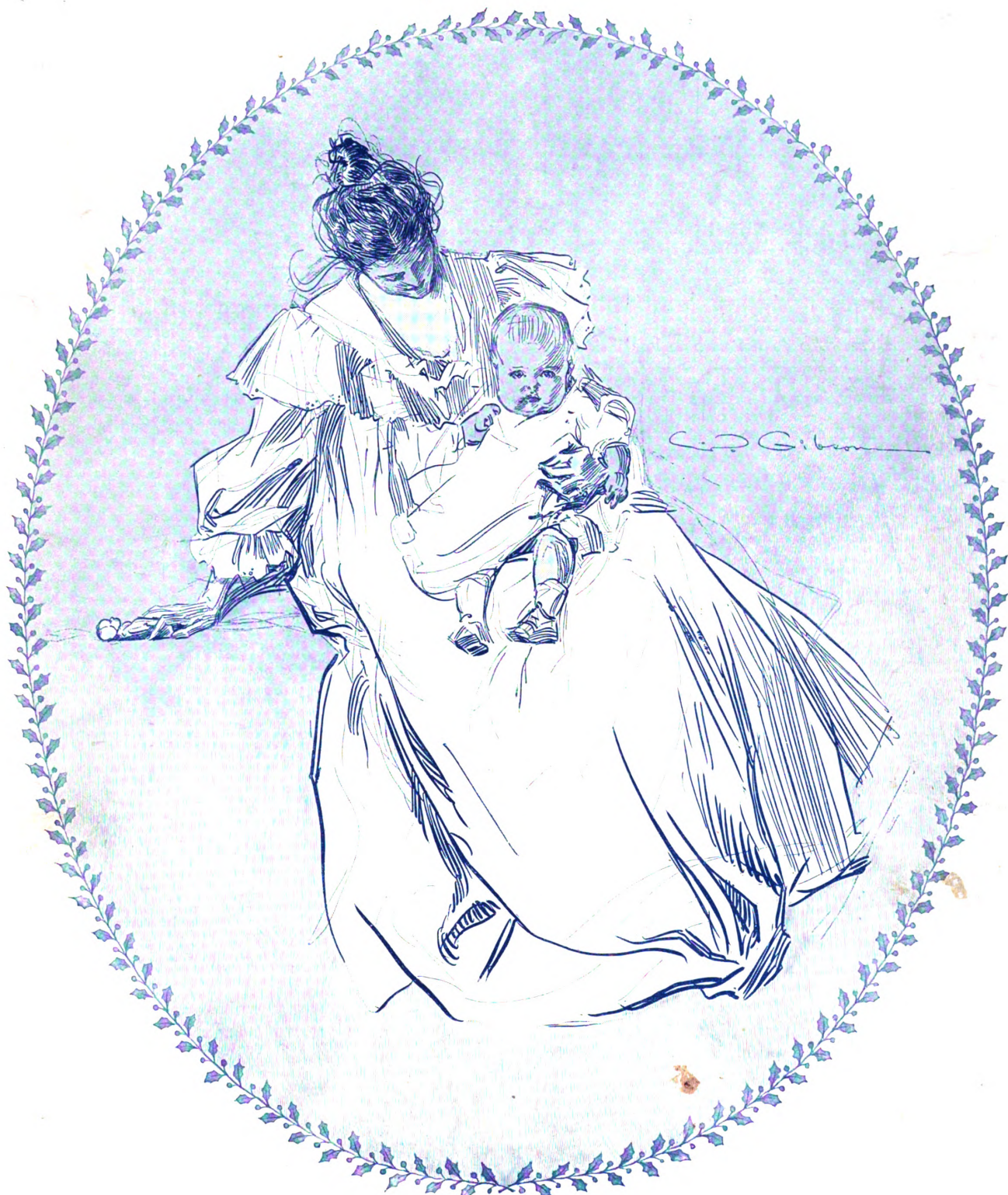


THE SUCCESSFUL FEATURE, INSIDE OF 100 HOMES, IN THIS NUMBER

THE LADIES' HOME JOURNAL

FEBRUARY 1898

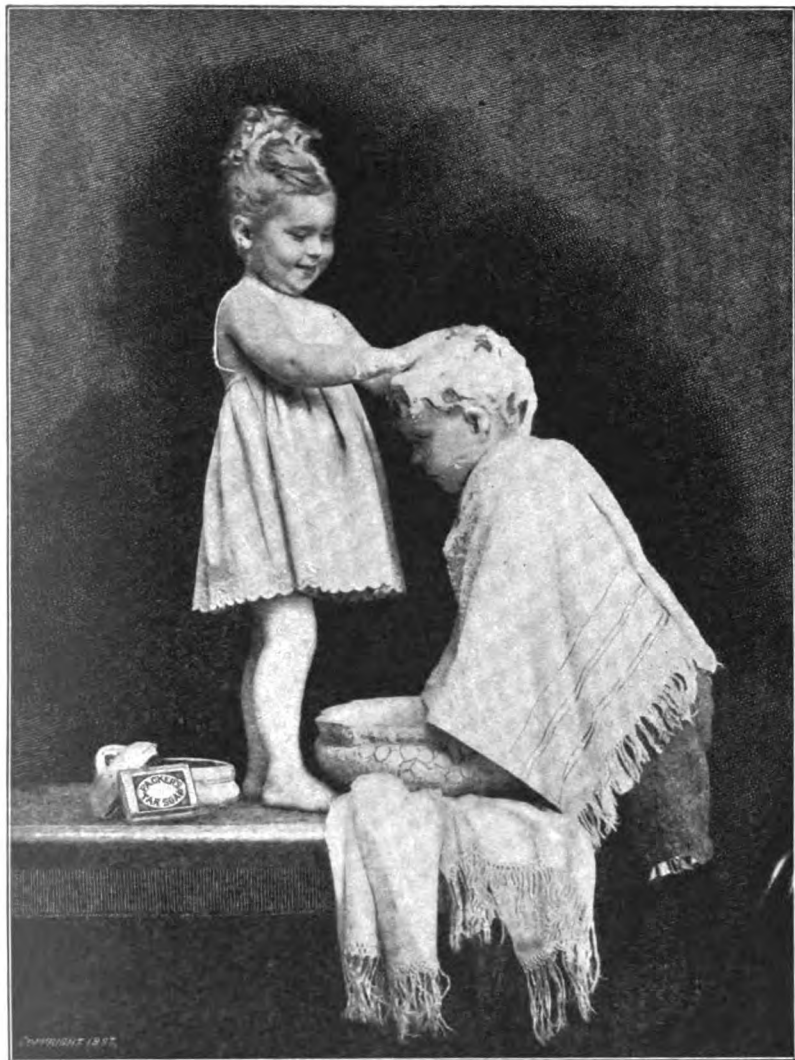
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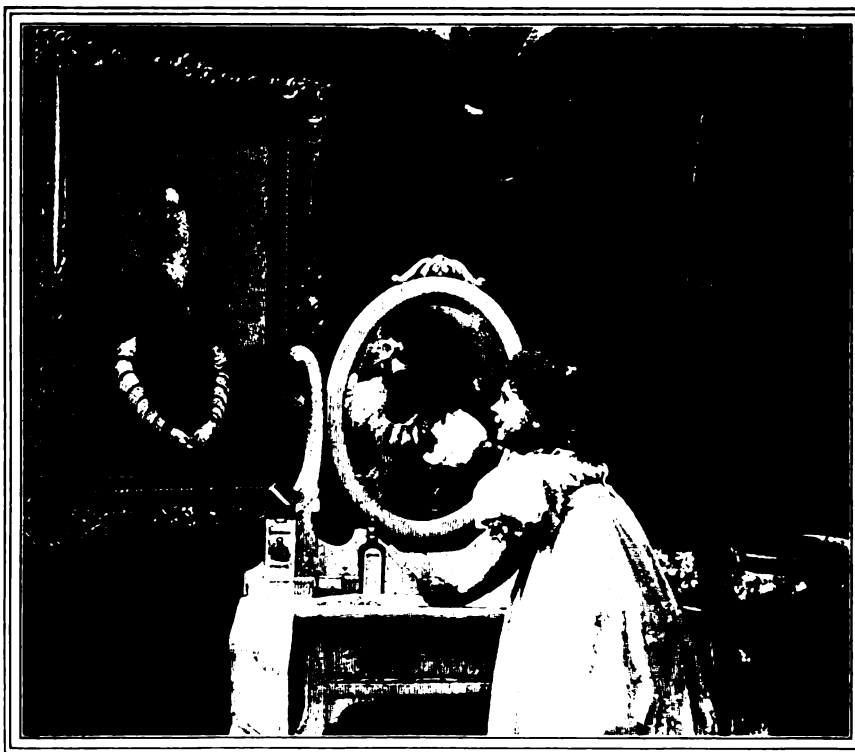
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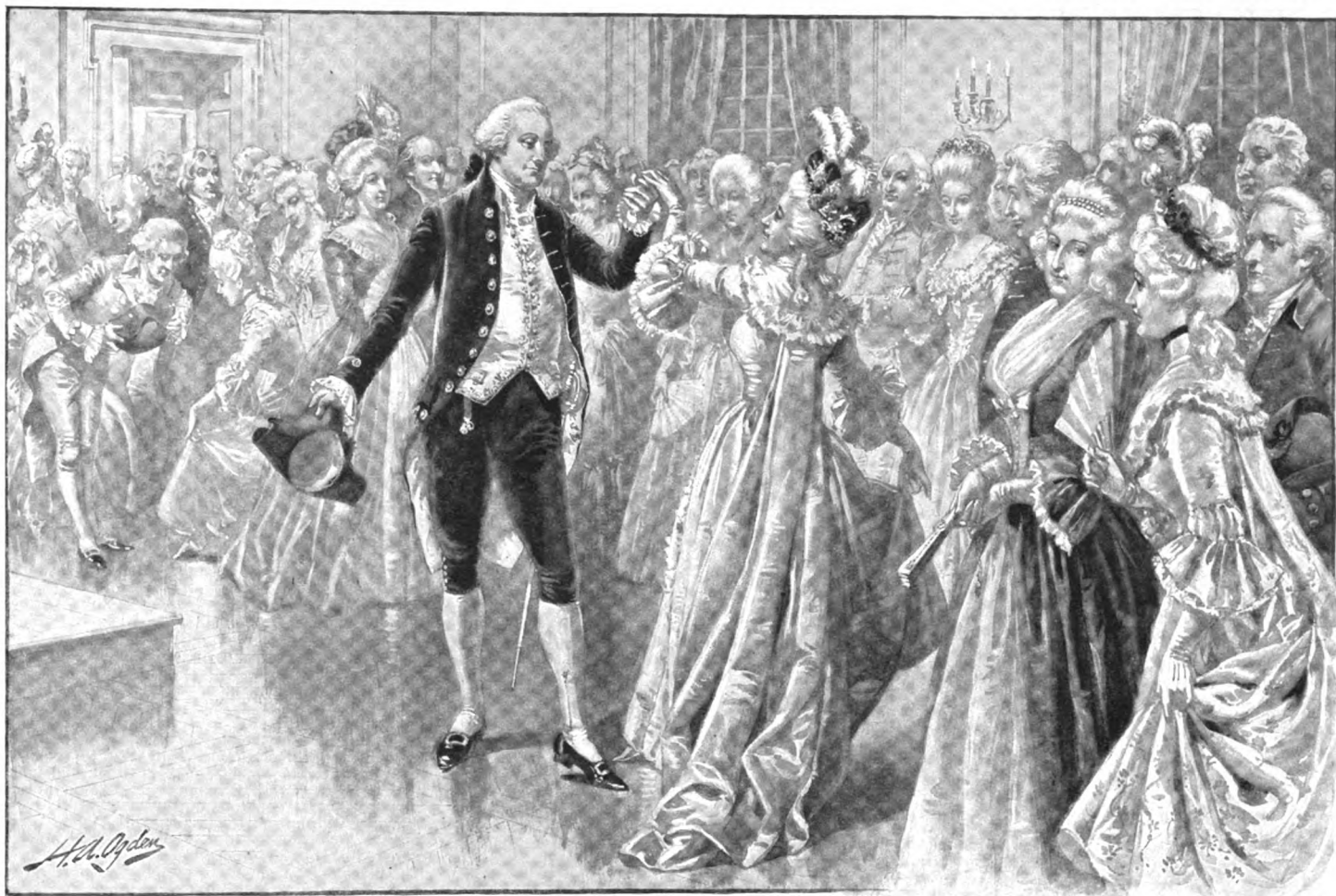
Vol. XV, No. 3

PHILADELPHIA, FEBRUARY, 1898

YEARLY SUBSCRIPTIONS, ONE DOLLAR
SINGLE COPIES, TEN CENTS

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DRAWN BY H. A. OGDEN

WITH WASHINGTON IN THE MINUET

By Mrs. Burton Harrison

[Author of "The Anglomaniacs," "A Bachelor Maid," "A Son of the Old Dominion," "Good Americans," etc.]



ONE evening in May, in the year 1789, a week after the inauguration of the first President of the United States, the vicinity of Wall Street and Broadway, in New York City, was agitated to its core by the passing of a train of aristocratic equipages bent in the direction of the Assembly Rooms on the east side of Broadway, where now stands the Boreel Building (115 Broadway). And, verily, in those days, it was worth the while of commoners afoot to gape after a show of carriages. Which one of us ever saw a President in a cream-hued chariot, hemispherical in shape, painted with garlands held up by cupids, drawn by six champing steeds, and presided over by a wigged coachman, fairly glittering in gold lace? Yet this spectacle, and that of a string of equipages as resplendent, dazzled the eyes of early New Yorkers lucky enough to get a good point of observation on the curbstones, on the doorsteps, or in adjoining windows, the memorable night General Washington alighted before the door of the most fashionable dancing-hall in New York City at that time.

SOCIETY INTENSELY EAGER FOR THE FIRST INAUGURAL BALL

AWAITING the chief, inside, were many of the fathers and mothers, sons and daughters, of the infant Republic, all eager to "shake their heels," as old Governor Livingston termed it, at the festivity which had been meant to serve as a formal Inaugural Ball. To the great disappointment of the managers of the affair, the gentle spouse of the President—she who had been originally designed to shine as the star of the feminine assemblage at the inauguration, to take her place at that time in state as the leader of the gay world of the new Government—had lingered in Virginia. The ball had, therefore, been deferred, and when patience had been entirely exhausted in waiting for Mrs. Washington, who did not come, they at last decided to give it without her. For that reason the President this evening went alone, and perhaps—although gossip has not in exact terms definitely said so—allowed himself, for the occasion, the little additional touch of gayety for some inscrutable reason or other almost always observable in the most devoted of his sex at social functions in the absence of their wives.

The President had driven down from his new residence at No. 3 Cherry Street (now Franklin Square), no formidable stretch in the eyes of those New Yorkers who to-day go out to dinner from Washington Square to, say, East Seventy-fourth Street, but then esteemed worthy of mention as a distance. The Executive Mansion was,

indeed, considered quite "up-town." The General had for some days been very busily occupied there in disposing about its large, plainly-furnished rooms, fitted up under charge of Lady Kitty Duer and Mrs. Osgood, the innumerable little articles of home comfort and ornament which his wife had sent around to New York by water from Mount Vernon.

And there, although it still lacked the final feminine touches its mistress considered requisite to a home, Washington would have preferred remaining for a quiet evening, instead of repairing to the ball. Since he had left his own best-beloved retreat upon the bank of the Potomac he had been borne upon a wave of universal homage to his present residence. At every stage of his journey northward he had been welcomed by multitudes; had received and answered scores of speeches by dignitaries; had praised the white-robed maidens scattering flowers, the soldiery, the fire companies, the illuminations displayed in his honor in every town along the route; had been dined, toasted and extolled as the first of Americans. Is it to be wondered at that he had grown weary of such demonstrations?

By a truly great man, praise and glorifying of that kind are submitted to, not welcomed. "Like a cart horse to the thills," as he said of himself about sitting for his portrait, Washington would move forward, when summoned to accept public homage and eulogy so lavished that his modest heart quailed before its flood. It requires, therefore, no great effort of imagination to fancy that, as the six horses of the Presidential chariot were set in motion for the Assembly Rooms this evening, the hero, seated on the velvet cushions within, cast his thoughts longingly back to those tranquil hours in the large salon at Mount Vernon, with his Martha knitting opposite, when nine o'clock almost invariably saw the beginning of preparation for retirement to his chamber!

VISITORS TO NEW YORK CITY SLEEPING IN TENTS

TO ACCOUNT for the unusual throng in the streets and at the rooms when the President appeared, it must be remembered that the town was still crowded to its utmost limits with people who had braved the terrors of a journey, in a carriage or in the saddle, from Boston or Philadelphia to be present at the inauguration and its attendant fêtes. Some had dared emulate the President's own example, and had driven or ridden all the weary way from Maryland or Virginia. But such rash spirits were then regarded as are the Stanleys, Greeleys, Nansens, Pearys and Andrées of our own time. When their friends welcomed their arrival in New York it was with tears of thankfulness at their escape from the perils of a most dangerous enterprise.

"A MURMUR OF APPLAUSE RUNS AROUND THE CIRCLE OF ELEGANT FEMALES WHO FOLLOW WASHINGTON IN THE SLOW WINDINGS OF THE INTRICATE EVOLUTION"

To accommodate such crowds the gentle and simple folk had had to open their houses. The taverns and boarding-houses were filled to overflowing; and even tents had been erected, which the mild season made possible as shelters. There is a prattling letter written by a belle of the day, Miss Bertha Ingersoll, of Philadelphia, to Miss McKean, afterward the Marchioness d'Yrujo of Spain, setting forth her grievances: how "Mr. Williamson" had promised to engage her party rooms at Fraunce's—"but that was jammed long ago, as was every decent public house; and now while we are waiting at Mrs. Vandervoort's, in Maiden Lane, until after dinner, two of our beaus are running about town determined to obtain the best places for us to stay at, which can be opened for love, money or the most persuasive speeches."

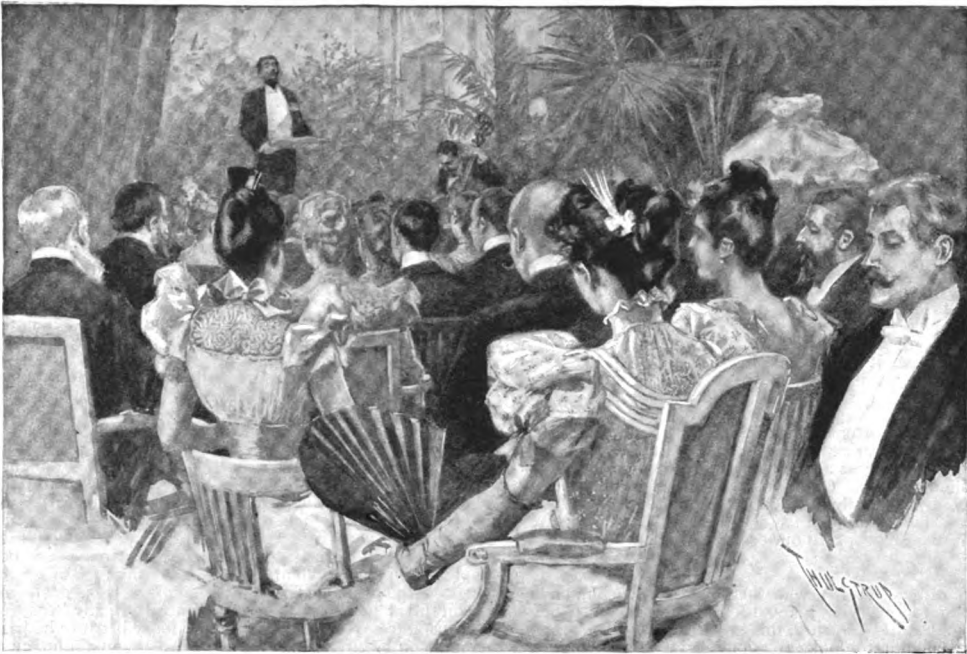
And it was no light matter to give accommodations to the belles of 1789. Not only their persons but their belongings must find place. And when it is considered that, in addition to her costumes for a week, each lady was provided with a change of day-hats carrying "forests of feathers," and several evening caps—portentous head-pieces in which huge globular *poufs* of gauze emerged from satin folds, the whole topped with artificial flowers, beads and ostrich plumes—the vista of band-boxes in the background of the inaugural fêtes becomes appalling!

THE BELLES OF THE FIRST INAUGURAL FÊTES

SOMEHOW or other, as such things always are, the difficulties of the overcrowded town had been shaken down—the ladies, young and old, had been housed and fed, had enjoyed a week of exciting gayeties, and were now arrayed in two lines in the brilliantly-lighted and decorated rooms, waiting to drop their curtsies when the chief should come down the middle to take his place upon a raised platform at the end.

Among these dames and damsels of the first Republican Court it may be interesting to single out a few conspicuous figures. A stately group was that around the widowed Lady Stirling, including her two daughters, Lady Mary Watts and the more famous Lady Kitty Duer, herself always a centre of attention. The very name of this lady, as it gleams like a firefly in and out the pages of Revolutionary romance and the chronicles of old New York society, is provocative of interest. When her history—now under way in the skilled hands of one of her great-granddaughters—shall have been fully fashioned to be displayed to public gaze, the world will know all that intelligent zeal and loving care have been able to collect concerning her. For our purpose it suffices to recall the fact that she was Katharine, daughter of Major-General William Alexander, the American-born friend and fellow-officer of Washington, whose claim to the right of succession to the Earldom of Stirling did not in the slightest degree, slacken his devoted and patriotic efforts in the cause of American independence.

The marriage, in June, 1779, of Lady Kitty with Colonel William Duer, of New York, a wealthy and high-born



DRAWN BY T. DE THULSTRUP

"THE SINGING OF THE BARYTONE SEEMED TO ROLL OFF HIS LIPS IN GREAT WAVES LIKE AN ORGAN"

THE INNER EXPERIENCES OF A CABINET MEMBER'S WIFE

As She Writes Them to Her Sister at Home

[As these "letters" tell of the actual social and domestic life of a prominent Cabinet member's wife the name of the writer is, for obvious reasons, withheld, and no attempt at portraiture has been made in the illustrations]

NINTH LETTER

WASHINGTON, D. C., January 4, 189—

Lyde, Dear:

WELL, the great day came, and it proved, just as I thought it would, the greatest day of my life. I am too tired to move or speak or have any being, but I can write (Henry says I can always write). But even counting in all the hard work I enjoyed the brilliant New Year's Day. I did wish I were a tall, elegant, imposing-looking woman as I stood in line with the first lady of the land. My dress came in for a deal of attention, however, but of that, you will remember, I told you very fully in my last letter.

Well, the New Year's Day was distinctively my great occasion, as Henry bore small part in it. You have seen the White House Blue Room, so you can imagine us as we stood. The President first, then Mrs. President, who bore herself like a queen, then Mrs. Vice-President, followed in the order of regular precedence by Mrs. Secretary of State leading the ladies of the Cabinet—all gorgeously dressed. Colonel Fulton, of the Army, stood at the left of the President at the door, naming the people as they came up, the names having been announced to him by an usher. Beside Mrs. President stood Captain Weldon, of the Navy, who presented the people to her and to us.

Behind the line of ladies were nearly a hundred people, including the families of the Cabinet officers and other special guests of the President. They had a good

most of them were in uniform. They had all the fun while we did the work. Two mortal hours I stood there bowing and smiling (very few people try to shake hands after they leave Mrs. President), supported alone by the stimulus of personal glory, without which I am absolutely certain that my legs would surely have rebelled at this most trying ordeal. About eight thousand people passed in front of us. You can imagine how tired I was when it was all over.

First came the members of the Diplomatic Corps, headed by the British Ambassador. They were fascinating to me arrayed in such brilliant clothes, each man wearing every decoration or medal he could muster. Then came the Justices of the Supreme Court, looking about in a grave, judicial manner, as though considering the legality of the situation. The Senators and Representatives followed the Justices. I wish our political representatives were more interesting to look at. I know very little about politics, but I believe in the power of brains whatever the question may be, and just between you and me and the gate-post some members of our House and the Senate look as though theirs had been left at home. I fear the average American politician makes a business of representation rather than a patriotic mission. After the Representatives came the officers of the Army and Navy. The Washington Army man looks very little like the officers of the plains, or even those we knew at Columbus Barracks. Many of these have seen service, but not recently.

They are the dress-parade part of the Army, as a little woman, the wife of a Lieutenant, who has been here lately for the first time in ten years, said to me. After them came the heads of bureaus and all other officials, tapering down in importance to the general public, who came in multitudes and stared at us as though we were an exhibition of Madam Jarley's waxworks. They could not stare long because of the great crowd, so they were literally "hustled" along.

By three o'clock I was at home again, heading a receiving line in my own house. All of the Legation, Army and Navy men, the Justices and the Vice-President make a round of Cabinet calls after the White House reception is over and the Secretary of State has given a breakfast to all the Diplomatic Corps. In order to do this he and his wife only receive at the White House a short time, as is the case with Mr. and Mrs. Vice-President also. Besides them came all of the men we have met and many we had not known previously, who came out of curiosity. The man who called out real sympathy from me was the head of the Weather Bureau. The day was abominable, what with sleet and melting snow, consequently every human being who met the poor weather man made a joke about his lack of consideration in permitting such a day. He told me that he enjoyed his expedition to the North Pole (as far as it went) better than a bad-weather New Year's Day in Washington.

Having no daughter of my own sufficiently "out" to receive with me I invited six young ladies to beautify and enliven my reception. Marion Tyler was one, of course. She and a very pretty girl from New York stood

to receive with Mrs. Tyler, Mrs. Farnsworth and Caroline from home, Mrs. Janes, the Solicitor-General's wife, and Mrs. Jennings, of the Navy.

The rest of the girls presided in the dining-room, assisted by Lem, who came to me this morning, grinning from ear to ear, full of something to tell, I knew. He said: "Mrs. Cummin's, there wuz a gem'man here on New Year's Day as wuz turribul dissipated. He wuz used to consumin' somethin' cheerful on dat day. He's knowed me's long's an ole fry's lifetime, an' he jus' drawed me away from de neah soci'ty ob de young ladies, an says, 'Lem, dis is a' uncommon dry administrashon. Don't we have nary drop ob oh, be joyful around heah to-day?' My composure give way when I see de Judge in de dry docket, an' I larfed in soci'ty foah de first time in my experiensh. When I shakes my head an' says, 'Dry day eberywhere, Judge,' he looked's black's a storm cloud, an' says, 'I didn't vote foah a temperance soci'ty,' an' took a frozen punch widout de stick by compulsion." I tried to make Lem tell who the dry Judge was, but he would only grin and say, "Oh, he's a big bug I'se knowed foah years—a very big bug," and nothing could make him tell. We are not as dry as the Hayes administration, but there is very little wine offered in Washington this year.

By seven o'clock the calls had ceased. A few of the young men had been invited to come back for supper and have a carpet dance with the girls. I served an informal repast of salad, hot rolls, coffee, cake and ices, and the young people seemed to make out a good time, just as Alice and Tim did at home with their young friends. When the social veneer is rubbed off of these people they are like all the rest of the world—very human at heart. I let the children appear at this point of the entertainment, and realized for the first time that they are almost grown up. The young ladies nearly turned Tim's head with attentions, and Alice was not left to sit in a corner, you may be sure. Marion Tyler was perfectly lovely to look at, all in white, and bearing in her face an expression of becoming animation, only there when Lieutenant Garven is expected. He came early in the afternoon, then returned for supper with the others invited back, even though Mrs. Tyler was hardly civil to him. In full-dress uniform he is enough to turn any girl's head. He took off his sword to dance with Marion, and stood it up in a corner; then, in the joy of being with her, went off forgetting the sword. The officers have chaffed him about this, because, as it happened, he was Officer of the Day the next day, and had to send an orderly flying to my house after the sword. If that Mrs. Deming ever regains her influence over him it will be because Marion fails him.



"HE TOOK OFF HIS SWORD TO DANCE WITH MARION"

Mrs. Deming met me at a tea recently, and with affected cordiality said: "Glad to see you, Mrs. Cummings. We ought to be better acquainted, owing to our dear, mutual friends. I am so glad to know Jack Garven has your influence about him. I have done what little I could for him, but he sadly needs a mother's care." I looked straight at her, replying, "Yes, like all men, Mr. Garven needs the society of good women," and passed on, making an enemy for life, I suppose. If the boy has gone wrong he has done so owing to her and others like her. At heart he is as worthy of Marion as any man of the world could be. A dear old Army Colonel, who has known Jack from boyhood, while calling upon me said: "Thank you, Mrs. Cummings, for looking after Garven. I have been greatly worried about him, owing to a certain malign influence he has been under. I know that woman very well indeed. She loves to rouse the devil in a boy and watch the result. The boys think they love her. They don't. It is the devil working in their blood. Five years ago I found a Lieutenant of my command, much younger than Garven, walking in the dark along the banks of the river. I had followed him from a ball, where I saw him hidden with her behind some drapery, having a scene. He was muttering to himself as he



"OUR OLD LEM HAS SUPREME CONTEMPT FOR 'DE HIGH-TONED QUALITY' OF HIS RACE, AS HE CALLS IT"

time watching the procession of people file by us while they chatted and moved about among themselves, the girls looking beautiful in full dress, and the men brilliant, as

Editor's Note—The third of the series of letters narrating "The Inner Experiences of a Cabinet Member's Wife." The first of these letters appeared in the December, 1897, issue of the Journal.

THE FLOWER FÊTES OF CALIFORNIA



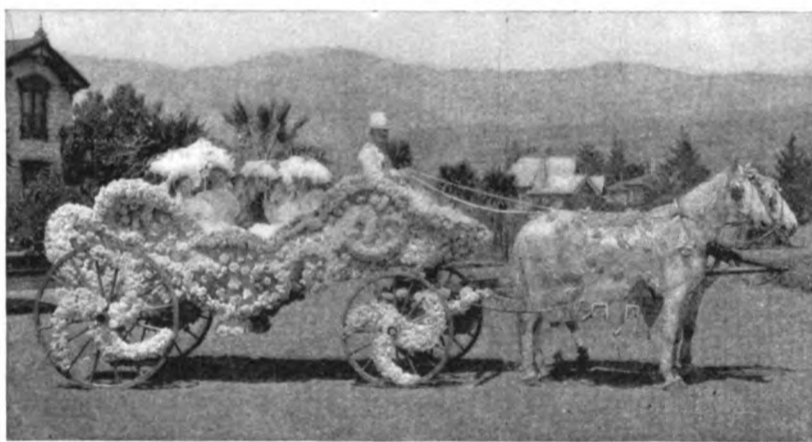
THE FLOWER FÊTES held in California in the springtime are indeed picturesque merry-makings. For them Nature offers in profusion such brilliantly-gorgeous blossoms as are found nowhere else than in the Pacific Coast States.

Queens of the Fêtes, enthroned in floral chariots, followed by trains of courtiers and ladies in marvelously-bedecked vehicles, make beautifully-picturesque pageants. In some instances prizes are given for the most artistic and original decorations, and they inspire some wonderful creations.

Photographs of some of the most striking scenes of last year's floral festivals in California towns were made expressly for the Journal, and are reproduced on this page. They are typical of the Fêtes of Flowers held in the Golden State in springtime.



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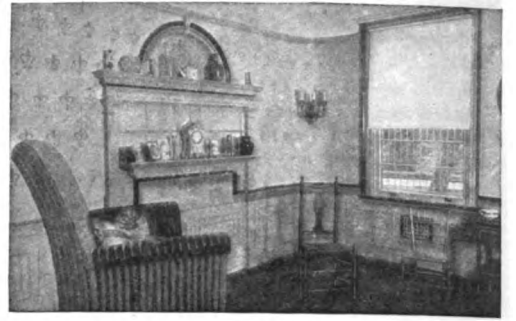


INSIDE OF A HUNDRED HOMES

SELECTED FROM A THOUSAND PICTURES TAKEN EXPRESSLY FOR THE LADIES' HOME JOURNAL IN ALL PARTS OF THE COUNTRY

By Edward Hurst Brown

FOURTH ARTICLE: The pictures given in "Inside of a Hundred Homes" series are photographs of rooms just as they actually are, in daily use. They are selected from a thousand photographs that were made expressly for the Journal, in all parts of the country, because of their attractiveness, simplicity and originality, and because, also, of the fact that the suggestions they offer may be readily adopted at small cost. They represent good taste in furnishing and fitting up the home, rather than the result of considerable outlays of money. The first article in this series appeared in October; others will appear in successive issues.



This Reception-Room of a Wilkesbarre, Pennsylvania, house has the woodwork finished in pale green enamel with mahogany trimmings. The mantel breaks from the wainscot, there being no fireplace. The effect is exceedingly attractive.



In the Library of a Philadelphia house the pictures are hung low and with charming artistic irregularity. The corner seat with shelf above is a pretty idea. The detail in the rug contrasts most admirably with the plain walls of the room.



This Attractive Cozy Corner is in an artist's home at Avondale, New Jersey. Notice the low, broad window, with shelf above for bric-à-brac; the fireplace of rough brick, with mantel over it, and the disposal of ornaments and pictures.



A Series of Low Bookshelves, with arched recesses above for bric-à-brac, is a feature in the library of a St. David's, Pennsylvania, house.



In This Dainty Bedroom in a country house at Cedarhurst, Long Island, roses seem to wander on a trellis over the walls. There is no frieze nor cornice.



The Window Drapery in this bedroom in a Cleveland, Ohio, home is an excellent suggestion. The box seat in the bay is worthy of notice.



In the Hall of a house in Cleveland, cushions on the lower steps of the stairway permit their use as seats in an original manner.



The Curved Bay with the broad window-seat makes an effective and attractive end to a parlor in a house in Chestnut Hill, Massachusetts.



Light at a Bureau is secured in a bedroom of a California home by the expedient of cutting a window through the wall just over the mirror.



The Walls of a Girl's Room in Jersey City, New Jersey, have been hung with figured burlap draped from a shelf near the ceiling. The space behind is utilized for hanging dresses. The whole cost was less than five dollars.



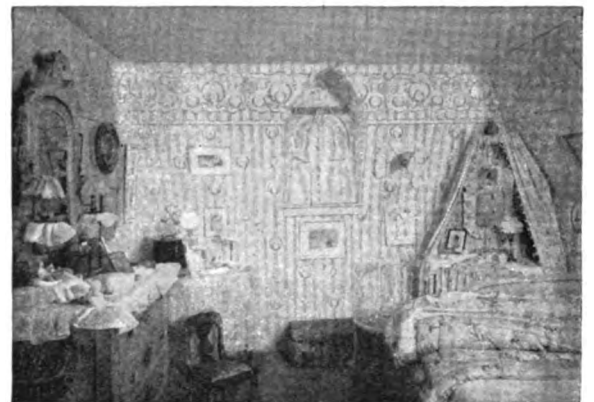
The Studio of a California Artist shows the pleasing effect obtained by a heterogeneous collection of stuff arranged with no regard for system. The fish-net drapery breaks up the harsh lines. A large collection of curios is essential for such an effect.



This Nursery in Orange, New Jersey, is large and sunny. It has a box seat under the window, making a convenient place for stowing away toys.



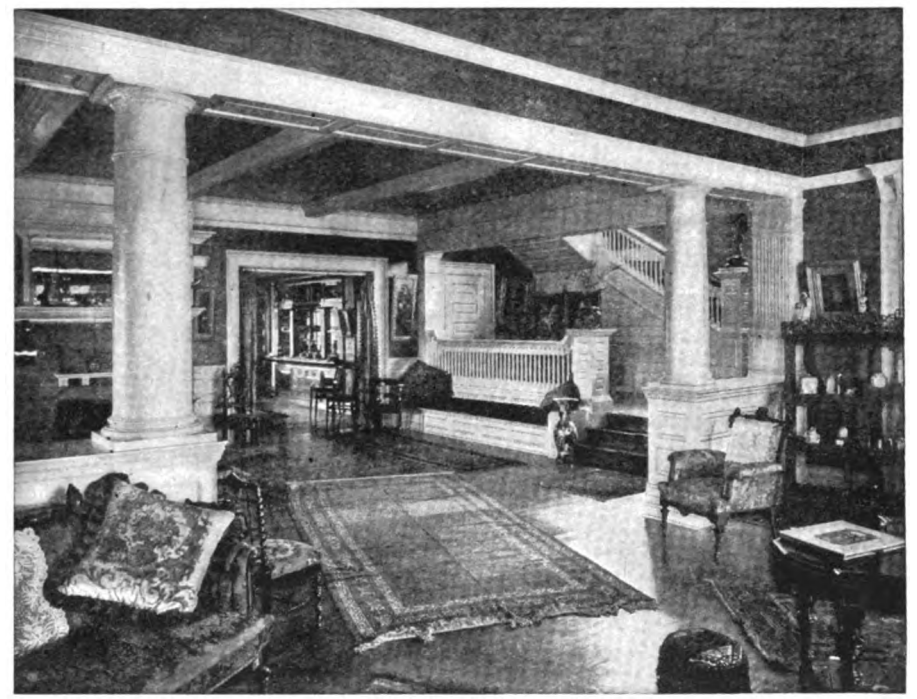
The Hall of a Summer Cottage at Kennebunkport, Maine, looks cool and comfortable even on a hot day. The old furniture painted white, and the mantel with double shelf are interesting. The turn at the foot of the stairs gives a space for a window-seat.



This Attic Room has been made attractive by a girl in Elizabeth, New Jersey. The pictures on the walls, and the draped dressing-table are effective.



When the Ceiling is Low the pictures may be hung close up to it, as they are in this Newark, New Jersey, dining-room. The walls are covered with denim.



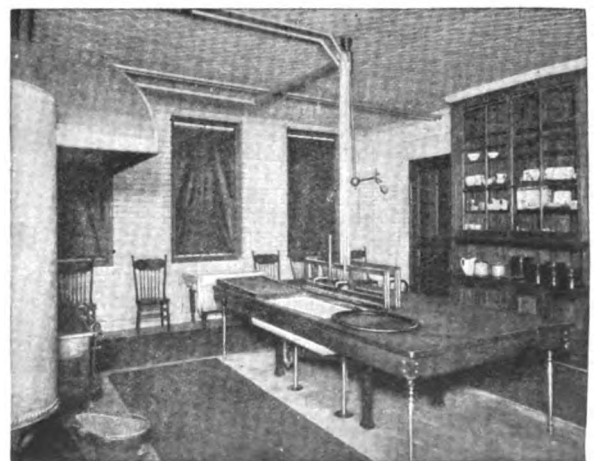
The Broad, Bold Treatment of this hall, in a house in Pasadena, California, is in agreeable contrast to our cramped-up modern houses. Pillars break the space nicely.



The Narrow Shelf for bric-à-brac, and the simple paper are noteworthy in this California dining-room.



Two Shelves across the corner of the room, with a drawer beneath the upper one, serve as a side-board in this Nutley, New Jersey, dining-room.



In a New York Kitchen the sink is in the middle of the room. The location is a unique one.

GETTING GOOD PICTURES OF CHILDREN

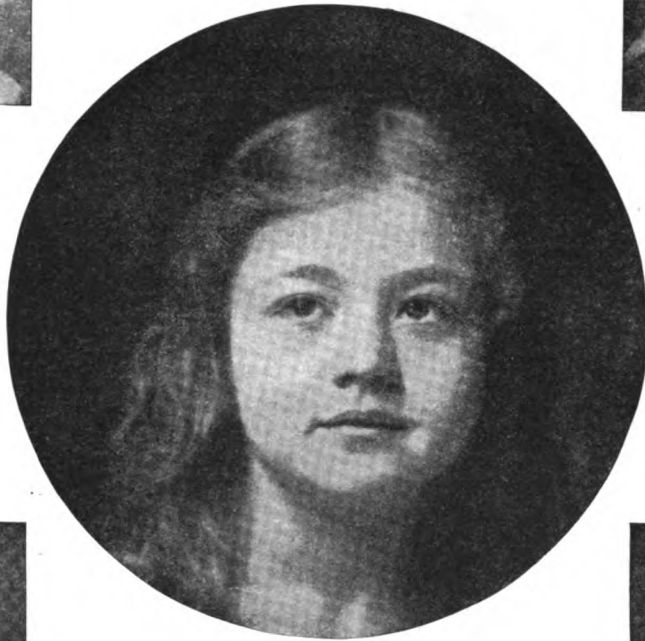
By E. B. Core

[With Photographs Specially Taken by the Author for This Article]



VERY child face is beautiful to at least one pair of eyes. The features may not be symmetrical; the eyes may be small and dull, but the charm of childhood does not lie in facial beauty. The face is the cold fact, and it is the coy smile, the cute and characteristic attitudes which constitute the loveliness that a mother sees in her child. The photograph rarely catches these qualities, and in consequence is unsatisfactory. Much of the blame lies with the photographer, but not all of it, and a few suggestions to the mother may, if followed, go far toward "getting a good picture."

Do not rehearse for the sitting. It makes children nervous and self-conscious. Better



child's picture. The wild gestures and "the little bird" only produce an expression of fear and wonder in the subject's face. Take plenty of time and do not try to get a conventional pose. A photographer who does not like children and has not patience will never make a child's portrait successfully.

The parent who accompanies the child should appear as unconcerned and natural while in the studio as she is in her home, for the little one watches keenly the mother's face for the least sign of alarm.

In the matter of hair, let it alone. Do not brush it in the studio; do not wipe the face for imaginary dirt, and do not try to coerce the child into being good. If the child chooses to romp and shriek, say noth-

THE JOURNAL TAKES PLEASURE IN PRESENTING THESE SPECIMEN PHOTOGRAPHS OF CHILDREN, AS MODELS OF THEIR KIND FOR THE GUIDANCE OF PARENTS. THEY ARE THE RESULT OF YEARS OF STUDY BY MR. CORE, WHO HAS MADE THE PHOTOGRAPHING OF CHILDREN A SPECIALTY, AND WHO SHOWS HERE HOW THE MOST ARTISTIC RESULTS, AWAY FROM CONVENTIONAL LINES OF CAMERA WORK, CAN BE OBTAINED.



not discuss the matter at all in the presence of the little ones, otherwise the mysterious, coming ordeal causes them to become excited and sometimes fearful. Do not select the stiffest and smartest frock. One of some light, fluffy material, which has been worn and has conformed to the lines of the figure, is to be preferred. Even if the little dress is soiled it does not matter. The color should be white or very light. Avoid ribbons or ornaments not usually worn. Anything strange about the child's dress distracts the attention.

ing, but smile. While acting their worst, children become the most interesting and attractive from a pictorial standpoint.

The portrait of a child is so important that it is worth while to take any pains or trouble to obtain a natural and unaffected picture. Sometimes it is a good plan to have the photographer come to the house, and have the little one photographed amid the familiar surroundings of the home.

Some mothers like to have pictures of their children undressed. It is unwise. In after years these photographs—no matter how cunning—seem indelicate. The privacy of the home should not be published for the eyes of even near friends. You never know who may see the picture, or into whose hands it may fall.

Do not tell the child to be good. Save the discipline for other times and places. Give children full liberty in the studio, and let their tastes and temperaments assert themselves. The right sort of an artist will follow the child in its inclination, and join with



gusto and real interest in its play, all the while on the alert to catch an unconscious and happy expression. Snap goes the shutter, and it is over without the little one even knowing it.

Do not go to a photographer who is busy. The operator who insists upon cornering a little fellow and putting his head in a vise is not the man to take your



The large head at the top of the page is not dependent upon clothes for its charm. No matter how many years may elapse, a head without accessories is always in fashion. Pictures of children taken in fancy costumes are often charming, but the child is the thing. Get a good record of the mobile, happy countenance, and it will be worth keeping.





A MODEL HOUSE FOR \$1000 TO \$1250

IT CAN BE BUILT ANYWHERE IN AMERICA FOR ONE OF THESE FIGURES

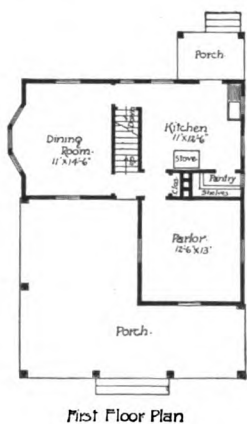
By the Journal's Special Architect

This is the sixth of the series of "The Ladies' Home Journal's Model Homes of Moderate Cost." Each house plan is the work of a celebrated architect, exclusively engaged by the Journal for this work. He is the most skillful originator of moderate-cost houses in America, and these plans represent the careful study of years. All the designs in this series belong exclusively to the Journal. The management can vouch for the absolute accuracy and practicability of the plans and figures.

THE plan for the model house shown in this issue of the JOURNAL is designed to fill the requirements of those persons who desire a small, attractive seaside house, or a country home, for summer use at a low cost. A house of the sort desired may be built after the accompanying plans in many places where lumber is cheap, or at the seashore, where it may be put on piles or brick piers, for from one thousand to twelve hundred and fifty dollars. This estimate includes a small cellar, but makes no allowance for a heater.

THE same plans and general outline may be carried out in a cheaper form with full foundations and small heater, in most sections of the country, for the same price, provided the details are so modified as to be stock work, in which case the windows would have to be of stock size and have both sashes alike, either in one light or to fit glass sizes; all mouldings would have to be abandoned, and simple square wooden posts substituted for turned columns.

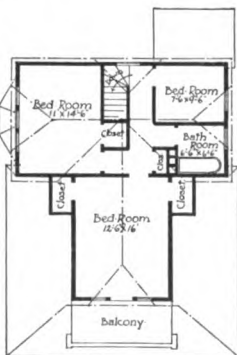
It is only by making concessions to local customs in building, that one may hope to obtain a good-sized, convenient house at a low figure, but any of the JOURNAL plans may be modified.



First Floor Plan

any special locality will naturally bid higher on a style of work to which they have not been accustomed.

FOR the seaside or country a cottage should have a low, nestling look, not the aggressive, perky gables and turrets common in such places. To accentuate this I have dubbed the main roof to cover the porch, a plan which will give an appearance of additional shelter.



Second Floor Plan

THE porch should be a deep one with an inner corner, as shown—one which will give shelter from both sun and wind. The narrow gallery so often running around such houses is practically worthless as a sitting-porch, and is usually ugly in itself, and made more so by jig-saw work. Keep everything as plain as you can both inside and outside of this kind of a house.

The plan for the interior obviates the common defect of having to go through either the living-room or dining-room to reach the kitchen, and by the arrangement of stairs and pantry cuts off the kitchen, with its noise and smell, from the living part of the house. The stairs going up from a small entrance-hall with a large window at the top helps materially in keeping the upper floors free from such annoyances.

BOTH the dining-room and parlor have three open sides, and even the kitchen has a good cross draught, and though the chimney is in the centre of the house, the kitchen flue is so isolated by closets, and other flues which are only used in cool weather, that it will be found no source of annoyance.

The second floor has three rooms, and bathroom, in which full bath fixtures could be put at a slight additional cost, if water is to be had conveniently. There is also a balcony opening from the main room, which will be found a very delightful addition to it, and which also affords a safe and inconspicuous place for the airing and sunning of bedding. An inset balcony of this kind gives sheltered corners, and affords an opportunity for hanging a hammock as well.

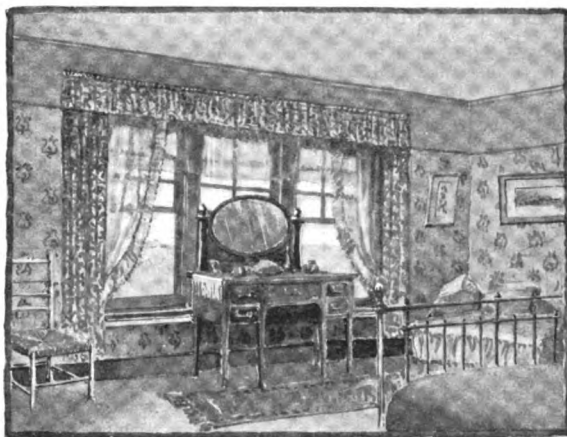
THE roof of such a house should be of shingle, especially at the seashore, and left to become gray in sun and rain without the aid of stain or paint. The walls should be clapboard or German siding, and may be painted cream white or Colonial yellow, with white posts and trimmings. The interior may be of cypress.

FOR summer houses I advise no lining but heavy building paper, which looks fairly well and keeps out the weather for a time. Plastering will be found more satisfactory in the end, and allows of an endless variety of treatment in these days of cheap good paper.

The additional cost of using good-sized, carefully-turned porch posts and good simple mouldings seems to me to be well worth while if it can be afforded at all. It often costs less than the brackets and frills which seem to be almost universal in cheap work, and I am sure that as an investment it always pays, as there is less to keep in repair. The average buyer of a dwelling for himself is beginning to beware of gingerbread work.

COMPLETE PLANS FOR BUILDING THIS HOUSE

Architects usually charge from \$50 to \$100 for the complete building plans for a house. To a person building a \$1000 to \$1250 house, such an outlay is considerable. Hence the services of an architect are often dispensed with. To supply this want The Ladies' Home Journal, owning



THE LARGE BEDROOM IN THIS ECONOMICAL HOUSE

the plans of this house, will furnish to any of its readers the complete building plans of the house here described for five dollars (\$5), postpaid. These plans cover all details and specifications. This offer is not intended, in any respect, to compete with nor interfere with the work of architects. To the Journal there is no profit in these plans: the offer is simply made to help its readers in their desires to build artistic homes.

- The plans and descriptions of model homes published in the Journal have been:
- "A Model Suburban House" (costing from \$2000 to \$2500), in July, 1897, Journal.
- "A House for a 30-Foot Front Lot" (costing from \$2200 to \$2600), in September, 1897, Journal.
- "A \$2200 House for a Small Square Lot," in November, 1897, Journal.
- "A House for a Thousand Dollars," in December 1897, Journal.
- "An \$1800 City Brick House," in January, 1898, Journal, and
- "A Model House for \$1000 to \$1250," in February, 1898, Journal.

The working plans and complete details and specifications for any of these six houses can be had by any person sending five dollars (\$5) to the Art Bureau of The Ladies' Home Journal. Orders for plans of houses other than those mentioned above cannot be filled.

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W. J. KEITH, Architect Lumber Ex., Minneapolis, Minn.



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Saint Valentine's March

By R. M. Stults

[AUTHOR OF THE POPULAR BALLAD, "THE SWEETEST STORY EVER TOLD"]



Tempo di Marcia.

f *f* *f* *mf*

sf *f* *ff* *ff* *f*

f *f* *ff*

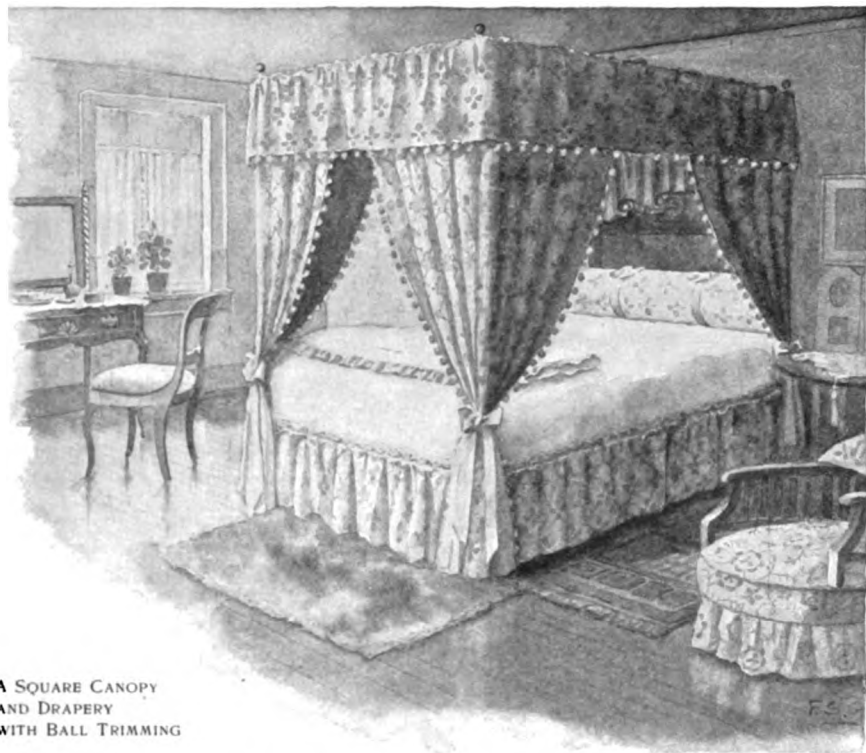
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FOUR SPECIAL PAGES
FOR THE HOUSE BEAUTIFUL AND THE HOME PRACTICAL



A SQUARE CANOPY AND DRAPERY WITH BALL TRIMMING



COUNTERPANE AND BOLSTER OF CRETONNE

THE canopy with the awning effect is made from a light wooden framework and covered with blue and white chintz. The curtains are drawn back at the sides and

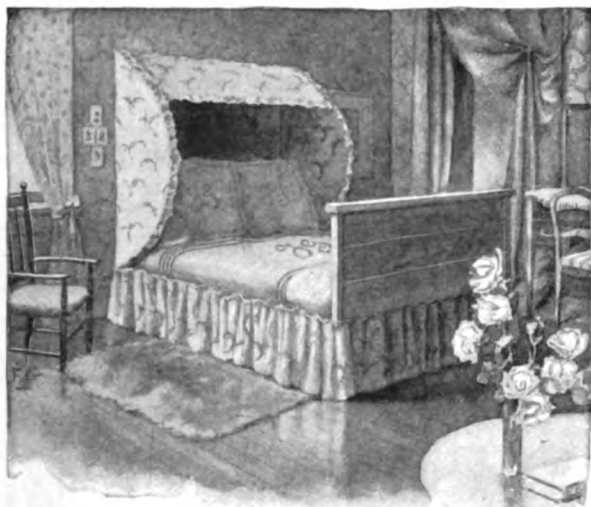
THE DRESSING AND DRAPING OF BEDS

By Frances E. Lanigan

ILLUSTRATIONS BY FRANK S. GUILD

THE simple designs for the dressing and draping of beds given on this page may be developed from cretonne, chintz, dimity, figured silk, dotted Swiss, fine lawn, lace,

TO PRODUCE the effect given in the illustration of the square canopy and drapery with ball trimming, remove the footboard from an old-fashioned wooden bedstead, and carry up portière poles at each corner to a height of seven feet; connect the poles together with lighter poles, which will give the necessary framework for the drapery, and put the brass tops of the poles in place as shown. Stretch tightly over the top and fasten securely to the framework, forming a roof, a piece of the material used for the drapery. The edge of the top of the canopy is finished with a deep ruffle edged with ball trimming.



A CURVED CANOPY AND MONOGRAM SPREAD

embroidery and insertion. The canopy effects are produced by draping the above-mentioned materials over light framework. Valances are much used, and in the illustrations on this page special attention has been paid to giving ideas for this most attractive finish to the modern bed.

culiarly adapted to a cold climate, as the arrangement protects from any possible draughts. The pillow-shams, which are of linen and finished with ruffles, have a monogram in the centre. The blankets across the centre of the bed are also decorated with a monogram.

THE circular canopy, draped with dotted Swiss, depends for its effect upon the large hoop which is suspended by a cord from the ceiling directly over the bed. Cords fastened at equal distances around the hoop are drawn up to the central cord and tied firmly to it. The muslin is then draped over these cords to the hoop, where it is joined to the lower drapery, the joining being hidden with a box-plaited ruffle. The lower drapery is drawn up at the top and fastened with bows and long ends of ribbon, and at the foot is allowed to fall to the floor.



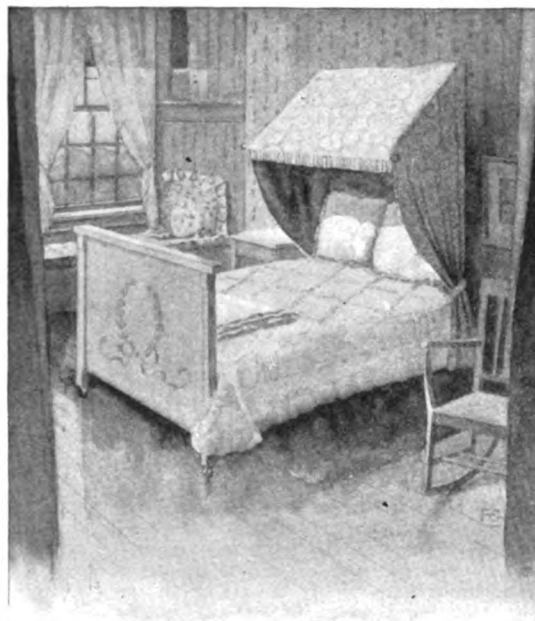
A CIRCULAR CANOPY DRAPED WITH DOTTED SWISS

THE counterpane and bolster of cretonne are suitable for a hall bedroom. The effect is pleasing if a pretty pattern is selected.



SPREAD AND BOLSTER OF FINE LAWN

fastened with bands of white. The edge of the roof of the canopy is finished with a box-plaiting of chintz. The spread is large enough to cover the bed and fall over the sides.



AN AWNING EFFECT AND HANDKERCHIEF SPREAD

THE spread and bolster of fine lawn, and the canopy draping of figured silk, are so simple as to need no explanation. The spread of the latter is made of silk to match.



CANOPY DRAPING OF FIGURED SILK

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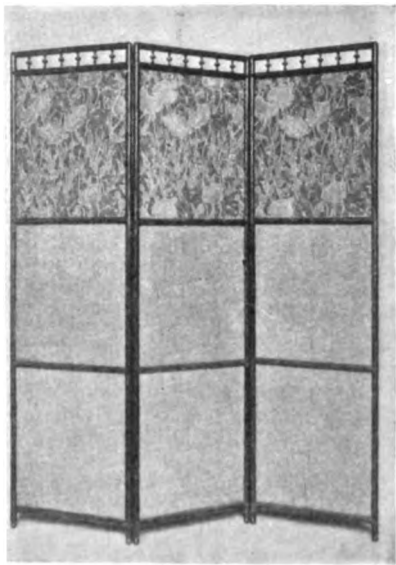
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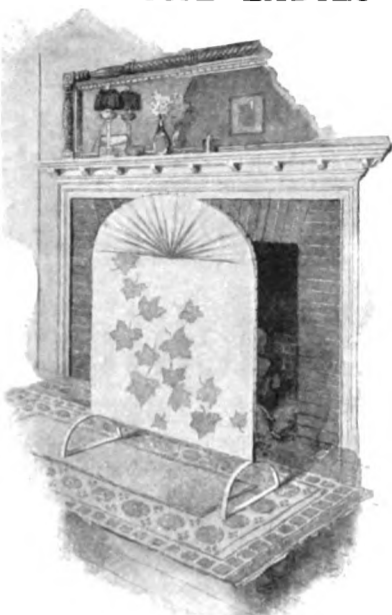
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SCREEN OF SATEEN AND DENIM



A FIREPLACE SCREEN



A POSTER SCREEN

NINE ATTRACTIVE HOME-MADE SCREENS

By Florence Fetherston and Frank S. Guild



SCREEN is one of the most useful pieces of household furniture, as well as one of the most ornamental. In the sick-room one may be used to screen the patient from sight and protect from glare or draught; it may encourage constant fresh air by being placed before an open window, and may hide from view all medicines and other tokens of illness which are so distressing to the sight.

In a dining-room a screen may be placed to shut off the view of the pantry-door; in a library it may screen the student from interruption. In every room of the house the screen is a most valuable, practical adjunct, while its value as a means of decoration can scarcely be estimated.

The designs for screens given in accompanying illustrations are useful and inexpensive, and, without a single exception, may be constructed at home with the aid of a carpenter and the simplest of materials.

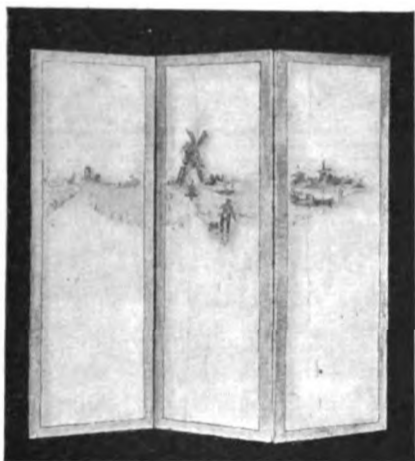
THE screen of sateen and denim, which heads this page, has an oak frame, which is stained a bright red to correspond with the

THE screen made from tea-chest matting consists of a framework made from eight poles, four of which, cut the proper lengths, form each panel. Over the top of each panel is a semi-circle formed from a hoop fastened to the framework. This hoop is brought down the side of each panel and nailed



CONSTRUCTED FROM A HOOP

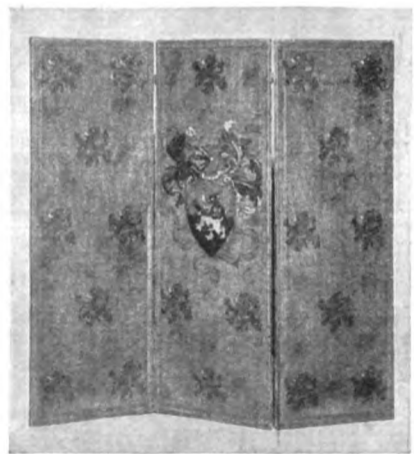
firmly in place. Inside each semi-circle is an interlacing of coarse cord carried through holes bored in both hoop and framework. The centre of each panel is filled with pieces of tea-chest matting, bound with braid.



A DELFT SCREEN

poppies in the sateen which covers the upper sections of the panels. The lower part is covered with green denim. The top is finished with a light rail of the oak.

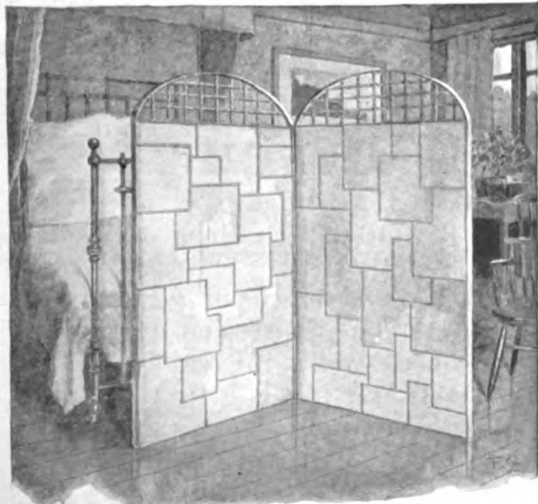
THE Delft screen in illustration is covered with white table oilcloth. A two-inch band of blue is painted around each panel and the centres decorated with Dutch scenes. Antwerp blue and indigo diluted with turpentine are the only colors used. The frame of this Delft screen may be made of pine wood.



BURLAP SCREEN WITH HERALDIC DESIGN

The panels are hinged with strips of leather. The woodwork of this frame may be painted olive green and the cord be gilded.

THE fireplace screen in illustration is made from a light framework of wood with half a hoop fastened securely to the top. It is covered with two pieces of transparent material, between which autumn leaves have been placed at irregular intervals. The material is tightly stretched, and the effect of the leaves, which show through, is very pleasing.



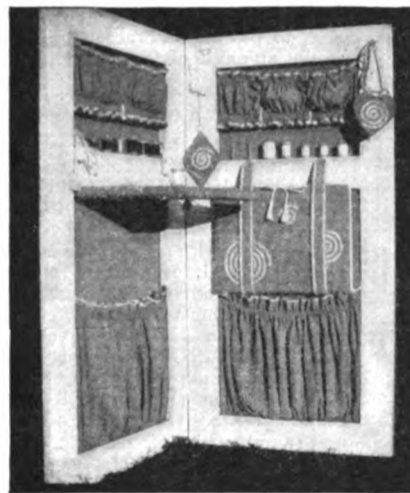
SCREEN MADE FROM TEA-CHEST MATTING

A CHILD'S wooden hoop forms the centre of the framework of the square fireplace screen in illustration. The hoop, which may be covered with any material desired, is joined to the woodwork by strong cord carried through brass screw-eyes.

THE screen with heraldic decoration is done on burlap with tapestry dyes. The ground—a dull green—is painted first, then the lions are stenciled on with rather a bright red, for the reason that the green will dull the red somewhat. The device in the central panel is done in darker green, red and dull blue. The whole is outlined in gold.

THE poster screen is of burlap with a heavy coat of green paint. When this is thoroughly dry, paste the posters to the upper part of panels and decorate with flowers suggested by the posters which are used. Outline all the forms with a raised paste.

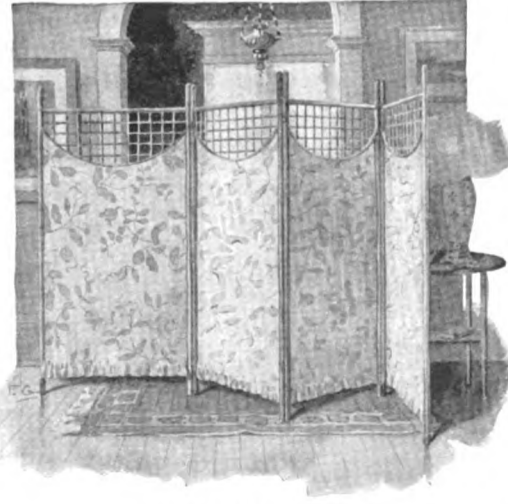
The sewing-room screen consists of two panels forty inches high and eighteen wide, making the inner measurement thirty-five by thirteen. Twelve inches from the top is a cross-piece, in which brass nails are driven to hold spools. On one side, attached by hinges, is a piece of board which serves as a table when the screen is in use. On the opposite side is a portfolio with writing



SCREEN FOR SEWING-ROOM

materials. Bags of different sizes are arranged top and bottom. The frame is painted with white china gloss. The material used is blue denim feather-stitched with white.

THE very inexpensive screen in illustration is made from broomsticks sand-papered and painted or gilded. The panels are filled in with cretonne and hinged together with strips of leather.



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DOING BAMBOO WORK AT HOME

By F. O. Foster

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IN COLORING AND ENAMELING THE CANES

THE canes are all of a straw color when first received. The wavy brown coloring of the joints seen in the manufactured article is made by holding the reed to an ordinary gas flame, either on the bracket, or by using a rubber tube four feet long, one end of which is attached to the bracket, while to the other a gas nipple is fastened. This arrangement will enable you to hold the coloring flame in your hand. Let the broad side of the flame, at the point where it emerges from the burner, be held right against the reed on top of it. After applying the flame a few seconds a wavy brown mark will appear. When you think the mark deep enough in color turn the reed toward you about a quarter of an inch and allow another mark to appear, and so on around the reed. Two coats of white enamel will make a good finish, and, if desired, the ring on each joint may be touched with gilt.

TOOLS NECESSARY FOR THE WORK

THE following outfit will be necessary: One ratchet bit brace, one nine-inch mitre saw, one small square, one each of auger bits, three-sixteenths, one-quarter, three-eighths, one-half and seven-eighths of an inch; one three-sixteenths gimlet, shaped like a gouge, and a sharp-bladed knife.



AN EASEL AND A FIRE-SCREEN

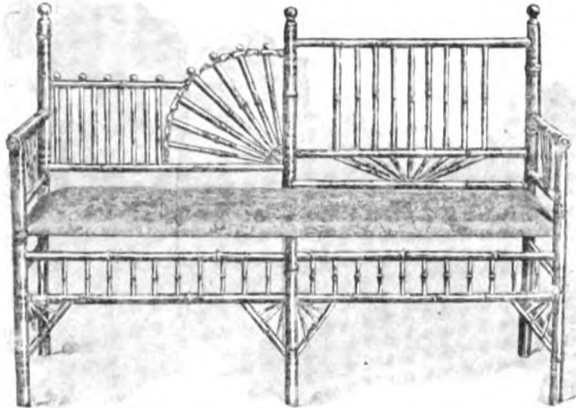
Use the gouge-shaped gimlet to bore the holes to admit the spur of the bit; otherwise you will split the cane. After you have made the marks for the holes cut away or scrape the surface a trifle, so that your gimlet will not slip off when you attempt to start it in. Bore the hole through one side only. As the reeds are not of uniform size use the knife and trim either the hole or the end of reed to make a fairly snug fit. Before gluing, fit all the pieces together to see if they are right. After the glue has been applied and all the pieces are in position, tie the parts well with strong twine and put away for twenty-four hours to dry; then varnish with one coat of quickly-drying varnish.

MAKING AN ARTISTIC FIRE-SCREEN

FOR the fire-screen in accompanying illustration select for uprights two pieces about seven eighths of an inch in diameter, and cut them each two feet nine inches long. The four horizontal pieces are each one foot eleven inches by about three quarters in diameter. Cut for the top panel eight quarter-inch pieces three and a half inches long. Cut them so the knot will be in the centre when in position. The three supports for the horizontal pieces in centre of panel should be a little larger than the other uprights, but same length. The six horizontal pieces are each six and three-eighths inches long and less than one quarter in diameter. The lower panel requires thirteen small uprights three and three-quarter inches long. The foot pieces should be six inches long and one inch in diameter, with two short pieces in each end for standards.

FITTING AND ARRANGING THE PANELS

MAKE the panels first and then fit them to the long side pieces by laying them on the floor in their relative positions. When so placed mark the side pieces where you must bore the holes to admit the ends of panels. In fitting the foot pieces cut out the lower end of upright so that the piece will fit up in it at right angles to the screen. The short uprights in top panel should be an inch apart, except the horizontal pieces, which are six inches. In the bottom panel set the uprights an inch and five-eighths apart.



A VERY COMFORTABLE PORCH SETTEE

EASEL WITH FAN-SHAPED DESIGN

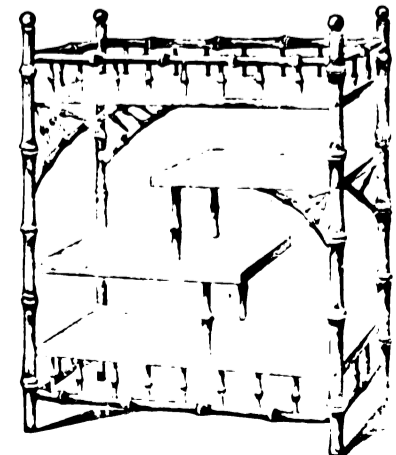
AN EASEL, similar to the one shown in illustration, is a piece of work that might properly follow the screen. The same rules will apply in putting it together. At the point of the fan, where the sticks diverge, cut each one a wedge shape, so that they will all come together in a point; then cut the corners where you want to put them, so that they will fit in snugly together. Put glue on each one when placing permanently in place, being careful to use only glue of the best quality. The cross rod, which is fastened to the leg or back standard, is fifteen inches long, and should be put in without glue, so that it will turn easily in the socket. The picture-rest is twenty-four inches long. When in position it should be about that distance from the floor. It is attached by means of two four-inch pieces of half-inch standard and the other in the rest. It is well, also, to put small braces under the rest at an angle of forty-five degrees.

MAKING A PORCH SETTEE

AFTER the screen and easel are made, the wall cabinet and the settee may be attempted with ease. The seat frame for the latter is made of wood one inch thick by three inches wide, with cross piece at ends and centre. It is well to mortise and glue them together. Fasten the legs or uprights to frame by cutting out the corners, so that the reed will fit in snugly, and with a long blue-head screw fasten in position. Given the main dimensions it will be an easy matter to arrive at the rest after an examination of the cut. The length is four feet, by sixteen inches in width; the seat is sixteen and a half inches from floor; the back standards, which are of one-and-a-half-inch cane, should be thirty-four inches high, while the front uprights at the corners are twenty-four inches.

Brace legs with two cross pieces, back and front and at each end. Get some curled hair and upholster your settee with material of a Turkish pattern in dull blue and brown.

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