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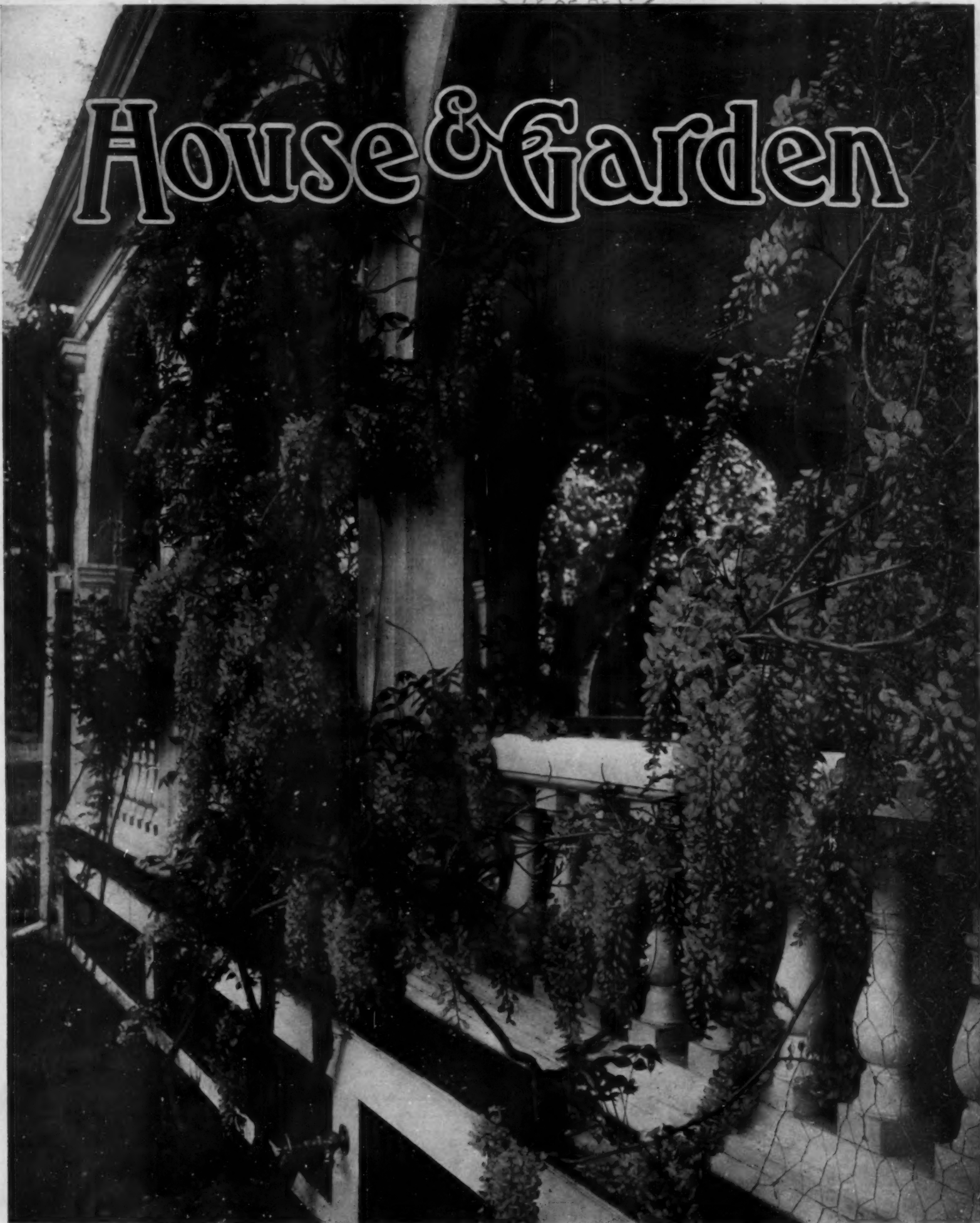
Islesboro, a Bit of the Maine Coast

Vol. XII

JULY, 1907

No. 1

# House & Garden



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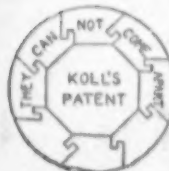
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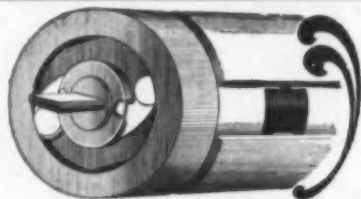
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THE WALLS OF AVIGNON

THERE is no city in Europe which gains so much character from its fortified wall as Avignon. In the eyes of a military engineer the old masonry, if compared with the defences of such a place as Lille, appears as worthless as a cardboard enclosure. But when Avignon was a refuge for the popes there was no other place that was more secure. It now suggests to the tourist the strength of the enemies who pursued popes and anti-popes for more than a century. The walls are wonderfully preserved. They have now to withstand enemies of a novel kind, for the municipal council have come to the conclusion that they are obstacles to public improvement. At first it was proposed to deal only with one of the watch-towers of Clement VI. The Commission of Historic Monuments interfered, whereupon the councillors decided upon a wholesale destruction of the ancient fortifications. It cannot be denied that Avignon is no stronger from its fourteenth-century walls; but if the municipal councillors are permitted to have their own way the city will be infinitely less attractive, for it obtains its peculiar character from the vast and grim palace of the popes and the walls, of which the picturesqueness has been enhanced by years.—*The Architect.*

ARSENICAL POISONING BY WALL PAPERS

IN a note by Mr. Thomas Bolas, F. C. S., in the "Society of Arts Journal," we read: It has long been recognized that arsenical wall-papers do serious mischief, but the work of Gosio and of Emmerling seems to have cleared up that mystery which has surrounded the matter. Certain moulds, including the very common *mucor mucedo*, have a remarkable property of decomposing arsenical compounds, with the evolution of volatile products containing arsenic, and the highly poisonous character of volatile arsenical compounds, coming into the system by way of the respiratory organs, is well known. Arsenious acid is, even in small quantities, a highly antiseptic substance, and poisonous to moulds, so the throwing off of the arsenic in a volatile form may be an effort of nature to cast out the poison. The arsenical copper greens and other coloring matters containing arsenic are still used, and, paradoxical as it may appear,

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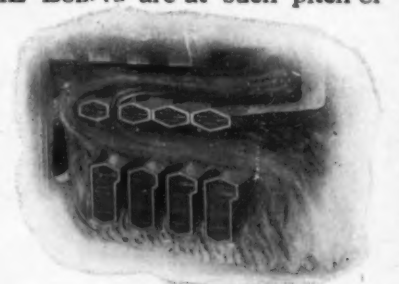
mansions, stores or offices thus outfitted are made so comfortable with so low a fuel cost and little care as to insure quicker sale or higher rental (usually 10% to 15% more).

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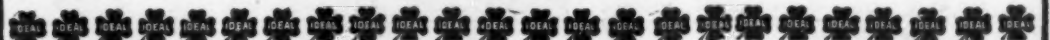
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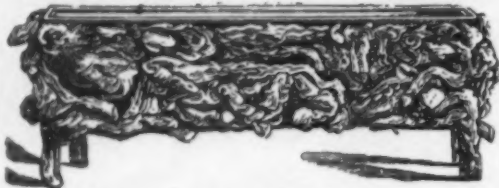
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it is by no means improbable that the most dangerous wall-papers are those containing a mere trace of arsenic, as when the quantity is large the moulds cannot exist. Traces of arsenic may come into wall-papers from the imperfect washing of vessels used to contain the more highly arsenical colors. Now that boric acid is very cheap, the old and perhaps forgotten suggestion of Bolley to use a precipitated borate of copper as a green pigment in place of the arsenical green deserves attention. Bolley's green is prepared by taking two parts of blue vitriol (crystallized cupric sulphate) and three parts of borax in separate quantities of cold water and mixing, after which the precipitate is washed and dried. Dyed and printed fabrics now very frequently contain traces of arsenic.

### THE BUILDING OF SAINT SOPHIA

**M**ATERIALS were brought from far and near, Egypt and Greece uniting with Asia Minor and the islands, each contiguous to the capital, in supplying their quota of marble for the columns and walls. For nearly six years the works went on with unabated energy; many difficulties were overcome, and many experiments were tried and found successful, and at length, on the 26th of December, 537, the church was dedicated amid the acclamations of the populace, and the Emperor exclaimed in the fulness of his pride: "Glory be to God, Who hath thought me worthy to accomplish so great a work. I have vanquished thee, O Solomon!" The Emperor's joy in his church was, however, destined to receive a rude shock some twenty years later, when the apse and part of the dome were thrown down by an earthquake; but the same energy which was shown in the building of the church again asserted itself. The damage was repaired—the dome being heightened twenty feet to give it additional security—and the church was reconsecrated on the 24th of December, 563, five and a half years after the disaster.

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and a grandeur that had never been reached in the finest of the basilicas, and has never been surpassed since. During all the centuries which have elapsed since its erection, it has maintained its supremacy as the masterpiece of Byzantine architecture and construction, and it fixed generally the type on which most of the later churches in the East were based, but it has never been surpassed by any of them.—*Scottish Review.*

**CHINESE INSCRIPTIONS IN MEXICO**

**L**ONG-sought and eagerly awaited light on the ancient civilization of Mexico and Central America may dawn from the recent discovery in the State of Sonora of stones of great age bearing Chinese inscriptions. Archaeologists have been inclined for many years to believe that the Aztecs were of Asiatic origin, but the hints on which this theory was based were vague and unsatisfactory. Now something substantial has been found, and Oriental scholars will probably be able soon to solve at least a part of the old mystery. The Mexican Government is showing an intelligent interest and activity in the matter, and its commissioners have made careful copies of at least one of the inscriptions.

A dispatch from Hermosillo, the capital of Sonora, was published yesterday and says that there is no doubt about the genuineness of the characters on the stone examined, and that they must have been engraved many centuries ago. One might infer from this dispatch that there is only one inscription, but this is probably not true. To the north of Magdalena, where the stone recently examined was found, there are many tombs and monuments, now believed to be of Chinese construction, which have never been studied by experts, and it is probable that thorough exploration of the region will be productive of important results. Among those who have seen the hieroglyphics already made known is a well-educated Chinese merchant of Guayamas. There are ten lines of characters on the part of the stone now in view, and there may be more on that still buried in the ground. This merchant has been able to translate enough of them, he says, to convince himself that they were cut at least 2,000 years ago. There is an old Chinese tradition that some eighteen centuries



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before the supposed date of this inscription an exploring party from China landed in Mexico, and, dividing into eighteen bands, took possession of the country.—*N. Y. Times.*

### WISTARIA CHINENSIS

WHAT a magnificent flowering vine the Chinese wistaria is! It has always been, perhaps, the most called for of all vines used for flowering purposes, the gorgeousness of its appearance at its flowering season, causing all that see it to find space for it on their own grounds if not already in possession of one. It is a vine that never misses a season in its flowering, although it is more profuse in blossoms at some seasons than at others. When planted close to a dwelling and given some support, it will not cease its growth until it has reached the top of it; and it should be remembered, too, that its flowering is never at its best until it has reached the top. Besides its use in the way described, it is handsome in a dwarf shape. Set out, as a shrub, it forms an irregular, tangled mass, which suits many positions and in such a shape it flowers well. Another way is to make a standard of it, by driving a stout stake to a plant, tying to it a straight shoot of the vine, taking off the point of the shoot at whatever height decided on. There will follow in time a vine with a self-sustaining stem and with a spreading head which in its season will be covered with flowers. Nurserymen so train them, and sell them as standard wistarias.

When wistarias are of some size and have been growing in one place for some time, they are rather difficult to transplant, because of their making but a few roots and these roots being of great length with but few fibres. The best way is to be as careful as possible in getting all the roots in sight, cutting off with a clean cut all broken ones, and to prune the vine severely. If but its life is saved, it is sufficient, as the wistaria quickly recovers what it had before; and the pruning is good for it with or without the necessity for doing it.

When raised from seeds it is averred that there are some seedlings which produce flowers not as bright a blue as the type; and that this is true, we have seen proof of. But as this *Wistaria Chinensis* is a true species, it is more than probable that the lighter colored ones are

(Continued on page 6.)



# ANNOUNCEMENT FOR AUGUST

## BUNGALOWS—WHAT THEY REALLY ARE

A COMPREHENSIVE consideration of this subject is contributed by Mr. Seymour E. Locke. There are few descriptive titles in architecture to-day so ruthlessly misapplied. This article follows the bungalow from India and traces the various changes which it has undergone to make it adaptable to more general use in various localities—though it is pointed out, a house to be a bungalow, should adhere to certain lines and form of plan and exterior design. The article is accompanied by many delightful illustrations, which will appeal especially to those contemplating the erection of houses on the simple lines described.

## THE PITTSBURGH COUNTRY CLUB

"THE PITTSBURGH COUNTRY CLUB" by Mabel Tuke Priestman in the August number will be pictured fully and written of in a thoroughly comprehensive way. The club house is Colonial in architecture and beautifully located, and is one of the best in the country. This club fills a very important place in the social life of Pittsburgh. A number of four-in-hand coaches, brakes and other equipages are owned by this club and add much to the pleasure of its members. As Mrs. Priestman says, "the Pittsburgh Country Club is perhaps the only club in the United States owning its own herd of registered Jersey cattle, also a herd of Berkshire swine. All the vegetables and chickens used at the club house are grown upon the property."

## THE SPREEWALD—A BIT OF THE OLD WORLD

Mr. William Mayner furnishes in this number a fascinating article on "THE SPREEWALD." He tells us that the "Spree-wald" is "unique in its abundant and legendary history and fables, and that its like cannot be found in Europe, perhaps not in the world." This quaint and interesting country lies along the rivers Spree and Havel. The ancient history of the Wends is lightly gone into since the people of the "Spree-wald" to-day hold to the dress and many of the customs of those older days. The descriptions are many of them well pointed by the accompanying pictures.

## THE EDITOR'S TALKS AND CORRESPONDENCE

The "TALKS" by the Editor and the "CORRESPONDENCE" columns are full of interesting information brought out by the great range of inquiries received from widely separated places, where varying problems have to be solved for the home-builders. Many of the questions received require technical knowledge to answer them and authorities on those subjects are always consulted—hence, the value of this information to our readers is very great.

## GARDEN CORRESPONDENCE

The "GARDEN CORRESPONDENCE" conducted by Mr. W. C. Egan is timely and the page of "SUGGESTIONS FOR THE MONTH" which is a new department must be of much benefit and assistance to the householder and garden lover.

## THE SMALL HOUSE WHICH IS GOOD

A half-timbered cottage at Nutley, N. J., is described in this issue. It was built for his own occupancy by the architect, Mr. William Strom, several years ago. It is simply planned but possesses many charming characteristics. Its outward design and its setting suggest the Lodge of some great estate.

Another house described is the residence of Mr. Elisha Morgan, built at Highland Park, Ill., of which Mr. Arthur G. Brown is the architect. This house, while Colonial in design throughout, harmonizes well with its surroundings, and it is so planned and arranged as to obtain the full advantage of its location on the edge of a wooded ravine. The arrangement of this house as shown in the plan is particularly attractive.

## ARTISTIC JAPANESE FEATURES FOR GARDENS AND COUNTRY ESTATES

Artistic Japanese features suitable for the embellishment of our city gardens or our country estates are described and illustrated by Miss F. Maude Smith.

The effects produced by this most interesting people in their miniature gardens, are entirely possible with us on a larger scale, preserving of course the relative proportions of the various constituent parts of the garden.

It is not essential that an entire Japanese scheme be employed, but single features may be used with proper settings, which produce in the landscape, pictures of unqualified value.

It is an interesting fact that just as Americans are using Japanese garden methods most and imitating their miniature landscape effects, the Japanese are modifying their own ideas in such matters, and are going in for the English and American "broad acres" effects. Truly an international exchange of artistic courtesies.

## THE DECORATIVE USE OF BEATEN GOLD AND OTHER METALS

Mr. George Ethelbert Walsh writes of the various uses to which beaten metals are put and tells how the amateur can produce effects which are lasting and beautiful by their use, instead of the "liquid" metal paints. A little practice makes its use as easy, while the results obtained are infinitely more satisfactory and artistic.

## THE UTILITY AND BEAUTY OF MOSAIC FLOORS

Mr. Karl Langenbeck, Ceramist, presents under the above caption a short résumé of the use of marble and mosaics by the ancient Romans in their houses and shows the motives which inspired such use. The modern builder he argues can well afford to follow the lead of such experts. It has been demonstrated through the changing centuries that they builded not alone from the standpoint of durability but coupled with the indestructible qualities was also the quality of high artistic merit, a combination always to be gladly welcomed.



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Photo of Dilapidated Tree on Connecticut Estate before Treatment

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hybrids. There are now growing in many places in our country several species and varieties of wistarias and, no doubt, they hybridize. In fact, the one called *W. magnifica*, and to be found in many nursery lists, is said to be a hybrid. It has far more of the character of the *W. frutescens*, our native species, than any others.—*Florists' Exchange*.

### ARCHITECTURAL RUINS IN SOUTH AFRICA

THE London correspondent of the "Birmingham Post" says that the formation of an Ancient Ruins Prospecting Company in Rhodesia, which encountered some criticism from archæologists, has had one result which will be heard of with interest by those who regarded the scheme as the work of commercial vandals, for the travellers employed by the company have discovered a number of hitherto unknown ruins. Messrs. Neale and Johnson, who knew of no fewer than 200 separate ruins altogether, have on a recent expedition located eighty-five. One is particularly interesting, as, though it resembles Zimbabwe in shape, its walls, about fifteen inches thick and fifteen feet high, are made in a novel manner. They do not consist of bricks or tiles, but seem to be in one solid piece of glazed material, which looks as if it had been burnt after being placed in position. This strange style of architecture suggests, Messrs. Neale and Johnson think, a different race of people from the ordinary ancient workers. It is clear from the character of the ruins that they had attained a high standard of excellence in building. Even more remarkable than the news of this find is the report of Messrs. Neale and Johnson that they have verified the story which has been always current among the natives as to the existence of an ancient building, which possesses massive stone doors, still in position and unopened. The explorers state that this extraordinary ruin is in an unhealthy district, and that lack of water made it necessary for them to postpone visiting it. There will be no difficulty in returning, so far as the natives are concerned, for they are perfectly submissive. The region visited by Messrs. Neale and Johnson embraced the Lower Shanghani, the Lower Umvungue, the Lower Sebakgue, the Lower Gwelo, and the Lower Inyati.

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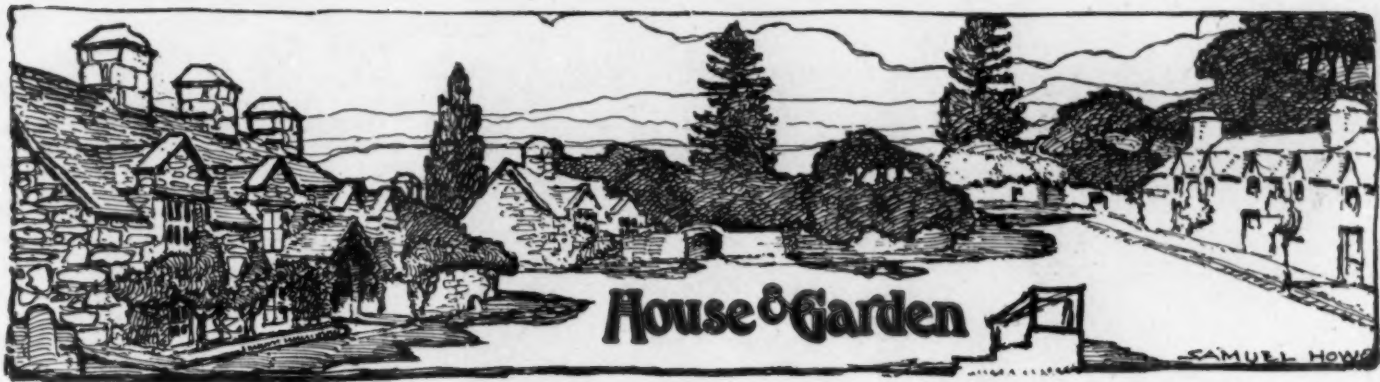
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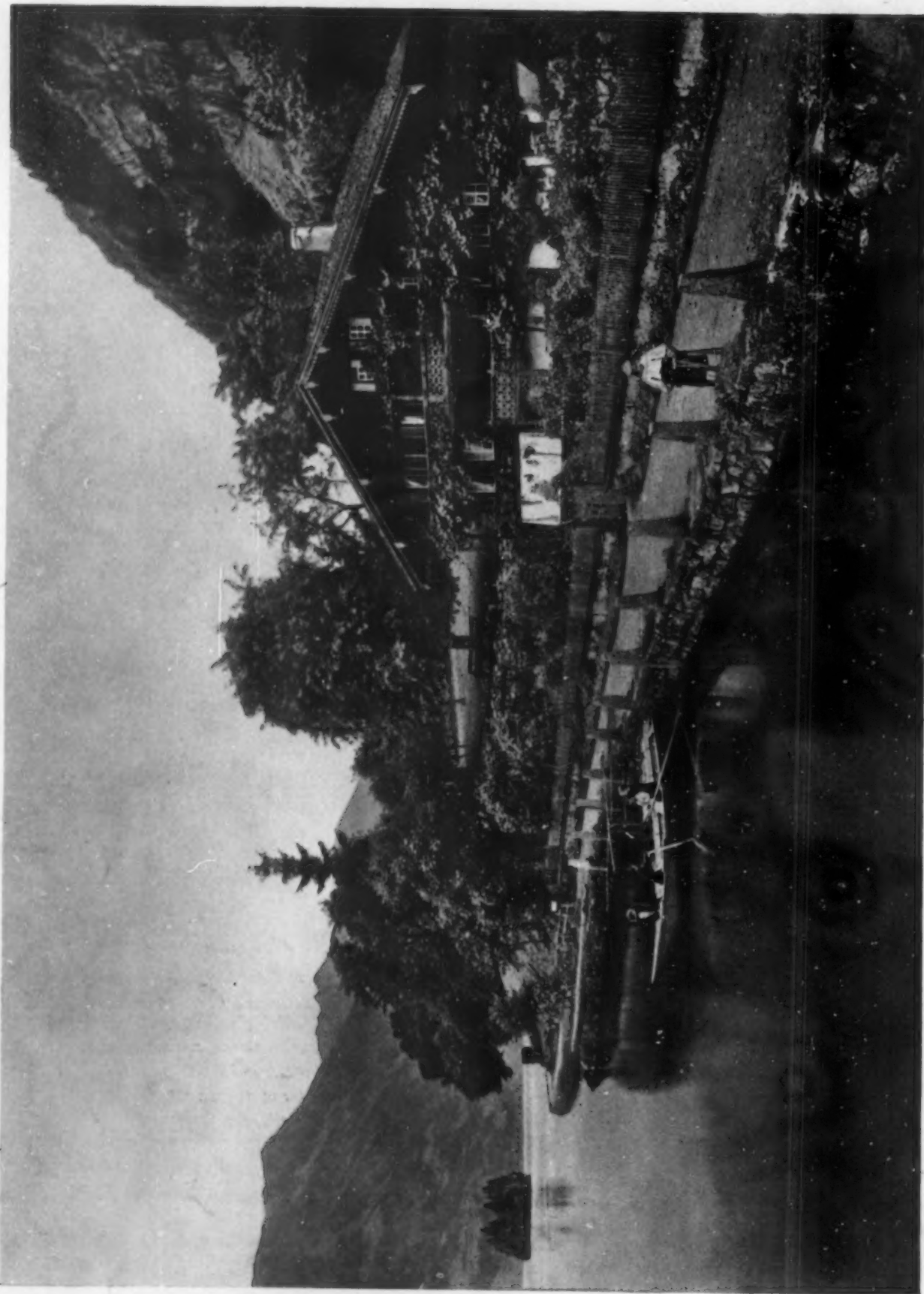
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CHALET ON LAKE BRIENZ



# House and Garden

VOL. XII

JULY, 1907

No. 1

## The Swiss Chalet THE IDEAL MOUNTAIN HOUSE

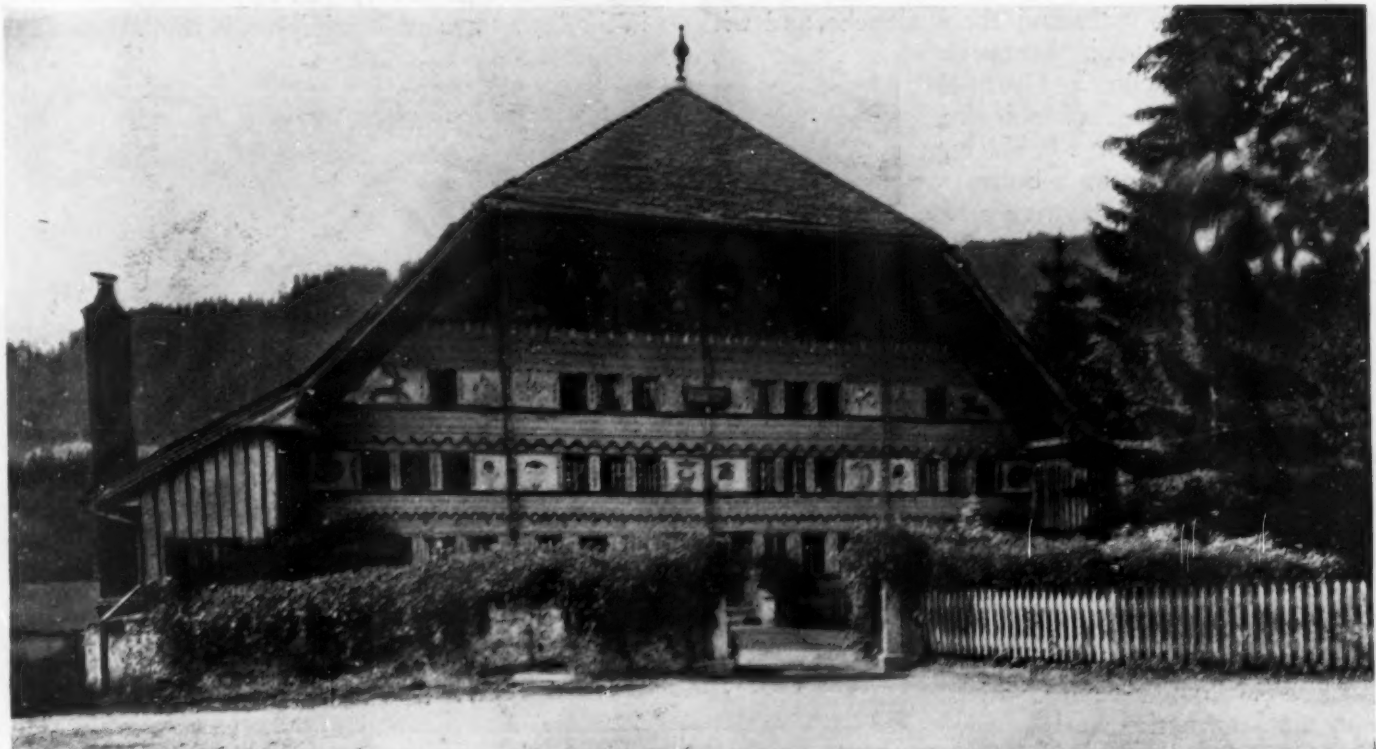
By WILLIAM ELLIS SCULL



THE Swiss peasant, born amidst the majestic surroundings of the Alps, has developed in his chalet a style of architecture quite unique in its design and most appropriate in its appearance to its very rugged surroundings; also, in its material and construction there is a sturdiness well suited for protection from the very severe forces of the elements. The chalets of Switzerland may be divided into three classes: First, those of the higher regions, called *mazots*; secondly, those of the medium levels; and, thirdly, those of the valleys. The solidity of the building of those of the upper region is the result of material easily procured in the neighborhood,

the wood used being yellow pine, hewn in the rough and unpainted, which time gradually changes to a rich reddish brown. The general construction is not unlike the log cabin of the frontier settler, with the difference that an artistic or architectural touch has been given to the appearance by good proportions, larger overhanging eaves, and here and there some rough bold carving, with frequently the date of construction, or a symbolic figure, cut in over the door.

Fire has destroyed almost all of the very ancient buildings; nevertheless enough remains of the old to show that Swiss architecture, pure and simple, has undergone no material change. There has been no Renaissance, unless that name be given to the



"LE GRAND CHALET"

## House and Garden



ISELTWALD

modern villas and the large hotels being erected at the present time to accommodate the great throng of summer travelers.

The primitive mountain abodes are constructed by, and for, a being, whose life is to work, and daily occupation during the open season is to lay up store for the closed season. The first floor of his dwelling is frequently given up to the beasts, and his storehouse must be lifted on heavy posts, capped by a broad flat stone, to keep his produce of the land safe from vermin. The side walls must be of heavy strong timbers to withstand the avalanche, and with but few window openings through which cold may enter. Over all is laid a heavy roof of shingles loaded down with large boulders, and all must stand as a buttress against severe wind storms and snow. Glorious as are the surroundings, equally dreary must be the long winters, and dull the life, for mortals cannot live on sublimity alone! The monotony of the long hours is sometimes broken by wood carving, modeling, or other artistic work, for which the inhabitants have fortunately inherited some talent, and although not of high artistic value, is a source of small revenue and a valuable occupation. The skill and patience of the Swiss for making fine watches, for which they are known the world over, probably was the result of the

condition of life referred to above. The dwellings of the valleys are of larger dimensions with more complicated ornamentation, and the jointing of the wood is made in many cases with almost the extreme care of the cabinet-maker. The different floors are sometimes shown on the exterior by carved friezes, indicating with correct architectural ideas the interior lines, and the windows are frequently divided into picturesque groupings, with boxes of geraniums and other flowers, which make a bright and pretty effect against the dark coloring of the wood. The large overhanging eaves are frequently supported at the corners of the buildings by enormous brackets rising from the foundations, causing deep irregular shadows, and taking

away from the stiffness of the vertical lines; also between these frequently run long galleries with open-work balustrades. Inscriptions are sometimes carved in several lines across the façade of the building, and now and then the letters are colored. On the lower levels and in the valleys the first floor walls are frequently built of stone, rough cast with mortar, but the stones are not used on the roof.

The display of flowers is particularly noticeable and very beautiful in the smiling valley of Chateaux d'Oex. In this valley, until recently so little visited, in the little town of Rossinières, is the largest chalet



A BERNER HOUSE



## The Swiss Chalet

in Switzerland, called *le Grand Chalet*, beautiful in its coloring and elaborate in the carving of its façade; each main division of the interior clearly traceable on the exterior by the joining of the beams, and a vast roof covering all. Alpine architecture has always had a character peculiarly its own, and, notwithstanding the influence of the countries that surround it, in this little Republic the true national type maintains its identity very distinctly.

The grouping of the chalets in the small villages is often most picturesque, and continually supplies subjects for the pencil and brush of artists. By the absence of all systematic arrangement of the buildings artistic effects are produced such as no architect would be likely to originate. The dark colored walls, the broad gray roofs, and the bright green fields together form large bold masses of color which, with a few simple details, produce a pretty and very artistic picture.

A practical arrangement, followed in some parts, is to build all the chalets on the north side of the road, allowing the sun to enter freely, and the residents a view of their gardens, fields and cattle. In some neighborhoods the deep gables are all facing the street, and the roofs form long interesting wavy lines. In other districts the long slanting roof without openings is turned toward the north and south, to



WILDERSWYL

better receive the shock of the prevailing winds. Without making a study of the beautiful in architecture, this son of the Swiss mountains has in his effort to construct an abode best suited to his needs, and with the least expense, succeeded in drawing from Ruskin one of his greatest compliments. Finding himself for the first time in front of a Swiss chalet he considered it the most beautiful piece of architecture he had ever seen, "and at the most," said he, "it was nothing in itself. Nothing but some mossy trunks of trees, with one or two gray stones on the roof. The value of this modest human habitation

comes from its perfect harmony with its surroundings, and all its beauty consists in its perfect adaptation to its purpose, in its total absence from pretension."

The great "value" placed upon these "modest human habitations" by Ruskin was viewed entirely from the standpoint of an outsider, as it were by one, who, while standing at a distance, commented upon the beautiful landscape, and remarked that the chalets in color and lines blended in well with the natural surroundings, that they did not clash in any way, nor jar his susceptibilities. How different would be the report of the indweller from that of the critic! How the very dark interior would be brightened on the long dull days by a large glass window facing the sun and view!



MEIRINGEN

House and Garden



SWISS CHALETS



# Home of a Noted Author in California

## Charles Frederick Holder, His Works and Recreations

By SEYMOUR COATES

**T**O those whose vocations permit them to dwell apart from the swirling vortex of life in New York or any other of the great business centers of the country, no spot offers more inducements or affords more charm than some of the smaller towns in the coast counties of Southern California.

That this fact has been appreciated and taken advantage of by numerous literary lights is made quite apparent by scanning the list of guests at almost any social function, as detailed by the local daily or weekly press. Especially is this true of Pasadena.

Here is a little residence town set upon a mesa, at the head of the great San Gabriel valley, encircled on the west and south by the San Rafael hills and the

foot-hills which separate the San Gabriel and the Los Angeles valleys. To the north and extending eastward some sixty miles, where the range is swallowed up by the maze of the snowcapped peaks of San Bernardino, San Jacinto, Greyback and many others, are the Sierra Madre mountains, full of beautiful cañons, from which at one time there issued to the valleys below streams of crystal clear water, but which have long since been diverted from their channels into pipes and reservoirs for delivery to the thirsty groves of citrus fruits, the broad expanse of vineyards, the refreshing fields of succulent alfalfa, and the acres of strawberries and other small fruits. Amidst such surroundings, where the air is pure



THE HOME OF CHARLES FREDERICK HOLDER, AUTHOR, PASADENA, CALIFORNIA

The flowers along the roof are lavender Wistaria with masses of white Lady Banksia Rose. Over the door Poinsettia and along the side masses of Heliotrope and Red Geranium

## House and Garden



A CORNER IN THE LIBRARY  
The Painting is Breuer's Famous "Sand Dunes"

and the sun is so constant a factor, that only its failure to be in evidence causes remark, conditions would seem to be almost ideal for the play of the imagination, or for quiet research.

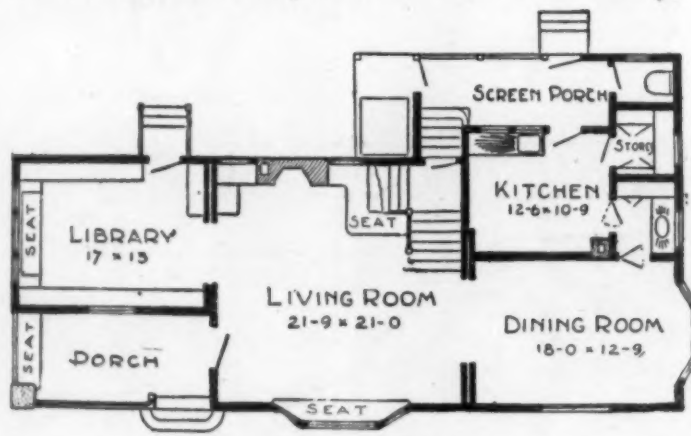
Throughout the whole southern part of California, at every turn, are found landmarks and reminders of the days of the early padres, the days of Romona and Alessandro; all suggestive of thrumming guitars and tinkling mandolins; of sweet voices and bright eyes and the omnipresent cigarette.

History which has almost come to be regarded as legendary was made in those days, and one views that fast vanishing race with an interest akin to pity. The advent of the American pioneer uproots the traditions and customs of years, and where once were color, quaintness and simplicity, now are found color, to be sure, but in more subdued tones; beauty, the kind that money buys; and for the simple life, the conventional fabric of modern society.

In this land of sunshine, flowers and freedom where nature seems to take all mankind into her confidence inviting them to dwell close to her and to become

acquainted with her restful and satisfying presence, surrounded by such conditions, Mr. Charles Frederick Holder, the noted author, has builded a home at Pasadena.

The house was designed—embodying the suggestions of the owner—by Mr. S. E. Locke, the architect, to fit the requirements of the small family,



First Floor Plan



## Home of a Noted Author in California



ANOTHER CORNER IN THE LIBRARY

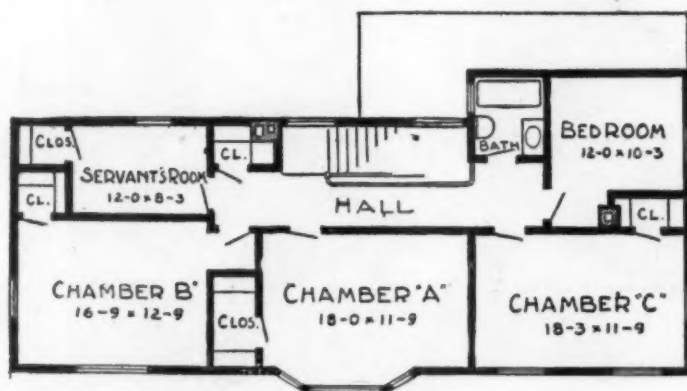
Old Holder Family Colonial Desk, Lynn (1659). The tuna on the wall tipped the boat over a mile off shore. The fish was secured after a long swim

and was planned to admit the greatest amount of sunshine into all rooms and to render the house-keeping problems as simple as possible. It faces the south and reference to the plans will show how successfully these problems have been solved. Its form is regular and its construction good. Characteristic

Quaker simplicity,\* however, prevails on the exterior while the interior is filled with charming pieces of old mahogany and old china, valuable books and priceless works of art, as well as souvenirs of the chase and the owner's devotion to the gentle art of fishing.

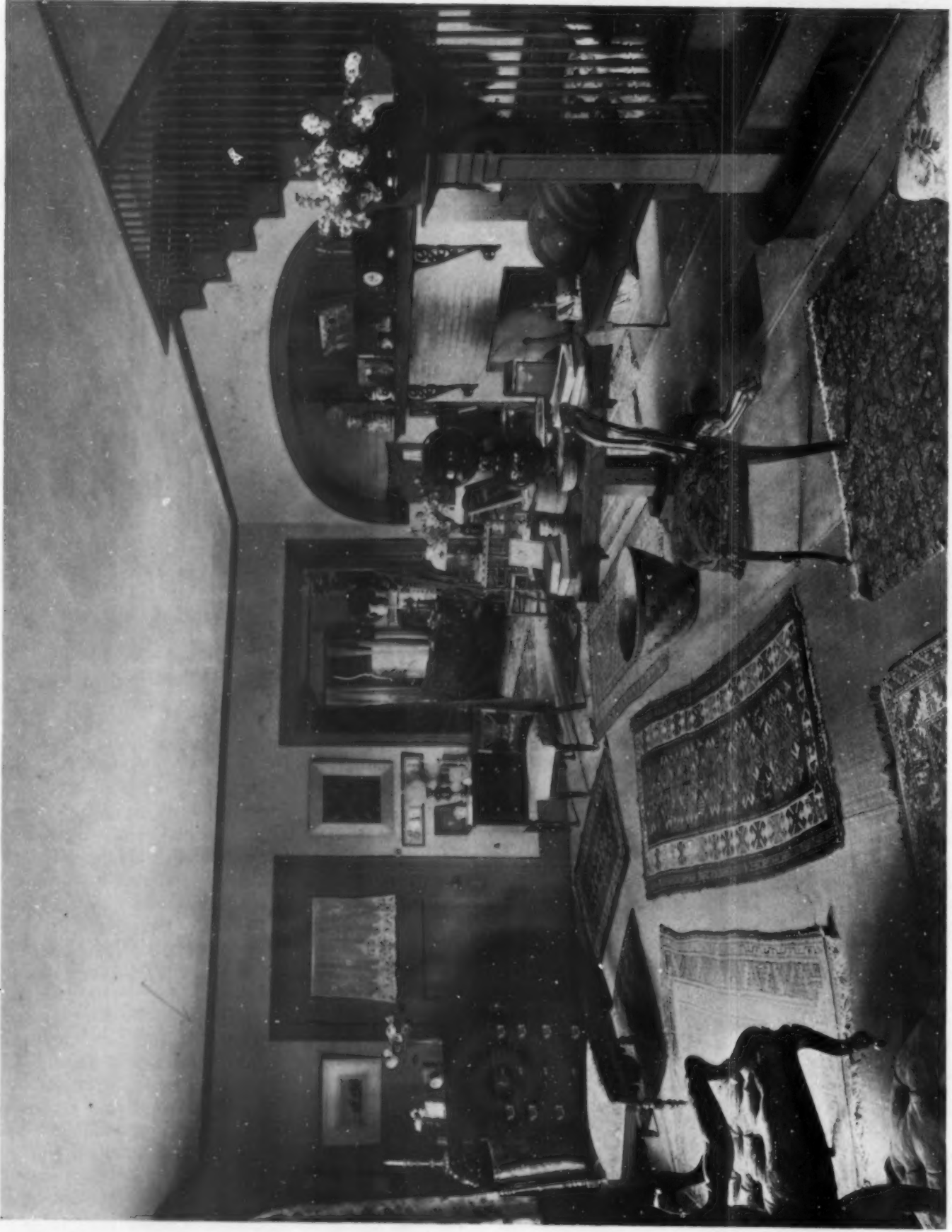
That Mr. Holder is an ardent angler may well be inferred when one reads any of the following books, all of which are from his pen:

"Along the Florida Reef," "The Big Game Fishes of America," "The Log of a Sea Angler," "Half Hours with Nature: Fishes and Reptiles," "The Anglers," "Angling," and "Big Game at Sea," while, as we write, a book entitled "Fish Stories" is just going to press wherein he has collaborated with David Starr Jordan of the Leland Stanford University. The living-room is particularly attractive, due to the large bay window admitting a flood of



Second Floor Plan

\* Mr. Holder's ancestor, Christopher Holder, organized in 1656 at Sandwich, Mass., the first Society of Friends, and was the author of the First Declaration of Faith of Quakers. His farm consisted of fifty acres, where now the heart of Newport stands.



THE LIVING-ROOM  
Desks, etc., Old Colonial. Holder family, Nantucket (1690)



## Home of a Noted Author in California

sunshine. The walls are tinted on the rough plaster, a warm chocolate tone, while the ceiling is an amber shade. This color harmonizes readily with the golden brown of the upholstered cushions of the window seat. In charming contrast with this soft brown, yellow and amber, is the dull blue prevailing tone of the Oriental rugs which cover the white matting on the floor, and in the brocades of the coverings of the old rosewood chairs, which were inherited from ancestors of Mrs. Holder, who is a lineal descendant of the famous Huguenot, Wm. Provost (Paris, 1516). The woodwork of the room is painted a chocolate brown, many shades deeper than the wall tint. Under the stairway in a recess is a wide low fireplace faced with fire-flashed pressed brick, which tone with the ceiling shade.

The hardware trim, the electric fixtures and the andirons are all of dull brass, perfectly completing a color scheme at once striking yet harmonious, and restful.

A wall-paper of cream background with springlike yellow flowers over it covers the walls of the dining-room, the ceiling being tinted a pale yellow. Here the furniture is mahogany and the windows, facing east and south, are hung with sheer muslin curtains, daintily embroidered.

The kitchen department, butler's pantry and store-room are complete and furnished with the necessary modern conveniences and sanitary devices.

At the west end of the house, opening from the living-room, is the sanctum of the owner. This is his workshop, his den, his library. The dull blue of the walls, the crimson, black, white and green of the Navajo blankets, the *café au lait* of the ceiling, are all reproduced in the covers of the books on the shelves.

At the writing desk which Mr. Holder now uses here, four generations of writers have sat and worked.

Christopher Holder, 1690, author. Rachel Holder, 1790, poet. Joseph Holder, 1820, author, and Charles Frederick Holder, 1851, author. At this desk he has produced "The Life of Charles Darwin," "The Life of Louis Agassiz," "The Holders of Holderness," etc.

Here we find Mr. Holder's collection of fishing rods, from the lightest of "fly rods" to the sturdy tuna and tarpon tackle. On the wall hangs a tuna which weighed over one hundred pounds when

landed and which, before giving up the fight, upset the boat and made the enthusiastic fisherman take a long swim for it. This was taken off Seal Rocks at Catalina Island.

Here also is a well mounted tarpon taken by Mr. Holder in the Gulf of Mexico at Aransas Pass. It, too, weighed a hundred pounds and almost wrecked the boat before it was brought to gaff.

A beautiful and unusual specimen is a rainbow trout from Klamath Lake which weighed nine and three quarter pounds and which measures almost three feet in length. Mr. Holder landed this fish on an eight ounce rod in a brief half-hour from the time he was hooked. All the above illustrate his hobby of fair play to fishes and the putting into practice of his

preaching "big fish on light tackle."

The Tuna Club of Avalon, Catalina Island, owes its inception and organization to him. The Valley Hunt Club of Pasadena was also the outgrowth of his love for "following the hounds," and when at early dawn the winding horn and the baying dogs were heard, it was safe to assume that a "brush" was about to adorn the headgear of some devotee of the chase, and Mr. Holder was usually in at the death. He was the originator in California of the "Tournament of Roses," a festival of flowers which



THE ROSE LANE

A Bower of Roses in April—one hundred and fifty feet long

## House and Garden

is held at Pasadena on New Year's day of each year. It has become so famous that it attracts not only thousands of visitors from all over the Pacific Coast but from the Eastern cities and even from the European capitals.

The above characteristic pastimes and the fact that he is a very proficient fencer, with the broadsword especially, would seem in the very nature of them to belie the fact that his forbears were of the Society of Friends and he a man of peace. But those who know him best also know how kindly is his heart, how genial his companionship and how sympathetic and compassionate his nature.

His bookshelves are filled largely with works on science and he possesses some of the rarest books written by Quakers and on Quaker History. On the walls of the library and dining-room are paintings by such artists as Dan Beard, Edward Moran, John George Brown, Walter Brackett, Ernest Wachtel and Henry Joseph Breuer. The last named artist is, in the opinion of many English and American experts, California's most famous artist to-day. A large and valuable canvas by him entitled "The California Sand Dunes" belongs to Mr. Holder, who

esteems it one of his most precious possessions and from its study derives inspiration for his "muse" when she becomes weary or listless.

Hanging on the wall of the library is a fine engraving by Loggan, a portrait of Dr. William Holder, 1616, (London) author, composer, astronomer and clergyman. He married a sister of Sir Christopher Wren. His body lies in Westminster Abbey.

On the second floor are the sleeping rooms, the walls of which are hung with dainty paper, some in stripe and some flowered. Old mahogany heirlooms

represent most of the furniture, which, in the atmosphere developed around it, seems to have always been there, instead of having traveled thousands of miles from its original New England homestead to its new home on the other side of the continent.

From the library a door opens onto a little back stoop, from which one enters the garden, a bewildering jungle of beautiful color. Orange, lemon and grapefruit trees, with the golden fruit gleaming against the rich dark green of the foliage, form the background for flowering shrubs of many kinds.

Peach, plum, apricot and nectarine trees are growing side by side, while fifteen varieties of grapes and several of guavas seem to vie with each other in the production of beautiful and luscious fruit. On the east side of the lot is a hedge of sweet peas trained on a woven wire fence, some two hundred feet long and averaging ten feet in height, which presents a blaze of color and fills the air with sweet perfume.

Over the front porch or loggia are trained Tacoma, plumbago and white mandevilla vines with bunches of poinsettias in front of them. The west end of the house is covered with wild honeysuckle and a glorious red climbing rose, Marie Hen-

riette. The walls of the front of the house are covered with heliotrope up as far as the second story, while the upper story is masked with Mad. Alfred Carriere roses. For eight years no frost has been severe enough to blight the tender heliotrope. At the southeast corner of the house a Wistaria mounts to the cornice and clambers along the eaves with reckless abandon. A double Lady Banksia rose is trying to emulate the Wistaria and will soon overtake it, while around the corner on the east end of the house and almost



THE SOUTHEAST CORNER OF THE HOUSE  
Masses of Wistaria, Lady Banksia and Poinsettia (in winter)



## Home of a Noted Author in California

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MR. HOLDER BRINGING A TUNA TO GAFF

covering it, is a magnificent Gold of Ophir rose, than which there is none more brilliantly beautiful. The north side of the house is covered by fuschias and asparagus fern, where there is also a bed with many varieties of ferns. Down the walk from the library door leads a rose arbor, covered with numerous climbing varieties, which is called the Rose Lane, from which, and other bushes aggregating nearly a hundred varieties, roses may be picked from December to June by the bushel basketful every day.

Palms of several varieties are in evidence on the lawn in front of the house and near the water

hydrants grow great clusters of papyrus, which lend grace and beauty to the approach.

This is the atmosphere and these the surroundings of the day dreamer, whose dreams are given to the world in the form of books; books that bristle with facts and fancies,—books that tell of the lives and works of great men of science,—books of Nature written by a man whom she has made familiar with many of her rarest treasures and beauties, and to whom she has confided many secrets of the life and habits of the denizens of the forests, the mountains and the waters of the world.

# The Cost Involved in Building a House

By HENRY ATTERBURY SMITH

IN many magazines and among people generally there is an evident misunderstanding regarding the "Cost of a House." In comparing one house with another, or one architect's or builder's work with that of another, the cost should include only such constant quantities as are comparable. A great deal of ambiguity would be avoided if, with the structure proper, were included the fixed cabinets or other closets and window seats, mantels, etc., and perhaps wall coverings and light fixtures; also the "extras" that usually occur, but not the grading, paths, roads and planting, sewers, or wells; also not insurance, or interest or legal expense or even the architect's fee. The reason for this is that all these latter items are seldom comparable at all, sometimes do not occur, and again sometimes are exceedingly expensive, whereas, the cost of building the structure itself is really the principal item and the one about which the prospective home seeker wants to be informed.

If this was more universally understood, there would result less disappointment to people generally and to their architects, and a good deal of uncertainty would be cleared up.

To illustrate this point, the cottage shown has been "built at a cost" not exceeding \$9,000, finished in the fall of 1905 within Greater New York, but on the owner's books the house may represent an "investment" of \$11,000 or \$12,000 without including the land. An architect does not always have an opportunity, nor perhaps does he always want to know the total amount of an investment, for in some instances his knowledge might work to the detriment of the owner in case of selling or appraising for loans or taxes, etc. The cost including the total of the contracts let together with any changes and alterations is always known, and such knowledge an architect is generally at liberty to impart to another contemplating building.

A prospective home seeker having bought a lot, say for \$1,000, and having in mind a \$10,000 investment, would be thoroughly disgusted if he sought from his architect such a \$9,000 house. Before ordering a house he should carefully weigh what the grading would cost and what roads would be necessary, and what interest he would have to charge against the house, also whether his building would call for any unforeseen legal complication, etc. His contemplated home might or might not be in easy access to a water and sewer system. Then there is the fee for the architect's services. These matters he must consider for himself, and he can if he

chooses get the aid of his architect's experience, although such service is without the capacity of the architectural work proper, and if important is usually compensated for separately. With these matters considered approximately, he can then give his architect a more accurate idea of what can be spent on the house proper in payments to contractors. This is what is usually known as the "Cost of a House."

This "Cost of the House" lately is constantly increasing and architects are striving to offset this to some extent by a steady improvement in economical planning and designing, and by a consistent selection of house finishes and equipment; and so by getting a solution of domestic necessities in a proportionately smaller area, with a more economical arrangement the increase in cost of building material and labor is somewhat offset.

The house shown in this article illustrates this tendency toward economy of original outlay, as well as in future maintenance. It is evident by a study of the plans, that there has been an effort to eliminate hall and passage space, and to throw what space there is into available rooms and closets. This has not sacrificed any desirable features, but has really enhanced the domestic economy by eliminating just so much usual waste space to operate and in bringing the parts closer together. An examination of the exterior shows the evident economy in maintenance, there being no roof balustrades or other encumbrances to hold snow, no flat decks to rust, no unnecessary ornament to be repaired; but the exterior shows a straightforward, simple solution of the problem in hand, and calls for as little expense as possible. A clapboarded house, however, is difficult to make as interesting as houses finished in many other ways.

The interior in general is well proportioned, each part in proper ratio to other parts of the house; this applies to size of rooms, height of ceilings being eight feet and nine inches and eight feet four inches, proportion of doors and windows, amount of china closets, fixed seats and dressers. The position of each room is carefully studied as to view, and exposure, and is designed to open up into other rooms, in suites, or be isolated as may have been required. Each bedroom is provided with at least one large closet. The bath-rooms are distributed in such a way that one is convenient for the family, and another solely for guests. In this case the appropriation prevented complete back-stairs, but precaution has been taken to prevent the domestic



## The Cost Involved in Building a House



A COTTAGE COSTING \$9,000

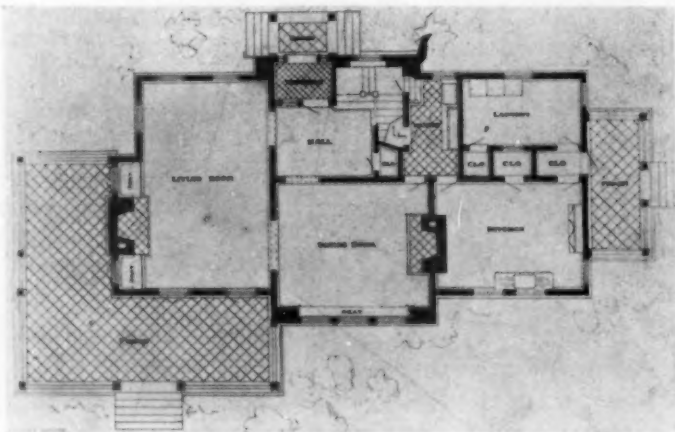
from being visible from the main rooms. It is rather questionable if a house of this size should not have had a complete back-stairs.

The interior is not unusual, but attention has been given to the character of the woodwork, in the projection and shape of the trim, selection of mouldings, in the lack of projection of chimneys and fireplaces, in the position and number of openings to readily receive furniture, and the design of light and other fixtures, to the end that a room of given dimensions seems larger, really has more available space, and is more inviting and convenient than another of equal dimensions, less carefully studied.

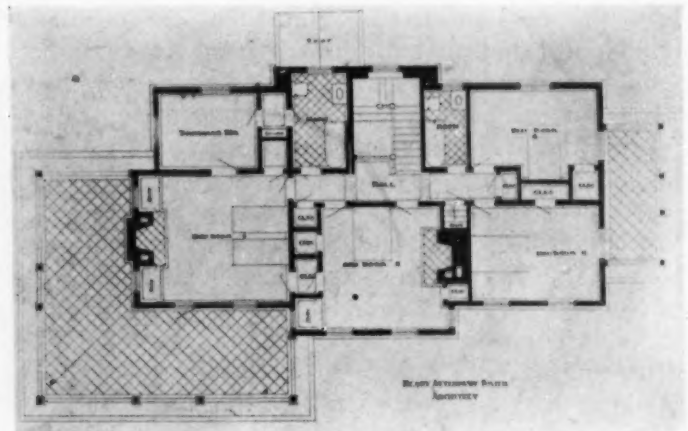
In building, inexpensive precautions have been taken to render the structure sound, vermin and

wind-proof throughout, and as far as possible the structure is fire stopped with courses of brick at beam levels, etc. The heating apparatus is situated and designed so that it will be most effective with the least fuel consumption: the plumbing is placed where it is least liable to cause trouble: the fireplaces are in the rooms where they are most likely to be used and appreciated, and are omitted from rooms not needing them.

As regards the exterior, the front and back porches are designed for glass enclosures in winter and removable radiators could be attached: windows are provided with outside blinds with half fixed slats and arm adjusters, also fly-screens. Windows exposed to the north wind are designed for single storm sash:



First Floor Plan



Second Floor Plan

## House and Garden

the gutters are all plowed cypress and need no repairs; flashings and other metals are minimized and are zinc.

The trim is mainly white-wood or cypress with some oak and birch, on stairs and where wear and tear is expected the floors are quartered Georgia pine, the walls are finished on plaster-board, which eliminates to some extent the usual dampness while building. The fireplaces are built mainly of Roman brick, as the chimneys were erected. The light fixtures, ornamental hardware, bath-room accessories, range boiler, etc., were included in the building contract, the walls were tinted in distemper the first year, the woodwork is finished in white egg-shell or enamel. All the cupboards, book-cases and dressers that would cost no more than furniture were designed and built into the structure. There is but little leaded glass, nor grills, nor interior cabinet work, but the building is well and systematically studied, planned and built for these further embellishments, which can at any time be added inside and out, without radical change, and at merely the cost of the features added.

This cost included really everything that is attached to the house ready for occupancy, except window shades and electric-light bulbs, and such is what an architect usually includes when talking of the "Cost of a House."

This illustration shows up a matter that is often shamefully neglected, largely first on account of the fact that the "Cost of the House" generally creeps up rather higher than anticipated, not so much on account of omissions as on account of the little additional things that present themselves to the mind of the client as he sees the building approach completion; and second neglected on account of the lack

of appreciation of how much a house can be enhanced in appearance and value by proper planting.

The planting around this house shows the sacrifice of a great opportunity, for the grading, roads, under-drains, lawns and lattice work, all costing considerable, have been excellently and thoroughly executed, whereas the few shrubs and plants that are necessary to beautify the immediate home grounds are missing. In the extreme left one sees a lot of little hemlocks about two feet tall which are excellent trees, but should be supplemented for several years by some taller growth. The lawn tree selected seems to be a Lombardy poplar used probably because found handy, but such a tree is not appropriate on a lawn standing by itself, and it is not a pretty tree while growing, while there are plenty of handsome trees such as oaks, maples, tulips, lindens, beeches that would have grown as well. Hydrangeas in the foreground and a couple of privets in the distance make up the shrubs, whereas around the house many low growing shrubs such as barberry, etc., and evergreen trailing vines would nestle to the building, and relieve its sharp cut lines instead of merely nasturtiums and annuals, which are late in making their appearance and which disappear with the frost. Many vines such as wistaria, bignonia, and honeysuckle could by this time have been half way to the roof on wire netting, without doing damage to the woodwork as might an ivy.

All these latter items cost something, but are seldom considered and included in the "Cost of the House," although sufficient appropriation should always be laid aside for them, for the last matter to be attended to, that of planting of shrubs and trees really adds more to the appearance of the house than any other expenditure, inside or out.

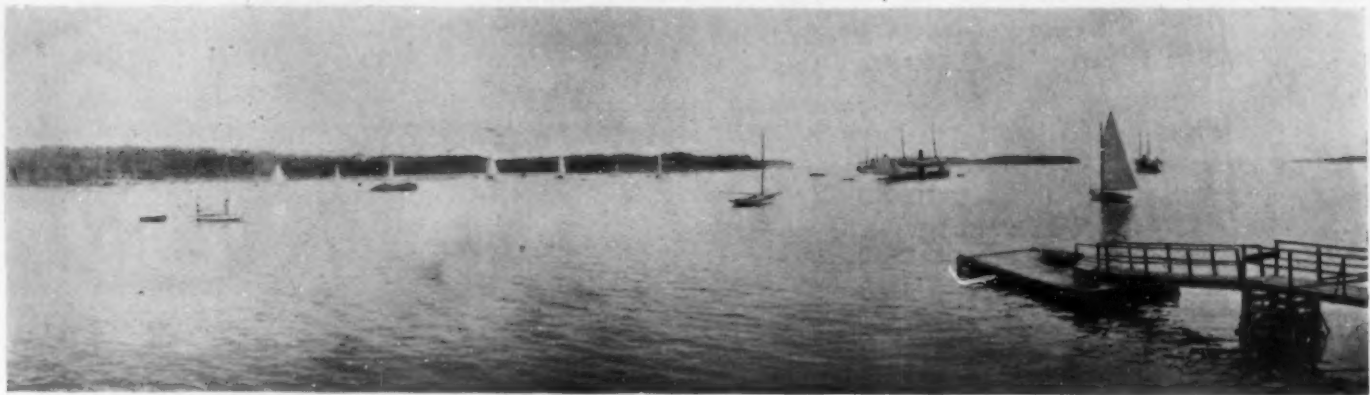
## PREVAILING CUSTOMS, STYLE *vs.* GOOD TASTE

**H**OW often do we hear of some one who is undecided about finishing this or that about his house until he is sure that it is of the latest style. Matters of materials, matters of equipment and matters of arrangement surely have to be up to date and fully abreast of the times, but matters of proportion, of design, if good of their kind, are always in style, always in good style no matter what the majority of one's neighbors may be doing through the influence of some local enterprising paperhanger or decorator.

Seldom is a house anything but handsome that is a straightforward solution of a healthy set of domestic necessities and, on the other hand, no amount of "up-to-date" or "stylish" embellishments will ever make a design of poor taste anything but unsatisfactory in the long run, no matter what attractions it may offer a casual and shallow observer for the moment.

Good taste is what stamps all the many monuments of the world that are handed down through generations as examples for imitation. A moment's reflection would soon dissolve a good deal of unnecessary worry on the part of the person whose surroundings have not given him the opportunity of making himself a connoisseur in the matter of art by leaving the matter of the prevailing custom or "style" entirely out of consideration, and to infuse into his architect or designer the confidence that what he wants is something in good taste, the best of its kind without regard to any passing fad. Architecture is a far too serious art to allow of such fleeting influences; it should be influenced, of course, or in it there would be no development, but its only influence should be honest, worthy necessities, clothed in good taste.





Gilkey's Harbor

## ISLESBORO

### A BIT OF THE MAINE COAST

By ELIZABETH PRESCOTT LAWRENCE

**N**OWHERE in the world is there more beautiful scenery than on the Maine Coast, and people from all parts of the country migrate there in great numbers, for the summer months.

The further north one goes the grander it is, tinged with a certain wildness not to be found elsewhere. One of the most fascinating spots is Dark Harbor, on the southern end of the island of Islesboro; surrounded by smaller islands, and protected on the west by the lovely Camden Hills, and Penobscot Bay. The air is a strong combination of sea and mountain, and there is less of fog and dampness than on the unsheltered seacoast. Islesboro itself is about twelve miles long, and very narrow, especially in one place, where only the road connects it. Here, in a tiny bay, lie the hulks of two old schooners, making a picture that one must pause to enjoy, for they form the foreground of the view

over the west bay to the hills beyond. Yet it is hard to say which is most beautiful, when, after exhausting one's adjectives in endeavoring to describe the loveliness of this western view, one turns to an equally lovely one over the eastern bay, looking towards the town of Castine and Green Mountain on Mount Desert island—the blue waters of the Reach flecked with the white sails of yachts and fishing boats.

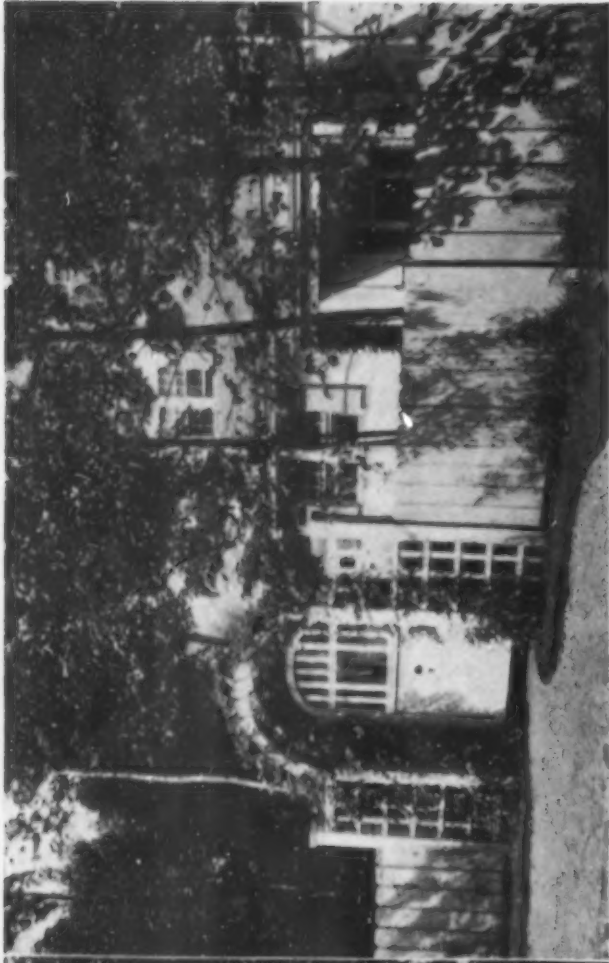
The houses of the summer residents are not pretentious in any way, and the owners rather pride themselves on having everything quite simple and in absolute keeping with the life and surroundings. For the most part, the exteriors are somber in coloring, with stained roofs; but inside one finds cozy halls and big living-rooms, made attractive and homelike by open fires and piano, books, and many flowers. One very individual house is that of Dr. Francis P.



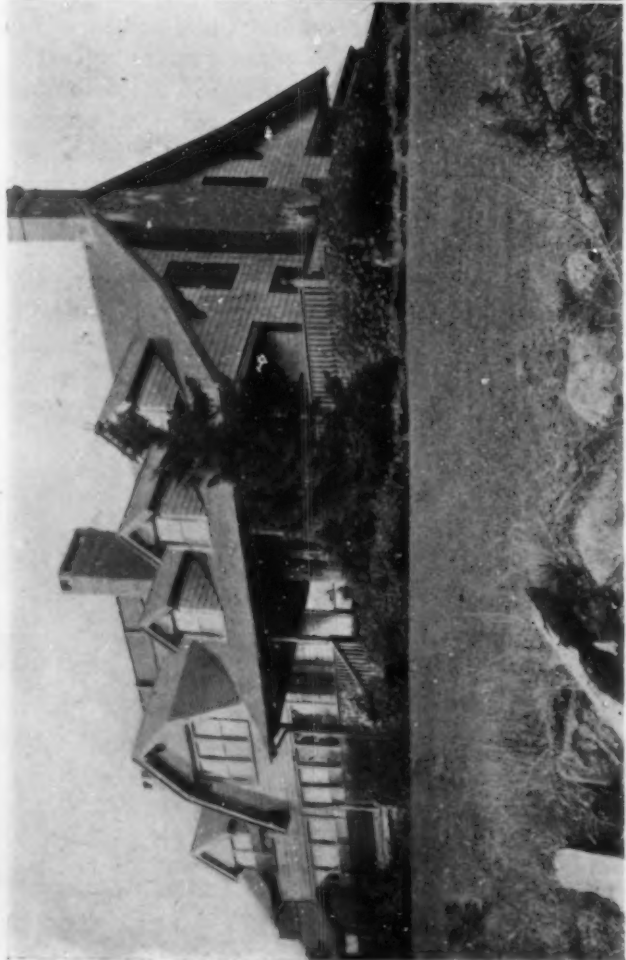
"COOMBS BLUFF," RESIDENCE OF GEORGE W. CHILDS DREXEL, ESQ.



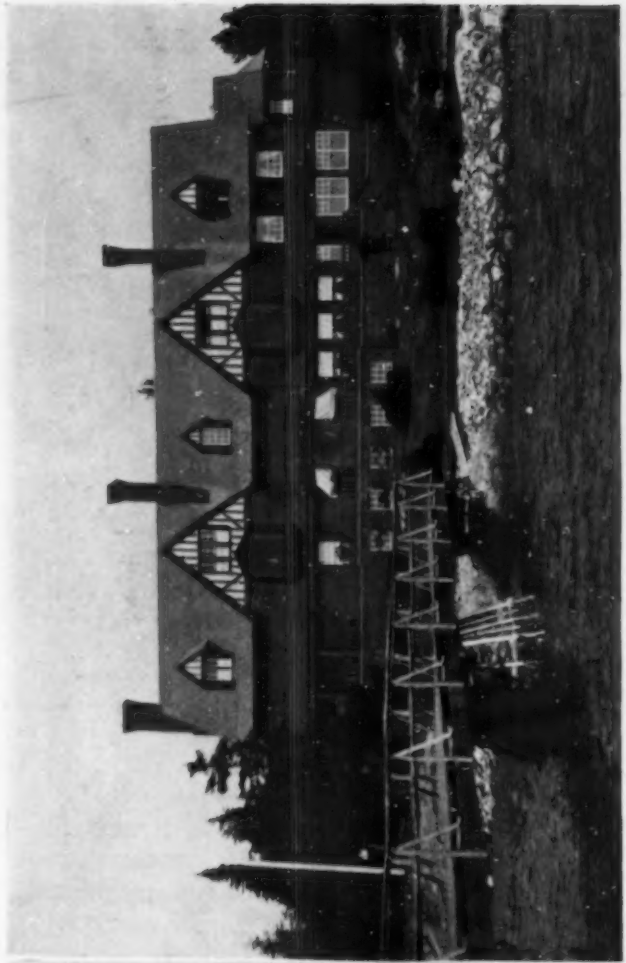
THE RESIDENCE OF JAMES LAWRENCE, ESQ.



"THE BIRCHES," RESIDENCE OF ROBERT A. BOIT, ESQ.



"PENTAGÖET," RESIDENCE OF JEFFREY R. BRACKETT, ESQ.

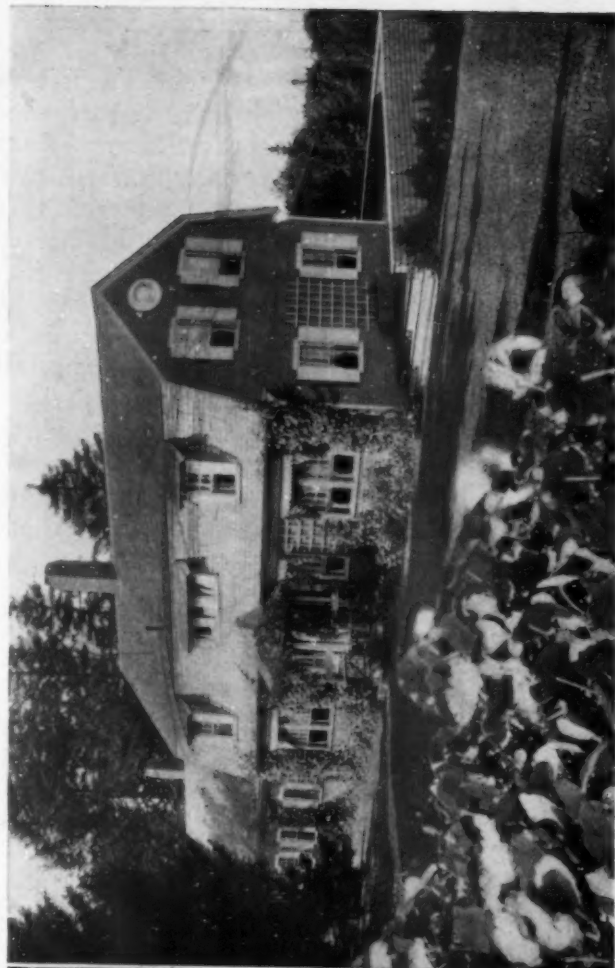


THE RESIDENCE OF FREDERICK C. SHATTUCK, M. D.

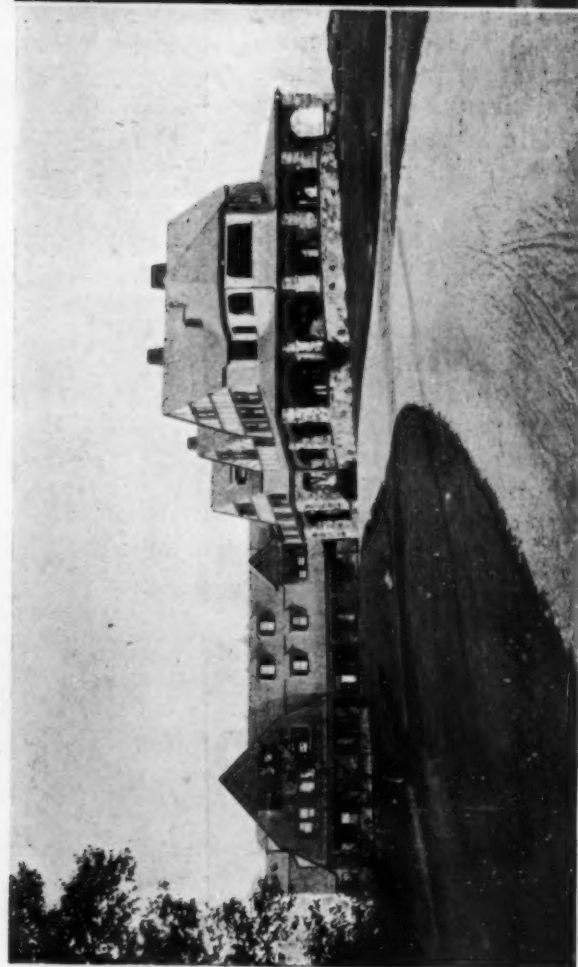




MR. T. B. HOMER'S STUDIO



THE RESIDENCE OF T. B. HOMER, ESQ.



ISLESBORO INN



CHRIST CHURCH

## House and Garden



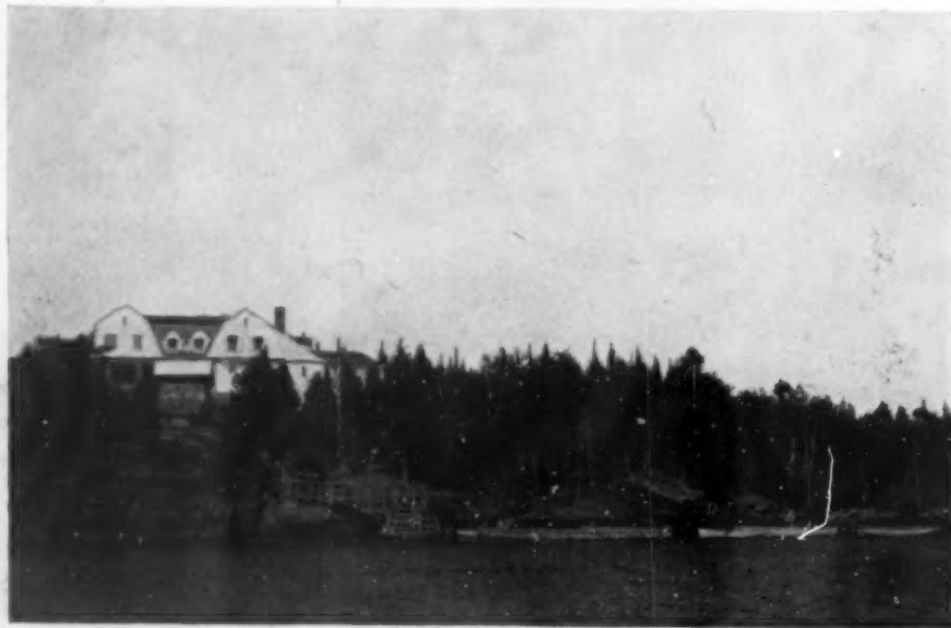
RESIDENCE OF FRANCIS E. BOND, ESQ.

Kinnicutt of New York. It is situated close to the water's edge, with pine trees protecting it on three sides; red tiled roof, white plastered walls, shuttered windows with heart-shaped openings, and white awnings, make it an exact reproduction of a Devonshire cottage. Surrounded by a tiny strip of brilliant green lawn, and banked with flowers, it is quite ideal.

Another well known man, the artist, Mr. Charles Dana Gibson, has a very complete little place on a point of Seven Hundred Acre Island, on the opposite side of Gilkey's Harbor. The approach is very picturesque as one lands and ascends the long winding flight of rustic steps leading to the piazza, which is really an outdoor room supported by rough gray stone pillars, and shaded by gay colored awnings. Running close along the side of the house, facing south, is the garden, a vivid mass of color, as one sees it from the water. Mr. Gibson's studio, a square, green stained structure, has a delightful situation further along the shore—a most ideal place in which to work. And



"SORELLA," RESIDENCE OF FRANCIS P. KINNICUTT, M. D.



"INDIAN LANDING," RESIDENCE OF CHARLES DANA GIBSON, ESQ.

surely one could not fail of inspiration in such surroundings! There are between forty and fifty other cottages and houses; and one regrets that only a very small number of them can be shown.

Close by the landing wharf, on a high promontory, commanding a superb view in all directions, is the Islesboro Inn; a long, low, rambling, gray shingled building—in old days, a club house, and therefore possessing a homelike and comfortable atmosphere, not to be found in the modern hotel. From this point the roads lead in two directions: one westward to where Mr. Jeffrey R. Brackett, the "first inhabitant," has a magnificent piece of land. All along this road are houses looking either south towards North Haven and the Fox Island Thoroughfare, or over the harbor. The second road leads straight away down the island to Turtle Head. Branching off from the main road, some eight miles down, is the long avenue leading to the place of Mr. George W. Childs Drexel—a superb piece of property known as "Coombs



## Islesboro

Bluff," and with an unrivaled view over the east bay—the coast line stretching way to Bar Harbor; showing like a long, narrow, brilliantly colored ribbon.

There is no town of Dark Harbor—merely a post office and a few stores. The name was given it on account of the little bay, across which a dyke is built so that it can be used as a bathing pool by all who do not go in off their own piers. At night the water is here very smooth and still, like a black mirror studded with diamonds; for the stars are clearly reflected in its glassy surface, and around it the fir trees rise in a thick wall as if to protect their jewels.

Nestled against the side of a hill is the tiny golf club house—a bit of sunshiny yellow bordered with the bright scarlet of the awnings. Part of an old apple orchard surrounds it, forming vistas for the view over the harbor and mountains. And what a view it is on a summer's day—the waters fairly dancing and sparkling in the brilliant sunshine, and the sails of many yachts and little boats winging



"THE NEEDLES," RESIDENCE OF GEORGE B. SHATTUCK, M. D.



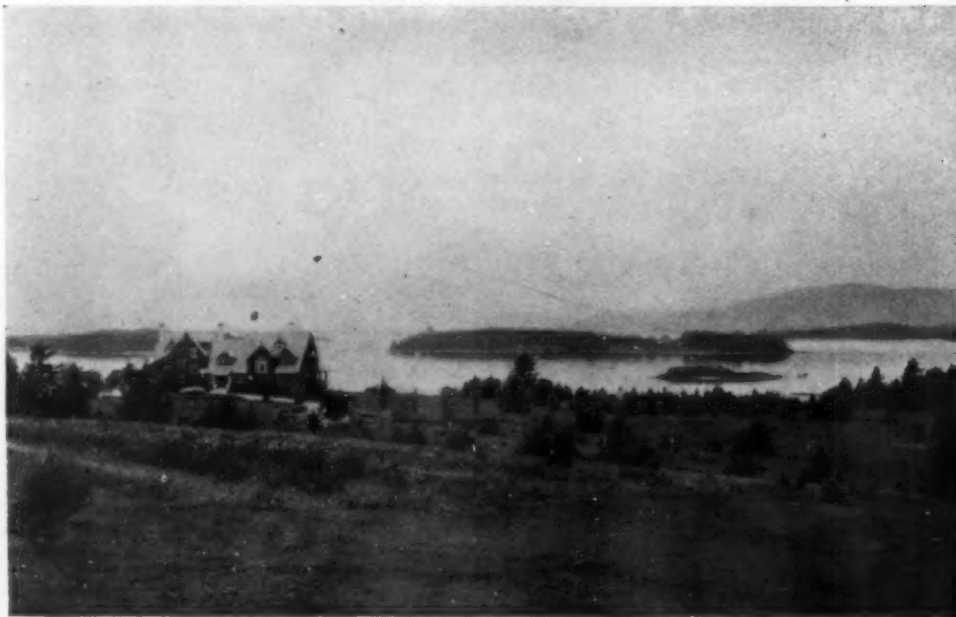
GILKEY'S LIGHT

their way out for a day's pleasure, or seeming to strain at their moorings as if impatient to show what they too are capable of. In vivid contrast to all this coloring of sea and sky and sail, is the deep velvet green of hundreds of fir trees, so silent and strong and true, ever seeming to murmur:

"The Sea washes away the cares of Men."

The homes of the natives of Islesboro—who are mostly seafaring people—are small white houses with green blinds each set in its bit of garden, trimly fenced about. There is something lonely and pathetic about the homes of seamen, for they are built facing the open ocean as if to keep watch by day and night for the loved ones who so often sail away—never to return. An atmosphere of patient waiting seems to envelop even the old-fashioned rosebush which is invariably planted by the doors of all these cottages.

The word "Islesboro," conjures up to those who have been [there two vivid impressions of its unrivaled scenery



RESIDENCE OF HENRY S. HOWE, ESQ.



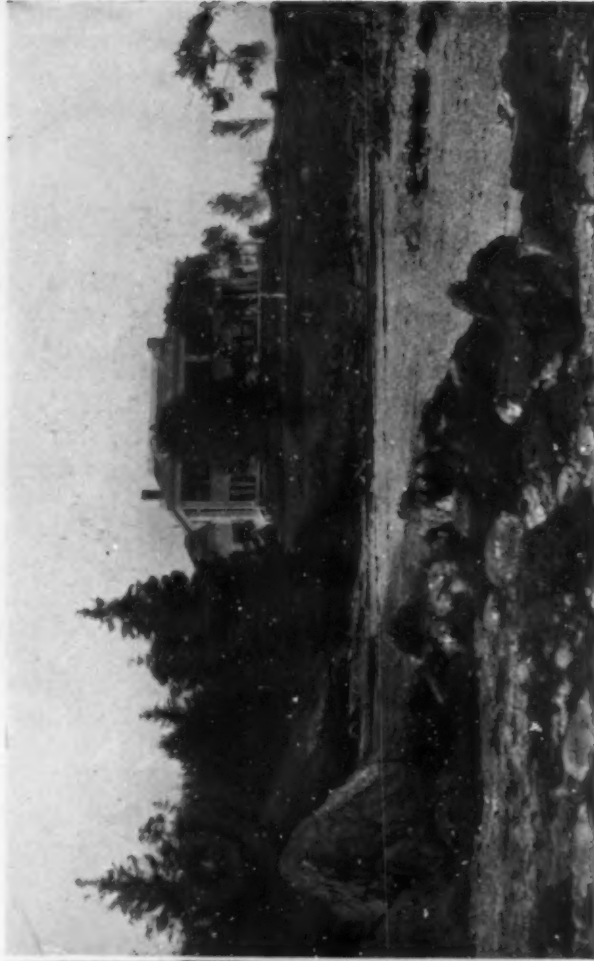
"EAST AND WEST," RESIDENCE OF CHARLES PLATT, ESQ.



"INNWOOD," RESIDENCE OF ALEXANDER W. BIDDLE, M. D.



MR. ALLAN'S PERGOLA



"FAMES FIELD," RESIDENCE OF GEORGE BIRD, ESQ.



## Islesboro

—one, a typical Islesboro day in coloring—strong blues and greens, picked out by the very white sails, the harbor, alive with boats of every size and kind; steam yachts, white and black, giving a solidity of background to the fluttering, bird-like sails of the smaller craft. Very blue is the sky, with a few soft white clouds along the line of the still bluer Camden Hills. The water is the color of an uncut sapphire, with deeper tones here and there, where the fresh breeze from the west is beginning to ruffle its glass-like surface. As a contrast to this dazzling blue and white is the intense yet infinitely soft green of the fir trees



THE DREXEL WOODS

which cover the islands. The air is like champagne, making one glad with the joy of living. But last in our minds is the sunset hour!

One grows strangely silent at the thought of all its glory of sky and sea.

Above, the pale blue melting into the faintest of green—which in its turn changes to vivid golden and orange, making the hills stand out sharply in their beautiful violet covering.

Every atom of loveliness is reflected in the sea, and the great sails on the schooners

by the lighthouse, look like the wings of tired birds, drooping lower and lower, to rest, secure in the protection of the light, and awaiting the dawn.



“HOLT FLEET,” RESIDENCE OF DAVID SCULL, ESQ.

# Quaint Houses of the South

## "WYE"

By EDITH DABNEY

IT is only in these early hours of a new century that latter day Americans have begun to realize the beauty and importance of vast landed estates comparable with those of the Colonies, and it is gratifying to know that a craze is rapidly growing for the possession of country places that may rival in size and magnificence the great plantations of olden days. Unfortunately there are few of these plantations left, and still fewer in the possession of descendants of the original owners, but "Wye," the home for generations of the Maryland Lloyds, furnishes, perhaps, as good an example of the purely simple art of our forefathers as America affords.

On the Eastern Shore of Maryland, and situated on the river of that name, "Wye House" commands from the rear a superb view of land and water, while far beyond one's vision, lie the thousands of acres granted to Edward Lloyd by King James II. in 1649. Eight generations have known this beautiful old homestead, nearly three centuries have come and gone, yet to-day the old-fashioned, Colonial aspect

is still retained in both house and grounds. True it is that the methods used to secure such results must have been both tiring and costly owing to the vastness and wildness of the surroundings, and let it now be said that no attempt to reproduce such effects should be made on any but the large, substantial scale of bygone days.

On first viewing the spacious grounds of the "Wye" estate, one experiences a feeling of delightful restfulness which changes to keen appreciation as, step by step, new examples of the gardeners' art or foresters' craft, gradually give themselves to the eyes of the initiated. Perhaps it is the air of vast, beautiful space that is the secret, the key-note, of this effect of comfortable age. The first owner of "Wye" realized and attained it by laying off for his entrance nearly a square half mile through the center of which ran the roadway, shaded and outlined by towering oaks and lindens, the whole being thickly turfed. Just in front of the mansion the driveway branches to both right and left, affording easy entrance and



THE HOUSE FROM THE SIDE SHOWING THE SPACIOUS LAWN



## "Wye"



THE GARDEN WITH ITS FAMOUS LILAC HEDGES

exit around the well mown circle in the center of which the old sun-dial still marks the hour of the day. The miniature park of scarce an acre lies on the left in close proximity to the lawn from which it is separated only by great hedges of pink althea and purple lilac fully thirty feet tall. This tiny bit of woodland with its pines and oaks, maples and sycamores, has been left carefully careless as Nature meant it should be. Still more to the left are the old slave quarters, but a few cabins left; then on the right the lawn sweeps majestically into a meadow, at the foot of which runs the river.

The house is essentially Colonial, large and harmonious in every detail, and the massive building with its flanking of one story wings bespeaks the days of long ago. Following the Colonial lines the rooms are large and high ceiled, and the charming manner in which they all open into the hall which runs the width of the house, gives an air of breadth and light not found in many houses in America. The salon with its old portraits and mahogany, the dining-room with the silver and glass of three centuries, give evidence of luxury which in olden times must have been envied by many, rivaled by but few.

Both hall and salon open out on the pillared rear piazza from the foot of which runs the garden which is the *chef-d'œuvre*, the *pièce de résistance*, of this charming old place, and who would scorn to profit

by the teachings of the "Wye" colonist? A stretch of thickest, softest turf nearly three hundred feet square, framed in by hedged walks of rarest loveliness, forms the center of the garden which, beginning at the foot of the piazza ends at the old, ivy covered stucco greenhouse. Neither trees, nor flowers, nor shrubs disturb the unbroken repose of this velvet greensward.

Running parallel with it on either side are the narrow walks between hedges of mingled althea and lilac and the pure, white petaled syringa, shedding a wealth of white and purple glory when the first May blossoms come. These hedges reach the remarkable height of twenty-five feet, forming with their interweaving branches, veritable pleached alleys so seldom seen in America. Their same compact appearance is kept year after year by virtue of the careful pruning and training they undergo each spring and fall; no unnecessary new slips are allowed to sap the life from parent stems. The hedge thins out, only to be thickened by sister shrubs, so as year follows year, and century climbs over century, the delightful effect for which the seventeenth century artist struggled remains the same.

To the left of the garden center are the conventional vineyards and orchards, while on the right, nestling within a few feet of the mansion, lie the quaint, old-fashioned flower beds, treasuring to-day

## House and Garden



THE FRONT OF THE HOUSE SHOWING WINGS AND OLD SUN-DIAL

the simple blossoms first planted æons ago. This flower garden forms an irregular circle outlined by a thick box border; the beds, some round, some oblong, and none claiming more than a few square feet, are grouped closely and carelessly together, each walled in by miniature hedges of square topped box scarce fifteen inches high. In and out among them one may wander, appreciating in place of angles a charmingly artistic lack of formality. No new flowers ever supplant the modest old ones, and each bed knows always just one kind; in this may grow only vari-colored verbenas, and in that the golden marigold blooms triumphant. Then come meek gillyflowers or scarlet poppies, pink sweet-william and blue eyed larkspur; inquisitive heartsease or stiff wallflowers, gorgeous hollyhocks and shrinking lavender; columbines, phlox and meadowsweet. And to itself, in one corner is the sheltered spot where lilies-of-the-valley and daffodils thrive and narcissus and violets reign supreme. The effect is that of a huge bouquet, with green box dividing bright color from color.

And far from the least interesting feature of "Wye" is the old graveyard which runs across the foot of the garden, the most remarkable of all family burying grounds in Maryland, in fact without its equal in the country. In proportion it has the appearance of an English village cemetery, being surrounded by a heavy, high brick wall, partly overhung with ivy, and still fairly well preserved. The tombs placed there show many and well known armorial bearings, and queer old epitaphs, some

scarcely to be deciphered. A particularly striking fact is that six of them bear the name of Edward Lloyd, showing the number of generations of that name that have been buried from "Wye House."

It is easy to see and appreciate an effect, though more often difficult to understand the cause, and many will ask, or have wondered how it is that in this age of seething hurry and restless change, an estate the size and importance of "Wye" still retains the charming aspect, of which the dominant motif seems to be the peaceful solidity of age. Perhaps it is that the strictly modern is used only so far as it may help, not being allowed to hinder, and doubtless the effect of comfortable age has been secured and is maintained by the present Colonel Lloyd and his predecessors having worked in accord and harmony along the lines of the ancestor favored by James II.

While kept in faultless repair, the house externally has suffered no additions or so called improvements. The grounds are to-day as they were two centuries ago; nothing has been touched to the detriment of old-time grandeur, and this superb estate with its vast lawns, great trees and old flowers, serves as a model par excellence for all that is truly Colonial.

The rare perfection of the landscape gardening, the space, the ease of everything, must shame the modern cramped up palaces, and cause just pride to the owner, for, from a view-point of beauty and sentiment, of history and romance, "Wye House" stands proudly first and foremost among the wonderful old places left to tell the tale of what life used to be.



# The Small House Which is Good

## Mr. H. R. Gummey's House

GEO. T. PEARSON, *Architect*

**T**HIS house, built in Germantown, Philadelphia, shows the successful results attending the effort to enclose within a pure Colonial treatment of exterior, a small house of moderate cost, possessing not only the modern and essential conveniences, but maintaining at the same time throughout the interior the key-note sounded by the outward design.

The exterior walls are of brick, white pebble-dashed above a stone base of coursed ashlar. The roof is covered with green slate.

The front entrance is reached by ascending from either side to a central platform, by stone steps having a light iron railing, with the old style openwork posts and brass knobs. The doorway is of characteristic Colonial simplicity of detail, with pilasters on either side supporting the usual entablature, all of course, painted white. The door is of mahogany and the transom is of the fan pattern. The green blinds or shutters and the small lights of glass in the upper sash of the windows, the dormers, the middle one with the "bonnet top" finish, the cornice, and the quaint truncation of the gambrel roof, all tend to emphasize the great simplicity of the design.

The interior finish throughout follows the Colonial detail and is mostly of painted wood.

The arrangement is simple and opens up in a very delightful way. The entrance hall, with the library on the right and reception-room on the left, leads to the stairway hall at the rear and has an elliptical arch separating it from the stairway hall. From the latter, entrance to the dining-room and service rooms is effected.

From the dining-room as well as from the library French windows lead to a spacious veranda at the side of the house.

The dining-room has china closets in two of the corners with glass doors and the "bonnet top" finish over same. The mantels throughout the house are of refined treatment and are painted white, the same as all other wood finish.

The stairway has a white painted balustrade with mahogany hand-rail and mahogany treads and risers.

The second floor as planned was to meet special needs and large rooms are the result. The third story contains three good rooms and a large linen closet, besides good storage space. The floors on first story are finished in hardwood and covered with Oriental rugs. The furnishings throughout are in good taste and much old mahogany carries out the scheme of the architect's design.

## The Williams Residence

E. G. W. DIETRICH, *Architect*

**T**HE house of Mr. John Williams near Hartford, Conn., is most favorably situated on the banks of the Connecticut river at the junction of two streets, facing the end of a fine wide avenue, which is the main approach to the house. At one side of the house is a large garden planted with shrubs and old-fashioned flowers, which with the trees at the rear, makes a good setting for the house, in the exterior of which the architect has secured a certain rustic effect by the use of field-stones and shingles.

The stonework is laid up in cement mortar. The moss and lichens covering them have been carefully preserved and the variegated coloring caused by long exposure to the elements is heightened by the wide deep joints from which the mortar has been raked out, producing delightful shadow effects. The shingles on the walls and gables are of white cedar treated with bleaching oil, producing a beautiful silver gray tone. The roof shingles are stained a moss green and all exterior trim is painted a light shade of cream.

The house has a length of fifty-nine feet and a depth of thirty-two feet, exclusive of the porch. The ceilings of both stories are nine feet high.

All interior finish is of cypress painted cream white except the dining-room which is stained a dark brown and rubbed down to a velvet finish.

The hall has a paneled wainscoting five feet high. The moulded wainscot cap, the hand-rail and newel posts are of mahogany. The window on the stairway is filled with leaded glass in pale green shades.

The fireplaces are of generous dimensions faced with tile and framed with mantels of Colonial design.

The kitchen department is very complete and none of the modern conveniences for the comfort of the housewife have been overlooked.

The second floor has four large bedrooms with ample and well arranged closets and hot and cold water in each room. A modern bath-room with every convenience is placed for easy access from all rooms.

The exposure of the several rooms has governed the scheme of decoration for each with particular appropriateness. Open fireplaces, which are the best ventilators, are provided in the bedrooms.

The studio has a high ceiling extending up to the peak of the roof with large windows letting in a flood of northern light, and a large fireplace faced with field-stone makes of this a cheerful workroom.

All floors throughout the house are hard pine finished in wax. In planning, special attention has been paid to wall space for the best placing of the furniture and pictures.

House and Garden



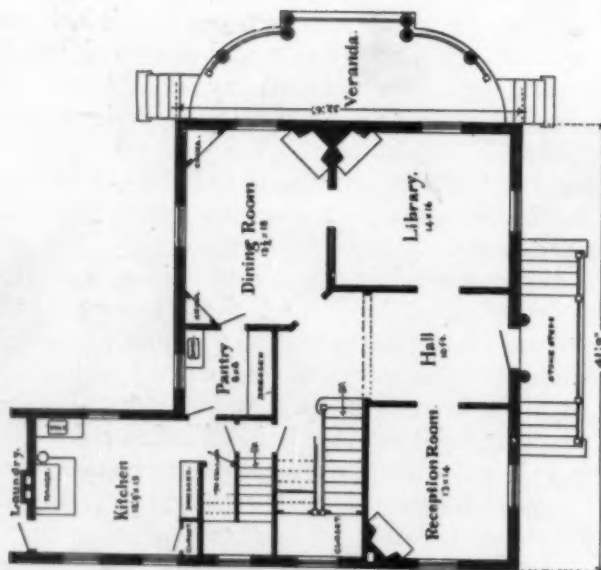
The Hall



Second Floor Plan



The Entrance Front



First Floor Plan

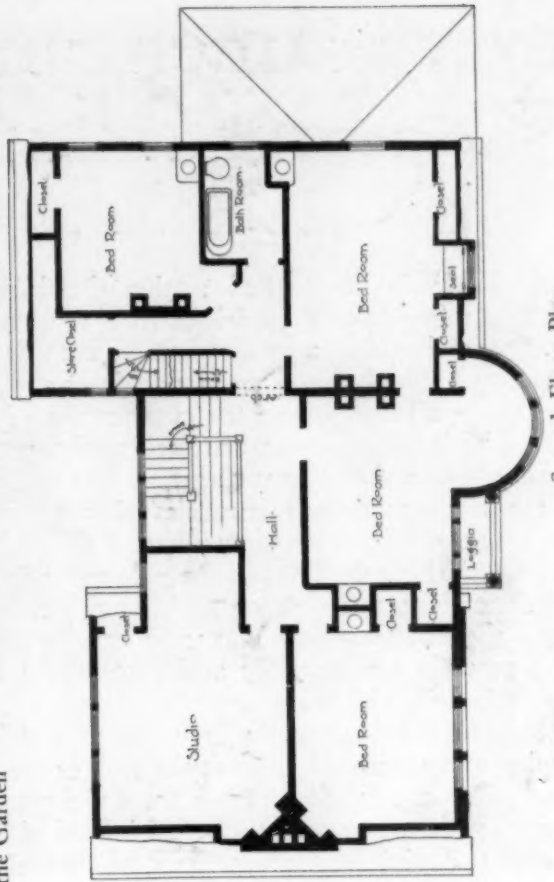
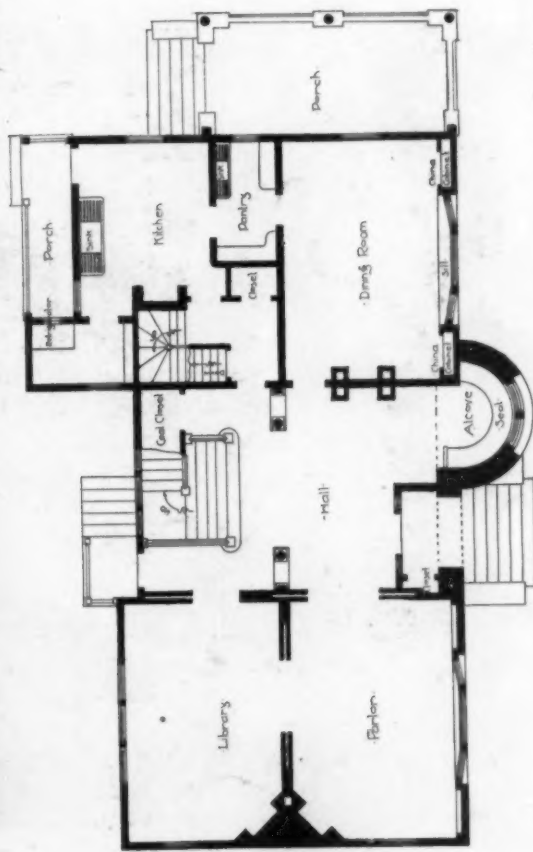
MR. H. R. GUMMEY'S HOUSE, GERMANTOWN, PHILADELPHIA



The Small House Which is Good



The House and the Garden



Second Floor Plan

THE WILLIAMS RESIDENCE, HARTFORD, CONNECTICUT

First Floor Plan

# American Country Clubs

## III. THE PHILADELPHIA COUNTRY CLUB

By MABEL TUKE PRIESTMAN

**A**RRIVING at the little station of Bala some six miles from Philadelphia, we find ourselves still quite a walk from the Philadelphia Country Club, but this need not deter the visitor, as carriages belonging to the club meet every train. The drive is full of interest as the surrounding country is very beautiful. The road gradually winds up the hill until it reaches the highest elevation of Fairmount Park upon which this picturesque club is situated. Before climbing the last hill the polo grounds can be seen stretching away on the right. On reaching the top of the hill, beautiful vistas are gradually unfolded. The grounds are carefully and tastefully laid out, the gnarled old fruit trees forming a striking feature of the beautifully kept lawns and drives, sloping away from the front of the club house. The scent of roses is wafted across from the quaint old flower garden, gay with a succession of old-world flowers and divided by box edges. Continuing the drive, we come to a long, low structure built in

Colonial style. Its yellow pebble-dashed walls and white woodwork forming a beautiful contrast to the green of the surrounding trees.

The interests of the club are all centered in this main club house. On entering, we notice the service quarters on the left, and the reception-room on the right, its soft green walls, and ivory woodwork making a pleasant contrast to the handsome mahogany furniture. A well designed fireplace adds dignity to the room, while the walls are covered with engravings suggestive of the sports of club life.

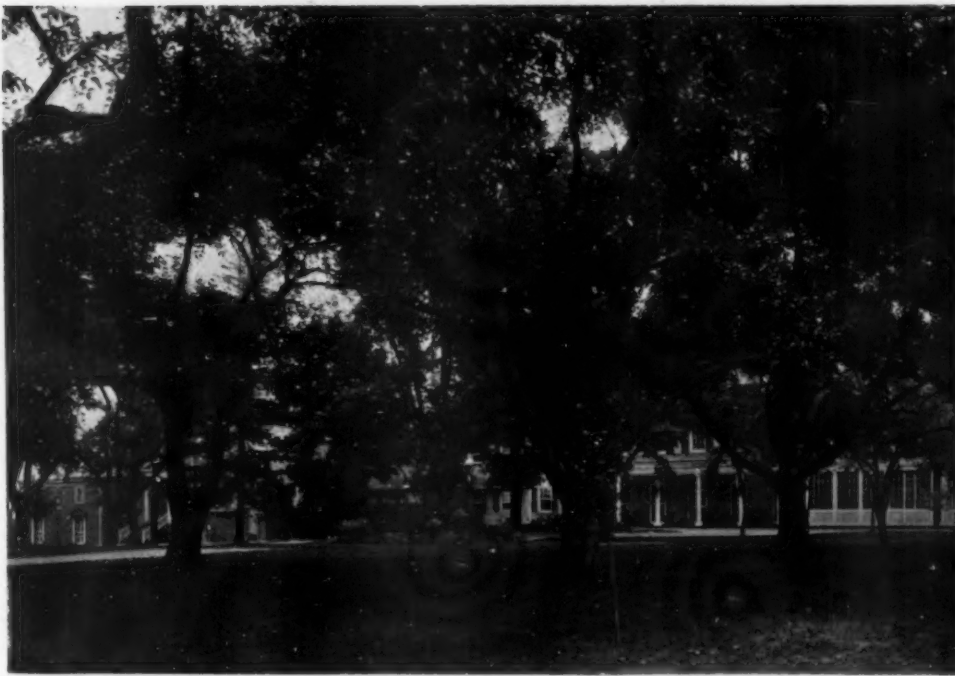
A little writing-room with dainty appointments, adjoins the reception-room. The latter has two doorways opening into the hall. Coming out of the other doorway we find ourselves in the attractive hall. The hallway has a distinctly Southern Colonial feature with large doors opening directly through it, so familiar to the students of Southern architecture, and so necessary in that climate to insure a cool house. On the right of the staircase is the entrance to the



THE CLUB HOUSE



## The Philadelphia Country Club



THE LAWN IN FRONT OF THE CLUB HOUSE

dining-room, an attractive room with terra-cotta walls and ivory woodwork. Folding doors divide it from the service quarters. Usually one door is kept closed while a screen is placed in front of the open space. It is furnished in Flemish oak. The details of the mantelpiece cornice and trim of the doors are beautiful examples of wood-carving.

The tap-room is very decorative with its beautiful bay window. The latest improvement to the club is the remodeling of this room, which adjoins the dining-room. The large doorway has had a swing door inserted with a transparency of simple leaded glass. The beamed ceiling and rough hewn stone fireplace greatly add to its attractive appearance. The bay window is the feature of the room, almost filling one end, and flanked on either side by high back seats continuing the line of the window seat.

Beyond is the card-room replete in every particular. The men's dressing-rooms and squash tennis courts are reached by a separate entrance; they extend to the extreme end of the building.

Most of the second floor is given up to sleeping apartments, which are charmingly furnished, and are always occupied in the summer months by the many members

who enjoy living at the club while their families are from home. There are several dressing-rooms for the ladies, amply provided with lockers, and every convenience. These are situated above the reception-room, while the sleeping-rooms are in the center of the building.

The service of the club is excellent and the cuisine all that could be desired. The meals are served à la carte from six in the morning until 10.30 P. M., either in the dining-room or on the covered piazzas. These are glassed in during the winter and heated, so there is always ample provision for the serving of meals. The handsome rugs and groups of rubber

plants add not a little to the attractiveness of this informal dining-room. In summer a cool breeze can always be obtained at this corner of the piazza, which is flanked by rubber plants, giving it almost a tropical appearance. From here polo and games of tennis can be watched, and an extensive view of the surrounding country is obtained behind the tennis courts; the beautiful trees of Fairmount Park forming a fitting background to the players.

The lawns leading to the piazzas are beautifully kept, and here the young folk play happily within call



THE CLUB HOUSE FROM THE REAR

House and Garden



THE HALL



THE DINING-ROOM



## The Philadelphia Country Club



THE TAP-ROOM

of their elders who may be taking advantage of the cool piazza. A dear little boy shooting his bow and arrow was darting in and out of the trees in charming unconsciousness while the photographs were being taken. Another time he approached with his white woolly bear in his arms, requesting that the bear might have its picture taken.

Situated at the end of the house are splendidly equipped stables where ample garage accommodation can also be obtained; riding, driving and auto-mobiling being among the distinctive features of the Philadelphia Country Club, as well as the game of polo for which it is celebrated.

After passing the stables our steps are naturally directed to the golf grounds, the main seat of interest of the Philadelphia Country Club. Crossing the lawns we find a picturesque caddy house painted bright green, with yellow trim. Rapidly walking down the hill may be seen a steady stream of golf enthusiasts, wending their way to the golf grounds.

The Philadelphia Country Club is known as the "parent" of the golfing organizations around Philadelphia, and was founded in 1890. Golf was played with indifferent success until 1893 when the golf fever was caught,

and the members began to enter into the sport with great enthusiasm. How many to-day, remember the early days of golf or the first game played in Philadelphia, when one of the members laid out the first golf ground with improvised holes, lined with empty cans, which had contained French peas. He had previously sent to England for clubs and balls as none were available on this side. The game was dubbed poor croquet and the idea that there was any sport in the game pooh-poohed, and few anticipated that golf was destined to become one of America's most absorbing sports.

To show the change of feeling in this matter, at the time that golf was first started some serious minded people wrote to the newspapers complaining that there were a "lot of lunatics at large in the neighborhood of Bala and Fairmount Park chasing spit balls through acre lots." This opinion could hardly be wondered at when the members themselves were making even more severe comments when the game was being started. To-day the club is considered a highly successful organization. The old nine hole course was played over the polo grounds and took in a



A WELL-PLANNED MANTEL

## House and Garden

portion of the Fairmount Park property. The present course has the reputation of being the most beautifully kept one in Philadelphia, in spite of its many natural difficulties, owing to the nature of the soil, and the difficulty of access to the holes. The putting greens have obtained in the last few years a high reputation for trueness and general excellence of condition. There are two leveling holes in the present eighteen hole course. The new hazards have been placed to make a player go straight, and cross some kind of difficulty in almost every instance, and in due time these hazards will be judiciously increased.

The most interesting of the holes are number 9 and number 11 of the longer ones, while number 5 and number 12 possess the necessary qualifications, that render short holes valuable. The total length of the course is 5670 yards, which was laid out by George W. Fowle, Louis A. Biddle and E. K. Bisham. The best amateur record was 77, made by H. B. MacFarland, as follows:

Out—	6	5	3	4	3	4	4	4	6=	39
In —	5	5	4	3	4	5	5	4	3=	38=77

The best woman's record was 97, made by Beatrix Hoyt, as follows:

Out—	6	9	5	5	4	5	6	6	6=	52
In —	6	7	5	4	5	4	5	5	4=	45=97

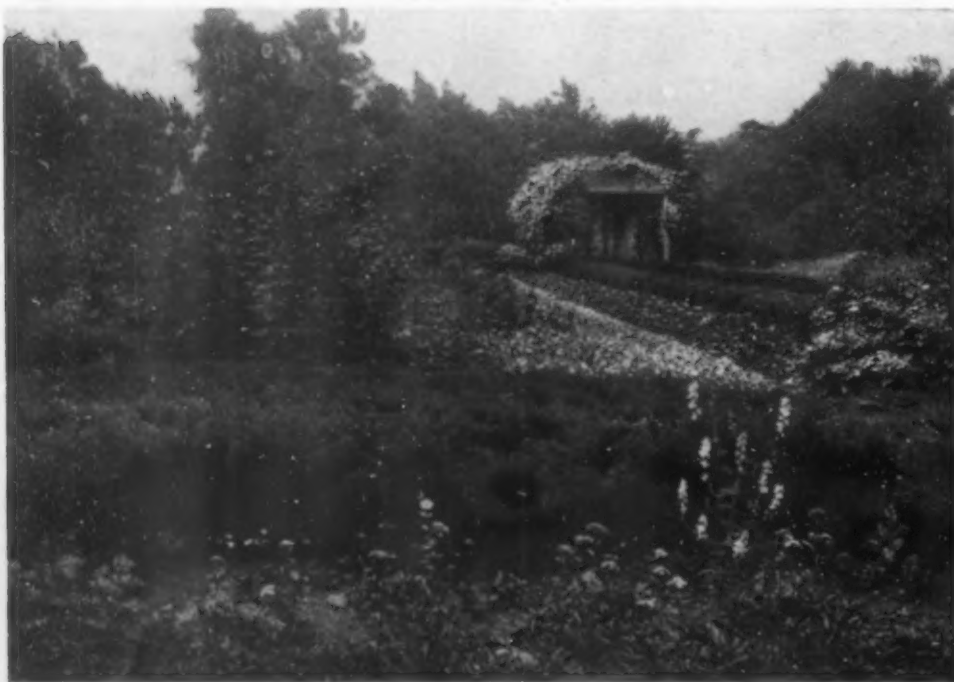
The approach to the golf course is over a ravine situated in the most picturesque parts of the grounds. Resting a while on the bridge, the trickling sound of the brook and the singing of the birds make it hard to realize how near this beautiful club is to the city.

The officers consist of the president, vice-president,



THE BRIDGE OVER THE RAVINE

treasurer, and secretary. The committees of the board of governors consist of a golf committee, and an associate committee. The Philadelphia Country Club is enjoyed not only by the men, but equally by the ladies and juniors. The ladies of the immediate family of a member may enjoy the privileges of the club without extra dues whether accompanied by the member or not. This seems to be the tendency to-day in all prominent country club organizations in the United States. The family groups are more numerous. The juniors are unconsciously filled with devotion to the club, and from their ranks are recruited loyal and active members. This club is really an all-the-year-round country club, to which fact it partly owes its importance as well as being the center of recreation for the neighborhood in which it is located.



THE GARDEN



# How They Furnish Town and Country Houses in France

By MARION SANDERSON NALL

THROUGH several periods France led the world in the production of beautiful effects, architecturally and decoratively. Nothing has since arisen to surpass or even take the place of the exquisite decoration and furnishing of the time of the Louises. The delicate embossments and traceries of gold, and rarely exquisite color combinations in wreaths and bow knots of those periods were followed by the simpler and less ornate treatment of interiors in the time of the Empire.

That to-day no special note is shown or no unusual or original furnishings found in the home of the Frenchman of average means is somewhat surprising. Many French people now occupy apartments, although the description which is here given of the setting and mode of life of the present time applies equally whether the residence be in an apartment or the town house.

On entering the usual French apartment on any other than the "day at home," one is impressed with the feeling that it is not lived in, so to speak. The American uses every bit of his home all the time, but this is not so in the French home except on the reception day. On other days the door is opened to your ring only a small part of the way, while the servant treats you rather as an intruder, showing you into a *petit salon*, the *grand salon* door being closed, curtains drawn and linen covers on the furniture. The *petit salon* is used as the intimate sitting-room and though there are big easy chairs, after the manner of the English, there is seldom a sense of coziness about it. Guests are sometimes shown into the bedroom, the French using their bedrooms often to receive intimate friends, sometimes in the dining-room, but the *grand salon* never, except on formal occasions.

On the "day at home" everything is uncovered, and one finds displayed a certain refinement of taste in the paneled walls of brocades of plain colors, the white woodwork often decorated with delicate gilt mouldings of Louis XV. or XVI. periods, the doors with square panels framed in the white wood and a sash curtain of lace and silk.

The windows are conventionally draped with heavy lined curtains matching in fabric and color the paneled walls. These are drawn close at night seldom allowing a ray of light to escape "to cheer the passer-by," as an American once remarked. The windows always open in and are generally draped

with what is called *vitrage*, a more or less elaborate design of filet or *appliqué* lace and linen, lying close to the window-pane.

The floors are thickly carpeted with a solid color, reseda green usually prevailing; rugs also are sometimes seen. It used to be the custom to have one large rug extending within two feet of the wall, but more frequently now the carpet entirely covering the floor is used. There are but few paintings on the walls, but these are generally good.

The hostess receives the caller into a circle of friends seated about the fire, the chairs are not cozily drawn up in an intimate way, but conventionally placed, a sofa on one side and two or three chairs opposite, one or two at the end to form a square. One feels the fire is built but once a week, the visits made but once a year, a few formalities are exchanged, family health inquired for, then the visitor bows her good-byes to leave room for the newcomer within the formal circle.

The usual clock and candelabra adorn the mantel, generally of a good Empire or Louis XV. design. A good bust on a *console* stands between two windows, there are few ornaments and few flowers. The French do not, according to American or English ideas, understand the arrangement of flowers; they generally put all they have into one vase, massed tightly together and pushed in without thought of beauty or arrangement, sometimes they are even artificial.

The furniture is more often of the Louis XV. style, gilt or white frames and modern brocades of ancient design; there is always the *chaise longue*, the *bergère* with padded cushion, other smaller chairs and the inevitable small caned bottom gilt chair.

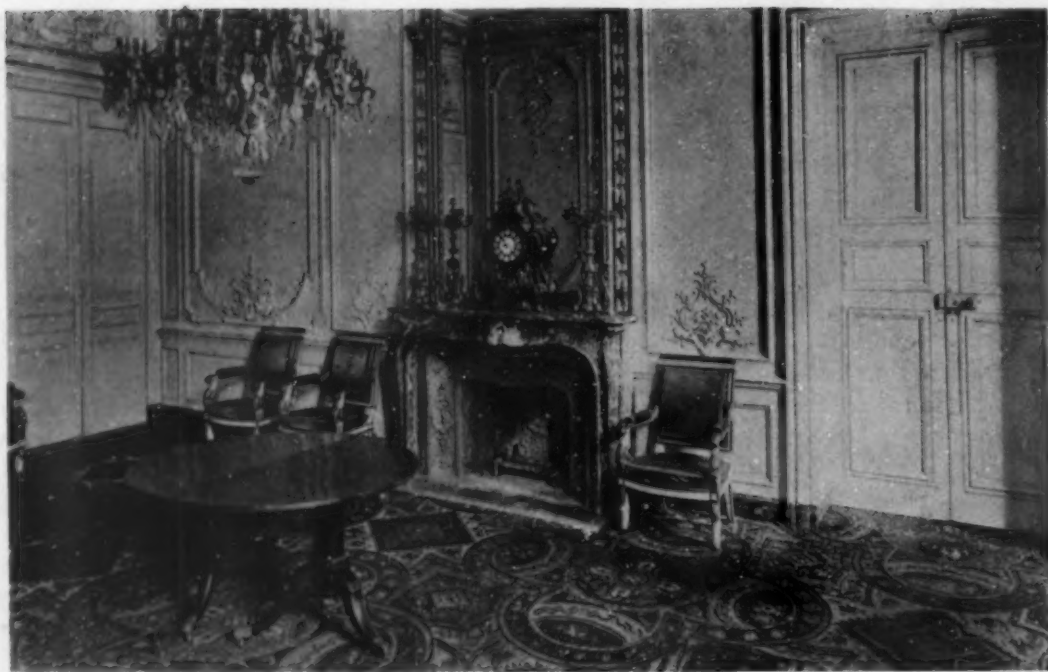
The *petit salon* always connects with the *grand salon*; its walls are often covered from top to bottom with pictures, frequently good old paintings, woodcuts and etchings.

The dining-room walls are generally of white or ivory enameled wood with panels of brocade of some kind, though many of the houses still retain the high wainscoting of dark wood and a deep red or green paper with the most popular design, the fleur-de-lis in strong yellow or gilt above the wainscoting. This mode of decoration will be found in all the less modern apartments to-day. The wood is never ordinary as it would be in a similar apartment in America, or perhaps I should say in New York.

The furniture generally consists of a side-board, table, chairs and a *decanpoir*, a small side table upon which the meat is supposed to be carved by the butler before serving it, when it is not done in the kitchen, as meat is never served from the table in France. The table itself is often of carved oak, but in dining-rooms where the English influence has been felt the modern Chippendale of maple or mahogany is much used. Candles or lamps are seldom used on the ordinary French dining-table, but there is a drop light with candles surrounding it, giving a very hard and unbecoming light to those seated about the table. I must here add that in my opinion the French have not yet solved the problem of lighting a room or dining-table, so that people and things appear to advantage, a most important factor in interior decoration, nor do the French approve of decorating the dining-table very much. One will often find only a *chaufferette* in the middle of the table. With people of taste this is often of old silver or bronze of good design. It used to be customary to place the viands on the *chaufferette* after they had once been passed, to keep them warm for a second helping, but I believe this is rather *bourgeois* now and out of date and the *chaufferette* has become merely an object of decoration. Bonbons, cakes and fruit are placed on the four corners of the table on *compotiers*,—low porcelain stands,—the absence of silver on the French table being conspicuous. In place of the *chaufferette* a basket of flowers stiffly arranged by a florist is sometimes placed on a mirror in the center of the table. The almost unfailing excellency of the food, however, makes up for any deficiency in charm of table decoration.

The bedroom is rarely without the canopied or the Empire bed; the crucifix at the head, the table beside it with the candlestick, the heavy window curtains to draw at night. One never sees a pillow on a French bed in the daytime; there is a bolster which is rolled into a cover forming part of a spread which covers the entire bed, generally made of the same material as the canopy and window curtains.

Everything seems put away the moment it is taken off, nothing is individual or characteristic of the



"THE USUAL CLOCK AND CANDELABRA ADORN THE MANTEL"



PERFECT EXAMPLE OF LOUIS XV. WALL TREATMENT



## How They Furnish Town and Country Houses in France



THE CONSOLE WITH BUST SHOWN IN THIS BEDROOM OF NAPOLEON IS THE KIND USUALLY SEEN IN THE GRAND SALON



CHARMING EXAMPLE OF DIRECTOIRE MANTEL, ETC.

occupant, the same room can be seen in any furnishing shop window of good repute, no feminine touch, nothing that denotes the inner life of its inhabitant.

The English and American influence is being very much felt in Paris apartments, at present; the circle around the fire is broken in many homes, and groups are formed about the room; the English tea-table has also been introduced and is taking the place of the dry biscuit and glass of sherry, and there is less of the

feeling of stiffness. The apartment here described is that of the average French couple just starting in life; it has been furnished for them, just as their marriage has been made for them, and the individual touch is wanting; they seem satisfied with things as they are planned and so it remains. It has all the necessities of life, but few of its luxuries; is all very correct, but denotes that the life of the owner is not one of the "home" but rather of the café and the Boulevard.

As compared in point of decoration and furnishing with the average home of the American, it is in some respects better, for there is nothing that shocks the eye; its simplicity is a point in its favor, but the American apartment is often more interesting, for it is generally an expression of the individual. A happy combination is the home of an American living in Paris.

Much can be said of the delight of the country home in France. The quaintness and beauty of the houses themselves often is largely due to the perfect way in which they fit into the picture; in other words, their harmony, in color and form, with the surrounding country.

Most of the French country homes are inherited estates and full of a peculiar old-time charm. Here one finds the highly polished bare floors, perhaps a rug immediately in front of the fireplace, and (in the bedrooms) a small one at the bedside; chairs arranged against paneled walls, old family portraits or historical paintings, and big fireplaces; the heavy window curtains are used as they are in town, for the same desire to be closed in snug and dark at night exists in the country as well as the town home. The first duty

of the maid upon awakening one is to pull the heavy curtains apart and let the daylight in.

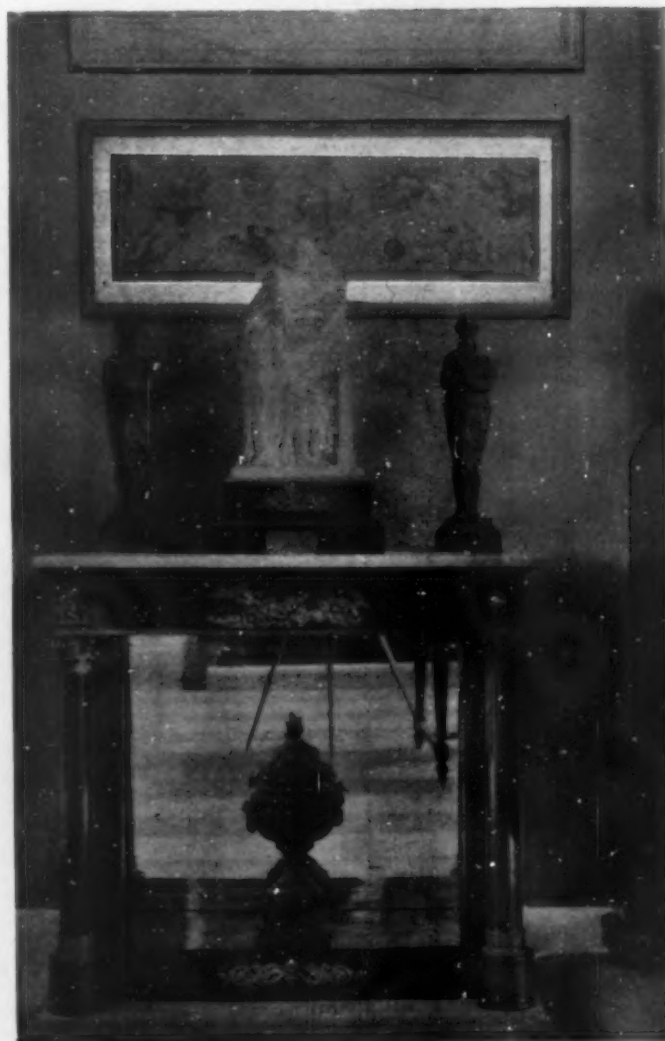
There is no attention paid to any particular style of furnishing in the French country home, outside of the drawing-room. The halls are severe, uncarpeted and cold; the dining-room, fitted with ordinary table and caned bottom chairs, perhaps a deer's head over the mantel, seems only a place in which to eat hurriedly and rush out again into the open air.

The heavily draped bed is seen in the country as well as in the town home; the hangings are sometimes replaced, however, by fresh muslin draperies, the crucifix always having its place at the head of the bed with the rosary and the twig of green representing the holy palm. The bed is high, soft and comfortable, with a clumsy eiderdown quilt and homespun sheets. A high step is required to get into these beds; this with a few chairs for convenience, not often for comfort, a carpet at the bedside and a *prie-dieu* form the furniture of the commonplace bedroom. There is an atmosphere of cleanliness, though at the same time pervaded by the old musty smell of dried roses and lavender, which is peculiar to these old country houses and convents in France. Here one realizes also the lack of real home feeling as in the town house. In the town it is the Boulevard and the café which attract, in the country the beautiful parks surrounding the chateaux, and at the seaside the beach. The rented homes at the seaside more generally show the English influence; chintz is used a great deal in both bedroom and sitting-room, and a combination that the French particularly delight in is a very ugly Turkey red cotton material combined with chintz. At the seaside the house is deserted for a huge tent, large enough to hold all the family; it is pitched on the beach early in the morning and the entire family, with work, book, spade and bucket spend whole days there; the tent is divided into rooms and is sometimes made quite attractive with decorations and comfortable chairs.

There are homes, and many in France, both in town and country, which differ from these average ones I have ventured to describe; particularly among the artists and literary people one finds many that are charming examples of consistent appointments, which evince exquisite taste by the beauty of their decoration.



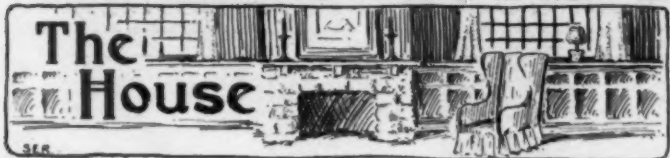
“ONE NEVER SEES A PILLOW ON A FRENCH BED IN THE DAYTIME”



CONSOLE AND ORNAMENTS, FRENCH DRAWING-ROOM



# SUGGESTIONS FOR THE MONTH



Where the home is occupied all the year round certain changes in the furnishing should be made early in the summer to give the house a cool and inviting look. The heavy draperies and floor coverings can be removed, and where the floors are not finished, or of hardwood, matting substituted for the carpets, producing an airy and attractive appearance. Many housekeepers remove all draperies at doors and windows for the summer months, depending entirely upon the window shades for moderating the light, but where it is possible a much more home-like effect is kept in the house by substituting muslin or madras drapery for the heavier curtains. If over-draperies are to be used, these may be of glazed chintz, linen taffeta, cretonne, or any of the pretty cotton prints which can be purchased so cheaply. Where this same material is used also for the slip covers of furniture, the effect is excellent.

It is a mistake to feel that during the summer months, house plants are unnecessary decorative adjuncts. There is no time during the year when growing green things are more acceptable or more truly fill a decorative place indoors. Windows when possible should be carefully screened. Wire screens may be purchased very cheaply and are adjustable to almost any window. The dark green wire netting also serves to filter and soften the glare of sunlight and render the room more comfortable.

July is the month which most frequently finds the city house closed and left in the hands of the care-taker, or servants, and is therefore, an excellent time to have the plumbing inspected, the window enlarged, the door cut between the adjoining chambers, the new bath put in, or any improvements made which have long been planned.

It is a tremendous saving and comfort to the household generally when these improvements can be made in the absence of the family. Well planned and definitely decided upon, the execution of these can be left in the hands of a competent contractor. He should be consulted before deciding in what condition to leave the rooms. Often when only slight changes are to be made, it is quite unnecessary to remove all furniture, etc. Careful shrouding of it in the usual summer coverings will be all that is necessary. Rugs and floor coverings may go to a cleaner and remain during this time of renovation, together with the heavier draperies.

It is the custom in most well regulated, though often simple and modest homes for the housekeeper to have the house thoroughly gone over each season during the family's absence, or at the time that at least some of the summer trips are under way. When this is done annually, (if no alterations are to be made in the house), it becomes a matter of little time and expense to have all woodwork and floors touched up and done over. Where new paper is to be hung, this should be arranged for at the same time, that all may be in readiness for the winter season.

Mahogany furniture should be carefully covered during the heated months in the city. The "blue dust" which shows itself on all exposed pieces, is difficult to remove without refinishing the furniture. This applies equally to rosewood and other highly polished woods. Oil paintings which are not glassed should be covered with cheesecloth, if hung in an unused room, or should be boxed and glazed for the summer at least.

Where the floors are fully carpeted, a cool and attractive appearance may be given the room by covering them with heavy canvas; a few rugs may also be used effectively. Where it seems desirable to leave the heavy draperies at doors and windows, they may be covered with the same material as is used for the slip covers of the furniture.

Cultivate the asparagus bed and keep the grass from crowding it out. It should receive a liberal application of well rotted manure. Some authorities contend that salt is a good fertilizer to be applied at this season, but that is an open question and its use is not advised if there is any other fertilizer, known to be good, available.

The strawberry bed is now through bearing for the season. If it is more than three years old, it has practically run out and should be turned under by deep spading or plowing so that the sod will rot. The soil will then be ready for new plants in the early fall. A great many make new beds at this time. With favorable seasons, or if kept well watered artificially, the plants will attain sufficient growth to bear a profitable crop next year.

How about bare spots on the lawn? If there are any they will now show up in all their unsightliness and should either be raked over and seeded or sodded. If more food is needed, broadcast some fertilizer just before a rain. Nitrate of soda is good, and the proper proportion is about 100 pounds per acre. See to it that dandelions or other troublesome weeds are not allowed to go to seed on the lawn.

Look after the hybrid perpetual roses. The June blooming over, they should be cut back, cultivated and fertilized. By this process a more vigorous growth will be secured, and it is on this growth the gardener must depend for occasional blooms which follow the first blooming. If the bushes do not receive this treatment many of them will not bloom again during the entire season.

Tea roses will need attention at least every two weeks when all the old branches, which have developed their buds, should be clipped. As with the hybrid perpetuals, blooms can only be expected from new growths of the plant. It is essential that the plant be kept constantly developing and, consequently, in a healthy condition.

During this and next month the chrysanthemum plants must attain their full development, as plants, if satisfactory blooms are to be obtained. It is necessary that they be kept growing rapidly, and to secure this rapid growth keep the soil stirred and reasonably moist. A good fertilizer of fine bone-meal or liquid cow manure should be liberally applied. A few drops of ammonia water, well diluted, poured about the roots once a week or ten days, just at this time, will greatly stimulate the growth.

The shapeliness of the chrysanthemum plant should be watched, for of all plants an awkwardly shaped chrysanthemum is the worst. Pinch back the most robust branches to secure uniformity of growth. It may be necessary to sacrifice some of the most vigorous branches in order to secure the desired symmetry, but do it if needs doing—the sightliness of the plant will more than recompense any loss of blooms.

Campanula (Canterbury bells, bell flowers, slipperwood) is a genus comprising perennial, biennial and annual flowering plants.  
(Continued on page 8, Advertising Section.)

## THE EDITOR'S TALKS AND CORRESPONDENCE



The editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

IN planning the interior of the house the consideration of necessities and conveniences must, of course, take precedence. It will be found, however, that these may be installed in a way to form attractive and artistic features, of the home, and add in a very material measure toward the success of the completed house. The heating system, plumbing fixtures, standing woodwork, floors and their finish, mantels and fireplaces, with the tile for same and for bath-room, bath-room fixtures, the hardware, gas or electric fixtures, built-in furniture and the wall decoration or treatment must each be taken up in turn for consideration. Only the most approved sanitary plumbing fixtures should be installed, and the "roughing-in" should be done under the supervision of one who knows, if the building is outside the limit of official inspection. In determining upon the heating system to be used, either steam, or hot water circulation may be selected. The hot air system, while costing less to install, is more expensive to maintain if the same amount of heat is desired. Upon these two systems, plumbing and heating, depend largely the comfort and health of the occupants of the house. Therefore too much care cannot be given to the proper use of standard appliances and tried out systems. This does not necessarily mean undue expense, for in this day of progress installation, in either one of the above necessities may be secured at prices suiting the most modest purse. There are firms from whom very close estimates of approximate cost may be obtained before proceeding with the plan. This too may be said of hardwood floors, for here accurate figures are also possible, and when the sum set aside for the interior finish of the house will not permit of the use of these throughout, a soft wood may be used temporarily, and at a later date may be covered with the hardwood flooring. This may be secured three eighths of an inch thick. It is matched on sides and ends and cannot become loose in the floor. Complete instructions for laying and finishing this flooring may be obtained as well as careful estimates of cost.

Many feel that the use of the radiator in a room is incompatible with beauty, though hot water or steam heat seem a necessity in many localities. This question of rendering the radiator less objectionable has been given most careful consideration by some of the leading manufacturers, and they have met with a remarkable measure of success. Suggestions from architects, decorators and artists have been collected and are furnished free of charge to those contemplating installing either of the systems.

In this careful planning (on paper) of the interior, every point, architecturally and decoratively, should be considered separately and together. The character of the architectural detail evinced in the form, proportion and embellishment of the interior should be in complete harmony with the exterior of the house. This also should largely determine the selection of stain, enamel or other treatment for the standing woodwork. Sample panels of wood finished as desired may be secured from stain and varnish makers. While on the subject of the woodwork it is well to consider the

style of mantels to be used. In inexpensive houses the simplest form is desirable. This may show a leaning towards the Colonial if the interior is to be treated in the Colonial style, or if the Mission or Craftsmans style predominates a simple heavy wooden shelf supported by iron brackets against the brick or tile facing is often an excellent solving of this important question. There are, however, mantels manufactured to meet the needs, architecturally, of every style of room, and these can be purchased ready to be set up. This also may be said of stock doors, which can be bought ready to hang and suitable to certain styles of interiors. These are well made and of excellent design, and their use is a great saving of cost.

The next point to consider is the wall treatment. It is a well understood fact that the walls of the house are best left unpapered for the first year until the house has thoroughly settled. Since white walls, or even gray plaster, are difficult to make livable, a wall tint or color is suggested as the best solving of this point. There are now made absolutely sanitary wall finishes of this kind which can be purchased and applied at a very small cost. The range of colors is extremely good. One firm making a most satisfactory wall coating has recently added to the range of color which they can furnish, and it is possible to obtain a most beautiful effect by using these tints throughout. Where it seems desirable to vary the monotony of plain walls, paper friezes or the upper third of wall-paper may be used from picture rail to ceiling line or from plate rail to ceiling line. The ceiling tints should be as carefully considered as the tints for side walls, and all rooms opening into each other should be considered in conjunction and never separately. The color of the tile may either determine the selection of wall tint or this may be reversed. There should, however, be complete harmony here. Small samples of tiles may be secured upon request, and one can try these with the wood panel showing the color and finish desirable for the standing woodwork, and the samples of wall coating showing color of side walls and ceiling. In this way it is possible to place the entire scheme in evidence.

The next consideration is proper hardware and gas or electric fixtures to be used. These are quite as important to the completed beauty of the room as any other of the finishes mentioned. There are firms who make a specialty of supplying correct hardware for rooms of certain periods and character. These are not more expensive than others, and it is quite as easy to use the correct thing as unsuitable ones. The question of fixtures and lighting is one which requires careful study, as otherwise a successful room may be entirely marred by having the wrong fixtures used and a consequent failure in the proper diffusion of light.

It is purposed in the next paper to take the interior of a small house describing the finish and color of each room separately, the entrance hall, living-room, dining-room, kitchen and pantries, second floor chambers, baths and servants' room. Following this will appear detailed descriptions of houses ranging from eight to fifteen thousand dollars.

*(Copyright 1907, by Margaret Greenleaf.)*



## The Editor's Talks and Correspondence

### SUGGESTIONS FOR CANDLE-SHADES

A young housekeeper writes: I furnished my dining-room according to suggestions you gave me last year. This has been very successful. The woodwork is of English oak, having a wainscot five feet high, finished by a plate rail. The wall above shows gray blue, bluish green foliage against a lighter ground. The effect is of tapestry. The door curtains are plain green velour and blue and green shot silk is used as over draperies at the case-ment windows. Next to glass I have hung ecru net curtains. I have only side lights in this room and desire to use candles for table lighting. Can you give suggestions of the kind of shades to use? I dislike the fluffy silk flower or tissue paper effects.



LAMP AND CANDLE-SHADES

Answer: I would suggest that you use candle-shades similar to the one shown in the picture here reproduced. These shades are extremely decorative, dignified and beautiful. They are hand-made and the work is exquisitely done. They are made from an ivory colored vellum paper which cannot be procured in this country. Sizes and prices are given below. I can furnish you with the address of the person from whom you can obtain these if you desire. This answer will also interest X. L. and B. of Boston and Albany.

Price of large hand-painted medallion shade for lamp, with frame, \$16.00.

Price of smaller size, with frame, \$10.00.

Price of Empire candle-shade with torch decoration, a set of four, with frame, \$10.00.

Price of candle-shades with garland decoration, four, \$8.00.

### WALL FINISHES

Mrs. L. of Pittsburg writes: We are just finishing a house of good substantial build though it is not very costly. I have five rooms on the lower floor and am in doubt whether to paper the walls or have them finished in rough plaster and painted. I

have been told that the glue used in the wall tints is very unhealthy. Is this true? If you approve of the tints kindly suggest the proper shades to me. If you advise wall-paper will you be kind enough to tell me where I can get the proper kind. I feel that tinted walls throughout the house would be perhaps monotonous and might vary this by having some of the rooms papered. I may say that the house is of northern exposure; the dining-room is southwest; the parlor, however is northwest, and I wish to make this a livable room,—more of a living-room perhaps than a parlor. The hall is but eight feet wide and sixteen feet in length. How can I treat this to make it seem larger? It opens by a wide arch into the parlor.

Answer: Very artistic and attractive effects may be obtained in wall treatment by the use of a tint or plain color. There is a wall finish which is said to be absolutely sanitary. There is no glue whatever in its composition. The range of colors is large and many of them are very beautiful. Where one wishes to vary the monotony of all plain walls, friezes may be used most effectively or the ceilings in bedrooms may be covered with wall-paper extending to picture rail, the lower wall delicately tinted to harmonize. It is best to leave the walls unpapered for the first year or so after the house is built, as they are likely to settle to some extent. I would suggest that you treat your hall and living-room in the same color. A frieze could be used in the living-room to make it more distinctive. If you will send a rough draft of your floor plan to this Department a full color suggestion with samples will be sent you. Be sure and note the exposure of your house on the plan. For tinting, rough plaster is best.

### WILLOW FURNITURE FOR CONSTANT USE

Mrs. A. B. asks: Can willow furniture be used all the year around in the living-room of a small house? I have gotten some very attractive chairs and have furnished them with loose cushions, according to your directions. These are covered with linen taffeta. This material shows a pattern of richly colored foliage and grapes, making the effect dark and rich. The room in which I am using them has yellow walls. It is a room of northern exposure. At present I have yellow dotted muslin curtains at the windows, but if I can use the furniture all winter will you be kind enough to suggest over draperies to hang at these windows and the proper kind of a door curtain. The floor has good Oriental rugs in mostly red, brown and green tones.

Answer: It will be entirely correct to use your willow furniture all the year around, particularly as the cushion covers are of a richly colored material. If you can obtain some of the same linen taffeta you could make attractive over draperies for your windows from this. Make your curtains perfectly straight, reaching to the sill and finished with a three inch hem. Run them on brass rods by a casing at the top without any heading. For door curtain select a shade of golden brown or yellow brown jute velour—something that harmonizes with the browns in your taffeta. The door curtain should also be made without a heading and run by a casing at the top on the rod. A brass rod is always acceptable for door curtains and should be set from 3 to 6 inches from the top of the door. In making door curtains great care should be taken that they come almost to the floor line. There should be less than one half inch escape. Under no circumstances should they touch the floor.

### WILLOW FURNITURE FOR A COLLEGE MAN

College writes: Kindly supply me with the addresses of firms from whom I can obtain good willow furniture of the kind and style you would recommend. Also where can I obtain a lamp that would be in good taste on a college man's table in a room furnished in heavy dark oak except for the willow chairs. I wish to add that the walls are red and the rug has green, yellow and black in it. The woodwork is white. Somehow the combination

(Continued on page 8, Advertising Section.)



# Garden Correspondence

CONDUCTED BY W. C. EGAN

## A HEDGE FOR A ROADWAY

I want to plant a hedge on both sides of a roadway leading from my house to the street.

My neighbor has one of arbor-vitæ but the heavy snows in winter break it down and the dogs have made scratching holes in it, so I want something else. How about the privet?

W. T., Deerfield, Ill.

The winters in your section are too severe for a privet hedge. A winter like 1898-99 would be very liable to injure it severely.

The Japanese barberry, *Berberis Thunbergii*, would probably suit you better than anything else, provided the situation is one where the drainage is good and you have room enough to allow it to grow untrimmed. This shrub will in time grow about five feet high and six to eight broad, and one of its charms is its winter berries, which are abundantly produced on wood two or more years old. Cutting it back limits their number and also destroys the pleasing effect of the manner it disposes of its arching branches.

This shrub is hardy almost beyond question, is clothed with verdure early in the spring, and its fall coloring is unsurpassed. In the winter its pendulous branches are completely lined, on the under side with brilliantly colored coral berries furnishing food for the early spring birds. Do not plant nearer than four feet of your roadway.

## CRAB-GRASS ON THE LAWN

I made a new lawn this spring and bought the best mixture of lawn grass seed I could obtain, still my lawn is full of crab-grass. Where can I buy seed that is pure?

E. C. O.

The chances are that there was no crab-grass seed in the mixture you bought. All the grasses grown for seed for lawn sowing ripen their seed and it is gathered before it is time for the crab-grass to even bloom, consequently no seed of it could be gathered.

In all probability the crab-grass is indigenous with you, or had gotten into your soil in some way and it is almost impossible to eradicate it.

## PLANTS THAT WILL BLOOM IN THE SHADE

Please give me a list of plants that will bloom in a rather shady situation close to a ravine bank, which is densely wooded. The branches of the trees overhang the bed some, but the sun shines into it a few hours in the morning.

J. B. M.

For that portion under the drip of the trees, plant, one foot apart, in irregular groups the *Mertensia Virginica* (Blue Bells) and in between the groups and in between the plants set *Crocus Scillas* or any of the spring blooming bulbs. In the front of them use trilliums and hepaticas each in groups by themselves. All plants mentioned so far are permanent ones, blooming early and are not disturbed by the drip from the overhanging branches, and are benefited by the shade afforded by plants in front of them. In front, place some long spurred columbines and peonies, and

among them plant lilies, especially *Lilium speciosum* or *L. Canadensis*, which are more likely to remain than the exotic forms. The front may be planted with any of the following plants treated as annuals: pansies, balsams, snapdragons, petunias, bellis, Godetia, forget-me-nots, lobelias, and the flowering tobacco plants.

## PLANTING OF TREES AND SHRUBS

I want to plant some trees and shrubs on my grounds and as there are no experts here I must depend upon myself. The only information at my command is an article that says, "Make the holes large enough." I am in a quandary as to what the author means as the statement is indefinite. Will you please state what size the holes should be?

SUBURBAN.

Much depends upon the condition of your soil. If it is naturally rich like the cornfields of Illinois or has been cultivated as a farm or garden, holes five feet in diameter for trees and four for shrubs, both two feet deep, should be opened up, the soil freely pulverized and returned to the holes. A little manure at the bottom and sides may be used.

If, however, the soil is hard, thin and poor, the holes should be six and five feet in diameter and two or more deep. The top six inches may be retained, mixed with manure and placed at the bottom of the hole, and fresh, friable soil from some garden or corn field brought in to fill up.

If the ground is rocky and only a layer of soil a few feet deep overlies solid rock, the holes should be eight to twelve feet in diameter for vines if good results are expected.

## USE FOR GRASS CLIPPINGS

Are the grass clippings from the lawn of any use? G. R. S.

They may be used in mulching strawberry beds, newly planted shrubs and trees, and groups of the tall hardy phlox, or any shallow rooted plant. They help retain the moisture in the soil and protect the roots from the effects of the hot sun.

They are useful in keeping down rank growing weeds around manure piles and in fence corners if put over them in very thick layers. When dumped in heaps, cut grass heats rapidly, killing any weeds under it. When fall comes, break up the matted lumps and pile away in some corner. Break up again the following spring and again in the fall and you will have a black mould useful in lightening up heavy soils.

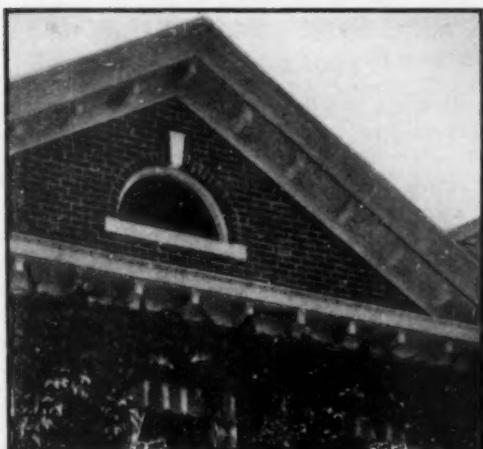
## WINTER PROTECTION FOR MOSS PINKS

My man put heavy cow manure over my bed of moss pinks last fall, and I found nearly all the plants killed this spring. I have a new planting now. How shall I protect it next fall? S. E. B.

I presume your moss pink to be one of the forms of *Phlox subulata*. This phlox, like most evergreen perennials should not be mulched in winter with any heavy, compact material. The

(Continued on page 8, Advertising Section.)





### Nothing About a House

offers greater evidence of the artistic taste of the owner than the perfect harmony of the hardware. Nothing gives the prospective builder of a home such a wide range of artistic designs for this purpose as the line of

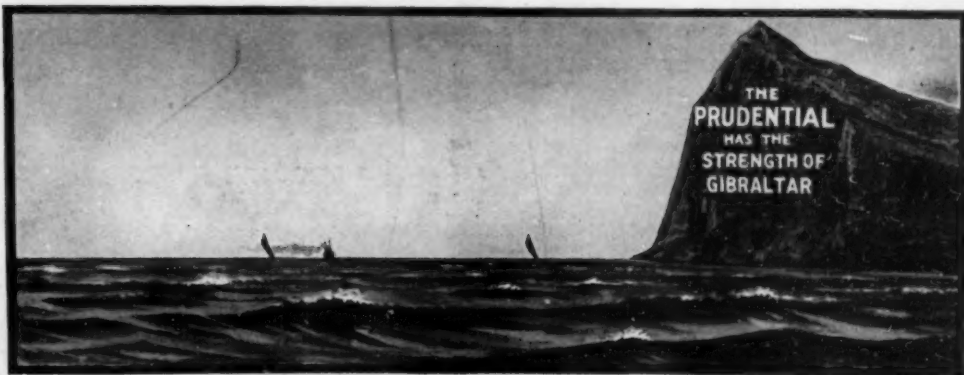
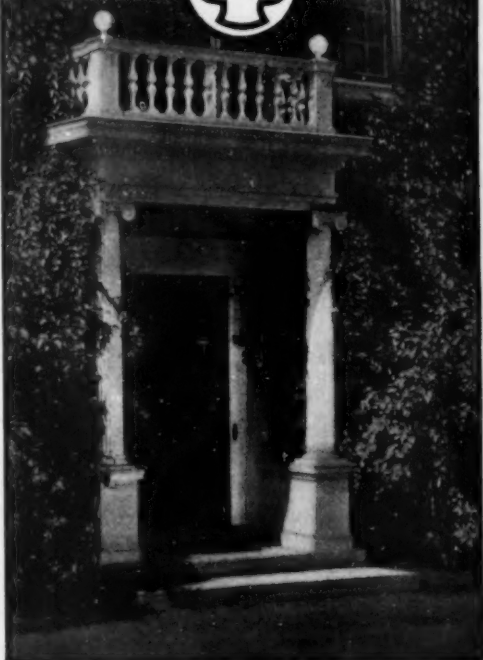
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It includes skilful and faithful interpretations of all schools and all lands, suited to every style of architecture and permits of harmonious treatment throughout the entire building.

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General Offices, 9 Murray Street  
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The Prudential issues desirable plans of Life Insurance to suit every income.

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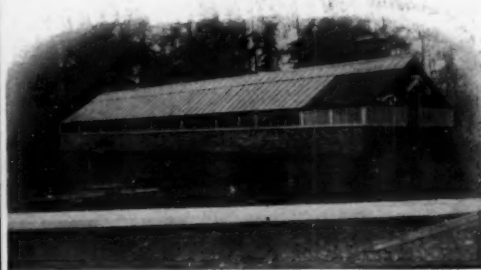
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and want it up betimes to get its full worth next winter—then now's the time to decide the matter. It takes time to build a house well (and we refuse to build it any other way)—it takes time to get your plans started, and what is the use of not having your greenhouse bear from the very minute the frost cuts off the outside garden? Send five cents in stamps for our booklet on Getting a Greenhouse Started.

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FACTORIES AT NEW BRITAIN, CONN.

## SUGGESTIONS FOR THE MONTH

(Continued from page 39.)

This is a very fine plant, rich in color a profuse bloomer and easy of culture. They are simply glorious when planted in quantity for outdoor effects. Full-blown specimens of such varieties as Canterbury bells can be transferred to pots for house decoration. In transplanting soak the soil well with water and lift the plant out allowing as much of the earth as possible to cling to the roots.

The seeds of the biennials should be sown outdoors early in July, and the plants thinned and transplanted to a cold frame in October, being set six or eight inches apart, when they will make large plants by spring, and are as easily cared for as pansies. In the spring set them eighteen or twenty inches apart in beds where they are to bloom. During the months of June and July they will flower most profusely, and remain in fine form for a long time. A rich sandy soil with good drainage is essential to fine plants.

The practice of covering Canterbury bells with leaves during the winter has proven unsatisfactory. A more beautiful pot plant for Easter is seldom found than the Canterbury bell.

## CORRESPONDENCE

(Continued from page 41.)

**WILLOW FURNITURE FOR A COLLEGE MAN** strikes me as not being just right. I thought perhaps if I put willow furniture in the room it would go better with the white woodwork. I suppose I could not well change that, as to paint it dark would not look well,—would it? I enclose self-addressed envelope for reply.

Answer: The addresses requested have been forwarded to you. A cut showing a lamp which is recommended is included, also the address of the firm from whom you may learn the way to remedy the woodwork in your room. That, together with the red walls and a rug in green and yellow, is quite impossible to reconcile. You could repaint your woodwork black, giving it a dull finish, the last coat to be well flatted with turpentine or the present finish may be all removed and the woodwork stained in a way to harmonize with your furniture. The chairs of willow will be quite correct. In these you can use loose cushions covered in some dark color to harmonize with the other furnishings. I would also suggest while you are making these changes that you do over your walls. Cover them with Japanese grass-cloth in a shade of dull yellow. This will look well with the rug as described and give you an excellent setting for your furniture.

## GARDEN CORRESPONDENCE

(Continued from page 42.)

main requirement is to keep the sun from the foliage. If evergreen boughs are attainable, they are the best to use, laying them thinly over the plants. Short branches of any of the oaks stuck into the ground between the plants are good, but they should be gathered in early fall and set aside until wanted. If cut then, they retain their foliage all winter and shade the plants. Take the covering away gradually, as a sudden exposure to the sun is apt to burn the foliage.



## House and Garden

### PLANTING SPANISH AND ENGLISH IRISES

When is the proper time to plant Spanish and English irises, and other spring flowering bulbs, and where should they be planted—in what situations, sun or shade?  
W. J. B.

Plant in the fall as soon as you can get them from the dealers. The earlier you can get them in, the better. They are all cheap and ought to be planted by the thousands. They all like sun, but as their time of growth above ground is before the foliage of most deciduous shrubs are out, many may be planted in situations that in summer-time are quite shady. Wherever you plant them give them a top dressing of leaf mould or light soil every year or so. They often work up to the surface. Plant them in the perennial borders around *Campanula Carpatica* or any low-growing spreading plant. Plant them where you grow salvias or any strong growing annual that are naturally grown at some distance apart, leaving vacant spaces, say eight inches in diameter for the salvia. By this method the bulbs need not be disturbed.

### WATERING JAPANESE IRISES

I have been watering my Japanese irises quite heavily. Is it necessary to continue after they are through blooming?  
C. T. & E.

No, but if an unusually dry spell occurs water them as you would any plant.

### A LAWN SPRINKLER OF MODERATE COST

What is the best lawn sprinkler of moderate cost, durability considered, and how often should a lawn be watered?  
J. C. H.

The best lawn sprinkler on the market, all things considered, is the "Lincoln Park Butterfly" costing about thirty-five cents.

It is made of metal, having a rim similar in shape to the outlines of a heart. At the bottom or pointed end is a threaded band screwing on to the ordinary hose attachment. Up through the center, from the lower end to the depression at the top, is a brass rod, around which revolves a propeller-like set of fans.

Some contrivance must be provided to firmly hold the sprinkler at a suitable elevation. Where lawns are underlaid by soil of a sandy nature so that a pointed rod is easily driven in, a gas pipe an inch and a half in diameter, or even two inches, and six to seven feet in height, may be used. At the top is affixed a contrivance for holding the hose. It is of iron, shaped somewhat like the capital letter U, only the sides bulge out and contract somewhat near the top where the upper ends flare out slightly. The diameter at the widest part, which is at the center, is about three quarters of an inch, while the opening between the prongs is one half an inch. The rod is driven into the sod, and the hose, by squeezing it a little is forced in between the prongs of the holder. When in place, the metal sprinkler rests just above the top of the rod.

Where the soil is of a clayey nature, a rod cannot be easily driven in and a tripod must be used. Make it about four feet high. Any blacksmith can make it. It consists of three legs, one of which may be hinged to allow it to pack away



### How to Decorate Your Home Artistically

The book, "Dainty Wall Decorations," contains complete color plans for decorating the walls of the different rooms of the home artistically.

"Dainty Wall Decorations" will be mailed to any address upon receipt of 10c coin or stamps. It will enable you to plan the decoration of your home so that each room will be in harmony with the other rooms.

## Alabastine

### The Sanitary Wall Coating

Is made from an antiseptic rock and becomes a part of the solid wall when once applied. You can, therefore, re-decorate with Alabastine without the expense and annoyance of washing or scraping the walls.

Many beautiful color combinations can be made from the original fourteen tints and white, and many attractive border designs can be produced inexpensively with Alabastine stencils. An Alabastined wall cannot breed insects, and offers no hiding place for them.

Alabastine is sold in properly labeled and carefully sealed 5-lb. packages by dealers in drugs, paints, hardware and general merchandise, at 55c the package for tints and 50c for white. Ask for Alabastine and insist upon seeing the name Alabastine on the package. It is your guarantee against inferior substitution. Send 10c for "Dainty Wall Decorations," or write for free tint cards.

**The Alabastine Company**  
921 Grandville Ave. Grand Rapids, Mich.  
Eastern Office, Dept. V, 105 Water St., New York City

# CADILLAC

## Model G

### Appreciation and Enthusiasm

grows greater every day as the season advances, for this new Cadillac, the first and only car at its price, proving a formidable rival of cars selling at from 50 to 100 per cent. higher. The price of the Model G is made possible only by the unsurpassed facilities and equipment of the largest factory in the world devoted exclusively to the production of high-grade motor cars.

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### Without a Peer at the Price

## \$2,000

Great hill climbing power—plenty of speed. Sprightly enough in design to satisfy the whims of the young folks; with the good form that commends it to fashionable family use. Ring type engine governor; smooth, quiet running; sliding gear transmission; shaft drive direct on high speed; lightness in weight secures utmost tire economy.

Let your nearest dealer give you a demonstration.  
Described in Catalog G. A. K.

Model H—30 h. p., 4 Cylinder Touring Car, \$2,500, Catalog HAK  
Model M—10 h. p., 4 Passenger Car, \$950, Catalog MAK  
Model K—10 h. p. Runabout, \$850, Catalog MAK

Send for catalog of car that interests you.

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New Cooking Range      New Warm Air Distributors  
Open Grates and Stoves for Wood and Coal  
Special Stoves for Laundry, Stable, Greenhouse, etc.  
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There are many reasons why you should have only Spear's Heating and Cooking appliances—the most modern, efficient, and economical—In Your Country Home

Write to-day for further information and estimates      Hotels and Institutions receive special attention

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more readily, riveted to a circular band of iron about four inches in diameter. The arrangement for holding the hose is also attached to this band.

The number of times to water a lawn depends entirely upon the season and the porosity of your soil.

A good rule is to water only when needed. It is needed just as soon as your lawn feels hard to the feet when walking over it. When you notice this, turn on the sprinkler, and don't wait until the grass turns brown.

**PLANTS FOR IMMEDIATE EFFECT**

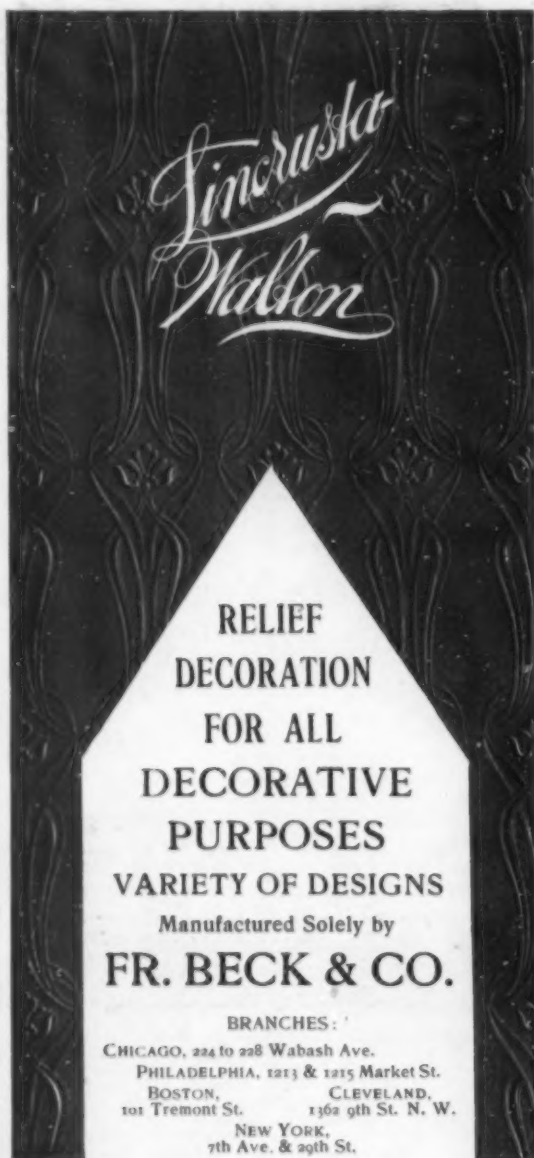
I am building a house which will not be ready before July; will you kindly advise me what vines and plants I can then use which will give blossoms before winter. I would like to know of some quick growing vines that will cover garden walls in a short time. C. A. R.

Spring and autumn are the natural times for planting, and July, under ordinary conditions is too late. If you have a garden spot ready and some one to attend to them, many annuals, such as asters, phlox, and nigella might be sown now and have them bloom this season. In your case it is better that you go to some reliable florist who advertises in this magazine and make your selection.

Let him carry them along for you in pots until you are ready to plant. Have him pot up some *Clematis paniculata*, and *C. Jackmani*, for vines around the porch and some moon vines for the garden walls for temporary use. I imagine the garden walls to be of brick or stone. You naturally want a hard wooded perennial as the stems of all others die back in the winter. You also want a vine that will naturally cling to its support, and not require attention after it is once started. For low walls the *Euonymus radicans variegata* is good, but it is a slow grower. *Ampelopsis Engelmanni* and *A. Veitchii*, the Boston ivy, are perfectly reliable, and when once established, are fast growers. Plant them next fall or spring.

**PEONIES DYING**

SOME specimens of peony attacked by the fungus *Botrytis paeonia* (*Sclerotinia paeonia*) were recently submitted to the Scientific Committee of the Royal Horticultural Society of England. The character of the disease, and suggested remedy, are described as follows; "The shoots droop before the flower opens, and just above the surface of the soil a white web of fungal thread may be seen spreading over the surface of the stem. Later, resting bodies or hard lumps (*sclerotia*) of a black color are formed both above and below the surface of the soil. The diseased shoots should be removed and burned as soon as discovered, and fresh stable manure should not be used for mulching. If plants have been attacked, it is well to remove the old soil from about them,



**The  
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of Heating**

With the Gorton System, the heat can be controlled in each individual radiator and the radiator heated as desired, from one or two loops up to its fullest capacity. Thus, each room is heated to exactly the temperature desired, to suit the occupant, regardless of the changes in the weather. This means a great saving in coal.

The Gorton System costs less to install complete than the ordinary Hot Water System, and it can be put in by any steam fitter.

We shall be pleased to send catalog and give further information on application.

**Gorton & Lidgerwood  
Company**  
96 Liberty Street New York, N. Y.

and replace it with fresh soil with which lime has been mixed. This should be done in the spring."—*The Florists' Exchange*.

**A CARLYLE ANECDOTE**

A SCOTCH visitor to the Carlyles in Cheyne Row was much struck with the sound-proof room which the sage had contrived for himself in the attic, lighted from the top, and where no sight or sound from outside could penetrate. "My certes, this is fine," cried the old friend, with unconscious sarcasm. "Here ye may write and study all the rest of your life, and no human being be one bit the wiser."—*Household Words*.

**ANCIENT CLOCKS**

THE ancient City of Rouen, France, owns the very earliest specimen of the larger varieties of the ancient clock-makers' triumphs. It was made by Jehan de Felains, and was finished and set going in September, 1389. So perfect in construction is this ancient time-recording machine that, although it has been regularly striking the hours, halves and quarters for more than five hundred years it is still used as a regulator. The case of this early horological oddity is 6 feet 8 inches in height by 5 inches broad. For three hundred and twenty-five years it continued to run without a pendulum, being provided with what the old-time clock-makers called a "foliot."—*The Churchman*.

**THE PRINCIPAL REQUIREMENTS OF A MODERN SYSTEM OF HEATING**

THERE has just been issued by the Gorton & Lidgerwood Co., 96 Liberty St., New York, an attractive booklet, which presents in an interesting manner, what are considered to be "The Principal Requirements of a Modern System of Heating."

These requirements which are fully met in every particular by The Gorton System of Heating are:

- 1st. The absolute control of the heat in each radiator,
- 2d. The economical consumption of fuel,
- 3d. The doing away with all air valves.

The first requirement when really accomplished takes care of the second, for it follows naturally that where heat



is wasted fuel is also wasted. The same is also true inversely. The elimination of all radiator air valves, making the system automatic, does away with the most annoying and irritating of all contrivances used in a heating system. Persons about to build, who contemplate the installation of a heating plant, will do well to write for the booklet previously referred to and become intimately familiar with the advantages of The Gorton System of Heating before making final decision.

TREES AT SKIBO CASTLE, SCOTLAND

THE nurserymen of Scotland and England and, to some extent, those of Ireland also have substantial reasons to be thankful that Andrew Carnegie purchased the estate of Skibo Castle in the Highlands of Scotland. Skibo was always noted for fine trees and extensive shrubberies, but since Mr. Carnegie obtained possession thousands upon thousands of trees and shrubs have been planted there. Mr. Carnegie is passionately fond of trees and shrubs; he is especially fond of rhododendrons, and he was quick to see that on his new estate there were many spots where rhododendrons would flourish, as some had flourished on other parts before, with the result that these were planted in such numbers that one or two nurseries in Aberdeen and Edinburgh were all but cleaned out of this stock.

The gardens at Skibo were also noted for beautifully trained pear and apple trees on walls, but pears and apples did not satisfy Mr. Carnegie. He had most of those trees torn off, and then had the walls covered with glass, planting peach, apricot and nectarine trees where the pears and apples were. Mr. Carnegie thought an apple or pear was just as good coming off a standard tree that grew anywhere in the garden; while peaches he knew, could not be produced in that climate, mild as it is, from trees grown in the open.

Although Mr. Carnegie has ample means to procure and plant whatever tree and shrub he desires, and cares but little whether it grows or not so far as returns are concerned, he does not, however; go about it in that way. Instead, the woods on his estate are treated in the best possible manner with a view to make them profitable where possible, and for that reason he has had sawmills

Economical, durable, fireproof, artistic, beautiful, cleanly and sanitary are some of the qualities which recommend the use of the clay tile as a covering for floors and walls of bathroom, kitchen, butler's pantry, mantels, fireplaces, vestibules and porches

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**Durability of Tile**  
**Sanitary Kitchens**

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318 Corcoran Building Washington, D. C.



**Horses**

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**MENNEN'S**  
BORATED TALCUM  
**TOILET POWDER**

"YOU'RE SAFE" in the hands of the little captain at the helm,—the "complexion specialist" whose results are certain, whose fees are small.

**MENNEN'S**  
Borated Talcum  
**TOILET POWDER**

protects and soothes, a sure relief from Sunburn, Prickly Heat, Chafing, etc. Put up in non-refillable boxes for your protection. If Mennen's face is on the cover it is genuine and a guarantee of purity. Delightful after shaving. Guaranteed under the Food and Drugs Act, June 30, 1906. Serial No. 1542. Sold everywhere, or by mail for 25 cents. **SAMPLE FREE.**  
G. Mennen Co., Newark, N.J.

Try Mennen's Violet Borated Talcum Powder. It has the scent of fresh cut Parma Violets.

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The D. & B. Line steamers leave Detroit week days at 5:00 p. m., Sundays at 4 p. m. (central time) and from Buffalo daily at 5:30 p. m. (eastern time) reaching their destination the next morning. Direct connections with early morning trains. Superior service and lowest rates between eastern and western states.

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All classes of tickets sold reading via Michigan Central, Wabash and Grand Trunk railways between Detroit and Buffalo in either direction will be accepted for transportation on D. & B. Line Steamers. Send two cent stamp for illustrated pamphlet and map of Great Lakes. Address:  
L. G. Lewis, G. P. A., Detroit, Mich.

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erected in different parts of his estate in order that when trees are cut down during the progress of systematic thinning, they may be manufactured into lumber for use in the building of cottages; and the soft pine is sawn into barrel staves to be shipped to ports where herring are packed. Mr. Carnegie is, by the care he is bestowing on his trees as well as by the numbers he is planting, doing a great work for arboriculture in Scotland. —*The Florists' Exchange.*

**STARTLING EFFECTS OF THE EARTH-QUAKE IN INDIA**

**T**HE official report of the Chief Commissioner of Assam on the recent earthquake contains some interesting details. He describes it as an unprecedented calamity in India. The huge monoliths in the Khasi Hills, whose origin goes back beyond the dawn even of legend, and which have survived every shock in the past, are now snapped and broken. In some cases they have been torn out or thrust forth from the earth. The most interesting archaeological relic in the province, a massive stone bridge of great antiquity in the Kamrup district, is shattered. The character of the shocks was everywhere of an almost uniform type—a sharp vibration, accompanied by a rocking or heaving of the earth, and a loud rumbling noise. In the hills gigantic landslips plunged mountainsides in ruin and buried villages beneath them. On the plains the rivers were agitated—the banks crumbled and fell in, plunging whole hamlets into the stream. At places geysers leaped forth, spouting sand and water to the height of several feet. The ejection had such force that the covers of wells solidly embedded in mortar were hurled aside, while the wells were choked with many feet of sand. At Nowgong a tank or reservoir, fourteen feet deep, was left dry and filled up with fine sand to within a foot of its top. Huge fissures running east and west opened in many directions. In the plains attached to the Garo Hills district, crater-like pits appeared, averaging about six feet in diameter, and one of them reported to be forty feet across. From the fissures, sometimes sixteen feet deep, discharges of sand and water threw up pieces of coal, peat, resin, masses of half-petrified timber, and a black earth hitherto unknown



in those localities. They revealed, as it were, the vestiges of an old surface of the earth where vegetation had flourished and man had possibly labored, now buried deep underground. But the general feature of the eruptions seem to have been sand, spouted up by "innumerable jets of water, like fountains playing," to a height of four feet. All masonry buildings within the area of extreme incidence of the earthquake were completely wrecked, massive bridges were broken to pieces, high embanked roads were cracked and in many places subsided to the level of the adjacent country. And all this ruin was effected in a few minutes, often in a few seconds.—*N. Y. Evening Post.*

**HOW LOUIS XVIII TRIED TO KEEP THE STOLEN PAINTINGS**

ALTHOUGH there may be a desire in France for an alliance with England, it is astonishing how glibly the newspaper writers can recount historical fallacies which are unfavorable to this country. A few days ago, in speaking of the harsh conduct of the Prussian troops in 1815 and their contemplated pillage of the St. Germain and St. Antoine quarters of Paris, a writer goes on to recount how the English were no less indifferent to the laws of civilized warfare. As an example, the redistribution of the pictures in the Louvre is introduced. From England it is said no artistic spoils were derived; nevertheless, English statesmen claimed and carried off a portion of the works. It is needless to say the writer is unacquainted with the circumstances of the case, of which the following is an abstract: Although royalty was restored to France, Louis XVIII grudgingly parted with the spoils brought to France by the Republican armies. He declared them to be national property. The weaker powers were disregarded. The King of the Netherlands found it impossible to recover the Flemish and Dutch examples taken from his cities. His Minister then appealed to Lord Castlereagh, who entrusted to the Duke of Wellington the duty of seeing justice done. As commander-in-chief of the allied armies he controlled the Netherlands troops. After negotiations with Talleyrand, the Duke found there was no chance of getting back the pictures unless by the exercise of armed force.

(Continued on page 15.)

# Road of a Thousand Wonders



## SOUTHERN PACIFIC Through California and Oregon

Every school teacher attending the National Educational Association meeting, Los Angeles, California, July 8-12, should purchase tickets over the Southern Pacific. Twelve of the seventeen remaining historic Franciscan missions, averaging over a century old, are on the road of a Thousand Wonders between Los Angeles, California, and Portland, Oregon; along this road, too, are great beach and mountain resorts, giant trees, famous hot springs, the largest American forests, the greatest American deciduous fruit valleys, and San Francisco—wonderful in its reconstruction. For a beautiful book with 120 pictures in glowing colors of California and Oregon scenery and copy of *Sunset*, magazine of the wideawake West, send 15 cents to Chas. S. Fee, Passenger Traffic manager, Southern Pacific Co., Dept. A B, Flood Building, San Francisco, California.

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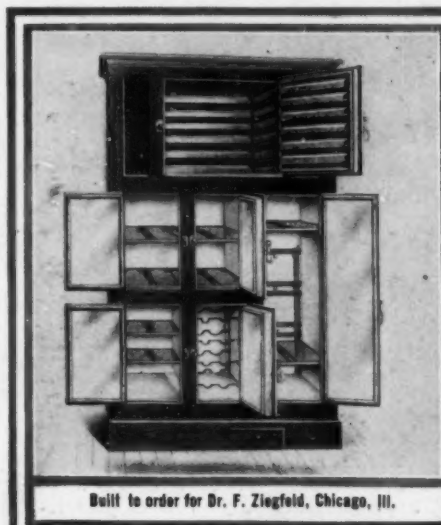


He informed Denon, the conservator, of his conclusion. Seeing the Duke's resolution, the Government yielded, and the pictures were restored to the King of the Netherlands. The employment of the allied troops was restricted to the taking down and packing by a few soldiers. England's interference was entirely disinterested. Louis XVIII having said the right to the pictures was of the most sacred kind, they could not be obtained peacefully, and many a commander in Wellington's position would have inflicted chastisement for the delay in returning the stolen property.—

*The Architect.*

#### SIGNING BUILDINGS

WE have before referred to the occasional practice in Paris of inscribing the architect's name on a building. It may be of interest to notice that the Belgian architects have now practically one and all adopted the custom of inscribing their names on buildings executed from their designs. The position selected for the name is generally at the right-hand corner of the main front, the lettering, as a rule, being in small capitals, and by no means arranged in such a manner as to look like an advertisement. We understand that this custom was first initiated by some of the younger members of the profession, but with the increasing public interest in architectural matters—an interest which has been so carefully fostered by the representative societies of Belgian architects—there has actually been a demand on the part of the general public to have the name of the author of a design as easily available as is the case with a painting or a piece of sculpture. Of course, there have been a few black sheep in the profession who attempted to utilize the new custom for advertising purposes, but, fortunately both the Belgian authorities and the public appear to be able to discriminate between the so-called "signature" and the mere *affiche*. There is one peculiarity in connection with the custom, and that is, that the architect's name is rarely to be found on bad work, and we have even noticed one or two buildings, which look like those of a beginner, where the name has been on, but has subsequently been erased. A leading Belgian architect only lately remarked that the "signing" should be compulsory for all architects. The bad designer



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## The Bath-Room ITS DECORATIONS

DURING the past few months our articles have treated of the various rooms of the house, and we now wish to call special attention to the bath-room. Subject to the hardest wear, it should be as sanitary as possible, and must be finished to withstand extremes of heat and moisture.

Referring to our illustration, which offers an excellent example of an inexpensive yet well appointed bath-room, it will be seen that the walls are finished with a wainscot of white glazed tile, the upper portion being tinted in a cool tone, either pale blue or water green. The same coloring may be brought out in the bath rug, deepened in tone.

In place of the tile wainscot a most excellent effect may be obtained by marking off the plaster wall in an effect of tiles and finishing same with *Supreme Wall Enamel*. This material produces a surface as clear and hard as porcelain, giving the full beauty of the tiled wall at much less cost.

The floor, as shown in the picture, is of tile. If, however, the question of expense is an important one, a maple floor may be substituted, finished with three coats of Chicago Varnish Company's *Supremis*. This finish is very easy to apply and care for, and is not affected by heat or moisture.

The standing woodwork of poplar may be treated with Chicago Varnish Company's *No. 300 Mahogany Stain*, followed by *Orange Shellac* and *Shipoleum*. This varnish is susceptible of a very high polish, and has a remarkable record of twenty years' successful use in hospitals, public buildings, bath-rooms, laundries, kitchens, etc. It has no equal in durability for interior finish.



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would then soon be weeded out, as public taste was sufficiently advanced in Brussels to recognize an architectural eyesore and public opinion sufficiently strong to boycott the author of a monstrosity. Surely we are yet far from having such an ideal state of affairs.—*The Builder*.

## JAPANESE PIGMY TREES

THE following advice is given for the care of the dwarfed trees of Japan:—Throughout spring and summer keep the *Thuja obtusa* in an airy, sunny place, such as a balcony, terrace, or on sheltered banks or staging out of doors, selecting always a situation which, though dry, is not wind-swept. Give water once a day if required, or it may be necessary in very dry, hot weather to water the plant twice a day, just to keep the soil damp without being sodden. Rain water should be used. The plant benefits by being put out in a soft warm rain. If the thuja is kept indoors for decoration it should be placed in a sunny window, and during the night be kept out of doors. Should the atmosphere be dry and hot, a light spraying overhead with rain water should be given in the evening. The dry heat from a gas stove or open fireplace must be avoided. During winter keep the plant in a cool greenhouse, and give a watering once a week—just sufficient to prevent the soil becoming too dry. The dwarfed pines, larches, and junipers should be treated in a similar manner to the thujas.

Dwarfed maples should be placed out of doors in early spring in a warm sheltered spot protected from winds, and left exposed to all weathers until in full leaf. In favored localities the plants may remain plunged out of doors all the winter; otherwise, when their leaves are shed and the wood is ripe remove them to a cool cellar where growth will not be excited until the following spring.

When these Japanese dwarfed trees commence making their new growth in March, April, May and June, give a little manure in the form of bone-meal once a month; to a vase twelve inches in diameter give three or four teaspoonfuls, spreading the bone-meal evenly round the edge of the vase or pan after first disturbing the surface soil; to smaller vases give in proportion. Repotting should take place every two or three years (in February or March),



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and this should be done by an experienced gardener accustomed to growing and potting heaths and New Holland plants. In the process of repotting a portion of the old soil should be removed from round the edges and bottom, and the thin old roots pruned. See to the crocking, so as to insure good drainage, and spread at the bottom of the pan or vase some good turfy loam; then drop the plant carefully in, filling up with good turfy loam round the sides. The plants should be firmly potted and well rammed round the edges to prevent the escape of water, which should soak through the whole of the ball of soil.

Where the pans are very shallow it is advisable to replace a portion of the old soil each spring with some good turfy loam and leaf soil. After a few years it may be found advisable to shift the trees into larger vases or pans, but as the great object is to keep them dwarf, the smaller the vase or pan used the better.

These forest trees are capable of growing to a great size, and they can only be kept in their "Tom Thumb" condition by discouraging growth. To maintain this dwarf stature pinch back the young growth from April to June with the thumb and finger. In the case of the thujas and other coniferæ (except pines) pinch out the points of the young growth all over the plants so as to keep the desired shape. In the case of the pines pinch out only the irregular growths. Maples should be pinched back to two or four leaves on each shoot.—*Journal of Horticulture.*

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**I**NDEED, the civil engineer seems to me typical of the highest Americanism in many ways. He is forever making the best of newness and roughness and crudities, while planning something better to take their place; one hour he is occupied with elusive problems of big financiering and indeterminate estimates of probable travel and possible commercial development, the next he may be running a compound curve between two fixed tangents and experiencing an exquisite satisfaction as his vertical hair bisects the rod and his vernier reads absolutely true. What would be the ideal line in some cases would be absolutely ruinous in others,

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A sudden nervousness seized him. He felt his knees shaking, his heart began to thump, his brain to swim. All at once he realized where he was! It was not the lady of Thorpe, this! It was the woman who had come to him with the storm, the woman who had set burning the flame which had driven him into a new world. He looked around half wildly. He felt suddenly like a trapped animal. It was no place for him, this bower of roses and cushions, and all the voluptuous appurtenances of a chamber subtly and irresistibly feminine! He was bereft of words, awkward, embarrassed. He longed passionately to escape.

Wilhelmina closed the door and raised her veil. She laid her two hands upon his shoulders, and looked up at him with a faint but very tender smile. Her forehead was slightly wrinkled, her fingers seemed to cling to him, so that her very touch was like a caress! His heart began to beat madly. The perfume of her clothes, her hair, the violets at her bosom, was like a new and delicious form of intoxication. The touch of her fingers became more insistent. She was drawing his face down to hers. "I wonder," she murmured, "whether you remember!"

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THE army rules, says "Engineering Mechanics," are that 2-inch ice will sustain a man or properly spaced infantry; 4-inch ice will carry a man on horseback, or cavalry, or light guns; 6-inch ice, heavy field-guns, such as 80-pounders; 8-inch, a battery of artillery, with carriages and horses, but not over 1,000 pounds per square foot on sledges;

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and 10-inch ice sustains an army or an innumerable multitude. On 15-inch ice, railroad tracks are often laid and operated for months, and ice two feet thick withstood the impact of a loaded passenger car, after a 60-foot fall (or perhaps, 1,500 foot tons), but broke under that of the locomotive and tender (or perhaps, 3,000 foot tons). Trautwine gives the crushing strength of firm ice as 167,250 pounds per square inch. Col. Ludlow, in his experiments in 1881, on six 12-inch cubes, found 292,889 pounds for pure hard ice, and 222,820 pounds for inferior grades, and on the Delaware River, 700 pounds for clear ice and 400 pounds or less for ice near the mouth, where it is more or less disintegrated by the action of salt water, etc. Experiments of Gzowski gave 208 pounds; those of others, 310 to 320 pounds. The tensile strength was found by German experiments to be 142,223 pounds per square inch. The shearing strength has been given as 75,119 pounds per square inch. The average specific-gravity of ice is 0.92.

**OPIUM-POPPY CULTURE**

**C**ONSUL Thomas H. Norton writes a comprehensive article on the culture of the opium-poppy in Asia Minor with processes of extraction and commercial handling. This data he collected for an American manufacturer who was visiting Smyrna. Mr. Norton is of the opinion that the United States offers an admirable field for opium-poppy raising, the importance of the product being evident by the statement that the American imports of opium amount to about \$1,200,000 annually.

The total opium crop of Turkey for the past ten years has been as high as 11,000 "couffes" or baskets of 165 to 175 pounds each (the crop in 1902), but the crop of 1905 totaled only 3,500 baskets. The average annual exportation of opium from Smyrna amounts to from 200 to 225 tons, ranging in value from \$1,400,000 to \$1,600,000. Mesopotamia also averages \$500,000 in opium exports per year. Another opium region is Malatia, near Harput, where the best grades assayed ten per cent morphine. From Samsoun, in Northern Asia Minor, about seventy tons are exported annually. In European Turkey the opium is marketed at Salonica, where some grades have assayed as high



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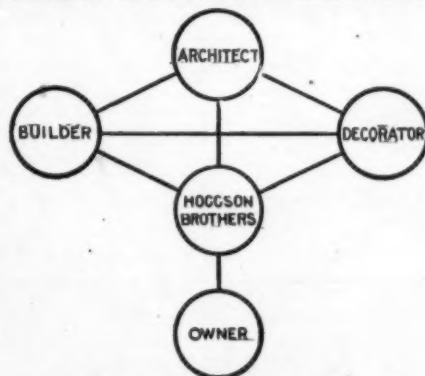


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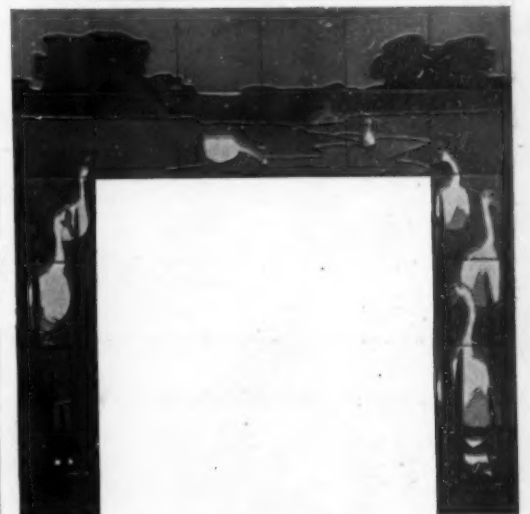
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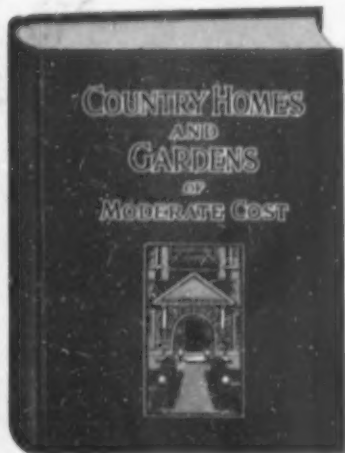
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H&G July 07

as thirteen per cent morphine. A large proportion of Turkey's opium production is exported to the United States.

Mr. Norton suggests that for poppy culture in the United States the numerous upland regions skirting the Appalachian range and adjoining the Rocky Mountain and coast regions offer climatic conditions closely resembling those which exist in the favored sections of Asia Minor. In Turkey the old-time methods of opium-poppy culture are still in vogue which the consul believes American ingenuity could greatly improve upon. The American Department of Agriculture has already been experimenting with growing the opium-poppy in Vermont, Texas, and California, the greatest success having been attained in the first-named State. They announce that they have already been successful in producing morphine directly from the poppy and are looking for further favorable results from experimental work. The Department of Agriculture at Washington will furnish inquirers with full information on the subject. The detailed report on poppy culture in Asia Minor can be consulted at the Bureau of Manufactures.—*The Florists' Exchange.*

### PAPER PULP FOR LEAKS

PAPER pulp is one of the most useful articles in the reach of mankind. Mixed with glue and plaster-of-Paris or Portland cement, it is the best thing to stop cracks and breaks in wood. Pulp paper and plaster alone should be kept within the reach of every house-keeper.

The pulp must be kept in a close-stoppered bottle, in order that the moisture may not evaporate. When required for use, make it of the consistency of thin gruel with hot water, add plaster-of-Paris to make it slightly pasty, and use it at once. For leakage around pipes, to stop the overflow of water in stationary washstands, where the bowl and the upper slab join, it is invaluable. Used with care, it will stop leaks in iron pipes, provided the water can be shut off long enough to allow it to set. Around the empty pipe wrap a single thickness or two of cheese-cloth just wide enough to cover the break, then apply the compound, pressing it in place and making an oval of it somewhat after the fashion of lead-pipe joining, only larger. The



strength of this paste, when once it is thoroughly hardened, is almost beyond belief. The bit of cheese-cloth prevents the clogging of the pipe by the paste working through the cracks. An iron pipe that supplies the household with water had a piece broken out by freezing. The piece was put in place, bound by a strap of muslin, then thoroughly packed with paper pulp and Portland cement, and was to all appearances as good as new. Paper pulp and fine sawdust boiled together for hours, and mixed with glue dissolved in linseed oil, makes a perfect filling for cracks in floors. It may be put on and left until partly dry, then covered with paraffine and smoothed with a hot iron.—*Rural Mechanic.*

**WHEN LONDON DID SHAKE**

**W** RITING in 1587, a chronicler tells of a sudden earthquake in England that did a good deal of damage among the churches in London: "The great clock bell in the palace at Westminster strake of itself against the hammer with the shaking of the earth, as divers other clocks and bells in the steeples of the city of London and elsewhere did the like. A piece of the Temple church fell down, and some stones fell from St. Paul's church, and at Christ's church, near to Newgate market, in the sermon while, a stone fell from the top of the same church, which stone killed out of hand one Thomas Grey, an apprentice, and another stone fell on his fellow servant, named Mabel Everett, and so bruised her that she lived but four days after. This earthquake endured in or about London, not passing one minute of an hour, and was no more felt. But afterward in Kent and on the seacoast it was felt three times." It goes without saying that the people all fell a-praying.

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of work, estimates that \$3,000 worth of timber for ties can be raised on one acre. The red gum will be planted, as this, as well as the sugar and iron bark varieties of eucalyptus, has been shown by experiments in Australia to last more than twenty-five years under ground, while the blue gum will not last more than three years under ground. The seeding will be done during the winter, and the seedlings for the first year's planting are now in preparation. About 3,000 boxes of small seedlings are required.—*The Railroad Gazette.*

**BOGUS ANTIQUES MADE BY PRISON LABOR**

THE royal British antiquarian and archaeological societies have lodged a petition with Lord Salisbury protesting against the peculiar form of prison labor in Egypt since the Khedive's penitentiaries and jails have been under English management. It seems that the convicts, of whom there are twelve hundred in the Jourah Prison alone, are employed in manufacturing bogus antiques, for which there is reported to be a large market, especially in America. The petitioners declare that the forgeries are so clever as to be scarcely distinguishable from the real article. As yet only antiques of relatively small dimensions have been produced, but the prison authorities express the hope of being able in course of time to turn out full-fledged mummies and sarcophagi. The scientific societies in England point out with some degree of justice that while this form of prison labor may have commercial advantages it practically renders the British Government a party to fraud.—*N. Y. Tribune.*

**"STATUARY" AS DEFINED BY THE PRESENT TARIFF**

THE attention of officers of the customs has been called to the fact that under the new tariff act the term "statuary" includes only such statuary as is cut, carved, or otherwise wrought by hand from a solid block or mass of marble, stone, or alabaster, or from metal, and is the professional production of a statuary or sculptor only. Under this provision bronze statues or statuary is dutiable at the rate of forty-five per cent *ad valorem* under the section





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relating to manufactures of metal, inasmuch as they cannot be wrought by hand from solid blocks or masses. Marble statues or statuary are dutiable at the rate of twenty per cent *ad valorem*, except when they are intended for use in religious or secular schools, libraries, etc., when they are free from duty.

**HORTICULTURAL NOTES**

Stocks of fruit trees desired for budding or grafting should never be obtained from suckers, as stocks so raised take the suckering character with them. This is seen in the Morello cherry in old gardens. Where set out from suckers they form thickets by suckering.

Common hop vine is often used to cover a trellis desired to be quickly covered. It is good for this purpose, but a prettier one, if not quite as rampant a grower, is the golden-leaved hop. Its golden tinted foliage is most attractive.

*Spiraea Anthony Waterer* is one of the very best of June blooming shrubs. In mixed shrub collections it is very effective, its crimson flowered flat heads of blossoms making a great display. Pruned well as soon as flowers are done, it will give a fall display of great merit.

None of the *Hydrangea Hortensia* type can be considered hardy in Pennsylvania. They live out, but kill to the ground, which prevents their flowering. The variety *Thomas Hogg* appears to stand more cold than any of the others, and when in favorable situations it often carries its shoots safely through the winter, and then flowers in summer.

Examples of sugar maples growing when transplanted after making leaves in spring are frequently met with. The secret of success lies in the flooding of them with water for a week after transplanting. Many other trees will live treated in the same way.

*Juglans Sieboldiana* is an extremely vigorous grower, making twice the growth a season the common *Juglans regia* does. Its foliage is very large, showing its old name *J. ailantifolia* was not inappropriate. Its nuts are borne in a long string, twenty or more in a cluster. In flavor they are not the equal of those of the *J. regia*; but the tree is hardier.



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*Saururus cernuus*, the lizard's tail, is a water plant native to half stagnant pools. Its spikes of white flowers appear well above the surface of the water.

Posts of the black, or yellow locust are almost everlasting. Instances are recorded where they have been in use for fifty years and were then so good that they were reset. This locust is the *Robinia Pseudacacia*.

*Laurus nobilis*, the sweet bay, is becoming a great favorite. The standard forms are much used near buildings. Florists find a good sale for them. They can be housed in barns or stables in winter; in fact, they have been known to live out all winter in Philadelphia when in sheltered positions.

Rhododendron cuttings made of half ripened wood and placed in a bed of sand and peat in a greenhouse will root. It is hardly worth doing this in the case of ordinary kinds, but it would be if the variety be a valuable one.

In Iowa and adjacent States the native plums and their improved varieties are better suited to the climate than either the European or the Japanese sorts. In fact, in quality they are also deemed superior. H. A. Terry, a nurseryman of Iowa, has done much to improve them.

The reason *Rhododendron maximum*, our native sort, does not make the appearance the hybrid varieties do is not altogether because of its lack of varied color, but not flowering before July the trusses of blossoms are hidden by the young shoots made since spring opened.

A little pruning by finger and thumb when trees and shrubs are growing effects the object a good deal better than pruning at any other time. The side shoots push out at once, accomplishing bushiness the same season.

Objections are often made to the manetti rose as a stock for budding. Try the Prairie rose, *R. setigera*. It does not sucker, and in the South, where it has been tried, it is much esteemed.

*Quercus Robur fastigiata*, Ginkgo, Lombardy poplar, Van Geerti poplar, deciduous cypress, white cedar, native arbor-vitæ are all slender, tall growing trees, well suited to many situations,



while out of place in others. Just where to place a tree of the proper kind demands the skill of the planter.

Zero weather does not hurt the hardy orange, *Citrus trifoliata*. It stands quite uninjured in the neighborhood of Philadelphia, where it meets zero weather almost every winter. Its pretty blossoms in spring, and its oranges in autumn, make it sought for for ornamental purposes; and those who want a formidable hedge plant could get nothing as good.—*Joseph Meehan in Florists' Exchange.*

**WILLIAM II AS ARCHITECTURAL CRITIC**

**A**N incident characteristic of the impulsiveness of the Emperor William is reported from Buda-Pesth. Having ascended the gorgeous staircase of the new Parliament building, he entered the superb Cupola Hall. Overwhelmed with its magnificence, he remained silent for some minutes, and then said to Professor Steidl, the architect, "I have seen many fine things in the world, but nothing to compare with this. If I had been Emperor when the German Parliament was built, our Reichstag building would not be like a packing-case, and certainly nobody but you would have been the architect."—*N. Y. Evening Post.*

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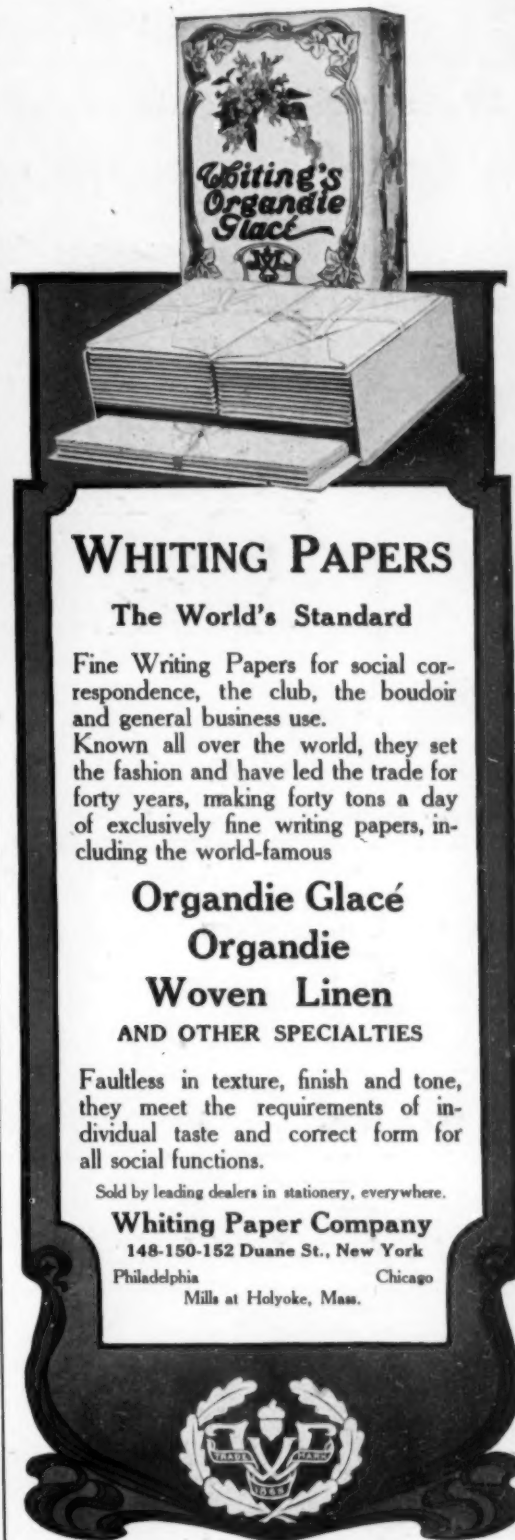
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#### OTHER TITLES IN PREPARATION

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hands of a few large corporations, who have used "dummy" settlers to acquire possession from the Government. A peculiarity of the redwood is that it grows only along the coast line. California forests stretch out for hundreds of miles from Humboldt County on the north to Monterey in the south. Before the arrival of the timber depredators the belt averaged a width of ten miles, but it has been gradually thinned, and appears to have grown in clusters instead of an unbroken forest. These trees are not only remarkable for their size, but exceptional in quality. Humboldt County is the richest of all the coast counties in its denseness of redwood, pine and oak and timber, having about 1,000,000 acres of forests, of which about one-half is redwood. The redwood yields about 100,000 feet of marketable lumber to the acre. It is estimated that 25 per cent of the redwood forests of this one county have been used by lumbermen—the great majority locating the lands for agricultural purposes, merely to get the lumber. Many others did not even do that. About 200,000,000 of feet of redwood lumber is taken yearly from this county, and others are denuded in proportion. At this rate, the remainder of the lumber may become exhausted in the next quarter of a century. There is no equal area of land in the world with such dense forests of merchantable timber, and no other country where such wanton destruction and robbery are permitted.

It is not believed that this wholesale depredation by speculative syndicates will be permitted to continue much longer, and some of these "dummy" settlers will be made to suffer. Redwood is the only lumber that can take the place of white pine, or be substituted for mahogany and black walnut. It can displace oak for railroad ties, etc., is better for shingles than cedar or cypress, and can come in contact with the earth, and be exposed to the elements and outlast them all. It may be sunk in water for a foundation, "never gives," and will endure for centuries. Its color is of a reddish tinge, varying from that of the lightest beech to the darkest mahogany. It is difficult to stain it, and it is lighter and more cheerful than mahogany and black walnut. It makes up well in cabinet work, the variegated grain being a curly mottled "bird's-eye." Its beautiful color makes



it most desirable, especially as it takes a fine polish. Many of the finest residences and offices are finished with redwood in its original "local" color.

Redwood makes a lasting foundation, solid, impregnable walls, and an almost imperishable roof. As a finishing wood it is unequalled, and for cabinet material it is superior to most other wood. Eastern breweries use redwood in the construction of brewing vats; it is also used for water reservoirs, and shipped to the Eastern States in competition with their white pine, which is becoming scarcer through vandalism similar to that which is denuding our forests. The redwood shrinks less than any other timber, and is all the more valuable on that account. The small shrinkage is lengthwise instead of across the grain.

Man seems to be the only enemy of the forests. Insects, so destructive to other woods, hesitate to attack the redwood, whether alive or dead. The outer covering of the trunk is decayed by time when the tree has fallen; but the saps and acids in the body of the tree seem to battle with time and to preserve the fallen tree for generations.—*J. M. S. in the N. Y. Evening Post.*

**SOME REMARKS ABOUT PLASTIC ROOFING**

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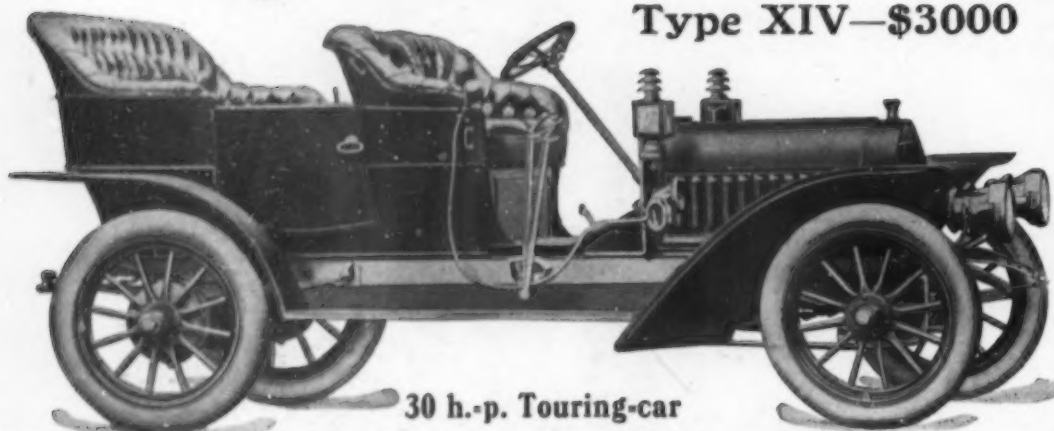
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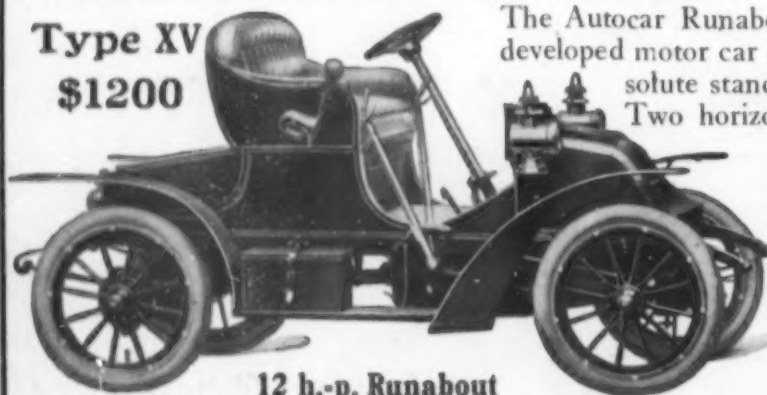
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## ANCIENT ROMAN HOSPITAL NEAR ZURICH

A VERY interesting and pleasing discovery is announced from Baden, near Zurich. The learned have been discussing for ages whether anything in the way of hospitals were known to the ancients—it is not to be said that they have been disputing, for there was not material enough hitherto to support a lively argument. One might read the whole volume of Greek and Roman literature, carefully too, without noticing one passage that might be interpreted as an allusion to a hospital. The works of Hippocrates could not fail to speak of them surely, if any existed; but nothing is there beyond a reference to the notes of "cases" observed in the Temple of Æsculapius. So it is generally assumed that there were no hospitals in those days; the Æsclepiea were "baths" with massage treatment. Scholars who hold to the other opinion can adduce only hints in its favor. But now we hear that one has actually been discovered at



Baden, containing "fourteen rooms, supplied with many kinds of medical, pharmaceutical and surgical apparatus, probes, tubes, pincers, cauterizing instruments, and even a collection of safety-pins for bandaging wounds"—but these things are familiar. "There are also medicine spoons in bone and silver, measuring vessels, jars, and pots for ointment, some still containing traces of the ointment used." The latest date of the coins found appears to be the reign of Hadrian. Probably it was a military hospital, for this was the station of the VII and VIII Legions. But the find is certainly not less interesting on that account, for the army medical service of Rome and Greece is one of the deepest mysteries of archæology. Cæsar refers only once to his regimental surgeons—is there a single distinct allusion elsewhere? We hail with puzzled gratitude the casual remark of Xenophon that the Spartans sent their doctors to the rear when a fight impended.—*London Standard.*

**GETTING RID OF FLIES**

**M**OST people who have traveled in the far East have seen Orientals burning sandalwood in their houses for the purpose of driving flies away. A recent arrival from London says that the women there have discovered this agreeable method of ridding their homes of the pest. Sandalwood is prepared for burning by first being cut into small pieces, half an inch thick and three inches long. Then it is baked or dried out in a slow oven for twenty-four hours. A piece of the wood is put into a metal urn, lighted, and allowed to burn until well aflame, when the flame is extinguished and the red-hot embers left to smolder until the wood is consumed and nothing is left but a heap of fine, gray ashes.—*The American Contractor.*

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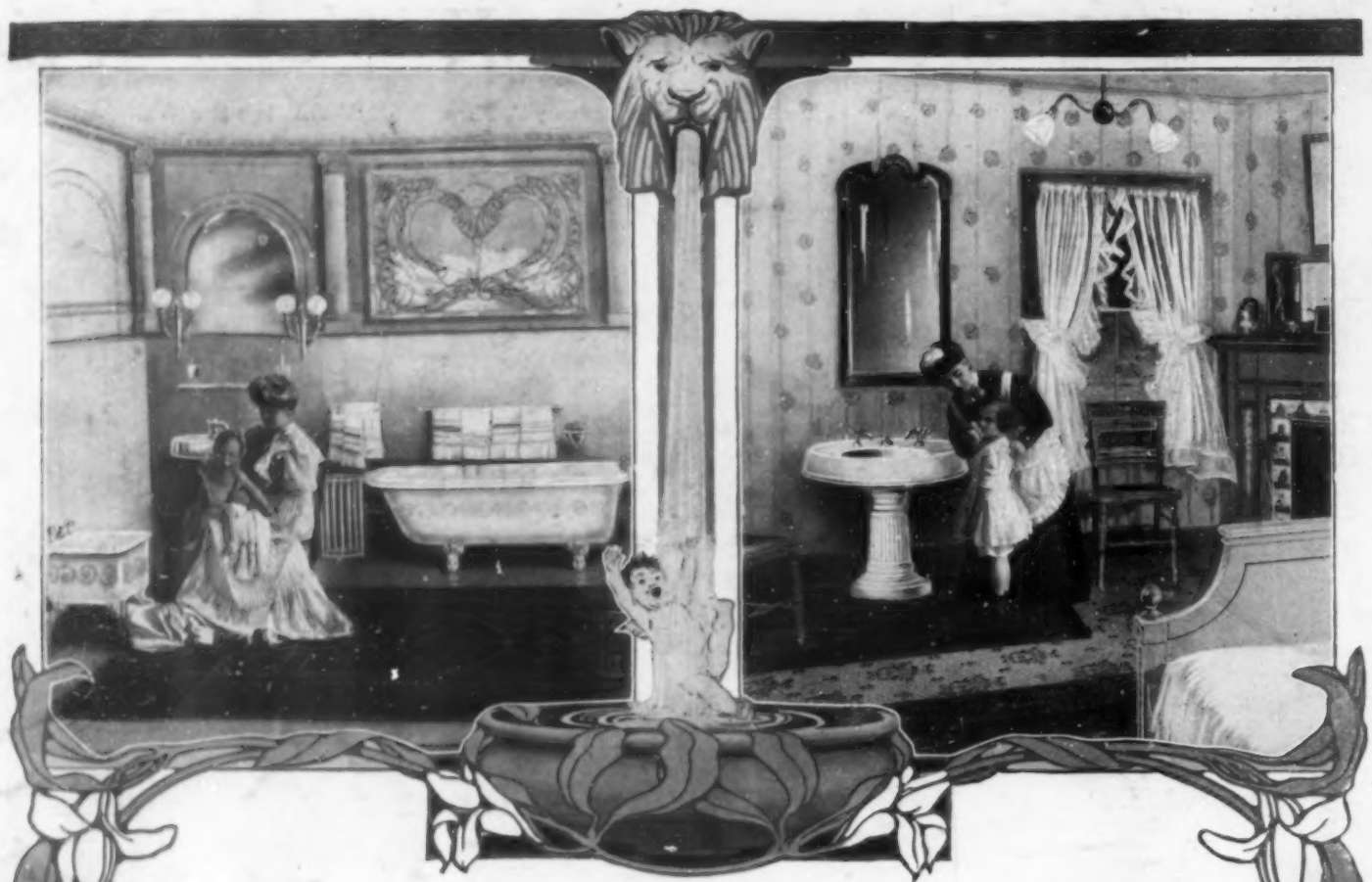
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