardness, strength and durability. It is a natural building material and needs only to be quarried, cut and dressed before being used.

Stone as it occurs in nature is variously colored and has strength, hardness and durability, but lacks shape and form. The raw materials used in the manufacture of brick, terra-cotta and other building materials—including clay, cement and sand—have neither the required strength, durability, hardness nor form. All of these qualities must be imparted to the material in the process of manufacturing.

The problem which confronts the manufacturer is to give strength, durability, hardness, shape and frequently color to his materials at a cost less than that required to quarry and give shape and form to strong and durable stone.

In regard to the use of concrete building blocks and reinforced concrete, although the laboratory tests have been eminently satisfactory, it may be said that these products have yet to demonstrate their strength and durability, and therefore their suitability for buildings and other constructions. The concrete building blocks which are being placed on the market in competition with stone and terra-cotta are to all appearances sufficiently strong and durable for the purposes for which they are being used.

The best burned-clay products exceed the sand-lime and cement products in strength and will resist better any abrasion to which they may be subjected.

One of the great obstacles to the successful manufacture of concrete building blocks is the inability to obtain strong, permanent colors.

In order to render concrete building blocks impervious to moisture it is neces-

sary to give them a coating of neat cement. This is not always done, but it is, nevertheless, an important precaution against weathering. Although I am not acquainted with any process by which it could be accomplished, yet it may be possible to enamel or glaze concrete and sand-lime brick products. This is a field which is still open to investigation. It may be that some time the sand-lime products will be enameled and glazed with greater success than are the clay products at this time.

It has been demonstrated that for many purposes brick, terra-cotta and other clay products are equally as well suited as the strongest and most durable stone. For some uses, especially in positions where the materials may be exposed to extreme heat, clay products are much superior to stone. The suitability of cement-concrete and sandlime brick for use in some building constructions has also been well established.

I am not yet convinced that it is possible to produce colors in the sand-lime products which are as permanent as those in the clay products. Sometimes this may be accomplished. Any coloring matter which may be added to concrete or sand-lime brick mixtures must be in the shape of a mechanical mixture, and often it is simply washed over the surface. In the case of burned-clay products the coloring matter in all first-class materials is chemically combined with the clay. Sand, or cement, sand and concrete, for some uses, are equal if not superior to clay products. On the other hand, it has thus far been impossible to manufacture out of any other materials a product so well adapted to certain other forms of building constructions as are those products manufactured out of clay. There is evidently greater liability of securing an inferior or irregular product from sand and lime than from clay. The manufacture of sand-lime brick introduces operations which are more delicate than those met with in the manufacture of clay brick. For this reason brick manufactured out of clay still occupies the leading place among the building materials of this country.—Architect & Builder.

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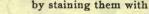
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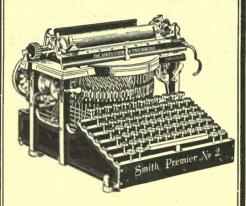
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The attention of our old subscribers is requested to our New book, PRACTICAL HOUSE DECORATION (Ad. on cover) which contains the decorative schemes running through this year's numbers and besides much new unpublished matter on house decoration. A gathering together of our choice interior views and helpful articles on this subject which have appeared in Keith's.

This collection of artistic and suggestive ideas on Interior Decoration is the out growth of much interest aroused in these decorative plans and for back numbers, now unattainable. Orders for this book and renewal subscriptions filled for \$2.00.

To Our Subscribers

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, enclose money with 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

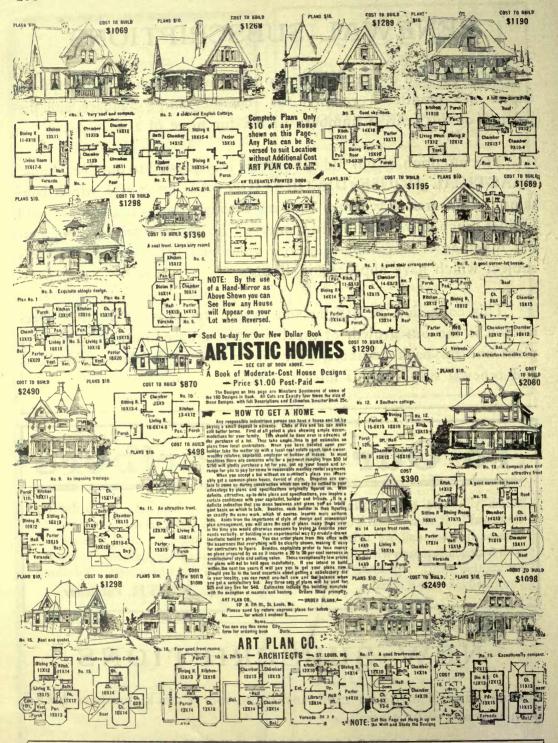
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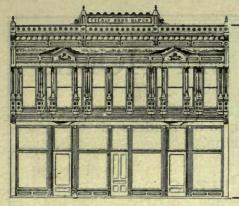
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M. L. KEITH, Publisher, MINNEAPOLIS, MINN.



ANNOUNCEMENT: My architectural practice has grown to such enormous proportions that I have deemed it advisable to offer no more stock plans for sale nor accept any work where I am not paid the customary fees and I have therefore sold all my stock plans to the Art Plan Company whose announcement appears above, and who also have the sale of my large book "Artistic Homes." I can highly recommend any work turned out by the above concern and will be pleased to take any work from my regular customers or others where they pay the customary fees for same, which is 3½ per cent. on cost or \$35 on every thousand dollars expended. The shrewd capitalist will gladly pay 3½ per cent. for plans of a \$50,000 building and 1½ per cent. for superintending, but home-builders sometime refuse to pay proportionately for plans of a modern house, where a skillful architect can save you from 20 to 30 per cent. in economy of construction, etc., and besides put individuality, style and modern ideas into a building. HERBERT C. CHIVERS, Architect, 232 Wainwright Bldg., St. Louis.



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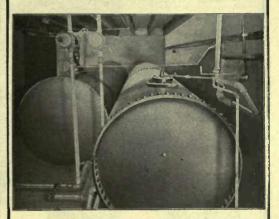
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The publisher's own experience this summer will appear (not under contest) in October number.

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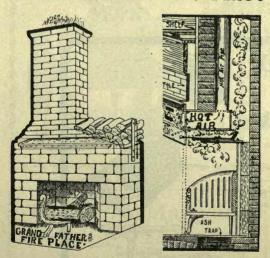
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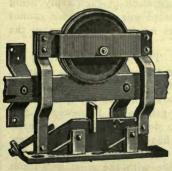
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Little Talks by the Publisher

A GOOD deal has been printed in the papers the past week about the lockout expected October 1st, among the printers all over the country, and if the strike sets in at Minneapolis for any length of time there is a possibility of some delay in getting our next number, the November issue, printed. From the 1st to the

15th is our busy time with the typesetters and printers, but we shall have the entire edition set up in advance.

BIG FIGHT WILL BEGIN OCT. 1st.

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Job Printers in Twin Cities Are Out Over Eight Hour Day.

The job printers in at least ten'cities in the U. S. are out because of the relusal of employers to concede the eight hour day. Both sides profess confidence in success of their cause. Present indications are that the fight will be on in earnest October 1, when local contracts expire.—From Minneapolis Journal, Sept. 15.

We are constantly adding the work of different architects, that our readers may have the benefit of variety, and choice of designs planned by competent and leading architects of the country. Should you be especially interested in any one plan, our "Information Service Department" is at your disposal. Inquiries frequently come to the publisher for prices on working plans and specifications of the different designs published, but he does not make or sell plans. Such inquiries will be promptly forwarded to the architects of houses in question.

Next month is the last on our "Building Experience" prize offer contest closing Nov. 1st. Those who have been preparing their articles had better begin sending in so that the

contributions will not bunch, the last week. The publisher regrets that our subscribers have not as yet shown much interest in our five prize offers for this month. Several replies were received to Offers No. 1 and 3, the suggestion in each reply being garden or landscape features. As we have before reminded our readers, we cannot consider this a new feature, as it has always received as much consideration in the magazine as space would permit.

No replies were received to Offers No. 2 or No. 4. The prize under No. 5 for best reason given for purchasing the August Number on the news stand is awarded to Alfonso R. Stock, Jr., San Francisco, Calif., whose "reasons" we give in part.

"I being a young student of architecture, nineteen years old, read nearly all architectural magazines published like your monthly. No. 5 prize offer I answer in this manner: Your monthly is the only one that goes into details in having so many departments on different subjects. Another reason, it has enough reading matter; other magazines have more advertisements than reading matter. The best reason for buying this August number is that it is the only magazine with the most half tones and plans of houses for 15c."

OUR readers will no doubt be glad to send their subscriptions to different magazines this season through this office as our combination offers are very attractive.

OUR GUARANTEE

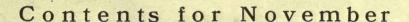
We guarantee the reliability of every advertisement inserted in Keith's Magazine and desire that you deal with our advertisers in confidence, feeling that you will be fairly and squarely treated. If, in spite of all our care, some advertisement should be admitted through which any subscriber is imposed upon or dishonestly dealt with, we will make good to such subscriber the full amount of their loss. As a condition, however, the matter should be brought to our attention within the month the magazine is dated that contains the advertisement, and that the subscriber shall mention, when writing to our advertisers, that the advertisement was seen in Keith's Magazine.

KEITH'S MAGAZINE

ON HOME BUILDING

OFFICES: -934-5 Lumber Exchange

MAX L. KEITH, Publisher, MINNEAPOLIS



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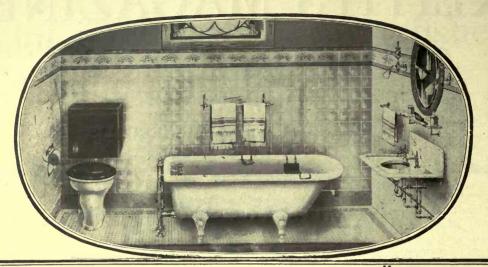
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KEITH'S MAGAZINE.

Vol. XIV.

NOVEMBER, 1905.

No. 5

Typical American Homes.



A STATELY PORTICO.

L. A. Lamoreaux, Archt.

OLONIAL architecture is always formal. A colonial home, therefore, requires a formal setting. Long horizontal lines of mouldings being among its chief characteristics, it should have a level grade of lawn about it. It is not an appropriate style to embody in a hillside home. It may grace the top of a hill with dignity and stateliness, but when used for a home on the hillside, its

dignity is lost in the jar given our sensitive appreciation of its beauty by the inappropriate surroundings.

Nothing new was attempted in the designing of the colonial home illustrated. It is simply good colonial. But being such it is a success from an artistic standpoint, where other styles sometimes fail. It attracts our attention, we tarry a moment in admiration and pass on with

the recollection of a pleasing fascination. Colonial architecture is tried and true. The style universally used by our fore-fathers, it is still with us. It is to us what Gothic is to the English. The two-story portico is usually the predominating feature of a colonial home. It gives a stately appearance and always, apparently, commands an outlook. Upon seeing a large portico one instinctively turns and looks in the opposite direction to see what kind of a view is afforded it, and if it is seen to advantage from some far-off point. Vistas and porticos, therefore, have a virtue in common, each is im-

which are always so attractive in classic architecture. The neat balustrade gives added interest to the front, and the manner in which the second story balcony is constructed is commendable. It is entirely behind the columns and not connected to or supported by them. Columns were designed to carry objects above them only, and are so proportioned. The red brick body of the house makes a good foundation for the white classic details.

A Hillside Home! It always suggests something romantic, something unique, something out of the ordinary. There is, indeed, more variety of design and orig-



A HILLSIDE HOME.

proved by the other. The portico on this home is thrice appropriate. The house stands on the crest of a hill. It has a distant view of many miles and its stateliness and the laws which govern its perfect and unalterable proportions (when perfection is desired) make it an appropriate entrance to the house of its owner—a judge. Colonial architecture is classic architecture. In this home we find the exquisite details of the Erachtheian Ionic. The details of the portico and cornice are exactly in their correct proportionate scale, and in them lurk those beautiful variations of light and shade

inality in the make-up of hillside homes than in those of a formal setting. The picturesque little home in our second illustration has graciously borrowed from nature for a part of its charm. As will be seen from the photograph, some study has been used to provide in an informal way a somewhat artistic and certainly picturesque setting for the house. By trimming up the trees it commands a distant view, greets the morning sun with an east front, and not too far off to be heard is the gentle murmur of the waves upon the shore of the lake it overlooks. Its gambrel roof is appropriate



PICTURESQUE ROOF LINES.

for its location. The side gables seemingly carrying up the contour of the hill and have no formal classic lines of moulding which always conflict with a broken landscape. The porch or terrace is amply large, and foresight has been used to leave the greater part of it uncovered, the heavy foliage of the overhanging trees affording sufficient shelter from the sun. The little shelter at the entrance gives an air of welcome and When the porch roof is hospitality. omitted a small part of it at the entrance always serves to indicate that friends are expected and may need its shelter from the elements during the temporary delay at the door. It is an interesting little home, mainly because of its surroundings, its simple bearing and the homey appearance it presents as the result of a modest exercise of good taste.

A distinctly cottage type of home is seen in our third illustration. A large front porch is its predominating feature. It being essentially a suburban home, it is evident that the owner and his family intend to get the best of its situation by much life spent out of doors. This is not an expensive house in any particular, and very little ornamental detail has been used to make it effective. The porch

balustrade is quite attractive, and the large front dormer breaks through the roof just where it is needed to relieve it of a tame appearance. A roofy house always looks well in a cottage type of home



AN ARTISTIC GARAGE,

if dormers are appropriately used and located.

The automobile garage at the rear is a pretty little affair, and is picturesquely located. It is a good example of what a building of its nature should be.

The Choice of Pictures.

By John Burt.

OME time ago I had occasion to call upon a clergyman who is fortunate above his fellows in having a large salary and a rich

The reception room in which I waited has exquisite furniture, much of it marquetry, the polished floor was covered with Oriental rugs and there was much beautiful bric-a-brac, some purchased, some inherited. Above the panelled Colonial mantel hung an etching of a landscape, printed from a much worn plate, and inclosed in a white and gold frame, the whole thing breathing of the department store as plainly as if it had been ticketed \$1.98.

Just what motive dictated the placing of that picture I cannot state. It may have been the offering of a wealthy parishioner and its position have been a stroke of parochial policy, in which case it is a matter of sympathy. I am inclined to think, however, that its placing was due to a desire for symmetry, as I noticed that the wall space around it was of exactly the same width on all sides. Either solution is typical of the attitude of most people to their pictures. It is either that of the man who fills up his library with wooden blocks with leather backs or that of the person who says "anything does, so long as it's a picture, particularly if it has a pretty frame," not, of course, in words, but in thought.

Now there is, of course, a decorative use of pictures, to break uninteresting wall spaces, to supply needed bits of color. Few people realize how much more variety is given to their walls by the use of mirrors and of tinted plaster casts, than by pictures. But for a high note of color one must often rely upon a picture, and when it comes to toning down a scheme that is a little too vivid, or to getting rid of a portion at least of the spottiness which is the bane of so many rooms, I know of nothing better than the introduction of pictures in brown tones in dead black frames. Similarly, a dull color may be greatly enlivened by hanging it with colored pictures in gold mats.

All this being granted, the primary in-

terest of pictures is an intellectual one, less direct than that of books because largely a matter of suggestion, but still appealing to the imagination quite as much as to the sense of sight. So to the average person the subject of the picture

is most important.

As to the subject of a picture, two things ought to be taken into consideration: it ought to be pleasing and it ought to be interesting. The picture which brings to the mind painful and distressing thoughts may be admirable technically, but it is not to be chosen as a constant companion; then, again, a picture to some extent ought to express the individuality of the purchaser; it ought to interest him first of all. The Mona Lisa becomes almost a caricature hung in the parlor of some placid country matron, whose chief interest is her flower garden. The most delightful rooms one finds are those of people with hobbies in which every picture is eloquent of their special tastes. In a good many houses the den with its pipe racks and poster pictures is the one characteristic room.

Not every pleasing picture, not every interesting picture, not even every unusual picture is distinguished. Distinction cannot be defined, it can only be felt. It is the opposite of the commonplace. We all recognize the quality in people; it is equally vivid in pictures. It is generally more apparent in architectural scenes than in landscapes, pure and simple, and it is more noticeable in portraits than in pictures of incident. In portraiture, I can think of three well-known examples which have this quality in per-

fection.

One is Albrecht Durer's portrait of an old man, Michael Wohlgemuth; another is Giovanni Bellini's Doge Loredano, which is the frontispiece to Mrs. Oliphant's "Makers of Venice;" a third is Van Dyck's handsome stripling, William of distinction is of Nassau. This matter an important one, when pictures are reproductions, and the painter's color and brush work are lost in the transfer to black and white.

Distinction may be a matter of process

as well as of subject. A line engraving, or an etching, is preferable to a photograph, a photograph in its turn to the ordinary process picture. The well-known Louise of Prussia becomes many degrees less commonplace when etched, the heavy architecture left out, and the stately figure relieved against a light background.

I am moved to say a word about pictures for children. Too generally one thinks only of the pretty, in getting pictures for a child's room. But a child gets most of its ideas of the great world outside its own little one, from pictures. The conversation it hears is a matter of long words and older people, and conveys little idea to it; the little picture idea to the contrary. But the perceptive faculties are keen, and a picture tells it a story, or excites its curiosity. The picture that bears its story on its face, the small girl holding her kitten or the small boy on his pony, has no educative value; the picture whose actors or objects are unlike anything he has seen stimulates his desire to know about things hitherto beyond his ken. All normal children are greedy to know, but knowledge in the concrete which, with a little explanation, can be read into pictures, is far easier to them than any amount of bare rehearsal of facts. The beginnings of a child's training, in history and geography, ought to be made long before he can read, through the medium of wisely chosen pictures.

When all the desirable qualities have met, in the purchase of one's pictures, the frames remain to be considered. The picture dealer is seldom infallible; his taste is too often influenced by his interest, and it is well to know for one's self, and oppose an impregnable front to his suggestions. There are a few general rules which may be safely applied.

A picture in which the effect is produced by lines rather than by masses requires a mat, and the frame should reproduce one of the darker tones of the picture. Most etchings and engravings require black frames, narrow in the case of a light toned print, wide for a dark one. An etching in brown tones looks



From Van Dyke's Painting WILLIAM OF NASSAU.

well in a mahogany or dark oak frame. An exception to this rule is in Colonial rooms, where the framing in vogue at that time, a line of gilt, is followed, for the sake of accuracy.

On the other hand, photogravures and photographs should be framed, without mats, in rather wide bands of dark wood, ebony, Flemish oak, or mahogany, the wood to be determined by the tone of the picture, black for a purplish tone and the other woods for brown tones. Pictures printed in red tones always demand a black frame, rather narrow.

The rule of the water-color societies, for exhibitions, is to use a gold mat and gold frame. A very delicate water-color looks better with a white mat and a gold frame, and color reproductions should be treated like water-colors, unless manifestly imitations of oils, in which case a flat wooden frame is most satisfactory.

As for frames, fanciful, either in color or design, in nine cases out of ten they are hopeless, while the tenth picture they suit better than any conventional frame would do.

A Successful House in New York.

Residence of Mr. Harry A. Chester, Utica, N. Y.



HANDSOME AND HOMELIKE.

F a pleased customer is the best advertisement"—writes the owner of the home shown in these photographs to the architect—"then your business in this part of the country should show a considerable increase." Looking at this attractive, well designed and handsome home, one concludes that this feeling of "utmost satisfaction" on the part of the man who built it is well grounded.

It is said that a man must build three times before he knows what he wants and knows how to get it. But this home-builder seems to have "struck pay dirt" the first time. Certainly he is fortunate in the environment of his home, which is situated on a handsome residence street in Utica, N. Y., in a neighborhood of handsome homes. The rear view of the house is scarcely less attractive than the front; for the building itself is not only entirely free from that "back-door" atmosphere of "stoops" and sheds which disfigures so many rear views, but it looks out on a beautiful lawn bordered by well-kept walks and hedges of shrubbery, with fine old trees casting wavering shadows over the sun-lit grass. One feels indeed, from the attention paid to the detail and proportion of the rear elevation, that the design was made with especial reference to its setting, so satisfying, complete and finished is the re-lation of the house to the grounds. This

feeling is increased by the color scheme of the exterior, which is a deep Tuscan red for the main body of the house, the shingles of the wide gables stained a bark-brown, the trim painted ivory and the roof a deep green stain.

The interior color scheme was planned to secure a feeling of quiet restfulness, and a free use of the owner's favorite color, green, was indulged in. The standing wood on the first floor is of red oak, with the exception of the reception room, which is finished in cream white enamel, rubbed to a satin like smoothness. The walls of this room are hung with a paper showing a lace-like design in cream white on the palest of green ground. The ceiling has a cream moire paper, the hangings are of pale green damask with threads of gold and the furniture mahogany, upholstered partly in pale green damask in which appear figures of soft dull rose and gold. The floor is covered with a Wilton carpet having a leaf-green Persian Samarbund design on a ground of a peculiar, soft, dull red.

The hall, of which we get a glimpse in the photograph, has a wainscot of oak, the wall above hung with an alternating stripe in green tones, a very dark green alternating with a lighter green which has an undertone of yellow, the whole overlaid with a conventionalized thistle design in dull yel-



AN ATTRACTIVE REAR VIEW.

lows. The ceiling is tinted a dull yellow; the furniture is oak and the floor carpet has a small Persian design in green and dull yellow, with touches of red. The hangings at the window are of ecru bengaline over ecru net. The vestibule to this hall has a floor of ceramic tile in buff and blue,

an oak wainscot and an imitation of bronzed leather above, with buff ceiling.

The photograph gives us a glimpse of the library through the wide arch. This room has the same wood finish as the hall and the same carpet used as a rug, on the floor, the border showing a red ground.



THE HALL, TREATED IN YELLOWISH GREENS.



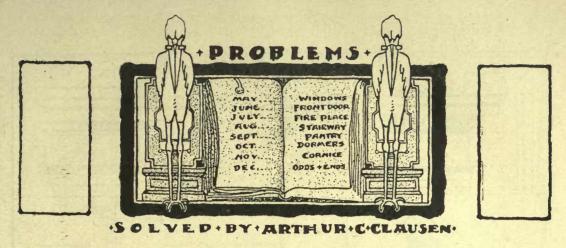
THE DINING ROOM, FULL OF WARMTHIAND CHEER.

The wall up to the molding at the window line is hung with a plain olive cartridge paper, and in the space between molding and ceiling a decorative paper is used in light and dark olive greens. The ceiling is tinted cream.

Some handsome, old-fashioned pieces of carved black oak were the keynote to the treatment of the dining room, in which it was sought to retain the old-time atmosphere of the furniture. A chair-rail is used on the wall, with a hanging below the rail of rich brown crepe paper and above a lighter brown ground with a formal de-

sign in dull reds. The ceiling is tinted a deep cream. The window draperies on old-fashioned poles, are of Madras in a stained glass design in a coloring of old blue, brown, red and cream. The oak chairs have seats of brown leather. One feels that the festive table is only a high note in this room which even without it conveys a distinct feeling of warmth and cheer in such happy contrast to the snowy scene outside, of which we get a glimpse through the window which floods the room with the sunshine that lies on the floor.





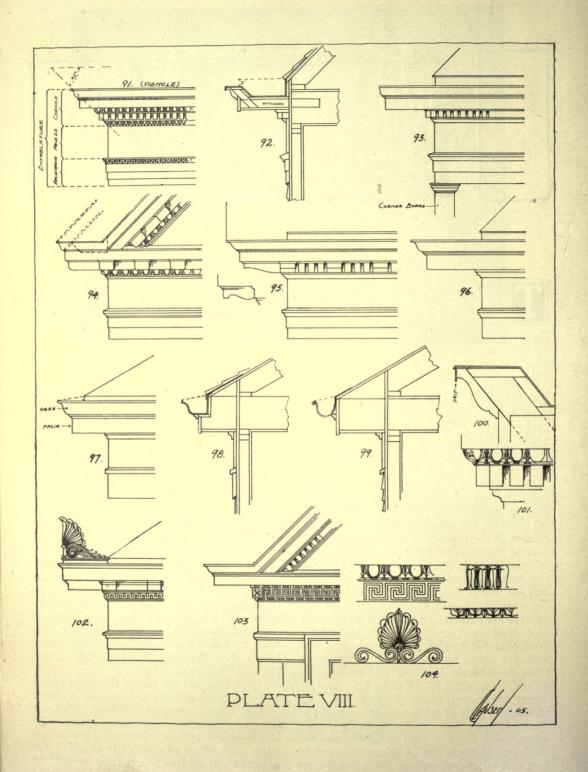
Problem No. 7. That Cornice Problem.

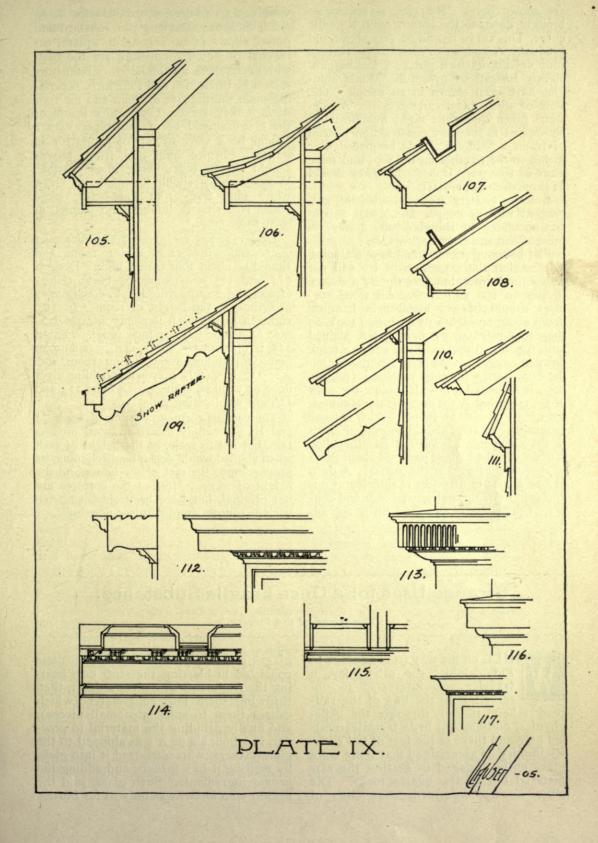
HE cornice serves a practical purpose as well as ornamental. Defined, it is a group or collection of mouldings at the top of a wall designed to protect the walls from the drip of rain, in most cases to lead it off and to give an agreeable finish to the structure. When used in interior work it is to relieve the sudden break or angle at the connection of wall and ceiling. The cornice has considerable to do with the exterior appearance of a house and the general design of the home should always be taken into consideration first before deciding on the type of cornice.

Design of (plate VIII) is the classic Ionic cornice as measured and drawn from ancient ruins by Vignole. It is a beautiful cornice, but when used the same faithfulness to design and proportion should be carried throughout the entire structure. Its principal use in this article is to illustrate the controlling elements of a cornice. As will be seen, the correct name for what one usually terms the "cornice" is the entablature which is composed of the cornice, frieze and architrave. It will be noticed that the height of the frieze and cornice are about the same, while the architrave is a little less. These proportions should be applied to all moulded cornices. There are a great many different and commendable styles of cornices, far too many to illustrate here, but the many designs submitted will suggest that which is desired if no one of them can be taken whole or in part and be appropriate to the general style of the house.

Designs 93, 94 and 95 are good designs for the average so-called modern colonial house. Designs 96 and 97, because of their simplicity, are well adapted to rear porches, barns and outhouses. Designs 102 and 103 have some ornamental attractions which can be obtained in wood, galvanized iron, or composition; a durable material made of plaster and fiber which is cast in a mould. It is comparatively inexpensive and enduring when properly made and painted. Many ornaments can be made with this, a few being illustrated. The honeysuckle ornament (104) is often used continuously around the house in the frieze. Attention is called to the egg and dart and dentil mouldings which are commonly used together (101). The egg and dart moulding is two-thirds the width of each dentil. The height of the dentils is the egg and dart and dentil mouldings which are commonly used together (101). The egg and dart moulding is two-thirds the height of the dentils. The width of each dentil is two-thirds of its height, the projection and width are the same. The space between each dentil is one-half its width. It is a common mistake to make the "ogee" moulding much larger than the facia (97). They should be about the same height.

One often sees the use of the show rafter in Californian houses and houses of some cottage types. Several different styles are shown on plate IX. The show rafter looks best when it is from three to four inches wide. This type of cornice is capable of a great variety of treatments from very plain to elaborate work. A few simple forms only





are shown here. The roof is sometimes brought down to the cornice with a gentle curve. This curve should be very slight and gradual. A sudden or decided curve to a roof defeats its own purpose, looking unsightly instead of graceful. While shingles have been shown in all sections, tile, slate or sheet metal can be used. All designs given can, with slight modifications, be applied to masonry construction instead of frame. Shingles should be placed four inches to the weather on the roof and some more on side walls if desired. They should be three deep at the start.

Gutters: Gutters are lined with tin, galvanized iron or copper and metal should run up under the shingles quite a ways to

prevent leakage from back-water.

Flat bottom gutters should have a sloping side so that the expansion of ice will not wreck the cornice, but give the ice a chance to slip up (92 and 107). All wood cornices should have a metal drip hanging down about an eighth of an inch (100), so that the overflow of rain water, stained with the settled soot, will not streak a track down the cornice. As a further precaution the board strip forming the facia (92, 99, 105) is extended a little bit below the soffit of the cornice. A tin gutter is the cheapest, but not so durable as copper, which is more expensive. Gutters should be graded down to the conductors, being not less than one inch deep at the highest part and about three or more inches deep at the lowest. A drop of two inches in fifty feet is sufficient. Conductors are of tin, galvanized iron and copper. Copper is the best and tin is not advisable, a galvanized iron conductor being much cheaper in the long run. As a round gutter allows of no expansion, square, octagonal or fluted conductors are the best, with preferences for the latter. Conductors should be three inch and four inch, depending upon the number of them and the roof surface they serve. Conductors inside of the house should be of iron pipe. There should be a sieve at top of conductor in gutter. Cornice soffit and frieze boards should be one board wide when possible. Wood cornices should be made of clear, white pine free from knot-holes, large knots, etc., smooth lumber, and painted at least three coats.

Design 112 is for plate rail cornice over doors and windows of dining room, and should be about four inches high. Designs 114 and 115 are details of beam ceiling effects and room cornices. The sizes vary according to the height of room. In 114, eighteen inches high is plenty for the cornice of a nine-foot six-inch room. Design 115 is appropriate for a den or suburban home for dining room, living room, etc. No. 117 is merely a crown moulding over door or window casings. Designs 113 and 116 are wainscoting caps.

The various cornices, etc., on plates VIII and IX are simply drawn in good proportion, but not to scale, as the height of each when applied would depend entirely upon its proportion to the rest of the house and the height of same. Most of the cornices are not original, but have been obtained from various sources from cornices now built.

Strange Uses for a Once Fragile Substance.

The Home of the Future.

HILE on his way from Chicago to Philadelphia, the other day, a traveler was interested to observe, along the line of the railroad where it ran through the Alleghanies, odd-looking little factories nestled here and there at the feet of tall cliffs. By inquiry he ascertained that these were glass mills, engaged in getting the raw material out of the quartz rocks. The cliffs, he was informed, were cliffs of

glass, practically, and the work done consisted in blasting the stuff out, heating the fragments of quartz red-hot, then throwing them into cold water (which causes them to split into small pieces), and finally grinding the material to powder, in which shape it was shipped to the glass-makers, who converted it into glass by melting it in a furnace and adding the proper ingredients. Such glass, said the person who knew, was only fit for bottles

and other inferior uses, fine glass being made from clear quartz sand, of which large deposits are found in some localities.

The conductor on the train, who joined in the conversation, remarked that railroad ties, cheap and decay-proof, were being made of glass, and quoted a scientific passenger who had told him the time might yet arrive when people would ride in glass cars over glass rails, watching the glass telegraph poles fly by at seventy-five miles an hour, and even crossing rivers by glass bridges upheld by glass piles. The traveler replied thoughtfully that already glass piles were used for supporting docks and piers, being decidedly preferable to wood for the reason that they are rot-proof, and in addition cannot be attacked and riddled by the destructive teredo.

Already the glass house, for domiciliary uses, is, as one might say, on the very point of construction, and it is certainly within the bounds of reasonable possibility that the city of the not-distant future, contemptuous of the inferior architectural methods and expedients of the present day, may be built to a large extent of this most durable, most cleanly and most thoroughly fireproof of materials.

The principal structural material would be glass bricks, already a recognized commercial article, which, though not very costly, have several points of notable superiority over ordinary clay bricks. They are much stronger, and, being hollow, they are light. Besides, they are non-conductors of both sound and heat, and, while shutting out to a remarkable extent the noises of the street, they have the additional advantage of keeping out the cold in winter.

These blown-glass bricks, of course,

are opaque.

The first glass bricks manufactured, a few years ago, were made solid, and they were an obvious failure. It was by making them hollow that the problem was finally solved, and one of the first uses to which they were applied was the construction of greenhouses, an important advantage possessed by them for this purpose consisting in their power to retain heat. Inasmuch as they can be blown in any color desired, a dwelling

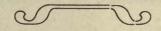
built of them may be as ornamental in respect to hues as the most exacting taste can command, all the tints of the rainbow being at the service of the architect.

The roof of this wonderful house is covered with red glass tiles, which are strikingly handsome, and the window-panes are of a porous kind of glass (newly patented) which admits air for ventilation while excluding drafts.

All of the pipes in this house are of glass—not only the water-pipes, but also those for gas, the flues for heating, and the conduits for electric wires. As a matter of course, the drain-pipes are of glass, insuring cleanliness. This recommendation of cleanliness, indeed, is perhaps the most important that can be made in behalf of the substance here discussed. It is reluctant to retain any kind of dirt, and, when washed with hot water, its surface is practically sterilized.

New household uses for glass are constantly being found. Glass bathtubs seem likely to replace porcelain, and the most fashionable and expensive lining for bathrooms nowadays is not porcelain tiles, but the so-called Carrara glass—nontransparent, milky in color, and dirtproof.

In front of the house is a glass pavement, which, for the matter of that, is no great novelty. Pavements of glass are being put down on quite an extensive scale in Paris, and the material, when used in place of asphalt or Belgian blocks for roadways, has been found most satisfactory, neither making nor holding dirt. Chimneys more than one hundred feet high have been built of hollow glass bricks, which serve admirably for the Indeed, there seems to be scarcely any structural employment for which glass is not particularly well adapted. Put through certain toughening processes, it is rendered practically indestructible. Even the front steps of the remarkable dwelling here described are of glass, and in the decoration of the interior the substance is most ingeniously utilized, being moulded in beautiful patterns for ceilings and wall-panels, inlaid on the floors in a variety of harmonious colors, and even made to imitate the effects of silver and gold.—Saturday Evening Post.



A Complete Decorative Scheme for Interior Treated on Missions Lines.

Paper No. XI. For Design A 101. By H. P. Keith.

UR shops are full of "Mission" furniture, and it seems fitting that we should consider an appropriate environment for these inevitable purchases. For an environment it must have, if one is troubled with any esthetic sense whatever. Happily for them, the people who buy Mission furniture for a room with pink poppies on the wall, are not troubled by esthetic considerations; but, alas, for their friends.

The principal characteristic of the Mission or Craftsman style of interior, is its independence of manufactured or realistic decoration. At the present time, mechanical processes have been carried to such a pitch of perfection and there is such a rivalry of competition, that the world is flooded with ornamentation of every sort. Moreover, much of this is of a high degree of excellence. Take, for instance, the wall papers imitating silk brocade. Not even the real article could be more exquisite in texture, in delicacy of coloring and in the sheen and lustre of its surface. On the wall, you cannot tell it from the finest goods on the upholsterer's shelf, yet it costs one-sixth the money. When one sees such materials within reach of ordinary means the temptation to "decorate" is strong, indeed. If, however, we elect for Mission furniture in our home, we can have none of these things. We must satisfy our esthetic sense by the charm of structural lines; in the beautiful markings of oak and ash or pine in soft, fumed browns or silver grays; and in the color effects gained by concentrated masses of vivid color against the background of neutral walls.

The charm of this type of interior is great; quite as satisfying as the styles where there is more freedom of choice, but it is exacting. We need not however follow its extreme. Extremes in anything are never desirable. It is possible to press truth so far that it becomes error—the "reductio ad absurdum" of the ancient philosophers. In presenting this outline therefore of a background for Mission furniture we do not feel that we must be confined to the natural grey plaster wall, or even to tinted plaster, considering that some of the textile fabrics such as burlap or linen, are entirely appropriate.

The Mission style is full of possibilities,

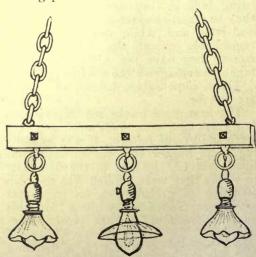
and offers large opportunity for the expression of individual ideas. It is also compatible with a moderate expenditure, moderate for the artistic results attained, though money will run into three figures very fast when fumed wood with copper inlays or applied ornamentation, as the rich leathers so harmonious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

In a house to be furnished on these lines

THE HALL

would receive a paneled wainscot treatment of wood in a soft brown stain. The wall is very rough plaster, tinted and shaded from the deep, tawny, yellowish brown of a Florida russet up to clear orange at the ceiling; the ceiling itself left in the natural grey plaster. These wall color tones are complimentary to the predominating brown of so much woodwork.

Another note of color can be introduced by using window curtains of deep ecru net, a plain but heavy square-meshed net, with several narrow bands of orange cloth running across the bottom; the curtains hanging just to the sill. The rug will furnish another color note and should be chosen in tones of russet and orange with workings of dull green. A Mission settee of brown oak along the wall with seat upholstered in leather, mottled browns and greenish yellows, will be a good piece of furniture unless there are built in seats forming part of the woodwork.



LIGHT FIXTURE, MISSION DESIGN

The electric light may have this interesting fixture in Mission design: the morticed beam of weathered oak swung from heavy chains of dull brass, the "Mission bells" of jewel like green suspended from rings and fastenings of the dull brass.

From this hall we enter

THE LIBRARY

through an arch partially screened by portieres of paneled calfskin in a beautiful golden brown color. These curtains, so eminently appropriate to this style of interior are plain but very rich and the effect of the leather "beading" between leather lacing thongs is unique and decorative. Such a curtain can be had in solid calf for \$45.00 the pair, each curtain 27 inches

mal design of gold canvas, cut out and appliqued. The study table of dark wood has upon its top a mat of green ooze decorated with the eyes of peacock feathers, inlaid. On this mat stands a green Brigger vase, filled with deep orange poppies or chrysanthemums. Here, too, the mantel is treated in a special Mission design and faced with orange colored tile. The ceiling is sand finished plaster tinted a greenish gray.

The chairs to be upholstered in yellowish brown leather and, last but not least, a final glorious note of color lighting up the dusky softness of the brown wood is the beautiful stained glass window shown in the sketch, and placed directly over the writing table. It is not often that stained glass finds its proper setting in a moderate



STAINED WINDOW FOR THE LIBRARY

wide. Sheepskin substitutes can be had as low as \$25.00 a pair, in the same coloring, but are not nearly so rich or durable.

In the library the wood is to be specially treated. It is Georgia pine with a marked grain, and has been purposely left unsmoothed. The surface will be slightly charred with a charring lamp which is used by wood finishers specially for this purpose, till the color is a deep rich brown, almost black. Afterward it is rubbed down with fine sand and an old wisp broom. The result is an indescribably soft brown color and a wavy texture like no other finish, though possibly it may not stand hard wear so well as the regular finish.

With this dusky wood we will use a fabricona canvas upon the wall of a rich green color running up to heavy molding of the fumed wood. On this green canvas is appliqued below the top molding a for-

cost house, but if there is a place where it "belongs," it is such a room as this. The subject illustrated is particularly appropriate for a library. The quiet, sunset sky, with its subdued but strong color lighting up the girl's face as she looks out for the returning fishers. The boat, the sand, the brilliant water in all the softness and mystery of their coloring, the mermaids on either side playing their shells, all are suggestive of a library's quiet and repose.

A Mission or Craftsman interior seems to have no affinity with a formal parlor.

THE LIVINC ROOM

is the chief center of family life. Nevertheless, even in a Mission interior, one does not desire a heavy effect in this room. A beautifully marked wood is redwood, and the soft, dull rose of its natural color when

finished with a rubbed wax polish is delightful with silvery green. Just such a silvery green as comes among the fabricona textiles in a watered, moire antique weave, with a sheen like the watered silk velour of the dress fabrics. For all its sheen and its silvery freshness, this fabric yet conveys a feeling of strength which is in keeping with the type of interior we are considering. It should be carried up to the ceiling angle and finished with a narrow redwood molding, as it needs no enrichment. The ceiling can be tinted deep ivory. pieces of the fumed mahogany furniture in its soft, Sienna shadings, in Mission shapes, but with cane seats, would be appropriate for this room, though a table or a desk of brown fumed wood with copper inlays or fittings would be a good choice. One of the lovely reading lamps in copper and opalescent glass showing green and rose tints

would be most effective. The window draperies may be of a greenish white scrim in a heavy weave, finished by green and gold banding an inch and a quarter wide set back of a hem the same width. These draperies to hang straight to the sill from copper rods, on each side the windows. Touches of Dutch pink should be introduced in cushions or flowers. The doors should have broad, single panels of the redwood, with long, strap hinges of dull copper. The fireplace facings should be unglazed tile, in a terra cotta that is rose and not yellowish red.

The floor, stained a dark maliogany color, should have a rug of soft green, not much darker than the wall. Such a room satisfies our sense of fitness to its environment, yet permits a use of lighter colors and less severe furnishings than the usual run of Mission furniture.

Coming now to the

DINING ROOM

let the woodwork be treated with a new stain called Kaiser gray, with flat strips of wood dividing the wall into panels, as shown in the illustration. Between these vertical strips the wall is covered with either a prepared canvas or a burlaps in a rich blue, from the baseboard up, leaving a space of 12 inches to the horizontal cross-



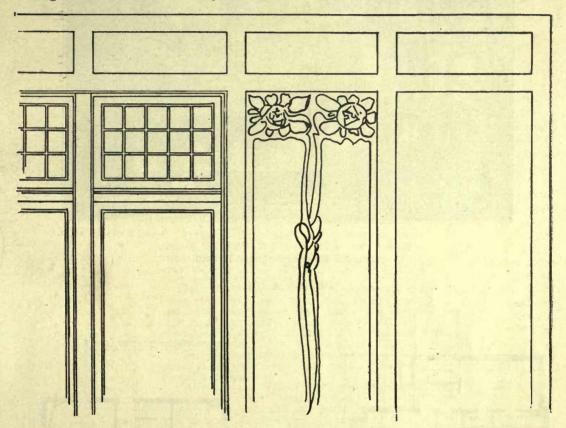
A MANTEL IN MISSION DESIGN

ing strip, which is covered with exactly the same material in ivory white. If the material is the same, the edges can be butted together perfectly, so that no gimp or beading will be needed for the joining. reason for this, is because it is desired to stencil upon the ivory filling at the top of the panel the design shown, the leaves in pale green, the folded flower a vivid red with gold spots in the center, and the stems a little darker green, the stems springing from the flower on the ivory and continued down the blue filling without a break. Care should be taken to leave a narrow margin of the ivory all around the design. Narrow, oblong panels of the blue filling framed in by the wood strips, form the frieze. The ceiling is sand finish tinted The curtains in the delightful, recessed bay with its box seat, are of old blue casement linen, and are run on rods below the many small, square panes of the upper sash. Pots of brilliant red geraniums or tulip, or scarlet begonia, should give a note of high color. The floor should be stained a dark water green and highly The furniture should be gray polished. weathered, in square Mission shapes. No plate shelf is intended to be used with this treatment, but pieces in greens or the Wemys ware, with its strong, brilliant coloring, or copper trays, would be an addition placed over the doors or in a hanging cabinet on the plain wall panels.

We may still preserve the simplicity demanded by a Mission interior, and use ivory white woodwork in

THE CHAMBERS

Even a slightly ascetic feeling is not incompatible with its use. Such an atmosphere would be conveyed by making everything in the room white except the floor in the angle and the ivory ceiling. Such a wall is a fine background for furniture and pictures. Antique mahogany furniture suits it best, though the new fumed wood, with its light brown satiny surface, would be excellent. This fumed finish is much more desirable for chambers than the heavier, weathered finish; it is also more expensive. If it were desired to carry the Mission idea into a chamber, and use the weathered oak bed and dresser, it would



LINE DRAWING SHOWING WALL DECORATION OF DINING ROOM

and the wall, staining the former a gray green and tinting the wall a plain, low toned grayish green. The floor rugs beside the bed and dresser could be made of white and dull green Canton flannel, or the Thread and Thrum rugs which come in those colors, as well as softer greens and pinks. Such a room would be severe but restful, if one were tired of the flower effects usual in chambers; a sort of pilgrim's shrine, where one could escape "the cares that infest the day." With ivory white woodwork, one chamber might have a wall hanging of deep rich blue ingrain without a frieze, relieved only by the ivory molding

be advisable to finish the woodwork with a stain also, and to give a background with a soft but rather deep yellow tint on the sand finished plaster up to the picture molding, eighteen inches below the ceiling. The ceiling tint of very pale green to be brought down to this molding, with a stenciled decoration for a frieze in pale yellow and soft brown, with touches of orange. The floor stained brown with rugs in green, yellow and deep cream. Straight draperies at the windows of cream crepe cloth, with an Anatolian bed-spread in cream color, with its woven stripe and peculiar fringed finish.

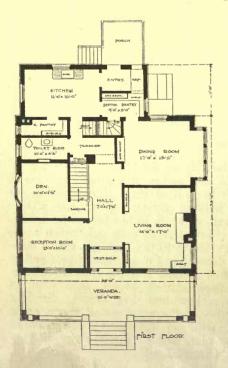
Designs for the Homebuilders.

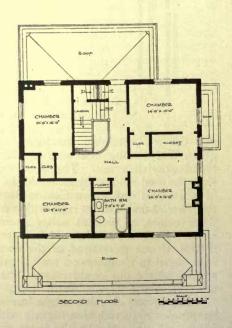


Henry Wittekind, Archt.

A Plaster Exterior Strongly Treated.

DESIGN A 101.





THE color scheme of this plaster house would vary with its location and surroundings. With a north outlook and a setting of trees, deep, warm cream is suggested for the plaster with trim a shade lighter. The plaster house rests upon a foundation of hard-burned, dark red brick set in black cement with wide joints. The roof of red tile, also the roofs of the plaster dormers. The chimney of plaster with chimney pot of dark red brick. The roof cornice cream color, but the under face of the cornice red. The porch floor laid in large red and buff cement tile. The porch ceiling a warm, light red.

Description Design A 101

Frame residence, with plaster exterior. Two stories, basement and attic. Tile roof. Large front veranda with cement floor and steps. Roof over kitchen portion forms porch for second story with door from hall.

First floor contains stair-hall; reception room; living-room with open fire place, built-in seat and book-cases; dining-room with side-board built in; den; toilet room, kitchen, complete pantries and entry, combination front and rear inside stair-way.

Second floor contains four chambers, with ample closet space, and bath-room. Modern plumbing throughout.

Attic contains billiard room, servant's chamber and store-room. Interior finish in reception room is mahogany, with oak floor; living-room, hall, den and dining-room, oak trim and floor; kitchen pantries and attic finished in Georgia pine, and maple floors, second floor finished in birch with oak floors.

Basement contains laundry with stationary trays; vegetable cellar, boiler room and coal bins. Cement floor.

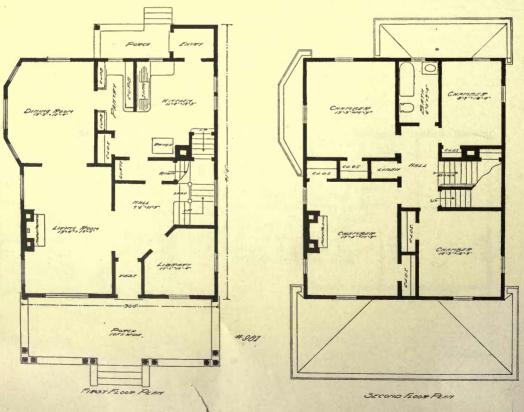
Width, 38 ft. Depth, 44 ft. Height of basement 7 ft. First story, 10 ft. Second story, 9 ft. Attic, 9 ft. Estimated cost \$9,000.



A Pleasing Gable Treatment

The Keith Co., Archts.

For complete description and color scheme for painting this house, see page opposite.



I T is suggested to paint the body of the house a warm buff. Red cedar shingles are used, leave them to weather both in the gables and on the roof. They will turn to soft brown tones. If pine shingle, then stain a yellowish brown. The entire trim to be painted white with black window sash. The chimney to be yellow brick with caps of brown brick also to be yellow brick with caps of brown brick, also the foundation. The porch floor and steps brown, porch ceiling white.

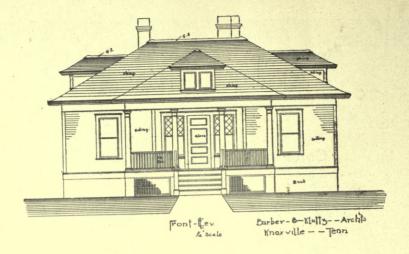
Description Design A 102

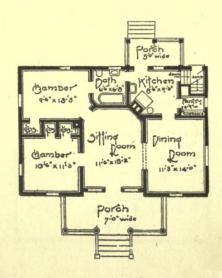
We have here a moderate cost house with modern colonial treatment embodying some pleasing exterior features, such as the Palladian window in the sunken panel of the front gable with the bull's eye window beneath. The return cornice meeting the deep reveal of this panel and supported by bracketed window heads on each side gives a front facade of much interest. There is a full basement with laundry, hot air heat. Finish of library, hall, dining room, oak. Living-room white enamel. Hardwood floors first

Attic plastered and finished off for billiard room. Outside finish first story wide clapboards, second story, narrow clapboards; gables, shingles.

Cost \$2,800, width 30 feet; depth 36 feet.

Height of basement 7 feet; first story 9 feet
5 inches; second story 8 feet 3 inches.



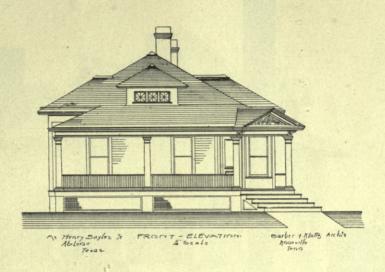


A foundation of gray brick is suggested for this cottage design, the matched clap-boards above painted a silver grey. The roof shingle stained a moss green, the chimneys grey brick, the cornice and trim a harmonizing tone of green. The lattice of side lights to front door, black and window sash black. The porch floor and stone darker gray and steps darker grey.

Description Design A 103

The floor plan of this design includes a livthe noor plan of this design includes a living and dining room of fair size with two small chambers and a bath, kitchen and pantry. A back stair from the kitchen gives access to a storage attic, the interior is simply finished in pine or cypress.

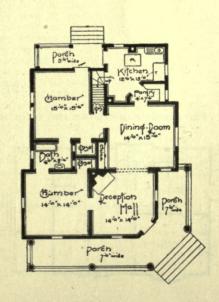
Size 24 ft. x 36 ft., exclusive of porches. Cost \$1,800 to \$2,000.



I T is suggested to paint this inexpensive cottage
white with green shingled roof. A plain
underpinning of dark red brick and red brick
chimney. Face of dormer white, roof green
shingle. Window sash black. Porch columns
and trim white. Porch floor and steps dark
green.

Description Design A 104

A reception hall and living room are combined in this floor plan with a fireplace in same. The arrangement of dining room, pantry and kitchen is convenient. The plan affords two chambers and a bath, with possibilities in the attic. The ground floor diminsions exclusive of porches are 34 x 42 ft. Height of first story to ft. Cost from \$1,800 to \$2,000 without heating plant.



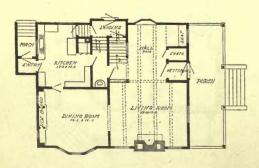


Bertrand & Chamberlain, Archts.

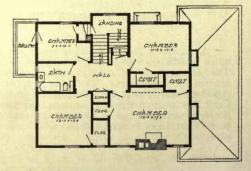
A French Gothic Design

DESIGN A 105

For complete description and color scheme for painting this house, see page opposite.



PLAN OF FIRST FLOOR -



- PLAN OF SECOND FLOOR -

T is suggested to paint the siding of body of house a warm French gray, with white trim and black window sash. The foundation to be laid up in gray limestone, the chimney red brick, also the bases of porch columns and the abutments of porch steps. Porch floor painted gray and ceiling light red. The roof shingle stained a warm copper red, the dormers following the general treatment of the house.

Description Design A 105

The style of architecture in this sign is French Gothic modified to design suit the demands of a modern moderate cost American house. The interior arrangement shows hall and living room practically one apartment with a unified beamed

treatment of ceilings.

In addition to the excellent sleeping room arrangement of the 2nd floor the high roof and dormers give opportunity for a 3rd floor of some importance. The finish used in interior is red birch in hall and living room, dining room white oak with parquet flooring matching the woodwork of the rooms. The fireplace which is the chief feature of the lower floor is so placed as to dominate both hall and living room. It has a simple wood mantel supported on modillions, with an egg and dart frame around the facing which is of tile; hearth the same. The house is heated by hot water

and has plain but first class open plumbing.

Height of 1st story, 9 ft. 6 in. Height of 2nd story 8 ft. The attic would admit of a large amusement room or servant's rooms. Length of house 36 feet. Width 30 feet. Estimated

cost \$5,000.

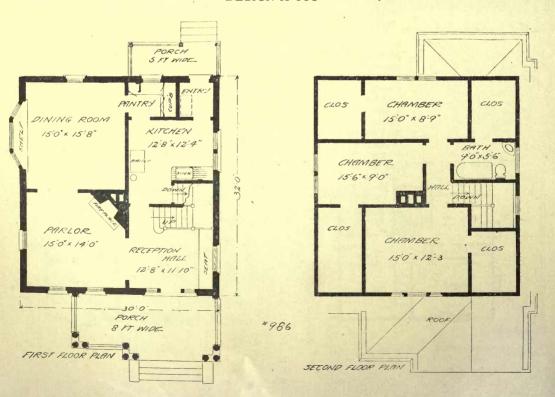


The Keith Co., Archts

A Colonial Cottage

For complete description and color scheme for painting this house, see page opposite.

DESIGN A 106



B UFF brick is suggested for the first story of this colonial cottage with brown shingle stain for the roof and the shingled gables. Underpinning to be of brown brick, chimney buff brick with brown cap. Trim to be pure colonial yellow; latticed window sash white. Porch floor and steps, brown with white ceiling.

Description Design A 106

An effective colonial treatment of a cottage. The low, classic pediment and porch cornice are comfort in the second story for a story and a half dwelling.

First story in brick; second story frame with shingle finish. Full basement, hot water heat, and laundry.

Finish and floors of pine.

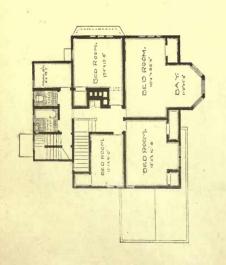
Cost \$1800. Width 30 feet; depth 32 feet, height of basement 7 feet; first story 9 feet 5 inches; second story 8 feet 3 inches; lowest height second story rooms 6 feet.



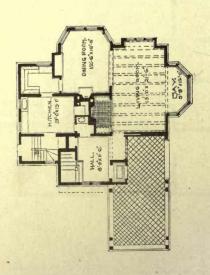
Harry Jones Arch

Picturesque, Half-Timber Construction

DESIGN A 107







Figgt FLOOR PLAN.

Color Scheme for Design A 107.

THE picturesque architecture of this half-timbered design may be agreeably treated with a foundation of red brick or stone, the rough plaster left in a warm grey, the timber work stained a rich walnut brown, and the roof stained a dark, bronze green. The under face of the cornice might be a tawny, brownish orange with the middle member in a darker brown stain than the timber work. The same darker brown used on several of the windows, and the sash. The chimney will repeat the red brick of the foundation; the pillars of the porte cochere and porch will be stained brown; the porch ceiling of narrow, matched Georgia pine, will have its yellow tone deepened to orange with a stain; the porch floor will be red cement tile.

Description Design A 107

This design is for frame construction, with cement plaster between rough timber beams, on expanded metal lath. Red brick is used for the foundation and the interior is finished in Georgia pine and Washington fir, stained with an oil stain and left with no other finish.

The living room is the feature of the interior, with its wide, many-windowed bay on one side and deep, recessed ingle-nook on the other. The ceiling is heavily beamed with a beamed arch opening into a generous dining room which shows a recessed space for a built-in sideboard

On the second floor, the extension over the porch contains the back stair and corridor, a bath room and closet with dividing partition, and a trunk or storage room. The house was built complete, with heat and plumbing, this year at Northfield, Minn., for a trifle less than \$5000.



Conducted by Eleanor A. Cummins.

PINK color scheme is often lightheartedly proposed, particularly for a young girl's room. hopes that the originators return wiser, if not sadder, from a tour of the shops. Not even blue is a more difficult color to manage than pink. Only an educated eve discerns the subtle difference between some shades of blue pink and some shades of yellow pink. Occasionally one finds them side by side, in the same textile, but to a cultivated color sense nothing is more jarring. Another thing has to be taken into consideration: pink has an unfortunate habit of fading, and care should be taken to choose designs in which the pink is of deeper tone relatively than the foliage with which it is associated. Otherwise the most agreeable scheme becomes negative in a short time.

The general assumption seems to be that white enameled furniture and pink flowered chintz, or cretonne, are the best possible combination. This may be so, in some cases, especially when the ground of the flowered fabric is dead white, but the rug question becomes a burning one, whose most successful solution is white matting and white fur rugs. Pink carpets and rugs are seldom successful, though it is possible to have a rag rug woven to order, of specially dyed white cotton.

With a flowered chintz, with a cream colored ground, furniture enameled in a soft medium olive is most effective. The color is unusual in enamel, but in prepared paint is called moss green, and the lighter shade is the better. Two coats and one of fine varnish give an admirable surface. With a rug in a darker and walls of a lighter shade of green, you have a most agreeable color scheme.

Or you may choose that old-fashioned combination, dear to our mothers, of pink and gray, using a solid pink wall, woodwork and furniture of the pale shade almost white called French gray and a cretonne with many pink flowers and little foliage on a pure white ground, while your rug will be of velvet or moquette with a vague pattern in pastel tints fading into

a pale gray ground.

But, in any case, in your pink room, forswear a flowered paper covering the entire wall, unless you are prepared to use a fabric in solid color for your upholstery. This solid color you will hardly find in pink. Plain pink cottons are exceedingly crude; you will get it without trouble in a soft green, or you may use the striped gray linens, which come for slip covers, whose tone is very agreeable, though they are only suitable for loose cushions. Occasionally one finds a good shade of pink in dress linens. If it can be afforded it is an excellent scheme to cover the upper third of the wall with the flowered cretonne, used for upholstery, in which case plain white muslin curtains are advisable. while with a plain wall long hangings of the cretonne add greatly to the effect.

There is one place for which pink seems the very best choice, next to yellow, of which most people are desperately afraid. That is, in the formal drawing room of a handsome house, and in its old rose variety. White woodwork, walls covered with a rose colored brocade paper, mahogany furniture upholstered partly in old rose damask, partly in white and rose, a delicate gray and rose moquette rug, or one of the Indian rugs in rose and ivory, a little gilt, a little good china, and a few water colors give you a delightful room

Decoration and Furnishing-Continued.

which will light up exquisitely and wear an air of high festivity.

A wrinkle, noted in a fashionable furniture shop, might be utilized to good purpose by the amateur decorator. A mahogany bureau of a familiar type, raised on French legs with an oval swinging mirror was transformed by nailing to its ends and top, and to the fronts of the drawers, panels of cretonne edged with a narrow gimp. The handles and escutcheons were put on above the cretonne and a margin of about an inch and a half of the wood was left outside the panels. The frame of the mirror was covered with a gathered piece of cretonne drawn tightly and fastened at the back of the frame, while the standards were left in their original condition. A cheap oak bureau could be metamorphosed by removing the varnish, rubbing it down and staining it mahogany and waxing it, or it might be enameled. A striped cretonne in a small pattern was used in the original.

This idea could be carried out in an entire set of furniture, using panels for the head and foot board of the bed and a spread and bolster of the same fabrics and brass headed tacks set closely together might be substituted for the gimp. It might be a good way of rejuvenating an old black walnut bureau.

The French necessaire is very much in evidence. It consists of half a dozen shelves held together by uprights at the four corners, to each of which is fitted a large box, with sides, either of thin wood or heavy mill board, covered with cretonne whose front lets down. These boxes are intended for shirtwaists, gloves, ribbons, handkerchiefs or even hats, and match the upholstery of the room. The frame ought not to be beyond the skill of the local car-Twenty-two by twenty-seven penter. inches is a good size and the boxes should be nine inches deep.

Apropos of cretonne, in upholstering a

The Fall Cleaning Up

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

- Use FAB-RI-KO-NA WOVEN WALL COVERINGS. They are the most artistic, durable, sanitary and economical Wall Coverings made. Rich, permanent dyes; fine surface finish; best quality fabrics. Burlap, Krash, Hessian, Moire, and Canvas goods Samples and information freely sent.
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Decoration and Furnishing-Continued

shirtwaist box, care should be taken to have the lines of the pattern on the front and the top continuous. In most cases it will be found best to have the stripes run vertically on the front; the other arrangement is suggestive of a desire to avoid the labor of piecing, which indicates indolence rather than skill. The domestic artificer will find that a lid which lifts off and is held in place by cleats on its under side is more easily managed than one with hinges. Between the cleats is a good place to nail on a large pocket of linen with a buttoned flap which will hold a variety of small articles in safety.

When you are thinking about a suitable gift for John, you should consider an old-fashioned shaving stand, an oval box mounted on a long column with three feet at the base, with a circular mirror swinging on a pivot upon it. The front of the box swings out and holds various small articles. It is intended to stand in a window. In solid mahogany, exquisitely polished, it costs seventeen dollars. A different style

Beekman Street.

NEW YORK.

with small drawers, four legs and a square mirror is ten dollars, in imitation mahogany. Another style of shaving stand, with a mirror of fair size and several drawers for shirts is often utilized by girls whose bedrooms are inconveniently small. It holds a great deal in a limited compass.

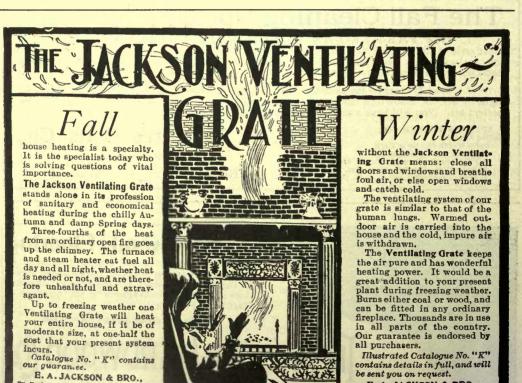
Body Brussels rugs now come woven in a single piece with a centre in a small conventional design and a wide border. The variety of color is small, but the quality seems to be excellent and the price is moderate, \$45 for one three and three-quarters by five yards square. There is also a cotton rug in one color and white woven on a Brussels loom which looks well, but would probably soil badly.

When a fashion strikes the department stores, its popularity is assured. A few years ago, reproductions of old models, in mahogany, were made only by the exclusive shops, and were extremely expensive. Today, it is quite possible, in New

E. A. JACKSON & BRO.,

NEW YORK.

25 Beekman Street.



Decoration and Furnishing-Continued

York, at least, to find in any one of half a dozen large shops, mahogany furniture of good designs, beautifully finished, at prices not greatly in excess of those asked for the best quality of oak. Cheaper than these, but still eminently desirable, is the mahogany finish applied to birch, stained and polished. An addition of nearly fifty per cent to the price asked for solid mahogany, gives the finest article made, in which a veneer of mahogany is applied to the solid wood, mahogany upon mahogany.

In tables and desks, one sees a good many pillared effects, and the dimensions are very liberal. The circular table, with one leg spreading out into three, finished with claw feet, is popular. So is the bedstead, with low head and footboards, with high slender posts at the corners, which is more in accordance with modern ideas of hygiene, than its draped and curtained predecessor. Another pretty bed is copied from the pineapple model, its short

posts being carved into the shape of a highly conventionalized pineapple.

A noticeable feature of the new bedsteads is that nearly all of them are in the three-foot width. The double bed is rapidly falling into desuetude. It is to be remembered, in planning for the disposition of furniture, that twin bedsteads take up considerably more room. At least twenty additional inches must be allowed, above the space required by an ordinary double bed.

While much mahogany furniture has brasses for knobs or handles, the latest fancy is for glass, exactly copying the old pressed glass knobs, and occasionally one sees mother of pearl.

One charming piece of furniture, which was equipped with glass knobs, reminded one of the old walnut dressing cases, which were so popular in the seventies and eighties, late Victorian in style. This had a shallow kidney-shaped base raised on short curved legs. Upon this was

An Artistic and Comfortable Den

Margaret Greenleaf, Consulting Decorator to the patrons of the CHICAGO VARNISH COMPANY says: "A man's room should be as characteristic and expressive of his individuality as my ladies' boudoir is of hers."

Where oak is the wood used for standing woodwork, floors and furniture, as in the room pictured above, an exquisitely soft but durable finish is given the standing woodwork by finishing with Florsatin lightly rubbed. The oak should be stained with some one of the various Wood Tints made by the CHICAGO VARNISH COMPANY. An excellent color effect is obtained when the English Oak Wood Tint is chosen. This is a rich nut-brown in color. The stain is applied followed by one coat of No. 20 Surfacer, one coat of Florsatin lightly rubbed. The effect is in appearance equal to the finest rubbed wax finish, and its wearing qualities are far superior. In such a room the same stain and finish should be used upon the furniture.

used upon the furniture.

The plaster of the walls, if it is of sand finish, should be stained a strong Pumpkin Yellow. The window curtains should be of East India coarsely woven silk madras and show a variety of colors—Old Blue and Pumpkin Yellow Predominating.

The floors of oak should be filled and left in the natural color, finished with three coats of Florsatin. The Oriental rug of rich dull tones.

Should you wish personal advice for a your of rough.

Should you wish personal advice for a room of your own or an entire house, you are—if a patron of the CHICAGO VARNISH COMPANY—entitled to her services,



and if you will write her giving some information or floor plans of the house to be decorated, she will forward you samples showing wood finish, wall coverings and fabrics for drapernes; also making, if desired, suggestions for hardware and tiles. In fact, the opportunity now offered by the CHICAGO VARNISH COMPANY to architects, builders and owners, as well as the woman who is remodeling her own home, is an unprecedented one.

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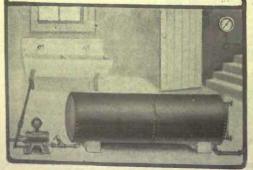
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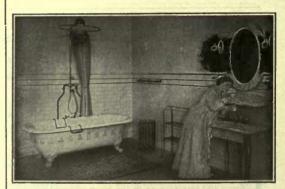
Kewanee Water Supply Co.
Drawer B, KEWANEE, ILL.



Decoration and Furnishing-Continued

mounted a rather narrow mirror, at least five feet high, swinging by means of swivels ending in glass knobs. On either side of the mirror were five drawers, with rounded fronts, narrow and rather deep, stopping just below the swivels of the mirror. This was really a combination of cheval glass and toilet table, and was to be accompanied by a capacious chiffonier.

In the very elegant and expensive sets of furniture, which are imported, no chairs are included, but there is a somnole, or night table, the two bedsteads, a bureau, a high chiffonier and a writing table. Some of these sets, which range in price from six hundred to fourteen hundred dollars, are of beautifully carved or inlaid mahogany, others of Circassian walnut with incrustations of gilt brass, and occasionally one sees white enameled wood with panels of gilt cane work. The contemplation of such expensive elegance is slightly discouraging to us of the short purses.



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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.

Answer will be given in next issue to go to press if possible.

F. J. M.—"Will you please give me advice in regard to the decorating of reception hall, dining-room and library for the plan on other side of this sheet? The house will be of red pressed brick and

will cost about \$5,000.

"The rooms will be finished in natural oak. Would you advise plate rail in dining-room and rail in the other rooms? I desire to use paper on the walls. Where should the picture molding be placed? What kind of fireplace and mantel would you advise? Our fuel is soft coal. The predominating color in the carpet in dining-room will be rather light red."

Ans.-Old blue tones would be pleasing in the south reception hall with natural finish oak. Have a 3 ft. dado of old blue fabricona burlaps above the baseboard: a rather large design in self tones above the burlaps with a molding between. No picture molding, but a heavier oak cornice at the ceiling angle. In the nook under the stairs place the corner seat illustrated in June number Decorative Department, or something similar, and cushion with old blue corduroy, in a deeper shade than the wall. In the northwest library use a plain golden brown Duplex ingrain on the wall, a deep cream ceiling. Picture molding in angle. The mantel should be the same as other woodwork unless you use a pressed brick mantel. Dull red brick would look well. The dining-room opening widely from this library with its red rug, may have brown burlaps to the plate rail, a decorative paper above, such as autumn leaves on a red ground, and a very light red ceiling.

These papers can be furnished you if

you desire.

R. A. K. "I am a subscriber to your magazine, which I have very much enjoyed reading, especially the articles by H. P. Keith on 'House Decorative Schemes.' We are just beginning to build, and I would be greatly obliged if you would help me with the decoration of the four rooms and hall down stairs, also with the color scheme for the outside of the house. We have bought our

lots in a beautiful old orchard that has lately been plotted out. The ground, for acres and acres around, is absolutely level. There are no houses near at present, but probably will be in the near future.

Ans.—We will devote as much space as possible to the many questions which follow. First, as to exterior, we suggest for this delightful gambrel-roofed dwelling, with its old orchard environment and stretch of level country, a warm and body. picturesque The body olive green, the roof and dormers a warm coppery red. Trim of doors and windows painted a bronze green, also clapboard enclosure of side porch; posts and shingle arches copper red, also railings. side porch, bronze green, ceiling yellow pine, stained natural. Terrace floor large squares green and gray cement tile.

Second—Woodwork of living-room stained to match Flemish furniture. Floor stained walnut. Fireplace, Philadelphia pressed brick, mottled brown, hearth the same. Plaster cast built into the brick above mantel. Use green tones in decoration and furnishing, and the blue, green and yellow rug. See Decorative Scheme in August number for ideas for corner seat. Yes, let back of seat meet window sill. Yes, the single casement window

would help.

Third—Treat the dining-room, with its heavy old colonial mahogany furniture and southwest exposure with ivory woodwork, blue burlaps up to plate shelf, and a nature paper above such as is described in this number. Use the rug in old blues and soft reds. The fireplace would be a great addition, and a simple mantel design such as is shown in this number would not be expensive. Think the arrangement of windows suggested would interfere with sideboard. Would make a group of three windows in center of south wall, with a high window each side of sideboard.

Finish study in weathered oak; use golden browns and copper red tones in wall decoration and draperies. Make a box seat in bay with lid and have mov-

Answers to Questions-Continued

able cushion. A wood mantel with facings and hearth of dull red brick. The Oriental in reds is fine, also the Bagdad hanging; but do not use the Navajo.

Mrs. S. A. B. asks suggestions on wood finish and color scheme for enclosed plan, showing long room on one side with beam division only, a sort of combination living-room and reception The dotted lines represent beams on the ceiling, the stairway (x) will be paneled. The furniture used will be heavy weathered and fumed oak with a number of pieces upholstered in leather. What style and color in the fireplace, also what wall finish. We have one rug, a Royal Wilton, in dull red, blue, a touch of green and yellow, Bagdad pattern. A columned opening into the parlor or music room, mahogany furniture. Wilton rug, with a ground of mode or tan, and the medallion and border in pastel shades of green, blue and browns. The dining-room is to be paneled part way, and perhaps have a beamed ceiling. We have not yet gotten our dining-room furniture, and do not know just what it

will be, probably dark, etc."

Ans.—Your floor plan offers several problems. The space occupied by reception hall and living-room 31 feet in length, is very poorly lighted; it has a north and east exposure, and the woodwork must be treated to correspond with the weathered oak furniture. columned opening into a parlor to be furnished in mahogany is another difficulty. It is advised to use one of the colonial oak stains in hall and livingroom, which is not quite so dark as weathered oak or else a fumed finish, which is rather expensive. A red brick mantel and fireplace with a projecting hood of copper would be admirable here. Let the wall hanging in living-room be a russet raw silk paper, which lights up finely and costs 90 cents a roll. Let the ceiling be a warm but light tan. In the

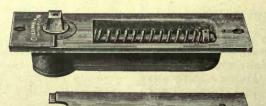
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Answers to Questions-Continuud

hall, which has but little wall space, a Japanese leather paper can be afforded; one comes in a bold design, in two tones of golden yellows at \$3.00 a roll; ceiling tinted dull yellow. Use your dull red and blue rug in living-room. It is usual to carry the same wood finish on both sides of a columned arch, but in this case it is advised to use a mahogany stain on the parlor woodwork, finishing the columns mahogany, and carrying the same finish through into the dining-room. Hang the parlor walls with a plain paper in very soft, delicate mode shade, giving each wall space a paneled effect by running around the door and window casings, following the baseboard and in the wall angles—a floral band three inches wide in soft pastel rose, greens and blues. Run the band around the ceiling angle also, and tint the ceiling a very pale green.

Use a tapestry paper in blues and greens in the panels of the wainscot and above the plate shelf of the dining-room, and leave the ceiling between the beams the gray plaster. Mahogany furniture in

the dull finish.

W. Mcd. Q.—I am building a new house, size 32x40, and would like a suggestion as to color scheme for same. In the center of

lower floor is the reception hall, pillared arch on the right connecting hall and parlor on the left folding doors between hall and living room. Back of living room is the dining room, folding doors between. Floors are quarter sawn oak, also woodwork, which has a weathered oak finish. I would like to know what shade to tint the walls, and also the color and kind of rugs and curtains to be used in these rooms.

Ans. Without any data as to situation of house a color scheme will have little value. If the house faces south, a warm olive green in the living room is suggested and a paper combining light and dark shades of green in the hall. In the parlor a light silvery green. We should certainly advise a change of wall tone in the dining room, but a shade of old blue could be used there which would be in harmony with the greens of other rooms. For the parlor curtains of Arabian net are suggested, one pair for the large center window and one curtain on each side window. It is hard to find a parlor curtain that is in harmony with weathered oak. For the living room a plain grenadine mesh, either green or greenish white. For the dining room a colored lace in old blue shade with small all-over design. You omitted to enclose postage for the reply requested by mail.

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than to heat cold ones. The extra building expense will be saved over and over again in coal and doctors' bills. Escape the danger, discomfort and waste of a cold, draughty house by lining yours with

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Pola, \$4.50. Retail value, \$9.00.
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assortment. Division Screens and
special Grillesto order.

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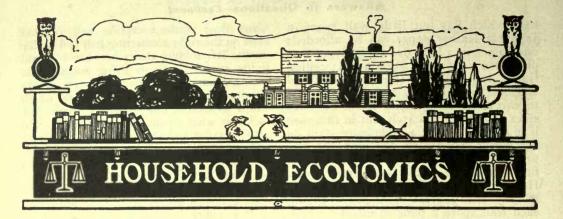


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W. J. OSTENDORF, 2417 N. Broad St., Philadelphia, Pa.





HE economist has been housecleaning, and no small part of the business has been the elimination of the truck which has accumulated during several months. The economist has been led to resolve, she hopes firmly, to dispose of things as she goes along. Magazines gather dust month after month when other people might have the pleasure of reading them. A little inquiry will generally find some systematic mode of distribution for them, once read. If nothing else can be done with them the children of our poorer neighbors, or of the cobbler, or the small shop-keeper are very glad to have them, and one never knows how far they may travel once started. In large cities arrangements are made by which reading matter can be sent without cost to the Philippines for the use of our soldiers, or to lonely army posts. Best of all is the regular mailing of them to someone, clergyman or teacher, to whom they will be more than mere amusement and who will circulate them among his neighbors.

Then there are our old clothes. All the economy some people ever practice consists in the recognition of the possibility of future usefulness in some old garment. Imparting the extra coat to him that hath none does not appeal to them at all. I have observed that the only utility these old garments often achieve is that of being a breeding ground for moths. The better class of poor people highly appreciate a garment which, if a little shabby, is of better material than they could afford to buy. If one have scruples about pauperizing people by giving, a rummage sale is a good destination for cast-offs, as these poor peo-

ple buy the articles for a trifle. Much fun has been poked at rummage sales, but they really accomplish an excellent purpose as far as the poor are concerned. When it seems desirable to save clothing for some future use it is best to rip it, discarding the soiled linings and cleaning and pressing the material, which will be in much better condition when needed than if the article is laid away whole.

For the preservation of pamphlets and loose papers, there is nothing better than the heavy wooden boxes, covered with marbled paper and opening at one end, which are sold by commercial stationers for twenty-five or thirty-five cents. Half a dozen of them will accommodate a great deal of the sort of thing that is very dirty and unsightly when left out, and they can be placed on shelves like books with an index pasted on the outside. For the orderly arrangement of letters one gets, for the same price, a collapsible arrangement of twenty-six pockets of heavy manilla paper with a cover, in which letters and bills can be arranged alphabetically. Supplied with a tapestry cover these are really ornamental and most convenient.

No longer does the prudent housewife put all her rags into a bag and sell them to the first ragman who comes along. She sorts out all the bright and delicate colors and cuts them into inch wide strips to be sewn together for a hit or miss stripe for the ends of a rag rug, using neutral tints or green for the centre, and having it woven with a white warp.

The Pilgrim rug, which is so much advertised, can be made at home at trifling cost. It is made of cheap cretonne, such

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Applied with cloth to bare wood or over dye, filler, varnish or shellac, it produces a lasting, artistic, sanitary finish to which dust and dirt will not adhere. It will not crack, blister, peel off, show laps, scratches or heel marks. Johnson's Wax is far superior to any other, one reason is that it contains the most polishing wax to the pound.

Fine for preserving and polishing oilcloth and linoleum. Just try it.



We are large manufacturers of plain and ornamental hardwood flooring. If interested send for large catalogue showing many new and beautiful designs. It's FREE.

Johnson's Prepared Wax is sold by all dealers in paint-1/2 1b. can, 30 cents; 1 and 2 lb. cans, 60 cents per pound; 4, 5 and 8 lb. cans, 50 cents per pound.



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"The Wood-Finishing Authorities."

Household Economics-Continued

as sells for a shilling a yard, one kind being used for the whole rug. The material is cut into inch wide strips and woven with a white cotton warp. A cretonne of rather decided color, though not dark, is the most

effective for the purpose.

A centre of nit or miss of Turkey red, unbleached cotton and red and white gingham with plain Turkey red stripes at the ends, woven with a white warp, makes a highly effective hammock. So does a combination of blue gray and white. Cutting rags is good work for small fingers on rainy days.

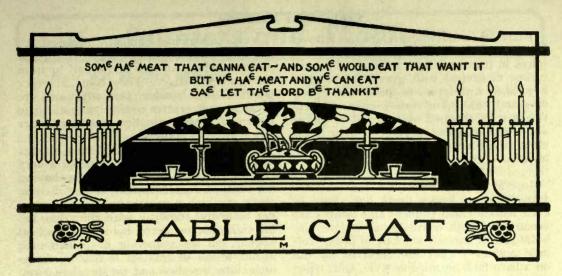
And apropos of rugs made from cotton rags, they have the drawback of soiling easily. The best way of cleansing them is to soak them in a strong solution of washing powder for half an hour, rinse out the powder with plenty of cold water, and rub on a board with plenty of soap, rins-This requires considering thoroughly. able main strength and an easier way is to tack the rug down on a clean bare floor and scrub it with a brush and soap, then with clean water, turning it over when one side is clean and repeating the process.

Odd pieces of cotton warp white Japanese matting can be utilized by coloring them with a mixture of equal parts of wood alcohol and water, in which Diamond dye has been dissolved. Put it on with a clean flat brush and when it is dry give a coat of shellac. With a binding of denim, in the same or a contrasting color, you have quite a serviceable rug. Decided colors, green, red or orange, are best.

People who live in houses which have been visited by fire are annoyed by the constant sifting of mortar through cracks in the surbase, caused by the heat. It is a considerable assistance to have a narrow moulding nailed around the edge of the floor at its junction with the surbase. When papering is done great care should be taken to have the walls thoroughly pointed up, particularly at the points of junction with the woodwork. But when everything has been done that can be, it is best to choose such a house only as a last resort. Having lived in the track of fire the economist knows whereof she speaks.







ELIGHTFUL as is the custom of family reunions on Thanksgiving Day, it too often entails an amount of labor for the housewife which is out of all proportion to the pleasure received. The mênu given is suggested as entailing almost no work on the day itself, and some of its articles can be prepared two or three days in advance.

Oyster Soup with Whipped Cream.

Roast Turkey.

Browned Sweet Potatoes.

Boiled Onions in Cream.

Macaroni with Cheese. Cranberry Jelly.

Tartare Salad.

Mince Pie. Pumpkin Pie. Cheese. Coffee.

The soup is made with a quart of good chicken broth, a quart of oyster liquor, and a pint of rich milk or cream, seasoned with butter, pepper and salt and s'ightly thickened with flour and a tablespoonful of whipped cream is placed in each plate. This can be prepared the day before and merely heated at dinner time.

Few people attempt a fish course with a Thanksgiving dinner, but proceed directly from soup to turkey. The bird can be drawn and stuffed on Wednesday, and set away in a cold place. The sweet potatoes can be boiled, peeled, sliced and buttered and arranged in a pan, the macaroni prepared for glazing and the onions boiled and drained the day before. Even the cream sauce for the onions can be made and reheated. Cranberry jelly can be made several days ahead and paste is improved

by being kept in the refrigerator for two

or three days. On Wednesday morning the

pies are got into shape. The mince meat has already been made and the pumpkin may well be the canned variety, unless one chooses to grate the raw pumpkin directly into the milk, a method advised by some cooks. Individual mince pies are desirable, when a single large pumpkin pie is made, and vice versa. For the cheese to accompany the pie, most people like an English cheese (generally made in Rome, New York), but others who enjoy highly flavored food, will appreciate equal parts of Roquefort and cream cheese, worked to a paste and made into balls.

The salad mentioned is an excellent one for a heavy dinner, and is made of a stiff gelatine lemon jelly, unsweetened, into which chopped green pickles and capers have been stirred. It is moulded in a shallow tin pan and cut into triangles, which are laid on lettuce leaves and covered with mayonnaise. The ideal beverage for the Thanksgiving dinner is cider slightly tart and served in tall glass pitchers.

It is worth while gathering autumn leaves, in October, for the Thanksgiving table and brushing them over with a thin solution of gum arabic. A wreath of scarlet maple leaves surrounding a glass bowl of white chrysanthemums is the prettiest possible centrepiece.

* * * * *

There are small families to whom a turkey is rather an impossible creature, owing to his size. To such people a capon is recommended as a useful compromise between the large and highly flavored turkey and the small and insipid chicken.

Table Chat-Continued

I have a friend who prefers the leftover of the turkey to his first estate. She rejoices in turnovers with a filling of minced turkey moistened with gravy, in cold turkey baked with layers of thinly sliced potatoes and onions, in turkey croquettes enriched with chopped oysters and in turkey soups, in which any shortage of meat clinging to the bones is supplied by a pound of lean flank steak, cut into small pieces. * * *

Just at present there is a fad for table furnishings of heavy linen, huckaback or even Russia crash runners and centres are ornamented with conventional designs embroidered in darning stitches, in bright colored cottons. They are effective for use on a bare table in mission style, with china of bold decoration and strong coloring, but out of place with more conventional furni-Often mottoes in quaint lettering form the decoration of a scarf, half the verse being worked on one end and half on the other. While very effective, these embroideries belong in the category of cottage furnishings and are hardly suitable for ceremonious use.

Very dainty and eminently practical are table mats and centres of linen with a line of hemstitching an inch and a half in from the scalloped edge. They come in every possible size, launder perfectly, and are cheap as well, centres costing 75 cents, plate doilies 25, while smaller ones for finger bowls are only 6 cents.

The hostess, who gives dinner parties and has a circular table, can make a very elegant cloth at moderate cost by buying unpatterned double damask, cutting a circle about six inches greater in diameter than her table and edging it with cluny lace six or eight inches deep, holding it full in sewing, but not gathering it. About nine inches inside of this set a row of threeinch cluny insertion and cut the cloth away underneath it. Or cluny medallions can be set in at regular intervals to form a border around the top of the table. Embroider the monogram or initials just inside the border. Napkins to match are of plain damask, hemstitched and embroidered. Battenberg lace, in a close pattern used in the same way is effective, though less elegant than cluny.



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New Art of City Building

Among the progressive nations there has been witnessed in recent years a vast improvement in the laying out, the building up and adornment of cities.

In the early days of our country, primitive, hap-hazard methods of city building prevailed. Of these methods, Boston, with its zig-zag cow paths, transformed into streets and lanes, was a notable example. But the Boston of today, redeemed by the great fire of 1872 and by the science of skilled architects, land-scape gardeners and park-builders, offers a most pleasing contrast to the once unsightly. Puritan town.

In most parts of our country there exists a generous rivalry in the beautifying of towns and cities. In this laudable emulation Washington is taking a leading part that will in time make it one of the most beautiful and artistic capitals of the world. The new building commission, of which D. H. Burnham is chairman, is waging a gallant fight for architectural beauty and fitness, and the adaptation of the structure to the site

on which it is placed. Though much has been done by this commission and by Vice-President Fairbanks, chairman of the senate building committee, and though President Roosevelt is emphatic in expressing his preference for an artistic capital, laid out and beautified by experts, to one designed by selfishly interested politicians and promoters, there is much opposition to the new methods from both congressmen and private citizens, who haggle over the cost of beauty weighed in the scale of dollars. All these would be content to see the city go on growing in the old hit-and-miss, irresponsible way.

The care of Washington buildings and grounds is at present in too many hands and lacks the unity it would have under one responsible head. The art commission, appointed by President Roosevelt, and consisting of some of the most eminent American printers and sculptors, has not yet been confirmed by congress, but its proposed members are giving some excellent advice gratis, which is

being followed.

The White House, in its simple and artistic restoration, meets the approval of the experts, and the sites chosen by the Burnham commission for several new public buildings, soon to be erected, are of ideal fitness and beauty. The time will doubtless come when in Washington as well as in European capitals the public buildings and monuments will be placed under the care of experts like the late Viollet le Duc, the eminent author and authority on architecture, who was given the charge of supervising the restoration of all the Gothic churches in France.

Capitol's Face Washed

Work of washing the face of the new Minnesota capitol is rapidly nearing completion.

The cleaning of the exterior marble has been going on for some months, and as a result nearly the entire surface of the stone is now as white and clean as it was the day each piece was put in place.

The washing of the building will cost when completed about \$4,000. The cleaning is done with steel brushes, fine sand and water. The building could be much more speedily cleaned with a sand blast, but this would cut into the fine finish of the Georgia marble, so the more speedy method was not used. The work of cleaning has been very trying to the workers during the hot weather. The rays of the sun were severe in themselves, but the reflection from the white marble surface of the capitol made the work doubly hard.

The change wrought in the building by the cleaning can be better appreciated now than later when the work is finished. Now there are occasional places where the portion cleaned stands out in marked contrast with small uncleaned sections.

Winter is the Proper Time to Build

A contractor of prominence, who for several years has made a practice of doing as much building as possible during the winter, says:

"Building in the winter is going to be popular this year. It is rapidly growing

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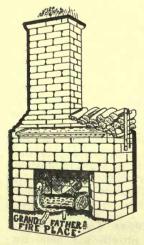
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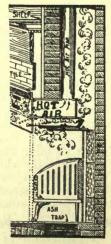
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Splinters and Shavings-Continued

in favor. Experience is a great teacher, and we are finding out that those builders who get in their foundations. enclose and do the plastering before cold weather get the ideal building.

"Do you know anyone who is going to buy a lot this fall? If so, let a practical

builder offer a few suggestions.

"Let him purchase the lot at once, put in the foundation, enclose and plaster this fall, before cold weather; there is ample time to do it all, and do it right and well. Put on the storm windows and and let the house stand until, say Feb. 15 to March I, then heat the building and put on the inside finish and varnish under the influence of artificial heat, thus getting the very best results possible and at a much less cost than it can possibly be done in the summer. Thus the building rush of the busy season will be avoided, and the house will be well seasoned and all ready to move into by early spring; that of itself is no small

"I have had a big lot of experienceall other times of the year I chase after contractors and day laborers, but in the winter they are close after me. In the winter I save money by being chased; at other times I do the chasing and pay more besides.

"I build the year round—always building something-but I plan to have as much under way as I can in the winter time. An examination of my residences will show that I get the best dry dimension lumber for frame work, the best factories get out the interior finish, the most skilled labor in the city do my best work. All this I get without paying a premium for it, and I have as little friction as any man doing building in Minneapolis, because I do the bulk of it in the winter time."-From Minneapolis Tribune.

House Plan Service

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

NOTES ON PRICES.

Cost Estimate.

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

The advances in lumber and raw material required by the factories has forced another advance in some items of the sash and door

The Following are Prices Sent Us by Correspondents.

Waukesha, Wis.

Dimension lumber, average per M	\$23.00
Flooring, No. 2 D & M fencing per M	29.60
Sheathing, No. 6 D & M fencing per M	24.00
Shingles. Star A Star, per M	3.50
Siding "C", per M	
Finish lumber, per M\$42.00 to	60.00
(Lath and plaster, per yd. 2 coat sand	
finish.)	.25
Carpenter work, per hour	.25
Mason work, per hour	.25
* * * *	

Minneapolis, Minn.		
Dimension lumber, per 1,000, No.		
2, average price	\$16.50	to \$18.50
Flooring (No. 2 D. & M. fenc-		Buckerin
ing), 4-in and 6-in	19.00	& 21.50
Sheathing boards (6-in. D. & M.		
No. 3)	17.50	to 19.50
Shingles, standard star "A" star		
cedar	2.75	
Star "A" star pine	2.75	
Siding "C"	25.50	Alexander by
Finish lumber Excavating, per cubic yard (left	35.00	to 50.00
on lot)		
Rubble stone work, per perch	.15	
(16½ cu. ft.)	T 20	
In wall	2.50	
Brick laid in wall, per 1,000	2.50	
(wall measure)	11.00	to 12.00
Lathing and plastering, per yard,		
two coats		

What do you know about roofing material? You would not buy a motor car until you knew something about engines. You would not buy a horse until you knew something about horseflesh. Why should you buy or build a house before you knew something about one of the most important parts of it—the roof?

There are but two things you need to know. One is that good tin is the best, the most durable and the least expensive sort of roofing material; and the other is that no tin is as good as "Taylor Old Style" roofing tin because no tin but "Taylor Old Style" is made by the slow, thorough, oldfashioned, hand-dipping process.

If you are building a house to live in, or to sell, or a store, or a church, or a school, or a lodge, or any public building that requires roofing, it will pay you in dollars and cents to send for our book, "A Guide to Good Roofs," which tells you why "Taylor Old Style" roofing tin is the best roofing made.

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Notes on Prices-Continued

The expected advance in hemlock occurred this week when the price list committee of the Northwestern Hemlock Manufacturers' Association recommended the following changes in the list:

All piece-stuff, boards and three-inch plank, No. 2 and better, advanced.\$0.50 Timbers, 4x4 and larger 1.00

No change in No. 3 boards or No. 3 piece stuff was recommended. This movement upwards is in line, not only with the events which have recently occurred in the white pine and fir markets, but it is in harmony with the true conditions in the hemlock market. Reports from the northern mills are to the effect that stocks are very badly shattered and the general supply very low. There is a strong demand for lath and it is commanding strictly the list price.

Trying to Dodge Orders

Never in the history of the lumber business in this city have the yellow pine people been in the predicament they now find themselves in, for they are actually trying not to get orders. Salesmen are being taken off the road by some of the biggest concerns in the business, and the effect of this policy is to some extent reflected in a somewhat smaller volume of business done in the past two weeks. The mills are trying to get some of the orders they already have off their books before accepting many more, and the effect of this is beginning to tell in some of the places where it has been in effect the past few weeks.

As for prices, they are the best ever known—there is no question about price, as a matter of fact; it is simply a question of prompt shipment of the orders being The car shortage has hurt some, but not very much up to this time, and it is hoped that its worst effects will be staved off for some time to come—at least until the present overwhelmingly large business is gotten under control in good shape by the mills.

When blown-down white pine timber will bring seven and a half dollars per thousand, and norway six and a half dollars, the value of pine stumpage in the north can be appreciated. It also, in a way, explains why No. 6 boards are selling for about \$6.50 on the docks at Duluth.

-St. Louis

THE BOUND Keith's Magazine For 1903, \$1.50; For \$1904, \$1.75, PREPAID

A 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. F., Athens, O.

regarding plaster Specifications, mortar, say: "Use one half bushel of hair to each barrel lime." The men who do our work claim that three times that amount of hair should be used. We cannot see how it is to their interest to furnish more hair than specified. Should we insist on your

proportions, and why?

A. There is no harm in allowing the workmen to use one and one-half bushels of hair to a barrel of lime, if they desire. to do so. The standard authority, however, is from one-third to two-thirds of a bushel of hair to a barrel of lime. By a bushel of hair, is meant a package that weighs from seven to eight pounds, according to quality.

W. F. G., Cranbrook, B. C., Canada. O. We are rather puzzled as to the color to use for finishing the outside of our house. We have a lot of pines, spruces, etc., in the lawn and green is considered unsuitable. We prefer lighter colors and pronounced red is objectionable. Can you give me a

suggestion?

A. In such a location I think an all white house would be very attractive. I do not think a moss green roof, if you use anything on the roof, would be inappropriate, even if you are among the pines.

Another good combination would be a rve straw body with white trim, or even a rich mahogany red, with white trim, would be pretty in the pines.
J. B. M., New Prague, Minn.

Q. What should be the extra cost of enlarging an 80-barrel cistern to 120 bar-

A. This is not a very expensive matter. The average mason would probably not charge you over \$40.00 or \$50.00, but, of course, ten different men would have ten different prices for the work.

E. E. S.

Q. In my new house I am greatly bothered by leakage around the windows. The rain seems to come in at both ends of the window stools. What will remedy it? Will be very thankful for help in this matter.

A. The fault is probably due to the fact that the window head did not have a drip mould or tin flashing. The water running down outside wall of house comes to the

top of window and instead of being carried out by a drip or flashing, seeps in back of casing on top of window. This can be remedied by putting strip of tin 21/2 inches wide, up under the strip of siding at top of window and turning the edge down over the top casing a half inch.

C. E. L., Bowdle, S. D.

Q. What do you recommend in the way of plastering? All smooth surface, or part

rough and painted?

A. You cannot get as good a job of paper over a sand finished surface as you can over the smooth. I think a good plan is to finish the ceilings with a fine sand finished surface and the walls simply for papering or hanging with burlap.





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Glimpses of Books

The Game is Jack London's rather ambiguous title for his latest book, just fresh from the press in midsummer. There are so many "Games" deserving of head lines. and capitals in this 20th century, that one is in some doubt which of them is to be exploited here, a doubt which even the gruesome coverpiece does not determine until the flyleaf is turned and shows the clenched fists with victor's crowns above and the grinning death's heads and partly veiled skeletons which further and appropriately illustrate the volume. Then we perceive that "The Game," singled out for such marked and definite exaltation, is the Prize Fight, the brutal and debasing spectacle of the ring. Although the nearly two hundred pages form a book of the usual size, the story is really a very brief one of scarcely more than twenty thousand words. It can be absorbed in an hour or two, and it is too absorbing not to be finished at a sitting. It is a story of great rapidity of action, the whole movement of the tragedy occupying but two days. It has great power, it is an intensely graphic and realistic portrayal of the horrors and, we suppose, the joys of the prize ring. It is a powerful, vivid, intense presentation, and the terrible tragedy of the close is its fitting end. But for all that, we are sorry Mr. London has written it. If he meant that his repellant theme and vivid picture of the brutalities of The Game should weaken and lower its influence. should curtail the columns that are devoted to it in the daily press, should be a mighty ally of decency and of those who seek to abolish such depraving and demoralizing exhibitions, pandering to all that is lowest and most bestial in menif he meant to do this, the only valid reason for the story, then why nullify and make impotent the terrible lesson by picturing the hero of the prize ring as little short of god-like, a character of the utmost innocence and lovableness, gifted with a physical and moral perfection and purity such as is possible only to innocent girls and children?

Joe Fleming and the sweet, idyllic love story that trickles like a silver stream through the black mud of the "ring," will make all the terrible lesson of the fight as ineffectual as an auld wife's tale. A

Glimpses of Books-Continued

glamour is cast over "The Game" by this idealized and utterly impossible character, which will blind the unthinking and the immature to the horrors of the reality, and these are they who will chiefly read the story. This is why we wish it had not been written. The Macmillan Co., Pubs., New York. Price, \$1.50.

We are in receipt of a sample volume of Messrs. Scribner's Sons new biographical edition of Robert Louis Stevenson's works, an edition which cannot fail to afford pleasure to all of that gifted author's lovers and friends, and which is well calculated to bring him new admir-

The special feature of this new edition is a brief introduction to each volume, relating the circumstances under which it was written, with delightful little confidential revelations, as to how and where the material for the story was obtained.

Each volume is complete in itself and will be sold separately. They are bound in both cloth and leather, the cloth a dark maroon with embossed cover decoration. Charles Scribner's Sons, Pubs. Cloth, \$1.00 per vol. Limp leather, \$1.25 net.

In The Deliverance, Miss Ellen Glasgow, whose previous novels were vivid pictures of the Civil War of the 60's, deals with life in Virginia a few years after the close of the war. She paints a southern family, reduced to poverty, and gives a realistic picture of their sufferings. It is a pity that Miss Glasgow has not made a better use of the opportunity which such materials afforded her for a fine as well as strong story. The paradoxes offered by conditions in the south after the war, when generous and luxurious gentlefolk are driven by extreme poverty to work for their bread as clerks, seamstresses, even day laborers, while their former slaves are elected to political office, are full of opportunity for the novelist. Miss Glasgow, however, gives us a story which is neither probable or wholesome and which is totally lacking in enjoyment for the reader. It is a pity, when real ability does scant justice to its own powers.

Doubleday, Page & Co., Pubs., New

York. Price \$1.50.



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The timber is cut into 3x2's and 4x2's of any length from 4 feet up. The side which faces the weather is made with a slant and an edge which projects over the one underneath, the pieces being laid flat, one on top of another, in the manner of laying brick.

He also has an arrangement for doors and windows and the corners of the building. The building appears, when erected, as if sided with 3-inch siding, and Mr. Hanson estimates that the cost of the whole wall will not exceed the cost of No. 1 siding for the same number of square feet.

The Farmers Want Good Stuff

One of the curiosities of the retail business is that nowhere else is there such a universal demand for the better class of lumber of all grades as in an agricultural community. My experience is, that no class of people are as particular about their floors as the farmers' wives. A German farmer will have a good floor and a good roof, if he doesn't have anything else about the house that he wants. The fact is very evident nowadays that anything in the way of lumber will sell for some purpose or other, but when it comes to working off flooring twelve inches long, I don't know where its place would be in the ordinary country yard. As I have before remarked, there are some purposes for which it might be used and when the work is done by a cheap class of help. I doubt whether soft pine can be end matched clean cut enough to make a good joint. But as most of the flooring now used in dwellings is either yellow pine or fir, this would not prove a serious objection, as either kind is hard enough to stand the cross cutting without tearing the edges.

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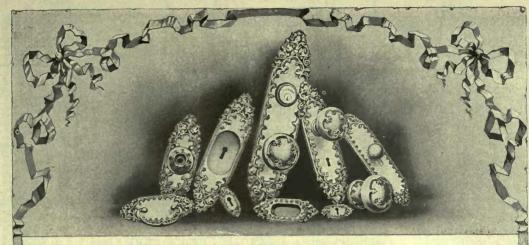
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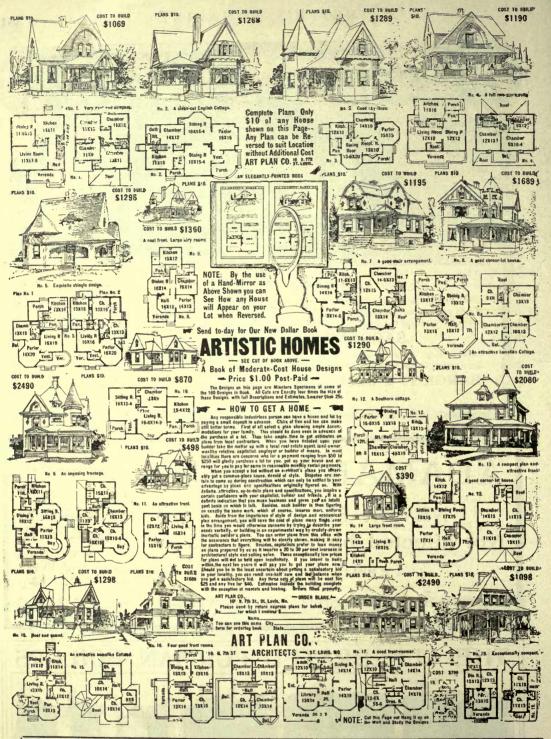
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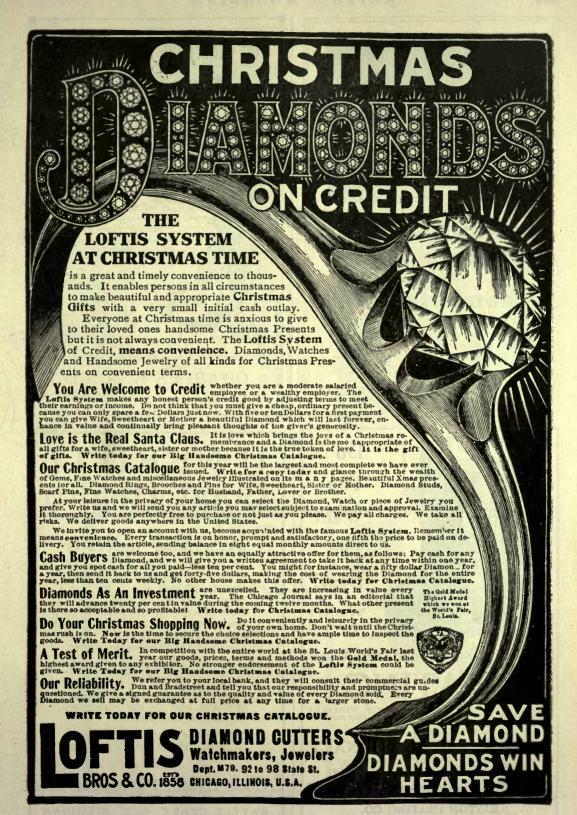
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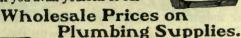
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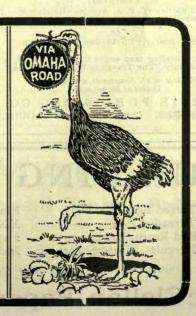
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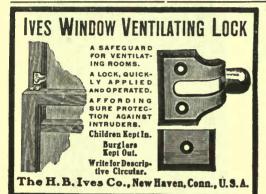
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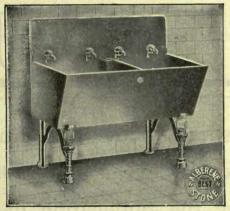
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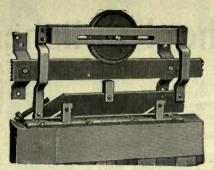
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Little Talks by the Publisher

In spite of the fact that the printers' strike has been on since October first in Minneapolis, in a very vigorous fashion, Keith's Magazine comes out on the usual mailing day. As entirely new hands have been on the make-up, any typographical errors which may be observed in this issue, our readers are asked to kindly overlook.

Answers to Prize Offers.

Because of the continued suggestions, as a new feature, articles on Gardening and Home Grounds, we shall the coming year make considerably more of this subject by publishing several practical articles on Gardens and the Arrangement and Care of Home Grounds. Articles from several new writers will appear this next year, full

announcement of which will come out in our Christmas issue.

Most of the replies received to our prize offer for a New Feature, have been to the effect that the magazine needs no improving. To quote from one subscriber,—
"Since I first saw Keith's Magazine, I have never been without a copy; it offers so many new suggestions which are good and helpful. If I had found your magazine before I built my house, some things would be different from what they are now. cannot suggest any new feature; it is good enough as it is." We frequently receive letters stating that the subscriber would not think of losing a single copy and the following is quoted from a letter just received. "I am much in love with your magazine and can scarcely wait to get the wrapper off." These are very gratifying endorsements and greatly appreciated, but as we are sincerely desirous of giving a magazine of exceptional value in our chosen field, we print with pleasure the following remarks from a subscriber who does not wish to be considered as a competitor in the prize offers.

"Your magazine at present is doing a good work as is evident by your subscription list and the class of advertising you carry. The people have found you out for you have what they need. An aid for any house builder, architect or contractor. Its chief aim is to reach those who wish assistance in building homes. It is also an education for home builders in that it enables them to guard against the mistakes of their contractors and avoid their everlasting "extras" which they usually work in by the score (meaning no disrespect to the many honest) and enables them to direct how the work should progress for desired results. Some suggestions, however, for still other features of interest occur to me. You house a man, you decorate his home, furnish it, tell him how and what to eat, but his front yard at present simply grows to grass. Let me suggest a 'Landscape Architecture' department to be made a regular feature. Taking up each month the surroundings of the home and plant life in all its phases, handling the subject extensively but simply as it applies directly to the setting of the home and adding pleasures to its occupants.

"I suggest that heating and ventilating be taken up extensively, especially the lat-I also suggest the regular appearance of several types of barns each month with occasional articles on the planning, designing and construction of same, also illustrating in a large scale, many details of the home that are lost in the reductions of large photographs; such as windows, leaded glass designs, entrances, bits of interior detail etc."

The publisher is very pleased to receive these suggestive letters.

The reason selected for the prize under Offer No. 3 in September number "The best reason for purchasing 'Keith's' on the news-stand" was that given by Edward L. Daw. Portland Me., and follows.

"I have just purchased at a news stand a copy of your magazine for September, '05,

and find it so full of interest that I enclose P. O. order for subscription."

"I have sent a dollar several times to other publishers in various parts of the country, and received in return specimens of houses and plans so ugly that it would be difficult to conceive anything in architecture more hideous and impracticable, so, naturally I became disgusted with all publications of the kind.

Our Christmas number is going to be a handsomer issue than many preceding it, in view of the attractive prospectus for 1906, and the publisher's special offer to his old subscribers of extending their renewal subscriptions at the price of one year for a period of 15 months. We shall anticipate a generous enrollment of renewal subscriptions.



CHRISTMAS NUMBER DEVOTED TO THE HOME. ITS BUILDING, DECORATION AND FURNISHING

GOOD THINGS FOR 1906

A FEAST FOR THE HOMEBUILDER

Home Grounds and Gardens

This New Feature Will Be Handled in a practical way by the well known florists and landscape gardeners—Ida D. Bennett, Katherine C. Budd, H. C. Phillips and Frank Nutter. Some of the subjects to be presented are—an educa-

tional article on, The Improvement of Home Grounds,—Planning the Garden and How to Buy Seeds,—The Old Fashioned Hardy Garden,—What to Plant and How to Make It,—Climbers for Porches and Perolas,—The Massing of Shrubbery, etc.

Little Journeys With the Architect—In which architectural details such as windows, entrances, interior detail of sideboards, stairways, fireplaces, etc. will be given, fully illustrated with detailed drawings.

The Evolution of a Home—(A series by E. A. Cummins) In which two bachelor maids evolve beauty from unpromising materials.

Houses for Hot Climates	
The Evolution of the Plaster House .	By Una Nixon Hopkins
A Study for a Small House	
The Importance of Detail	
A Talk on Steps	} . By Arthur C. Clausen

Wall Decoration—This subject will be treated very fully during the year by Henrietta P. Keith illustrating in each issue wall papers of the newest and most artistic design together with appropriate draperies and suggestions as to their use.

Typical American Homes will be continued as a regular feature.

Designs for the Home Builder

A high standard of work will comprise this most valuable and interesting part of this magazine and the most attractive Homes by leading architects of the United States will be given.

Building Experiences—Response to our prize offer gave us a number of most interesting experiences, which will be published. The Experience winning the first prize, \$25.00 will appear in the January number.

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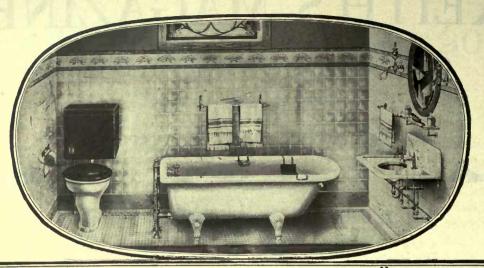
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No. 6

A Los Angeles House

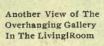


The Palm-Thatched Pergolas, Each Side the Front.

HE building of a house these days usually resolves itself into a problem more or less difficult to solve. It frequently happens that a certain number of rooms are positively necessary for the requirements of a family where the pocket-book is limited to a sum scarcely adequate; or again there may be the question of how a particular frontage, likely too narrow, can be built upon so as to obviate the effect of narrowness. There are so many, many distracting things to actually count upon, in the building of a house, without saying anything of the unexpected quantities, always to be reckoned upon. The problem in the building of "A Los Angeles House" was not a simple one. The lot though a beautiful one, was, like some things beautiful and human, difficult to manage.



The Fireplace Fits Into a Niche Made by the Stairs. In a pretty neighborhood where building standards are high, the lot faces North. It has the advantage of being large and of commanding two fine views, and there arose the question which of the views was the finer, the one to the North or the one to the South. There was little room for argument, because to the North were delightful views to be gleaned of the mountains between the low hanging branches of peppers that trailed their lazy greenness even to the dust. To the South there was to be had a bird's eye view of the city, the valley and a glimpse of the sea, if the atmosphere were clear, so it was settled the house should face both ways. It must present a pleasing appearance to the street, quite in keeping with the good looks of other aristocratic mansions in the vicinity, and be quite as circumspect in appearance on the other side toward the city. That





much settled, another problem for consideration presented itself. The street to the South as well as the West, which if a conventional house had been built would have been the back, dropped many feet below the level of the street in front, so that there was a chance, in the case another house were built South of this one contemplated, that the view might begin with,—no telling what. So a wall was erected along the South, and high enough to shut out anything that could possibly prove unsightly at the foot of the hill, and low enough not to interfere with the disant view. Along this wall are planted shrubs and rose trees. The house being built, you enter on the North, going along a brick walk, enter the front door, if you please to call it so, and are surprised to find that as you look ahead of you it is through French windows on the front that you see ponds of lilies, pleasant walks, and a broad expanse of green lawn, terminating in the wall. There is so much glass, that the garden seems almost a continuation of the splendid big room just entered. There is a pergola porch at each end of the front, covered during the summer season with palm leaves, which are removed in the winter to let in the sun. In the centre of the front a large awning is used for shade. The house is of plaster, stained a soft grayish brown, with brown roof and trimming of brown. The white window and door sash brighten the house, giving it a most amiable appearance. The lot which at first seemed so perverse, turned out to be a blessing in disguise, for, because of its elevation above the street on the West, a splendid automobile room has been possible under the house. This is entered from the street by heavy brown doors of excellent design. The hillside is so well shaded by peppers that these artistic doors are scarcely discernible at a distance. The large living room of the house is better described by the picture than by the pen. It is a very beautiful room with a gallery overhanging; from this you enter the sleeping rooms and go out onto a large balcony from which is far reaching and wonderful view. The fireplace fits into a niche made by the stalrs, and sitting with your feet on the hearth a grandfather's clock of old mahogany ticks pleasantly above your head. A winged



A Dining Room Without Rugs.

chair near a heavy table with a low lamp, on the one side, and a book case of rare editions on the other, suggest the spirit of the house, ease, comfort, refinement and beauty. The walls of neutral plaster are a good background for the excellent furniture and well selected bric-a-brac. A reproduction of Whistler's Carlyle on the stairway is in the congenial company of a few other pictures by famous artists. Much of the furniture is antique, but there not being the requisite number of pieces for so large a room, these have been reinforced by moderns of good design. Oriental rugs here, as always, are a satisfactory foundation for the other furnishings. The wood of the room has been stained, leaving the grain in evidence, and the real room, graced by a baby grand piano, supplemented by other furniture in keeping construction showing about the gallery is a commendable feature. There is a music with such a room. Pictures here as in the other room have been used with restraint.

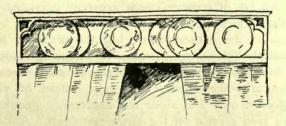
The dining room, whose windows on the South are shaded by one of the pergola, palm covered porches, opens hospitably from the living room. Perhaps the most notable characteristic is its cheerfulness. The walls are much lighter than the wood, and the handsomely polished floor is left without a rug. This idea of no rugs in the dining-room, while not new, is a sensible one, especially in a climate where there is no danger of rooms looking cold, or still more important feeling so, and where dust and moth must occasionally be reckoned with. The round table of mahogany is reflected in the brilliant surface of the floor. Fortunately it can hold a bowl of flowers the year round, for there is only the necessity of going into the garden to pick them. And how splendid are a bowl of water lilies now and

then! Then there may be roses of the Sofrano or Papa Goutier variety, if it is springtime, or the heat loving Bride or la France if it is summer; cosmos, dahlias, and crysanthemums, if it is fall, and at Christmas, there are glowing poinsettias, but they must go in something tall and heavy, to be sure, or else they will capsize. Heliotrope may be gathered all the year, but the stems must be dipped in boiling water, the same as the poinsettia, if they are to last long enough to be worth their picking. The dining room side board is proud of some very old china that shows its graceful outlines, even in the photograph. The niche, with a shelf for china, recessed in the wall, takes up no extra room and is very quaint. Chairs that keep the dining room table company are of old mahogany.

The kitchen is in a wing entirely to itself, and has three exposures, a lucky thing for a kitchen's ventilation. On the street side the ubiquitous lattice fence, seen everywhere in California, screens the kitchen court. Along this fence bamboo grows, being most decorative against the brown lattice. The kitchen court is paved with cement and a clothes reel in the centre is protected from sight on the front by another lattice screen. The clothes surely must always partake of the whiteness of snow in such an environment. Some giant cacti, too, protect this corner and woe to the burglar that ever attempts on any dark night to enter this embrasure.

The chambers are splendid airy rooms, with plenty of sunshine, and the wide casements let in an abundance of air. The view from these windows is superb. The house, or better home, is within the limits of a twenty minutes ride from the centre of Los Angeles, yet it might be a hundred miles away for all there is of smoke or noise.

UNA NIXON HOPKINS.



The Living-Room Under the Roof.

EOPLE are indicative of their homes, even to their very houses. The love of ease and ultimate discontent of the flat dweller is unmistakable; the voice of Mrs. Grundy is familiar to our ears when our boarding friends talk; he who rents from year to year, comes to lack that home quality which results from a sense of responsibility and pride in ownership, so delightful in the man or woman who is paying for or who has come into the full possession of his or her own home.

For some eighteen months, near my draughting table, Napoleon at his desk, had worked very cheerfully and very hard. Other men under similar circumstances, chafed and gave frequent vent to their feelings of discontent, but Napoleon always quit work with a hopeful face and came in the morning, with much the air of a newly broken steed champing his bits. Often had I asked myself why this difference between these fellows whose circumstances seemed quite similar, but who had not at all the same attitude towards their work.

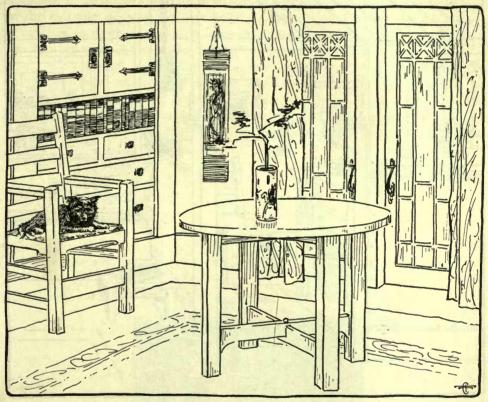
One day this question was answered for me Napoleon, in his leisure moments, extolled the superior qualities of his chickens; enlarged upon the subject of fresh vegetables; and wife and children were not slighted, for he fairly waxed eloquent on the subjects of home cooking and children's diseases. All these things were of a special kind, we were convinced, for had not Napoleon said so, and who would gainsay the word of such an enthusiast as our popular co-worker? We were invited to call.

Many things in praise might be said of the neatness and attractiveness of the exterior. An air of common sense economy pervaded the place. We felt instinctively that things were for use and for enjoyment. After the usual formal introduction to the household, we left the orthodox sitting-room and followed our pilot to the third story. Instead of ascending through a mere hole in the ceiling and the floor, we went up a flight of stairs broad and easy of ascent, beneath an arborlike construction, only instead of vines, there was stretched and festooned over and about the structure, a genuine old fashioned fish-net which had seen service on the down-east coast. Among a few other relics of this old fishing town, the most noticeable was a unique lantern hanging over the stairway, a finishing touch to this unexpected and unusual attic entrance. We were impressed with the air iness, comfort, and hominess of this living-room beneath the roof, for a veritable living-room it proved to be. This alone was sufficient to account for Napoleon's being "different."

"It was this way" Napoleon said, "we wanted a room away from the curi-

ous eye, where we could follow undisturbed, our natural bents; a place where the family could all be together and still, each one be doing the things he most enjoyed; a room where clutter would not matter; a work-room so to speak, and a place our friends would enjoy.

"We ourselves did as much of the remodeling as we could and although the work went slowly, we enjoyed exceedingly its progress. As much as feasible of the construction was left visible; to this end we cased the beams and rafters, then plastered what little wall space there was left and the spaces between the rafters, with a very coarse plaster, stained dull, rich cream overhead, and a deep buff on the walls. The wood work—all pine—we stained a deep coffee-



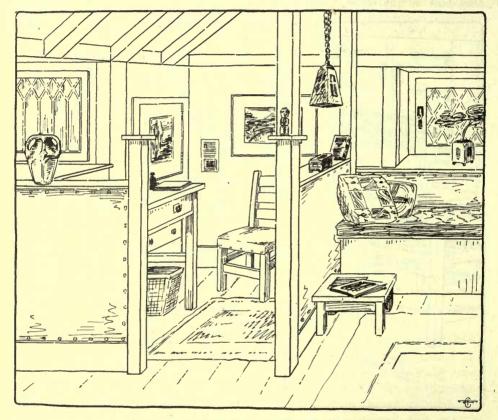
Doors That Slide Like The Partitions of a Japanese House.

color, the floor to match. We chose these matting rugs because they would shed the dirt most readily. The heavy rug you see beneath the large table, is just for the little mother who plies her needle or reads between the times when we claim her audience, for she is expected to admire, to encourage, or to pass judgment on our efforts.

"The low space beneath the roof is not allowed to go to waste, for here you see these plain doors slide like the partitions of a Japanese house. When opened they reveal the trunks, packing-boxes, retired furniture etc., which most

attics hold. These drawers and closets of various descriptions, are but the cedar receptacles and less pretentious places for the family stores.

"You will notice our rare expensive objects are very few, just a censer, an old friend brought us from abroad; two or three good chairs, several pictures, and some andirons which once belonged to a grandmother, a "great" or two back. Otherwise the effect is gained by the unusual location of the room, through the use of a few simple, well chosen fabrics, which by the way, were not all found colored just as you see them, but were "dipped" by Elizabeth, in order to complete the harmony she had in mind. I have thought I would come home



"This Ingle-Perhaps You Would Call It a Booth."

some night only to find she had "dipped" the sunny-haited baby to make him harmonize with the floor, or perhaps to make him less conspicuous. Most of this furniture I built with such help as my family could give. To many it would seem crude but to us it represents so many minutes of actual pleasure, it is quite ideal.

"This ingle, perhaps you would call it a booth, is where the children cut, paste, and whittle to their hearts' content; this is the children's end of the room; that little table is always there for their games and you may be sure

the neighbors' little people as well enjoy it thoroughly.

"These two glass doors open onto a balcony formed by the gable-end sitting back from the face of the story below. In the summer it is screened in and fitted up for lounging primarily, with floor cushions, pillows, and a wicker chair or two. On the balcony rail beautiful nasturtiums spring and bloom from the box-garden. From the west windows, we are up so high, we see beyond the tree tops most glorious sunsets such as you earth-dwellers only dream about."

Napoleon continued, "I have been so deeply interested in the execution of our ideas as to what a practical, homelike living-room should be, I have hardly been able to get home fast enough to get hold of my tools, or away early enough in the morning, to earn the few dollars necessary to complete this little room which has so much of ourselves wrought into it. Here we seem to appreciate one another more and here our friends like best to come. It is here we live."

We too were under the spell of this ideal living-room beneath the roof, for we sat there unconscious of time, gazing first into the open fire, then at whatever our host pointed out to us. Had it not been necessary to replenish the fire, I fear Mrs. Napoleon would have found it necessary to hold a private consultation with herself, as to where in the world she could stow away "those people," for the night.

Mary Moulton Cheney.



A Winter Window Garden

By Ida D. Bennett

HE VALUE of the winter window garden depends largely on the ease with which it may be cared for and the thoroughness with which it may be enjoyed. It is quite possible to grow flowers so successfully that they may be the envy and despair of ones friends and yet take little, if any, pleasure in them one's self. This is especially the case when the plants must be grown on plant stands in the living room, where no adequate provision can be made for them, and they must be moved whenever one wishes to care for them, or raise or lower a shade or in any manner approach a window where they are enstalled. Under these conditions the housewife may well question the pleasure accruing from the possession of plants in the living room during winter.

If, however, there is no other arrangement possible it is better that the number of plants should be largely confined to such large, ornamental plants as may be placed on movable stands and so rolled out of the room when sweeping is going on or when it is desired to shower them without the labor of lifting and carrying them.

This, however, excludes the enjoyment of a large class of plants especially adapted to the window garden; for these a well contrived bay window or conservatory is almost a necessity, and it makes it possible to realize the greatest amount of pleasure possible from house grown plants and properly arranged, amounts in effect to a miniature green house.

The first requisite in the successful window garden, whether it consists in a conservatory, bay window or merely an ordinary living room window, is light. This should, if possible, come from the south or east, seldom or never from the west as few plants will do well in a west light, while even a north light may give excellent results if the right kind of plants are employed. The ferns of all variety, begonias, whose rich and varied colorings, well replace the scarlet of the geranium; the cinneraries with their gorgeous wealth of mauve and purple and wine; the delicate tints of the primrose Forbesi and the more intense coloring of the Chinese primrose, offset by the purity of the white variety, and the Cyclamen, Fuchsias and many of the ornamental leaved plants, will make gay the northern window garden all winter. But for all around gardening the south exposure is, where practicable, preferable.

The second important essential of success is atmosphere. This includes not only a supply of fresh air at stated times but also a definite amount of moisture in the air; this may be determined in a general way, by the condition of the plants, but in a more scientific and practical manner by the use of a green house Hygrometer. There are several ways of supplying moisture to the atmosphere of the plant room. Perhaps the simplest is in the growing of plants which, by their ab-

sorption and transportation of water create an imperceptible but sufficient degree of moisture. This class of plants is found in the various winter flowering bulbs, as the hyacinth, narcissus and the anemones, which throw off an immense amount of water during the twenty four hours, and as they are among the most desirable of winter flower producers they offer the happiest solution of the difficulty, and should be planted at intervals of a week or ten days from the first of September until the first of January. Other ways of producing moisture concern the heating arrangements and the general care of the plants.



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A Winter Window Garden.

From The Garden Magazine.

The size of the bay or conservatory depends upon the number of plants to be grown, the room at command or the amount of expense that it is desired to invest. The ordinary window of four sash and end sash may be taken as a basis in planning; this should, for convenience in showering, fumigating, as well as from immunity from the dust of the living room, be provided with glass doors which may be closed as desired. These doors or door, for where cost need not be too closely considered one single pane of plate glass should form the door, should be arranged to slide into the wall out of sight, and need only be closed for reasons suggested.

The floor of the bay should be of tile or cement and slanted slightly towards the center and outside, where it should be provided with an outlet and drainage pipe having a sunk sieve and cap. This will make it possible to shower the plants daily and freely without disturbing them, and will be invaluable in keeping down red spider, also as a restorative in case of slight freezing. Thus the health of plants that can have their daily bath is practically assured.

Provision for fresh air other than through the cracks around loose sash must be provided. Usually a ventilator in the ceiling will, with the fresh air received from the living room, supply this, but anything in the nature of a draft must be carefully avoided, and it will be found a wise provision to paste strips of cloth around all window casings at the approach of cold weather. Storm windows are a necessity to the plant window, as they not only shut out cold, but as the frost will not gather on the inside windows where they are used, it will not be nesessary to move the plants from contact with the glass on cold days and nights.

There is much difference of opinion in regard to the best manner of heating these small plant rooms. Where the house is warmed with steam or hot water, a pipe may be carried into the bay along the floor and will give a fair degree of satisfaction, the only objection being that the room is liable to be kept much too warm for the plants to do well in.

When furnace heat is used it will usually be only necessarry to place a cold air register in the room, so by drawing off the cold air and supplying its place with warm air from the room, a very satisfactory atmosphere may be obtained. Where hot air heat is used for plants a pan of water should be kept at all times on the flue under the register; this will do away with the principal objection to hot air and obviate in a great degree, the danger of gases.

The arrangement of shades in the windows, or indeed their presence at all, must depend upon the arrangement of the plants. Where these are grown close to the glass it will not be found practicable to use the ordinary shade fixtures next the glass, but they may be introduced between the storm and inside sash and operated from within by a cord attached to the center of the bottom of the shades and carried under the bottom sash, by which the shade may be raised or lowered at will.

After the first af January the sun is likely to be too warm at times for the more tender plants, especially is this the case in the spring when tender seedlings and cuttings are in evidence; screens of fine cheese cloth that may be drawn up or down as occasion requires, should be arranged on rollers in each separate window where they will be available at a moment's notice.

Hanging baskets are apt to suffer any where out of a green house unless given especial attention; their position in the upper part of the room where the heat is greatest causes them to dry rapidly especially around the outside of the ball of earth next the pot. This position somewhat beyond reach, causes them often to be neglected, and for this reason it would be well to hang the basket with a cord and pulley that they may be drawn down to examine; or where two baskets are hung in the bay, if these are of the same weight, so that they will

balance each other they may be hung, one at each end of a cord, over two pulleys fastened in the ceiling, and so first one and then the other pulled down for care and inspection.

A constant supply of moisture may be obtained by leaving the center of the baskets open, that is without a plant, and setting therein a tin can with some holes in the sides through which the water will slowly ooze; the size of the holes will be determined by experiment, they should not be so large that the earth will not absorb the water as it trickles forth or too small to be of practical use.

For convenience in showering, a water pipe, which should pass along the steam pipe or within reach of other means of heat sufficiently to take the chill off the water, should be carried to the center of the ceiling where it should be supplied with a fine spray and valve that can be operated by a cord carried into the room outside the bay, then by closing the glass and opening the valve the plants may be thoroughly showered from above with all the efficiency of a natural summer shower. If a sufficient degree of moisture is maintained in the plant room it will not be necessary to shower the plants from below to keep down red spider.

Should green fly make its appearance, as it is apt to do in the best regulated plant house, a kettle of ashes covered with live coals may be brought into the plant room, a quantity of wet tobacco stems placed thereon, the glass closed and the plants allowed to remain in the smudge for an hour or more. All heliotropes, however, must be first removed and not returned to the room until all trace of the smoke has disappeared as heliotropes will not stand the tobacco smoke.

In stocking the winter garden it is always desirable to have a number of purely ornamental plants that may be brought out for decorative purposes as palms, aspidistras, araucarias, asparagus, ferns and the like. Certain varieties of the bamboos—as the Viride glaucescens, are very ornamental and when grown to large size and mounted on rolling stands so that they may be rolled out into the reception hall or drawing room as wanted are very useful. Plants that are to be used for decorative purposes should be constantly turned that they may make a symmetrical growth, while those that are intended to ornament the plant room and be visable from the outside or to furnish flowers, will usually give better results if not disturbed, as turning often results in blasted buds and incomplete development; this is especially the case with the petunias, the buds of which will blast if they are turned to a different light.

There is a certain charm about the summer flowers when grown in the green house in winter; thus the sweet alyssum seems never so sweet as when blooming during the snowy days of winter, there is a delicacy about the foliage lacking in the denizen of the summer garden; so too with the English daisy, which may be kept in bloom throughout the greater part of winter and makes a graceful cover for the bare earth in large pots and tubs.

Lately some small interest has been manifested in the Christmas rose-Heliborus niger; this is not a rose at all, but has the five petaled form of the common wild rose, which has probably given it its name; it is a hardy perenmial

blooming in favorable latitudes about Christmas time whereby it gets its name of Christmas rose. In the northern states, however, it blooms in March or early April, its dainty, rose shaped flowers of white, rose or purple, some two or three inches across, contrasting finely with the dark, evergreen leaves. It is quite impatient of disturbance and to do well should be planted in well drained soil and left undisturbed from year to year. If wanted for winter blooming it should be lifted in spring with as little root disturbance as possible, wetting thoroughly the day before, cutting carefully around it and lifting with the spade and transferring it to the pot or box directly from the spade, without any handling or allowing the earth to break away from the roots; pack the earth closely in the pot and keep in a cool shady place all summer. Do not bring into the house until cold weather and then keep in a room away from direct heat until it blooms and when in bloom it should be given as cool a place as possible. Plants lifted in the fall, unless growing in small lumps that may be lifted without dividing and gotten into the pots without any root disturbance, cannot be expected to bloom. The white Heleborus is much the prettiest for the house culture and where it is desired to cultivate it for the adornment of the conservatory it would be well to get small plants of the florists and grow them in pots sunk in the ground in a semishady position during summer and return them to the open ground as soon as through flowering, repotting them, or rather shifting them to larger pots if necessary and giving as nearly open ground treatment as possible when in doors.

A broad, well supported shelf will be found convenient at the foot of the windows and may be made continuous around the bay. If desired this may be provided with a shallow zinc tray filled with sand, into which the pots of moisture loving plants may be plunged. Lighter shelves will be needed at the top of the sash, and for this purpose there is now to be had a small, light, self adjusting shelf fitting into the space between the sash, which, requires no nails screws or brackets to support it and as it is instantly adjusted or removed it is very convenient. It comes in the ordinary window sizes and as many as are needed, that is as many as there are windows, may be used. The iron brackets that hold from one to three plants each and are screwed to the casing, are also very useful for plants that drop their leaves, as the primrose, but they do spoil the woodwork badly, unless they are to remain permanetly, when they should be painted or bronzed to match the casings, and so do no particular harm.

These mid-sash shelves are very useful in spring for starting seeds or cuttings as the heat rising against them provides the bottom heat so necessary. Also by their use plants requiring quite different temperatures can be grown in the same window, the upper sash being several degrees warmer than the lower.

Typical American Homes

good way to throw off the yoke of our busy commercial life, to get back to nature and escape the imprisoning formality of social life, is to own and live in an old English home. The Anglo Saxon within us still keeps our hearts warm to the half timbered architecture of old New England. Like children tired of playing with their new toys and returning again to their old rag dolls,—we every now and then abandon our new fancies and insane desires to have "something different from the rest" and return to the old style of



Type of English Hillside Home.

Harry Jones, Archt.

our forefathers. English architecture is essentially domestic. It may not be as conspicuous, but it has more grace, charm and peaceful repose than the monumental dignity of classic homes.

We have in our first illustration an old English hill-side home. Hill-side building is an art in itself and is best adapted to either the English or Swiss village type of house. The style of architecture of this house is an adaptation

of the Elizabethian half timbered architecture of about the period of her reign (1565-1603) The first story is brick veneer of red sand mould bricks laid up in Flemish bond white mortar. The upper part of the house is plastered with gray cement rough plaster marked off in a pleasing design with brown stained wood work. The house stands an existing testimonial of the durability of exterior plastering in a northern climate. It was plastered some years ago and the plastering is still in good sound condition, has toned well with age and looks as if it would stand for many years to come. In spite of popular sentiment and expression on the subject, cement plastering for the exterior of a house is commendable. It is tight, warm and enduring. "Its grayish white is charming, seen against green trees or beside still waters." It should always be put on wire or metal lath.

The masses of the house are broken and freely assembled. Each feature appears to meet some existing condition or the interior, the bays, wings and gables being the result of necessity rather than design. This free will way of designing English homes is what gives them their charmingly picturesque appearance. It will be noticed that all the windows are mullion windows and in groups. "Its English you know." The English design always concentrates the light to some one part of the room, thus obtaining well defined areas of light and shade in the interior and plenty of free wall space. Scattering windows is a bad habit with many American designs. There is no cornice, the eaves simply overhanging to shed the water and cast a deep dark shadow over the plastering. The gables however have been artisticaly treated in a hand carved Gothic design

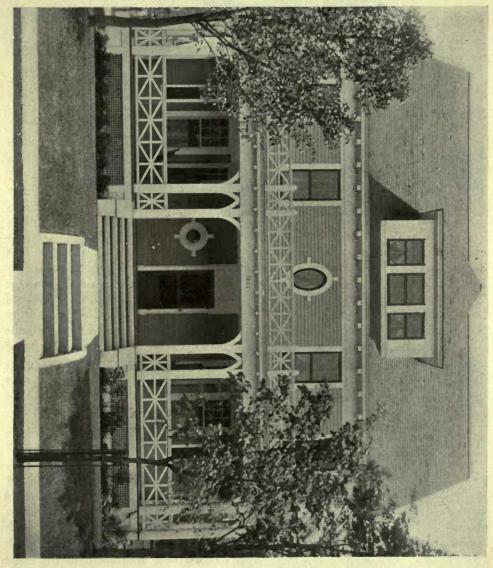
The approach to a house on a hill-side is usually on a central axis, a broad flight of steps and a terrace, then another broad flight of steps making a somewhat dignified the formal approach. As formality and hospitality never make good bed fellows the opposite means of approach is always adapted to an English home. As in this instance the steps seem to start up the bank most anywhere and then you "tack" from one point to another until you arrive at the entrance.

As Browning says:

"A little more, and how much it is;

A little less, and what miles away."

Thus our second home just fits its place. Being a city home on a level "building lot" it is necessarily more conventional than individual. The conditions imposed call for a rectangular plan which naturally develops into colonial exterior. To design a home that conforms to city limitations, at the same time in harmony with the life it shelters and adapted to the needs of the occupants was the desired result succeessfully accomplished in the building of this house. While colonial in character, elements of modern conditions have suggested various changes. The front porch and the dormers comprise its most attractive features. The four columns are Ionic with Scamozzi caps which seem wedded for all time to colonial work. The same cap is used on the corner pilasters. The dainty little turned balusters on the upper and lower balustrade are fit for the stair way. How much more attractive they appear than the plain square balusters so much in



A More Conventional City Home



Artistic But Not Elaborate.

evidence. The dormers are certainly attractive and somewhat original. The dormer on this house however is poor imitation and not well adapted to its location. It will be noticed that each dormer is over a window and these windows centered over spaces between the columns below. The same uniformity however has not been kept with regard to the first story windows. Fortunately in this picture the front door is partially hid from view for in its box like projecting vestibule it is uninviting, otherwise the house is ideal for its type. In detail the house is artistic without being elaborate. It contains many choice bits of art glass in its feature windows which add interest and beauty to the interior and lure ones eye toward the house at night when the light is behind them.

"What a multitude of interpretations hath the law of beauty."

What a quaint peaceful little cottage we have in our third illustration. It is not colonial nor classic but of a picturesque cottage type. It is not a very small house either but simply suited to the needs of a prosperous, growing family. It has a light airy appearance, borders somewhat on the ideal and is certainly inviting. It has to start with, a good "back-bone" in its long and unbroken ridge line which always gives a compact substantial appearance. The single dormer is well proportioned and located on the roof. It looks far better with its high roof than if a gable had been used as the latter would give it too much prominence. The dormer has become an indespensible adornment to the home but it should not engage ones whole attention. The porch is unique in its design, in most respects original and gives a cheerful aspect to the whole house. One would expect from the very nature of things to find peace and joy and a whole-some welcome in this home.

A Hunt for Mantels

ITH all its inconveniences, winter is a cheerful season to those who are in comfortable circumstances and have open fireplaces. A house without these is like a face without eyes and that never smiles. I have seen respectability and amiability grouped over the air-tight stove; I have seen virtue and intelligence hovering over the register; but I have never seen true happiness in a family circle where the faces were not illuminated by the blaze of an open fireplace."

I read this passage from dear old Holmes aloud to my husband, as we, two embodiments of virtue and intelligence hovered over that hole in the floor called a "register"—heaven knows why— which was the sole brightener of the dying November day in our living room. "John" said I, "did you know there is a chimney flue over there behind the sofa?" My husband made no reply. "John" said I again, "I want a fireplace in here." "You know Harriet we can't afford such luxuries. It's all I can do to meet the interest on our mortgage and my insurance premium; they both come due the 15th."

I opened my book again and said, "Listen John to this." "So long as people will sacrifice luxury, comfort, health, and even life, to economy, we shall have the drying anthracite coal stove or the hole in the floor exhaling baked air and mineral effluvia, the tight room with double windows, the poisoned atmosphere, the dull



The Stimson's Mantel.





Leather Panels and Mortised Shelf.

From Chas. F. Lorenzen & Co.



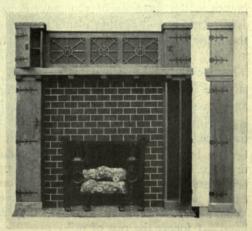
This is Like the "Balboa."

headache, hot skin and sulphurous taste in our mouths, which accompany in various degrees these money-saving and life-wasting arrangements."

"Oh, come off now Harriet" said my husband. You wanted to buy this house, didn't you; you wouldn't give me any peace till we bought it, and you agreed to be patient about getting furnishings."

"And so I am—perfect Griselda," I fired up. "I haven't asked you for a curtain or a chair. A fireplace isn't furniture, though it does more than furniture for making a room homelike and inviting. An open fire "furnishes" more than a davenport and costs no more. But it's not for that reason so much I'm asking

Ornamental
Iron Hinges
and
Secret Closets.



From Chas. F. Lorenzen & Co.

for it, it's a matter of health and happiness. Our furnace is all right, but it needs supplementing in very cold weather with an open fire. You wouldn't have to run the furnace so hard, to warm this big room. And in the cold, gray days of spring and fall—like this one—that come out of season and chill the marrow in the bones, just think how jolly a blazing fire would be. Why even the Stimsons have a fireplace to supplement their hot water plant in real cold weather and also for ventilation. An open fire is the breathing passage of a room! there is no substitute for it. The Stimson' mantel is all built in with the woodwork; it's awfully dignified and rich; but we can't have that, of course, we'll have to get one ready made from the manufacturer's.

"Oh! we can get one ready made can we," mimicked John. "I was ex-

pecting to tear ont the woodwork."

"Oh yes," I said enthusiastically, "just let me show you some of the designs. I've had these some time, waiting to tell you about them. We must have our fireplace, you know, a harmonious combination of good form and pleasing color, and of materials suited to the room. I am so glad the woodwork is finished with that soft brown stain, because I've set my heart on Mission furniture—I mean." I added hastily, "when we can afford to get new, of course.

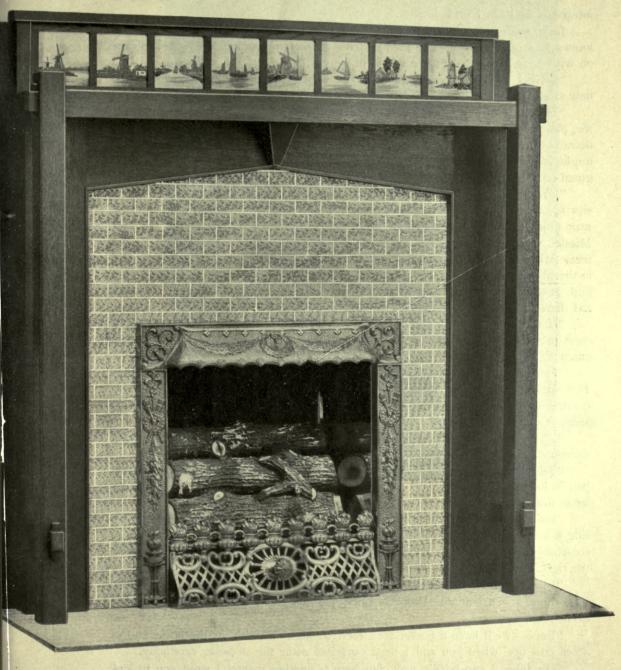
"I'm awfully undecided between these two. They are so different, yet each has the qualities of strength and simple lines in sympathy with weathered oak and Mission furniture, and of course I want to keep the new furniture in view in selecting the mantel. Now just look at this one John. See the heavy, plain oak slab for the shelf proper and that delightful narrow shelf below, mortised into the uprights. How solid and substantial it all looks. A mantelpiece you know John, is an important member of the architectural treatment. It usually dominates the room. Whether it is marble or wood, it should possess refinement, dignity and consistency with other features.

And then there is the sentiment of the hearthstone. I can't bear to have the children miss that out of their lives. There's no sentiment about a register. I don't believe in the banishment of all the good old fireplace delights from our homes in the interests of economy, even if the economy were real. I tell you John, flat life and heating plants have quenched the open fire, and taken from us the home's most sacred place—the hearth-stone."

My husband sat back and looked at me.

"How long have you been coaching up on this subject," he said, when I stopped for breath. "You must be getting up a club paper on 'How to be happy and have a Fireplace' and you're rehearsing it on me."

"Now John, you needn't laugh at me. I'm awfully in earnest about this fireplace." "No doubt about that," returned my husband, and I foresee it will be like buying the house; I'll have to do it for peace. But why stop at "this" fireplace. That chimney runs up through the east chamber; don't you want one there? And there's the library; you want one there of course, where you can sit and scorch your cheeks and divert your eyes with pictures in the fire. What's that about 'books that you may carry to the fire and hold readily in the hand'—I forget the rest of it."



Inset with Dutch Tile.

From E. A. Jackson & Bro

"Oh, John dear," I cried, "how good you are. You're going to be just as interested as I am I do believe."

John smiled indulgently. "I'm only like the Czar of Russia, dear. He knows he's up against it and so do I; it's a case of compulsory virtue. Come on with your pictures, let's see what you've got."

"Well, I showed you this one; did you notice the sunken leather panels, and how swell that copper tankard Will gave me last Christmas would look up there!"

"The leather panels are all right," said my husband, critically surveying the photograph, "but I don't like those mail-boxes supporting the shelf, they detract from the general excellence of the design in my opinion. Lots of folks might like them but I don't. I like a solid, substantial effect, and those look glued on."

"I suppose we could have it without those," I said. "This is a very good size for the room. It is six feet high and five feet wide. They give it either a wax finish or dull, rubbed shellac, just as you choose. Here is another Mission mantel, called the 'Balboa.' Isn't that Spanish Old Mission or you? All these Mission mantels they claim are reproduced from original furniture found in the Missions of Mexico and California. The Balboa is seven feet, three inches high and five feet four inches wide. You couldn't ask anything more substantial than that."

"It seems almost too large for the scale of the room," said John, and it costs more, too. I'm afraid we can't afford it, Harriet, though I do like it very much."

"Here is one that is very similar to the built-in mantel in the Stimson library The lines are plain, but so strong, and I like the iron hinges on those delightful mission doors. It is seven feet high and four feet eight inches wide, and oh, John, it only costs \$36.00."

"That is just for the mantel, Harriet; there would be the freight, the grate if we use coal, or the andirons if we burn wood, and a wire screen besides."

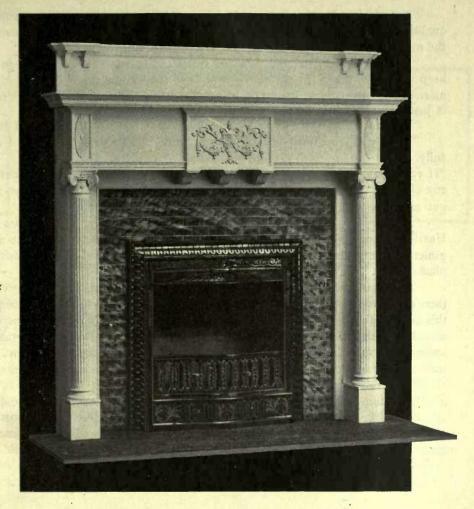
"Those iron dogs with rings and the twisted cross rod with hooked end are just in keeping," I sighed. "I don't think they cost over \$4 or \$5. I do want a wood fire, don't you?"

"Indeed, I do, dear There's nothing like a wood fire. A winter evening beside a snapping fire of birch logs, with good friends gathered round, a dish of red-cheeked apples and your tankard filled with foaming cider, strikes me as about the right thing."

"I knew you would get enthusiastic, John," said I. "You go ahead of me; and then think of Christmas! What is Christmas without a place to hang the childrens stockings!"

"Sure—'we'll have a posset for't then; at night in faith, at the latter end of a sea coal fire' when you and I toast ourselves after the stocking ceremony."

"Oh John, I can hardly wait, but here is another mantel I want you to look at. I think it is awfully swell, with those ornamental hinges. See the closets! They are ten inches deep and twelve inches wide. Awfully cute arrangement to



Crowning of Grace"

From Chas. F. Lorenzen & Co.

keep shovel and tongs and a little broom to sweep up the hearth. I always did hate those shovel stands."

"'A clean hearth, a clean fire, and the rigour of the game,' "quoted my husband from the immortal Mrs. Battle. "Harriet, we'll have some whist worth playing this winter. The Stickneys play a good game. Well, what else have you got? What's the size of this last one?"

"Almost seven feet high and six feet wide, or five feet six inches. You can have it if you prefer. It costs \$65.00. Here is a darling,—this little one with the Dutch tile inset across the top, and the blue fireplace tile around the opening. Wouldn't that be lovely in the dining room with my blue and white dishes?"

"There isn't any chimney in the dining room," objected John.

"We could have a gas log," I suggested.

"No gas log in mine," asserted John. "A fireplace loses all its ventilating qualities and becomes the purveyor of vitiated air instead, when it is tenanted by the modern fraud of a gas log instead of the real thing."

"But John dear," I remonstrated gently. "It isn't like a steady fire you keep up all the time. In the dining room one only wants the cheer of a blaze at meal times, especially at breakfast before the house warms up. Oh, I think this is just dear; and only \$16.50."

"We haven't anybody to set the tile properly in this town," grumbled John.

"They will send it all set, in an iron frame, for \$2.50 extra," said I cheerfully.

"If you would rather, I'll consent to a mantel like this in the library. There isn't any chimney there either. You see you get the effect of a mantel, but you don't get any fire. This costs \$46.00."

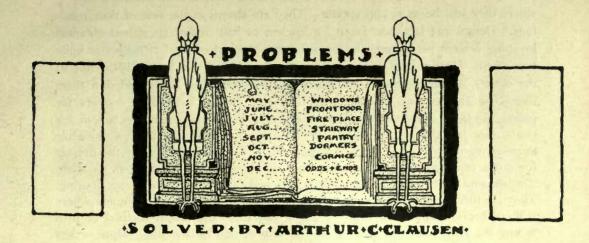
"No," said John, "I want the real thing if we have any. There's one thing, Harriet, I know you'll do if I put you in some fireplaces. You'll put all the gimcracks in the house on them. I hate a mantel shelf loaded up with curios and photographs."

"I solemnly vow I won't do it," said I. "Honest Injun, John, I won't. But there's just one more I want to show you. You know I've furnished the room over this with mother's old mahogany, and iv ory wood-work. Just see how perfect it would be with this mantel. It would just be the "crowning miracle of grace," as somebody says. The design is so delicate and the ornamentation so chaste. It is just captivating, John."

"How much will that cost," said John.

"It is finished with three coats of white enamel and costs \$35.00," said I.

"Well, I won't agree to anything but the one in the living room just now, Harriet. But if things go as well as they promise, why we'll see. Come, let's go to bed."



LAST OF SERIES No. 8-Odds and Ends.

HE ENTIRE designing and building of a house might be treated under the general head of "Odds and Ends" for the house is made up of many details. Each must be considered separately and then collectively to obtain a durable structure and harmonious results. A few points not considered in previous articles are illustrated on plate x.

Placing columns in interior doorways as a decorative feature is commendable under appropriate circumstances. Design 118 shows the usual way and the best, if the rooms adjoining are not large. Design 120 looks best in large openings between large rooms. The columns should always be in exact proportion regardless of the height. They can be of any order of architecture, but are usually Ionic (as shown), Corinthian, Composite, or of Italian renaissance. The caps are either hand carved wood or composition, a durable material moulded in imitation of wood carving.

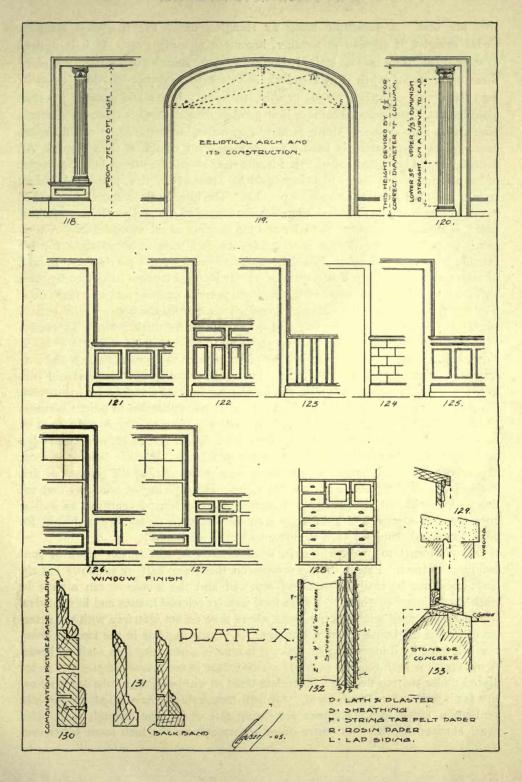
An elliptical opening is graceful if made right. In making an elliptical arch the following "string method" should always be insisted upon, as it is the only practical one and will bring good results. Referring to the drawing, as the framing for the arch is always made on the floor, we will consider the drawing of the arch in this position. Decide on the width of your opening and the height of ellipse desired (b-x), cut a string or fine wire about the width of the opening. With the string take the distance equal to half the opening (z-x) and lay it at a-b, or put the center of your string at b and let the ends meet the line where they will at a and c. Drive nails at these points, fasten the string to them and with your string as a guide place your pencil at b and proceed to make the ellipse, moving the pencil around as at bb. Any distance a-bb-c must equal the width of the opening to make a true ellipse.

Designs 121 to 127, inclusive, are details of wainscoting finish to be used

where they will be most appropriate. They are shown at the side of door openings. Design 124 is a neat finish for kitchen or bath room. It is best obtained by using cement plaster on wire or metal lath marked off and enameled in imita tion of tile. Design 128 is for a closet dresser, built in at one or both ends of the closet. It can be made any number of drawers high as desired, but there should be at least two compartments for hats, one or two small drawers for gloves, neckties and other small articles, and a small drawer at the bottom for shoes, shoe blacking, etc. The one beside it is appropriate for underwear, while those above them (any number of them) should be the full width of the dresser for skirts, trousers, etc. It ih not best to make these last named drawers too deep. The best finish for the interior of a closet is to make the side walls of cedar flooring. They are then vermin proof and you can put hooks and shelves in them any where without breaking the plastering. Designs 129 show the proper method of protecting the walls under windows from the drip of rain off the sills. More or less dust and soot always gathers on a sill and when it rains it will streak down the side of the house if it is not dripped off in some manner (see cornice problem).

Design 132 is a section of the outside wall of a frame house showing the best method of making a house cool in summer and warm in winter. On the inside of the studding is the ordinary hard plastering on wood lath, on the outside put one thickness of fine sheathing, then stringed tar felt paper (for wind and vermin), another thickness of sheathing, then rosin paper and lap siding. All boards nailed close and four inch laps for paper. The cost of the paper is too small to consider, and the extra layer of sheathing will pay for itself in a short time by a saving of fuel. This method is far better than back-plastering.

No. 133 is a section of basement wall showing the bottom of a cellar window. The "sill" inside should slant down as shown, instead of carried up as indicated by dotted lines. The latter method is a dirt catcher and cuts off considerable light. Note the construction of the bottom of the window sash. Grooving it out in this way sheds the rain from the windows and prevents it from coming into the cellar. There should be a cellar under the entire house, as it costs but little more than a smaller one, the space can always be used and it makes a house dryer and warmer when there is a heating plant. The cellar should be from seven (never less) to eight feet high, and it is best to plaster the ceiling with hard plaster on wire or metal lath, thus making a fairly good fire stop. The side walls should be whitewashed with two coats. The floor should be of good concrete, at least three inches thick with an inch of cement (one part cement, two parts sand) on top Cellar walls, whether of stone or brick, should have a half inch of cement on the outside to keep out moisture. Cellar wall should not be less than 12 inches thick of good hard brick, 16 inches if made of concrete and 18 inches if of rubble stone. Each thickness should be increased four inches, if the house above is of brick or brick veneer. Cedar walls of stone or brick should always be laid in CEMENT mortar, never lime. Each pair of floor beams should be "cross-bridged" every seven or eight feet in their length. Put double joist under all partitions running in the same direction as joist. Cedar or cypress shingles for side walls or



roof are best. A substitute being fir shingles, never use basswood shingles. Cedar shingles, if allowed to weather, become a pleasing gray. If it is desired to stain them, use a cresote stain. It is best to dip the shingles in the stain and place them on the roof when dry. Hemlock is better for weather-boarding (sheathing) than pine. Matched boards or ship lap make a better and warmer job than plain boards. Horizontal sheathing is as good as diagonal and is cheaper. Georgia pine makes a good floor. Maple is more expensive, but better. An oak floor, because of its open grain, is harder to keep in good condition than maple. All flooring should be "blind nailed," that is, the nails should be driven into the tongue of each strip as it is laid. Flooring sould be ABSOLUTELY dry, kiln-dried, before laying, and then finished as soon as possible. The kitchen floor should be finished in oil, so that it can be scrubbed often. A deadening of mineral wool (non-combustible), is advisable between the under and top flooring of the second floor. A wide porch costs little more than a narrow one, 12 feet wide is about right for the average house. Sap lumber should never be allowed for the porch floor. Instead of matched boards for porch floor a good way is to use narrow strips and lay them about an eighth of an inch apart. This will prevent warping and an uneven floor. The porch floor should have about a two-inch slant from the house to the outside edge. Porch steps should be one and a quarter inches thick. Make all outside door-sills of white oak. If there is no stairway to attic, provide a scuttle to it. A closet being a good place for it. Some cities require this precaution to make an easy access for firemen if ever needed. If the rafters of a roof are plastered with brown, rough plastering your attic will be warmer in winter and cooler in summer. Provide a dormer or window in gables for light and ventilation to attic. Chimneys should be built from the ground up (some cities require this). A terra-cotta or burnt clay flue lining is the best. No floor joist should rest in chimney walls, but on headers outside of them. (See fireplace problem.) Metallic lathing is more expensive than wood, but serves admriably as a guard against the passage of fire, it also prevents the passage of rats, mice, etc. Have plenty of windows and use them. Sunlight and air (winter and summer) is the best preventitive, as well as cure for consumption and pulmonary troubles, Have a uniformity of height for your doors and windows (see Window and Door problems).

Don't forget to put storm sash, window screens, and screen doors in your building contract. Patent sliding screens on the lower half of windows are the best; they can be easily placed and removed and the windows can always be washed. Shutters or "blinds" always look well on colonial houses and have several advantages. Small windows in closets where they do not interfere with the exterior design of the house are an advantage. A ventilating flue in the kitchen chimney is a splendid thing and costs little. It is almost a necessity in a sanitary home. A tile floor for bath room is best. If a wood floor is used have water-proof paper placed under the top flooring. Porcelain-lined or enameled iron tubs are a necessity for a well ordered bath-room. All bath-rooms should have windows and also ventilation, either into a chimney ventilating flue or by pipe through roof. Use open plumbing only. A water-closet separate from the bath-room is conven-

ient, but it should be adjoining the latter, having, however, a separate entrance and an outside window. It is cheaper to have your plumbing in a perpendicular line. Laundry tubs in cellar, kitchen sink directly over them and bath room over that. Don't forget a good sized linen closet with an outside window.

A hot-water heating plant is best, steam next and then furnace. Hot water costs the most and hot air the least. There should be fresh air ventilation in several parts of the house, (see Fireplace problem) A good heating man will describe in detail to you the advantages of "indirect ventilation." The hardware of a house is a small item of cost and should not be in the contractor's contract except that he should put it on. This ieaves you free to select hardware as locks for doors and windows, sash lifts, hinges, etc., as suits your taste. Don't place gas fixtures behind doors or close to windows near the curtains. Do not arrange doors and windows so that wall space can not be found for necessary furniture as beds. dressers, side boards etc. Study the swing of your doors so that they will not swing onto stationary furniture. Don't swing the doors into the closet, swing them outward. Leave room for a bed room dresser near a window, but not opposite. Place your radiators or registers near windows (under them is best) where they will heat the cold air as it enters the room. Never place a radiator near the head of your bed or on wall space available for necessary wall furniture. A small light in pantry door is a good thing.

In conclusion it may be stated that it is best to let the contract for your entire house (except heating and plumbing) to one general contractor. It saves you much needless worry, and is far cheaper than "day labor" or separate contracts for various parts of the work, regardless of what you may have been told to the contrary. As Mark Twain puts it "Put all your eggs in one basket and WATCH THAT BASKET."

A Complete Decorative Scheme for Interior

Paper No. XII. For Design A 108. By H. P. Keith.

N examining the plan for which a decorative scheme is to be furnished, we find a rather ornate treatment of the interior woodwork, in a decided Colonial style. The interior would gain in strength and elegance, if the woodwork, especially the staircase, were more simply treated. The finish best adapted to such detail is a mahogany stain, and the best effect will be gained by using the same finish throughout the lower floor. Care must be taken, however, to secure the brownish, antique mahogany effect, in a dull, waxed finish; on no account permit the painter to give you the brilliant red, varnished variety he commonly achieves. The scheme is planned for a house facing north. It will be noticed that straight beams cross

THE HALL

ceiling, running from each side of the fireplace to meet the beamed opening into parlor and that square panels are formed by the beam work in the stair-case hall, which is slightly divided from the reception hall by a beam. A very dignified and rich effect is thus given the hall and increased by the rich paneling. This panel-work, the fire-place and the openings, leave very little wall space to be treated, and in these spaces a genuine, tapestry fabric might perhaps be afforded, a verdure tapestry in rich blues, greens and browns. The surrounding woodwork would give the effect of panels to the tapestried wall spaces.

If a less costly hanging must be used, there is a paper tapestry at \$1.50 a roll which is an excellent substitute. The indigo blue ground only occasionally glints through the dark, rich water green of the foliage, which is like a deep wood. Through the brown tree-trunks foxes glide away and storks in yet darker wood browns, almost concealed by the foliage. Cockatoos with scarlet tipped wings and dull red blossoms here and there, give

touches of color. It is an artistic and effective nature paper, excellent for such a hall and in tune with the soft glow of the fire and the dusky richness of the mahog-This hall is flooded with light, and well adapted to these soft glooms. ceiling can be tinted a grayish tan between the beams, the same tint carried on for the walls of the upper hall, the mahogany stain being used on the woodwork of the upper hall also. A simple decoration of lines in blues and greens can follow the beam around the ceiling panels; and the heavy wood cornice is carried quite around. The fire-place tile are a brownish gray, with dull black fire-dogs and light fixtures of wrought iron. The floor is fitted with small greenish-gray mosaic tile in which figures are worked out in terra cotta. The rug in front of the fire has a border of rich, dark blue, with a Persian center. The seats have cushions of deep blue corduroy; the large mullioned window in front has draperies of blue and green Madras which are repeated on the stair landing; the small windows each side the fire-place have short curtains of striped Oriental silk, blue and green and gold on a greyish tan ground. The vestibule is hung with dark blue burlaps and has ceiling tinted like hall. Passing through the wide arch into

THE PARLOR,

with the same antique mahogany woodwork, we will use a paper wall hanging which is so admirable an imitation of a cherry taffeta, that on the wall it can scarce be distinguished from the real taffetas fabric which is draped beside it, and which is to be used for side draperies to the windows and portieres. The paper and the taffetas are exactly the same in design and coloring, the paper having the same soft cherry effect. The cotton taffetas is 75 cents a yard and the paper \$1.00 a roll, so it will be seen that an extremely dainty parlor treatment is obtained at low cost.

The design in both paper and taffetas is a French floral and rococo, in delicate shell pinks, soft blues fading into shadow blues and delicate greens, with touches of old gold on the arabesques. The ground is an ivory moire antique, with an effect of pearl grey shadows wavering over the ivory. The ceiling to be tinted a plain ivory. The floor, stained mahogany, to be nearly covered by a large rug of pearl-gray Axminister, with a repeat of the French floral design in the border. The furniture to be mahog-

conventional room, with the formal lace curtains at the windows. The taffetas portieres which divide the parlor from

THE DÊN are lined on the den side with thread and thrum cloth, at \$1.50 per yard, of an old gold color and the walls hung with golden brown burlaps. As there is but one window and that an east window, an effect of sunshine must be given by the wall treatment, which must yet have strength enough to befit the uses of the room. The golden



any, with upholstery of soft old blue brocade, in which faint pink roses appear, with one piece in plain old blue satin or brocade. If more substantial and less expensive coverings are desired, the plain old blue linen taffetas can be used. It is desired to give tone to the light wall covering and draperies by accentuating the soft, dull blue of the design in the furniture coverings. Such pictures as are hung here should be water colors, in which blue plays a prominent part. Such a parlor must of course be a

brown wall, the deep cream ceiling, the old gold portieres, a Morris chair, cushioned in golden brown leather, and another easy chair upholstered in russet, a rug in rich browns and copper reds, will give this effect of radiance and strength. The curtains may be a Madras, with ecru ground having a sparsely scattered design in copper reds and gold. If curtains are used on the low bookshelves which fill the south side of the room, they should be Shikii silk in old gold. The light fixtures should be

dull finished brass. Pictures framed in gold are splendid against such a wall, and there are some pictures of sufficient strength for such a room which may be thus framed. Although the woodwork is necessarily a continuation of the mahogany finish of the parlor, the furniture need not be mahogany in this room, but may be of fumed oak with dull brass or copper mountings, this finish harmonizing admirably with an antique, brownish mahogany stain. A desk and library table of this wood, with reading lamp of copper and iridescent glass, would complete a beautiful and serviceable

6 inches. Above the plate shelf the frieze shown in the illustration, with a mahogany cornice as a finish at the ceiling angle. The depth of the frieze is thirty inches and it is executed in water color fresco in free hand drawing. Both drawing and coloring are superb, the background a vivid blue, changing into deep orange, which fades into yellow and again into indefinite bluish tones. Against this background and almost entirely covering it, so that the shades of background color only occasionally glint through the design—are boldly painted in rich blues and yellow greens, sea forms and sea florals, shading from



Passing through the arch into the hall, which is fitted with portieres of the same old gold thread and thrum cloths, lined on the hall side with plain rep, which comes in a rich, deep blue at 75 cents a yard, we come through sliding doors into

THE DINING ROOM.

There are two large windows to the west and a south window opening on the veranda. A color scheme of greens and blues will therefore be agreeable in this room; with its rich mahogany woodwork, fireplace and built-in china closets, it should have great charm. As there is no wainscot, we will carry green burlaps upon the walls to a plate shelf at the height of 7 feet

deep sea greens at the base up to lighter. A full blown lotus of dull red opens wide its inner cup of golden yellow, and a Japanese flying dragon sweeps past in its brilliant chameleon hues. All these forms are of course highly conventionalized and the frieze is one of great richness and distinction. It would also be expensive, for only an artist can achieve it. If this were impossible, there are really fine friezes to be had in paper ranging from 50 cents to \$1.00 a yard, though not to compare with such decoration as this. Such a frieze is not intended as a background for plates, but as a decoration for the room. Put the plates behind the glass doors of the china cabinets, and on the plate shelf place only two or three trays, of silver or Benares brass or hammered copper, or Japanese lacquer. The ceiling, tint a soft greenish grey. The fire-place tiles of unglazed, dull red, like the red of the lotus flowers. The floor a dark water green stain, with a rug before the hearth only, a rug in warm copper reds. A delightful Madras is shown which has a cup-shaped flower topping long, slender stems, among much blue and green leafage. The flower is the same dusky red of the lotus, and this Madras will curtain the windows. The furniture will probably be mahogany, with chair seats of undressed green leather.

The ideal wood finish for pantry and kitchen in such a house is varnished white, which is easily wiped off with a damp cloth. There may be enameled wall facings back of the pantry and kitchen sinks; the rest of the wall painted two coats of oil paint in a light tan or buff with a gloss finish. The floor in pantry and kitchen the same, laid with small cement tile of a light gray, 2 inches square in hexagon shape, put together with cement joints slightly darker

in color.

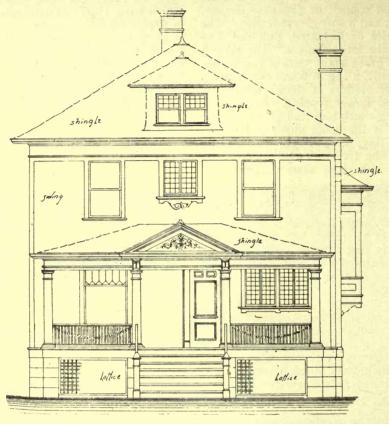
With the exception of the upper halls, where the mahogany finish of the lower floor is continued, all the woodwork of

THE UPPER FLOOR

should be white or cream, according to the coloring of the several rooms. There is a wide difference in the tone harmony of the whites and creams. In the front, northeast chamber with woodwork of deep cream, a delightful and unusual wall treatment would be a paper having a conventionalized design of apples and foliage.

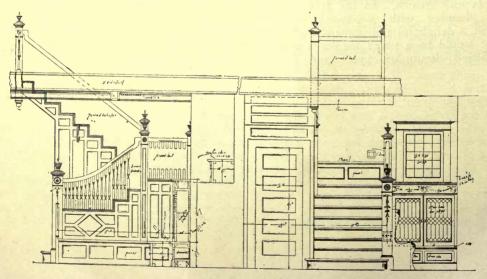
The design is in the form of a vine of the apple tree, leaves in light, yellow green, on which hang singly at intervals the fairest of apples, all yellow and pink. The design is on a cream ground and the ceiling is tinted cream. Such a paper has been used on a room which received but little sunlight and in which the furniture was heavy, old-fashioned black walnut. The effect was indescribably cheery, quaint and charming. The room opening from this, with a fireplace, also a north room, could be treated with a plain wall of Dutch pink up to the tops of the doors, a frieze of crysanthemums in their dull pinks and yellows on a cream ground, with a cream ceiling. Fire-place tiles of glazed Dutch pink. In such a room a brass bed would be appropriate, with ma-The southwest chamber hogany pieces. could have a paper with indefinite, vague design, in light, bluish green on a whitish ground, which is well covered. This paper is carried to the top of the openings and the ceiling tint of pale sea green comes down to meet it. The woodwork is pearl white, the fire-place tiles are a soft green. The floor has a matting of gray green, with Japanese cotton rugs in dark green and white. The curtains are of green and white Madras and the bedspread the same, over green silkolene not too bright. bed itself is enameled a dull green. Or it may be that a couch takes the place of the bed, upholstered in soft green denim or art ticking. The exquisite flower shades for the gas or electric lights, which come in the form of water lilies in just these soft, dull greens and white, would give a completing touch to a room which would look cool and inviting even with a southwest facing on a summer day.

Designs for the Homebuilder.



DESIGN A 108

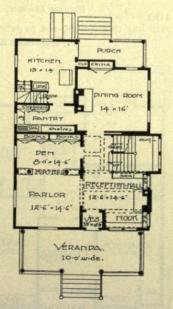
Barber & Kluttz Archts.

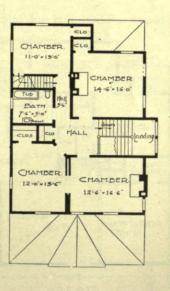


Detail of Stairway.

Description Design A 108

Line drawing of front elevation of modern home, very complete and handsome throughout. The reception hall has a beamed ceiling which is a pleasing departure from the stere-otyped order. The parlor or living room is so arranged that it may be thrown together at will with the den or library. A line drawing is given of the handsome detail of the stairs, and the seat under the window on the landing. Cost of this house is estimated at about \$4,500.



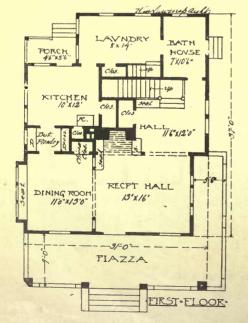


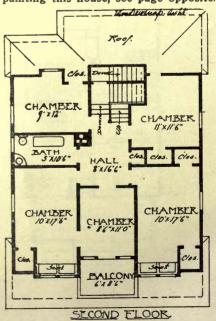
Floor Plan Design A 108.



DESIGN A 109

For complete description and color scheme for painting this house, see page opposite.





Color Scheme for Design A 109.

I T is suggested to use a rich brown stain on the shingle of the main body of this delightful gambrel roof house with red cedar shingles simply dipped in oil for the gable faces both of main roof and dormers. All the trim to be painted a deep cream except window shutters which are to be the color of the gables. The porch floor and steps a light brown, and the ceiling deep cream.

Description Design A 109

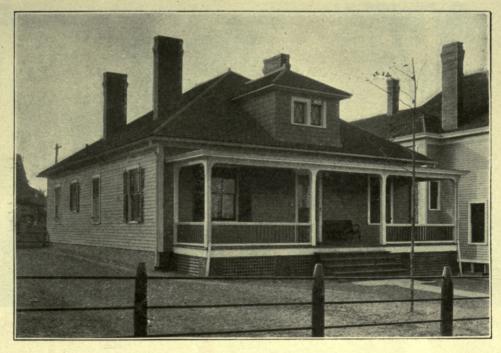
An attractive design in Dutch Cononial style. The large reception hall takes the place of a living room and opens through a wide arch into the stair hall proper. The brick fireplace and ingle nook is a striking feature. It is intended to be finished throughout in cyprus, poplar or North Carolina pine, stained on first floor and stained or painted on 2nd. The 3rd story space permits of two finished rooms or an attic. Double floors on 1st story with building paper between. A brick foundation is intended. Hot air heat and open sanitary plumbing. Estimated cost \$5,000.



Reception Hall in Design A 109



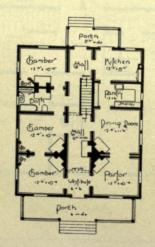
Fireplace in Hall



A Cottage Home

Barber & Kluttz, Archts.

DESIGN A 110



Color Scheme and Description

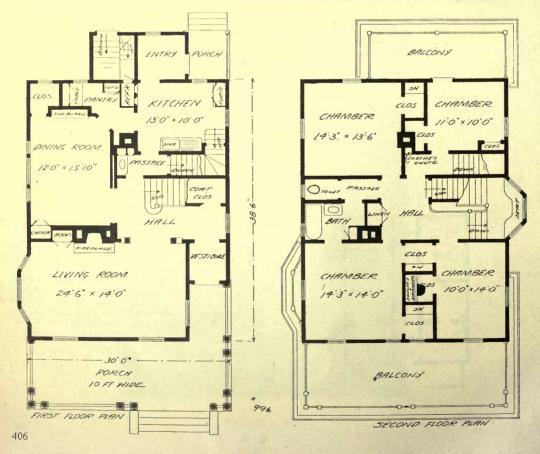
A cottage home for a narrow front lot. Size 32x38 exclusive of porches. Height 10 ft. with good attic above. Estimated to cost exclusive of heat \$2,500. Such a cottage would look well painted grey with a green stained roof and trim painted water green. Black window sash. Porch floor grey and ceiling orange. Chimney and foundation red brick.



A Satisfying Colonial Exterior.

DEISGN A 111

The Keith Co., Archts.

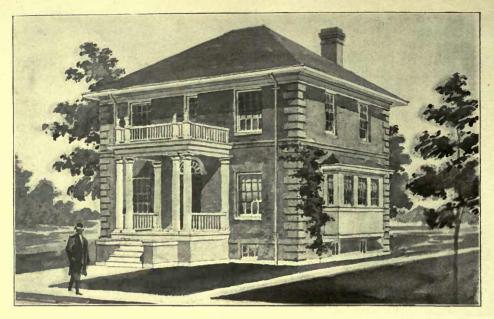


Color Scheme Design A 111

I T is suggested to use Kasota stone of a very deep cream color for the foundation of this house, with the main body painted a colonial buff and the trim white. The shingle roof to be stained a lettuce green. Such a combination is extremely fetching on a Colonial design if it is given a setting of trees, but it would not bear a bleak exposure. The porch steps to be stone and the porch floor black and buff cement tile. Porch ceiling light green.

Description Design A 111

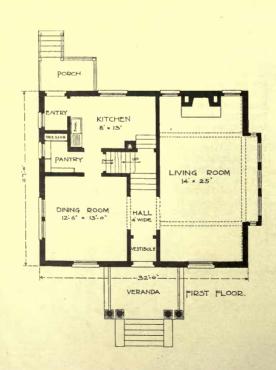
A Colonial design, simply treated but very satisfying and so well proportioned that the size is not at first apparent. The floor plans show a fine arrangement of space. The entrance is at one side through a vestibule into a fine hall, with a living room which occupies almost the entire front and swells out into a beautiful bay at one end. Book shelves are built in beside the large mantel. The finish in this room is birch and oak in hall and dining room. The attic contains two finished rooms. A hot water heating plant is provided and there is a fine basement, containing a laundry, drying room, toilet, &c. Hardwood floors are provided throughout. Width of house 30 ft. Depth, 38 ft., 6 in. Height of basement, 7 ft., 6 in. Height of 1st story, 9 ft 5 in., of 2nd story, 8 ft., 3 in. Estimated cost \$4,800.



Exterior in Brick Veneer.

Henry Wittekind, Archt.

DESIGN A 112.



Color Scheme Design A 112

RED brick is suggested for the exterior of this design with red sand stone for the broad quoins of the angles. The foundation might be of the red stone also. Brick quoins can be used, if less expense is desired. All the trim should be white with black window sash and black roof.

Description Design A 112

A Colonial design in brick veneer. Living room extending entire side of house with fire-place at extreme end of bay projection filled with glass. Ceiling is agreeably broken by beams meeting each corner of the bay.

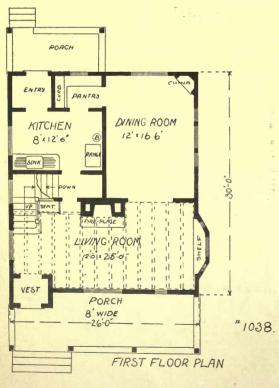
Interior finish on 1st and 2nd floors is Georgia pine with Georgia pine floors. Dining room has wood cornice and plate shelf. Basement contains laundry, furnace room and coarbins. Cement floor. Width 32 ft. Depth, 27 ft. Height of 1st story, 9 ft. 2nd story, 8 ft., 6 in. Estimated cost \$5,000.

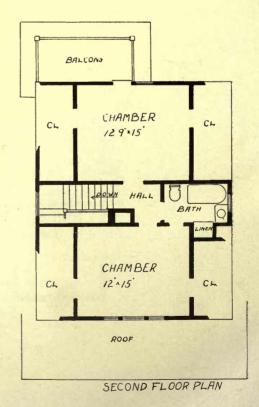


Picturesque Roof Lines.

The Keith Co., Archts.

DESIGN A 113





410

Color Scheme Design A 113

I T is suggested to paint the house below the roof cornice a reddish brown. To stain the roof shingle a warm coppery red and the faces of the gables a slightly lighter red of the same tone. The porch roof and the hood over gable windows will be the darker shade of the main roof and this will form an agreeable gamut of color. All the trim to be painted an olive green, porch floor and steps the same. Porch ceiling deep cream. Window sash black.

Description Design A 113

An exterior suggestive of French cottage design with its steep, picturesque roof gables and dormer. The projecting hood over the mullioned windows of front gable is a felicitous touch. The floor plan has been made for those who wanted few but spacious rooms. The living room extends across the entire front and is most attractive with heavily beamed ceiling, fireplace and open stair in one corner. A broad flower shelf under the high windows of the bay with book shelves built in underneath, makes a telling feature. The living and dining rooms are handsomely finished in oak, with hardwood floors throughout. Hot air heat is provided and there is a full basement with stationary laundry tubs set. Width of house 26 ft. Depth. 30 ft. Height

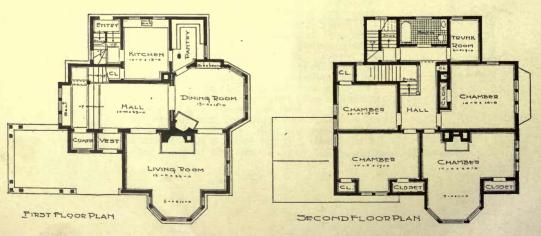
Width of house 26 ft. Depth, 30 ft. Height of basement, 7 ft. 1st story, 9 ft., 5 in. 2nd story, 8 ft., 3 in. Rooms full height. Estimated cost \$2,500.



Half Timber and Plaster

Harry Jones, Archt.

DESIGN A 114



Color Scheme Design A 114

I T is suggested to leave the plaster exterior of this design in the rough, natural gray; to stain the half timber work a rich bottle green, also the balance of the trim. The roof shingles to be stained a warm, coppery red and green underneath the eaves. The chimny of brick, covered with gray plaster, with cap of warm red brick.

with cap of warm red brick.

The porch floor of red and gray tiles, and

the ceiling an orange stain.

Description Design A 114

This is a different exterior of the house shown as design 107 in November issue with floor plan No. 2. The house is an example of the half timber and plaster treatment. Cobblestone is suggested for exposed surface of foundation.

The spacious hall with broad stair landing is a noticeable feature of the ground floor ar-

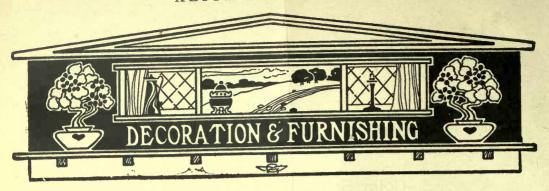
rangement.

There is a charming living room with opportunity for seats all around the large front bay. Ample provision in the way of fire places.

An unusually large bath room is planned

with tile floor.

Finishing down stairs in birch, stained with pine throughout second floor and kitchen the estimated cost would run \$5,500 to \$6,000.



Conducted by Eleanor A. Cummins.

HAD thought of having my own room in blue and white." This is the intention expressed by a very large proportion of the people who write for suggestions as to the furnishing of projected houses.

The fancy for Delft china, which was so prevalent a few years ago, a fancy coincident with the beautiful productions in landscape and figure work, made by the royal porcelain works at Bonn, is responsible for the liking for blue and white. And, unlike many passing fashions, this enthusiasm had a really solid basis of good taste to commend it. No one with a cultivated color sense can fail to take pleasure in the combination of clear, medium tones of pure blue and with white. Its very limitations commend it. The troublesome matter of "values" is settled when only one color is used, and blue suffers comparatively little change in artificial light. It has, moreover, the charm of association. It is indelibly linked with the quaint and charming past house and conjures up visions of the orderly and decorous housekeeping of Colonial times.

Yet there is always a but. The blue and white scheme, to be successful, demands the use of absolutely pure blues, without a suggestion of either yellow or purple. Sometimes, as in the case of the blue and white Japanese crepes, this pure blue is so dark as to be for all color effect, practically black. It is seldom found in anything but cotton fabrics and not often in those, and, even in the Oriental cottons, the untrained eye is constantly deceived.

Again, one must reconcile one's self to a certain coldness of tone, which is anything but agreeable in even sunny winter days. Blue and white is only satisfactory in warm sunshine. Ideal for the south rooms of a house in a warm climate, it has a chilly air

in the brightest of winter sunshine.

Too much emphasis cannot be laid upon the fact that, to be effective, blue and white must be blue and white, not blue and cream color. The faintest tinge of ivory or cream spoils the whole. Happily this fact is recognized by wall paper manufacturers.

The absolutely pure blue is the bue of old fashioned denim, not of the modern "art denim," which fades to an appalling dinginess, and, if one have the least skill with water colors, it is a good thing to make a series of bands of the desired color, shading from dark to light, for a guide in shopping.

Generally speaking, a blue scheme demands white furniture and woodwork, although it is equally successful when both are of mahogany. It affords a fine opportunity for the enameling of old furniture. When this is done, it is well to use a wall paper, of large pattern and highly decorative effect, which will relieve the expanse of white woodwork. Some of the English papers are most satisfactory, both in design and color, and there is a new paper with hydrangea-like blossoms and graceful leaves in solid white on a blue ground, which is very pleasing. Another paper called the Vita with a design of fir branches in blue on a white ground has a delightfully Japanese effect. With a wainscoting, these large patterned papers are perfect and admit of a figured material being used for upholstery. Otherwise it is best to confine one's self to plain colored fabrics or else to striped blue and white materials and avoid the conflict of patterns.

The floor covering is always difficult to manage. The much advertised Japanese cotton rugs are seldom, if ever, of exactly the right tone, and, as far as the writer's observation goes, a pure blue is never found in any of the standard carpetings. Chinese

Decoration and Furnishing-Continued

wool rugs are good, but very expensive, and, as far as design goes, rather ugly. A made-to-order rag-rug from blue denim, woven with a white warp will cost perhaps fifteen dollars in the nine by twelve size. White cotton rags, dyed to various shades with liquid bluing and set with alum, will give good results at a much smaller figure. Another device is to use blue denim for a filling. Stretched over a carpet lining it will-stand hard usage and be a good background for white or gray fur rugs.

Speaking of gray reminds one that the gray rough cast finish, which is sometimes used in newly built houses, is a good background for a blue and white scheme, although not for white enameled furniture. A very considerable amount of strong blue should enter into the upholstery, curtains,

and china.

If one have a taste for blue china, the blue and white room seems almost a necessity. Blue and white is apt to look very incongruous among most pronounced wares, but, in a special setting, all its varieties,

from the patrician hawthorn jar through Nankin and Canton down to the humblest Owari, have an added charm. The collection of one's treasures of this sort in a special room is a step in the way to the elimination of the deplorable spottiness of so many houses.

The blue and white room affords a field for the exercise of the art of stencilling, so popular nowadays. A set of curtains, of no more choice material than white cheese cloth, may repeat, as a border or in separate figures, some part of the wall paper design, and the same effect can be produced on cushions or hangings, with little labor or expense. A twilled cotton, washed to remove the dressing, is the best background for this sort of work, can be had in varying widths, and is heavy enough to need no lining, the edges being finished with a cotton gimp.

THE BOUND Keith's Magazine

For 1903, \$1.50; For \$1904, \$1.75, EXPERSS

The Fall Cleaning Up Means that some rooms must be redec orated. ... Here are two suggestions:

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Answers to Questions on Interior Decoration.

N. B.—Please address letters intended for answer in this column to Decoration and Furnishing Department. You should state in your letter the exposure of room, interior finish, height of ceiling and dimensions.

Answer will be given in next issue to go to press if possible.

M.:-Please advise us, Mrs. H. S. through the columns of your paper, on the

wall decorations of sitting-room.

The room is 16x16, ceiling 12 ft. and double window on the north, walnut wood work and golden oak furniture. Have red Wilton rug.

Would like something to lighten up the

Ans. We do not usually advise red in a sitting room; but in this instance you would obtain a very cheerful effect by using a paper which comes at 50 cts. a roll in a soft, coppery red, having a plain stripe alternating with a stripe mottled in a slightly lighter shade, and colonial wreaths enclosing fleur d'lis at intervals, also in light shade of red. It is all very soft and hazy. With this side wall use a cream ceiling and simple colonial net curtains in cream edged

with a narrow cut fringe.

Mrs. C. H. F. asks advise as to decoration of new home. "Dining room has group of four windows on west and two on south side, sills 4x8" from floor. Will this be height for plate shelf? Dining room is to be panelled in strips about eight inches wide in dark wood, and would like to know if blue paper would harmonize with the dark finish and furniture. The living room has northern and western exposures, has fireplace of red brick laid with red mortar with window on either side of the fireplace and large one in front. The parlor has northern and eastern exposures with large window in The Hall is in the center of the house lighted from stair landing by four large windows (south side) and from north by two windows either side of door. Can you give any information concerning the mottos placed in or above the mantels in homes, where they may be obtained, etc.?

Ans. Anything under five ft. is too low for a plate shelf. Would prefer to set it a foot higher even to break into the window frames. A wall never looks well divided horizontally in the center. Yes, blue will be a good color choice. Suggestions for the other room must be given at random as nothing is said about finish of woodwork.

A two-toned soft, not sharp, olive green paper is advised for living room with pale green ceiling tint. Furniture oak or dark green wicker with some dull red in upholstery. Hall, old gold burlaps, ceiling light tan, oak woodwork and furniture. a watered stripe in two tones of golden tan. Mahogany furniture. Deep cream ceiling. Such a motto must be made to order, either in carved or burned wood. There are artist guilds where such work is done.

The clapboard porch pillars should be painted the same as the remaining outside

Mrs. G. A. M. We are undecided as to what colors to combine to get a pleasing effect on the outside of our home. The second story and roof are to be shingled and stained and the first story is to be clapboards painted. Please tell us which stain

you prefer, creosote or oil.

Ans. My suggestion as to color scheme for your very attractive house is a light brown shingle stain for the gable faces, darker brown for the roof shingle and the body of the house painted a rich chocolate brown. All the trim, including porch columns, a deep, warm cream. This gives you a combination of brown tones relieved by the cream trim which is extremely agreeable on such a house. As to creosote or oil, I think in the brown colors the creosote will stand well, though an oil stain is richer.

L. E. R. We are having our old colonial home altered and repapered would like suggestions for papering, wood work and rugs for hall and library. The house faces west, with large lawn and a number of large shade trees. The library, a large almost square room with low ceiling, is well lighted, furniture and book shelves of golden oak. Long center hall, 14 ft. wide, rooms open-

ing each side."

Ans. In the absence of any floor plan, we can make but few suggestions. With a house facing west, a wall paper in a two toned green stripe would be a good choice for the library, with white wood work and white ceiling. The golden oak furniture is not in tune with a colonial treatment. Hall woodwork also white, with tapestry

Answers to Questions-Continued

wall paper in low toned greens. Oriental rugs for hall, and plain green Wilton for library. Read suggestions in September Colonial Number.

O. F. encloses photo and floor plan of California cottage and asks advice about

walls and woodwork.

Ans. Your diagram shows small rooms, nearly square, with very high ceilings. To avoid a box-like effect there must be horizontal divisions of the walls. Again, the house fronts north, and the front rooms have windows only on the north. treatment must therefore, be warm and light. It is advised that the redwood finish remain as it is in the dining room, and that a paper showing dull red blossoms, pomegranates in dull yellow, with intricate allover foliage forms in greens and blues, all this on white ground, be used for 8 feet up on the wall. Cap this with a plate shelf of the redwood which harmonizes with the dusky red blossoms. Tint the wall above to the ceiling the dull yellow of the fruit and have a white ceiling. No picture mold-

Paint the woodwork in hall and parlor a

warm cream. Use a small, diapered pattern in yellow in the entry-hall, and a soft, allover leaf design in yellows and ivory white on the parlor. Tint the ceiling ivory white and let it drop down 2 feet on the wall, placing the cream picture molding at its junction with the wall paper. There is a very beautiful carpet comes in these colors. Mahogany furniture would be a good choice here, though walnut would not be amiss. In the hall a rug should be used, also in dining room, with floors stained oak color.

Mrs. F. P. asks suggestions, plan en-

closed.

"Shall we have the woodwork dull or bright finished. I suppose with my green and pink rug I should have a green or pink parlor with cream ceiling. Are green and pink parlors out of style? Dining room I thought of plain blue paper or burlap extending to the molding and some kind of a border above this and a light yellow ceiling the rug for this room is a red and blue Wilton. Are plate rails in good style at the present time?"

Ans. Your own ideas as to finish of your rooms are very good. It is suggested to use



Answers to Questions-Continued

a plain paper in a light green tint on the parlor wall, and to follow the woodwork, including door and window frames with a 3 inch floral band of pink roses, thus making a panel of each wall space. The wall spaces in this room are well adapted to such treatment. A two toned golden brown will be best in the northeastern library and the 30 ft. room will bear a large design; cream ceiling. Old blue burlap is a good selection for dining room, but a light-shade of the blue on the ceiling would be preferable to yellow in a southwestern room. Certainly plate shelfs are used, and a decorative paper in greens and blues used on upper two feet of wall placing plate shelf at intersection with burlaps, will be a good treatment. The blue and red Wilton should certainly be placed in another room.

Mrs. S. B. C.—Will Flemish Oak (black) furniture look all right in dining room? I have some very nice pieces in the Flemish. Want Mahogany furniture in the other two rooms. We are going to paint the house dark green with white trimmings. What colored shades shall I get. I think I would like the two toned shades, but do not quite know in what colors.

We will have a Vestibule with tiled floor and what color shall we have the outside Vestibule door?

Ans. It would be much better to finish the dining room woodwork with a Flemish rather than a mahogany stain. The window shades should correspond with the green of the exterior, though they need not be so dark. A cream tint on the inner surface is most satisfactory. The outer vestibule door may be mahogany stained like the rest of the finish.



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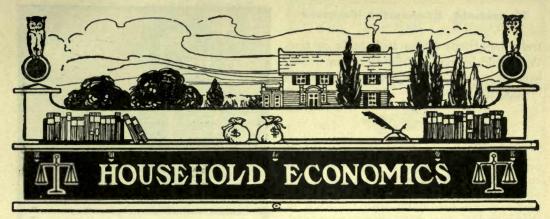
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HE economist has from time to time, spoken of the folly for family living near large stores, of buying household supplies in quantities. The likelihood of part of the quantity spoiled and of a large amount on hand inducing careless use often seems to outweigh the saving, in the first outlay; there is, however, an appreciable saving in buying many articles in bulk rather than in packages also in buying canned goods by the case. Rolled oats and wheat, bought three and a half pounds at a time, cost a little more than half what they do, put up in two pound packages, and there is a saving of about ten cents a pound on spices. Flavoring extracts by the ounce at the druggists are stronger and considerably cheaper, than when already bottled.

In buying goods, in packages, it is a good plan to buy several hrands of the same article, before deciding one for permanent use. One often pays handsomely for an established reputation. The economist knows of two brands of cocoa, so exactly alike that only an expert could distinguish them, which differ in cost ten cents in the pound. A like discrepancy exists in the cost of various uncooked cereals.

There is a good deal to be said for the small kitchen. It saves much fatigue to have everything in easy range, to have only a few steps between closet and sink and range. Perhaps no one chooses to have set tubs in the kitchen, if they can be placed elsewhere, yet a separate laundry involves generally the expense of an extra fire and makes wash day unduly hard. If there is no separate fire for the laundry, it is miserably cold in winter. Set tubs in the kitchen, besides being convenient for the

worker, can be utilized for a table when not in use.

* * * *

People, who have considered a spacious kitchen necessary to good housekeeping, will be depressed to learn that, in the judgment of authorities on domestic science, the ideal kitchen is extremely small, four by eight or six by twelve being indicated as desirable dimensions. In these tiny kitchens the wall space is carefully utilized and, needless to say, the coal range is absent.

An important point to be observed in dishwashing is the use of boiling water, in rinsing the dishes. The general assumption is that it is enough to have the rinsing water hot enough for the dishes to dry easily, but they are not sterilized unless the water is boiling when poured over them. Part of the kitchen outfit should be a large light tea kettle, preferably tin with a copper bottom, and holding a couple of gallons, put on to boil before each meal. The boiled water is hot enough for dish washing, but never for rinsing.

It is to be feared that with the average domestic other things besides dishes miss the anti-septic treatment. Dish towels and dish cloths should be scalded daily, and it is well to have the latter of a quality which allows one to burn them up, after brief service. An empty kitchen range and a newspaper saturated with kerosene are efficient aids in the work of destruction.

Perhaps our housekeepers have tried the new "Economy" self sealing fruit jar which was so warmly endorsed at the St. Louis World's Fair and other Expositions. It's great recommendation is the sanitary cover, which prevents any possibility of poisoning

Household Economics-Continued

from the actions of the fruit acids on zinc. We would be glad to hear from our house-keepers in regard to their experience in the matter of fruit jars.

* * *

The question of special diets, for various chronic troubles, is one that often confronts the housewife. Chronic complaints range themselves as tuberculous, diabetic and rheumatic, and for each of these a different diet is recommended. Still another arrangement, of the elements of nutrition, is demanded in the case of convalescence from typhoid fever.

In the case of a tuberculous tendency, the important thing is to supply the patient with the elements of nutrition, in such quantity as to balance the waste caused by the presence of the tubercles. Fat and juicy meat, in large quantities, eggs and cream, and foods containing large quantities of oil, like nuts, are all recommended. Any amount of starchy food is allowed and potatoes, conspicuously absent from most systems of diet, are permitted, while a copious use of bread and butter and milk is enjoined.

The aim of the diabetic diet is to eliminate sugar and starch. No starchy vegetables, nor white bread, are allowed. Milk and eggs may be used freely, but desserts must be sugarless, unless the artificial sweetening called saccharin is used. So disagreeable is the prohibition of sugar, that most diabetics content themselves with eating fruits or nuts. Meat, of course, may be eaten freely, and the various sorts of diabetic flours, made into bread or muffins.

With the rheumatic patient the important thing is to check the formation of uric acid. To this end starchy food is eliminated, as far as possible. Bread, when used, should be toasted or dried, and the combination of fruit acids and sugar is to be avoided. Until recently the use of acid fruits has been discouraged, but now specialists have decided that they are harmless if used without sugar.

In the case of convalescence from typhoid fever, the effort is to make the work of the enfeebled intestines as easy as possible. A diet, largely vegetable, is advised,



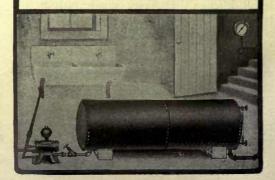
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Household Economics---Continued

green vegetables, like lettuce, spinach, cabbage or Brussels sprouts, coarse bread, laxative fruits, apples, prunes, figs, peaches or tomatoes, and cereals eaten without sugar. Milk is a prominent feature of the typhoid diet and, in the case of enfeebled heart action, may be made the vehicle of a stimulant.

It ought to go without saying that, in all cases of special diet, the mode of preparing the food should be as simple as possible. Complicated methods and high seasoning should be avoided and the meats eaten should be restricted to beef and mutton, as being easily digested. An exception may be made in favor of very thoroughly cooked bacon, which can often be digested, in cases of severe stomach derangement, while game and poultry are advised for tuberculous subjects.



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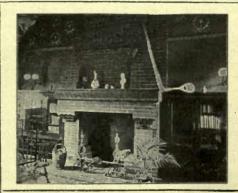
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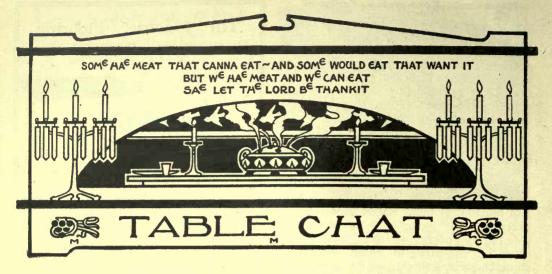
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"We ring the bells and and we raise the strain, We hang up garlands everywhere, And bid the tepsrs twinkle fair, And feast and frolic—and then we go Back to the same old lives again.

-Susan Coolidge.

O very great variety is possible in the decoration of the Christmas table. Its character is as traditional as that of the menu, and one might as well dispense with roast turkey as with holly or mistletoe. A Christmass bell of evergreen, hanging above the table, with a star of holly beneath it, is simple and effective, and a tall glass vase with two or three poinsettias may stand in the centre, or else a low bowl of red and white carnations. Or, with a lace or linen centre piece. one may have scarlet flowers in the centre and a wreath of holly about the platters on which the turkey and dessert are served, with sprigs of holly at the covers. Additional touches are white candle-shades, with sprigs of holly, either painted upon them or merely attached with paste, and place cards with holly or mistletoe decorations.

In place of turkey and mince pie, one may elect the English dinner, of roast beef and plum pudding. It affords the small family an opportunity of having, for once, a really large roast of several ribs, and tasting beef in its perfection. Yorkshire pudding should accompany it and a brown sauce, with mushrooms, may be passed with it.

The real English plum pudding is made of bread crumbs, not of flour, abundantly sweetened, and so thick with fruit that it is as rich as plum cake. Brought in, with blazing brandy at its base, it is a very picturesque feature of the feast.

For the dessert, at the Christmas dinner, when something lighter than plum pudding or mince pie is desired, snowballs of ice-cream are suggested. These are made from vanilla ice cream, which has been frozen twice. The cream is scooped out, as nearly in a round ball as possible, and the balls are rolled in grated cocoanut. A hot chocolate sauce may be passed with them.

Frozen plum pudding is a close counterfeit of the real article. It is merely a very dark colored chocolate ice cream, to which raisins, currants and citron, which have been soaked in brandy are added. It should be very thick with fruit.

Aspic jelly, which sounds so mysterious to the uninitiated is easily made from the consomme which comes in cans. Additional flavoring can be given it, if desired, and the required quantity is to be brought to the boiling point. Gelatine, in the proportion of half a box to a pint and a half of liquid, and soaked for an hour in enough cold wa-

KEITH'S MAGAZINE

Table Chat-Continued

ter to cover it, is added and the mixture stirred until it is quite dissolved, after which it is strained and moulded. It may be used, either in a ring for a border or else chicken, meat or fish may be cut into dice and moulded in the jelly. Special moulds are convenient, but not necessary, for individual portions a tin muffin pan may be used. A small mould of aspic, laid on a couple of lettuce leaves, and covered with mayonnaise, is a very good salad. A ring mould is easily managed with two circular pans, one small, one large; the smaller one weighted to keep it in place. With a tumbler, set into a straight sided preserve dish. small rings can be moulded in which a salad can be served. When a green jelly is wanted, spinach juice will give the desired tint, though it is less trouble to use the prepared colorings. For cutting in slices for luncheon or supper a small bread tin, narrow in proportion to the width, is the best mould or, if the jelly is very stiff, it may be moulded in a pound can, from which it may be

cautiously slipped to a bed of lettuce, after having been plunged in hot water.

Almost anything may be moulded in aspic and once made, it can be kept in a jar, in the refrigerator, for several days, ready at any time to be melted for use. Hard boiled eggs, diced chicken or tongue, or sweet breads, or flakes of fish are all excellent. The last substance, to be imbedded in aspic, is cream cheese, in small pieces, the jelly serving as a border for a salad of nuts and celery. While use of canned consomme shortens the process of making it, any clear strong stock may be used. A clearer jelly will result from the use of one of the sparkling gelatines.

Recent combinations for salads are shredded pineapple and stoned white grapes, sliced oranges, lettuce and grated Spanish onions, hard boiled eggs and oysters cooked till the edges curl. For people who like onions a layer of finely chopped onions is an improvement to almost any vegetable salad.

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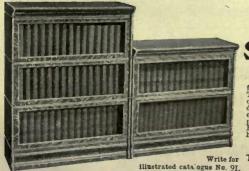
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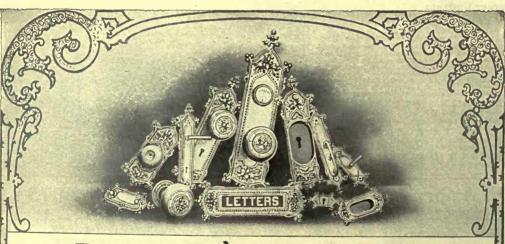
full particulars. Address,

Table Chat-Continued

An excellent way of cooking a tough fowl is to jing it. Cut up the fowl as for fricasseeing, salt and flour the pieces and brown them in salt pork drippings. Pack the browned meat in an earthen bean pot. Make a gravy with the pork drippings or tablespoonful of flour and a pint of water; season it with salt and pepper and pour it over the pieces of chicken. Cover closely and cook in a slow oven from four to six hours. The flavor of an old fowl is much better than that of a young one.

In arranging flowers for the table, if a plain glass bowl is used, filled with carbonated water, the stems will show through an exquisite frost on the sides of the bowl. It is worth trying for bright days and holidays.

Another sort of cloth, which is expensive only in labor, is made of fine heavy sheeting linen with an edge of deep scalloped points. A wreath of leaves about four inches in width heavily embroidered in white cotton is arranged just inside the edge of the table top.



while you are considering it—just think about the hardware. It is important that you use Locks that are durable and will last while the building stands. Sargent's Easy Spring Locks stand just such a test as this—the test of constant daily use.

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ø Splinters and Shavings ø

HOUSES BUILT ABOUT A CIRCLE

Mrs. Edwin H. Holmes is planning to outdo all her other building projects in Salt Lake in the improvement of the magnificent block of ground purchased for her some time ago at the crown of the Firststreet hill. No definite information will be given out as to the cost of other details of the improvement, but the plan includes the erection of 24 beautiful modern homes on the block, to cost not less than \$150,000. They will be built in the form of a circle fronting on a beautiful private park in the center. Opening into this park will be a private entrances, so that the public will be excluded and all the pleasures of the place reserved for the occupants of the homes of the block. This is an arrangement that has come into vogue in the more fashionable quarters of some of the Eastern cities, but nothing finer than Mrs. Holmes' block will be found anywhere on the continent west of Chicago.

NECESSITY OF MOISTURE IN HEATED HOUSES

It is a well-known fact that heated air has a greater capacity to absorb moisture than cool air; thus, as an illustration, a cubic foot of air at a temperature of 10 degrees F. is capable of absorbing to the point of maximum saturation 1.1 grains of water. If the same quantity of air be heated to a temperature of 70 degrees, it becomes capable of absorbing 7.94 grains, or something more than seven times the former weight of water.

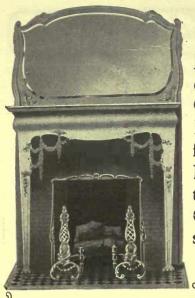
It follows from these qualities of air that if cold air-i.e., air at low temperaturebe introduced into a room and afterward heated, that although the total weight of moisture may remain unchanged, the capacity for absorbing moisture will be very largely increased and its relative humidity will be very greatly diminished. It is established, I think, with reasonable certaintv, although there seems to be very little scientific data available on the subject, that the inmates of a room are more comfortable when thte relative humidity of the inslde when the relative humidity of the inside air does not differ greatly from that to which they are accustomed outside. is probably due to the fact that the capacity of evaporation of air increases as the relative humidity diminishes, and this is of such a nature as to absorb any free moisture from the body; this causes the skin to become dry, the body feverish, and is likely to cause unpleasant sensations, such as itching and pricking. The process of evaporation is also a cooling one, and its effect is to draw heat from the human body somewhat in proportion to its rapidity; this tends to lower the temperature of the body, and by so doing causes a demand for a higher temperature in the room than would have been required had the relative humidity remained unchanged.

HYGIENE OF COLORS

In his experiments with colored lights Professor Redard, of the University of Geneva, has found that red light excites the higher nerve centers to the extent of being irritating, while yellow light is depressing. and blue light is calming and gives a general feeling of well-being. A further psychic effect of the blue light is a brief sensibility to pain. A sixteen-candle-power electric light inclosed in a blue glass globe is placed a few inches in front of the patient's eyes, his head and the lamp are covered with a blue cloth and he is told to stare at the light and he will feel no pain. In two or three minutes the patient is found to be in a condition of general anaesthesia, which is sufficiently deep to render painless any brief dental or surgical operation. Professor Redard has had few failures, and others have had similar results.

* * * * *

Repolishing an Old Floor.—An old floor that has become dull and lifeless in appearance may be restored the same as a new floor by cleaning off with soft water, in which a little borax has been stirred, wiped and left to dry, then rub on a thin coat of Floor Wax Finish. If the floor is very bad it may be necessary to scrape it off. Scrapers are made especially for this purpose. restore the color in the worn places (if scraping off be not desired) mix and apply with a cloth equal parts linseed oil and driers, and as much turps as will equal the oil and driers together. Shake well together. Let this sink into the places, then wipe off and let dry for twenty-four hours, then pol-



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Splinters and Shavings-Continued

ish with the wax. If you use wax over undry oil, the floor will remain sticky.

Master Painter.

What A Pot Of Paint Said.

"DON'T use ochres of any kind for the priming or first coat. It is not safe or economical, as it takes more paint to cover the ochre than to cover the same shade you are fininshing.

"DON'T paint upon a damp surface or green lumber. It is almost impossible for any paint to wear perfectly upon hard yel-

low pine unless it is well seasoned.

"DON'T paint during damp or frosty

weather.

DON'T paint over a rough or scaly surface. If the old paint is very dry and crumbly, it can be brushed off with a wire brush and sand-paper, but if there are blisters in places, nothing will ever put the surface in good condition but the paint burner, and the more of the old paint removed from the building the better.

"DON'T fail to give three coats on new work and brush the pain in well. Give plenty of time between coats for the paint

to become hard and dry.

"DON'T fail to stir the paint thoroughly and employ a good painter, if possible.

Master Painter

Wanted Extra Pay For Waiting To Be Paid Off.

Hartford, Conn.—George W. Butler is walking delegate for the local Stonemasons' Union. Charles B. Andrus is master mason on a job on which Butler was formerly employed. Work was slack, and having nothing for him to do, Master Mason Andrus let Walking Delegate Butler go. Andrus went to the office to get Butler's money. When he returned with it Butler said:

"You owe me 75 cents more." "What for?" asked Andrus.

"Overtime, waiting here for you to

bring me my pay."

What Andrus said is not reported, but may be inferred from what he did. He refused to give Butler the extra 75 cents.

"If you don't want to wait, why did you refuse to go to the office and get your

money?" he asked.

Butler simply repeated his demand for the extra 75 cents. Then Andrus told him to whistle up a wind for the money. Instead of whistling—for Butler never was

Splinters and Shavings-Continued

a good whistler—the workman laid a grievance against the job and a strike was ordered. The Master Builders' Association stuck with Andrus, whereupon masons and carpenters an several jobs, to the unmber of 700, quit in sympathy. The union demanded that Butler be paid \$10 and that every striker be returned to work. The extra \$9.25 for Butler was probably interest on the original 75 cents.

Archts. and Builders Journal.

* * * * *

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cording to improvements.

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Here is a striking example of the durability of "Taylor Old Style" tin. An old landmark in Philadelphia, the Bloodgood Hotel on Dock Street, was torn down some years ago to make room for the Pennsylvania Railroad Freight Station. When the roof was taken off, it was found that the "Taylor Old Style" tin upon it, although it had been in active service for forty-four years, was bright and perfect—just as good as when it was put on, with every prospect of lasting many years longer. We are making the same kind of tin today as was made then.

We want every man who is interested in the roofing of any building, public or private, that requires a permanent roof, to know the facts about "Taylor Old Style" tin. If you are investing money in a building which may be jeopardized by a bad roof, write for "A Guide to Good Roofs" and other literature about "Taylor Old Style" tin.

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NOTES ON PRICES.

Cost Estimate.

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

The Following are Prices Sent Us by Correspondents.

Anderson, Indiana.

Lumber—
Pine, 2-inch stuff,\$25.00M
Common board, 23.00
Common board, 23.00 Hemlock, 2-inch 22.00
Common oak, 33.00
No. 1 common yellow pine flooring 30.00
No. 1 siding,
Lath—
White No. 1 5.50
No. 2
No. 1 mixed, 5.00
Shingles, \$3.25 & 3.75
Lime, per bushel
Plaster-Michigan \$1.75 per bbl.
Newark 2.25 "
Newburg, 2.00 "
Plastering hair, per bu.,20
Mortar color, per lb
Cement-Louisville,35c per barrel;
Sack,
Imported Portland cement\$2.25 & \$2.75
American Portland,\$1.50 & \$2.00
Sand, white\$5.00 ton
Fire brick, (per 1000)\$20.00 & \$40.00
Building brick,
Flue lining, per joint,
Wall coping, per ft

A 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.

Mrs. A. S., Dixon, Ill.

Q. What is the newest finish in plaster, the rough or smooth finish? Please sug-

gest tints or colors for first floor.

A. If you are going to tint with water colors, the sand finished surface gives more satisfactory results, but you cannot paper as satisfactorily over it. Perhaps the most satisfactory way would be to use the smooth finish, or you might have smooth walls and sand finished ceilings. The matter of color scheme is one which properly belongs to the decorator.

Q. Is the oxidized hardware one of the newest for door knobs, etc., or what?

A. There are a good many varieties of finish in hardware. I do not know as anything in particular can be called the newest. I would let my own taste decide this matter if I were you. The old plain and bronze hardware trim is sure of being satisfactory.

W. G. NeV., Sprague, Wash.
O. I wish to use leaded glass instead of

wooden muntins in my windows, and wish you would kindly tell me what the difference in price per foot should be.

A. Fifty cents a square foot additional ought to give you a very satisfactory leaded glass design.

8.4.5

Dr. E. K. C., Faribault, Minn.

Q.—Kindly advise us how outside doors are going to swing freely when they are

both opened at the same time.

A.—If the two doors were opened at the same time they would strike. I believe, however, you would find this a remote possibility. When one of the doors is open it will stand back against the wall and be out of the way.

P. K., Wadena, Minn.

Q.—When building floor for barn, would you advise putting cement on the wood floor or fill in with sand and put the cement on the sand? If the latter, would you advise making the foundation wall any lower? Would this make any difference in the construction of the sills, etc., and would you still advise putting in the wash rack, or simply slope the cement floor to a central drain?

A.—If this barn were for myself, I would suggest filling in with sand and laying cement flooring, simply sloping to drain where I wanted the wash-rack. I would keep the foundation wall that encloses this cement floor down as low as possible to avoid filling expenses. Eight inches to a

foot would be high enough.

A flat sill could be used, made out of two pieces of 2x8 plank, laid on top of the wall and cut out where door comes. This could be anchored down into the wall with long

bolts, if desired.

Q.—The plumbers here know nothing about the cast iron troughs at rear of stall. They seem to think it impossible to keep these drains from freezing in this climate. What can you say regarding same?

A.—Cast iron troughs are all right in this climate, only if they are allowed to clog and water allowed to accumulate in them (and you do not have a fire in the barn) they will, of course, freeze and break.

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New Building Materials.

SANDSTONE BRICK

Probably the oldest artificial building material in the world, bricks have never lost their value or importance and are still being improved. This applies not only to methods for producing them, but to distinct and sharp departures from the clay that was formerly exvlusively employed. Quite recently there has been established in British Columbia a factory for the manufacture of artificial sandstone bricks for building purposes, after a German invention now being exploited.

In this new process sand and quicklime are mixed together in certain proportions, the latter hydrated in a mold in which a vacuum is produced, and as there is no space for expansion of the lime of hydration, the compression of the material follows. After this preliminary process is completed the bricks are furthed compressed in high-pressure stamps and then passed into steam boilers, in which a constant current of steam is maintained for some ten hours. This causes a chemical combination of sand and lime and produces hydrocilicate of lime. The lime acts as a binding material or cement, uniting the particles of sand together and producing a brick of exceeding hardness and practically impervious to moisture.

Archts. and Builders Magazine.

YELLOW PINE AND FIR

What a Minneapolis Architect Thinks. Mr. K. was very busy over a file of specifications, when I bolted into his office and, strange to say, they were for a house in Milwaukee, and called for finish lumber in birch to be painted, and before recovering from the shock, I was informed that they often used the material down there to enamel, this was explained in a measure by the fact that in these localities it was almost as cheap as pine. Whether or not the closer grain texture of the wood commended it for this use was not clearly explained, but I suppose that it has something to do in the making of a better surface. didn't know a great deal about the beauty of yellow pine and fir when treated with colored stains. His experience with it ran mostly in treating the former in the natural for kitchens and rooms of the cheaper houses, or in using it with paint. I mentioned the fact that there were a few samples of finished Washington fir in back of the furnace of the Lumber Exchange, that the janitor was kind and that if he made his desires known that worthy would lead him down into the subterranean depths beneath the big office building, and after piloting him along several passageways done in the style of the bloody tower of London, he could obtain a view of this rare wood that

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Building Materials-Continued

would imitate mahogany or anything else better than the real article. Mr. K. promised to come over that very morning. The truth of the matter is the architects are on the lookout for the best there is, and are not the conservative set of people many imagine they are. These fellows are always abreast of the times and give a quick ear to anything new, but like any mortal, they must be shown the article, before they can pass judgment upon it.

-Miss. Valley Lumberman.

FASTENINGS FOR CASEMENT WINDOWS.

There is a quaint charm, a delightful Anglo-Saxon home look to the house with the casement windows which is recognized alike by architect and layman. Considered purely from a practical standpoint, as compared with windows of other types, casements contribute vastly to home comfort during our hot American summers. They are indeed the ideal window for openings of moderate size. Why, then, have they been hitherto so little used in the United States except in buildings where scholarly conformity to style has demanded a grouped or mullioned fenestration?

1. Swung inward, they interfere with the simple arrangement of shades and hangings and are more or less in the way, partic-

ularly in rooms of ordinary size.

2. Swung outward, as they should be, both for convenience and resistence to weather, the fly screens which are a necessity in America, must be hung inside and opened in a more or less awkward and troublesome way whenever the sash is opened, closed, adjusted or locked. In kitchens and dining-rooms where ample ventilation is a necessity, this is a serious objection, as flies swarm in at the least opportunity.

The "Hook-fast" is the modern fastener for outside swinging casement sash. Simple, easily handled, quickly locked; won't work loose like a turn buckle and requires no mortising of sash or jamb. Handle is solidly attached to powerful spring hook, which draws sash tight. Can always be adjusted if carelessly put on, as pivot passes through a slot (not a round hole) and is

a machine screw with nut.

For Notice of PRIZE AWARD
ON
BUILDING EXPERIENCES
See Publisher's Page, No. 440.



Clark & Russell, Architects, Boston

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Glimpses of Books

Vance Thompson, author of the Spinners of Life, has made an interesting contribution to diplomatic history in his later book Diplomatic Mysteries, which much of the charm and dramatic quality of a good novel. Some of the most conspicuous international episodes of recent years are revealed in their true inwardness, as the calcium light of the writer's inside knowledge is thrown upon them. "The Undoing of a King"—the opening "Mystery" is the drama of love and folly played by the unhappy Ludwig of Bavaria. "A Crown Prince's Escapade"gives the inside history of the affair of His Royal Highness with an American girl, the beautiful Miss Deacon.

Other dramatic sketches are "Tolstoi, The One Free Man in Russia," "The Truth about France and the Vatican" and "Made in England," fixes the resposibility for the late Russo-Japanese war. J. B. Lippincott,

Phil. Pa. \$1.50.

The Man of the Hour is Octave Thanet's first output of a regular novel. The reading public have long known and loved this author as a short story writer of uncom-mon freshness. Whether she has increased her literary reputation by the present venture is open to discussion. "Purpose Novels" are ticklish things to dabble in, and this is a purpose novel, of which the theme is Socialism—its errors and dangers. The Man of the Hour begins life with inherited instincts at war with each other. His father, a wealthy mill owner and keen, practical western man of business dies, and does not leave his fortune to the son. Probably because his mother is an ex-Russian princess exiled from her native land on account of her socialistic She associates with nihilists, and makes trouble. The son grows up with these warring instincts, and is at first conquered by sympathy for his mother's ideas and friends. He becomes a champion for labour, and joins its roughest classes in a Chicago machine shop. Strikes, riots and bloodshed force upon him the value of law and order and he becomes "The Man of the Hour." This it appears to us is the weak point of the story, in that it is not true to human nature and the logic of things. Such a man would have stuck to his theories and intensified them. The Bobbs Merrill Co., Indianapolis, Ind. \$1.50.

Glimpses of Books-Continued

Elliot Flower's Slaves of Success, gathers together in book form six stories originally published serially in Collier's and the Saturday Evening Post together with two new ones. "The Necessary Vote," A Mortgage on a Man, are titles of some of the stories. Those who read them as serials will be glad to have them entire, and those to whom they are fresh will enjoy keenly these trenchant portrayals of the inside workings of our legislative bodies. If a wholesome disgust with such ward politicians as John Wade, and Ben. Carroll can be so aroused as to stir decent men up to elect decent men to represent them, the book will have done a good work.

In the last story—The Cupidity of Carrol—a sweet little thread of a love story runs through the dirt and filth of Chicago Ward politics, which is as refreshing as the sturdy honesty of Azro Craig.

L. C. Page. Boston, Mass., \$1.50.

BOOKLET NOTICES.

The Andrews Heating Co. have published a booklet "We do it Right in 44 States, Canada and Alaska," which they are pleased to place in the hands of any one interested in heating plants. It is filled from cover to cover with warm testimonials.

Turn The Faucet—is the significant title of the booklet sent out by the Rudd Instantaneous and Automatic Water Heater. The booklet explains how, the Heater does the rest.

The Casement Hardware Co. send out a little booklet, which, though small, is worth notice. In it is described and illustrated the Holdfast Adjuster and the Hookfast Fastener referred to in another column, and which appear to overcome entirely the objections to the use of this picturesque form of window.



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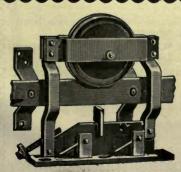
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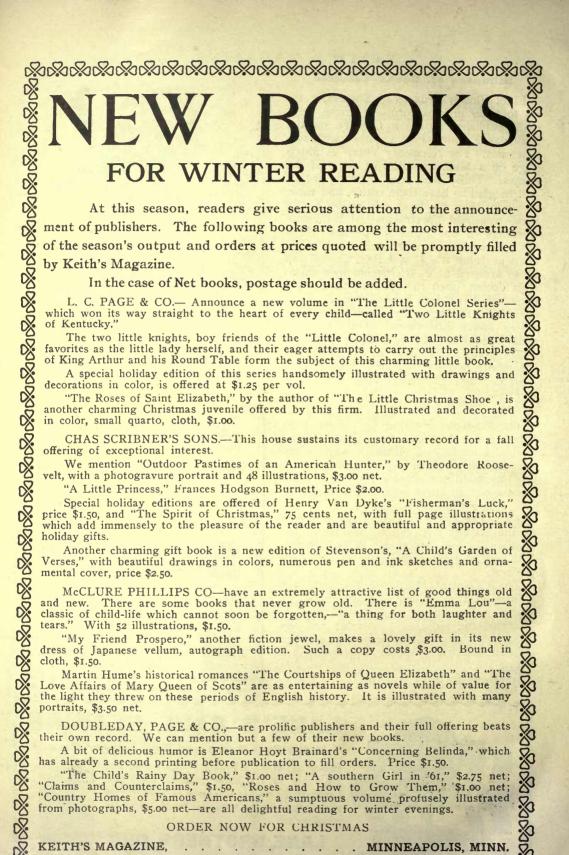
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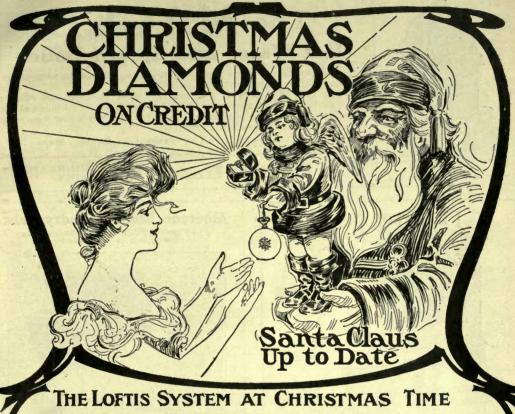


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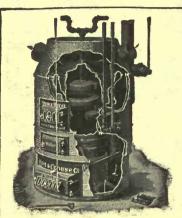
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Little Talks by the Publisher

Another year has swung round with the Christmas number reaching our subscribers' homes at just about Thanksgiving Day. A little over a year has Keith's been published individually by Max L. Keith. The year has proven a most successful one in every direction and the publisher has taken great personal interest in pushing this magazine well to the front. This effort has been well rewarded by a large increase in sales and advertising patronage. In its enlargement, and as so many say, great improvement, we shall aim to give the very best value possible the coming year. Please look over carefully the cover announcement, listing but a few of the "Good Things for 1906" and then kindly fill out that "Pink Renewal Slip", sending in your order for continued subscription. Note—all renewals sent in before first of year are entered for a period of 15 months for the regular price, \$1.50 per year. New subscriptions are entered for 12 issues with 3 back numbers sent Free.

On the opposite cover is the announcement of the prize winners in "My Building Experience" contest. A large number of experiences have been received and in addition to the three winning prizes are a number of most interesting recitals which will appear in our columns during the year. You may well look forward with pleasure to their reading and now that this feature is under way, we shall be glad to receive additional contributions on this theme from our new home builders.

As will be noticed in our announcement for 1906, we are going to meet the many requests and suggestions received, to add "The Garden and Home Grounds" as a regular feature, starting off with the January number.

"Little Journeys with the Architect" will, in a way, take the place of the Practical "Problem" Series just closed. It will be a very interesting series for the prospective

The publisher is pleased to say that in addition to several new writers for next year, our regular staff will continue. The three departments, Decoration and Furnishing, Household Economics, and Table Chat, will be under the able charge of Eleanor A. Cummins. The Decoration department will be supplemented by special articles on Wall Decoration by Henrietta P. Keith.

We are still handicapped some by the printers' strike not as yet settled.

PRIZE AWARD

BUILDING EXPERIENCE CONTEST

In considering the merits of the various experiences submitted under this contest, the matter of good photos was an important item, making the accounts much more interesting when well illustrated. As advertised, the contest closed Nov. 1st and we regret to say that several contributions coming in after that we were obliged to exclude from the contest.

WINNERS:

1st Prize

\$25.00 cash. Dr. A. H. Linaweaver, Experience will appear in January number.

. Findley, Ohio

2nd Prize \$15.00 casn. Mis. One ... \$15.00 cash. Mrs. Una N. Hopkins, . Pasadena, Calf.

3rd Prize

\$10.00 cash. Mrs. S. M. Davis. Experience will appear in March number.

. . Santa Ana, Calf.



THE DOROTHY DOLL HOUSE Stands 3 feet high, weighs only 27 pounds.

A Large Doll House

FOR CHILDREN

Every little girl delights in a doll house and Keith's Dorothy Doll House will make a beautiful CHRISTMAS or BIRTHDAY present. This house is new and the first and only doll house on the market of good size and practical design. It is large enough to "keep house", open in front, strong in construction to last several years, yet light and can easily be carried from one room to another. Has real glass windows and is prettily papered and painted. Send at once for our very attractive, illustrated booklet giving prices on doll houses and doll furniture, mailed on request with stamp. You can order direct from this Ad of

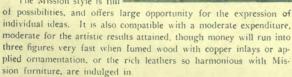
MAX L. KEITH, Lumber Exchange, MINNEAPOLIS, MINN.

INTERIOR DECORATION

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

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

The Mission style is full



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

THIS IS A SAMPLE PAGE REDUCED.

Have You DECORATED?

Our new 150 page book written by experienced decorators will prove invaluable in definitely shaping your ideas and securing a prettily decorated home.

You do not want the ordinary regulation "things", but the suggestions of these experienced decorators. The ideas offered are practical and assure pleasing and artistic combinations in moderate priced papers. The book is profusely illustrated with interior views and examples of wall decorations.

Very few of us, ready to decorate either a new or old house, know what we want. We cannot all reach a good decorator, so here is "PRACTICAL HOUSE DECORATION," simply a gold mine in ideas for you. It gives 12 complete decorative schemes for an entire house, not elaborate, but for the average moderate priced home.

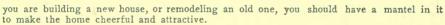
The book is handsomely gotten up, printed on a high grade paper and bound in a linen finished cover. Size 91/4 x7 in.

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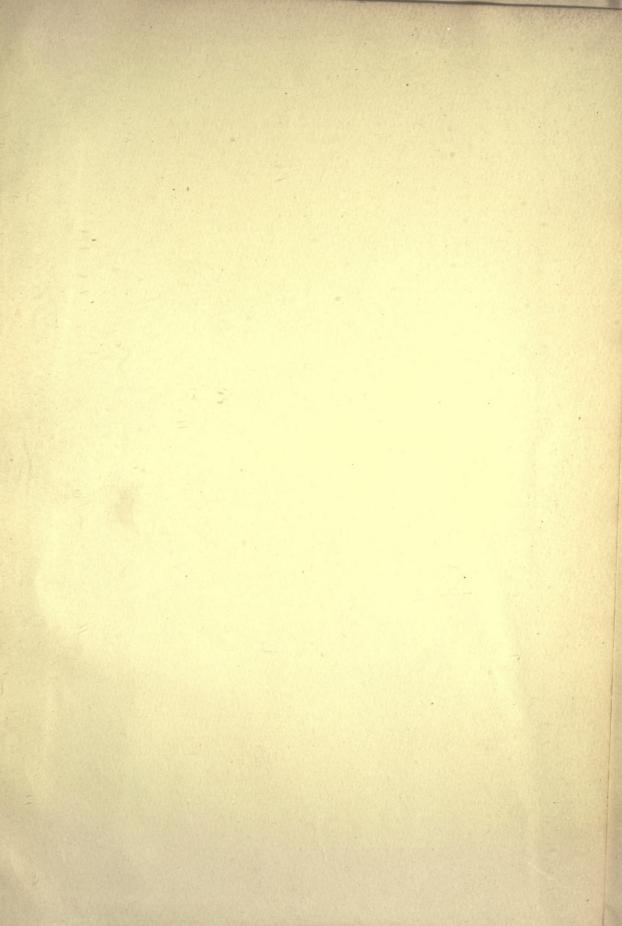
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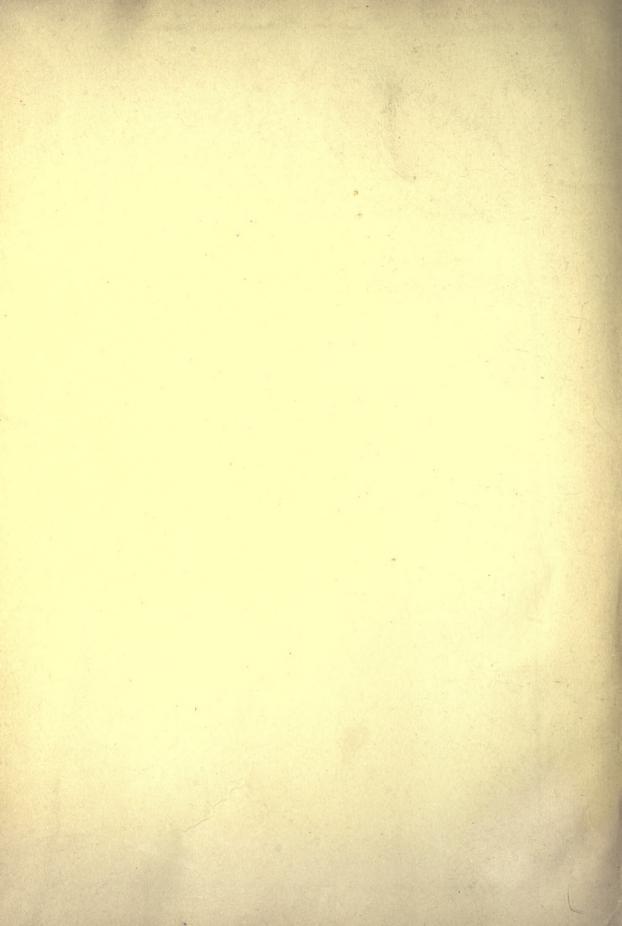
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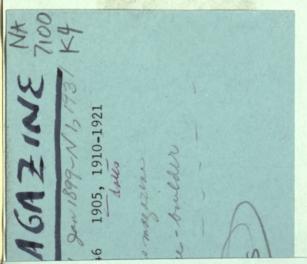
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