

"SILVERGATE," A COTTAGE AT SUMMIT, N. J.

On pages 12 and 13 will be found illustrations of "Silvergate," a cottage at Summit, New Jersey. The underpinning is built of rock faced blue stone. The superstructure of wood is covered on the exterior with matched sheathing, and is then covered with long pine shingles, 2 feet in length, which are laid at a gauge of 9 inches to the weather. The whole is painted three coats of marine white lead. The attractive porch at the front and the artistic bay window at the side form two happy features. The whole is crowned with a roof of shingle, and its form, while unusual in modern houses, was a very uncommon type in Colonial times.

The interior of the first story is trimmed with white wood, which is painted white with a sufficient quantity of glue in the finishing coat. The floors are double, the finished upper floor being of quartered oak. The stairway has oak treads and risers, white painted balusters, and a mahogany rail. The fireplace is built of brick, with the facings and hearth of the same, and a quaint Colonial mantel. There is a heavy molded chair rail which forms a low Colonial wainscoting. The ceiling has a heavy molded cornice. To the left of the hall is the living-room, containing an open fireplace and a Colonial mantel.

The library and dining-room are separated from each other by sliding doors, and have open fireplaces built of brick and furnished with Colonial mantels. The dining-room has a low Colonial wainscoting, and a modern cornice; the library also has a similar cornice. The butler's pantry is fitted up with all the necessary fixtures, drawers, cupboards, sink. The kitchen and its dependencies are fitted up complete. The lobby is large enough to admit ice-box.

The second story is finished the same as the first story, except that the upper flooring is of comb-grained North Carolina pine, and there is no cornice or wainscoting. The ceilings are finished with a picture molding. This floor contains five bedrooms, and a bathroom; the latter is wainscoted and furnished with porcelain fixtures and exposed nickelplated plumbing. There are three good sized bedrooms on the third floor, besides ample storage room and trunk room. A cemented cellar contains a laundry, heating apparatus, cold storage room, fuel rooms, etc.

Mr. Joy Wheeler Dow, architect, Wyoming, N. J.

A BRICK HOUSE AT NEWARK, N. J.

The brick house which is illustrated on page 7 has been built for Frederick A. Phelps, Esq., at Clinton Avenue, Newark, N. J. The walls are built of pressed Jersey brick laid in Flemish bond with black headers. The quoins are of white brick, and the porch and cornice of wood are painted white. The roof is covered with shingles and is finished natural.

The hall, parlor, library and dining-room are trimmed with quartered oak. The walls in the hall are divided into panels to the height of the door trim and are finished with a plate-rack; the panels are filled in with crimson burlap. The staircase, of oak, starts from a broad landing, on which there is a seat, and from which the stairs rise to a second landing, which is provided with a paneled seat in a bay window, glazed with delicate tinted glass, all leaded lights. The open fireplace has a tiled hearth and facings and a mantel of oak. The parlor is treated in harmony and in an artistic manner.

The library is separated from the hall with columns placed on paneled bases, and contains an open fireplace built of dark brown speckled Roman brick, with the facings and a hearth of the same, and a mantel. On one side of the fireplace there are bookcases built in, and on the other side a seat, over both of which there are placed windows. The walls are covered with apple green burlap.

The dining-room has a paneled wainscoting of oak six feet in height and ceiling beams. The woodwork in dining-room is stained bog-oak, and the walls above the wainscoting are covered with dark red burlap. The fireplace has high tiled facings and a mantel-shelf; the hearth is also of similar tile. The nook off the drawing-room forms an attractive den, or breakfast-room. The butler's pantry is fitted with sink, drawers and cupboards. The kitchen has coal and gas range, solid porcelain sink, and nickelplated sink fittings, store closet, dresser, and a lobby large enough to admit of ice-box.

The second floor contains four bedrooms, bathroom, dressing room, all of which are treated in white paint. The bathroom has a tiled floor and wainscoting, and is fitted up with porcelain fixtures, and exposed nickelplated plumbing. A medicine closet, with mirror in the door, is placed over the lavatory. The linen closet, with drawers and shelves, is conveniently located. There are three good sized bedrooms, and a trunk room on the third floor. A cemented cellar contains a laundry, heating apparatus, and a cold storage room.

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Fifty Suggestions for the House

1. THE INGLE-NOOK.

THE ingle had two main uses: the first was to protect a wide open fire from the cross drafts arising from badly fitting or open doors, shutters and windows; the second was to afford sheltered seats near the fire, where the aged and feeble could rest and any one could keep warm in cold or rough weather. Incidentally, no doubt, our forefathers appreciated the value of contrasts, the charm of the ruddy firelit space glowing red in the gray ill-lighted building, and the coziness of the sheltered low recess in the wide and lofty hall. To obtain this charm, as is often done, by forming an ingle so small that one can not sit in it comfortably, is merely to remove the fire farther from the room; while on the other hand, to arrange a large ingle, as is also sometimes done, with a modern tiled register stove set in a chimney breast is to lose the feeling of sitting on the hearth, and the charm that springs from the fire being able to cast its glow all over the recess. The ingle adapted to modern use, and justifying the space it occupies in rooms of modern size, must be large enough to be comfortable for one to sit in regularly, a place where one can live, not merely sit to be roasted. The fire must be so designed as to have something of the feeling of the old fire on the hearth, and must not be cut off from the recess. It is generally well to make the whole recess into the hearth. The ingle must be protected from cross drafts. Fenders are to be avoided.—Barry Parker and Raymond Unwin.

2. THE HOME MEDICINE CLOSET.

SOMETHING to hold medicines and simple household remedies is of paramount importance in bathrooms, especially to those attached to guest rooms, and still more especially when those guest rooms belong to country cottages. Guests, taken ill during the night, may be reluctant to disturb a family. One of the cleverest of housekeepers and the most considerate of hostesses gave me a list of things which she keeps in hers—camphor, Pond's extract, quinine, Jamaica ginger, mustard plasters, whisky, brandy, camphorated vaseline, absorbent cotton, a new toothbrush, and a new spool of dentist's silk, a spirit lamp, alcohol, and smelling salts. On the shelf above the washstand she has listerine, lait d'iris, a toilet powder and tooth wash, besides some preparation for chapped hands.—Lillie Hamilton French.

3. THE LOCATION OF THE FURNACE.

As a general rule the furnace should be located in the basement, near the center of the space occupied by the registers, and a little nearer the side from which the prevailing winds come in winter. The tendency in hot-air heating, when the wind is blowing strong in severe cold weather, is for the rooms on the farther side of the house from the wind to be overheated, while those against the wind are poorly heated, the registers on the windward side delivering almost no hot air. The height of the basement should be such that the "leaders" or horizontal hot air pipes below the basement ceiling may have a pitch of one and a half inches per running foot upward from the furnace. If there is no inclination to these pipes the first story rooms will be heated with difficulty. For a residence of ten rooms the furnace room should have a clear height of at least seven feet six inches.—Frank E. Kidder.

4. FLOOR VENTILATION.

THE ventilation of the space under floors is always necessary where there is a space between the floor boards and the ceiling, and when a wooden floor is placed over the concrete or other foundation laid on the ground; otherwise dry-rot will set in, and the floor timbering gradually rots away and perishes. This ventilation is effected by means of perforated iron gratings or air-bricks built into the outer walls, and so arranged that cross ventilation is produced.—B. F. and H. P. Fletcher.

5. COLORS FOR MANTEL DRAPERY.

IN choosing a color for mantel drapery that of the wall and of the hangings must be taken into consideration. If, with dark walls and a black marble fireplace, a light color is introduced, the effect is that of a light streak breaking the line of the wall. Then the decoration becomes too obvious, and loses such little quality as it might have been made to possess. It is better to build up from the lower or the floor color, making the covering as inconspicuous as possible.—Lillie Hamilton French.

RESIDENCE OF MRS. CHARLES C. EMOTT, MORRISTOWN, N. J.

THE residence illustrated on page 5 was erected for Mrs. Emott, at Morristown, N. J. It is built of brick and stucco. The underpinning is built of red brick laid in white mortar. The superstructure is covered with stucco of a grayish white color, and the trimmings are painted an ivory white and the blinds bottle green. The whole is crowned with a dull red shingled roof.

The trim throughout the interior is of birch in the first story, cypress in the second, and North Carolina pine in the third, with hardwood floors throughout. The hall is a central one, and contains an ornamental staircase. To the right of the entrance is the library, provided with a tiled fireplace and carved mantel and bookcases built in, beyond which there is the music-room. To the left is the dining-room, which also contains an open fireplace with tiled trimmings and mantel. The sun-parlor, which opens from the dining-room and which is inclosed with glass, is an attractive feature of the house. The large kitchen is provided with a bay window, which is quite an unusual feature, fireplace for range, dresser, sink, storecloset, etc. The laundry and rear porch are conveniently located.

The second story contains five bedrooms and two bathrooms, the latter wainscoted with tiles and furnished with porcelain fixtures and exposed nickelplated plumbing. The third floor contains three bedrooms and bath. A cemented cellar contains a furnace, fuel rooms, cold storage, etc.

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THE OUTLOOK FOR MODERN ARCHITECTURE.

MR JOHN BELCHER, the new president of the Royal Institute of British Architects, in his recent annual presidential address, took a hopeful view of the future of architecture. Those who were inclined to regard it as a dead art, he said, were already awake to the fact that there were more vitality and advance being exhibited in England than elsewhere. It was not to be thought, however, that their friendly critics had not been discriminating. "A man," said Ruskin, "may hide himself from you in every other way, but he can not in his work—there you have him"; and our critics had had us, sometimes, to our confusion of face before them.

Architecture must tell its tale; it had its message to deliver. Like a musical score it expressed a great deal more than met the eye. Its meaning was hidden behind the veil of outward symbol. It was the prose of inarticulate but beautiful thought and feeling. It recounted the past, recorded the present, and held up ideals for the future. But only when it was enriched from the sister arts of sculpture and painting could it tell the tale with fulness of eloquence and power—for then it spoke to the heart in tender and solemn tones of all that was most grand and beautiful in life and humanity.

It was a pleasure to see that much had been done in recent years to cement and confirm the alliance of the arts. The brotherly readiness of the sculptor to aid in the good cause should be recognized, and his name coupled with the architect's in all such work. And when the painter's art was called in, then, like the vibrating strings with their soul-stirring chorals, the refinements of tone and color appealed to the heart with a new and higher power, based upon the primal sympathies and emotions of the human breast.

Why, then, had these arts so few opportunities of joint action? Was it not because architecture had forgotten her place and lagged behind? Was she not like Lot's wife? Looking back, there lay the explanation.

The sister arts of painting and sculpture had been the while advancing, but architecture had stopped short and been content to look back to the past, to draw upon old periods and reproduce "defunct" styles, so that the living arts of the present age could no longer associate with one that was a mere moldering survival from bygone times.

But all this, he believed, would soon be past history, a vanished nightmare, for a new era had undoubtedly begun. After all, the great thing was not so much where we were standing as in what direction we were moving. Let us be enthusiasts. Our national architecture was not dead; the spark was there; blow upon it and the fire would burn. Let them encourage and stimulate the energies of those who, with the love of their art burning brightly, sought not arrogantly for something new, but to advance that which they had proudly inherited and to make its influence for good ever more and more known and loved.

THERE are in the United States at the present time about fifty sand-lime brick plants, with a total capacity of approximately 1,000,000 bricks a day. Experience shows that sand-lime bricks can usually be manufactured at a cost below that of common clay bricks. When, however, sand-lime brick is desired equal to the fine clay front brick, the cost of production naturally is increased beyond that of common clay bricks.