

Architecture, etc.

SUBURBAN RESIDENCE.

The house design presented on the opposite page will occupy one of those charming sites for which Nyack is noted, commanding a favorable view of the Hudson and surrounded by all the natural attractions of that delightful locality. The internal arrangements were planned to suit the particular requirements of the owner, and certainly show a most desirable disposition of the accommodations. The aspect is east, and hence, it will be noticed, the library and dining-room have a sunny and cheerful exposure. The front bay window not only affords a more extensive prospect to the parlor and room above, but adds to the spaciousness of those rooms. The south oriel occupies a decidedly appropriate position and occasions no obstruction to the carriage drive to the rear of the 60-foot lot on which the house is located. In connection with the kitchen, a spacious store room is fitted up with pastry board, dresser, bins, etc., and a kitchen pantry is also furnished under the servants' stairs. Stationary wash trays are located so as to interfere as little as possible with the culinary work. Long windows communicate the dining room with the front and rear porticos. The cellar stairs are underneath the principal flight, and above the latter are the stairs to attic, where a servant's room and clothes room are finished off. The cellar extends under the entire building, excepting beneath the store room. The house is heated throughout by Graff and Co's No. 5 hot blast furnace, and is finished replete with all the modern conveniences of a first-class dwelling, the plumbing arrangements being according to the most improved method. In construction, the work is thorough and first-class throughout. The frame is sheathed with boards and felt beneath the clapboards, and the slopes of the roofs are covered with slates. The first and second floors are laid with narrow mill-worked white pine flooring, and the attic with flooring of medium width. The architraves and base boards, as well as the inside details in general, are of unique and original design, producing a beautiful effect at a comparatively small expenditure of material and labor.

The structure is conspicuously exposed from each direction and the design has been treated accordingly, presenting an interesting outline from every point of observation. Although in a hastily-prepared perspective sketch much of the expression is lost with the absence of well-defined, characteristic details, yet it will be readily seen that by a tasteful introduction of colors and contrasts this house can be made extremely attractive.

As to the cost of the building, so much depends on circumstances and conditions that it is hardly fair to attempt an approximation. Under favorable circumstances and judicious management the total cost, including heating, plumbing and mantels, should not exceed \$4,750. Mr. Horace Greeley Knapp, of 60 Broadway, New York city, is the architect.

JOEL'S ELECTRIC LAMP.—A method of applying electric lighting to indoor purposes has been effected by Mr. H. B. Joel, who has worked upon the incandescent principle. The light is produced by the heating to incandescence of the end of a thin carbon rod which forms one electrode, and which is continuously fed through special and simple contact jaws against a fixed cylinder of copper forming the other electrode. The light emanates from the short length of carbon between the clamping jaws and the copper cylinder, but chiefly at that part near the metal where the rod becomes pointed by the action of the current, and where it is, therefore, more intensely heated. In addition to the light produced by the incandescence of the carbon there is also the glow or flame which proceeds from the surface of the carbon to the copper electrode, similar to an ore light. The Joel light thus takes an intermediate position between the purely incandescent system of Edison and the arc lamp of Serrin and others. The lamp in which the electrodes and the mechanism are inclosed is externally precisely similar to some gas-lamps, being fitted with gaselier suspensions and terminating in a ground or opalescent glass globe. A switch or tap is placed in each room, and the light is turned on and off at will. There are automatic safety arrangements, so that before the lamp can be opened when burning the electric current is shut off, and this also occurs when the carbon has been consumed, all liabilities of accidents being thus avoided. The whole system, in fact, as far as the arrangements of the lamp and its accessories are concerned, has been approximated as much as possible to that of gas lighting.

Cabinet Making.

HINTS ON DECORATION.

The knowledge and appreciation of true art, viz., perfect form, exquisite symmetry, and harmonious color, is not confined to one small section of the community alone. The word "artistic" brings us to the consideration of what really constitutes true art in decoration. It should be borne in mind that from the bringing together beautiful things, however lovely they individually are, will never be evolved in agreeable whole unless they are suited one to another and suitable for the purpose to which they are put. A house built in the Gothic style must be decorated in a suitable manner; but not in this alone must fitness be regarded. Rooms should be decorated and furnished so as to insure the greatest possible amount of comfort, repose and pleasure, compatible with the uses for which they are designed; a dining room should be arranged so that it may appear to advantage in artificial light, and present a warm solid appearance; while a drawing room may be more lightly and elegantly furnished. Then, again, harmony is another distinctive feature in decorative art. If a good scheme of coloring is faithfully carried out, a satisfactory and pleasing effect will be the unailing result. A third point of no less importance is the due recognition of true proportion. All decoration is worthless if it is not perfectly adapted to the space it is intended to embellish; the design also must be on a scale proportionate to the size of the panel it occupies.

The several portions of entrance hall and rooms, the floors, walls, ceilings, etc., first call for attention; we will afterwards consider the house as a whole, and suggest a scheme or two that may be of assistance to our readers. The hall flooring may be laid in plain marbles, or patterned in mosaic work; this style is more uncommon, but, unless evenly and well laid, is no improvement on the tiles that are so fashionable at present. Either pavement is desirable on account of the ease with which perfect cleanliness may be maintained. The designs on tiles suitable for halls are so numerous that choice of the prettiest is rendered a difficult undertaking, the one great objection to their use being the noise occasioned by every passing footstep. Plain oak or parqueterie is charming for a hall, presenting, as it does, with one or two oriental rugs laid down, a rich, warm appearance. The polishing process keeps it as clean and free from dust as the tile pavement, and it possesses this advantage over the other, that it gives back but a subdued echo, whereas the tiles ring out each successive footfall clearly and sharply. All floors in a house may be laid either with oak or parqueterie, or the borders only may be of ornamental wood, the centre covered with a carpet.

For wall decoration we have various methods and materials offered us. Woven or painted tapestry, silk, satin, cretonne, are among the textile fabrics suitable for hangings. They afford the depth and richness necessary to suit the prevailing taste. Walls either flatted or done in distemper are preferred by many to other modes of ornamentation. They can be more easily cleansed, and will not hold the dust, as do the above-named fabrics; they can be made to look warm, cool, rich, sombre, light, dim, or glowing, according to the colors the artist pleases to lay upon them, and may thus be brought to form fitting backgrounds to the furniture of any known period, and to enhance by good contrasts the colors of chair coverings and carpets. Paperhangings, though some would relegate them to the bedroom floors, are cool and bright-looking, and, when artistically designed and harmoniously colored, are worthy of decorating some of our choicest rooms. Entrance halls may be painted, tiled, hung with embossed leather or Lincrusta Walton. The mention of walls brings us to the consideration of dadoes. And first as to height. A dado cannot in any case be allowed to be of such a height that the wall is thereby divided into two equal parts. The usual plan is to raise it somewhat higher than the chair-back; but it may be carried up as high as the top of the door with advantage; this gives an odd yet picturesque appearance, eminently suited to old country houses, where there is plenty of light.

In houses, closely surrounded, the light obtainable is so small in quantity that it is oftentimes requisite that the walls should be as light in tone as possible, in order that they may reflect all the natural light and diffuse it around. This is especially needful in houses where the back windows are of necessity filled in with stained glass, that the outlook, which is often none of the pleasantest, may be hidden. When a rich old oaken dado cannot be rivalled for beauty, durability, and fitness, yet the many other methods of forming dadoes are good and effective in their