

# HOW A BASEMENT MAY BE CONVERTED INTO AN ARTISTIC GRILL ROOM FOR THE HOME.

This Quaint St. Louis Apartment, Once a Storage Vault, Is Now the Delight of Its Owner's Guests.



"THE SCOUT" BY O. E. BERNINGHAUS

WRITTEN FOR THE SUNDAY REPUBLIC.

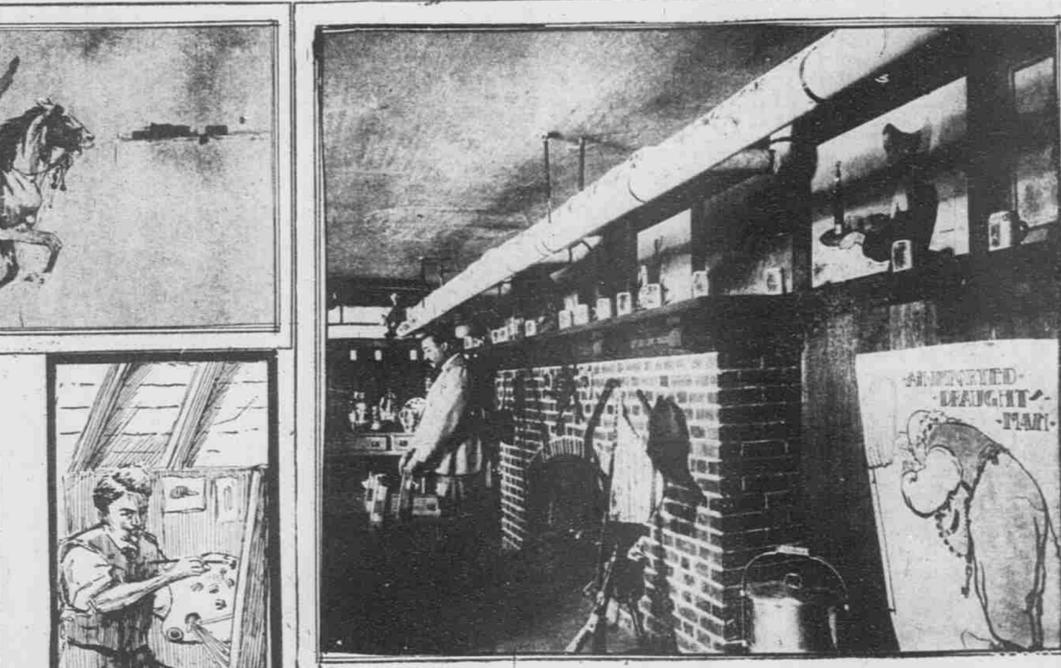
The old-fashioned, commonplace "growler" has been displaced. When Mr. Strauss turned the half of his basement under his gallery into a "growler" he "buddied better than he knew." The "growler" is fast becoming famous, not only in St. Louis, but all over the country. Photographers, artists and good fellows generally are represented in devious and various ways. It is a show place as unique as it is inviting.

It is a place where refreshments are dispensed, hence its name. In dimensions and character it is of refractory size and simplicity. Fifty guests can be as conveniently dined and wined as half a dozen. The floor is concrete, the walls are wainscoted in hardwood. The furniture comes from a craft society, and every piece is massive and straight-lined. Sideboard, buffet, shelves, chairs, plate rails and wastebars are filled with rare crockery. There are seventy-five steins alone, some of intricate workmanship, from the giant bumper to the midsize. Each of these steins was the gift of some photographer or artist, and bears the donor's name. An immense colonial fireplace occupies the center of the east wall of the room. Even the door which leads into the delightful refreshment hall is made in racycraft style and has a knocker in the shape of a lion's head, such as one finds to-day in the quaint old towns of Germany. A latchet, quite the real article, which pulls the lever and lifts the latch, hangs on the outside of the door.

But the most attractive part of the room is the wall panels, which run around the upper part of the wall up to the ceiling. There are at least fifty panels, and each one is a contribution to the decoration of the place by some artist, a fancy in which he pleased himself as well as the recipient.

The names inscribed upon these panels comprise some of the best local and foreign talent. The local painters represented are Paul E. Harkney, Frederick L. Stoddard, Carl Waldeck, Louis Mullgardt, O. E. Berninghaus, George A. Harker, Tom Barnett, Frank Helyar, Matt Hastings, S. Annan and Miss Clara Pfeiffer. The artist donated a handsome plaster case, which she made in Paris, France, for the international exhibition. Miss Cornelia, Miss Harkney's study is in that clever artistic vein, and Matt Hastings' "Sea Serpent," a travesty on the old adage, "Two is company and three is a crowd," is a fine piece of painting in fine color and full spirit.

Schade, of Milwaukee, F. Resaugh of Texas, E. Miller of Paris, France, J. Godfrey of Pennsylvania and D. E. Stoddard of New York, are outside contributors. Mr. Stoddard's panel has just arrived. It is entitled "The Manure's Child," and represents a splendidly drawn Othello, resting on the dead mask of a supposed Desdemona. Around the walls are hung at least one hundred small masterpieces, each with the name of some contributor to the



A VIEW OF THE GROWLER



Portrait by Fred L. Stoddard



The Inquisitive Visitor by Carl Gustave Waldeck



Panel by G. A. Harker



Winter by Gustave Wolfe



At The Waters' Edge by Frank

adornment of the place, and other friends of the proprietor.

The steam pipes are covered with white asbestos and decorated with many citations from the classics and the Bible, pertaining to feasting.

One of these fitting biblical citations is "Better is a dinner of herbs with love than stalled ox and hatred therewith." (Proverbs, xv, 17). From Owen Meredith's "Lucille" is quoted "He may live without love—What is passion but pling—But where is the man—That can live without dining." From Shakespeare's "Macbeth," banquet scene, is quoted "Now, good digestion wait on appetite and health on both."

An apt Hubbard sentiment is "Do your work as well as you can and be kind." The "growler" is under the direct charge and supervision of "Charlie," the negro doorkeeper, who has been in the employ of Mr. Strauss for years. He provides the meals, lays the table and serves the drink at 1 p. m. All the office attaches sit

down with Mr. Strauss to dine, the same as bank clerks do in a bank. There are generally guests who join and partake of the repast. Such a "growler" is an ideal eating place, where good cheer and good fellowship wait on the table and season the meal.

The dry, well-built basements of West End houses lend themselves capably to a reproduction of a growler. The owner can individualize it according to his tastes and bubbles; not all men's ideals run to pictures as the chief basis of decoration. So far there is no other place just like this in the country. As all good things must have a start, there may be more before long.

## DRAPERIES SHARE IN THE NEW ART MOVEMENT.

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In the fall a woman's fancy turns to thoughts of serious shopping. "What is to be bought for the house?" "What is in interest with 'What is to be worn?'" Curtains and draperies are one of the difficult fittings to settle up. They must harmonize with the other furnishings, and although the changes in their style from one season to the other may be slight, they are none the less important.

L'Art Nouveau promises to be as popular on this side as it has already been both in London and Paris for house decorations. It is a gain in that it is a step toward originality. This century should be prolific in invention along this line.

Textile panels and hangings and other kinds of textile fabrics are in vogue for walls. Calcutta burlap is an inexpensive material much in use by persons of small means. Wall papers are considered more desirable when designed to represent cloth. For the houses of the rich beautiful Aubusson or Gobelin tapestries are used, and rival the paintings of the owner in costliness. Many of these antique designs are copied and woven into desirable pieces for wall decoration at prices within the reach of moderate incomes. Portieres and curtains are made of the richest material for the fortunate folk who are able to buy them.

Some of these are of brocaded silks, moquette on tapestry backgrounds, with soft velvet figures in exquisite coloring, such as indigo, green, gold, and red. Others are silk velvets in beautiful shades, and these in turn embroidered in the nouveau art design, having large flowers, with long leaves and stems, giving the desirable straight effects. Sometimes these flowers are applied in colored velvets, and again they are a mass of solid embroidery. Certainly, the expert artistic needlewoman of to-day should not lack employment. There are shops where women regularly work to fill the orders of decorators using exclusive designs made to suit the room where the draperies are to hang. In addition to these regular places where this work is done, much beautiful embroidery is ordered from gentlemen, who work in their own homes, and who are in need of pin money or funds for charity. Not only are plain grounds used for effective designs, but this year decorators are embroidering broad bands—although it seems like "painting the lily." When simple work is desired the pattern of the material often is outlined with lines.

Window shades are trimmed with fringe from two to four inches in length, and a new invention is a material which comes for this purpose in two colors, white on one side, and green, yellow, red or brown on the other. This is to go away with the two sets of shades that many persons have found it necessary to use.

French curtains, as they are also called, are made in a graceful design called Grande dame. They are of set and Arabian lace, finished with a full ruffle at the bottom, and promise to become popular. This curtain differs from the Honne Femmes of last year in being made in two pieces like an inside curtain, while the ruffe which finishes it is unchangeable. The curtain comes in different designs, Renaissance, Marie Antoinette designs. The Marie Antoinette pattern here given was done recently for a private home in Philadelphia, a pink ribbon being used for the white ones, and shades that harmonized with the pink room where it was to be hung. The bedspread being made in the same way. All of these cur-

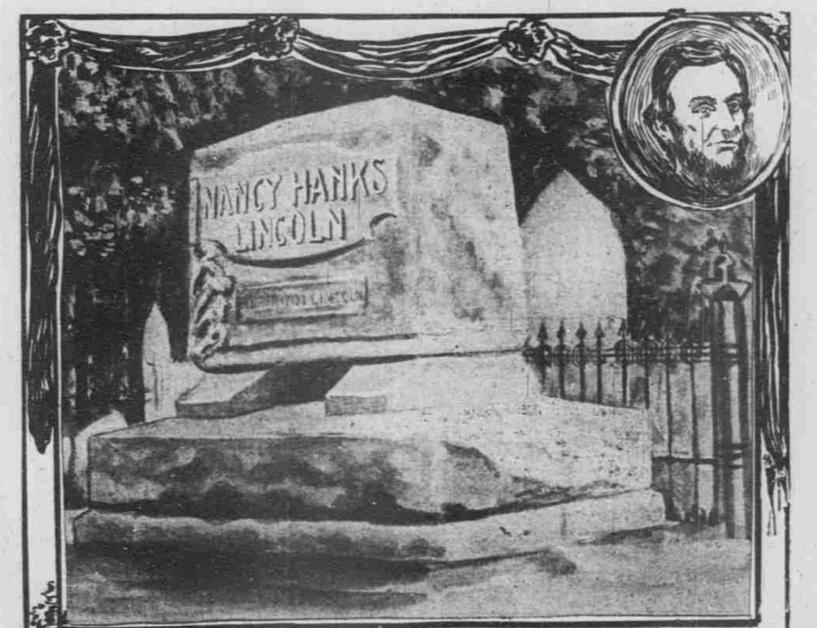
tains are handmade, and the work which a few years ago was all done in Europe is done here; but on these coasters, less than 100 a window, they are available only for the wealthy. Venetian curtains are made in the same manner, with squares of lace and linen on burlap, and they are considered most artistic when no two pieces are of the same size or shape. This popular lace is all made in the east of France by the country girls, very little of it being made in the convents. Some lace houses have as many as 400 girls in their employ. They work in their own homes, or in the fields as they sit and watch their cows. They are furnished with the patterns and materials, and every few weeks some employe of the house they are working for makes a circuit of the country to see how much of the work they have finished.

Another fashionable curtain and one more within the reach of persons who have ordinary incomes also, is made of net and Arabian lace. They are handmade and are much favored by decorators. The artistic coffee shade of the lace being extremely effective. Occasionally these Arabian curtains are found in white, but these are not considered as desirable as the coffee-colored ones. In Mr. Vreeland's handsome house in Seventy-second street this style of curtain is used in all the windows, from the street to the top floor. Imitation Arabian lace curtains also are seen at popular prices. But whether the lace is of Arabian, guipure, Renaissance or some cheap factory lace, it is all combined with net, and the scrim curtain seems to be a thing of the past.

A popular and inexpensive curtain for country houses or for bedrooms is made of pretty chintz or cretonne, bordered all around with a band of denim—for instance a cretonne curtain, with rosebud stripes. Striped cretonne is most desirable this autumn, and will have a border of moss green denim. If something new is desired hand them under a straight cornice of wood, covered with the cretonne. Instead of using a rod and rings.

Curtains also are made of cretonne to harmonize with the room, and are finished simply with Tom Thumb fringe, made of all the colors in the material. The bedspread and canopy usually are made to match. Much has been said for and against the draping of beds, but it is a pretty fashion and continues to be followed. The latest plea in its favor is that the draperies keep out draughts, and therefore prevent colds. While more fresh air can be allowed in a room with a curtained bed than when no drapery is used.

## NEW MONUMENT NOW MARKS GRAVE OF ABRAHAM LINCOLN'S MOTHER.



MONUMENT AT GRAVE OF NANCY HANKS LINCOLN IN SPENCER COUNTY, INDIANA



THE LINCOLN CASE

WRITTEN FOR THE SUNDAY REPUBLIC.

One of the most covered women in American history was born in poverty and lived her short life in obscurity. It was not until a generation after her death that the noble womanhood of Nancy Hanks Lincoln became known to the world. She was the mother of a man who conducted this country through the greatest civil war ever

known. Yet she passed her days in the drudgery and hardships of a frontier life, and was buried on a little knoll in the wild forest, with only a few friendly hands to lower her poor body into the grave. Though her days were brief, she exercised an influence on her illustrious son which was the foundation of his noble traits of character.

The piety, love of truth, and Christlike pity and mercy which characterized the great President came from the mother. "God bless my mother. All that I am or ever hope to be I owe to her," were the words once spoken by Abraham Lincoln to a lawyer friend in Illinois.

The great State of Indiana dedicated a monument to that mother of whom Lincoln speaks. The most famous of Indiana's sons were there to do honor to the memory of this noble woman.

another is the grave of his mother, Nancy Hanks.

UNMARKED SIXTY YEARS.

The dedication of the monument was conducted by the Nancy Hanks Lincoln Memorial Association, which is composed of Governor Durbin and a number of citizens from different parts of the State. The first monument was placed over the grave in 1830. For more than sixty years the resting spot of this woman, who gave so much to humanity, was unmarked. In the year mentioned a plain marble slab about two feet high, on which was inscribed, "To the Mother of Our Martyred President, Erected by a Friend," was brought to the grave and set up. No one knew whence it came or who sent it for the men who did the work never knew who paid them. The money came through a bank at this place and that was the end of it. The general supposition is that the simple marble slab was the gift of Clem Stoddard of South Bend.

When the old monument to President Lincoln at Springfield, Ill., was replaced by a new one, the contractor presented the name of the only sister of President Lincoln. The Nancy Hanks Lincoln Memorial Association was formed. The Committee of Spencer County purchased seventeen acres around the grave and decided it to the Monument Association. At that time the association received an anonymous contribution of \$1,000, supposed to be from Robert T. Lincoln of Chicago. The new monument was placed just outside the iron fence enclosing the old one. The grounds have been cleared up and at the dedication the association will make plans for converting the place into a park.

DEATH OF SARAH LINCOLN.

Just three-quarters of a mile from this grave lie the remains of Sarah J. Grigsby, birth and death. Uncle Ben Grigsby, yet living in this county, thus relates how the news of Sarah's death was broken to her brother. "At the time she was in the workhouse at our home, being a little carpenter work, when Aaron (Sarah's husband) came running up and said that Sarah had just died. We went out and told Abe. I never will forget that scene. He sat down in the door to the smokehouse and buried his face in his hands. The tears slowly trickled from between his busy fingers and his gaunt frame shook with sobs. 'We turned away.'"

The youth of Lincoln was sorrowed by the deaths of both mother and sister, which deepened that natural sadness of his.

STORY OF NANCY HANKS.

Thomas Lincoln and Nancy Hanks were married in Kentucky June 12, 1806. At the time of the marriage Nancy Hanks was 22 years old, his wife about 23 years. She had dark skin, dark brown hair, gray eyes, and a prominent forehead. Her face was square and angular, with a marked expression of melancholy, but in disposition she was amiable and cheerful, and though her lot was a hard one she never complained. She had some education, and after her marriage taught her husband to read and write. On February 10, 1807, Sarah Lincoln was born, and on February 12, 1808, Abraham Lincoln was born.

The exact time of the arrival of Thomas Lincoln in Spencer County, Indiana, is in some doubt, but the land records show that he went to Vincennes and entered the tract of land on which he had squatted several years before, on October 13, 1811. About a year after this last mentioned date the settlement in Indiana was afflicted with that mysterious disease called "milk sickness." There were only a few houses and a passenger station there. They sought down in the valley, on one of the hills of which lived Abraham Lincoln in his boyhood, and on

and did the little jobs and errands required of them.

When she was about to die Mrs. Lincoln called the children to her bedside. She was weak, and the children leaned over while she gave her last message. Placing her feeble hand on little Abe's head, she told him to be kind and good to his father and sister; to both she said: "Be good to one another."

The death was in November, and the husband, Thomas Lincoln, performed the duties of undertaker and sexton. With his whip-saw he cut out the boards for the rude coffin, nailed them together, and, placing the frail body in it, carried it to a scantily covered knoll an eighth of a mile away from the cabin. Here he lowered her into the grave and covered her over with the clouds moistened by the tears of Abraham Lincoln and his sister.

GENERAL WITHOUT MINISTER.

No minister could be procured at the time to perform the last rites, so when spring-time came the boy wrote to Elder Elkin, who lived near the family in Kentucky, appealing to him to come and preach a funeral sermon over his mother's grave. The good man cheerfully complied with the request, though it involved a journey of over a hundred miles on horseback. An eyewitness thus described the funeral sermon: "As the appointed day approached notice was given to the whole neighborhood. On a bright Sabbath morning the members of the region gathered in. Some came in carts of the rudest construction, their wheels consisting of sections of the huge logs of forest trees, and every other member the product of the ax and auger; some came on horseback, two or three upon a horse; others came in wagons drawn by oxen, and still others came on foot. About 300 persons in all were assembled. Taking his stand at the foot of the grave, Parson Elkin lifted his eyes to heaven and preached a sermon and then preached a sermon. He spoke of the precious Christian woman who had gone with the earth to her grave, and his sermon, and held her up as a true example of true womanhood."

Uncle Hiram Grigsby, aged 86 years, who is on the Committee of Reception, is also related about the Lincoln family, although it was his own brother who married Abe's only sister. It is probable that he has in his possession "The Chronicle of Healden," one of President Lincoln's earlier writings. At any rate, when last seen in the early seventies he had it. This was a satire upon the marriage of one of the Grigsby family, and he, of course, has an interest in keeping it from the public eye.

How a Secret Travels.

Once upon a time a man who had a secret told it to a woman, under the agreement that she was not to breathe it to a soul. After a week the same secret was whispered to him, quite confidentially, by a third person. Moral: A secret told to a woman goes with talline effect.