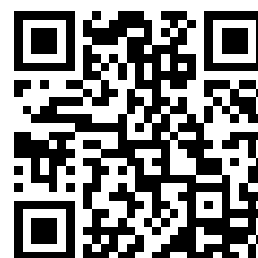

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KEITH'S MAGAZINE

ON HOME BUILDING



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No. 1.

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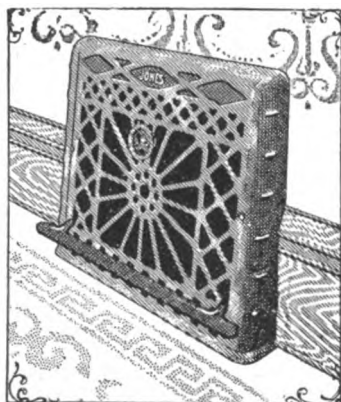
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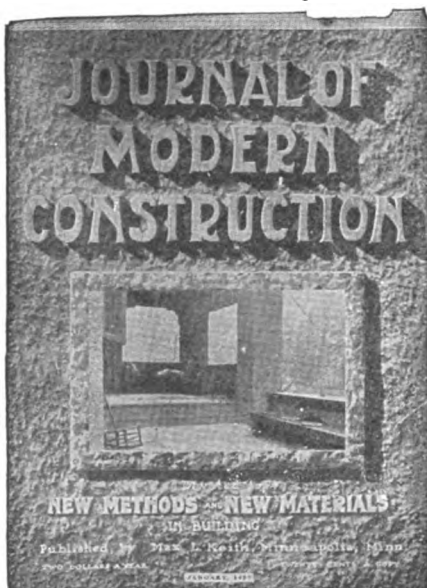
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KEITH'S MAGAZINE

Vol. XXI

JANUARY, 1909.

No. 1.

The Swiss Chalet Form as Adapted to American Design

By Henrietta P. Keith



"AUSLEGER BAUERNHAUSER AUS OBERBUYERN."

A

GREAT American architect—the late Leopold Eidlitz of New York City—was an ardent advocate of the Swiss Chalet as a form of domestic architecture, claiming it to be the highest development of timber construction. Though chiefly known by his more important work of more than thirty-five churches and large public buildings, he nevertheless left many delightful houses, to substantiate his claims for the chalet form of design. His own charming home on Riverside

Drive, N. Y., is a felicitous exponent of his favorite prototype, in a perfect environment. It is to be regretted that more of our architects do not perceive the charm of this architecture, nor the possibilities of its adaptation to modern requirements. Or perhaps they do, and it is the clients who balk at the romantic, steep roofs with their extremely deep and wide projecting eaves, characteristic features of the true chalet form. Even Eidlitz did not venture on these extreme roofs, but contented himself

with the flat roofed type of mountain chalet, though in this variety, much of the picturesque charm is lost. In the chalet country were many varieties of both forms. The old builders had ever a reason for what they did. The high, steep-roofed chalet was for districts where there was much rain and wet weather. The rain slid rapidly down the steeply sloping sides, instead of gathering in every cranny. Thus the first motive was one of practical protection.

arrangement. That "*summum bonum*" of most people—an economical floor plan—is not so easy to contrive as in houses of square, box-like dimensions. Especially was the second story—which according to the French idea is "*bella etage*"—cramped and darkened by the low descending eaves. But certainly it cannot be beyond the wit and skill of our architects to surmount these difficulties, and problems are ever more interesting than plain sailing.



CALIFORNIA EXAMPLE OF CHALET STYLE.

The raised gables were brought far forward, to shelter the front facade—those charming facades, upon which was lavished such loving elaboration of decorative art—enveloping the house in their protecting embrace. The wood construction demanded such protection, but this logical application of utilitarian principles, resulted in an architecture of the greatest distinction, imparting to these dwellings an extreme grace and elegance as well as artistic picturesqueness.

It must be admitted that these narrow fronts and steeply sloping roofs are not so favorable for convenience of interior

American cleverness can surely adapt this romantic style to modern requirements without such elimination and pruning as shall deprive it of its essential charm. Especially in wooded districts, or for country homes, whether beside a mountain brook, in a pine grove, near a tangled ravine or in a hillside glen—there are a thousand situations where this type of construction would add far more to the charm of the landscape and be vastly more in harmony with its environment, than Greek porticos and engaged columns or the Moorish arabesques of half-baked stucco that now flood the land in pretentious but unpleasing pomp. As to



BUNGALOW WITH CHALET FEATURES

the objection of not being able to pack so many bedrooms into the second story, let us have two of them up in that steep roof, and look out into the treetops along with the bluebirds and swallows. Could anything be more delightful than such an uplift above the confusion and squalor of the street? As a matter of fact, one notes quite a movement toward this type of wood construction in the country houses being erected, tho for the most part the flat roofed variety of the chalet is the model chosen. We present several photographs

of recent modifications of the chalet form, in houses of moderate cost. All of them have the flat roof except the first, in which the true high roofed chalet though much modified, is taken for the prototype. This dwelling is one of the most interesting suburban homes in Minneapolis, and one of the most felicitous creations of its artistic architect. The deeply projecting roof shelters the long narrow balcony beneath in true chalet style and the pierced wood ornamentation is a happy reproduction of this decorative feature. Some concession

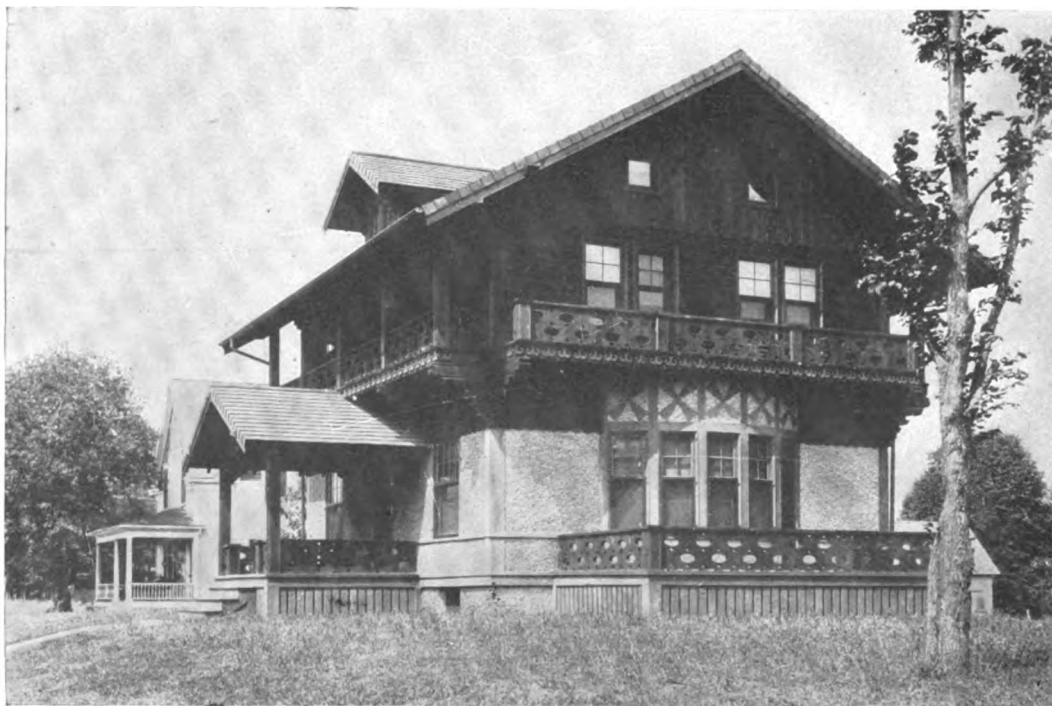


MODERN HOME SUGGESTING CHALET FORM.

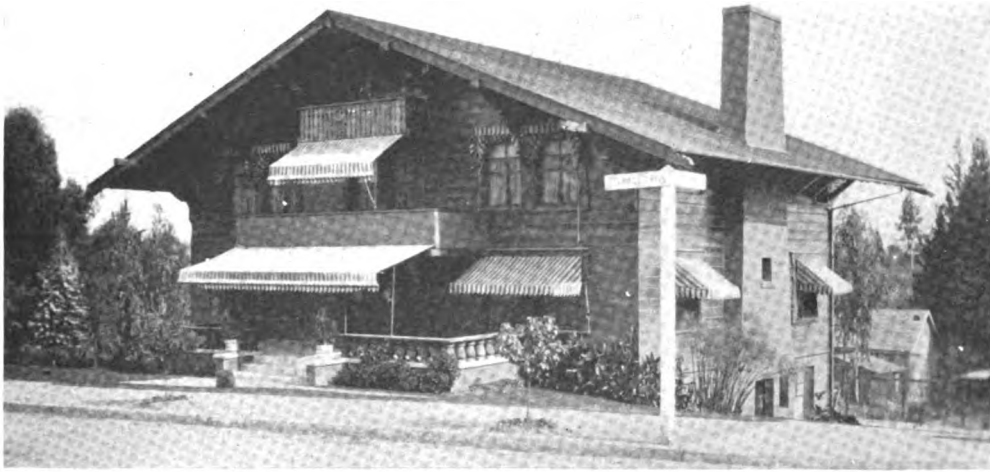
is made to modern ideas in the rounding bay and porch entrance, but the type is unmistakably stamped upon the dwelling. The material used for the lower story is plaster, and illustrates how perfectly this style lends itself to the popular concrete materials, as in some of the finest of the old world chalets stone was employed for the lower story.

In the succeeding four examples, the introduction of the chalet idea into the design is almost too timid to be successful. They are all of the low roofed variety, a form which is indeed well suited to the bungalow style of dwelling so popular today, and of which the bungalow with chalet features here illustrated, is a happy example. It is certainly an agreeable variation of the ordinary bungalow architecture. The "shakes" used for exterior walls are in harmony with the chalet idea; so, too, are the projecting timbers of the roof construction. Here, too, are suggestions of the irregular windows which are always a

marked feature of chalet design and one of its greatest charms. The slight suggestion of penthouse shelters over the windows are further carried out over the door. These penthouse window shelters of the original chalet design, were decorative as well as protective features, especially when carried on boldly projecting brackets; and our architects could find a rich store of suggestion in these picturesque and original window treatments. It is a good thing to get away from the eternal commonplace, which nowhere has greater sway than in the ordinary architectural treatment of openings. Too often a house loses all character by the studied placement of windows, one on top of another, a practice obstinately adhered to by the ordinary architect, instead of the graceful freedom of individual need. The chalet builders studied deeply the matter of windows, and their treatment of them furnishes a fruitful source for study. Many of their characteristics, such as the low, elongated connecting groups, the prolonging of the exterior center frame to the floor



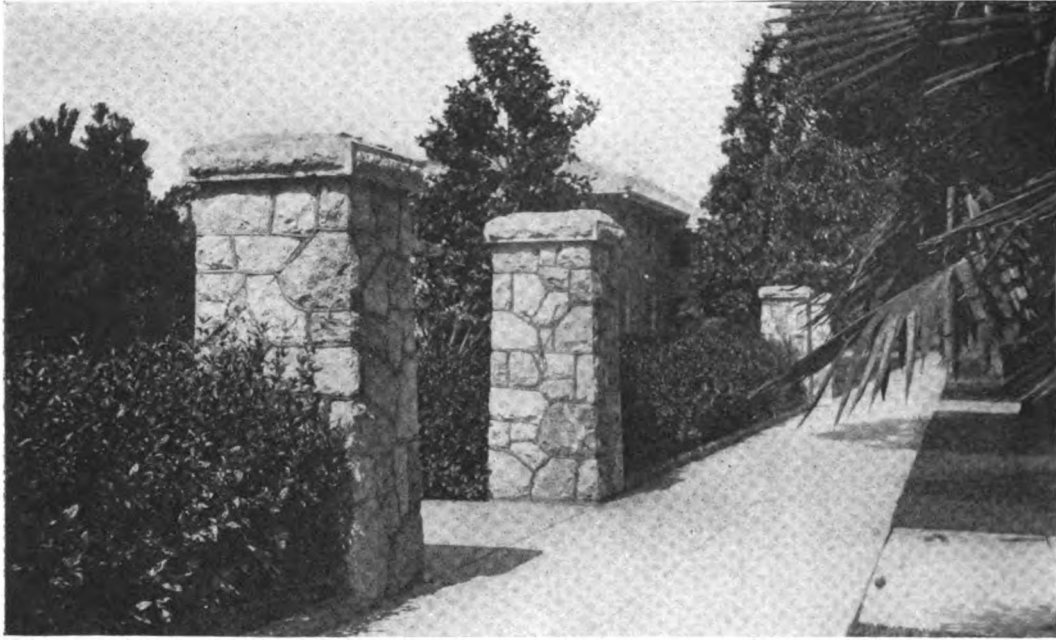
STEEP ROOF ADAPTED TO MODERN REQUIREMENTS.



ANOTHER ADAPTATION OF CHALET DESIGN.

of the story and decorating the panel, as well as the irregular placement, might be rendered in our modern architecture with pleasing results. The window openings in the last example illustrate the point of this criticism. Here the treatment is so commonplace as to completely nullify the really fine roof lines, the boldly projecting brackets and the characteristic upper balcony. The chimney, too, is quite out of keeping with the chalet idea, for the chimney of the chalet must be a subordinate feature. The galleries of the Swiss chalet were distinctive. Always on the upper story, where they had the shelter of the roof, they were often elaborately carved and decorated. A chalet facade of the better class—wealthy farmers and the like—was a beautiful object, enriched by carved and painted panels, as well as the pierced and carved balustrades of the galleries. The American method of using wood is the deadly, monotone of the clapboard, with its long, overlapping, parallel lines. As if this were not bad enough, these tiresome exteriors are covered with paint as a shroud, which is perhaps the only way to deal with them,

such as they are. But why should our beautiful woods be treated in this heathenish manner. It is a land of forests—despite the hue and cry raised of late. Wood is the most beautiful of all building materials when sympathetically used, and not made to assume forms unsuited to it. Wood is not afraid of high relief; of exposed timbers; of deep projections casting soft shadows. The construction itself, in this material, affords opportunity for architectural effects, and when finished naturally with oil as a protecting coat both for inside and outside, it takes on rich, soft shades, growing more beautiful with age. Let us use this essentially homelike material with more intelligent regard for its excellence and beauty. We may not be able to reproduce the exquisite carvings and decorations of the Old World chalet, but we can go far toward a re-incarnation of the spirit of this charming style. And why should not people spend money upon carved balconies and decorated window frames, as well as on terra cotta reliefs and sculptured friezes, or marble tiles?



OF CUT GRANITE.

Entrances as Features

By Una Nixon Hopkins

THE entrance to a place is like the first sentence of a story—a sure indication of what is to follow. And the better this first architectural hint is, the more promising are the things to come—the house and the garden. The entrance belongs to the one as certainly as to the other. The material used in its construction must be more or less like the house, and yet the lines and general feeling should agree with the grounds also, generally speaking.

Our more pretentious homes have outgrown the old way of letting the lawn run to the pavement without anything to suggest where publicity leaves off and privacy begins. To be sure this first doing away with fences, hedges, etc., in fact any border line, so-to-speak, was for the purpose of extending the apparent area of grounds, and on small city lots there is still a preference for so doing, but for country and

suburban homes there is a growing tendency to boundaries, and of making the entrance a "feature." and there is no end to the designs for approaches; many are good, others bad, with the usual quota of those that might come under the head of indifferent.

Not yet have we seen fit in this country to altogether exclude the public gaze from our residences, and it is possible for the most part to enjoy the beautiful houses and gardens of our neighbors, quite after the fashion of Mr. Skimpole—at somebody else's expense, even though we have made them a whit more retired.

Where the climate is not too rigorous, entrances reinforced by hedges are especially pleasing. The hedge may be of one sort or another according to the geography and climatical conditions of their whereabouts.

The first illustration pictures an entrance

that is very happy in its combination of material, being gray cut stone and plaster. Running from this is a hedge probably three feet high, and while it does not obscure the view of a beautiful mansion, it gives the house the impression of aristocratic aloofness. Beginning with the cut stone which forms a substantial foundation for the shafts of plaster like the house, the top is capped by electric lights. And very decorative are the set-in plaques with heads in demi-relief, having been exhumed in Egypt by the original owner of this estate. Not every one can dig up such decorative features in Egypt or anywhere else for that matter, but the idea offers suggestions.

The second picture illustrates a simpler approach, and in place of a hedge the cement is run in a low wall along the edge of the pavement, and the square posts here are also capped with lights, which is fortunate since the house stands on a hill, so far distant that the light there-a-bouts would not reach the entrance. There is, of course, no particular seclusion offered by so low a wall, only that it appears to exclude the street.

Cobblestone approaches with iron gates and a high hedge of cypress is a varying combination that looks well for an old-



OF GREY CUT STONE AND PLASTER.

time mansion, where the grounds are very large, with patriarch trees. Indeed where the trees are large there is a demand for a substantial approach, and a higher wall or hedge to environ them, else the entrance appears inconsequent in comparison.

Cut granite used alone is apt to look heavy in any design used to guard an ordinary entrance, but in some localities it is the only available stone, and wood is only desirable for small, rustic places.

The last illustration shows an approach that has been cleverly managed. It is of cement, in color like the house, and in place of both sides being exactly alike, the



A SIMPLER APPROACH.

wall at the right hand side has been omitted for about three feet, in order that pedestrians may pass through and not be obliged to traverse the driveway; a cement walk, further borders the drive to the house.

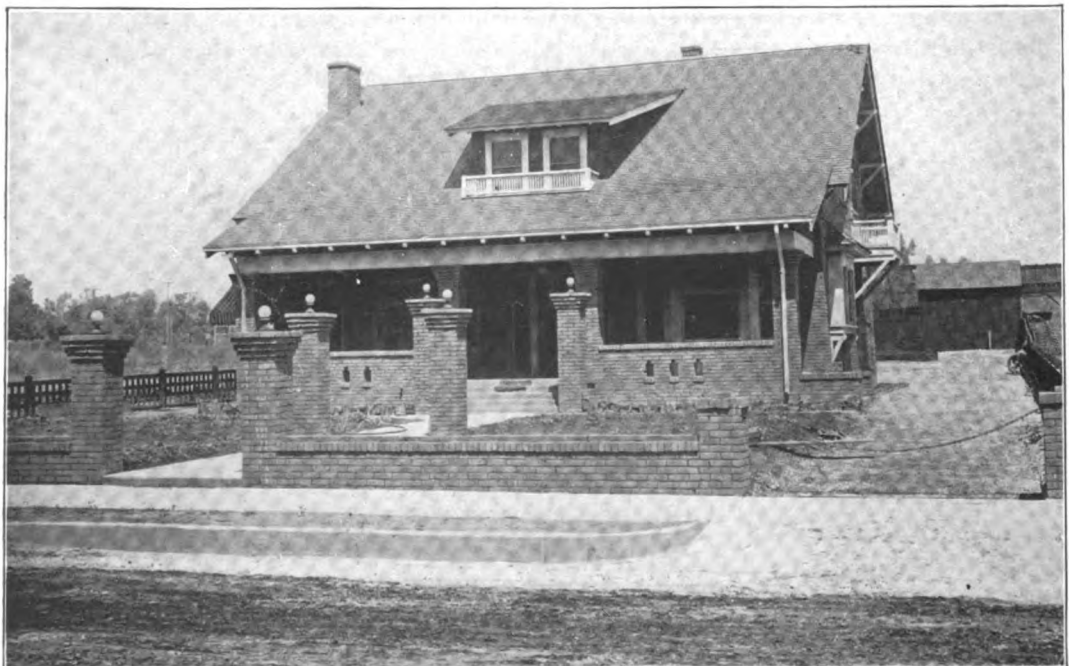
Brick, either common or pressed, make suitable walls and approaches for the ordinary dwelling, and in the west arch brick and cobblestone are largely used, resulting in a pepper and salt combination. Latticed gates of wood are sometimes used with it, and in one place a very unique entrance gate is made of timbers of medium size and between them are immense green Japanese tiles, probably a foot and a half square.

Incongruous approaches are seen now and then, but they have been built by those who do not realize the importance of the



OF CLEVERLY MANAGED CEMENT.

"first impression." Again, it calls forth the reiteration that an integral part of the whole must receive its due amount of consideration in order to make the whole entirely satisfactory.



BRICK WALL AND ENTRANCE WITHOUT GATES.

A Building Experience in the Catskills

By John Berry

KEITH'S MAGAZINE has been a great help to me in planning a little country house that I have been building for the past two or three years in the Catskill Mountains.

I will give you some of my experience in building up my cottage. I have about eight acres, and the spot is ideal. Very high and dry, with a mountain brook on

eighteen inch wall solid with Portland cement to two feet above the grade with a 7.6 ft. cellar for a given sum. After the foundation was completed I was ready with my frame work to go on and raise the house. I had hired two good all-around country carpenters who knew how to do work such as they do in the mountain country, but by hiring them by the day I



"SHADY BROOK CAMP" IN THE CATSKILLS.

two sides of me. There is a waterfall of nearly eighty feet, so located that I can sit on my piazza and look through the grove of large trees right into the falls. The scenery is both grand and restful.

After I contracted for the land, the first thing I did was to build a two-story barn, 18x30. And the next season we camped out and lived very comfortable for five months in the barn. I found it very handy to be on the job most of the time. I used the cellar of the barn to store my material in while the house was being built. I had plenty of good building stone on the ground about two hundred feet from where the house was to be built. I made a contract with a mason (a native) to dig out the cellar under the entire building. He was to do the excavation and lay up an

had no trouble to get them to follow my orders and directions and work to my plan which I had made by my architect from the study that I had made from time to time. We got the house all enclosed by September. After that time we put the floors down, the first floor was comb grain Georgia pine, second floor spruce, 4-in. wide, made from spruce timber cut in the mountains and worked by a mill near by for \$22.00 per M. after this was done it was about October 15th. I concluded to close the house for that year and let it stand until the next summer. We did set all partitions that October, so you can see the house had a good chance to get well seasoned before the walls were put in. The next summer I wrote to the carpenter in April to go on and put the lath on, ready

to plaster when I would get up, which was in June, the lath being ordered on the ground in March.

I got on track of two good masons who lived twenty miles away. Masons and other mechanics in that location are not very plentiful. They go all over the whole county and board where they do the work and only go home when the job is completed. They came and looked my house over and said they would rather work by the day than to do it by contract. I paid them \$3 per day and board. They went to work with a good will and got the house all finished in about two weeks. I was well pleased with the result. They did me a good job. I was well satisfied when they got through and made them a present of ten dollars. I did the same with the stone mason. The carpenters worked for \$2.50 per day and boarded themselves, as they lived near by. We completed the house that season about the last of September and moved from the barn into the house to stay one month. About the last part of October in that country we get snow squalls every other day. We locked the house up the last of October. I will say that we had two large open fireplaces in the house, which made it very comfortable.

An open fireplace is a thing of beauty and a joy to watch the logs burn on a cold fall evening, when the wind is howling on the outside.

The next May we started in to enjoy the cottage in the mountains. I found there was lots of work yet to be done, such as little things to be fixed up for the comfort of my wife, daughter and grandchildren to their liking. The grounds had to be graded, flower beds made up, garden to be looked after and planted. I have set out 50 crimson ramblers and lots of other roses. I have from time to time planted about three hundred fruit trees, all choice varieties, also about 50 sugar maples along the road side. I will in a few short years have a place good enough for a king to reside in.

I have changed a wild uncultivated spot into a beautiful home. My cottage has three rooms on the first floor with a good

large hall, with living room 12x20, dining room 12x20, hall 10x20 and kitchen 12x12, with plenty of windows in every room. The second floor has five good bedrooms; one of these will be made into a bath room later on. I have got a living spring of pure ice cold water about five hundred feet from my house, and last fall I put pipe line from spring into my kitchen. The spring is so elevated that I can have water up in my attic by the natural flow of the water. This season I will put plumbing in where provision has been made as the building was being built. When I started on this plan I told my friends that I would have the whole thing completed in ten years. I don't want to get it finished up in a hurry, as then my interest would stop. I like the outdoor life and enjoy working around the place. It is what we call the simple life, and good for one's health.

When the house was being built I had fixed it so it can be heated by hot air furnace in the cellar. There are three chimneys. They all go down to the cellar foundation with concrete footings, also have flue linings in them all.

I think the best way to build a home is to furnish all the material and hire your labor done by days work or contract some parts out as the case may be. It may cost a little more the first cost, but when you take into consideration after the building has been built five years, the first plan is the best.

I have had some experience in both the different plans. There is some satisfaction in knowing that you get what you pay for.

I hope this crude account of some of my experience in house building may be of interest to you. I intend to do some more at the work. It is an education and I like it. My mountain cottage is known as Shady Brook Camp, at Lexington, Greene Co., N. Y., Catskill Mountains. Elevation 3,000 feet from New York City.

The cost of my place is about:

Barn	\$500.00
House	3,000.00
Ground	500.00
House furniture.....	500.00
Total	\$4,500.00

Paint as a Hygienic Element

WHEREVER there is dampness in the walls of a building, then decay is certain to ensue, sooner or later, unless the dampness be thoroughly eradicated. Dampness may not only cause decay in the material affected, but also produce germs that shall spread disease throughout the house. It is very essential, in order to have a wholesome dwelling, that the interior surface of the ceilings and walls be thoroughly dry, and all the woodwork be well seasoned. But these conditions are not always to be found in our modern buildings. Sometimes through negligence, the timber utilized in a building is not thoroughly seasoned, and the germs of decay eventually begin to appear.

Paint then may be applied with considerable effect, and prevent much of the decay which would otherwise happen. It also acts as an important hygienic agent in promoting the health of the inmates of the house.

Cleanliness is a most important point to observe in connection with health, and the application of paint to the surface of any kind of building material may not only prevent it from decay, but maintain it in a clean condition which is conducive to the general health. It is remarkable the number of little destructive insects which find their way into the pores and crevices of wood. These multiply at such an extraordinary rate, that soon their ravages are manifest in various portions of the timber, and ultimately cause them to crumble away into dust.

The component elements of paint, however, form a powerful antidote against their ravages, for not only does it tend to their extinction, but fills up the pores in the timber and prevents others finding ingress. The germs which float about in the vitiated atmosphere of dwellings are frequently the result of uncleanness and lack of proper ventilation. When these two causes are removed then not only shall the material of the building maintain greater durability, but a more sanitary condition will pervade the home. There is nothing which can maintain the plaster, wood and iron work of a building in a sanitary condition, better than the proper application of good paint or varnish. We may re-

mark here, by the way, that wall papers are not so effective in maintaining a sanitary condition as paint. The germs may be produced by any dampness which may exist in the cracks or crevices in the paper, or where the paper is not closely attached to the plaster of ceilings or walls. There is a practice frequently adopted of covering the old paper with new paper, instead of previously stripping the existing material. It can readily be understood that if any germs have found a lodgment in the old paper, that the covering of them up will not eradicate them, and that it is essential from a hygienic point of view, that the old paper should be stripped, and the groundwork, whatever it may be, should be thoroughly cleaned and prepared. But paint obviates these disadvantages which frequently arise from papering.

Painting may be more costly, but it is more durable and effective in producing the sanitary condition desired.

Of course, there are several important particulars to be attended to in the proper application of paint. In the first place the material to be painted should be carefully examined, and any flaw or defect be remedied, and thoroughly prepared for the reception of the paint. As already indicated, the paint should not be put on too thick at first, yet of a proper consistency, and each coat being left to dry thoroughly, preparatory to the others being applied.

But we would observe here also that color has an indirect hygienic influence, especially as regards the healthy condition of the eyes. Wherever the eyes are subjected to colors of too brilliant a hue, then the optical nerves receive a strain that is very injurious to the physical system, and may ultimately impair the general health. It is also very remarkable that certain colors have either an inspiring or depressing effect upon the mind, while others have a soothing and pleasing influence. It has been observed that in asylums for the insane, the effects of colors have operated in no small degree, either to the irritation of the mental condition of the patients, or to the soothing of their troubled minds. From this we naturally deduce, that whatever affects one part of the physical constitution has

an influence upon the other members, either of a beneficial or detrimental character. A proper harmony of colors has therefore not only an esthetic, but also indirectly a hygienic element. This leads us to observe those kinds of colors which are more suitable for the several apartments of a house, according to their hygienic requirements. For sleeping apartments it is preferable to have the ceiling and wall papers of a cheerful, yet subdued tone of coloring in the pattern, as the chief object to be desired is that calm influence which is conducive to quietude of mind, and in no way a hindrance to the promotion of sleep. Of course there are various tastes, yet a floral pattern with light pink and green colorings, or light blue, in beautiful variegated designs, may prove very appropriate in meeting the requirements. Wherever the coloring is too loud or gaudy in a pattern, then the mind cannot find that repose which is sought for, when confined during sickness.

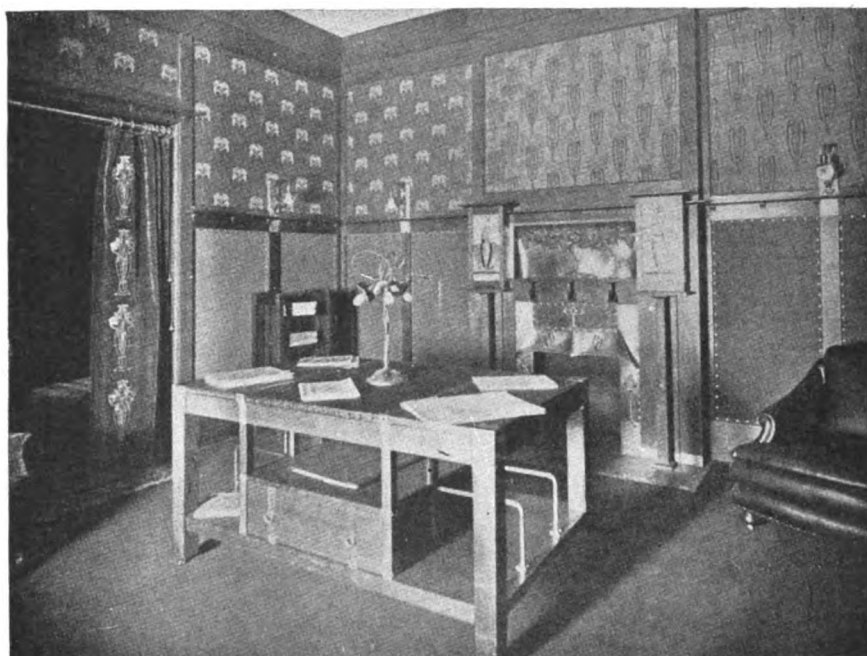
The surroundings, undoubtedly, have a salutary or detrimental effect upon the recovery of a patient. For if the mind is maintained in a quiet and composed condition during convalescence, especially in nervous ailments, the patient has a more favorable opportunity of regaining strength, and ultimately complete recovery. Again, each of the apartments of the home is so constituted to fulfil certain characteristics of its own, and the coloring must be in most suitable harmony to meet these requirements. Much of this branch of the subject would come up for consideration under "the esthetic element," yet some of them, in various aspects, may be considered in relation to "the hygienic element" of the home. Thus we have the very important subject of the "bathroom," which calls for the highest authoritative and scientific knowledge to be brought to bear upon its proper equipment in every respect. Of course, the plumber's work is the prominent feature of the bathroom, yet the painter's work also demands particular attention to maintain the former in a thoroughly healthy and sanitary condition. It is preferable where the supply soil, and other pipes are exposed in the bathroom, that they be painted a suitable color of durable paint. The germs of disease are more likely to be generated here, if there be any leakage or deficiency in the plumbing fittings, than in any

other apartment. For this reason, it is advisable to have the ceiling, walls and woodwork painted a suitable color, rather than have the ceiling and walls papered. They can then be washed down with soap and water when desired, and so maintain their freshness, while any dirt or germs of disease may be prevented from finding a lodgment there. The kitchen and scullery are two important apartments that should have particular attention given to them, from a hygienic point of view. For as many cooking operations and their accessories are conducted within their walls, it is very essential that the painting of the ceilings, walls and woodwork, etc., have the attention given it, that it will be conducive to health. There are the influences from flues, from steam boilers and pans to counteract, which are not only injurious to the cooking operations, but also to the plaster and timber materials of these apartments. The paint work should be of a very durable character, and in order that it may be cleaned with facility, it is preferable to be finished with one or two coats of varnish. It is advisable that the whole of these apartments be painted and varnished, as paper on ceilings or walls are apt sometimes to become loosened through the influence of steam, and the dirt arising from smoke gets into the seams or cracks of the paper, and germs of disease may be fostered and disseminated.

Although the dining room, drawing room, parlor, sitting rooms, library, and entrance hall of a house require the consideration of painter's work, from a hygienic aspect, yet the artistic tastes differ so much, that it would be difficult to lay down hard and fast lines on the subject to meet all requirements in this respect. The matter of "taste" in decoration comes naturally to be considered under "the esthetic element" in painter's work.

Paint is also a great preventive from the intrusion of certain kinds of vermin, and the smell of paint sometimes is enough to drive them away. Vermin thrive best amongst filth and dirt, but whenever cleaning operations are begun they are generally extirpated. It is well-known that vermin carry disease, so if we exterminate them from the house by the process of painting we are promoting a hygienic and sanitary state of affairs.

The Decoration of Ceiling and Walls



ARTS AND CRAFTS DECORATION IN HARMONY WITH FURNISHING AND WOODWORK.

The chief requirements in the decoration of dwelling places, are restfulness and comfort. It follows, then, that the satisfactory room is that which embodies the qualities most conducive to this end. And, firstly, as to color, much research has of recent years been devoted to experiments for demonstrating the immense physical effects of color, and the different effects produced by different colors and degrees of light upon all forms of organic life, from the lowest to the highest: from the growing plants upward. In the case of human being the effects produced mentally exceeds, if anything, the mere physical effect. It is hardly possible, therefore, to over-rate the importance of the color scheme in decoration, as affecting the health and happiness of those who may be exposed to its influence. In general the proper mean is attained by that which is cheerful without being gaudy, and quiet without being sombre. In the selection of colors, again, the aspect of any given room should, of course, be taken into account. Ground floor rooms in narrow streets, where opposite houses conduce to deaden the light, require brightening as far as possible; while rooms in open spaces, particularly in the

country, in general, admit a comparatively subdued color scheme. Moreover, in the latter case, if green be chosen, care should be taken that it should be nothing approaching to a vivid aniline that would clash by juxtaposition with the rich, but always harmoniously blended, hues of surrounding nature.

As to colors and form in ornament, the balance should be struck between that which is neither too strange on the one hand, nor yet dull and commonplace on the other. Monotony is wearisome and depressing, while eccentricity or excessively violent contrast shocks and startles. That which provides a gentle stimulus to the imagination is agreeable; anything beyond this is apt to become an annoyance. Over-severity has the effect of repelling, while what is too lavish savors of vulgarity and ostentation.

And next as to proportions. In small rooms, since their tendency is to give a sense of cramped and dwarfed space, an arrangement that shall counteract this impression and shall increase their apparent size, is usually an improvement. Whereas large rooms, if they be very vast, are apt to give a sense of vacancy and loneliness. Therefore (except, in-

deed, where they be intended for public purposes) they may sometimes be made to look smaller than they really are, without loss, at any rate, if indeed the process be not rather a positive advantage.

But proportion is not a question of merely regulating the sub-division of spaces; it is one also of the correct amount respectively of ornamented and plain surfaces that go to make up the most pleasing sum-total result. This is a point that does not receive the attention it deserves. The tendency in decorating is to err rather on the side of over-doing than of over-severity. Even with a limited purse the temptation seems to be to make the biggest show for one's money at the expense of quality, not that of quantity. But it should be borne in mind that any object which has its surface decorated all over, whether it be a little box covered with chip carvings, or a whole room ornamented from floor to ceiling, is not nearly so telling as if parts only were embellished and the other part left plain for contrast. Herein consists the art of proportion, in determining exactly the due relationship between reticence and enrichment that shall cause the

latter to be appreciated at its full value. Costliness and elaboration demand a foil for their appraisal; without it they are virtually wasted.

In practice, the natural order is to deal first with ceilings and walls, with their applied decorations and fixtures, before the movable objects of the furniture. One invariable condition to be observed of interior wall-surfaces is that they keep their places as backgrounds for human-kind, and for the furniture and other objects requisite for human needs.

Walls, in a word, should never be allowed to obtrude themselves into greater prominence than strictly belongs to things accessory and subordinate.

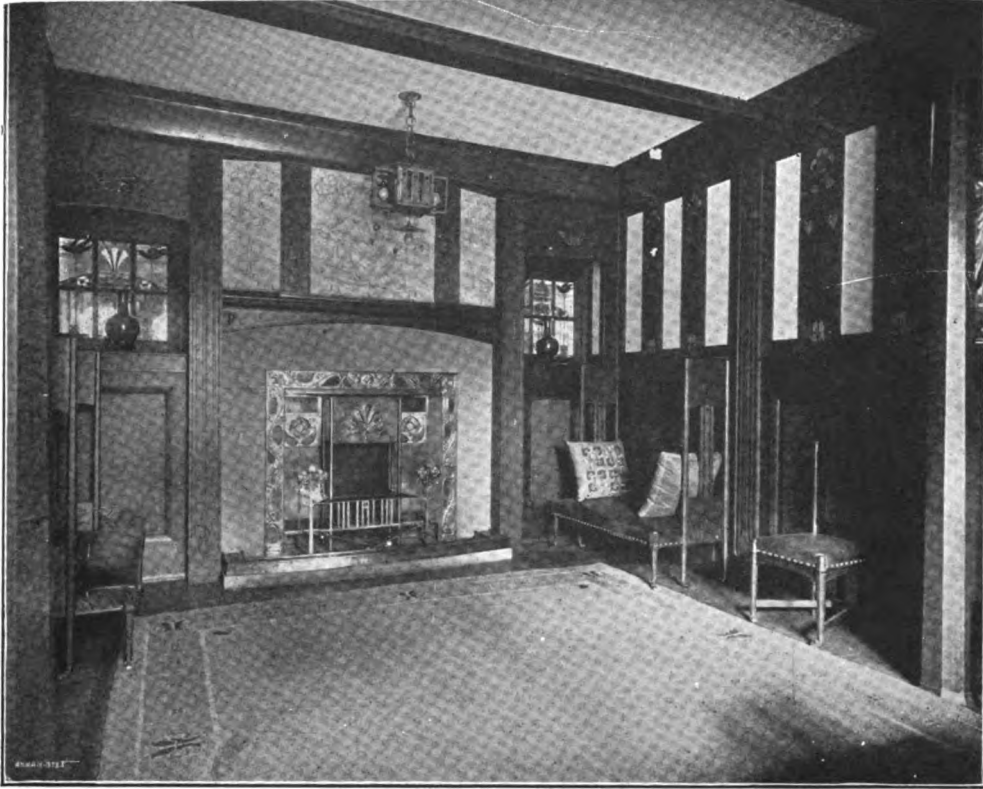
The full number of horizontal divisions that a wall will admit are five—viz., to enumerate them from the top downwards, cornice frieze, filling, dado, and skirting. Of these the first and last may be regarded as fairly constant, while of the remainder it is rather exceptional to find more than two, the dado having fallen out of favor for years past. But there are instances where an effective subdivision may be produced by deepening the upper band, and thus making a space that



OVER-DECORATION, GIVING A "FUSSY" EFFECT.

might, with about equal justice, be described as a frieze or as a filling, with a high dado below. If the proportions of this particular arrangement are somewhat unusual, at least, it is one which has the merit of adding seemingly to the height of the room. It is, however, in general

not a safe plan to run a horizontal division of the wall space midway between the floor and the ceiling. It is a device that is almost certain to diminish the height of the room without adding anything to its attractiveness from the aesthetic point of view.



RESTFUL EFFECT OF PLAIN WALL TREATMENT IN CONNECTION WITH WOOD PANELING.

THE UNDECIDED

Sometimes he cuts from magazines
The plans of wondrous bungalows
With pergolas all hid by beans,
Or something else that grows in rows;
And then he talks of building one
In which to hang with pride his hat,
But, 'mid such dreams, the hours run,
And still he rents that ancient flat.

And when he's just made up his mind,
The bungalorous dream gives away
To plan of quite another kind—
Five acres, chickens, Jerseys, hay,
And all the joys of rural life
Where lambkins frisk on nature's mat—
But still he's in the city strife,
And still he rents that ancient flat.

'Twixt city house and country place
'Tis thus he hesitates to choose,
Just as a player with the ace
The joy of holding will not lose;
His spirit's willing, goodness knows,
But seems to strike out at the bat,
And when he's borne to last repose
'Twill be from out that ancient flat.

DESIGNS FOR THE HOME BUILDER

TAKING up the regular house designs this month we have a decided variety in style of architecture ranging from the most interesting Swiss design where pleasing effect is obtained in the combination of brick and concrete to the simple little cottage home.

Design "B 34"

The design under our No. B34 is for a house which will meet a popular and average requirement, that of a four-room residence. The reception hall and living room with beamed ceilings, open up in a very attractive manner. The dining room is of generous size and leads directly into the kitchen where numerous cupboards and shelves take the place of the regulation pantry. The house is rather a simple square one, the exterior in siding; we would suggest, the most pleasing effect from making this an all shingle exterior. The roof is hipped, the most inexpensive construction to be had and the house should be built in any locality for a very modest sum, approximately \$3,500. The porch is the full width of house and has a pleasing overhang.

Full basement under the entire house with provision for the laundry, vegetable cellar, etc.

Design "B 35"

Our next home is that of a house, the style of which is not seen on every street, and follows in design somewhat on the Swiss chalet plan. It is not overly fussy following this style of architecture, and we only regret that the photograph was taken before the grounds were put in order.

The first story is of brick construction, the brick used being a dark burnt brick. The upper story is concrete applied over metal lath and the gables are shingled. A very original design in many respects.

The floor plan arrangement is most desirable and interesting. The entrance is made on the side, opening into a central reception hall, off from which is a wide opening into the main living room extending across the entire width of the house. Leading off from the hall also is a cozy den.

Full basement with the general equipment for a house of this character and it is estimated that it would cost about \$8,500.

Design "B 36"

A pretty little bungalow effect and yet a cottage with considerable room in it. Direct entrance is made from the porch into living room from which also leads the stairway. The design has a little touch of English about the details and again a suggestion of the Swiss chalet, having the usual front balcony which always goes with that style. The house is equipped for winter occupancy and could probably be built for the modest sum of \$3,400 to \$3,600.

Design "B 37"

This cottage design, while a cottage in its exterior appearance, is nevertheless quite a spacious house, as it will be seen on examination of the plans. The plan is one of peculiar attractiveness, the magnificent living room being the main

feature of the interior, extending as it does entirely across the front. The left hand end is partially separated, however, by an unusually wide columned archway. The effect is practically one room. The stairway and stair hall is a very pretty feature in the design. It is partially screened from the main room and yet fully enough in view to add to the attractiveness of the living room.

There are three fine bedrooms on the second floor with unusually spacious closets coming under the slope of the rafters of the roof.

There is a full basement under the entire house and a hot water heating system provided. Also complete laundry and servants' bath in basement.

The finish throughout is intended to be of soft wood. The exterior of the house is clapboarded and in the gables, either plaster or shingles can be used to good effect.

Width, 36 feet, 6 inches; depth, 47 feet, 6 inches; height of basement, 7 feet, 6 inches; first story, 9 feet, 5 inches; second story, 8 feet 3 inches; lowest wall height, second story, 5 feet, 6 inches. Estimated cost, to build, about \$3,200.

Design "B 38"

We are certainly progressing with regard to our ideas of the proper and best looking exteriors for our American homes. A few years ago when the "Queen Ann" style was the rage our design number five would be considered too plain. It would be looked upon by many as too severe even to the extent of comparing it unfavorably with a barn. Today, however, it stands an entirely acceptable fulfillment of our highest ideals. We have tried the complex life with its fastidious ideas of living and its architecture and found them wanting. We are therefore going back with Pastor Wagner to the simple life, with its high ideals, ideals which find their affinity in simple things.

This design is very plain so far as embellishment in the way of unnecessary mill work is concerned; even the materials of which it is composed are of the simplest. The plan is also in keeping with the simple life, but the proportions of this house are such as will excite favorable comment wherever it may be built. It will be noticed that the family porch is on the side having a door near the stair to the living room. The public entrance is a chapel like shelter which always extends a sincere welcome to visitors. Nothing could be more simple than the broad dormer on the roof yet it serves the purpose admirably and looks well. The large living room with its broad fireplace occupies over half of the first floor. The simple stairway is in this room which serves at once as a sitting room, parlor, and reception hall. On the second floor are three good sized chambers, a bathroom and two linen closets. The house should cost about \$2,950.

Design "B 39"

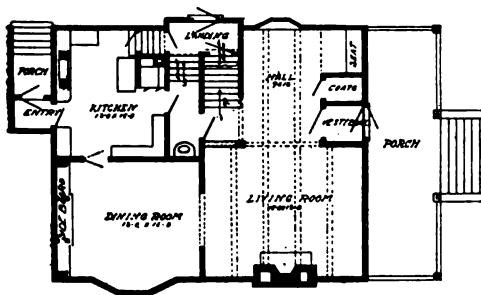
The large well designed colonial porch is the principal attraction to the house. When the photo was taken the house was painted a dark color. It would look better painted plain white or possibly a light rye straw yellow with white



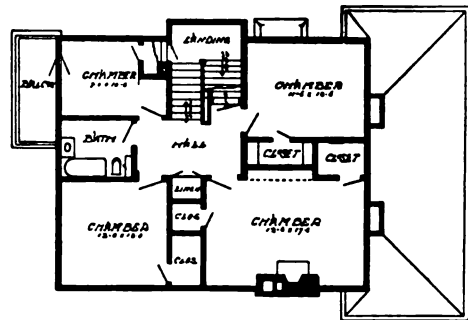
Bertrand & Chamberlain, Architects.

A Design Which Meets a Popular Demand

DESIGN "B 34"



PLAN OF FIRST FLOOR -



- PLAN OF SECOND FLOOR -

trim. Light colors always set off the detail to colonial designs. The porch mentioned is designed in the Doric style, having all the simple charm of that order of architecture. A unique feature of the plan is the octagonal reception room. There is also a book library with a fireplace. It would cost to build this eleven-room house, about \$5,000.

Design "B 40"

For a prospective home builder who wants a good sized, plain house of a cottage appearance, with plenty of room in it, this design will fill all his requirements. The house is exactly square but the usual box like appearance of the average square house has been entirely eliminated by the

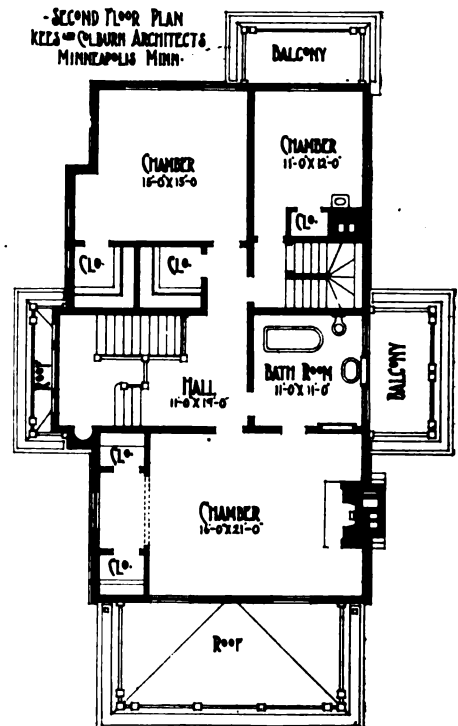
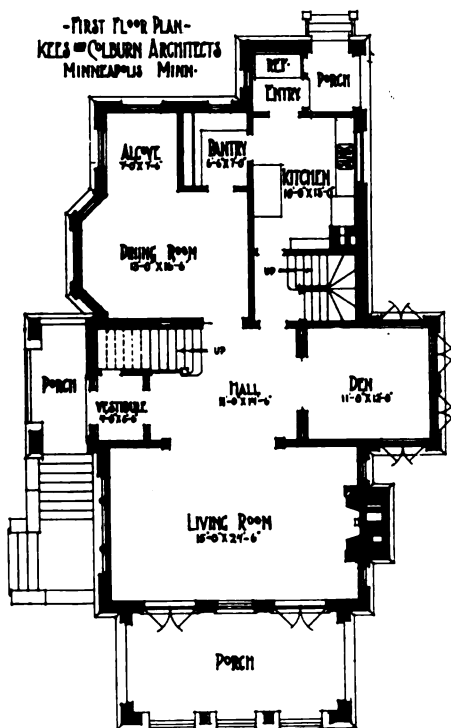
clever construction and design of the roof. It is this roof which gives it its character, to which the outside brick fireplace chimney is a supporting element. The front porch is a large one and may be screened or not as its location requires. It will of course present a better appearance without the screens. The lower story is sided and the upper part is shingled. It is suggested that this house would look well with an all shingled exterior in one tone of brown stain with a green shingled roof. The floor plan arrangement is very good. The parlor has a broad brick fireplace in it and the dining room a bay window. Both of them cheerful adjuncts to a home. This house would cost to build about \$2,800.



Kees & Colburn, Architects.

Somewhat on the Swiss Chalet Order

DESIGN "B 35"

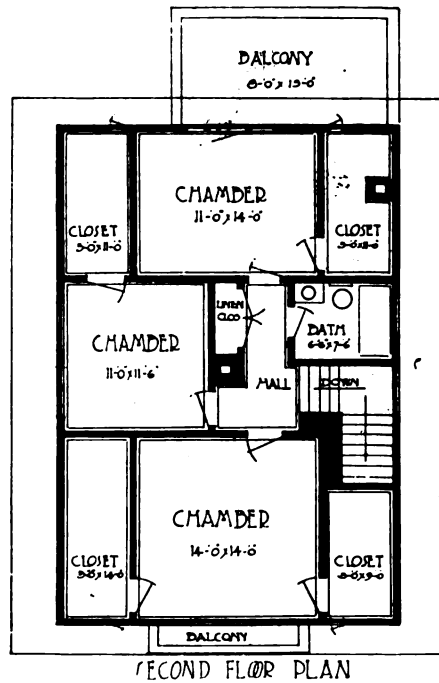
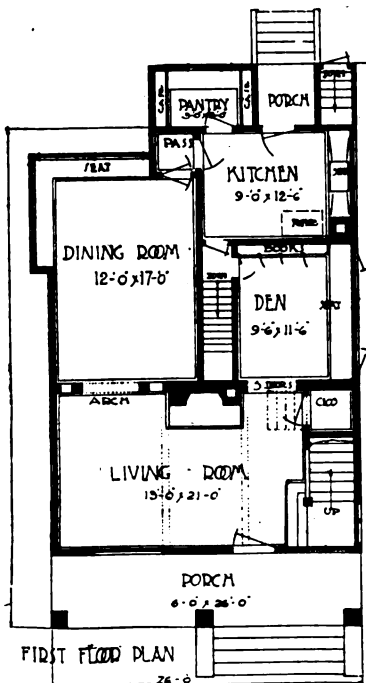


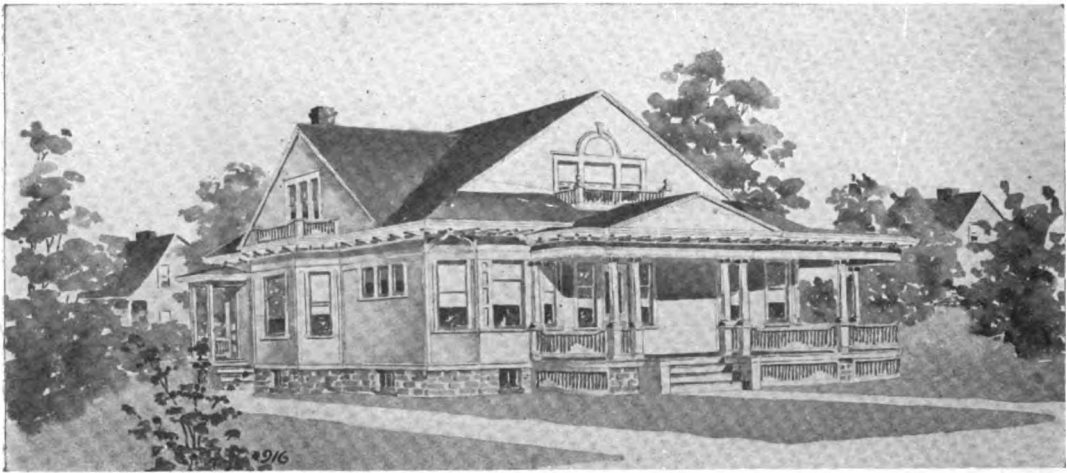


Knapp & West, Architects.

Pretty Bungalow Effect

DESIGN "B 36"

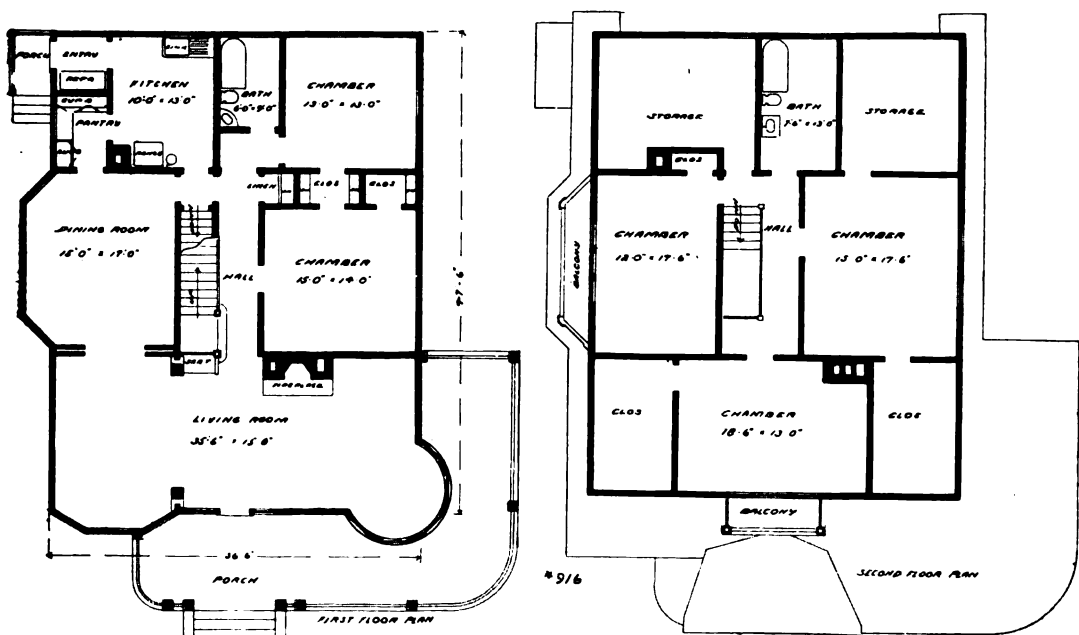




The Keith Co., Architects.

An Excellent Cottage Plan for Corner Lot

DESIGN "B 37"

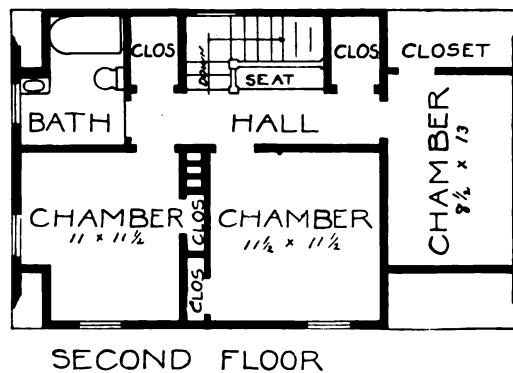
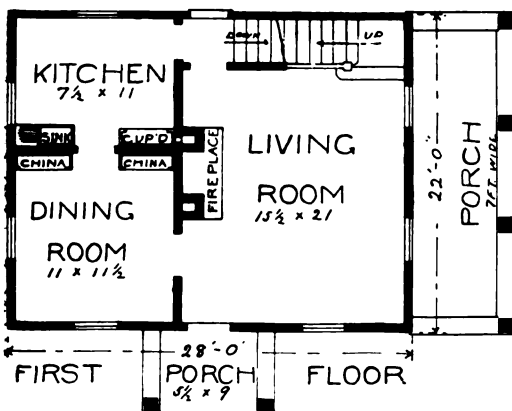




Journal of Modern Construction Series.

Designed Very Simply and for Economical Construction

DESIGN "B 38"

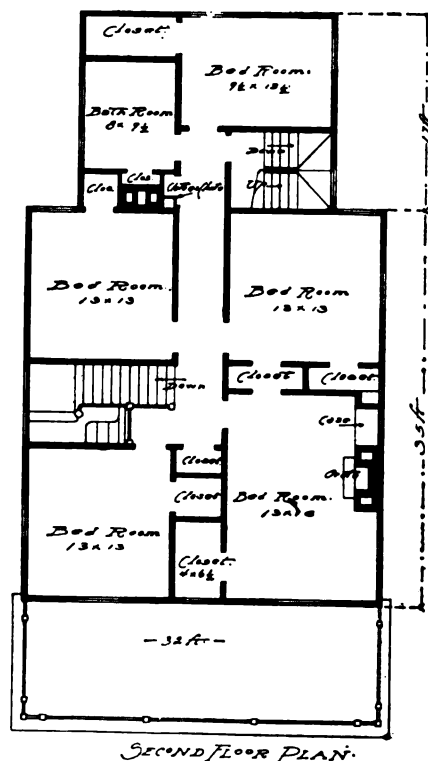
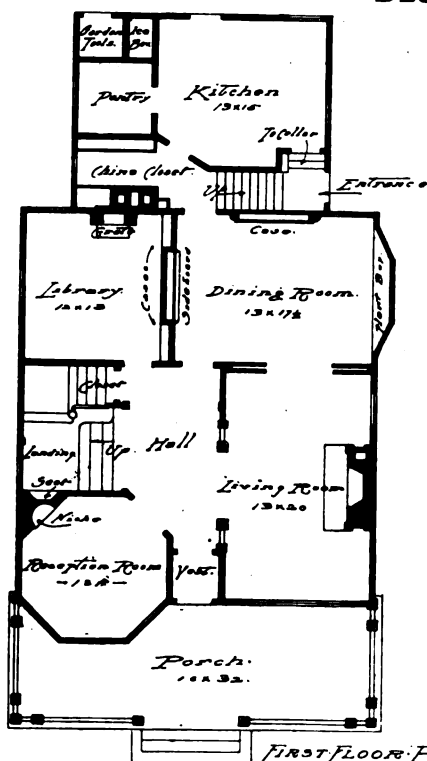




William M. Kenyon, Architect.

A Well Balanced House in Semi-Colonial Style

DESIGN "B 39"



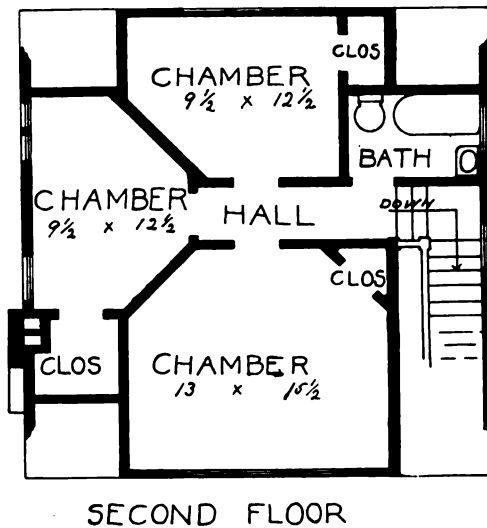
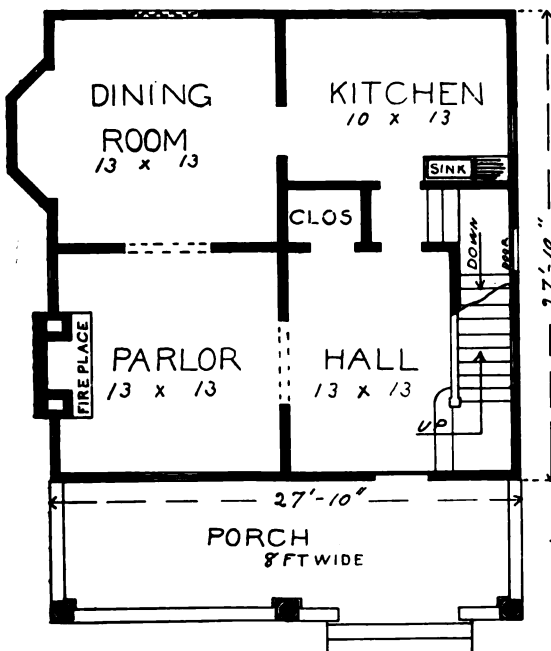
SCALE



Journal of Modern Construction Series.

A Cozy Cottage Home

DESIGN "B 40"



\$619⁰⁰

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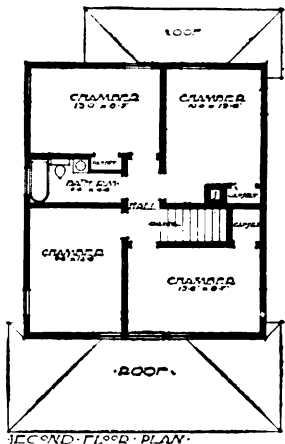
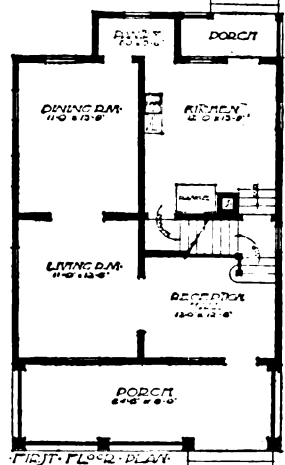
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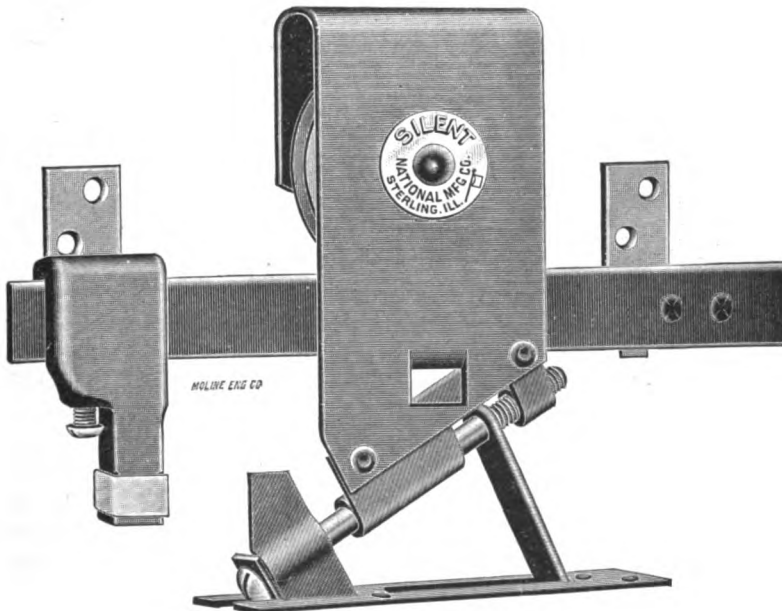


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Cool Treatments

LAST month, I had a good deal to say about the use of blue in interior decoration. In this number, I want to say something about the employment of green in a room flooded with sunlight. And, right here, I want to enter a protest against the too prevalent idea that green is a panacea for every decorative ill. Some of the most extraordinarily ugly rooms I have ever seen have been green rooms, and the average green wall paper or textile is a nightmare to anyone possessed of a cultivated color sense. Crude in sunshine and cold in shadow is the verdict compelled by the larger number of the greens put upon the market. Some of them might be tolerable in combination with another color, but this foil is rarely supplied. The more green the better seems to be the motto of most people.

As I said last month, the rooms in which the sunlight requires to be tempered by the color scheme are usually upstairs rooms, and bedrooms at that. We do well in planning for a satisfactory sleeping room to have the wall treatment as quiet as possible. The highly decorated wall, however beautiful in itself, is a great trial in case of sickness, when a fevered fancy is apt to find the materials for a nightmare in the repetition of the design of the paper. The painted wall, which is ideal for a bedroom, is not always practicable. The plain-surfaced papers are apt to have a dressed-up air, which is hardly desirable. A striped paper affords a compromise.

We are all familiar with the papers, usually of German make, in which the ground color is toned down and darkened by the use of a criss-cross of waving lines of black. The same sort of thing, but with a different effect, is done in some of the new papers by a powdering of white dots. A paper striped in two shades of green, with this

sprinkling of small white spots has a delightfully fresh effect. A plain striped paper in which as much white has been added to the original greens would have looked faded, and washy, and characterless, in strong sunshine.

What to do with the woodwork depends very largely on the furniture of the room. Mahogany is all right with white woodwork, but oak looks unhappy. If the woodwork can be painted a soft dull green, considerably darker than the wall paper, the yellowish brown of the oak may be the keynote of an arrangement of green and brown. With this in mind, have the floor painted green also, a darker tone of the woodwork, and use green rag rugs with touches of brown and ecru, and here and there a line of old rose.

I have in mind an art ticking, with a ground of light tan color and a design of soft green leaves and pink lilac (or is it hydrangea?) which would be charming for such a room and equally good with birdseye maple furniture. Have straight curtains, hanging to the floor and drawn well back at each side of the windows, with a nine-inch valance across the top. Use the cretonne also for a bedspread, ruffling the sides and letting them hang nearly to the floor, a capital way of disguising the nakedness of the ordinary wooden bed. Use it also for cushion covers and table covers and for the bureau, or chiffonier. For these last you can get a sort of cotton gimp, with a pointed edge, in a variety of colorings, which is newer and more effective than fringe. A high screen, to conceal the washstand, can be covered with the cretonne, but it is quite probable that with so much flowered fabric, a plain denim or bur-lap one will look better.

Instead of wooden chairs, I would suggest reed or wicker, in the natural color, with loose cushions of cretonne. If the room is wide enough, have a long utility

Decoration and Furnishing—Continued

box, covered with cretonne to stand against the foot of the bed, with two heavily stuffed pillows standing stiffly against the foot-board.

If a foil to so much pattern seems desirable, cover some of the cushions with a silvery green denim, the sort woven with a green thread crossed by a white one. Use it for portieres, if they are needed. One caution is needed in the use of denim. Do not expose it to strong sunshine, as it fades badly. Nor does it fade with dignity, but a very drabby middle age succeeds its charming youth.

English and American Drawing Rooms

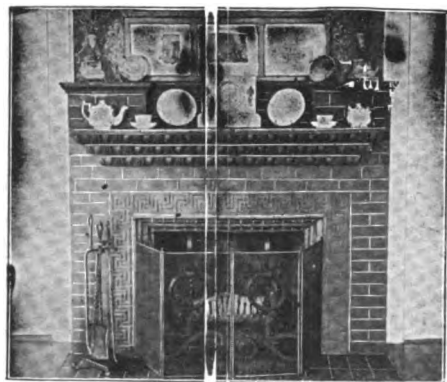
In this country, the drawing room is unusual and where existent apt to be considered somewhat of an affectation. In England, everyone has one. Not to do so would be the affectation. The American drawing room is a highly formal apartment, furnished in the French style, in light and delicate colors and distinctly meant for show. The English drawing room is apt to be a matter of chintz covers and water tinted walls.

We all know the native article, but a

description of an English room, done by a well known decorator, may be of interest. To begin with, it was long and low, with windows at either end, a wooden mantelpiece at one side and two heavy beams crossing the ceiling. These beams were oak and were left in their natural state, except that they were darkened slightly with a mixture of varnish, Berlin black and turpentine. The woodwork was painted Van-dyke brown and varnished and the floor was given two coats of dark olive paint, sized and finished with an oak varnish.

The walls were divided by a moulding, at five feet six inches from the floor, the equivalent of a plate rail or card rack, and stained with water stain a very dark purple, almost black. Above this, ceiling and wall were tinted a pale mauve or heliotrope. Below this moulding the walls were covered with a fibre paper in olive green, a cool shade harmonizing with the frieze. Against the frieze were hung watercolors in black and dark oak frames, below the moulding a variety of Oriental china plates.

The mantel shelf was adorned with a scarf of mauve linen with embroidered ends, hanging down eighteen inches. Above



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Decoration and Furnishing—Continued

it hung a circular mirror in a mahogany frame and a collection of miniatures in black frames. At the windows were straight curtains hanging to the floor of cream colored Bolton sheeting with applique embroidery of mauve.

For the Bedside Table

A carafe fitted with a stopple is a much more sanitary arrangement for water than the usual pitcher, unless ice water is necessary to one's comfort. A linen doyley, with a pad of canton flannel and table oil cloth under it, will protect the table sufficiently. The best sort of bedroom candlestick is of enamel, with a very deep tray to catch the drippings and hold matches. These cost only a quarter and can be had in a variety of bright colors.

Mahogany Candlesticks

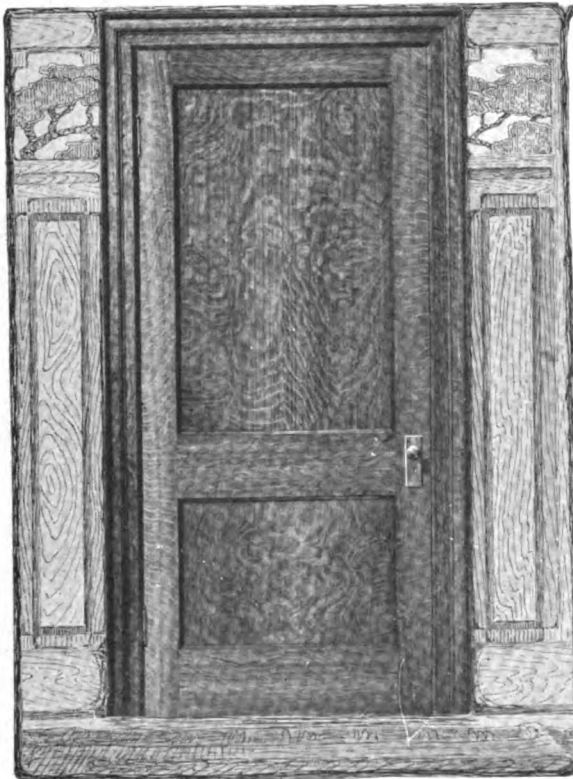
Candlesticks of mahogany are quite new. They come singly or in groups, perfectly plain, on Mission lines. A group of five, the central one higher than the others, costs \$3.50. Single ones, perhaps a foot in height, are \$3.00. They are intended for the ends of a dull finished mahogany mantel, or to flank the key-board of an upright piano. The cup to

hold the candle is brass, and prudence would suggest the use of a glass socket, below the candle.

With White Woodwork

When the furnishings of the room admit of the use of white woodwork, one has a wide choice of cretonnes, with foliage and pink or yellow flowers on a white ground. The green floor and rugs are equally suitable. With white enamel furniture a rather light cretonne is best. If economy need not be considered, there are beautiful glazed chintzes, at a dollar and a quarter a yard, with a pattern of green foliage on a white ground, which are beautiful and distinguished.

When the furniture is mahogany, although the green walls are excellent a cretonne of stronger coloring is desirable. For such use, there is a cotton taffeta, at forty cents a yard, with a design of hollyhocks and foliage, in mellow pinks and gray greens, which is immensely effective. With a handsome wood like mahogany, the rag rugs are out of keeping. A carpet rug, of small-patterned Brussels, in several shades of green, is a better purchase, cost-

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Decoration and Furnishing—Continued

ing no more than a rag rug of good size. Or cover the floor entirely with a good matting and have small rugs of green terry before the bureau and beside the bed.

The Necessary Bit of Black

Do not, in all this array of color, forget the touch of black which gives character to the whole. It may be a single chair, an India stool or a small table, painted a bright, not dull, black, or only a pair of wrought iron candlesticks with bayberry candles, but, like a patch on a beautiful cheek, it brings out the best points of all its neighbors.

New Dress Boxes

The shirt waist box has expanded in size and improved in proportions and now we have long, low dress boxes, three feet wide, perhaps twelve inches deep, with wheel-like castors, and long enough to permit of a dress being laid out at full length. The front part of the cover is hinged, about nine inches from the back. Some are covered with matting, others are of polished golden oak. They cost \$7.50 and, with a supply of cushions could be used for a divan.

What is known as the utility, portable closet also shows signs of improvement, although one may well pause, before expending twenty dollars upon one of them. However they take to pieces and are very useful in summer quarters. One of the newest designs has red burlap panels, a weathered oak frame and hunting scenes painted upon wood, inserted in the tops of the doors. This is for a man's room.

Information Service.

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

Address "Information Service Dept."

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.

NOTE.—Color schemes for Exterior Painting or Staining furnished to our readers without charge by an expert on this work. Enclose stamped envelope for reply by mail.

W. A. R.—I would like to take advantage of your Decoration Dept. and to that end I enclose a rough sketch of my cottage now being built. I would like suggestions for wall tints, the wood finishing, picture frames, rugs, draperies and curtains, floors, furniture, etc. I will say that this is but a mining camp and does not justify the expenditure of too large an amount of money in the home. Further, I am doing most of the work myself as labor is so high. Consequently I cannot attempt any but simple schemes of decoration.

Ans.—The best and simplest finish for the woodwork is a brown stain for living and dining rooms. A maple floor is good in bedroom and bath, and that needs no stain; finish with either wax or floor varnish. Paint the kitchen floor and have a linoleum square in center space. Paint woodwork in chamber, kitchen and bath white. Paint kitchen walls a good, clear buff, ceiling white. Paint bathroom walls pale green. Tint chamber walls old pink with white ceiling. Living room light ecru, ceiling same; dining room wall old blue, ceiling same as living room. In these two rooms use brown weathered furniture in simple shapes, with some green wicker in living room. Shaded green rug in living room, also green couch. Curtains of ecru net. Get two small Brussels rugs in old pink, darker than the walls, for chamber, with white muslin curtains. As to picture frames, impossible to advise with no knowledge of the pictures to be framed. "Practical House Decoration" gives good general advice on this subject.

Mrs. F. B. E.—I want to ask about my two front rooms, living room and dining room, which are across front of house. I have wanted to use a cove moulding about 4 or 5 inches wide with a finishing moulding on either side of it about 1½ inches wide—one to extend on ceiling and one on side wall; the woodwork in these two rooms is to be weathered oak

with two-toned green paper, white, cream or lighter green ceiling, and just the dark moulding finish. I have never seen anything like this. Is it practical and artistic? Would it look right?

Ans.—The coved moulding you describe would be entirely correct and a handsome finish if the walls are not too low. Such a moulding should have a 9 ft. 6 in. wall at least. The two-toned green paper will make the rooms rather somber. Would prefer tan or putty color on the walls, with green rugs and furnishings. I have never seen "brocade" Madras, but should advise a raw silk in plain green for over draperies, with the lace curtains.

J. A. B.—We have been buying your magazine for several years. Have been interested in practical and artistic home building. Now we are building a home and we wish your advise about wall decorations. House on bungalow order, shingled. Outside light cedar stain with cream trimmings.

Ans.—The brown tone of the living room wall had best be a golden tone; that will light up well, and this could be carried into the dining room combined with dull yellow and deep orange shades above the plate rail. Repeat either the yellow or the orange, in silk curtains at the north windows, and you will get an effect of sunlight, very desirable in that room. The ceiling in both rooms should be a light yellow cream. Plain china silk would be preferable to figured, and you should get it 32 inches wide for 85 cents a yard.

As the bedrooms have the oiled woodwork it is best to use rather stronger wall color tones than if done in white. There are a number of figured blue and white papers in a rather strong but not too bright blue that would be a good choice for one room. The other might be done in a grey check paper, using a ten inch frieze of wild roses at the top and carrying the roses into the curtains and other furnishings.

Answers to Questions—Continued

M. S.—Will you kindly help me, as you have so many others, through the columns of your magazine? We are about to make alterations in our old homestead and I wish to get advice as to best way of securing a harmonious whole. In dining room the furniture is old English and a heavy wool, home made rag carpet rug. Hall is narrow, 7x15, faces north. The wood work in all is grained in light oak, but is to be re-finished. Would white enamel for the wood work, with dark doors—walnut—be advisable? The spindles of the hall stair are now of that wood. The white marble mantel is to be replaced—what would be the best substitute? Living room furnished in mahogany. What would be the best color scheme for the walls of the three rooms? I hope I am not immodest in asking so many questions, but perhaps the answers will be of help to others, beside myself—this thought gives me the courage to write them

Ans.—We take great pleasure in answering your inquiries and your questions are not at all burdensome. We are very glad to be of service to so appreciative a subscriber.

Your choice of white paint for refinishing the grained woodwork is a good one, and in the hall and dining room, doors of black walnut would be in keeping with the style of the house, and really give it more distinction than if you modernize it completely. Preserve this old time atmosphere, while you make your improvements. The marble mantel, for instance, if good style, simple in outline, why not let it remain? The finish in living room we would advise to be all white; if a new mantel is put in it may be either white, painted like woodwork or a dark mahogany finish to match the mahogany furniture. The best choice for the northeast living room which seems to have little light, would be a warm pretty grey, one of the papers where the design is almost invisible at a little distance. With this background, your dark mahogany will show up well, and you should emphasize the green of the rug in as many ways as possible with hangings, cushions and furnishings, paying no attention to the wood browns of rug. The narrow north hall should have a red ground paper with white colonial wreaths scattered over it. The south dining room, in old blue.

H. J. D.—Will you kindly give me a little advice as to the color I should make colonial columns between parlor, which is in white and 16x13, and the living room, which is in oak and 25x13. The living room will have a large stone or brick fireplace. The decorations and hangings will be in old red; opening to the south from living room is sun parlor, 14x14, in white and green; to the east of living room the dining room, is oak-beamed ceiling; the decorating we thought would be probably some good shade of brown and old blue. The hall finish has not been decided upon, but probably in white with mahogany trim; sliding plate glass doors between dining room and hall, and living room and hall, and parlor and hall.

Ans.—The columns should be white like the parlor woodwork; it is unfortunate, however, that the woodwork in these rooms is not the same. In the hall, the hand-rail of the staircase may be mahogany, also the doors if preferred, and the outer doors should be mahogany. The oak woodwork in the dining room may be stained English oak. As this room has a north and east exposure, a decorative scheme in dull yellows or pomegranate red would be preferable to old blue. As the great living room with its south, west and east exposures has much sunlight, red is not a good choice for the wall decoration, but the hangings and furnishings may be in old red with a wall of soft, pretty gray.

There are now many beautiful wall papers in different shades and designs in this gray wall decoration, which forms a fine background for furnishings in either old red, deep rich blue or green. As the division between parlor and living room is so slight, merely indicated by the columns, the wall color should be the same in both rooms, tho a handsomer paper in the same tones of gray may be used on the parlor wall. We should prefer to keep the parlor in silvery gray and lacy white rather than any color, confining the red to the living room. A Colonial red and white wall paper in the hall, and rich red rug and stair carpet would complete a very beautiful and harmonious interior.

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After the Holidays

THE Christmas season, with its hurry and bustle over, the children back in school, one settles down to the real, uninterrupted work of the year. From now on, until the lengthening days of June bring vacations and the plans for the summer outing, there are no sensible breaks in the routine of most of us.

It is well, in these first quiet days, to take account of stock. Not materially. The fall housecleaning has brought to us a realizing sense of the extent of our belongings. Happy we, if we have managed to lighten our burdens by disposing of some of them. Rather the serious inquiry, "What am I doing and is it worth while?"

It is a very exceptional woman who can persuade herself of the absolute necessity of every detail of her complicated routine. It is a more exceptional one whose daily schedule of duties has been reduced to its lowest point, so as to leave leisure for the things that really count, books, and friendship, and intelligent companionship with her husband and children.

Part of the trouble, of course, lies in the adoption of a false standard, in the lack of the courage to say frankly, "This or that is not worth to me the trouble it costs me." Given this sort of courage, how many small social interests, neither pleasurable nor profitable, would drop out of people's lives, and how agreeably the void might be filled.

Another difficulty is a false idea of duty. Altruism is a fine thing in its way, and could not be spared from the scheme of the universe, but most women need a development of enlightened selfishness. In the long run it is not selfishness at all, but self-preservation for the sake of others. Time taken every day for rest, for the enjoyment of some special interest, if it be only the

doing of a bit of fancy work, for regular out-door exercise, all these things redound to the benefit of the family far more than to one's own. Quivering nerves and tired muscles have a provoking way of reacting upon the tempers of other people not conducive to domestic calm.

Whatever the individual circumstances may be, let the New Year find each of us intent upon making life, hard enough at best, a little easier for herself and incidentally for others. And let us be very sure that the way to the goal lies along the line of retrenchment rather than amplification, of simplicity rather than complexity.

The Small Kitchen

Many of our readers are engaged in the pleasant occupation of planning for houses to be built in the near future, if not already under way. Almost all of these plans embrace a kitchen of generous size.

One has to have summered and wintered with a small kitchen to realize its advantages over the large one. It may seem a trifle to walk across a fifteen-foot kitchen, from ironing table to range, but when it must be done forty times in the course of the morning, the addition to the labor of ironing is considerable. When, as often happens, a pantry is annexed to the kitchen, in which all the food supplies and utensils are kept, the amount of traveling is perceptibly increased. Every step means so much waste of tissue.

The tiny kitchen which one gets in city apartments has its disadvantages. It is apt to be cluttered, and having the refrigerator in close proximity to the kitchen range wastes the ice, but in the long run it saves a great deal of time and strength. Admit that it is intolerable on washing days, and devote the space saved from the general area to a special room for laundry work,

Household Economics—Continued

adjoining the kitchen, and you will have the advantages of the large room combined with those of the tiny one.

Nor need the tiny kitchen be cluttered. If one can afford a kitchen cabinet, all the necessary supplies and many of the utensils can be kept out of sight and easily accessible. The initial cost of one of these cabinets is considerable, often prohibitive, but there are makeshifts.

One of the best of these is a washstand with drawers. The best sort for the purpose has two drawers running the entire width, two smaller ones and a closet, at one side. The closet will hold pans, screw hooks attached to the ends of the stand the saucepans, and the small drawers the supply of dishtowels in everyday use. One of the long drawers can be devoted to cutlery, the other to spices and the like.

Then screw to the top of the stand, letting it project at the back, a large-sized moulding board. Have the old casters taken off and supply their places with others moving so easily that only a touch is necessary to start the whole thing across the floor. Provide a cover of white oilcloth to protect the moulding board, when it is not in use. You will find a washstand of this sort, for a trifle, in almost any secondhand shop. It pays to work off the varnish and to give the bare wood two or three coats of boiled linseed oil, well rubbed in, as varnished surfaces in a kitchen are very apt to turn white.

A Hanging Cabinet for the Kitchen

A convenient hanging closet for the small kitchen can be made from a grocer's packing box. For a small one use a box in which condensed milk is packed; for a larger one a tomato case. There is a choice in the finish of these boxes and some of them are quite smooth. If not, a little planing and sandpapering will improve them. Use the width of the box for the height of the cabinet and fasten a cleat midway of each end, to hold a shelf which can usually be gotten out of the box cover. Paint or enamel the cabinet and supply the front with a brass rod and brackets and a washable curtain. Such a cabinet can stand on the refrigerator, if it is of the sort which opens at the front, or it may be suspended against the wall and will hold a great variety of small things. A shallower box fitted with shelves, and enameled white, is useful in the bathroom, for medicines. Either is quite within the skill of the small boy of the family, if he can handle tools at all, and the cost is practically nothing.

The Kitchen Sink

A very eminent physician once said, "If I am called in to a case of diphtheria the first thing I look at is the kitchen sink." The dangers arising from a badly kept sink cannot be exaggerated, nor can any degree of care in avoiding them be considered extreme. The waste pipe from a kitchen sink should have boiling



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Household Economics—Continued

water and ammonia or washing soda poured down it each day. At least once a week it should be treated to a dose of some good disinfectant such as chloride of lime.

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

Moth Protection

In packing away the winter woollens, nothing is any more serviceable than common fine cut tobacco, the cheaper the better. It goes without saying that garments should be thoroughly brushed and aired, before folding away, and it is

well to separate the more valuable articles from the others, so as to take extra precautions. As far as furs are concerned, it certainly pays in peace of mind to send them to cold storage. Under flannels will do very well if folded away clean in drawers, with a sprinkling of English lavender flowers. All the rest of the winter garments will maintain their integrity if plentifully treated with tobacco. A thorough airing in early autumn will dispose of the odor completely.

Some vanity and vexation of spirit is saved by remembering that moths never attack silk or cotton. It seems as if everyone must know this, but camphor chests are often encumbered with silk gowns and cotton blankets. This does not apply to the popular rag rugs which, ostensibly cotton, often have enough woolen rags introduced to make a feast for the moths. On the other hand, many of the draperies which have a semblance of wool are either linen, cotton or jute.

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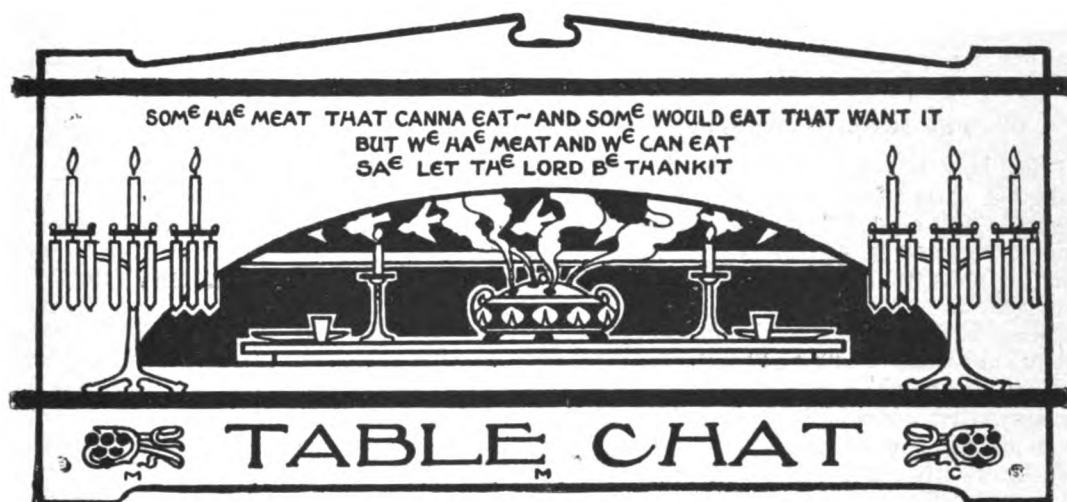
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Twelfth Night

THE typical holiday of January is Twelfth Night, the medieval name for the feast of the Epiphany, which, rather than the Octave, is supposed to close the Christmas season. New Year's Day, once so important in the Middle States, has fallen into disuse, at least among that part of the community which pretends to smartness. If celebrated at all, it is more apt to be in a very informal way than by any special festivity.

Twelfth Night affords an opportunity for an affair in costume. As it was celebrated on the continent pretty well up to the beginning of the nineteenth century, indeed still is among the peasantry, in some places, costumes may have a wide range. The day may serve as a peg to hang a minuet or a peasant dance upon. A good deal should be made of the supper. One of the guests should be chosen as king of the revels and there are many quaint customs connected with the day, which are detailed in the *Book of Days* and similar works. A large cake, of which everyone has a slice, is an inseparable feature from the proper celebration of the day, a ring being inserted before the cake is baked. Whoever gets the ring will be married within the year.

The Twelfth Night Cake

Once upon a time everyone made a considerable quantity of rich fruit cake for the holiday season. Now we are wiser, or more dyspeptic. At any rate we seldom tempt providence with anything of the sort. The old fashioned fruit cake was black with spice, perhaps the reason why it was so indigestible. A very good cake in-

deed, but not so deadly, can be made in this way: A large cup of butter thoroughly creamed, then creamed with two cups of brown sugar. Add four eggs and beat all together hard, with an egg whip, or Dover beater. Add a cup of milk, or hot water, and beat hard again. Then four small cups of prepared flour and beat till perfectly smooth. Flavor with vanilla and stir in enough unsweetened cocoa, or scraped chocolate, to give the mixture a dark color. Chop a pound of seeded raisins enough to divide each raisin into two or three pieces. Add to them a quarter of a pound of shaved citron, a pound of mixed lemon and orange peel, shaved, and a pound of cleaned currants, rub the whole in flour and add them to the batter. Bake in a round loaf, in a moderate oven, at a perfectly even heat, for about two hours. The next day cover the cake with a thick icing and, when the icing is quite hard, wrap it in waxed paper. For a very large cake, double the rule and allow a longer time for the baking. If it is to be kept more than a week, increase the quantity of butter. The texture of the cake depends very much upon the care used in creaming the butter and in mixing the creamed butter and sugar together. Cake is one of the things in which nothing takes the place of elbow grease.

A Layer of Almond Paste

Almond paste can be bought at a shop where they sell confectioner's supplies. A layer of almond paste always forms a part of an English wedding cake. Cut the loaf of fruit cake in half, laterally, join the two layers with one of the paste and ice over the whole. A substitute for almond paste

Table Chat—Continued

can be made by stirring crushed macaroons into boiled icing.

The Juvenile Waitress

Just how to make the busy school girl take her share of the work, in the maidless household, is a good deal of a problem. In this strenuous age, all school girls are hurried, if not actually over-worked, as is too often the case. Much dish-washing or bed-making is out of the question, except at night, and who wants beds left airing till evening, or would keep the child from her lessons after dinner? Waiting on the table remains and is more of a relief to the head of the family than something requiring more muscular exertion. It is such a comfort to sit back in one's chair while younger hands clear the table and bring on the dessert. With a little pains a ten or twelve-year-old girl can be trained to wait upon the table quietly and quickly. I remember to have heard of a violet luncheon, of a good many covers, where all the waiting was done by the two young daughters of the house, in white frocks, with violet sashes and hair-ribbons. But do not put an apron on your little daughter, when she waits at table. That is to take all the charm out of the pleasant service and make her just a substitute maid.

A Rose of a Hundred Leaves

For children's parties, there is a substitute for the Jack Horner pie, which has had its day. This is an enormous rose, fashioned from crepe paper, with as many petals as there are guests. It is perhaps two feet across, of any color which fits in with the decorations, and rests upon a wire easel. Hidden within each of the much curled petals is a gift, with a ribbon, green, red, or pink, as the color of the petals may be, attached to it. The ribbons may be numbered, or the children may draw lots for the choice.

These roses, with the gifts, are sold for about eight dollars and a half, but could

be gotten up by any one skillful in manipulating paper for very much less.

When the gifts provided are too large to be hidden in the leaves, they can be piled upon a table, prettily wrapped, each package numbered, a corresponding number attached to the hidden end of each ribbon. Each child draws, then presents his numbered ticket to be exchanged for a gift.

Economical Plate Doylies

Table cloths have a way of wearing so unevenly that some parts are quite good while the corners and the folded sections are badly frayed. If the linen is sufficiently heavy, these unworn parts can be transformed into very goodlooking doylies, to be used on the bare table. Transfer patterns can be had which only require the application of a warm iron to stamp the pattern of a prettily waved edge, which can be buttonholed with mercerized cotton, supplemented by an inner row of long and short stitches, making a pretty and durable edge with very little work. If half an inch of the damask is left beyond the work, it can be neatly hemmed, and the edge will never fray. A monogram worked in the quaint up-and-down fashion, popular for marking silver, adds much to the effect.

Individual Orange and Apple Dishes

Among individual dishes are those for oranges and apples. The orange dish is a rather deep bowl, with a plate to match. For baked apples are a similar dish and plate, but the dish is larger to allow room for the cream, which most people like to eat with apples. Such pieces are nice to give to an invalid. Sometimes a small cream pitcher accompanies the bowl and plate.

Japanese Bowls for Cereals

Search on the shelves of an Oriental shop is sure to discover a variety of pretty bowls, at very moderate prices, just the thing for porridge, or uncooked cereals, or for soup for the children's luncheon. With or with-



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Table Chat—Continued

out plates to match, they make a pleasant variety in the table furniture. They are also useful for a thin pudding, such as custard, rice or junket.

Chiffonade Salads

This is a term applied to any sort of a salad in which the ingredients are shredded fine. It is a good method to use in winter when lettuce is scarce and dear. The greater part of the outside leaves of a head can be used. The shredding may be done with a silver fork, but no one will be much the wiser if scissors are used. A chiffonade bed with slices of hard boiled eggs ranged upon it is a good winter salad. Another chiffonade has balls of equal parts of Neufchatel and Roquefort rubbed to a paste. Still another has slices of beets cut in fancy shapes arranged upon the lettuce and covered with mayonnaise.

A Japanese Menu

A Japanese supper is a pretty ending to a card party, served on bare tables, with a tiny fir tree in the centre of each in a Japanese pot. Rice paper napkins should be laid at each place and the names of the guests and the menu be written on little fans. All the dishes, of course, would be Japanese. Hot bouillon should have rice in it. A course of birds should

have rice croquettes accompanying it, the salad should be of mixed fruits with mayonnaise, and the ice a cherry one, served with crystallized ginger. At the end of the meal, serve tea in dainty cups, which the guests may take away with them. If the weather is warm enough to have the function on the piazza, it may be decorated with lanterns and umbrellas, at no great expense.

Home-Made Candy Boxes

Pretty candy boxes imitate a valise, in form. Box and lid are cut in one piece, from the orange brown Aristo mounting paper, sold by photograph supply places. The cover has a flap-like extension, coming over the front of the box. Other extensions to the front and back sections allow the box to be pasted together. Double slits, in the top and bottom, have a ribbon passed through them, which is tied in a bow, when the box is filled. A pasteboard box, fitting exactly, is slipped inside to hold the candy. The same sort of a box may be made of white water-color paper, painted more or less elaborately. Naturally, one would not manufacture such boxes in quantities, but they are charming for a few cakes or candies, for some special friend.

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✦ *Splinters and Shavings* ✦

Finishing Woodwork

NATURAL wood effects are sometimes so beautiful that any attempt to treat them with stains results only in spoiling them. To this class belong most of our hard woods, which need simply a surface treatment with oil, wax or varnish to bring out their natural grain and color, and a few of our softer woods which have unusual qualities when carefully polished. But the increasing scarcity of hard woods for building purposes makes it important that the use of stains should be made a study in treating the common woods that are now used extensively for the interior trim in our homes. Owing to the greater beauty of coloring and durability of hard woods, we naturally prefer them for finishing off the interior, but when this means an added cost of several hundred dollars it is not always possible to gratify our desires in this respect.

Stains were formerly employed entirely for imitating the more expensive hard woods, and their use was discredited by first-class architects as a sham. Common whitewood and white pine then masqueraded under the guise of walnut, oak, cherry, rosewood or mahogany. To make the practice more reprehensible the durability of the stains was so slight that after a few months or a year the wood turned a dark, muddy color and in time lost all resemblance to any natural effects. Conditions of the trade have necessitated new treatments of woods, and with the problem facing them of using soft woods for interior finish when they much preferred hard woods, architects have had to seriously consider the employment of stains on a wide range of subjects. Staining has therefore in the last few years reached almost the dignity of an art.

Many Imitations

Great ingenuity has been displayed in producing oil and pigment stains to imitate colors that would harmonize with the rich burlaps, denims and wall fabrics of the modern schools of art. We have such stains as forest green, Flemish oak, golden oak, Mission oak, sealing wax red

and tobacco brown. These stains can be employed with great effect in harmonizing the interior woodwork with all the rich colors of modern furnishings. Some of the stains thus developed possess intrinsic value, and they are carried deep enough into the wood to produce permanent effects. But it is difficult sometimes for one to distinguish between the spurious and the genuine unless a comprehensive knowledge is had of stains in general.

The oil and pigment stains are but surface applications of ingredients, and they do not improve the wood, and their durability is very uncertain. They do not as a rule preserve the natural tone of the wood, but produce cloudy effects where the wood is marred and long after the stains are applied the surface of the wood underneath continues to darken. One may then secure a desired effect in colors with this class of stains, but only to find the tone gradually changing to a darker hue. There is nothing so unsatisfactory as this, and the whole work is practically nullified. These stains are very easy of application, and for unimportant work they answer their purpose. They are naturally much used for touching up furniture or improving old woodwork, but they are hardly suitable for careful and artistic finish of new wood.

The water and spirit or alcohol stains in the hand of an expert produce astounding results, and they are responsible for the more general use of light and soft woods for interior finish. They have their disadvantages, but these can be overcome. They are not so easily applied, and on certain woods, such as white pine, whitewood, cypress and other spongy woods, they can never be used with good effect. They do not produce even colors on these woods, and a really artistic finish cannot be obtained. But on oak, cherry, ash, mahogany and similar hard woods, they yield results of a most brilliant nature. Even then the work of applying them is not so simple and easy as the oil and pigment stains. They tend to raise the grain of the wood and to offset this the surface must be carefully sandpapered before any varnish is applied. Sometimes a very small addition of castor oil or glycerine will pre-

Splinters and Shavings—Continued

vent the stains from raising the grain, but too much of the oil will leave a greasy effect on the surface. This will prevent the varnish from adhering, and the work will prove a decided failure. The clearer tones of these stains are very durable, for they penetrate deep into the fiber of the wood. But some of them are much better than others, especially those obtained from the roots or bark of sandalwood, logwood, tobacco, dragon's blood and campeachy. Those made from analine colors and dyes are not so permanent.

Mortar for Wall Plastering

Among the improvements in building methods and materials it is strange that so important a factor in the construction of a building as plastering should have stood still so many years. For some years past, however, the common mortar in ordinary use has not been standing still, but has, on the contrary, been growing worse and worse each year. One reason for poor mortar is carelessness in making up and seasoning, but the chief cause is the use of lime made from limestone, which is very hot, and even with the greatest care refuses to slack evenly, says the National Builder. This heating quality causes the disagreeable effect known as "pitting out." The tiny lumps of lime in the plaster, which refuses to slack, before being applied to the wall, swell as they come in contact with the air, burst and fall off; so that many a job of plastering which seemed at the time of finishing to be a first-class piece of work, has looked after a few weeks as though it had been afflicted with the smallpox. Lime made from shells is much cooler and therefore better for the manufacture of plaster than that made from limestone.

Plumbing Specifications

Function of Specifications.—Plumbing plans show only the quantity, extent and lay-out of the work, but give no indication as to the character of the goods to be used or the quality or make of the fixtures; consequently a description or specification must accompany the plans to make clear the requirements not shown or indicated. For instance, where water-closets are shown on plans, in the absence of an express description of what kind of closet is to be used, any fixture, from the cheapest hopper to the most expensive siphon jet, would comply with the requirements.

By referring to the following specifications, which were prepared to accompany the plans, all these points are made clear, and by studying the layout on the plans, carefully, in connection with the specifications, it will be found that there is no question which can arise regarding the system of drain pipes or water supply that is not answered in the specifications. That is the crucial test in specification writing. If there is any uncertainty as to what material will be required to install the plumbing system, or any doubt as to the quality of materials or method of installing the work, something is lacking either on the drawings or in the specifications, and the lay-out should be studied until the lacking element is discovered and incorporated where it belongs.

The layout of pipes in the bathroom shows unmistakably the two-pipe system of plumbing with siphon traps, and indicates in what manner the several pipes are to be run; also, their several sizes. There is nothing on the drawings to show what weight of lead pipe will be used, how the joints shall be made and how the closets and slop sinks will be connected to the drainage system. These several points, however, are fully covered in the specifications, so that, so far as the drainage system is concerned, there is nothing which an estimator or contractor cannot learn by a reference to the plans and specifications, and nothing is left to be done "according to the direction of the architect," a provision which cannot intelligently be estimated on.

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Splinters and Shavings—Continued

A Concrete Ice House

DOUBLE walls, which are such a requisite in an up-to-date ice house, can be easily made with cement. The appropriate mixture for such a house, says Carpentry and Building, is one part cement to two parts clean sand and four parts of small broken stone. The excavation should be carried 5 feet below the surface and 16 inches should be allowed for the walls. A layer of broken stone, followed by one of coarse sand, well pounded down, should form the floor, and over this a good mixture of concrete should be spread.

The walls are formed by making boxes for every foot-section with boards. The walls should be 2 inches thick with a 10 inch space between. A layer of galvanized iron flat strips should bind the inner and outer wall together every other foot-section up. The ends of the bonds should be turned in to give greater strength. After each section has hardened the forms can be removed and used for the section above. If the bottom and top of the walls are filled in solid with cement the air space will have no outlet for the air to circulate. The roof is made of wood and should be slanting to

shed the rain, the eaves projecting a foot beyond the walls. The roof should be double, like the walls.

In all ice house construction the cardinal principles of its purpose should be kept well in mind. The first consideration is that the ice must be protected from the outside air. If a current of outside air comes in contact with the ice it will quickly melt it, and any type of house which permits this will not answer the purpose. Another point that may be frequently overlooked is the need of perfect drainage. Some of the ice will melt, and as a consequence the water accumulates at the bottom. Ice standing in water will quickly melt, no matter how well the inside is protected from outside air currents. The cement bottom of the ice house must, therefore, be able to carry away the moisture. If a cement bottom is used it must slope toward one side or in the middle, where a drain pipe is installed. Care must be taken in selecting the site to see that this drainage can be carried away. If the soil is thick it may be necessary to lay a soil pipe to conduct the water away from the foundations. Good drainage can be had in thick soil by digging a hole in the middle or

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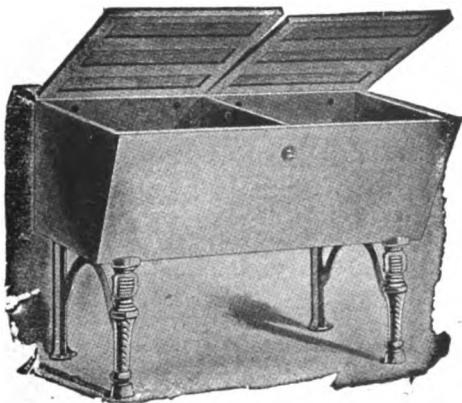
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Splinters and Shavings—Continued

corner of the foundations and sinking an old barrel. The barrel is then filled with loose stone and the drainage carried into this.

It is more important to have the bottom of the ice house amply protected from outside air than the top. The ice in the bottom of the house must be used last, and for this reason it needs the most protection. It is possible to make an ice house too tight—that is, under the roof it may be so tight that there is no circulation of air. The result of this is that moisture collects inside and causes loss. The roof is simply to protect the house from rain and sun. Underneath it there should be good air ventilation. This will absorb the moisture and carry off foul air. Ventilation in the roof should be provided so that it can be increased or decreased to suit the conditions of the weather and ice. When the interior is damp it is a sign that there is not sufficient roof ventilation. Cool, dry air is the great consideration, and if this can be obtained the ice will keep indefinitely.

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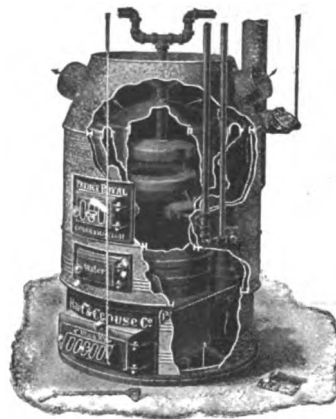
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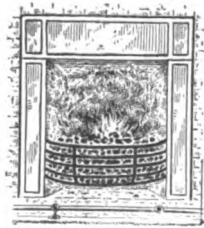
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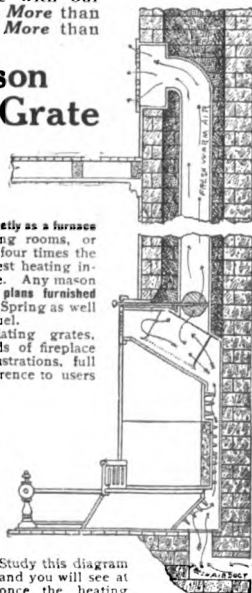
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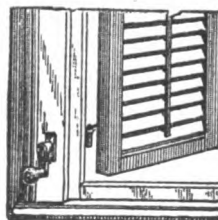
Ans.—Make post perfectly square. Do not attempt to make it look like a column. Omit the cap and base. It will have to be cut into for door joints too much to attempt to make it an ornamental feature. The less you try to do with it the less conspicuous and unsightly it will be.

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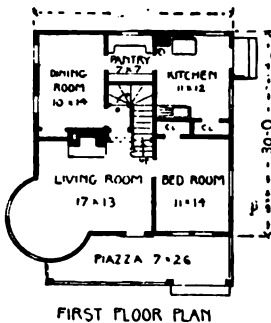
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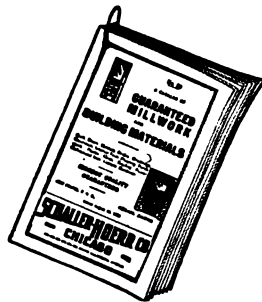
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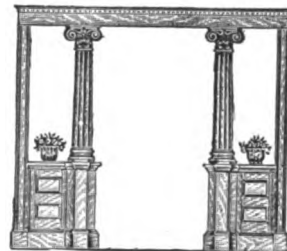
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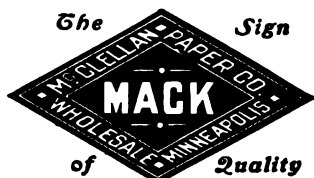
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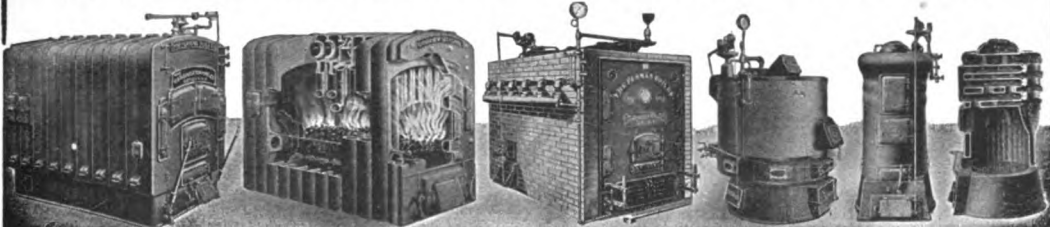
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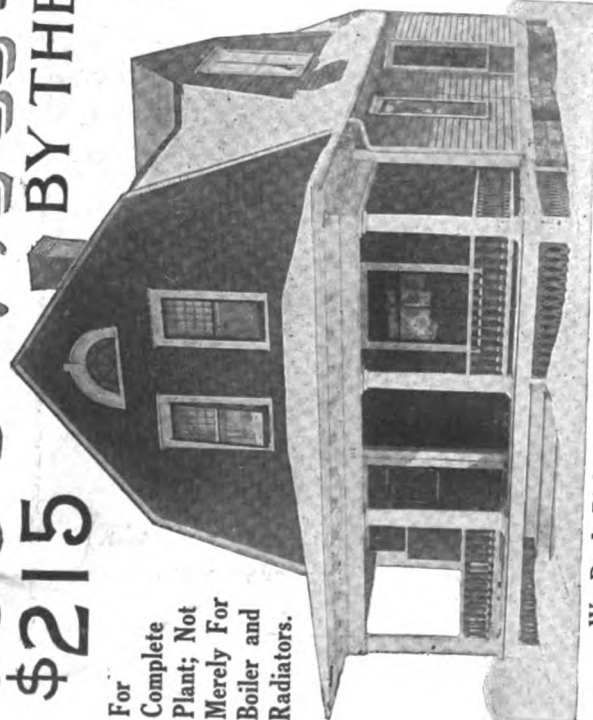
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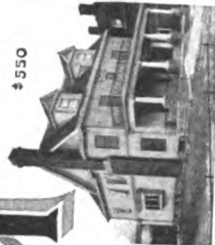
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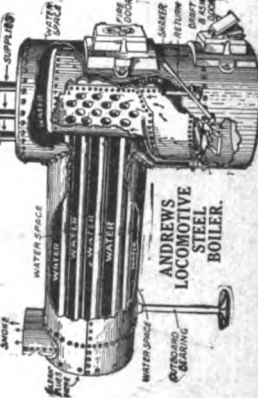
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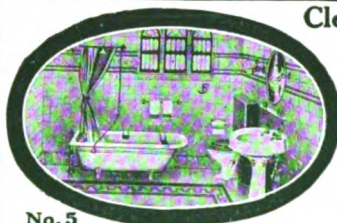


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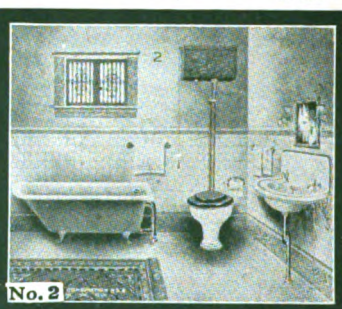


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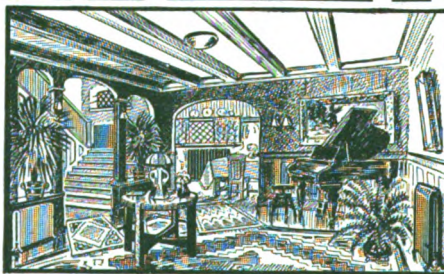
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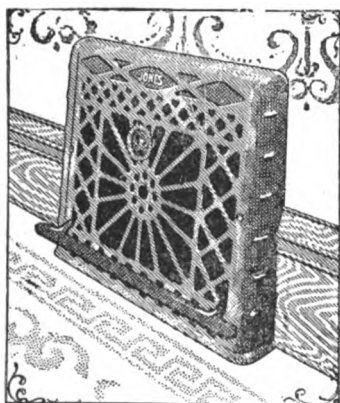
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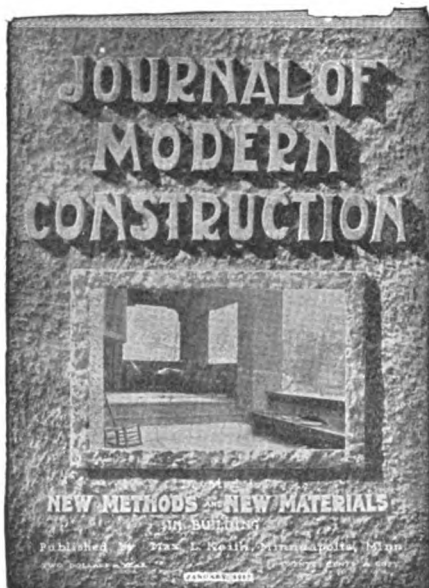
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ON HOME BUILDING

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Showing Stairway Leading from Patio to Roof Garden

KEITH'S MAGAZINE

Vol. XXI

APRIL, 1909

No. 4

A Concrete Country House in California

By Helen Lukens Gaut

(Photographs by the Author.)



Exterior of "Mexican Shack"

A HOME and its environment, the entire theme of which pulsates with the poetry and romance of the Southland, is that owned by C. D. Allen, of Altadena, Cal. Mr. Allen, who designed his house, calls it a "Mexican Shack" explaining that it is built on the same lines as the plaster huts scattered along the railroads in Southern California, Arizona, and New Mexico, and used as shelters by the Mexican laborers. Though retaining the theme of these common dwellings, this house, like a new-fashioned melody, has variations—variations

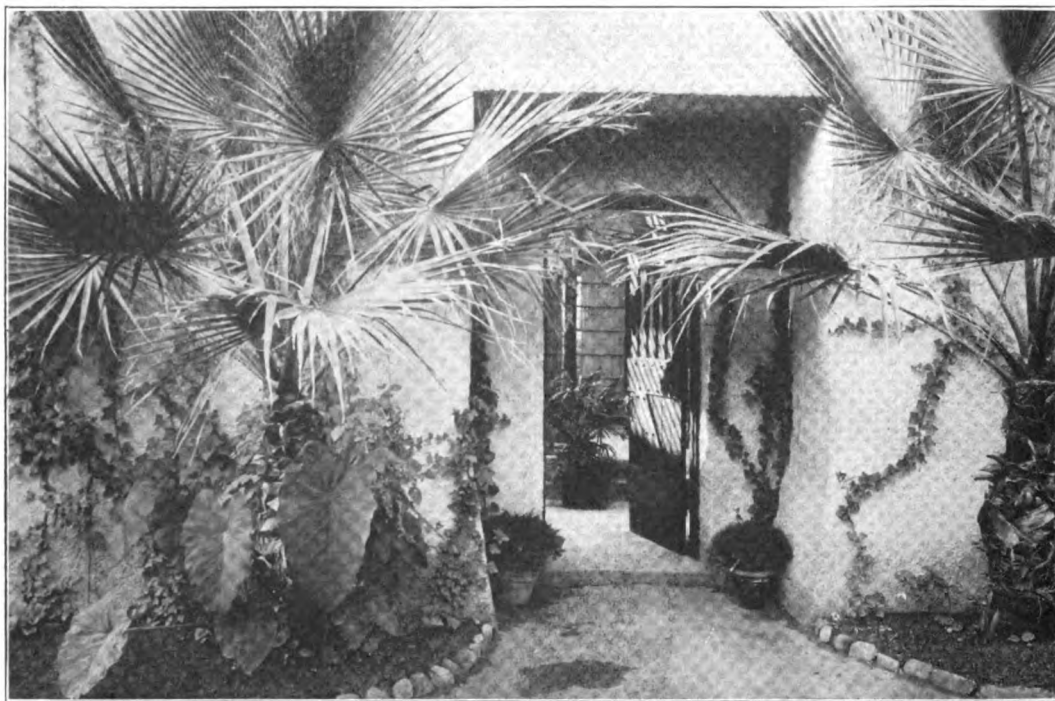
abounding in harmony, full, rich, a very luxury of tone.

Four years ago this home site, consisting of several acres, was a vineyard, at that time celebrating its twentieth birthday. Considering the fact that the grape vines had devitalized the soil, the growth of the garden during its four years of life, has been almost miraculous, even in this country, where trees and flowers, like mushrooms, spring up in a night. About this home gardens are everywhere. There is a garden within the house—in other words a spacious patio. There is a garden

on the roof, while a splendid garden cuddles the building on every side. The splashing fountain, the acres of velvet lawn, dotted with rare trees and flowering shrubs, the gurgling brook as it glides down its own little fern and rock-lined canon, each rock a note in its song, all make a fitting stage setting for the antics of laughing winds, honey-laden bees and merry birds.

The house is built on the beautiful high mesa of Altadena, the foothill annex of

house and its surroundings are perfect, and while practicability and art don't always keep company, they are closely allied in this home scheme, for the house is not only thoroughly artistic, but it is thoroughly practicable. The building faces the south, the bedrooms are located in the east wing, where they have abundance of morning sun, while dining room, kitchen and servant's room are to be found in the west wing. The house, not including the front veranda,



Looking into the Patio from the Outside Garden

Pasadena. It is close to the base of the Sierra Madres, and from the roof garden, or the wide veranda, there is a far-reaching view of God's country. On clear days, the Pacific, sixty miles distant, with its picturesque freight of sailing vessels, steamers and small craft, can be seen almost as distinctly from this elevation, as if it were just beyond the garden, such is the telescopic quality of the atmosphere in Southern California. Sometimes, near sunset, the ocean appears a marvelous plain of burnished gold, walled with a brilliant color-studded horizon.

From an aesthetic point of view, the

which alone measures 15 by 100 feet, covers a ground space 56 by 76 feet. The steps approaching the front entrance are twenty feet wide.

The exterior walls are a combination of sheathing, steel lath and cement, the last coat of cement having been applied when the previous coat was still wet. The result is that known as "pebbledash" plaster, in appearance extremely rough. The roof is almost flat, the eaves extending six feet beyond the walls, thus keeping them cool and shaded throughout the year. This roof is covered with heavy rubberoid, tarred and sanded. On this roof are four tower

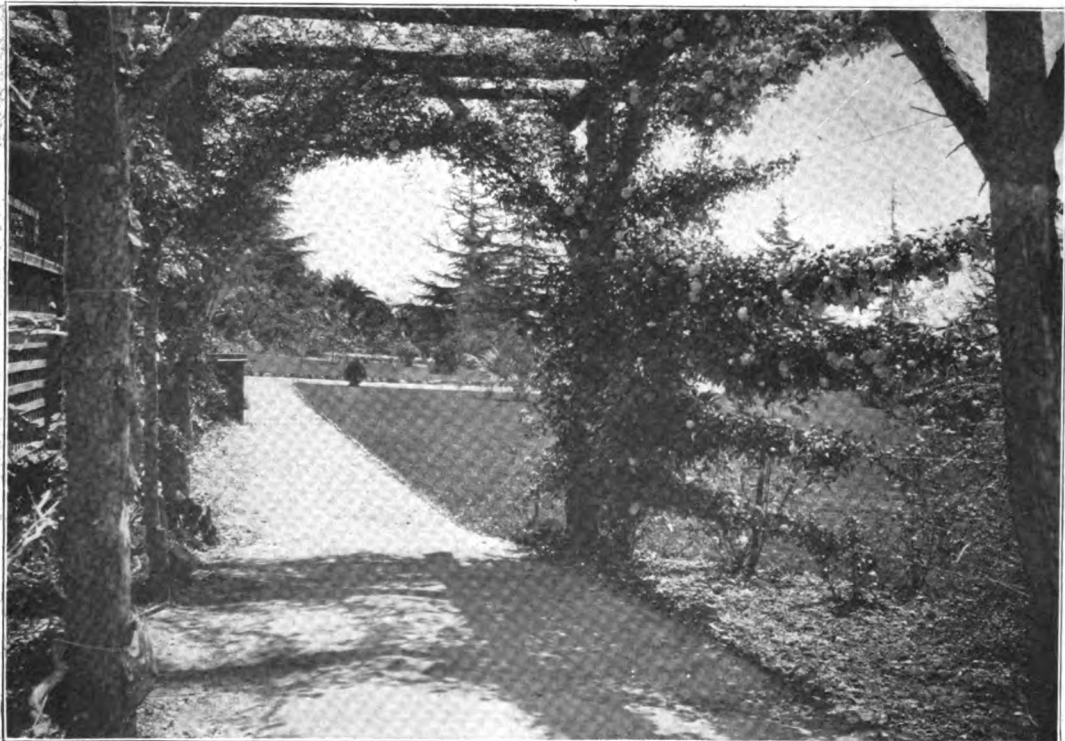
rooms, one at each corner. Between them to south, east and west, are lines of flower boxes connected with festoons of black iron chains. These boxes are filled with profusely blooming pink geraniums. From this roof one can look down into the patio, while the landscape view is rich with semi-tropical delights.

The tower rooms are each fourteen feet square, the floors being sunk two feet below the roof level. Their only approach is from the roof which is made accessible by a cement stairway leading from the patio. Two of these tower rooms are used for studies, or dens, and two for chambers.

The patio is really the feature of the house. It covers a space 32 by 48 feet, proper, and on the remaining side of an eighteen foot cement wall, broken only by a redwood door, of quaint design, that leads into the outer garden. In this patio are over 100 varieties of rare ferns ranging from delicate maiden hair to tall, majestic fern trees. Besides these, there are palms, papyrus, and many other growths,

while vines cling against the rough plaster walls. Here and there an old bark-covered log has been carelessly laid on the soil among the plants, making the garden look like a bit escaped from the "forest primeval." Occasional openings have been left in the cement walks, in which plants are growing. In the center of the patio is a fountain, sportive with gold fish, while in two corners are aviaries. They consist, each of a deep square enclosure in the outer wall, where birds can seek protection in times of storm, and a roomy cage of wire netting, where sunbeams and bird song can play together. In these aviaries are a score or two of canaries, and their incessant twittering mingles pleasantly with the tinkling of the fountain. The patio is roofed with two inch slats, set two inches apart, and between these the sunlight comes in subdued drifts. This roof is supported by pillars covered with the bark of the cork oak. Hanging baskets are covered with the same bark. Walks and fountain are of cement.

Next in charm to the patio is the roof



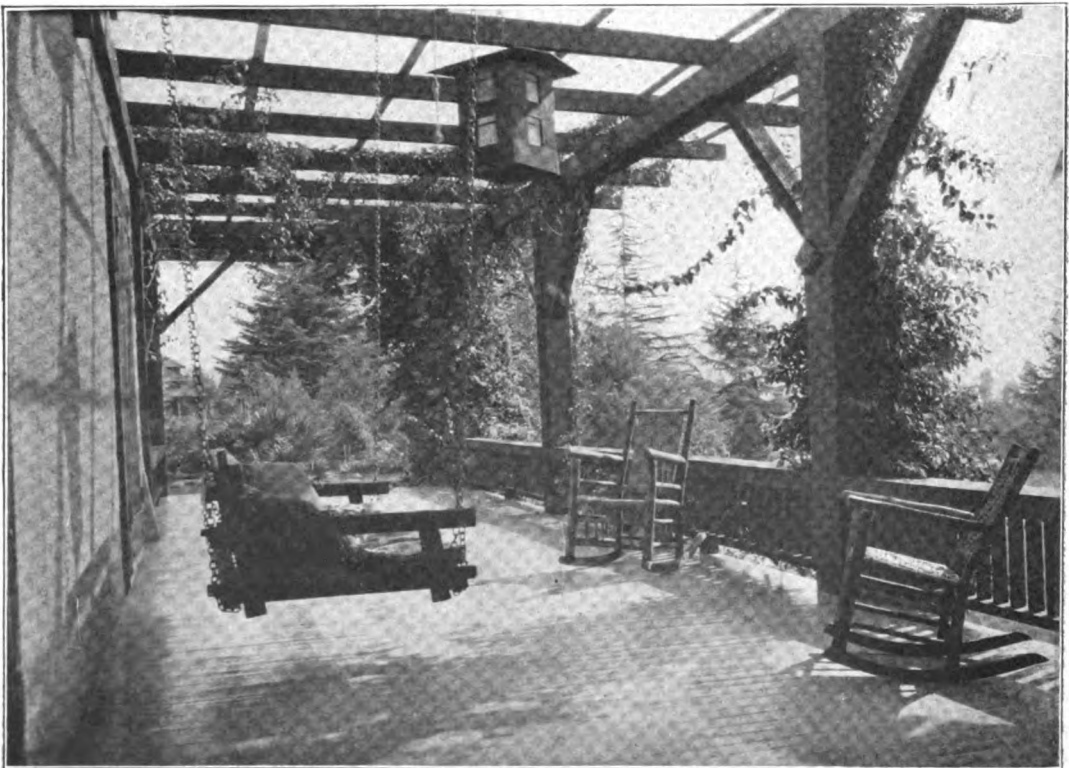
A Rustic Pergola

garden, then comes the great front veranda. It is roofed solid for a distance of thirty feet above the front entrance, the remaining space at either end, having a pergola roof of rough, heavy timbers. At intervals, odd, hand-made wood lanterns of Japanese design, hang from the beams. A Craftsman hammock, cheerfully upholstered and pillowed, is suspended from the roof beams by black iron chains. This, with numerous lounging chairs, gives an atmosphere of luxurious comfort. The porch rail is slatted, and topped with a wide plank. All the wood trim is stained dark brown, this color contrasting most agreeably with the gray plaster. The east end of the pergola porch roof is massed solid with the magenta Bougainvillea, while the balance of the porch is screened by clambering roses, and other vines. Down in the garden, scarce a hundred feet away, partially surrounded by pampas grass, papyrus and palms, and banked with emerald lawn, is a miniature cement-walled

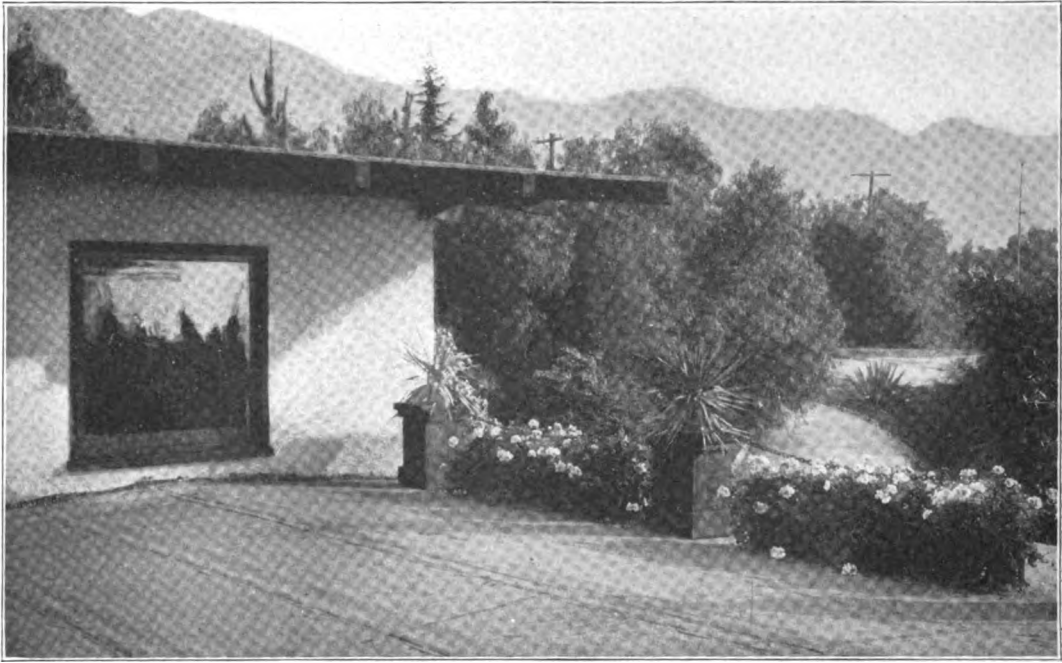
lake, which members of the family call the "swimming pool." Here, an early morning "dip" affords great frolic.

There are two wide French windows leading into the living room off the veranda. This room measures 21 by 32 feet, and is finished in enamel. Two wide French windows, directly opposite those leading from the veranda, open into the patio so that, in reality, two sides of the living room open upon gardens. The floor, as are all the floors in the lower part of the house, is of quartered oak, laid diagonally. The dining room, by means of a wide curtained opening, and two steps, connects with the living room.

The black oak paneling is especially rich and beautiful. The plaster above the paneling is tinted moss green. The portion of the ceiling showing between the black beam is cream. The east end of the living room is the library, and its walls are covered with tapestry paper, in a woodland design. The scene is that of a dark



One End of the Veranda



Looking from the Roof Garden—Showing One of the Tower Rooms

forest, the gold of moonlight glimmering between the trees, and resting on the surface of silent streams. Vertical strips of molding are placed at intervals, from base-board to picture mold, and give the effect

of a frame for a series of forest pictures. One side of the room is filled in by built-in bookcases, while on another side are built-in cabinets. The house contains 14 rooms, and costs approximately \$12,000.

The Legend of The Architect

By Florence Ethel Crosby

THERE are no such beautiful buildings as in India. The warm climate permits architects to leave a great deal of open space in structures, and this enables them to make designs with that lightness which causes the buildings to resemble the abodes of fairyland.

There was once an Indian king who was ambitious to excel all other kings in the beauty of his palace. He therefore called upon all the architects of his kingdom for

designs, offering a prize so desirable that it could not fail to stimulate some mighty effort of genius. The king had but one child, a daughter. He gave out that the successful competitor should have his daughter to wife and reign with her after his own death.

Now, there was a young architect of the capitol, Abdul Kerim. He had been employed to rebuild a wing of the palace containing the princess' apartments, and the two had met, and loved. Abdul Kerim,

on hearing of the prize offered, was overjoyed and set to work with high hope to make a design that would give him the girl he loved. Three years were given in which to hand in drawings, and during these three years Abdul worked night and day, designing, throwing away his work, starting it again, till at the expiration of half the allotted time he had produced a plan that satisfied him. Then he occupied the remaining half in perfecting it. Stimulated by love, he evolved a structure which when built would far exceed anything of its kind in India.

When the king saw the design he was delighted. But he had never intended to keep his word by giving his daughter to the successful competitor and now trumped up a charge as an excuse for not doing so. He accused Abdul Kerim of being in league with a conspiracy against the government discovered at the time and threw him into prison.

When the princess heard of this she was inconsolable, but Kerim told the princess to be of good cheer; that the king would be forced to keep to his agreement, because an architect is the best person to superintend his own plans, and he believed he would sooner or later be called upon to build the palace.

There was in the kingdom a quarry of stone, tinted like the opal, which when polished had a beautiful, iridescent effect. It had been reserved by the king for the new place. Great care was to be taken in getting out the stone and shaping it into the individual parts which were to make up the palace, for there was but enough of it to make one such building, and if any serious blunder were made by which it should become necessary to use other stone the king's hopes would be blasted. Among Kerim's plans were a description and diagram of every stone to be used in the construction, and the king decided that it would be safer to get out the material

and shape each stone in accordance with this description. After all had been hewn it would be a simple matter to set them up in place.

So he brought Abdul Kerim from prison and he was placed in charge of the work, and as every stone came from the quarry and was shaped it was marked in accordance with a system devised by Kerim himself. At last the stones which were to compose the building were finished, the quarry meanwhile having been exhausted. Then Kerim astonished the king by refusing to superintend the erection of the palace. His majesty was about to order the architect's head stricken off when it occurred to him that he must first get the markings of the stones. So he sent to Kerim for it. Kerim replied that he did not have it. Then the king ordered him to produce it on pain of instant death. Kerim refused. The king was in a quandary. Unless he could get the marking from the architect the palace could not be built. Then the king ordered him put to the torture to extort what was necessary, but directed that his life should not be risked. Kerim was tortured till it was plain he would die if the torture were continued.

It was now plain that the king must either give up his palace or fulfill his condition. He sent for his daughter and told her of the situation. She confessed that she and Kerim had secretly loved each other and said that it was this love which had produced the wonderful design.

Then the king saw that to obtain the palace he coveted, built of the beautiful, iridescent opal stone, he must keep to his agreement. He satisfied the architect that he would do so by a public declaration, and the palace was built. But the wicked king was punished for his duplicity, for he died just as the work was finished, and it was the architect, who as king took possession.

Use of Cobblestones in Country Houses and Bungalows

By Chas. Alma Byers

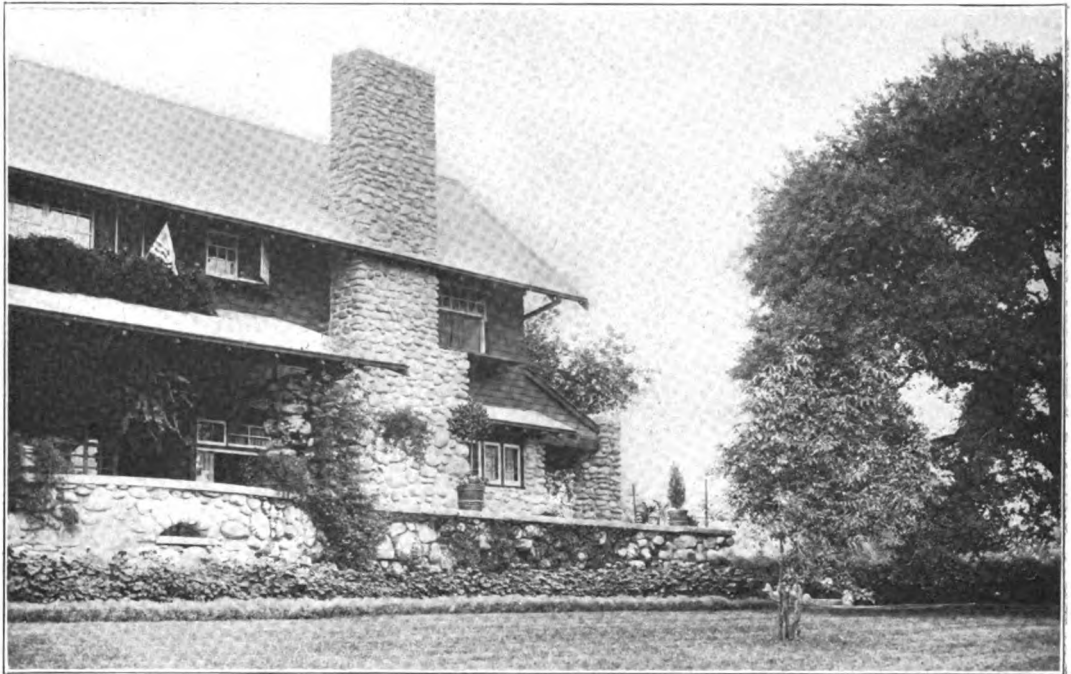


Fig. 1

"Fair Oaks"—Cobblestones Artistically Arranged

IN LOCALITIES where they may be obtained without too much expense, cobblestones, as an auxiliary building material in the construction of suburban and country houses and bungalows, have found a place of undoubted favor in the eyes of the artist and the economist. Their adaptability for such use may be described as being almost without limitation. They can be made to harmonize more or less with almost any style of architecture about which there is any semblance of ruggedness, and the effects obtained by their use for foundations, pillars, chimneys and even for such interior use as in chimney-pieces are always, or nearly always, pleasing and interesting. They give to the house an appearance of individuality, making it more than ordinarily attractive; and to the traveler the style, if

it may be so called, is a pleasing reminder of the picturesque chalets of Switzerland, although subjected to the modifications which made it suitable for the particular locality where used.

The accompanying illustrations show the various uses to which cobblestones may be put in house construction. In some they are used only in the foundation and chimney; in others in the porch or veranda pillars as well, and in one or two instances in the wall enclosing the yard, a use that is very effective in bringing the house and its surroundings into close harmony. In this respect there is, in fact, no set rule to follow. They can be used for any purpose that any other kind of stone can be made to serve. Cobblestones cannot, however, be used with good taste in conjunction with any other kind of stone, either natural or

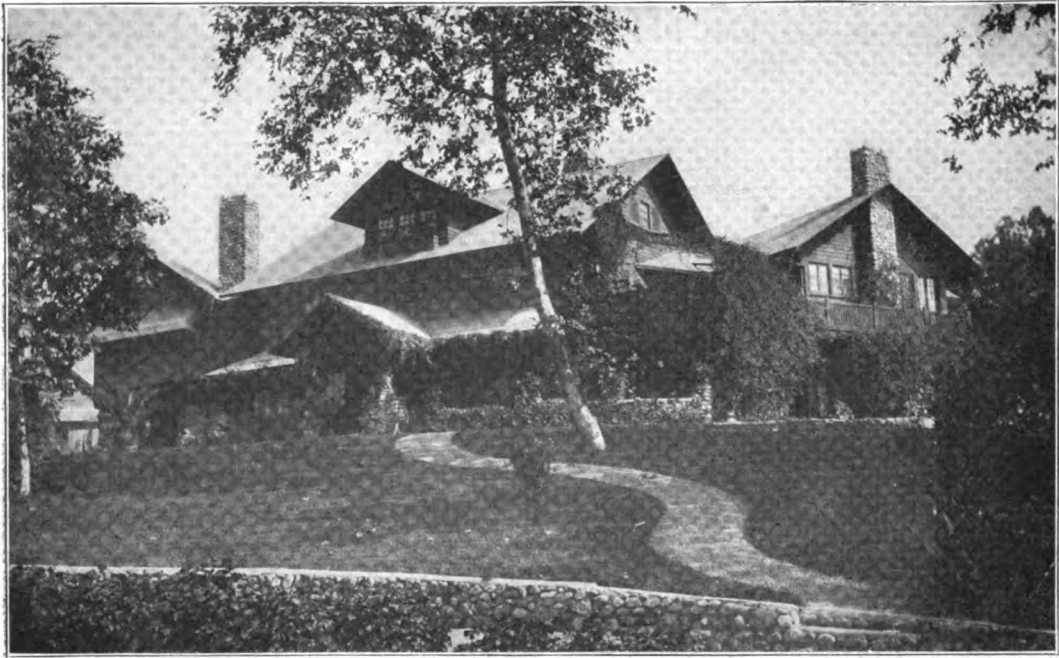


Fig. 2

Pretty Cobblestone House in Garvariza, Cal., Built for \$7,000

artificial, nor can they be recommended for use in the architecture of the conventional city house.

The color scheme of the woodwork of the house, into the construction of which

the cobblestones enter, should be one which will harmonize with the gray stone. Preference, in this matter, is given to the dull greens and browns, colors that by contrast invariably add picturesqueness to the fin-



Fig. 3

An Attractive Home in South Pasadena, Cal., Costing \$4,200

ished creation. In such a house the roof is frequently painted either white or gray, a scheme that brings the roof and the foundation into appropriate relation and produces a very striking effect. The walls of these houses are sometimes weatherboarded with unsurfaced lumber and sometimes shingled with rough cedar shingles; either style is very satisfactory. The latter are also sometimes simply oiled, instead of stained or painted, which leaves the natural color of the shingles only a little darker, and the exterior trim is usually painted some color

cobblestones in the foundation, the chimney, the pillars and the veranda walls, as well as the wall enclosing the grounds—which is not shown in the illustration. The weatherboarding is of shingles, stained brown, while the roofs are painted white. The color combination is striking, and the lavish use of hanging baskets, window boxes, potted plants and clinging vines makes the whole effect most pleasing.

The house designated as Fig. 2, representing an expenditure of about \$7,000, shows the use of cobblestones for the



Fig. 4

Large Cobblestones Are Here Used in Porch Pillars

that is darker than the walls, or a rich creamy white is used.

The cobblestones should be of varying sizes; and should be laid "hit or miss" and never laid in courses. The cement should be raked out from between the stones, which produces a pronounced light and shade effect which is the point wherein their greatest beauty lies.

An excellent example of the use of cobblestones in home building is shown in the accompanying photographic illustration, designated as Fig. 1, a photograph of "Four Oaks" in South Pasadena, Cal. This house, which was built at a cost of about \$6,000, presents a very artistic arrangement of

foundation, the porch pillars, the chimneys and the wall enclosing the yard. The stones show good selection, being of the whitest variety and of medium sizes, and the straight square lines of the chimneys, despite the natural roughness of the cobbles, are well preserved. The weatherboarding is dull green in color, and the roof is painted white. The house, though large, possessing ten large rooms, is designed so as to admit the use of such stones with excellent taste, and with its setting of sycamores and various kinds of vines and flowers the appearance of the home *en masse* is pleasingly picturesque.

Figure 3 shows an attractive little house



Fig. 5

Cobblestone Chimney, Foundation and Retaining Wall

of seven rooms, representing an expenditure of \$4,200, in the construction of which cobblestones are used for the foundation, the porch parapet and the porch pillars. Here, again, the cobblestones show good selection and the lines are well preserved. The weatherboarding is dull brown in color and the roof is painted white. The architectural design is enhanced by tastefully selected and arranged flowers, which consist of scarlet geraniums extending from the front steps to each corner of the porch enclosed by a row of "dusty millers." The latter correspond in color with the cobble-

stones and the white roof, and thus is created a general appearance that is very pretty and attractive. The house has a frontage of forty feet and extends back a distance of thirty-four feet.

Figure 4 is rather unique in design, and, at the same time, possesses some excellent structural features. Cobblestones are shown only in the massive pyramidal porch pillars and in the diminutive chimney. It is unfortunate that these two features emphasize the defects in design, each of the other to such a marked degree, when the plans otherwise are so good. The walls of



Fig. 6

B. L. Oliver's Home, Pasadena, Cal.

the house are of redwood "shakes," stained a dull brown, and the roof and the window sashes are painted white. Despite the defect noted, the effect is extremely fascinating.

The house designated as Figure 5 shows an interesting and artistic mixing of white and almost black cobbles, the latter variety usually being every difficult to find, except in a few localities. The stones are used for the foundation, the wall enclosing the yard and the chimney only a corner of the latter being shown in the illustration. The

The house shown as Fig. 7 is very pretentious in architectural style. Carrying the chimney up above the roof line in brick, however, instead of cobblestones as shown in its base, is open to criticism. Otherwise the house is an artistic one—and since the cobblestone work nowhere extends above the first story, there is a possible excuse for building the top of the chimney in brick. The walls of the house are weatherboarded from the ground to the second story and shingled from there up. The woodwork is painted a dull green.



Fig. 7

An Attractive \$4,500 Home Near Los Angeles, Cal.

walls of the house are covered with cedar shingles, which are oiled, leaving them nearly their natural color. The roof and the window sashes are painted white and the balance of the trim is given a coat of dull brown paint. The mixed colors of the cobblestones harmonize well with the woodwork colors, and the whole effect is attractive and pretty. The cost of the house was \$9,000.

Fig. 6 shows a house of rather pretty design set picturesquely on the crown of a hill. Here cobblestones are used for chimneys, porch pillars and foundation. The weatherboarding is stained dull green and the roofs are painted white.

It will be observed from the foregoing comments that cobblestones can be employed in the building of a house of almost any cost. The houses here shown were, in fact, built at costs varying from \$2,500 to \$15,000. And it may be stated, incidentally, that cobblestones as a building material are usually inexpensive. The rustic character of this kind of work lends itself well to the embellishments and art of the landscape gardener. All forms of vines, plants, shrubs and trees seem to enhance its beauty, while they, in turn, seem to be at home in its company, and both thus form part of the natural combination.

The Terrace for the Small House

By Chas. Edw. Hooper

IN THE days of our forefathers, when the common people worked from sunrise to sunset, the needs of the piazza were not felt as much as at the present time. Conditions are changed. The same people today condense the day's work into a much shorter period and their leisure is correspondingly affected. Then, too, we buy now what then was mostly of home manufacture. Thus, gradually the outdoor life has called upon us and we have responded.

The common unit toward this end is the piazza; most excellent but monotonous. It

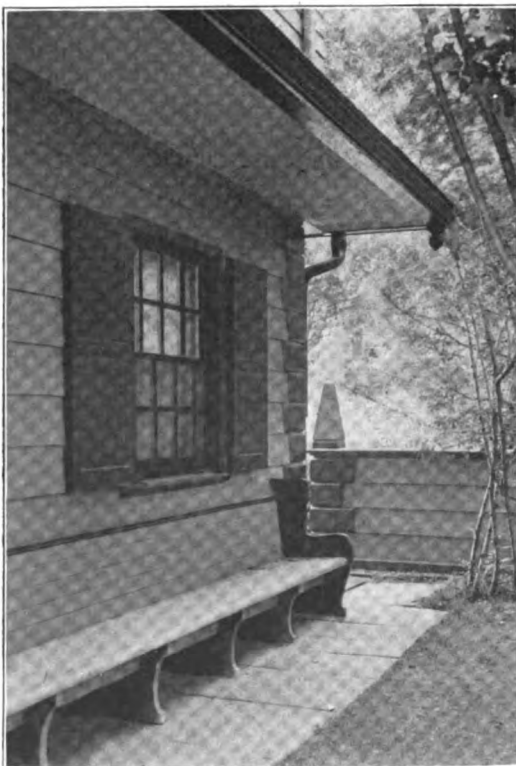
is true that it fills a place that cannot be taken by anything else, and yet there are times when a small terrace is far better and of greater utility.

Most people think of the terrace as pertaining to the larger estates, particularly those of Europe. It is not necessary, however, that it be thus limited. More room can be secured and more durability assured than in a piazza. The ordinary foundation for the latter is the wooden post which is short-lived. Even if stone posts be used, they are apt to settle and distort the structure. A terrace wall can be built in the same manner as a house foundation and last as long. If any settlement takes place in the walks or sodded portions they are easily repaired, it being only necessary to replace the defective portion. In the piazza, one thing depends so greatly upon another that wholesale rebuilding is often imperative.

From an artistic point of view, the terrace has many possibilities. Its grass plot and stone or concrete flags are a relief from the everlasting wooden floor. Further than this, is the great variety of treatment offered. Flags are put just where they are wanted, covering the whole if desired. It may even be developed into a small flower garden or effect an easy and legitimate connection with the pergola or summer house. Small or large, it still fits and is ever interesting and inviting.

The simple illustration here shown was built in connection with a house at Kingston, N. Y., and was designed together with the structure by a Philadelphia architect. The planting varies a little from the original.

Fitting, as it does, the angle of the house, it becomes a part and natural outgrowth of it. The approach is in line with the

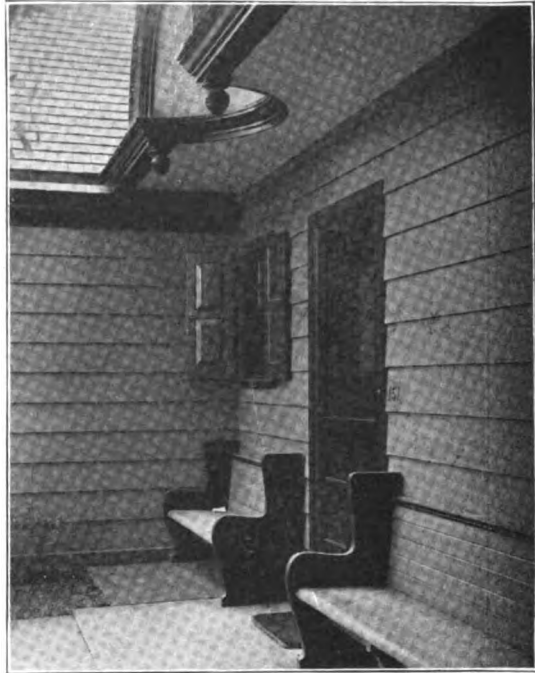


The Hood Overhangs the Benches—The Fence is Solid and in Harmony with the House

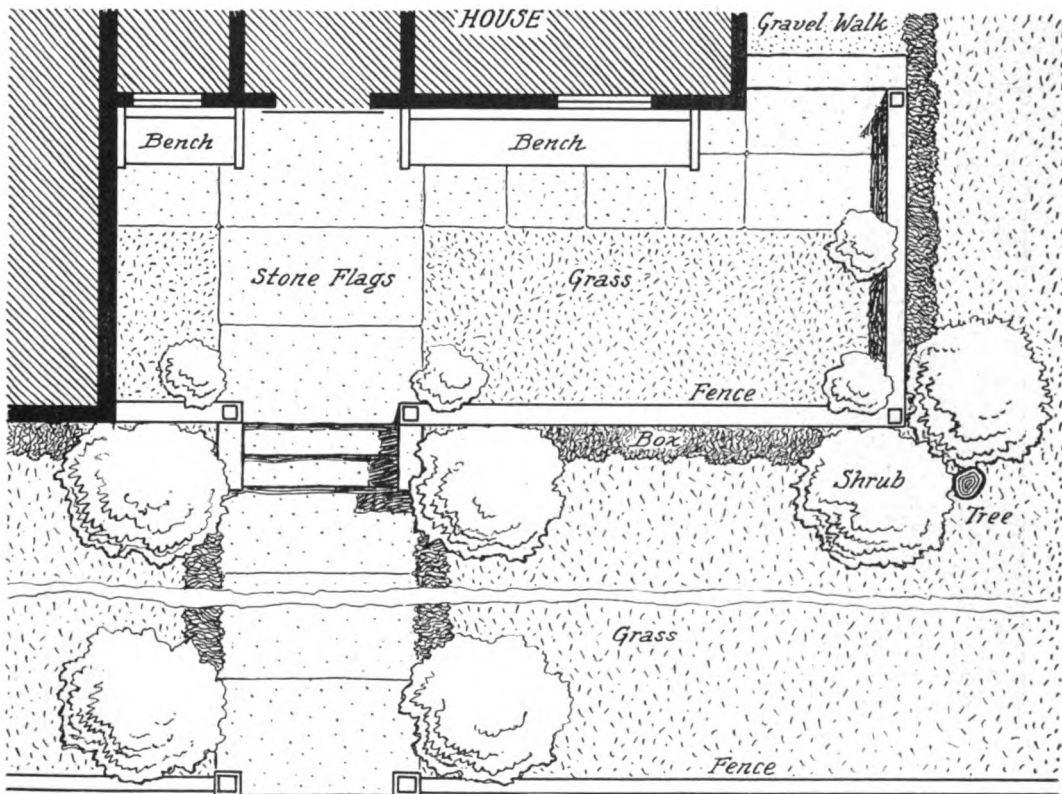
front steps and the front entrance, while connection is also provided with the rear. The benches, flanking the front door, are built against the house and are protected from ordinary weather by an overhanging "Germantown" hood. The enclosure fence is of wood, and being solid, affords more privacy than the open variety. It is upon the height and character of this last that the seclusion mostly depends.

The planting may be varied. As shown here it is simple and effective. The small shrubs flanking the front steps might well be crimson ramblers trained over an arch. Going a step further this arch might be a feature of the fence itself. The office of the tree is evident. One could extend the hood further by using brackets, if such were desirable.

This is but one example. The chances are many and varied, and for this reason we would advise the prospective builder to seriously consider the many possibilities of the terrace.



Showing the House Entrance, Tanking, Benches and Hood



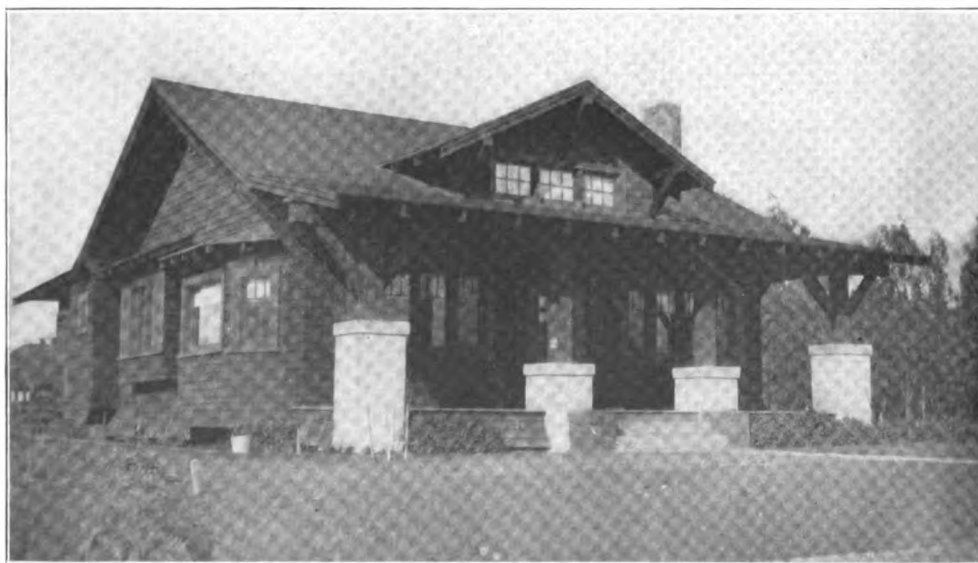
Plan of Terrace

An Ideal Porch Arrangement



The Conventional Use of Brown Shingle and Gray Stone Results in this Handsome Bungalow—The Roof Brought Down in English Porch Effect at One Side Gives it a Pleasing Appearance—This House Could Probably be Built at a Cost of \$3,000

Roof Overhangs the Porch



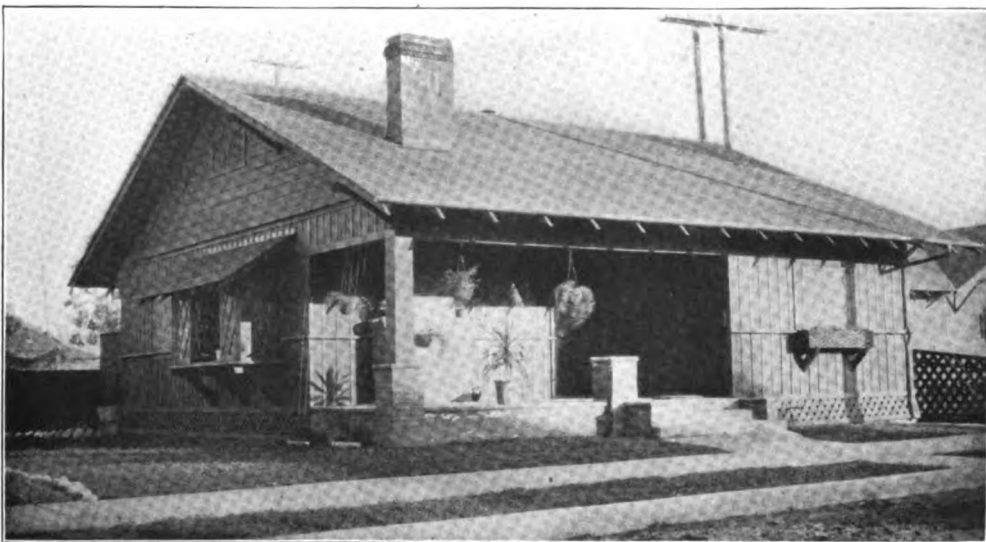
Deeply Projecting Eaves and the Roof Projection Over the Porch on Simple Timber Supports Render This an Extremely Interesting Bungalow—The Concrete Pillar Bases Could Be Greatly Improved by Changing the Proportions.—The Cost to Build is Estimated at \$2,200

Roomy and Attractive



A Well-Built, Comfortable and Refined Home Containing Several Good Sleeping Rooms—Estimated Cost \$2,400

An Odd Type of Cottage



Common Redwood Boards Stained a Reddish Brown are Used Vertically on the Walls of this Bungalow and Horizontally in the Gables—Chimney and Foundation are Made of Common Light Brick—Costs About \$1,400

Bungalow Rightly Designed



The Group of Many-Paned Windows is the Feature of this Bungalow which, with its Broad, Single Paneled Door, Gives it Distinction—The Projection of the Exterior Siding Over the Porch is Effective—The Approximate Cost of Building is \$2,000

Unusual Roof Construction



Brown Shingles, with Gray Limestone and an Unusual Roof Treatment, Combine to Produce a Charming Effect—The Lattice-Like Casement Windows Complete the General Appearance—Cost About \$1,800

FLOWERS AND SHRUBS FOR THE COUNTRY HOME

The Making of a Country Home

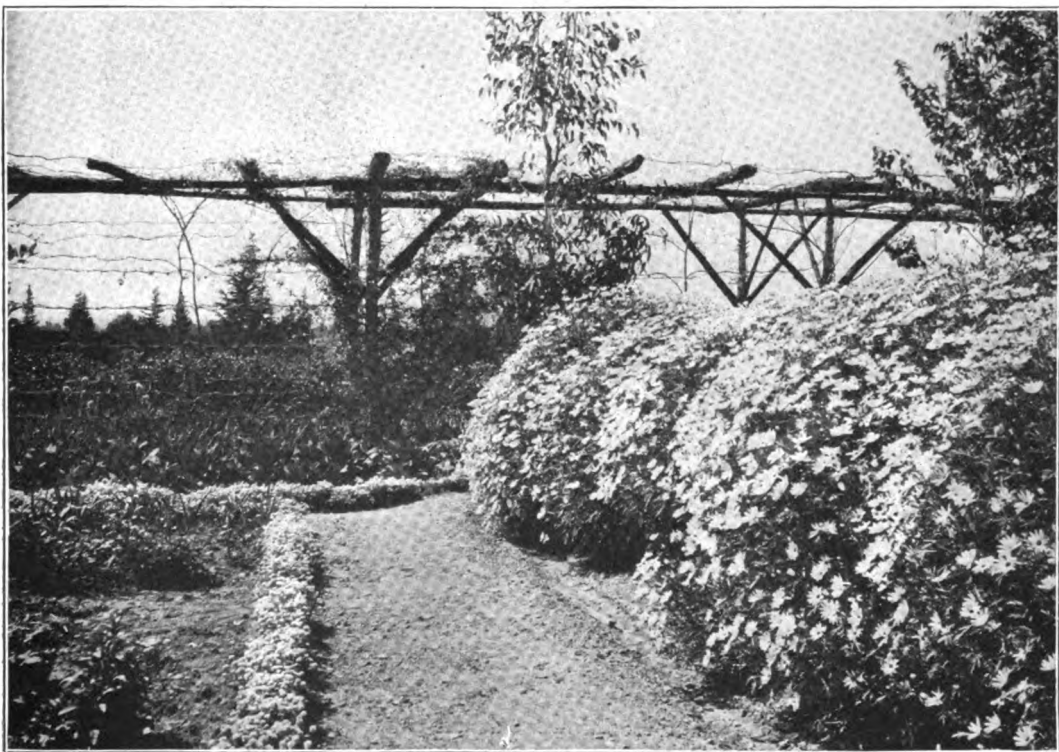
THE tide that is moving out of the city can not help making many mistakes, by investing in property that they can not subdue, and in planting unwisely at the outset. I have seen a good deal of trouble and dissatisfaction from undertaking too much. I will use special caution in the way of providing lists of fruits and flowers for those who are creating just "homes," and nothing else.

We may as well start with the flowers, and go on in later articles to the fruit garden and orchard. We want such flowers as can be grown easily, and will most

quickly make the home cheerful. For succession and for beauty, without too much work, I would plant the following six sorts of flowers:

I would have all the tulips I could afford to get, although if one buys one hundred sorts they can be multiplied so rapidly that within a few years he may have them by the hundred.

A country home needs a large array of easily grown lilies. The madonna or candidum lily is best of all, both for its superb fragrance and its multitudinous blossoms. It begins to open early in June, and continues for most of that month. Almost as



Hedge of Marguerites and Rustic Pergola on Grounds

easily grown are the lancifoliums or Japanese lilies. Remember that I am selecting only those things that will cause little work and give great satisfaction. These two lilies will grow in any garden soil, and having been planted need not be disturbed for three or four years—only do not put any manure around the roots.

Another plant that you may lay in freely is the hardy phlox. It begins to blossom just as the roses are through, and the profusion of bloom is as delightful as the fragrance. New seedlings will come up

shade and sends up splendid stalks of richest blue, from three to five feet high.

Annuals you cannot bother with at the outset, and yet there are a few of them that must be included. First of all and fairest are the sweet peas. I will tell you how they make the least possible trouble and are the surest to respond. Plant them very early in the spring in trenches five inches deep, in rich garden soil, and, as they grow, gradually fill up around them with rich compost (not fresh manure). Then pick the flowers as fast as they come



A Country Home Needs an Array of Easily-Grown Lilies

every year, and if you will save these, or some of them, you will have in a few years hundreds of novelties, of great beauty, and all entirely hardy. The phlox blossoms all through July, August and September. If you will cut down the stalks after blooming others will come up and blossom still later. It is a royal everybody's flower; it will do its best in rather poor soil, only it wants plenty of water; and in dry seasons, is not conspicuously beautiful. For additional perennials you will find perennial larkspur very satisfactory. It takes pretty good care of itself, does not like too much

if you want them to keep on coming. Give away huge bunches, and thousands more will appear. The nasturtium, or tropeolum, is my hobby. While most flowers like rich soil this one does best on the poorest. If too highly fed it runs to vine and not to flowers.

Another hobby to indulge in from time to time should be hollyhocks. These can be planted along the edge of your cornfield. In fact, if you get them well established they will sow themselves, and then can be hoed out where not wanted. I do not know anything finer than an avenue of

hollyhocks running along through your fruit garden, or a border for your vegetable garden. The old-fashioned singles are better than the new-fangled doubles any day, but try both.

But whatever else you do with flowers, you must surely establish a shrubbery. This ought to be an odd piece of ground, never in front of the house, nor conspicuous, but somewhere on a slope or in a swale, where you can go for a quiet hour and forget work altogether. You can make a shrubbery out of wild, native plants and get a very good one in that way, for there is not a section of the country that does not afford a dozen ideal bushes, but not always appreciated. To my own shrubbery I add small-growing trees with conspicuous flowers. The shrubs that I should recommend to start with, and for succession of bloom, are (1) Judas tree. This is the earliest shrub to blossom, that is at the same time hardy, and it stays in bloom for three full weeks. It is a mass of lilac-colored flowers, without a leaf. Then follows a charming display of golden foliage. On the whole, this is one of the finest shrubs in existence, growing eight or ten feet high, or trained as a tree to fifteen feet. (2) Lilacs constitute the most popular shrubs in existence, and they deserve all the praise and love they get. You can get a dozen of the new French varieties, single and double, and of all shades of red, white and purple, at a very low figure, or can content yourself with the old-fashioned lilac and the white variety, which like to make a small tree; they are good enough, and the purple sort has never been beaten. (4) Tartarian honeysuckle should make number

four, and multiplied as fast as possible. Nothing else makes as good a hedge for blossoming. This bush stands from five to ten feet high, and you can trim it as sharply as you please, and with it should be planted its cousin, highbush cranberry—a viburnum that is loaded all the autumn with yellow fruit, which turns red for winter, and feeds no end of cedar birds and pine grosbeaks. It is a great thing to have growing by your fences and in corners. (6) Plant weigelas in two or three of the hardiest varieties—especially rosea. This shrub may cause you some trouble, because it has to be trimmed every year, but the plant is gorgeous while in flower. (7) Mock oranges you must have. You can find the old-fashioned sorts among your neighbors, and these are good enough for anybody; but you will do better if you plant some of the late flowering sorts—then have seeds and grow new sorts yourself. People do not know how many fine things they can get by this simple sort of cross-breeding.

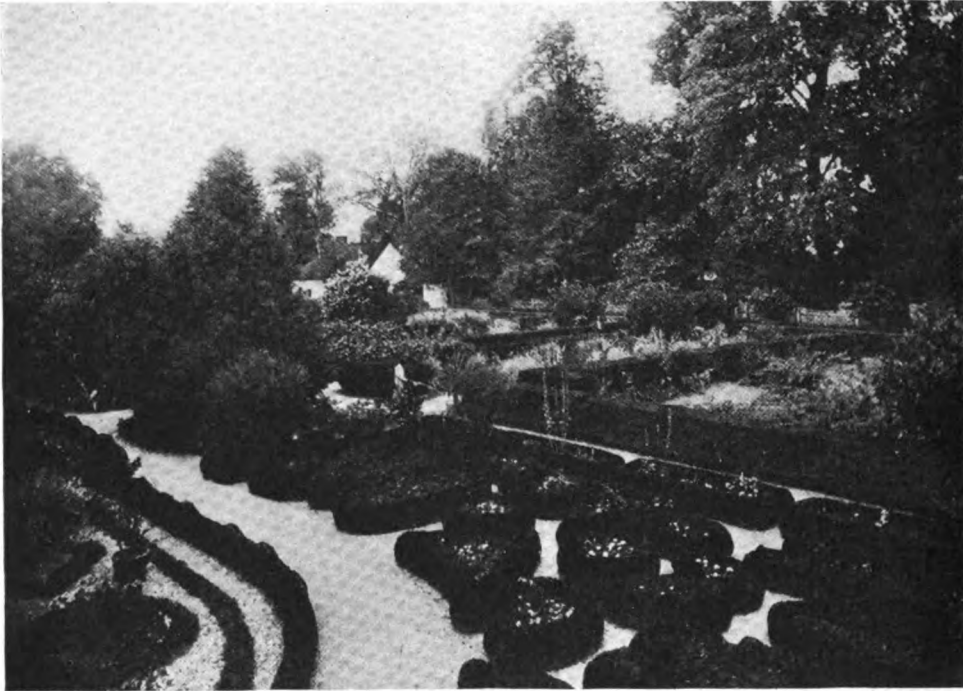
Be sure and get the elder that grows by the brooks, and the wild barberry—there are few things finer than these. The dogwoods can be got almost everywhere, and for winter there is nothing nicer than a huge bush of the red-barked.

For half a dozen vines I would select to grow over the doorway honeysuckles; the scarlet trumpet and the monthly fragrant growing together. Grapevines are not used half as much as they ought to be, and they are grand on the walls of a house or barn, both for the shade they give and the added fruit.



Colonial Country Gardens

By Edith Dabney



The Show Garden of the Country

IF THERE is one thing more than another that delights the owner of a country estate or suburban cottage, it is the garden, and no sooner is the manor house or simple home building well under way, than the true country lover turns his thoughts towards the landscape effects which are to prove its setting.

There are all sorts and conditions of gardens, English, Italian, nondescript, but the one which gives the best insight into the character of its owner, is laid off along old-fashioned lines, with quaint little flower squares and boxwood hedges. In the gardens of two hundred years ago no anachro-

nistic shrubs found place; nothing won attention by reason of conspicuousness, for everything harmonized, belonged, so to speak. Nature in those days suffered no make-up on her smiling face; there were no startling beds of coleas and cannas, no hectic, carpet-patterned effects, for the one idea of the colonial landscape architect was to merely enhance the natural beauties.

Fortunately for those whose lives are cast in a less romantic era, there are a few of these genuine old gardens left as object lessons, but more fortunate still, is the realization that their reproduction is within the power of rich and poor alike, for the old time garden is a matter of taste more than

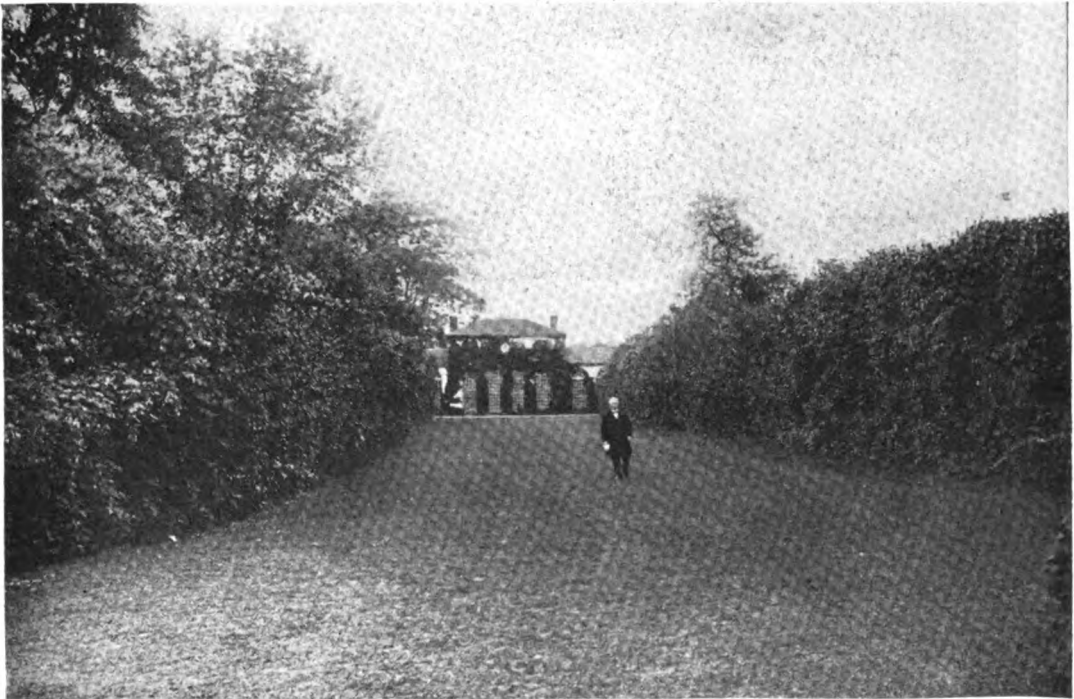
wealth, and it is a comfort to know that no mansion is too grand to be adorned by it, nor no cottage too simple to claim its beauties.

To borrow the distinctive features of the colonial garden, one must appreciate them thoroughly, and in order to do that must wander among them in their homes, be greeted by their winsome blossoms that for centuries have been supplanted by no modern flowers, peer into the box traced beds and understand the enchanting sense of order born of seeming informality. That unattractive era of decorative horticultural art which followed in the wake of the so-called Romanesque period is rapidly being outlived, and true artists, as well as nature lovers, are looking backward at the dear old gardens which have weathered more than two hundred years to serve as models for latter day reproduction.

Of course the show Colonial garden is at Mount Vernon, this being the same today as when laid out and planted by George Washington for Martha Custis when she

became his bride. The smaller flower squares and circles are indelibly marked out with two-foot box hedges growing now as in the past, the larger beds and walkways boasting taller borders. Peeping into the quaint beds one sees nestling shyly in the cool shadows, the innocent blue faces of violets and other delicate blossoms. In this garden, the triangles, circles and parterres of which impress one with their dignity and formality, grow such familiar flowers as jonquils and narcissus, the royal purple iris, ragged robins, verbenas and pansies, which smile sweet scented greetings to every glance, however slight.

Such gardens were a common sight in the halcyon days of the country which is now beginning once more to appreciate their charm, and still another which has served as a model for those of the nineteenth and twentieth centuries, proves that, second only to the box borders, are giant hedges of pink althea and purple lilac. The center of this famous old garden is a stretch of thick, unbroken turfing beginning at the mansion

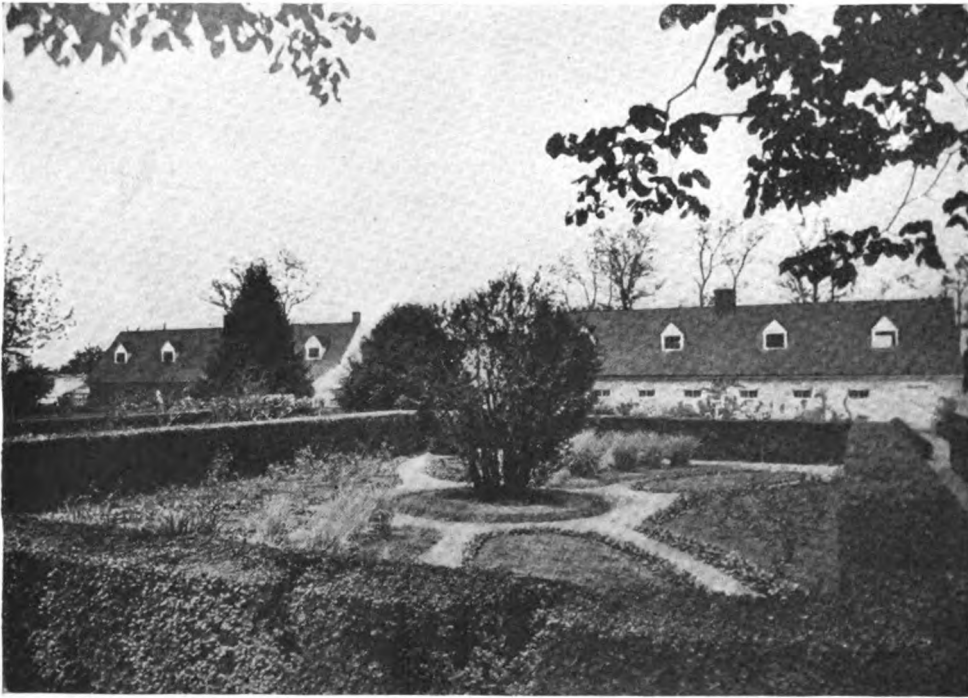


The Center of this Famous Old Garden is a Stretch of Thick Unbroken Turfing

steps to be lost in the ivy-hung, stucco greenhouse, a delightful bit of garden architecture. On either side of the open space are wide walks bounded with eight foot hedges where purple lilacs mingle with the white, and joining these walks at right angles are others with box replacing the taller shrubs.

Still another very beautiful example of the Colonial garden suggests its name, the "maze," by the winding, twisting walks and hedges which seem to ramble from mansion

Gay with the many hued blossoms of spring and summer, these gardens are neither colorless nor unscented during the winter months, the sturdy boxwood presenting a soft green note against a snowy background. From the time the first tiny violet bravely puts forth its head, until the precise little hedges are fringed with icicles, these gardens are sources of unending joy, proving in their simple fashion the unlimited promise which they have held forth for years.



The Smaller Beds and Circles are Fringed with Delicate Cowslips

to meadow, giving it no positive beginning nor ending. In this strangely beautiful garden, the property of the descendants of the little Indian princess, Pocahontas, marigolds vie with larkspur, while sweet william and candytuft scent the air. Though the larger beds and walkways are hedged with square clipped, four foot box, the smaller beds and circles are fringed only with delicate cowslips winding in a gold linked chain.

And though there may be some to whom the charms and delights of this style of landscape architecture is unknown, there are many who gladly say with the poet:

"I know a garden old, that lies
'Neath softer rains and bluer skies,
A garden filled with simple phlox
And a tall host of hollyhocks;
With endless rows of mignonette
And the shy, hidden violet—
A garden quaint, and very old,
Yet young with rose and marigold."

Tints and Stencils as Applied to Country Homes

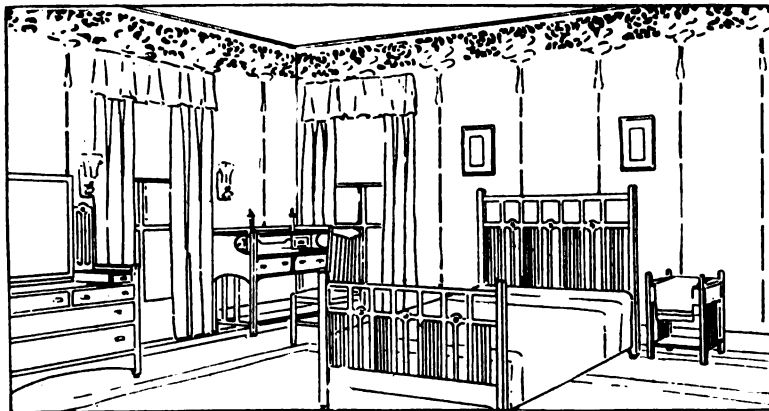
SAID the noted German painter, Hans Thoma, "For my part I do not want to *live* in any work of art."

From an artist, such a sentiment would seem at first sight to be a pulling down of the pillars of his own house, a repudiation of all his own endeavors.

What the painter really meant to convey, however, was only the very broad and basic principle that underlies all art, that of fitness, or suitability. He meant that many interiors are so over-decorated,

Interior Decoration. In their re-action against the frippery and floweriness of the French school, these new idea artists have gone to a more intolerable extreme, and their forced and morbid exaggerations are fit only for the "exhibitions" where they have chiefly appeared and where, let us piously hope, they may remain. The grotesque and the eccentric is neither art nor beauty, nor is simplicity, necessarily bare and bald and unpleasant.

Nor is it impossible to have an interior



Stencil Decoration for Bedroom in Country Home

so treated as "works of art," though decoration is by no means always art—that their real uses are lost sight of, and they are mighty uncomfortable to live with. So much of the so-called interior decoration makes such an overpowering claim upon the occupants of the dwelling that ordinary comfort is out of the question and goes by default.

The protest of the German artist is not surprising when we consider the astonishing performances which his own German compeers in the realm of art have put forth upon an innocent and suffering world as high art of the New School of

decorated with artistic beauty, yet be entirely livable withal. That furnishing and decorating which oppresses and disturbs the occupant, instead of being quietly subservient to his needs, lacks the first element of art—which is fitness. Fitness to the scheme of the dwelling, to the habits and requirements of the occupant, and to the general conditions and environment. The super-elegance and redundancy of ornament, characteristic of the French school, the rococo and gilding, the brocades and realistic floral designs of every conceivable hue are incongruous with the everyday life of ev-

everyday people. Equally incongruous are the Japanese women in bodkined hair, the sun, moon, and stars, the strangely deformed trees with exotic birds of every brilliant plumage, fitting among them, with our prosaic American character. All this quaint, oriental art which fits so perfectly that eastern land of legend and of charm, and which has been so prevailing a fad with some of our leading decorators, has come near to making the homes of many well-meaning, but ordinary, people ridiculous.

Some decorators appear to think that the sole end and purpose of a wall, is that it be decorated. The wall is simply a surface on which to impose a smother of design and ornamentation. Their only aim is to make a great show of their "art" and their stock in trade.

Now, if this protest of the German painter applies to houses, in general, with how much more force does it impress us in regard to the treatment of a country home? Without doubt, the first and foremost desideration of a country house is restfulness. We are wearied with the multiplicity of forms and impressions of the city life. The very words "country home" at once suggest a picture of peace and quietness; of wood tones and undulating green flecked with silver; of gray tree trunks and the delicate green of willows; with these crude, strong colorings, aggressive design does not accord. Neither does the covering of walls with paper of textile fabric best meet the requirements of the situation, for the country house is usually situated by the water side, and this means dampness, especially if it be closed for part of the year, as it usually is.

The free use of wood itself, in country house interiors, is always felicitous, and here we may follow true Japanese art without fear. The different color tones obtained from different methods of treating wood surfaces is amazing. Even the one process of fuming applied to different woods, produces a great variety of softly blending tones of color. Where plain

walls, treated in restful, harmonizing tints, with some slight relief of decoration, are used in conjunction with wood paneling and beam work, the ideal country house interior will be achieved. But since the concrete example is always more forceful than mere generalizing, let us take, for instance, a country house living room-hall, with wood paneling up to the casement windows, the chestnut fumed to a mellow, sunny brown, which is not dull but glows with a soft, bright lustre. Heighten this sunniness of tone by the dull, soft yellow of the plaster panels above, and by the deep ivory tint of the plaster between the ceiling beams. Make a liberal use of dull yellow, olive green, brick red and old blue in the rugs, hangings and furnishings, with high lights of bran or copper in fixtures,—and have we not an ideal country interior with, if you please, no "decoration" whatever.

Or, since the diversity of conditions and of individual tastes is infinite, let us take a country house dining room, which is devoid of even a plate rail, and which has only the conventional casings and baseboard, with a floor of Georgia pine. Suppose this floor and woodwork stained to a warm cigar brown. The plaster of the walls is the ordinary, hard-finished, "putty coat." We will, therefore, paint this wall in a flat tone, oil paint a half-tone green, to within two feet of the ceiling, finishing the upper edge with a wood moulding. Upon this lower wall suppose



Stencil Suggestions for Simple Friezes

a formal floral design of some dignity to be stenciled so that the tree-like stems form panel-like divisions on the wall, and the branching tops a decoration of great in a rich bluish green, the flowers lemon color, and the stems dull orange, all vigorously outlined in dark brown. The plain frieze above and the ceiling to be tinted a light but warm pretty gray.

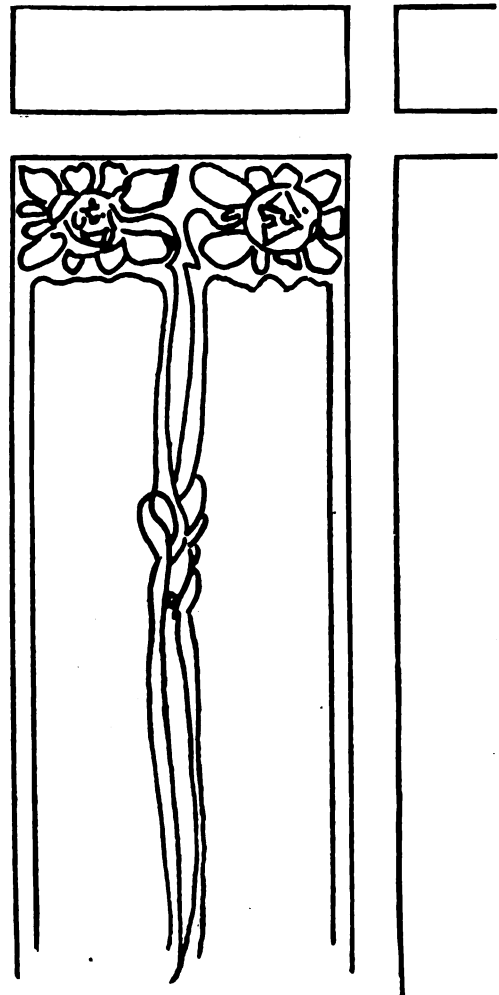
In a beautiful English country house, these principles of simplicity and fitness were most happily illustrated in the wall treatment, plain tints being used throughout with simple stencil decorations in some of the rooms.

One could scarce conceive that the haunting loveliness of the briar rose could be suggested through the medium of the stiff, unyielding stencil. But in the drawing room of this country house the decoration of the over-mantel was the feature of the room, a graceful, curving design inspired by the briar rose, and carried out with stencils. The long, sweeping stems were twisted and interlaced, the leaves charmingly grouped, the thorns suggested, and the rose centers themselves in amethyst and orange were executed in slight relief on a background of old ivory. The remaining wall spaces were tinted old ivory with no decoration. The woodwork was fumed oak and the tiles of the fireplace beneath the briar rose decoration, were rose colored enamel. In the same house the briar rose motif was used for the guest room, being here adapted to a frieze design in delicate lilacs, pinks and gray-greens on an ivory ground, with a wall below the frieze of pale green.

Here, indeed, is art in happy union with simplicity and fitness, and even the disgruntled Hans Thoma would not object to living amidst such a work.

Not the least argument for such a form of decoration is the keen pleasure

which is derived from doing one's own decorating, for the methods are simple and not beyond the amateur workman possessed of some knowledge of form and line, and some skill in handling the brush and pigments. The simple designs here illustrated are merely suggestions of decorations easily within the scope of those who have a fancy for doing their own decorating. The artist-amateur can work out his or her own individual design with greater freedom.



*Suggested Panel for Stencil Decoration
in Dining Room*



Group of Minnetonka Country Homes

THE wonderful, park-like region of Minnesota is famed for the beautiful country homes which dot the shores of its lakes, nestle in its wooded groves, or crown some slightly eminence. These homes are of varied types of architecture and wide range in cost. There are "cottages" which are fit for palaces, with expensive grounds and every outfit and appliance that modern invention can provide, and that can be occupied the year around; and there are log cabins, bungalows and "shacks" which are intended only for a few weeks or months in summer.

Minnetonka, the best known of these lakes, is but a half hour's ride from Minneapolis, and its many miles of delightfully irregular shore line, and its jutting points, rounding bays and bold headlands—all heavily wooded—are circled with summer homes. There are Greek temple facades and the rambling Old English

Farmhouse, concrete and cobblestone, with just "cottages" galore.

Several of these homes, each with interesting and individual features, none of them extreme, either as to architecture or cost, are here shown for the pleasure of our readers.

The houses shown in the illustrations were designed by Mr. Wm. Channing Whitney of Minneapolis, which to the initiated means that however liberal his treatment of any given style may be, owing to the purpose and environment of the building, it will be scholarly, both as to its mass and in the careful and painstaking study of its details.

Long association with residence architecture has given this designer an insight into the requirements of the home, which, in a measure, accounts for the success of his work in execution.

The three houses shown are not all of recent date, the first erected being about



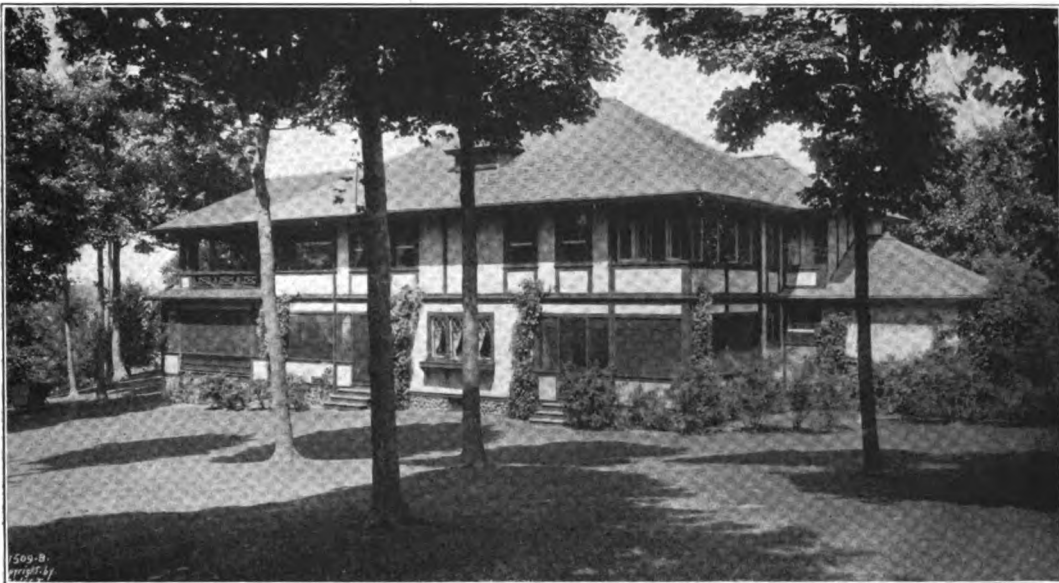
Side Perspective of the Bovey Summer Home

sixteen years old while the latest one is much more recent. However, it cannot be said that either of them is old fashioned, as each is representative of its own style, fitted to the present, if ones requirements are better suited by its own peculiar treatment.

Let us consider the later of the three, first, that belonging to Mr. C. C. Bovey. Here we see the new thought expressed in broad low lines, wide-spreading cornices and last but not least cement—that material which today occupies so much of our field of vision, and which seems to invade every style of architecture finding for itself a harmonious place.

snow and ice still have us in their chilling grasp, makes us feel hot from the very intensity of the shadows cast and the brightness of the light reflected. One may well expect to find a cool retreat upon them. Here a willow chair and a not too heavy book will serve to keep a too serious view of life from us upon a warm summer day. No photograph can do justice to a well laid cobblestone wall and it is more than possible that much of the beauty of this foundation is lost, too.

The play of color in the subdued texture of its mass should form a beautiful contrast to the more even gray of the



Broad Low Lines with Wide, Spreading Cornice

If one may be allowed to use the term, this house might be called a two-story bungalow, for with its wide expanse of roof with low hipped dormers it suggests it. How eminently fitting this house is to a location near a lake where a mid-summer sun glares down on its smooth surface reflecting light and heat to an extent, on one side at least. Wide projections to cornices afford deep shadows in which may be some degree of comfort.

How inviting these porches look in a picture which, even at this date when

cement above. The white lines of the sash are prominent because of the dark stain of the general trim, a necessary and pleasing effect with the fine lines of the glass divisions, or muntins. How beautifully the grounds slope away from the house. True, one-half of the house is in its setting.

The house of Mr. H. J. Burton is situated at beautiful Deephaven, a landlocked haven making a considerable indentation in the coast line.

To yachtsmen this suggests cup win-

ners for it is here that some famous yachts have been designed and built. The house is located on a considerable estate, adjacent to which are a store, post-office and railroad station all designed by the same architect. In fact, since the house was built a town has come into existence.

The grounds are carefully laid out and all out-buildings are of the most picturesque character without being obtrusive. The house itself is built on rambling lines suggestive of New England, with Colonial detail. The boulder work of the first story is exceptionally good, a proper proportion of large and small having been maintained with a minimum amount of mortar showing on the surface.

The chimneys also are of this material with caps of rock faced stone. The color scheme externally is of interest, red gables, green trimmings, and roof of moss green. The front door, dimly seen in the shadow of the porch, is of the Dutch variety in two parts, one swinging independently above the other. Upon the door are ornamental hinge plates of wrought

iron, not the finished production of metallic baths and catalogued finishes, but the work of the "village blacksmith." At any rate, they were hammered out by a workman of ordinary talent from the architect's full size detail and, therefore, possess a charm of their own, which they might have lacked had their execution been by more elaborate means.

The interior finish is largely of oak, one bedroom being detailed in a bamboo effect, however. There are four fireplaces on each floor. That in the main living room, $4\frac{1}{2}$ feet wide, and that in the dining room are built of boulders. The large music room is two stories high, having an 18-foot ceiling. On the third floor is a large studio.

The interior details are picturesque, rather than classical, but are in splendid keeping with the general scheme of the whole design. The surrounding country is extremely beautiful from a pastoral view-point and it is here that so many tennis games of national interest have taken place.

The other house is owned by Mr. E. J.



Summer Home of H. J. Burton—Deephaven



A Colonial Summer Cottage

Phelps at Ferndale. Its details are more Colonial than the one preceding, and its lines are more severe; yet there is a charm about their symmetry which attracts at once. The design is a little unusual yet how appropriate for a house having such a splendid outlook. The porch is again a dominant feature and must be a delightful place to all who are so fortunate as to set foot upon it.

The house is of the good old "down east" color, white with green blinds. The hall runs through the entire house from front to rear, with dining room on one side and living room on the other. The

first story is of Colonial detail in stained hard wood, while the second story is pine painted.

One is indeed fortunate to have a home upon the shores of beautiful Lake Minnetonka, for while there are many Minnesota lakes of equal or greater size there is only one Minnetonka. In view of the building operations already begun, and in prospect, one may safely prophesy that before many years the whole shore line of the lake will be built up, a trolley line will encircle it, a park system will be in charge and a city of pleasure will surround the whole.



Cottage Designs for the Home-Builder

NOWHERE in the world does architectural style change so rapidly as in America, and so quick has the American architect been to grasp the new situation and meet its conditions that we already have (still in its infancy) a distinct style of habitation set off by itself known as the "American Country Home." Its principal characteristic is an informal, somewhat rambling appearance, the exterior being a straightforward expression of the simple needs within. In all good architecture, utility and beauty go hand in hand but neither one should be sacrificed for the other. The country home, more than any other, is capable of fulfilling this ideal. The designer has one great advantage in planning a country home—it is essentially all front. It can, therefore, be given more freedom in the proportion of its various parts than is possible on a "city front."

In planning the country home, a more appropriate setting can be obtained by informal boundary belts of planting and the proper location of trees and shrubs than through the elaboration of the premises by fountains and formal walks. The frequent open spaces among the trees giving pleasing vistas from the principal rooms, the flowers and shrubs all lend it a suitable setting, giving it added beauty, graceful freedom and seclusion. Trailing vines can be used appropriately on several parts of the house but should never be allowed to completely cover it.

Design "B 52"

(ILLUSTRATION, PAGE 206)

In considering the best arrangement of rooms for a country residence, we would refer to a concrete example. The house first illustrated this month under our designs for the Home Builder, is planned for both winter and summer use and to meet special requirements. The contemplated location is a high, heavily wooded plateau overlooking a broad lake to the north, with a beautiful wooded valley view to the east. To obtain the splendid views afforded, the living room is placed on that side of the house having also an eastern exposure. The large, old-fashioned brick fireplace is set in an

alcove, the entire floor of which is tiled. On either side of the fireplace are the bookcases having small casement windows over them. There is a French door opening onto the vine-covered pergola on the east. Dining-room and living-room are connected through wide sliding doors and just beyond is the conservatory extending across the entire south side of the dining-room. The large porch, thirty-six feet long, is on the north, where it gets the best lake view and is coolest in summer. On the second floor are the den, three chambers, bathroom, and linen closet. It can readily be seen that the house is planned to suit the location which is of paramount importance in the planning of country homes. In style it is plainly an up-to-date farm house.

The home just described is designed for a rough-cast cement exterior on hollow tile with a brown stained trim and dark green roof. A rustic stone exterior would be equally appropriate. It is not an expensive house in any particular, and has very little ornamental detail as an aid to its effectiveness.

Design "B 53"

(ILLUSTRATION, PAGE 207)

We have here one of those quaint Southern California homes built with board and batten sides and shakes in the gables (not shingles). A house of this character must necessarily be built either in a southern community or else in a northern summer resort for summer use only. The plan is as original as its exterior. The reception hall is only divided from the living-room by the great stone fireplace whose solid masonry walls are seen alike in both rooms. The living room is large and has windows on three sides of it, including a broad bay of old-fashioned casement windows. The dining-room is down a step from the hall. To one side of the dining-room is the old time china closet with its store of the family's most valued table relics. This is certainly a home designed in the good old way. On the second floor are four chambers each ten feet by thirteen feet. The dormers on this house are out of the ordinary. They are the cheapest style of dormer built, but when prop-

erly designed are unusually attractive. The cost of this house could vary considerably, but if it is built without plastering or basement, could be erected very reasonably. Including both, however, it would cost about \$2,200.

Design "B 54"

(ILLUSTRATION, PAGE 208)

An ideal home in the country generally means more room, both in the house and also in the surrounding grounds. This plan of B 53 is of a home built on large grounds in the country adjacent to a thriving city. The treatment of exterior is in the English style, with high-pitched gable roof and standing with the broad front to the street. The first story is built of brick and the second story of timber and cement. The projected vestibule entrance and porch is in the center. Entering through the vestibule into a large living-room of irregular form, the impression is one of liberality and home comfort, the interior opening together with wide doors and archways, supplied with an ample wood fireplace on the right, alcove at the rear of same and dining-room on the left. Ceiling finished with timber beams, floors of polished oak. There are many attractive features that might be mentioned, perhaps the most important and to be desired are the large and ample piazzas on each side, one opening from the living-room and the other from the dining-room, also a second-story screened-in piazza. In the second story are four fine chambers, the family chamber is extra large, each room provided with ample closets. The attic is finished with a large amusement room and two servants' rooms, also store-room, tank-room, etc. The estimated cost, exclusive of heating and plumbing is \$6,000.

Design "B 55"

(ILLUSTRATION, PAGE 209)

Here is a splendid, large comfortable looking country home designed with what may be termed a Jack-rafter cornice. It is treated with narrow siding for the second story, with wide siding for the first, or shingles could be used to good effect. In fact, this house would look very well indeed with an all shingled exterior. The treatment has a free and easy style to it and yet the house is simply designed. The location and size of the windows has been given considerable study and this is a most important

matter to look out for in designing. The porch extends across the entire front of 40 feet; it is 10 feet in width and has several fluted columns supporting it in addition to the two main central piers. Lattice treatment is given to porch enclosure below the floor. The porch steps and entrance is in keeping with the generous treatment throughout.

The interior is the central hall arrangement with a big living-room, 25 feet long at one side, separated from the reception hall by sliding doors. The dining-room has a triple window on the south exposure with a built-in sideboard at the end of room. On the second floor the chambers are all of good size and the bathroom is particularly roomy. The attic is arranged for a billiard room with the addition of servants' room as well.

Interior treatment is for oak throughout the first story; hardwood flooring; kitchen, pantry and second floor treated in pine, painted.

In building this house today under the present favorable conditions, the cost would be complete about \$5,900.

Design "B 56"

(ILLUSTRATION, PAGE 210)

The accompanying photographs and floor plans illustrate a charming story-and-a-half bungalow recently built in Los Angeles, Cal., at a cost of \$2,900. It is a house designed particularly for a narrow lot, but it can be used with pleasing results on a lot of any shape or size. It is substantially built throughout, and by adding an inner sheathing it would be suitable for almost any climate. It contains seven rooms, a screen porch and bath, three of which, all sleeping rooms, and the bathroom are located on the second floor.

Its exterior finish is of rough-sawed Oregon pine, stained a rich brown, with the trim painted a deep cream. The chimneys, porch pillars and foundation are of brick, while the porch steps and all walks are of cement. It has a double dormer and a small rear and front balcony. There is a miniature side pergola shielding a bay window, which offers an excellent setting in summer for vines and hanging baskets.

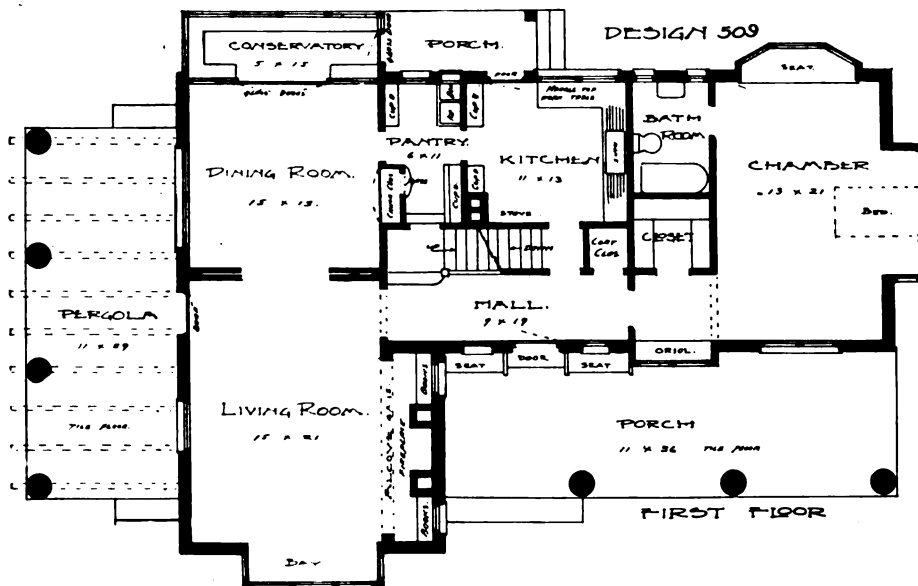
The front door of the house opens directly into the large living room, which extends across the entire front. In one end there is a simple neat fireplace of olive green tile, half enclosed by stationary bookcases, with a cozy seat on either



Arthur C. Clausen, Architect

A Country Cottage Adapted to Location

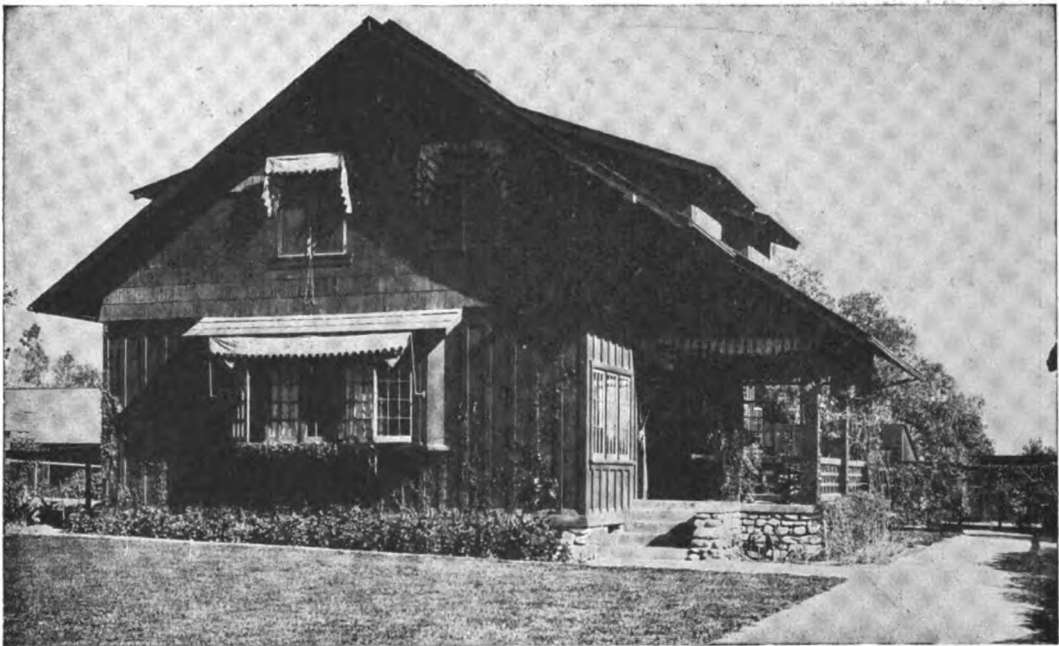
DESIGN "B 52"



side. The dining-room is separated from the living room only by portiers. Both rooms have paneled walls, beamed ceilings and hardwood floors. With the exception of the floors, the woodwork is of Oregon pine, finished to resemble flemish oak, with which the furniture of the rooms harmonizes. The dining-room

possesses a fireplace also and an excellent built-in buffet.

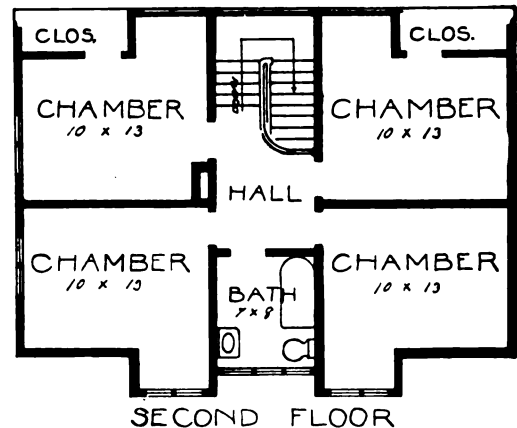
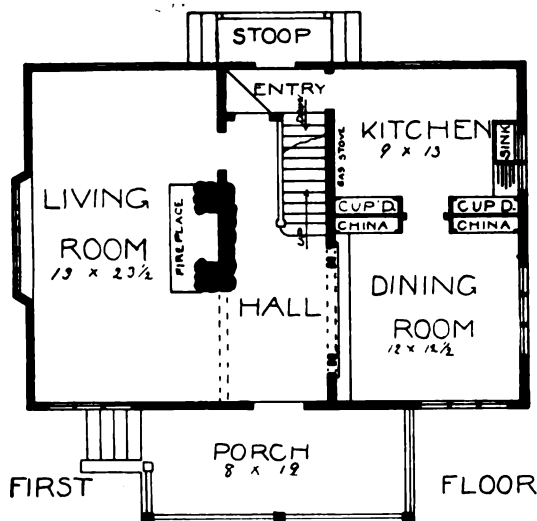
The kitchen is provided with spacious built-in cupboard room, a draught cooler and other convenient features. Its outside door opens into a screen porch, which is provided with stationary wash tubs.



Journal of Modern Construction Series

Summer Cottage with Batten Sides

DESIGN "B 53"



The sleeping rooms are reached by stairs accessible from either the living-room or the sewing-room.

The bookcases arranged in the manner shown, with their leaded glass doors, furnish semi-seclusion for the cozy seats, and at the same time help to enhance the fireplace effect from the other end of the room. They also provide excellent rests for flower vases. The clock that is made to form a part of the fireplace mantel lends still more to the general charm of the arrangement.

The actual cost of this bungalow is divided as follows:

Lumber	\$689.00
Millwork	350.00
Carpentry	653.00
Masonry and plastering.....	435.00
Painting	240.00
Plumbing	225.00
Electric work	105.00
Sash and doors	123.00
Hardware	80.00

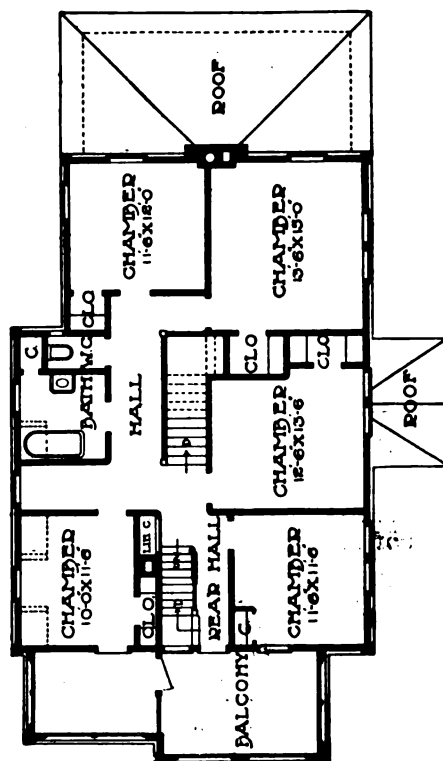
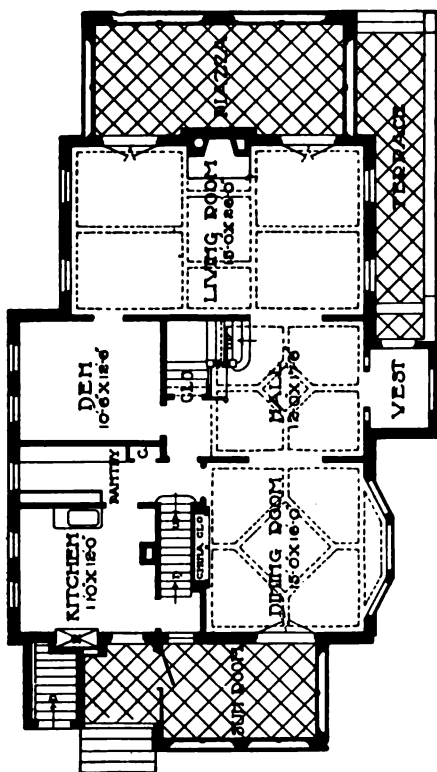
Total\$2,900.00
(Descriptions Continued on Page 209)



C. S. Sedgwick, Architect

A Suburban Home with Cement Exterior

DESIGN "B 54"

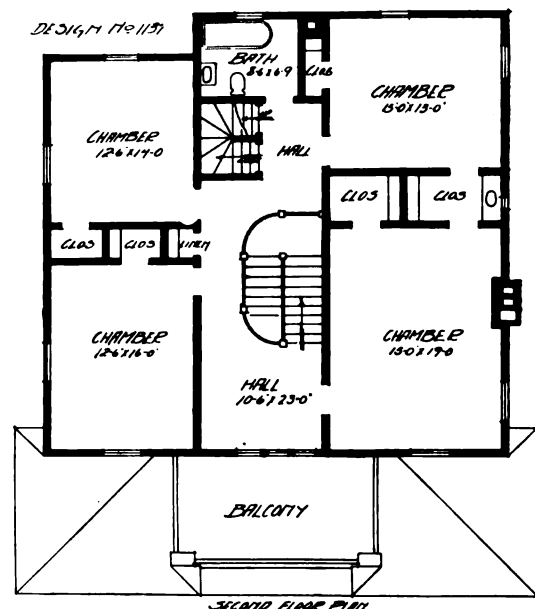
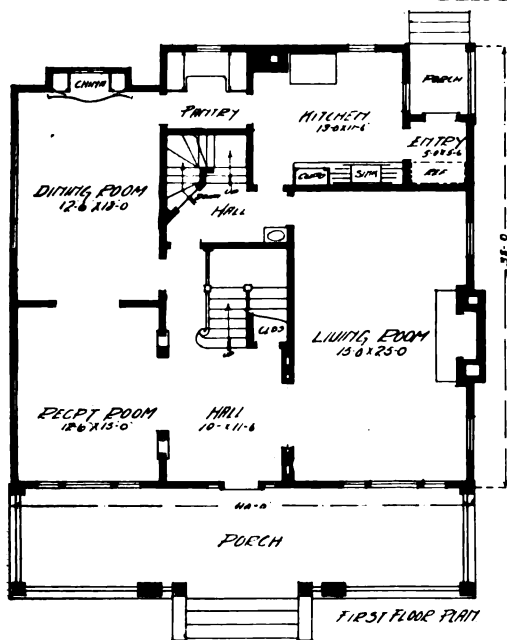




The Keith Co., Architects

A Good, Square Country House

DESIGN "B 55"



(Descriptions Continued from Page 207)

Design "B 57"

(ILLUSTRATION, PAGE 212)

This country home, while practically a square house, is given an entirely different treatment from the preceding designs and it is one which will likely interest a great many readers.

The interior arrangement of the first

floor is particularly good. The fireplace treatment gives a cozy nook with seats. The dining-room is provided with a pleasing bay window, making this room very light and increasing its length to nearly 19 feet. Five chambers and two bathrooms are provided on the second floor with space in the attic for two additional rooms if desired. This gives plenty

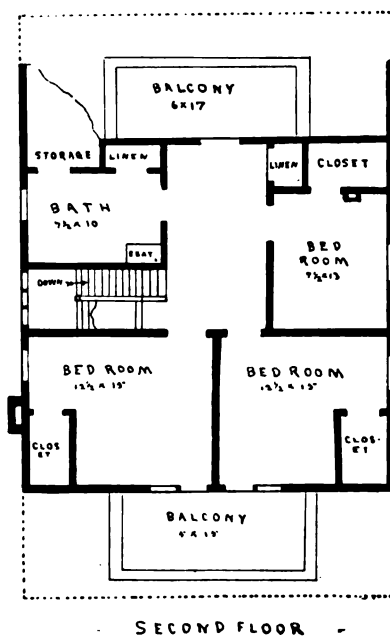
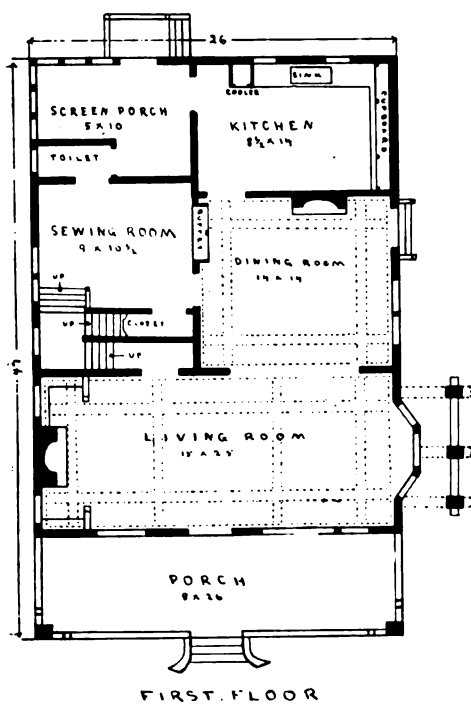
(Continued on Page 212)



Charles Alma Byers, Architect

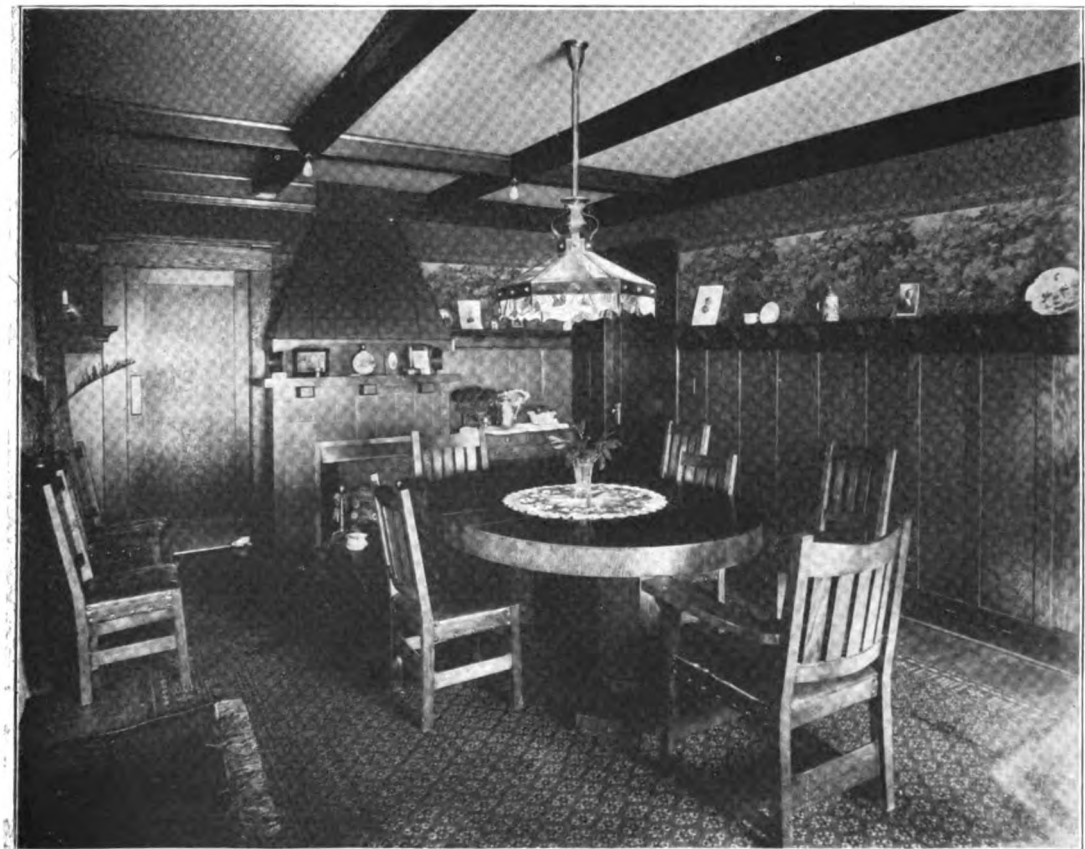
A Pretty Bungalow for \$2,900

DESIGN "B 56"





View of the Living Room Showing Fireplace, Bookcases, Etc. in Design "B 56"

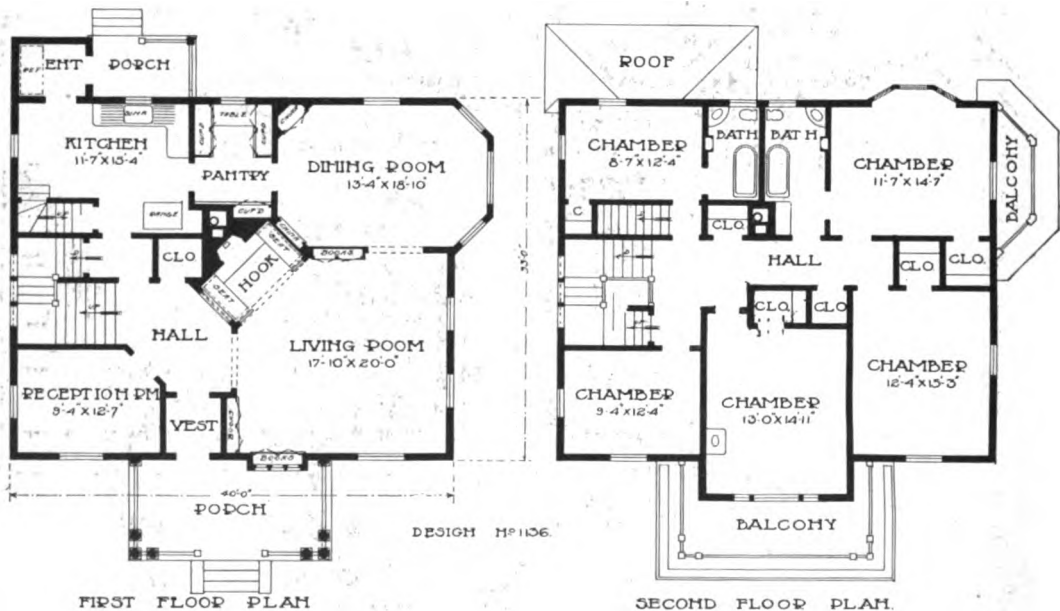


A Corner of the Dining Room Showing Fireplace

*The Keith Co., Architects*

Country House Design

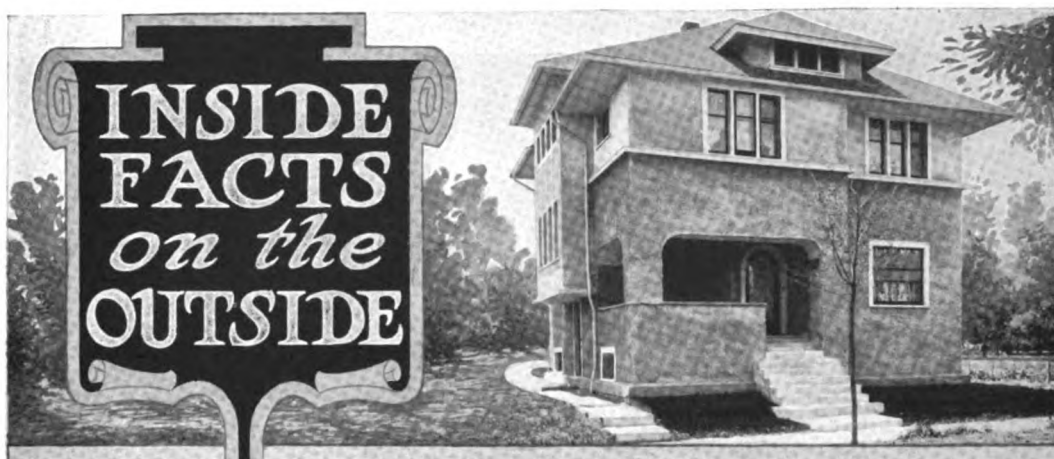
DESIGN "B 57"



(Descriptions Continued from Page 209)
of accommodation for the entertainment of one's friends.

It is suggested to treat the exterior entirely in cement applied over metal lath.

With this construction and the usual hardwood interior finish, wainscoting the hall, living-room and dining-room and with hardwood floors throughout, the estimated cost is placed at \$5,600.



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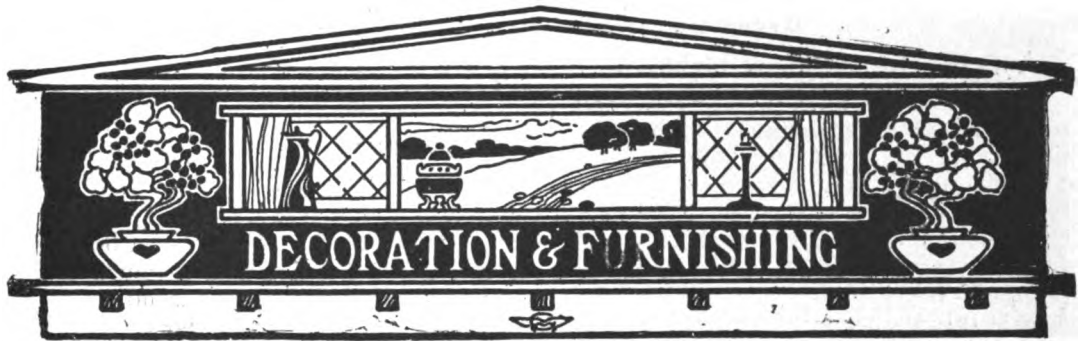
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Every Woman Her Own Decorator

Not that she should be her own paper-hanger. That is a privilege reserved for the elect and there are mighty few of them. Almost anyone can paint, given neatness and a strong wrist, but paper-hanging involves a hardly acquired knack.

But every woman may understand the principles which underlie all successful decorative work sufficiently to save her from being under the thumb of the local decorator. Once in a while such a man has an artistic conscience but, as a general thing, his suggestions march with his own interests. He finds it to his personal profit to equip an eight-foot-high dining room with a dado of burlap, a chair rail, a figured paper, a plate rail with another pattern above it, and a moulding next the ceiling. When the work is done and the bill presented, it is seen that it would have cost no more to have covered the entire surface of the walls with grass cloth, or an imported brocade paper.

Knowing What You Want

You have a distinct advantage in dealing with any sort of mechanic if you know exactly what you want. With that knowledge you are immune to suggestions; without it you are at his mercy and he ends by persuading you to have your room done exactly like Mrs. A.'s, although the conditions and uses of the two rooms are entirely different.

The Main Considerations

These group themselves under three heads. You must think first of the exposure of your rooms. This must decide your color scheme. In a room with a northern exposure you must have a warm tone of coloring, some modification of red or yellow. For a southern exposure the cool tones are in order, gray, green

or blue. In rooms facing either east or west you have your choice of either warm or cool tones, with a preference for the former in an east room, which is usually deserted by the sunshine early in the day. But whatever the color scheme chosen, let it be a positive one. Shun as you would the plague the non-descript papers with cream and fawn colored grounds and little dabs of gilding, which the decorator calls "neat." If you want a really light wall, and there are places where such a wall surface is the best thing possible, get a satin striped paper in white, or cream, or that delightful color, buff.

The next consideration is the size of the room, also its general construction. You cannot afford to dwarf a room ten feet square by laying a paper with a Morris design, nor a tapestry paper with landscape vistas, nor even a verdure paper. Nor do you want to use a paper with a distinct pattern where, by reason of multiplicity of doors and windows, the wall space is limited, even though the room is a large one. Nor do you want to lay a cartridge paper in a room with large unbroken wall spaces, unless you consider your wall merely as a background for pictures.

The third consideration is the use to which a room is to be put, and whether the house is in the city or the country. The flowered paper which will look very well in the simple parlor of a farmhouse, or a seashore cottage, with wicker furniture and white paint, is incongruous in the extreme with the hardwood finish of the typical city drawing room. Vice versa, a tapestry paper, or a burlap is out of keeping with any but a very stately bedroom. Indeed, a burlap wall is never advisable for a bedroom. Its surface suggests the retention of germs, although it is said to be, and indeed is, absolutely antiseptic.

Decoration and Furnishing—Continued**Colors for Artificial Light**

One matter not to be neglected is the use of the room by artificial light. In this respect the most satisfactory color is a light shade of golden brown. Few greens light up well, and reds absorb a great deal of light. A pure light gray wall reflects an artificial light well and the lighter shades of terra cotta, with white paint, are cheerful by gas or electric light. Blues reflect light badly and are apt to assume peculiar and disagreeable tones at night. Of the really light tones, buff is more satisfactory than pink or yellow, which bleach out in artificial light. Only a very pinkish lavender is tolerable at night.

The Choice of Wood Finish

The decorator does not love paint. He tolerates white paint, but he prefers, as a setting to a wall paper, as close an imitation as he can compass of golden oak, or mahogany. A few years ago his chef d'oeuvre was cherry, with a distinctly orange tone, but that has gone out. He delights to burn off the original finish and apply stain and varnish. It makes an expensive and lengthy job.

Moreover it is hopelessly shabby in a few years, and is sure to need renewal. It makes no difference to him that it does not really harmonize with more than one wall paper in a hundred, and that not one which any one would wish to live with.

The Function of Interior Woodwork

The woodwork of a room is the setting for the walls and for the contents of the room. It is the frame of the picture and should not be the one jarring note in an otherwise harmonious composition. In any room, with the exception of bedrooms, where it should be white, the woodwork should be of the same color as the walls, but several shades darker, and the floor a still darker shade.

Some Exceptions

There are exceptions to this rule. As I have said white paint should be the rule for bedrooms where the suggestion of cleanliness and freshness is all important, and where the complement of the white paint is sure to be found in the furnishings. The other exception is in the case of a house in which the whole lower floor is done in a single color, green or brown, a very desirable procedure in



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Decoration and Furnishing—Continued

a small house where all the rooms communicate with each other.

Contrasting Colors

Suppose a house in which all the rooms are in tones of green of varying depth. The exposure of the hall makes it desirable to use a warmer color, say copper red. In that case all the woodwork of all the rooms would be painted a dull green of a low tone, not excepting the hall. In the hall the body of the walls would be a copper red burlap, or cart-ridge paper, a three-quarters treatment, or else carried just to the height of the doors, in the case of a high ceiling, and finished with a heavy green moulding, or ledge. Above this ledge would be laid a paper in bold conventional design combining green and copper red, with possibly some gold.

Instead of painting the floor green, as in the other rooms, it would be stained a warm brown and the rugs would combine green, brown and copper red tones. The furniture should be black enamel with cushions covered with Liberty velvet or tapestry combining the green and copper tones of the frieze. A bowl, for cards, of red and gold Japanese ware, and some bits of dull green pottery and

of copper would carry out the scheme, as would a red chalk drawing or two in black frames.

The Question of Frieze

The paint question once settled, the laying of the paper comes up. It may be laid down as a rule that, in the majority of moderate sized rooms, the frieze is absolutely out of place. It cuts up the wall too much and it attracts to the ceiling line attention which should be bestowed upon objects lower down. It is only useful in the case of a very lofty room, whose proportions are bad, and even then it is not so satisfactory as the device of tinting the ceiling to harmonize with the side wall and carrying the tint down a couple of feet on the side wall. The landscape friezes, very beautiful and artistic, are a great temptation but they really only look well in a semi-public room like a large hall or in a room which is furnished specially with reference to them, in which there are no other pictures.

A Matter of Expense

The cost of papering a room is greatly increased by the use of a frieze. Not only is the frieze much more expensive than

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Decoration and Furnishing—Continued

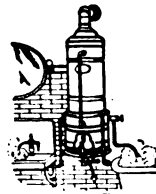
the side wall papers, but it costs more to lay and the decorator makes no allowance for it in calculating the amount of side wall paper required. Add to this the fact that very few really good papers are made with matching friezes and you have every reason for dispensing with it altogether.

A Sine Qua Non

Frieze or no frieze, one thing is indispensable to a properly finished wall, the picture moulding, or some sort of a moulding at the ceiling line, if the paper is carried to it, or at the termination of the side wall paper. At the latter point it should be reasonably heavy and painted to match the woodwork. At the ceiling line, if you elect to hang your pictures invisibly as you very well may, if you have a good many, it may be the tiniest quarter ogee moulding, white like the ceiling.

A Word to the Wise

The picture moulding is always a considerable addition to the expense of papering. It is a sensible saving to buy the plain pine moulding, at a moulding mill, and paint it yourself, matching either the woodwork or the ceiling. On a heavy moulding you will save as much as four or five cents a foot.



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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.

NOTE.—Color schemes for Exterior Painting or Staining furnished to our readers without charge by an expert on this work. Enclose stamped envelope for reply by mail.

Mrs. J. W. P.—“On our farm we have walnut, white oak, black oak, and wild cherry sufficient to finish the three main rooms down stairs of the house we are to build. These all open together with sliding doors. Would it be advisable to use walnut floors? House being square, 36 ft. by 36 ft. Hall northeast, parlor northwest, dining room southwest. Could I use walnut in one or two, and which, and white or black oak in one? I wish to have library table, Morris chairs, and davenport made of walnut, by hand, in mission style. Your advice on wall decoration for the three connecting rooms would also be of great help.”

Ans.—It will be best to confine the black walnut to the living room where the walnut furniture is to be used. It will be very handsome there. As this is a northwest room, ecru, tans or warm, pretty grays will be the best choice for wall color. The oak will be best in the hall and for the floors. Walnut is not adapted for floors as it splits easily. A brown oak stain with dull yellows and browns will be good in the northeast hall. Either the oak, the walnut or the cherry may be used in the dining room, with corresponding furniture. If the cherry is chosen it could be darkened with a mahogany stain and mahogany furniture used with it, or it could be finished natural, though it is now impossible to find cherry furniture in a natural finish. Mahogany furniture with dull blues and greens in the southwest dining room would be pleasing. Or as the room opens from the library, the black walnut finish can be used with either walnut or black oak furniture, and the same blue and green decorations.

P. A. P.—Requests “advice as to the decoration of a bungalow which I have on the shore of Lake Champlain, completed last summer. The floor plan is of true bungalow type, one-story with unbroken, projecting roofs, and is occupied in the summer only. The build-

ing is constructed throughout of yellow pine surface on all sides. There are no ceilings, all of the rooms being open to the roof. The rooms are not plastered. The exterior walls of all of the rooms are formed of the sheathing and the interior walls by the partitions separating the rooms. The studding is exposed in all of the rooms except where the smooth sides of the partitions form the walls. The rafters are exposed in all rooms. Suggestions as to following matters are desired:

(1). We design staining the walls and overhead portion of nearly all of the rooms. What colors would you advise for the various rooms, particularly the living room? That room as you will note is quite large and extremely well lighted. The fire place and chimney breast is made of cobble stones and is massive and carries a heavy timber shelf. The window seats have thick cushions covered with dark green denim. The floor of this room as well as the rest is oiled, and this room has a large Crex rug, green in color.

(2). What character of curtains and of what material would you advise for this room? Something comparatively inexpensive is desired. The windows have dark green shades.

(3). To add to coziness of living room what use would you advise of the “nook” to left of fireplace, which is about five feet wide and four feet deep? The room is already quite well provided with seats.

The cottage faces north.

Ans.—In regard to the interior finish of your bungalow, it is advised first to stain the rafters and exposed studding, a mission brown. To treat the spaces between as panels. If the yellow pine is bright and fresh, to shellac merely, as the yellowish tinge will form an agreeable contrast to the dark studding. If nothing has been done to the wood and it looks dingy, a light application of

Answers to Questions—Continued

orange stain before the coat of shellac, would bring out the color and deepen it. The green rug and cushions would complete a pleasing color scheme.

Second, the curtains should be short ones of cream colored cheese cloth, with stenciled decorations in green and yellow. Stencil decoration is now much in vogue and is applied to all sorts of fabrics, thick and thin. It is well suited to a bungalow interior.

As to the nook beside fireplace, in default of seats it might be occupied by rustic book shelves, and emphasized as the place to hang trophies of the woods or sports.

Mrs. O. S. S.—I intend to build a house with living room 16x23 with nook for fireplace, seats on each side, a row of four or five windows to north, large plate glass window to east, dining room 14x18, with circular bay window to north. Hall 12x12, all above, with beam ceilings nine feet six inches high, and hardwood floors. All finished in brown mission, rather light. I have golden oak dining room furniture. What color in rugs, curtains and draperies would you suggest? I thought

of having them in shades of browns and yellows. Will have square pillar effect between hall and living room and dining room. What kind of electric light fixtures would be best? Dining room to have high wainscoting and plate rail; mission furniture in living room.

I also have a den 9x14 with fire place and high windows. This is to be carpeted. What colors would you advise? In the bedroom, 15x18, with windows to north and east, I have a birds-eye maple set with brass bed. What should I have the woodwork furnished in, and also the carpet and draperies?

What color wood finishing would go best with mahogany bedroom furniture?

The exterior painting to be light cream with grey roof. Would you prefer a light colored, solid oak front door or a darker shade?

Ans.—Your idea of using a rather light brown stain on woodwork of main rooms, is very good. Your plan of using brown and yellow tones is also good, since your rooms appear to face principally the north and east. The wall color, however, should not be dark.

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Answers to Questions—Continued

In the living room a soft ecru, with ecru net curtains and relief of deep, rich blue in rugs, draperies, etc. In hall, warm golden browns. In dining room, dull yellows, orange, etc., touches of light, brilliant green could be artistically introduced. As a relief and contrast to these quiet tones, make your den all in warm reds and stain the woodwork Tavern Oak.

The northeast bedroom with birds-eye maple furniture, should bring out the rather indefinite wood, yet give an effect of sunlight in a room which has little sunshine. I should paint the woodwork cream color, and tint the wall a deep, golden yellow with cream ceiling. I should have side draperies at the windows of yellow taffetas, with curtains of ruffled cream white muslin, and I would have a deep blue and yellow rug. White paint is best finish to use with mahogany bedroom furniture.

In regard to exterior, the combination of light cream with a grey roof is not a happy one. Either the roof or the main house, should have a more positive color-

ing, as for instance, a brown house with cream trim and brown roof, or a cream house with brown, red or green roof. The dark entrance door would be preferable.

C. M. F. writes: "I would like to get your assistance as to color scheme for decorating my bungalow. Am sending you herein a sketch of ground floor plan showing location of various rooms. The hall, den, living and dining rooms will all be wainscoted either in stained oak or Oregon pine stained 'mission' shade. Furniture will be plain mission. There will be no plastering in the house; will use above wainscoting, some covering for wall and ceilings. Will you kindly suggest a color scheme for the various rooms on easterly side of house—hall, den, living and dining rooms—to include rugs and curtains? Am very partial to two-tone effects in rugs, and a rather simple effect throughout. If I should use, say, two shades of rather light buff or terra cotta for dining room, would a rug in two shades of brown harmonize? And, if so, what should be added to give a slight touch of

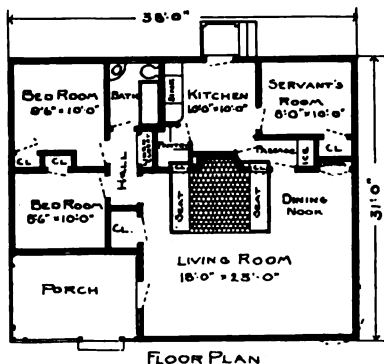
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Answers to Questions—Continued

color? Supposing the living room were given this treatment, what would harmonize with it for hall and dining room? You can see they are all in line, and how about the small den?"

Ans.—Replying to your letter of inquiry of the 6th inst., the treatment suggested for the main floor is as follows: Woodwork, if of oak in hall, living room and dining room, stained brown or fumed oak. These stains are not so dark as English or weathered, and as there is to be so much woodwork, the effect of so much dark stain would be heavy. In

case yellow pine is chosen, a darker stain can be used, as this wood absorbs less color.

On the ceilings use the natural burlap, which is a sort of grayish white, an excellent ceiling color and costs about half the prepared burlaps. The prepared canvas is also good for ceilings. Either fabric can be painted if desired.

An ecru tint would be better than terra cotta for living room, and harmonize better with brown rugs and furnishings. The brown tones could be stronger in the hall.

In the northeast dining room, a dull, pumpkin yellow above the brown wood, with lighter shade on ceiling. The small den could be made an exception in the general brown stained woodwork and the woodwork including wainscoting stained a bog green. The wall above this have a yellow burlap finished at the top with a frieze in landscape greens. Ceiling pale yellow. The rug should be solid green, and all the furnishings green. This will give an effect of great cheeriness yet be soft and refined. The browns of the living room could be relieved with touches of warm soft red in certain shades. Not every red will combine with brown.

Plumbing Supplies

—AT—

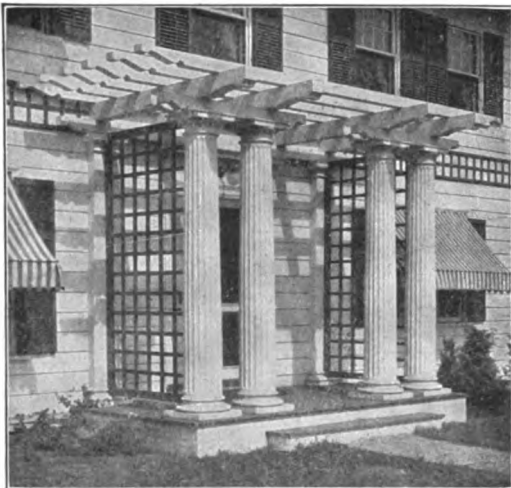
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The Notebook Habit

Every housewife ought to cultivate the notebook habit. And like most other habits it is best acquired early in life. The value of the written reminder is not so apparent when the faculties are at their keenest, in youth, but the habit formed then is found to be of incalculable value when, with the coming of middle age, lapses of memory grieve and astonish us.

The choice of the notebook has its importance. Too big a book is a nuisance and so is one with stiff covers. The best sort has the leaves attached at the top and not at the side, like a stenographer's notebook, and is perhaps three inches wide and four long, with sides of the tough orange brown cardboard used for children's exercise books. It ought to have a loop to hang by and a short, sharp pencil, attached by a string, also the nature of its contents written legibly on the outside. This presupposes more than one notebook. As one develops the habit, half a dozen will not be too many.

One notebook should be dedicated to matters of household routine, plans for special work, changes in the weekly routine, a few dates. The filling of this book will suggest itself to any housekeeper. Then there is the book of the table, suggestions for the kitchen, new receipts, dietetic values, menus, decoration with a page for people's peculiar tastes.

The sewing book will have its home in the upper regions. It will contain lists of garments made and needed, addresses of dressmakers and seamstresses, and of shops where specialties in this line can be found. It will also register the amount of material needed for different garments, and the measurements of the various members of the family.

Another book is a directory of the

house. It will indicate the contents of closets, the location, in attic or store-room, of different articles or packages, the quantity of preserves, pickles and groceries in packages, items being checked off as consumed. It will also register the repairs and renewals made from time to time and their dates.

Other books are devoted to suggestions, under the head, perhaps, of "Other People's Ways," and to gifts. The latter should be installed just after Christmas and records of gifts made and received. In it from time to time will find a place the dates of anniversaries and of birthdays, and notes of suggestions as to presents for different individuals, made as one learns their tastes or particular desires.

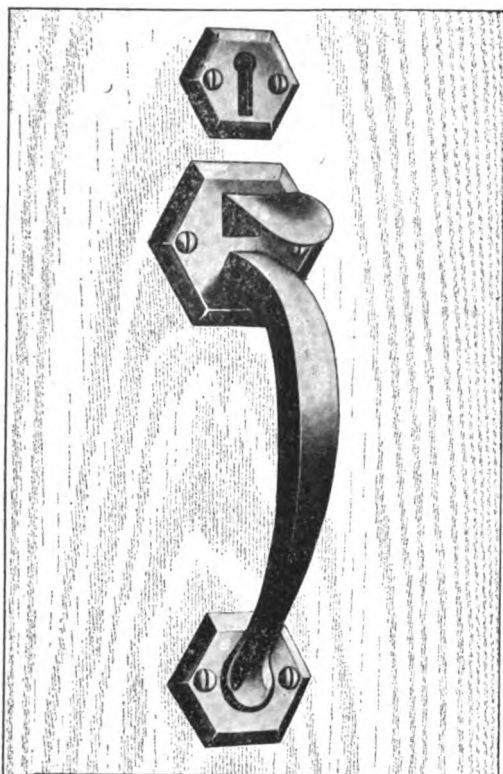
The habit once acquired, a number of others would probably be added to those specified, but the list given is sufficient for a beginning in a most excellent way.

At the End of the Year

Each of these notebooks should cover the entire year, and the series will be to a certain extent a family history for that year. In the early days of the new year when the new set is in commission, file the books of the preceding year in a strong manila envelope, large enough to hold them easily, and marked with the figures of the year. With this envelope readily accessible, it is the matter of a minute to decide just when last year's coal was put in, just when Mary Shaughnessy left you for higher wages, or exactly how much a yard you paid for having the guest chamber carpet cleaned. And what a saving of argument and discussion, and futile searchings of memory.

Communal Selfishness

"I wish," said one woman speaking of another woman of really fine traits of character, "that she were not so selfish



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Household Economics—Continued

for her own family. It is the one fly in the pot of ointment, and the worst of it is that she has made them all frankly selfish to everybody."

The pity of such a condition is that it springs from the woman's personal unselfishness. The women who are selfish for their families, and their name is legion, are very rarely selfish for themselves. They practice an attitude of self-effacement in behalf of their immediate circle, never thinking of their own comfort or convenience, and small wonder that husband and children become self-centered. For after all it is the wife who sets the pace, and the rest take her estimate of themselves. And so we get, in every community, large numbers of families who are absolutely sufficient to themselves, and very often this attitude is praised as a fine development of family affection.

The future, with its encouragement of individualism, will probably make short work of the self-centered family, but in the meantime it is a very unlovely development. The first step to its correction is in the hands of the woman. Let her begin the practice of an enlightened selfishness and the rest of the family will fall into line. Like all periods of transition, the experience will be a trying one for all concerned, but a tonic one. When matters are changed within the household, the time will have come to look abroad for opportunities for helpfulness. The chief sufferers in the self-centered household are the children. They

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 Department" for readers of this magazine. This office will furnish any information at its command concerning these subjects free of cost, and give the names of persons best able to supply our readers' needs.

ADDRESS

"Information Service Dept."

Household Economics—Continued

cannot stay forever in the nest and when they leave it they enter a world of hard knocks and no favors. The process of adaptation is a hard one in any case, doubly hard to the boy or girl who has been greatly considered all his life.

"I mean that my boy shall have his hard knocks from his mother, who loves him, and not from strangers who do not," said a friend to me, a good many years ago, and her grown son, who has never given her a minute's anxiety in his life is the best argument for her wisdom.

Renovating Feathers

When buying cheesecloth for dusters, allow a couple of yards extra for a large bag into which the contents of a feather pillow can be emptied while the tick is being washed.

After the feathers are in the bag, sew up the end securely and submerge it in a lather of hot soapsuds, sousing it up and down thoroughly. Run it through the wringer, into a second tub of hot water and ammonia, run through the wringer a second time and hang out in the sunshine, until the feathers are quite dry, beating them up occasionally.

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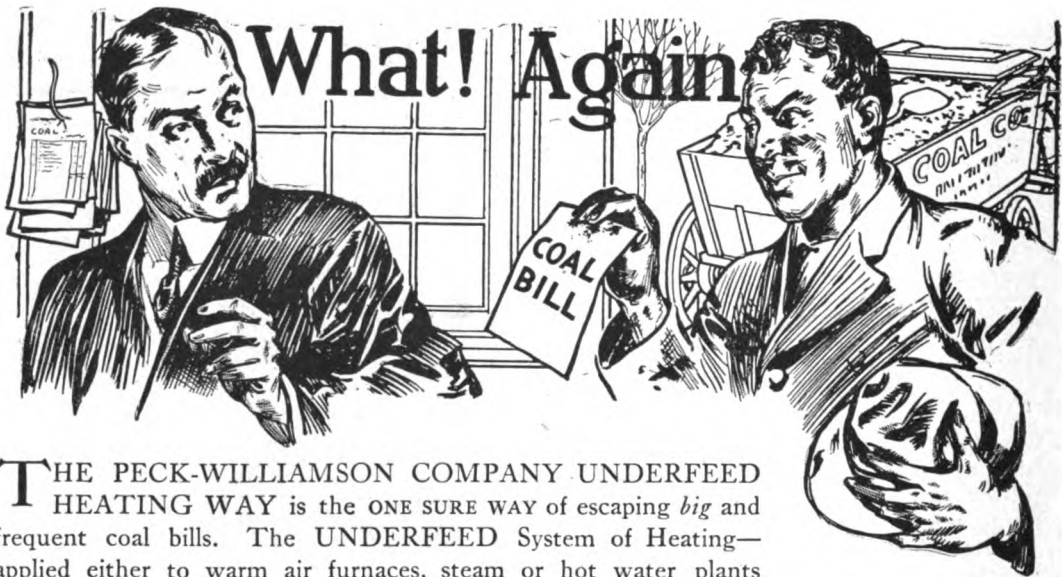
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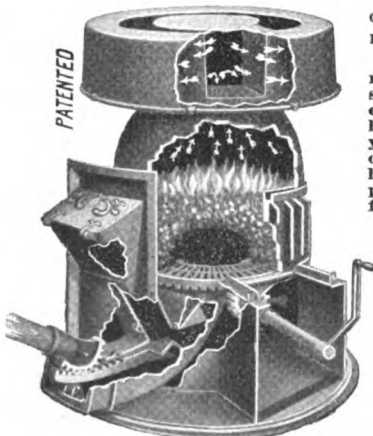


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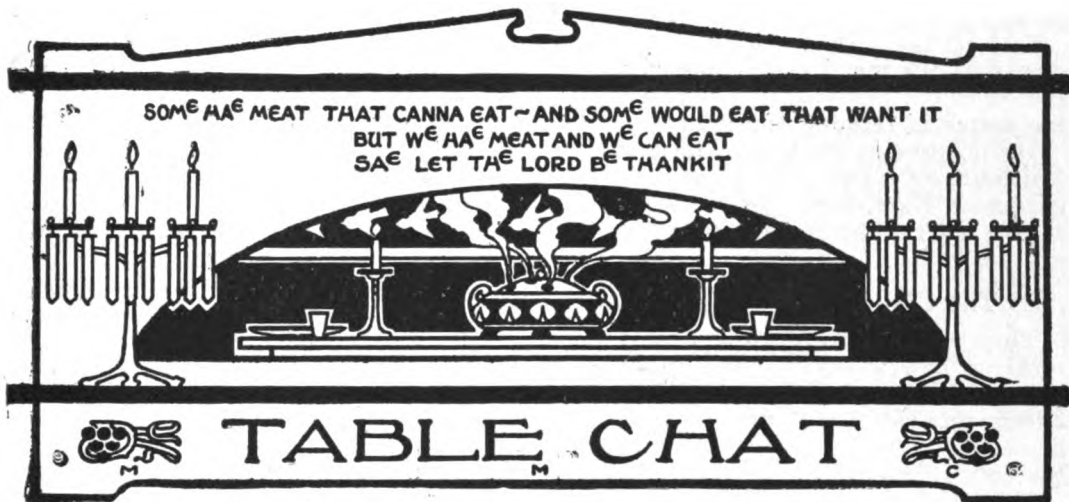
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The Coffee Question

There are enthusiasts who raise the matter of abstinence from coffee to the level of a great moral question. They think of the fragrant berry in terms such as, a generation ago, used to be applied by temperance agitators to "the demon rum." One must admit there are many persons to whom coffee is a more or less acute poison, but their number is small as compared with those to whom its use affords a mild and beneficial stimulant.

Brain work of all sorts is facilitated by the use of coffee and it is a distinct help to digestion. A great deal of mischief ascribed to it is due to improper processes of making, or to the inferior quality of the berry used.

A person who had been employed in one of the largest coffee establishments in New York told the writer that the cost of marketing the grades of coffee usually sold at thirty-five cents a pound was about fourteen cents a pound. This included the original cost of the coffee, roasting, grinding, packing and labeling. Consider the fact that aside from the actual cost of the bean, these expenses are the same in the case of the lower grades, what must be the quality of the beans which are sold ground at twenty and twenty-five cents a pound, or even less?

The people, who cherish the idea that they are drinking Java and Mocha, are laboring under a delusion, as practically none of these coffees reach the American markets. The source of our supply is Brazil. A high tariff wall separates us from the product of our own plantations in Porto Rico. Notwithstanding

the facts, Old Government Java meets our eyes in every department store and, although a misnomer, indicates a desirable sort of coffee. So, too, with Mocha. It is as well to accept the situation as a matter of nomenclature, rather than of morals.

There would be more satisfactory coffee drunk if people realized the importance of two or three points. In the first place tastes differ. Some people like a strongly flavored coffee. They should buy an unmixed Java, as giving the desired strength with a smaller quantity of coffee. The blended coffees appeal to those whose tastes demand a milder drink.

Another point is having the coffee properly ground. If it is to be used in a percolator, or a coffee machine, it should be pulverized. The exception to this is with the French stone ware percolators. Pulverized coffee can only be used in them with the help of filtering paper, a tedious process. For all the boiling and steeping processes the coffee should be ground as finely as possible, short of pulverization. As it is not for the grocer's interest to do this, it is necessary to insist to have it done. Once ground, the coffee should be kept in a glass preserve jar, which with its screw top is as nearly airtight as possible. For the small family it is best to buy only half a pound at a time, as it loses strength and flavor by keeping.

Whatever the process of making, and there are half a dozen ways of making good coffee, care should be taken to keep the aroma from escaping, by plugging up the nose of the coffee pot with a cork

Table Chat—Continued

or a wad of paper. In like manner keep the lid of the percolator on tightly while the water is running through.

Do not guess about quantities. Have a definite rule and stick to it. Have a graduated tin measure for the water and always use the same sized spoon to measure the coffee.

The Choice of a Coffee Pot

Time was when every one of any pretensions had a silver coffee pot. The silver coffee pots still exist, but they adorn the sideboard, rather than the breakfast table. They involve pouring the coffee from one vessel to another to the great detriment of its quality. The popular agate or enamel coffee pot is light and easily cleaned, but after a while it gives the coffee a flat taste, nor does it retain the heat as well as an earthen one. The pure white ones are very pretty and cost less than the same thing in china.

It is only within the last few years that it has been possible to get anything satisfactory in the shape of an earthenware coffee pot. Now there is quite a choice. There is a brown, German stoneware, of very good quality,

though not specially pretty. Another sort, which comes from the Duchy of Luxembourg, is of a bright, reddish brown. This is rather cheaper than the German stoneware. In both of these wares the coffee pots are shaped exactly like tea pots, with almost globular bodies and spreading spouts and handles. At about the same price as the Luxembourg, if not from the same pottery, is a dark green stoneware. The pots in all these wares are supplied with percolators.

For a coffee pot of the regulation shape, one must go to Dresden. Most people are familiar with the flowered china which is typical of the Meissen potteries, also with the blue and white onion pattern. But there is another grade of stoneware made of about the same quality as that turned out by the English potteries, although better printed. The design is a conventional one in blue, a flat arrangement of flowers and leaves and graceful and intricate stems. A coffee pot of this ware, eight inches high, five inches in diameter, holding ten good sized cups of coffee, costs ninety-eight cents, and smaller sizes are cheaper in proportion. The bottom is

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Table Chat—Continued

flat and must be protected from direct heat by an asbestos plate, but coffee can be boiled in it on any but a red hot range.

Balancing Meals

There was once a man who lived in a boarding house and caused his wife great mortification by a certain habit. He sat beside the mistress of the house and it was his custom to inquire at an early stage of the meal what dessert was to be expected. Was the answer custard, he ate heartily of the earlier courses, but in the anticipation of suet pudding he restrained his appetite from substantial.

His principle might be followed with profit by the house wife when she plans out her meals. The picked-up dinner will be looked back upon with pleasure if it has ended with an especially good dessert, rich pastry, or a hot pudding with a sauce, while the meal of a soup, a roast and a variety of vegetables is ample if it ends with cheese and nuts or raisins.

New Silver

Sandwich dishes, in solid silver, are new. The center is plain, polished silver and there is a wide border of openwork.

Another comparatively new piece is a draught screen of silver, intended to protect the flame of an alcohol lamp under a tea urn or tea kettle. It is in three panels.

For small pieces, pepper boxes, shakers, and cruets, also for coasters and various stands, there is a great fancy for silver deposit on glass, which is effective and not expensive.

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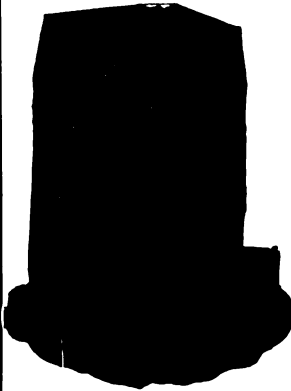
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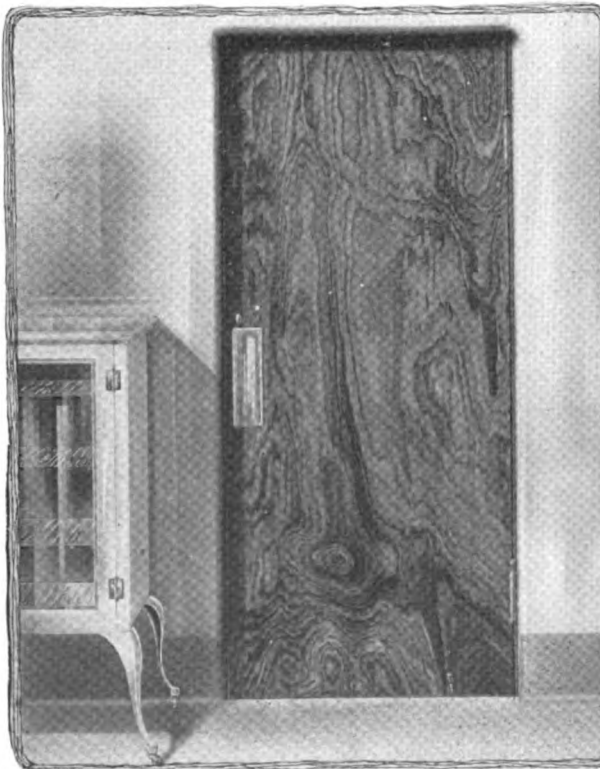
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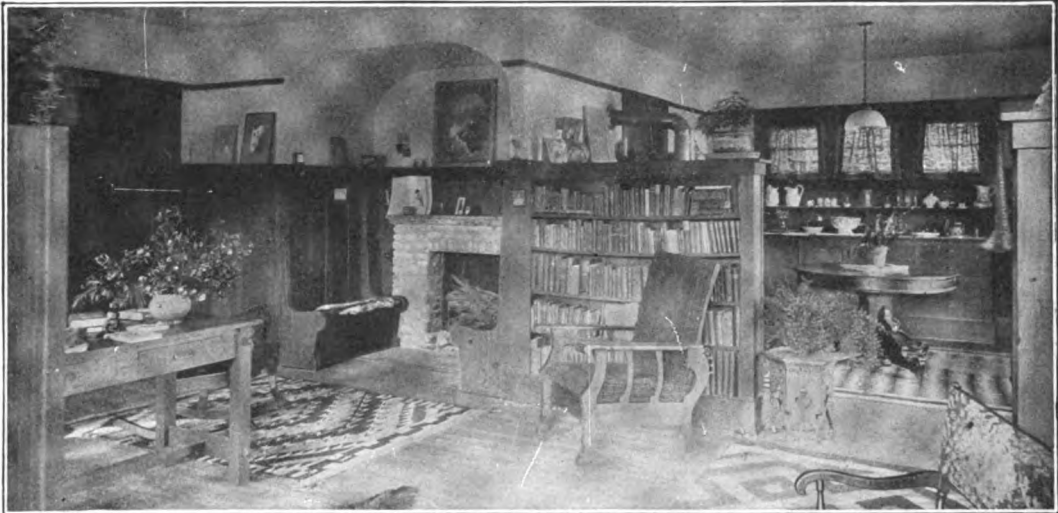
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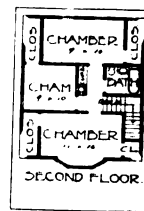
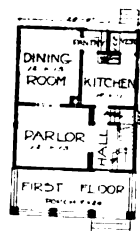
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❖ Splinters and Shavings ❖

Illuminating the Country Home

The question of the source of illumination for the country home is usually limited by the location, so that neither electricity nor city gas can be given consideration. The usual method of illumination is, of course, kerosene. Candles still survive for minor uses, but the serious installation of a lighting system involves several interesting questions.

It is necessary above all things that the illuminant selected shall be safe. It must also be economical, healthful and reasonable in cost of installation. The illuminant selected should also be adequate in candle power, convenient and the quality of the light should be agreeable to the eye, cleanly and instantly available.

Acetylene seems to answer these requirements in every respect. The safety of the modern acetylene system of illumination has been demonstrated by the adoption of new rules and regulations by the National Board of Fire Underwriters, which permit the inside installation of acetylene generators. The new rules were based upon the investigation of the Board of Engineers of the National Board of Fire Underwriters, who reported to the Executive Committee that acetylene, as installed under the rules

and regulations of the National Board, was safer than the illuminants which it replaced.

Acetylene has advantages of safety which are not considered from an insurance standpoint. City gas practice is used in piping, and the heat generated by the small acetylene flame is but little more than one-tenth the heat generated by ordinary city gas, and in about the same ratio of one-tenth in comparison with kerosene. Kerosene, of course, is a movable unit, as are candles, so that danger to life from the upsetting of movable units is in the case of acetylene eliminated.

Acetylene has no poisonous quality whatever, and there is absolutely no danger from asphyxiation, no case of this kind having occurred throughout the world. The quantity of acetylene escaping into a room through a ½-ft. burner is so small that danger from explosion from this cause is eliminated, and the perfection of the acetylene generator as now constructed under the direction of the Board of Engineers of the National Board of Fire Underwriters, is acknowledged to be such that it is mechanically safe and practically fool proof.

Calcium carbide is not a hazard, whereas liquid hydrocarbons are a source of

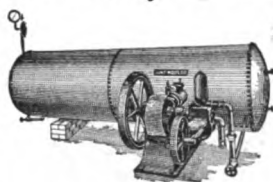
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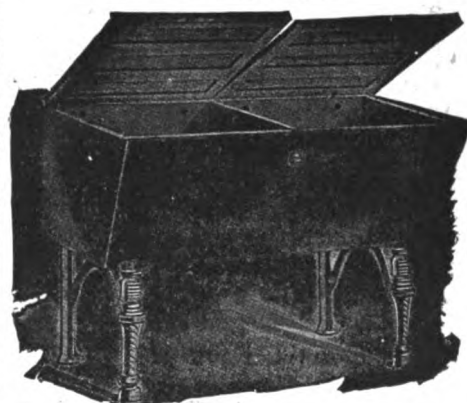
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Splinters and Shavings—Continued

constant danger. Hence the question of safety is well settled by the expression of the most authoritative body that could be called upon to consider the subject.

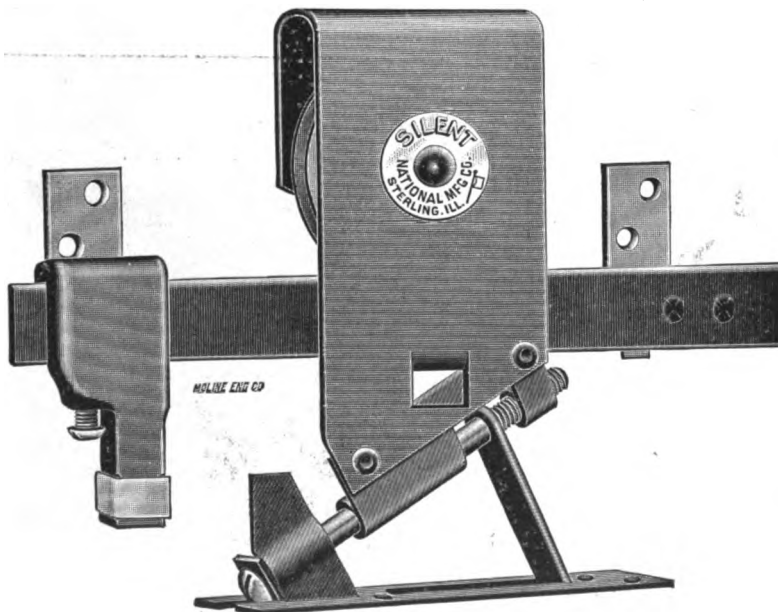
The very small flame of acetylene and its extremely high candle power in proportion to the consumption of oxygen makes acetylene the most healthful of illuminants, with the possible exception of electricity. In this respect there is no comparison with kerosene, gasoline, candles or city gas, as acetylene is far and away the most hygienic.

The question of the cost of illumination is settled by the fact that it compares favorably with city gas burned in an open flame burner at \$1 per 1,000 cubic feet. The basis of this estimated cost is plain. One hundred pounds of calcium carbide costs \$3.75. Allowing 25 cents for freight, this leaves calcium carbide 4 cents per pound. While calcium carbide will yield 5 cu. ft. of gas per pound under laboratory conditions, the Government guarantee is that it shall yield at least $4\frac{1}{2}$ cu. ft. in a generator. Estimating that only 4 cu. ft. are yielded, the cost per 1,000 cu. ft. would be \$10.00. Professor Pond, in his recent work on

acetylene, credits it with $12\frac{1}{2}$ times the illuminating power of city gas. It is, therefore, seen that there is a wide margin allowed, both in yield of carbide and in the yield of illumination, when the claim is made that it equals city gas at \$1 a 1,000. It compares favorably, candle power for candle power and cost for cost, with kerosene, as acetylene in a clean burner is always burned under the best conditions, whereas kerosene is seldom burned in a perfectly trimmed lamp. Therefore, acetylene is economical for the country home.

The cost of the installation of acetylene here becomes of a great deal of interest. Taking an average country home of from seven to ten rooms, furnished with carefully designed and well polished gas fixtures, the cost of installing acetylene would be about as follows: A 25-light generator, and by this is meant a generator capable of producing, with one charge, sufficient acetylene to burn 25 lights, giving approximately 25 candle power for ten consecutive hours, would cost \$120.00. The burners would cost \$5.00; the fixtures, including glass ware, \$35.00; the piping, \$30.00; freight, dray-

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Splinters and Shavings—Continued

age and incidentals, \$10.00. A generator of double capacity—that is, a 50-light generator, has many distinct advantages, in that it will generate sufficient acetylene so that the question of recharging will occur at double the intervals, and, further than that, should it ever occur that all the lights were lit at once, there would be no danger of the supply of acetylene being exhausted. Such a generator would cost \$50.00 more—that is, \$170.00—making the total cost of an acetylene plant of the highest quality for a country home \$250.00.

The figures given above are based on the assumption that very artistic fixtures and good glass ware will be adapted for the better rooms, and that simple but artistic fixtures and first-class glass ware shall be used throughout the rest of the house. The piping is ordinary city gas piping.

The installation of the piping and fixtures can be accomplished by an ordinary, careful workman, and can be done in from three to five days and in such a manner that the piping is not visible, nor will the introduction of an acetylene system inconvenience the family.

The acetylene generator is shipped completely set up and has no intricate parts to be adjusted. It can be placed in the basement or in a separate building if so desired. Generators are usually accompanied by complete instructions, which are so simple that they can be followed by any ordinary workman without difficulty.

It has been found in actual experience that a house which is equipped with 25 burners will not burn on an average more than two burners at a time, and according to the season will use these burners for only a few hours each day. A 25-light machine has therefore practically 250-light hours, and should last without recharging for ten days or two weeks, and often longer.

A larger capacity machine, such as is described as a 50-light machine, would probably need recharging, under ordinary conditions, about once a month.

The recharging is accomplished by very simple means, and the residue from the generator is merely slacked lime. This has been found useful for all the ordinary purposes for which lime is used, including that of fertilization, and in this



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Splinters and Shavings—Continued

direction has proved very valuable for the garden.

It is, therefore, possible by the use of acetylene to have a complete individual lighting plant always ready for instant use. In the country all the conveniences of city gas, with many advantages over city gas, can be had by the country dweller to-day in acetylene illumination, the nearest approximation to sunlight yet devised in artificial illumination, with a distinct advantage as regards safety, at a moderate cost and to his infinite satisfaction.

Some 150,000 installations in country homes throughout the United States are a demonstration of the appreciation with which these facts have been received, and it is notable that wherever acetylene has been introduced into a community, the neighbors and residents who can afford a private installation have hastened to secure the advantages which each initial unit so clearly demonstrates.

Questions arise as to the use of acetylene for cooking. When compared with city gas in the city, burned in an ideal gas stove, it costs considerably more, but in the country home the convenience of acetylene for use in the gas stove, es-

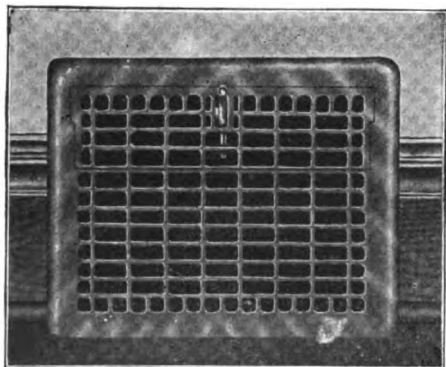
pecially in summer, and the fact that all the arguments in favor of the city gas stove, as regards waste of coal, cost of kindling, which make the city stoves of such marvelous advantage economically, apply, so that the use of acetylene for cooking as an adjunct to the main system and as an adjunct to the country home is unequalled.

—From The Illuminating Engineer.

Do Architects Work?

Some good people have an idea that the work of an architect is, in the main, aesthetic. These professional men are not supposed to bother their heads very much about details, but earn their money by doing "the pretty thing." No amount of evidence, probably, will disabuse the lay mind of this delusion.

The following fact, however, will be interesting to the public, even if it does not change any ideas: The specifications for the New York Educational building, Albany, alone contain about 800,000 words—an ordinary novel contains about 150,000 words. This vast amount of minute detail was dictated by the architects to a stenographer, and transcribed by him for the printer.



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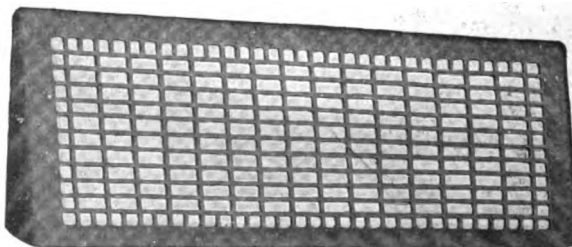
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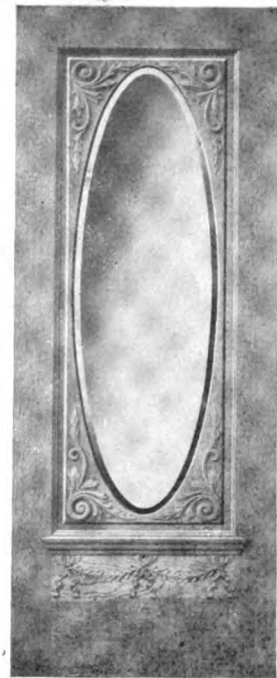
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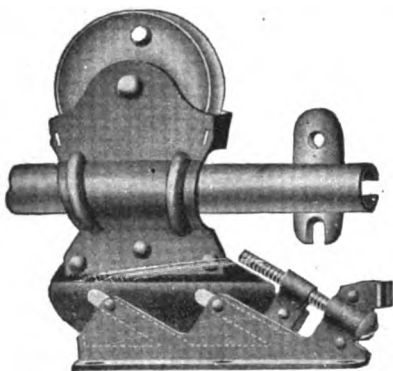
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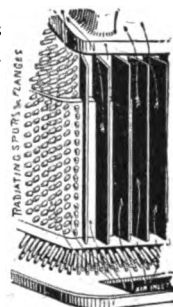
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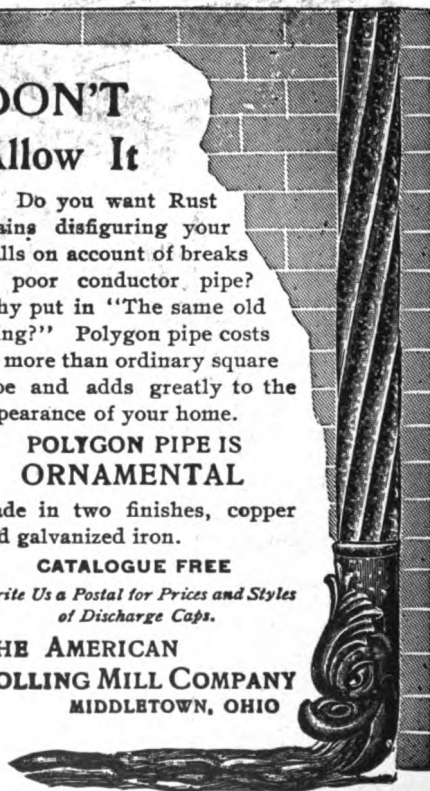
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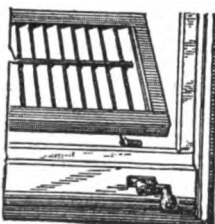
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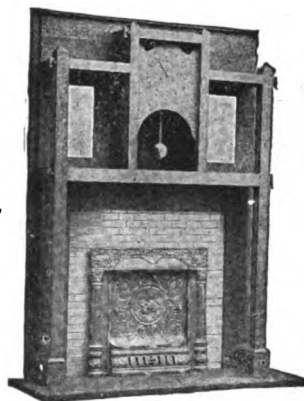
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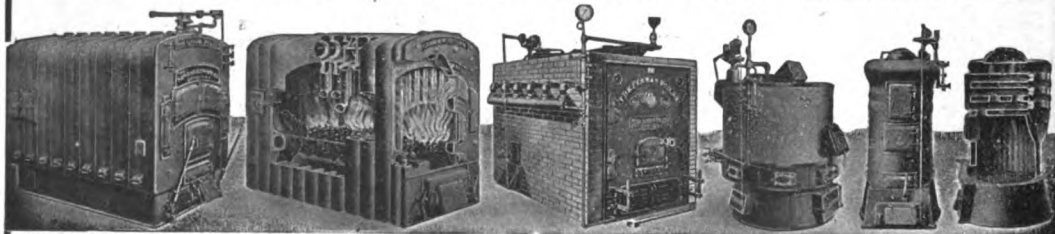


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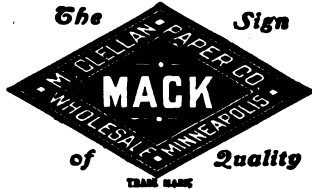
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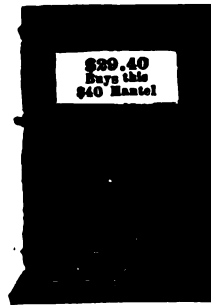
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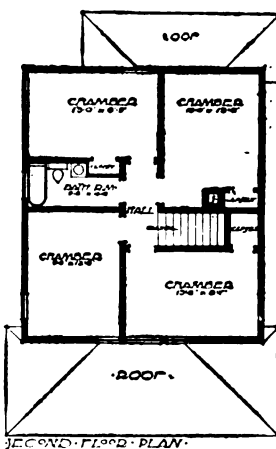
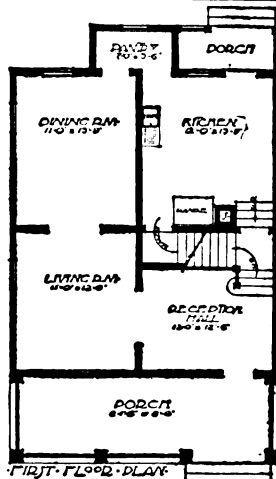
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