

# House & Garden

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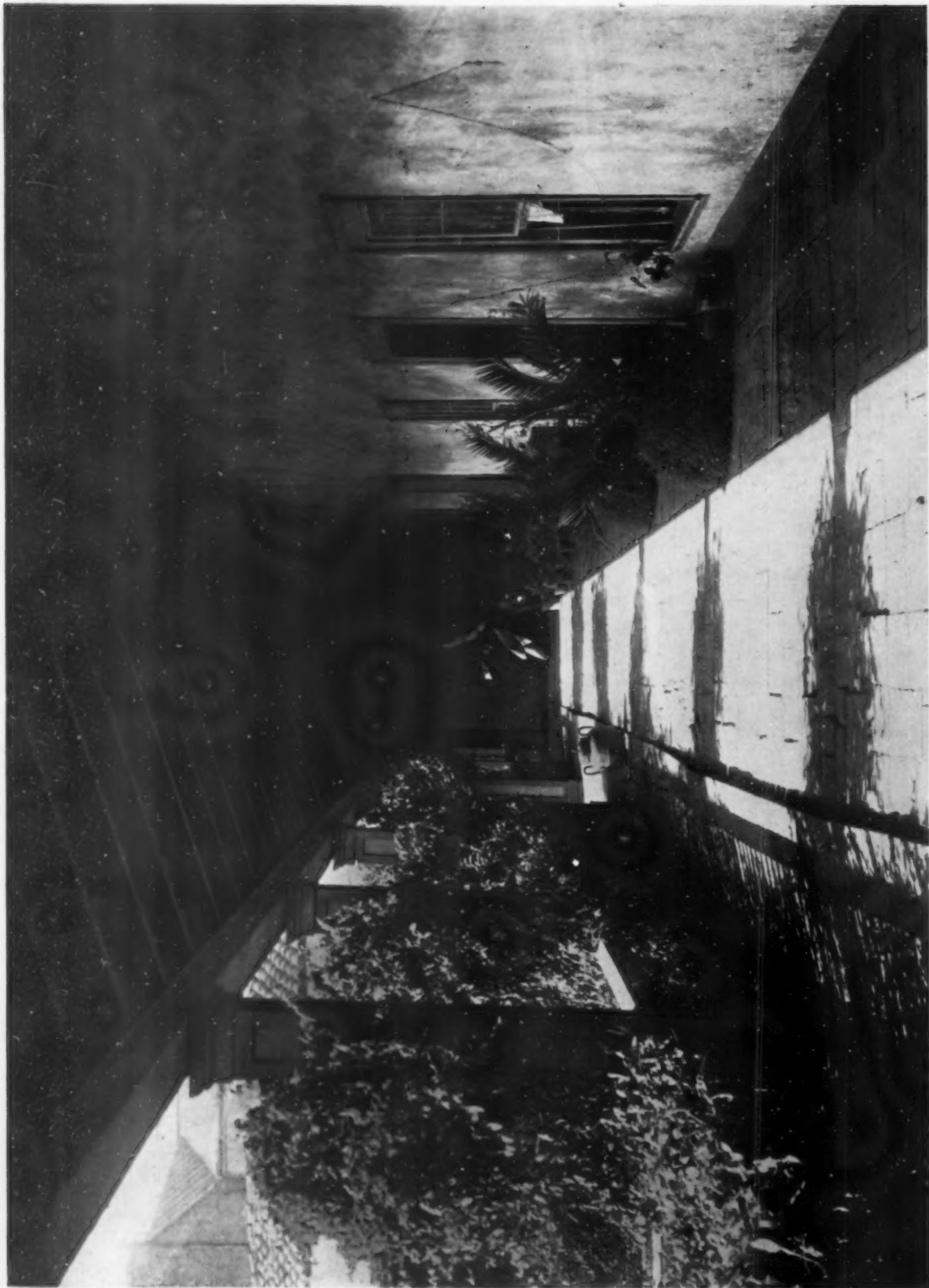
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VERANDA OF THE DE LA GUERRA HOUSE PAVED WITH HAND-MADE TILES

# House and Garden

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OCTOBER, 1908

No. 4

## An Historical House of the West

By CATHERINE ROBERTSON HAMLIN

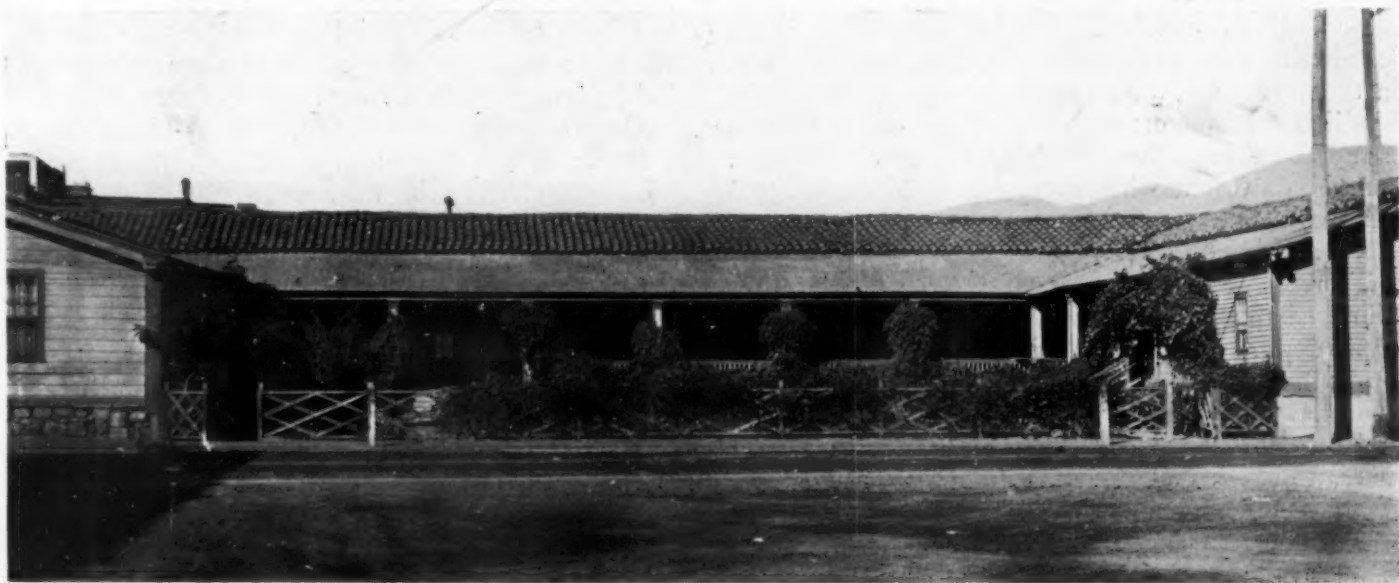
ONE of the oldest and one of the most picturesque and characteristic of early California houses is that of the de la Guerra family of Santa Barbara, California, which was built in 1826 by Don José Antonio de la Guerra Noriega, who came to the Golden State in 1801 and in 1810 became military Commandante, under Spanish rule.

The de la Guerra mansion, as it is called, the family having dropped the y Noriega after the death of the commandante, was built shortly after the famous Santa Barbara Mission, with which its history is closely connected. The first de la Guerra was Syndico of the Franciscans and was honored by that order even in his death, for his tomb and those of his wife, the Señora de la Guerra y Noriega; his son, Don Pablo; and his daughter, Anita de la Guerra y Noriega Robinson, of whose wedding Dana wrote in his "Two Years Before The Mast," are within the Old Mission chapel, the only laymen interred there, although, even to this day, the de la Guerras are laid to their last rest in a great vault just outside the adobe Mission and within a few feet of the tomb where the heads of the Franciscan order repose,

tier above tier, a brief Latin line giving their priestly name, the date of birth and death. This and a roughly lettered *Requiescat in Pace*, is all to tell whether they were brilliant or stupid and the one laid there is soon forgotten, for another takes his place and his name is never heard, unless in the prayers that go up for the repose of his soul.

Visitors to Santa Barbara never fail to drive or walk past the mansion where the early history of the country was made and they find much of interest in the quaint, red-tiled roofs, the simple walls and the large court; the interior is never shown to strangers. This mansion is in the heart of the business center of Santa Barbara and no one of the fashionables of this day would think of building within a mile at least of that part of the little city.

The tiles of the roof and those that form the floors of the wide porches running around three sides of the hollow square, are hand made, fashioned by Indian converts of the padres. The main house is built around the court, one side of which is open to the street, while on the three sides shallow steps lead down from verandas on which all the rooms of the house



THE DE LA GUERRA HOUSE AS IT IS TO-DAY. COURT INCLOSED BY VINE-COVERED FENCE



## House and Garden



THE LIVING-ROOM IN THE DE LA GUERRA HOUSE

open. These verandas are peculiarly suggestive of the Old Mission, for the tiles of the floor are of the same quality, color (a deep pink), and size that of eight ordinary bricks. In a balmy day these verandas are most attractive retreats, delicate vines screening them from the gaze of passers-by; and gay serapes and rugs hanging in corners that might be draughty. Tables, chairs and couches lend an added air of comfort. There the visitor is regaled with a cup of tea or chocolate, and this, too, in the very nook, where, eighty years ago, one of the kindest, if the most dignified, of the de la Guerra name, Don José Antonio de la Guerra y Noriega, sat as on a throne while every one who passed lifted his hat in courtly greeting, as to a sovereign, for each loved and honored him.

To return to the house itself. Adobe walls, from four to six feet thick, make the doors and windows of great depth and give the air of a medieval castle. The massive entrance is seamed with age and the door has an imposing hand-wrought latch of iron and an equally immense brass knocker, which still serves to announce visitors, as it did three-quarters of a century ago.

The main entrance is directly into the living-room, in which the furniture is still used that was brought by sailing vessels from Spain in the early part of the

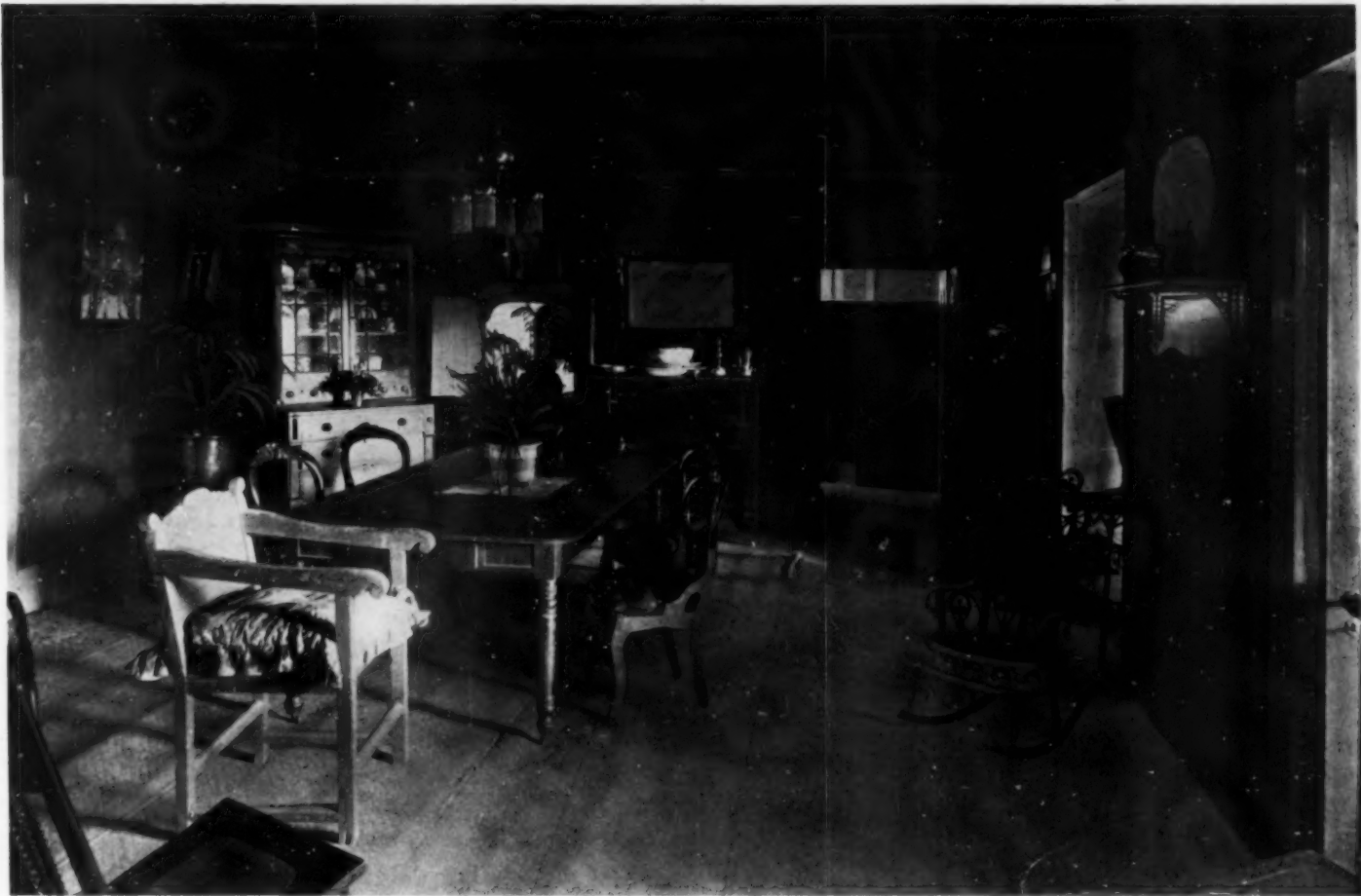
last century. Of course, many modern pieces have been added, which is to be regretted, for the dignity of the massive mahogany tables, sofas, and chairs fit in with the general character of the rooms as nothing new can. A notable center table of mahogany is highly prized by the family, for the drawers under its oval top were utilized by the commandante for holding valuable papers of state. Above the mantel hangs an oil painting of Don José de la Guerra y Noriega; and over a book case is a portrait of Don Pablo, father of the present owners of that portion of the house, and a distinguished, military-looking man.

It was in this room that the most brilliant receptions were given during the Spanish régime and, when one of the numerous relatives was married, feasting lasted for several days in the mansion. Guests would arrive by scores and there was never a lack of accommodation. The scene of many of the novels descriptive of early life among the grandes of California, is laid in the de la Guerra home and it was from there that Mrs. Atherton drew her color for her fascinating tales. It was a de la Guerra who served as her model in "The Dooms woman," and to the same beautiful woman, Miss Delfina de la Guerra, is dedicated "Rezánov."

Leading from the living-room is the great dining-room, in which all the mighty ones of the Pacific



## An Historical House of the West



THE DINING-ROOM, SHOWING OLD CHAIR MADE AND GIVEN BY AN INDIAN CONVERT TO DON JOSÉ

Coast have been entertained during the years. It is richly furnished in mahogany that is black with age and the silver is massive and quaint and many of the larger pieces are too stately and elaborate for present day use. The coloring of this room is crimson.

Each sleeping-room has its old-fashioned, high poster bed, with snowy canopy and each has its small oratory. Like the main rooms, these apartments are furnished in mahogany, the graceful chair that shows in the illustration having been used by the commandante over eighty years ago.

Many efforts have been made to purchase the de la Guerra mansion as a city or state museum and to that end Santa Barbara has several times opened negotiations with members of the family. But although they feel the justice of the argument and concede that this historic place should belong to the public and serve as a museum in which to preserve the relics that are fast disappearing from California, hallowed memories cluster about the hearthstone and, while the present generation lives, it is exceedingly doubtful if the house passes from its hands. Private organizations, including the Historical Society, of which Dr. Franceschi is head, have also endeavored to buy the place.

The de la Guerra mansion was left by the grandee to his sons, and their children now occupy it, it being

divided into three parts, each of which is a splendid establishment with more rooms than the modern house. The main part is the home of Don Pablo's children, Don Carlos, and his sisters, Mrs. Herminia Lee and Miss Delfina de la Guerra. Mrs. Franceschi de la Guerra Dibblee, also a daughter of Don Pablo, and her daughters, occupy the apartment to the right of the court, while the left wing is the home of Don Miguel's children, Don Leon de la Guerra, and his sisters, Miss Josefa and Miss Paulita de la Guerra.

The following interesting account of the de la Guerra mansion is from Richard H. Dana's "Two Years Before the Mast."

"Great preparations were making on shore for the marriage of our agent, who was to marry Donna Anita de la G-a y N-a, youngest daughter of Don Antonio y N-a, the grandee of the place, and the head of the first family in California. Our steward was ashore three days, making pastry and cake, and some of our stores were sent off with him.

"On the day appointed for the wedding, we took the captain ashore in the gig, and had orders to go for him at night, with leave to go up to the house and see the fandango. Returning on board we found preparations making for a salute. Our guns were loaded and run out, matches lighted, and all the

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THE FRONT COURTYARD OR PATIO

flags ready to be run up. I took my place at the starboard after-gun, and we all waited for the signal from the shore.

"At ten o'clock the bride went up with her sister to the confessional, dressed in deep black. Nearly an hour intervened, when the great doors of the Mission church opened, the bells rang out a loud discordant peal, a private signal for us was run up by the captain ashore, the bride, dressed in complete white, came out of the church with the bridegroom, followed by a long procession. Just as she stepped from the church door, a small white cloud issued from the bows of our ship, which was in full sight, a loud report echoed among the surrounding hills and over the bay, and instantly the ship was dressed in flags and pennants from stem to stern. Twenty-three guns followed in regular succession, with an interval of fifteen seconds between each, when the cloud cleared away, and the ship lay dressed in her colors all day.

"At sundown, another salute of the same number of guns was fired, and all the flags were run down. This we thought was pretty well—a gun every fifteen seconds—for a merchantman with only four guns and a dozen or twenty men. After supper the gig's crew was called, and we rowed ashore, dressed in



BACK COURT SHOWING OLD STORE HOUSE

our uniform, beached the boat, and went up to the fandango. The bride's father's house was the principal one in the place, with a large court in front, upon which a tent was built, capable of containing several hundred people. As we drew near, we heard the accustomed sound of violins and guitars, and we saw a great motion of people within. Going within, we found nearly all the people of the town, men, women and children, collected and crowded together, leaving barely room for the dancers; for on these occasions no invitations are given, but everyone is expected to come, although there is always a private entertainment within the house for particular friends. The old women sat down in rows, clapping their hands to the music, and applauding the young ones. The music was lively and among the tunes we recognized

several of our popular airs, which we, without doubt, have taken from the Spanish. In the dancing I was much disappointed. The women stood upright with their hands down by their sides, their eyes fixed upon the ground before them, and slid about without any perceptible means of motion; for their feet were invisible, the hem of their dresses reaching the ground."



BEDROOM SHOWING HIGH POSTER BROUGHT FROM SPAIN EARLY IN THE EIGHTEENTH CENTURY. ORATORY AT LEFT OF BED



# Treatment of Colonial Halls

By MYRTLE HYDE DARLING

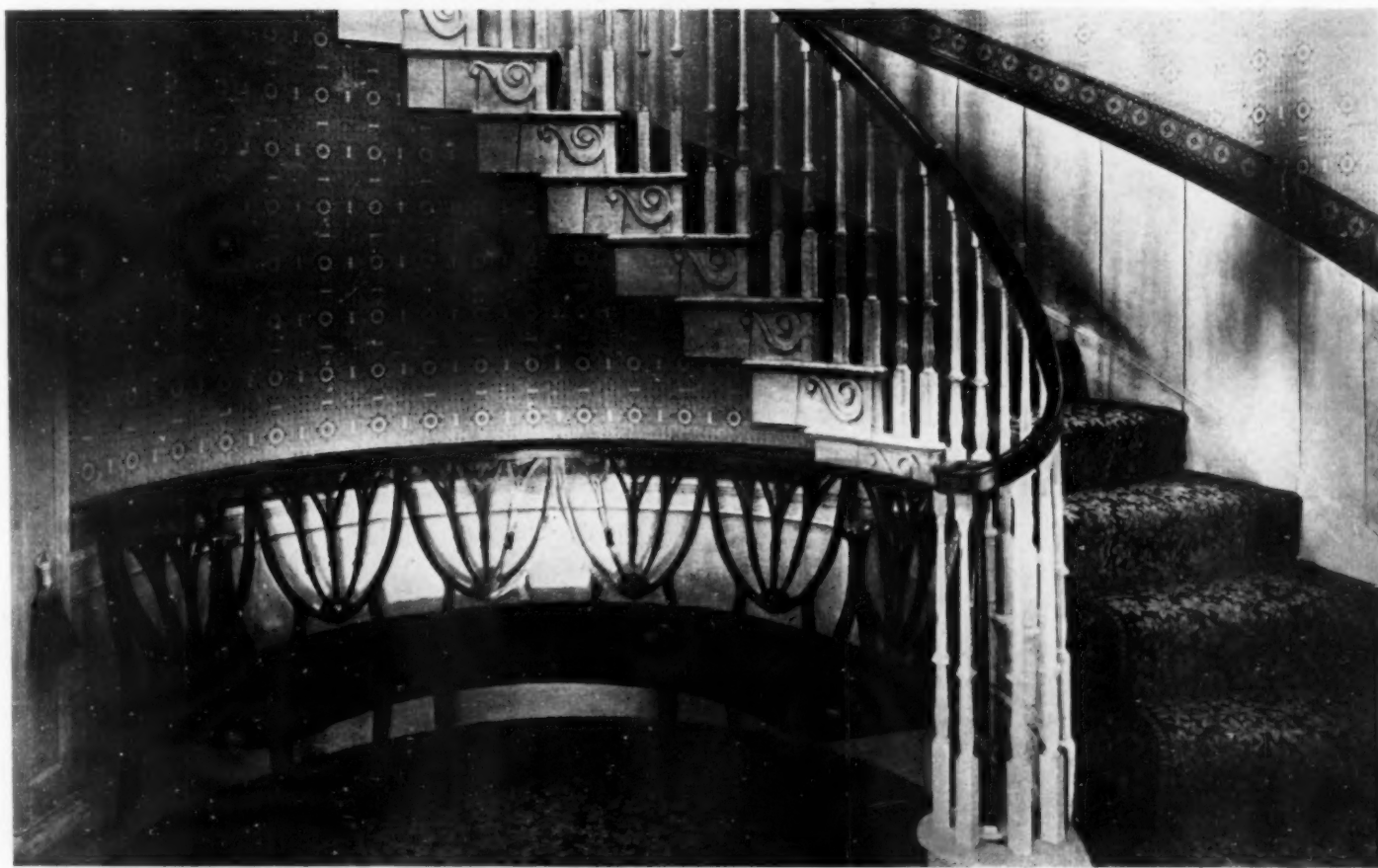
THE first dwellings of primitive men were such as Nature afforded, with but little work on the part of the occupant in fashioning, and they were sufficient for his simple mode of life, being mainly caverns, huts, and tents. In the due course of time, in Northern countries, mechanical art was employed to make blocks by which rough buildings were constructed. Of the progressive steps from comparative rudeness to much elegance of design, and use of other materials, there is no absolutely correct historical knowledge. By the due process of art developments, during which came the utilization of all sorts of substances, Grecian architecture became evolved, and it was regarded as the most refined and stately.

At the time of the Colonial period of this country, there was little leisure for the cultivation of the finer graces in home-building, but after the cessation of the Revolution many residences were erected in the classic style, employing carefully modified Grecian designs.

Often, nowadays, the architecture of the interior receives no study or thought until some question of

appropriate furnishing comes up. In the early structures, the front door led directly into the living-room, and later the use of a hall came into existence, for comfort in regard to extremes of temperature; and then it was afterward developed to give much dignity and desirable cohesion to the rest of the house, as life became more complex,—so that the hall now stands for the true key-note of the dwelling.

As our plan of existence varies so much from that of our recent ancestors, only by large alterations can we make the true Colonial house comfortable for modern usage; but as architectural values are of the first importance, good proportions, and "good scale," such as are found in the more imposing houses of the eighteenth century (and for that matter, not only in the regular Colonial mansion, but in the simple unobtrusive dwellings), are especially meritorious, and their styles should be studied for appropriate copying. The entire removal of the old-fashioned immense chimney from the center of the house permitted a better and fuller formation of the hall, which was built in the wide, spacious, hospitable Colonial fashion peculiar to the South. The original plan



COLONIAL HALL—DANVERS, MASSACHUSETTS



## House and Garden



FIRST FLOOR, COLONIAL HALL, NO. 2, SALEM, MASSACHUSETTS



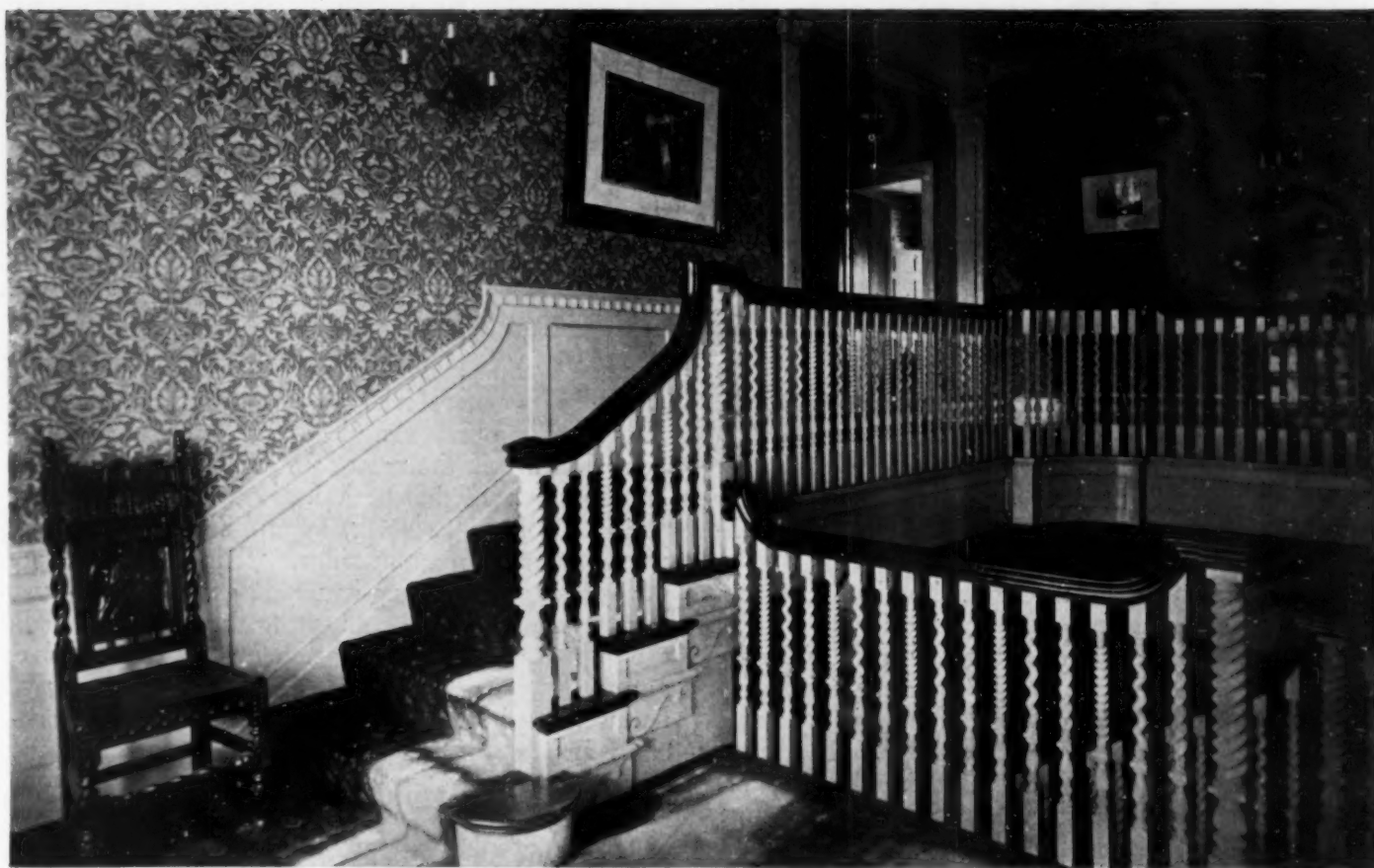
COLONIAL HALL, NO. 1, SALEM, MASS.

of plain New England ideas admitted only of a skimmed floor space, and a narrow, cramped staircase. The other mode allowed a good third of the front of the house, or at the least, a fourth, to be employed in the hall space.

In these days the mason has his uses in building interiors, but in ancient Colonial times nine-tenths of the American house construction was of the carpenter's making and devising. This was a very natural condition in a new country abounding in rich forests. The great versatility of wood schemes admits of elaborate ways of treatment, with or without ostentation, as individual taste dictates. Some of the Colonial halls require no alteration at all from the original conception, being absolutely perfect from a correct decorative view, as well as entirely appropriate to their uses. The stairs are treated impressively, as is necessary, according to the plan of the house, and are completely deserving of their setting. It was generally considered most admirable to have a great stately hall, and often a long, well-lighted corridor where valued cabinets, carved chests, and bookcases might stand.

A remarkably beautiful hallway is that of the Royall Mansion in Medford, Massachusetts, built in 1727. The house is charged with historical interest. It was located on the old Boston road and owned by Colonel Isaac Royall, a New Englander who had become, also, a West Indian nabob. On the place

## Treatment of Colonial Halls



SECOND FLOOR, COLONIAL HALL, NO. 2, SALEM, MASS.

he kept twenty-seven slaves which he brought from his tropical home, and he built a brick dwelling on the estate for the slave quarters.

The Mansion house was of brick with three sides sheathed in wood. One of the handsomest features of interior decoration was in the northwest room on the second floor, the walls being finished above the wainscoting with leather instead of panelling, on which were embossed in gorgeous colors, flowers, birds, pagodas, and other Chinese figures.

This plantation is historically a venerable landmark. The estate was confiscated during the Revolution, while Colonel Royall, who was a tory, had run away to England, but it was restored later. Madam Royall, did, however, entertain Colonel John Stark during the war, as a safeguard against the soldiers, the New Hampshire levies who had pitched their tents in Medford, so that this old hallway has seen a good many people of note pass through it in its day. The Royall family in this country originated in William Royall of North Yarmouth, Maine, a cooper. His son came to Boston and pursued the same trade, and his descendants prospered. The Royall professorship of law at Harvard College was founded by Isaac Royall's bounty.

Once inside the door the architectural beauty of the entrance hall attracts the eye. From whatsoever point the hall and staircase appear, a picture of graceful lines and curves is imprinted on the mind. The



THE HALL, ROYALL HOUSE, MEDFORD, MASS.



## House and Garden

wooden Romanesque arch has a decoration of carved acanthus leaves at the top of the simply grooved pilasters which rise from a simple base. The ceiling portion of the arch is grooved in both square and oblong panels. The outside of the arch has a plainly lined hood moulding. At its apex is a carving of flowers. The wainscot of the hall and stairway is of grooved panelling, those in the lower hall running vertically, and those beside the staircase, lengthwise.

The white-newel post of the balustrade is so convoluted as to resemble a Chinese carving, and seems very like a serpent design, while the spindles of the rail show the twisted pattern so indicative of the Colonial Period. The rail itself is surmounted by a mahogany moulding. There seems to be an intent to combine complicated Chinese interior decoration with Grecian simplicity, in this hall, as in the north-west chamber.

Another rarely beautiful Colonial hall is located in Danvers, Massachusetts, a town noted for its historic association. The stairway curves gracefully to the second floor. It is marked by extreme simplicity of treatment. The mahogany rail ends in a simple newel, just a delicate mahogany spindle. The spindles of the rail are quiet in design, painted white, and some of them stand in a curve around the main post. The side-wall of white panelling is surmounted by a mahogany rail, and decorated by a slightly raised moulding at the top of the base board. The especially attractive feature of this staircase is the raised carved scroll decorating the outer end below each stair, in a small wooden panel which extends along the wall a few inches beyond the stair. The curved hall seat, having a beautiful Sheraton back, imparts a dignified finish to the whole.

The Salem hallway (No. 1) has a remarkably fascinating balustrade. The device of the newel post is extraordinarily handsome, and shows the mental acuteness of the architect, who cleverly used the balustrade spindle motifs in construction. The center is a simple highly convoluted spindle overlaid by outer spindles which curve out near the base, (which is interesting in itself.) The mahogany spindles of the rail are divided into groups of three; the first is simply grooved, the second spindle curves out in a gentle bulge like those in the newel, and the third is convoluted like the center of the newel. This triple cluster of spindles is repeated many times, conveying a feeling of extremely high ornamentation. The top moulding of the balustrade and the spindles are of mahogany, while the rail supporting them is painted white, making a rather unique appearance. The color of the wood scheme in all of these halls is mahogany and white paint.

The wall at the side of the staircase is ornamented with narrow white panels, surmounted by a plain moulding, and above that at the end of each stair is a decoration of simple carving. The handsome

rounded arch at the front of the hall gives a vestibule effect. This arch is supported by excellent Roman Doric columns, and has a simulated keystone carved with a charmingly clear specimen of the acanthus, which, by the way, is our plain dandelion leaf. The hooded cornice with its repeated figure above the arch, and along the ceiling of the stairway, is especially good and seemly for use in a Colonial house.

The wall finish is made of narrow panelling, which contrasts pleasantly with the long graceful sweep of plain white wainscot beside the staircase. The slanting ceiling above the double door at the rear of the hall is in general keeping with this interior, and an interestingly pure example of its kind. The Chippendale chair in the front of the hall shows an excellent specimen of that period.

The Salem hall (No. 2) exemplifies the manner of using pleasant broad landings. This hall is the pivot of the house, continuing its winding way through two stories in height, and connecting the open stair hall, the approach to the staircase being duly impressive, and the lower hall as a whole an important decorative feature. In both halls the delicate arches are especially artistic. The second floor suggests something of the same line of treatment prevailing in the one below, a little more quiet in tone, but not less attractive. The ample amount of room given in the hall space above stairs is a good idea for reproduction to-day in our modern Colonial houses. The twisted newel post has a slight similarity to the upper half of the newel in the Royall House. Like the other Salem stairway, the spindles are divided into repetitions of three different models; in this case all are convoluted, but the ridge in the convolution is close, less close, least close. In the upper hall the wainscotting is completed with a dainty repeated carved motive in the moulding. The end of each stair terminates with a depressed oblong panel, and beneath it, another similar oblong panel, in which is a carved scroll.

This fancy is carried out in the lower hall, also. At the turning of the stairs in the lower hall, an appropriate ornamental recess for vases has been constructed, and there is another at the foot of the stairs at the right. Under the stairs is an odd door, which stops short of the casing above and below by several inches. The upper part of the door is open, set with graceful spindles. It is obvious that the intent is to keep enough light in the hall from undue obstruction. At the turn of the stairs into the upper hall is built a wall cabinet which resembles a miniature oriel window. There is a wooden panel carving of chaste Colonial pattern above the large window in the upper hall, and the arch in the same hall has pilasters at each side with carved Ionic capitals. The chair in the upper hall is an Italian design, as is the ornate chair seat in the lower hall, and there are quaint and interesting antique candelabra in both halls.





## ‡ DECORATIVE INDIAN JARS ‡

By CHARLES FRANCIS SAUNDERS

*(Decorated Title by Elisabeth Hollowell Saunders)*

**A**MONG the native American arts which are rapidly passing away, as more and more the Indian comes under the influence of the white man's schooling, is pottery making. This is an art which has been particularly developed by the so-called Pueblo Indians, a general term including peoples of diverse stock and language inhabiting communal villages of stone and adobe in New Mexico and Arizona. They differ from the better-known Plains Indians—the red men of romance and the War Department—in being not nomadic but dwellers in fixed abodes. They are, in the main, peaceable farmer and pastoral folk, whose small, clay-colored towns in a land as picturesque as Egypt or Palestine, were established before St. Augustine was founded or Jamestown dreamed of.

Some of these communities have now practically ceased to be producers of pottery; and by none, in the judgment of connoisseurs, is the art now practised in the perfection of an older day. Nevertheless at such places as Acoma, Sia, Santa Clara, Zuni and the Hopi villages, there are good potters still whose work would be an adornment to any cultured home; and it is to the decorative value of this distinctive American work that the present article would briefly call attention. In all cases the Indian potters are women, creating graceful, symmetrical shapes without the use of a wheel or other mechanical help, and laying on the design with pigments of their own manufacture, applied usually with a bit of yucca leaf.

One of the most useful forms for home decoration is the water jar, of which several shapes are shown in the photographic heading of this article. The large ones, with their striking designs in red and black on a white ground, are particularly effective as jardinières for the veranda or a corner of the living-room. Smaller forms make charming holders

for cut flowers in masses, for the center of a table or for a mantel shelf. The decoration presents a variety of interesting patterns; sometimes embodying crude representations of animals—as in the Zuni jar shown in the left hand photograph; sometimes conventionalized flower and leaf forms are the groundwork of the design; but more often it consists of a decorative arrangement of geometrical figures, some of which appear to be meaningless while others are recognized symbols of natural phenomena, such as clouds, lightning, rain, the earth or the heavens. Always, however, the work of the best potters manifests a sense of harmony in color and a just balancing of the parts of the design that confess the true artist, who, albeit ignorant of schools, has received under the wide skies of her desert home a gift direct from the universal Spirit of Art itself. In the work of the Santa Clara Indians of the upper Rio Grande valley, an interesting departure from the usual types is found in a plain black ware unrelieved by any decoration, the charm of the piece residing in the outlines which are often exceedingly light and graceful. A form of Santa Clara vase with two slender necks is especially characteristic.

After finishing her large pieces, the Indian potter delights in moulding from the odds and ends of the clay, little nicknacks for the children. Such bits are often quaint and interesting and capable of being put to use in the civilized room—as for match receivers, trays for sweets, or receptacles for small bunches of short-stemmed flowers.

In selecting Indian pottery there is great choice even among pieces of the same pueblo's ware. Not all of it is good art. As a rule, pieces that have been made for the maker's own use rather than for sale, are the best both as to design, lightness and durability. The strength of a well-made Indian jar is

quite equal to the average product of the white man's kilns. We had one serving on our porch as a jardinière, containing a flower pot in which a small araucaria was growing. A high wind blew jar, pot and shrub to the ground in the midst of a rockery, shattering the pot into a hundred pieces and laying bare the plant's roots; but the jar that held them suffered no damage except a slight crack at the rim where it had struck a stone.

Few of the traders to whom the Indians sell their pottery, have taste to discriminate between good work and bad, and the rule with them seems to be to pay according to size, not excellence; while the price paid is so little as to discourage good workmanship. As a result much of the ware brought to the trading post nowadays is carelessly done, and the younger women—in whom the hope of the perpetuation of the art rests—are not troubling themselves to learn so unremunerative a craft. We have known fifteen or twenty cents to be paid by traders for work that dealers in the cities would think cheap at two or three dollars. Our own experience has been that from seventy-five cents to a dollar for a jar holding a couple of gallons is an encouraging return to the potter, and proportionately less for pieces requiring less labor.

The transportation of the fragile ware to one's far-off home is, of course, the main difficulty to the first hand collector of Indian pottery, and adds materially to the original cost. Shipping by freight

in quantities large enough to fill a barrel or large crate is the most economical way, and if the packing is done in hay there is no need for the breaking of a single piece though the breadth of the continent is to be crossed. We found the expense of carriage of twenty moderate-sized pieces from a New Mexico pueblo to our own door in Philadelphia, was approximately the same as the first cost to us at the pueblo. That is the collection which cost us, say, ten dollars in the Indian country stood us twenty dollars in our rooms at home. Only collectors can know the serenity that filled our being as we fished the last piece from out its straw nest and saw the whole cherished collection, uncracked, marshalled before us—a collection which after supplying the needs of our own home, left us with many pieces that made unique and useful gifts at Christmas and Easter.

The extinction of so beautiful a native art as Pueblo pottery would be a disgrace to our National taste. Scientists are filling museums with it; why should not the layman who has a feeling for beauty in his daily life, add to his own enjoyment and the encouragement of his red brethren by putting it in his living-room? It is not yet too late to save the industry, for there are a number of good potters still living; but they are generally old women, and unless they are quickly given practical encouragement to continue the making and to teach their daughters the secrets of the art, another generation will know it only as something that has been.

## Soil for Potting Plants

**T**HE gardener has more trouble in securing or in ascertaining what is a proper soil for use in potting plants than in any other phase of garden work. The general process is to dig some "dirt" from the yard, fill the pot, and set the plant in. The natural result follows—a plant without life. A thrifty plant—a thing of beauty—can be had for the same expenditure of effort; only there must be the application of a little knowledge of plant life.

Instead of setting the plant filled with "dirt" which crusts and runs together after every wetting, either from artificial application or rain fall, try the use of charcoal and vegetable mold, or charcoal, vegetable mold and sand. Fill the pot with a mixture of charcoal and vegetable mold, half-and-half, or else fill it with a mixture of charcoal, mold and sand, one-third each.

If plants are potted using either of these soil combinations, the results will be most gratifying, and, to those who have been accustomed to try to grow them in the usual way, will be even startling. A vigorous growth of the stem will be obtained, there will be a noticeable richness in the color of the leaves, and an added beauty to the flowers, if a flowering plant.

The properties of the charcoal act medicinally on the plants—restores unhealthy plants when fed to the roots on the same principle as it aids the human system when taken internally. Then again it supplies a constant source of carbonic gas during a slow process of natural decomposition, thus yielding continuously an essential element of plant food.

While the best results are to be obtained by the use of charcoal, yet plants can be successfully grown when potted in equal quantities of sand and vegetable mold. Where charcoal is used the best is that powdered from pine coal, the kind that the country blacksmith uses in his forge, and that is better if it has been exposed to the air for six months or longer before being used. Whether the charcoal and vegetable mold mixture, or that of charcoal, sand and mold is used, the gardener must bear in mind that the air is given direct access to the roots of the plants and consequently they are dried very rapidly, necessitating frequent and copious watering. Do not permit the plants to suffer for lack of water; the results will amply repay careful attention. There is nothing prettier than vigorous, well-developed, and well-cared-for potted plants.

J. W. H.



# The Small House Which is Good

BY REV. GEORGE H. OTTAWAY

## "THE MANSE"

A Gambrel Roofed Cottage at Canastota, N. Y.

C. E. BAROTT, *Architect*

With McKim, Mead & White

IT is Mr. Donald G. Mitchell, I think, who says that our New England ancestors wanted a weatherly roof for their dwellings and, being a sea-faring people, thought that an inverted ship bottom as equally serviceable overhead as under foot. This may not appeal to an architect as the true theory of the evolution of the gambrel roof. But be this as it may, the roof thus designated does shed water and is simple and dignified. It has no valleys to fill with snow, and to leak, and it violates no law of dignified fitness. That is why "The Manse" has such a roof.

If the builder could have had his way about it, he would have inherited a thoroughly good old Colonial house and then he would have changed it just enough to add modern comforts without spoiling it. But inheriting houses is, to most of us, like choosing grandmothers, desirable, but not always practicable.

Buying such a house in a given locality, is often as much out of the question as inheriting. The only thing for the many is to build.

To plan and construct a house that appeals at once to a lover of all that is best in Colonial tradition, and to the practical man who wants substantial comfort and convenience, was the aim in designing this inexpensive stone and shingle cottage. The illustrations will show that the vertical walls are of field stone or boulders, laid up at random, with "raked out" joints. The house is absolutely free from superfluous ornament, inside and out. Whatever of beauty it may be held to possess is due to careful planning, interesting doors and windows and choice hard woods, finely finished. The roof lines and the big central chimney of stone bespeak the typical "witch house" of New England. The arrangement of rooms, however, does some justifiable violence to this original.

In some respects, it could be improved at additional cost, but as it stands it is a very satisfactory house. Some of its merits will appeal to any student of the house problem as worthy of note. It has no back door! The main living-rooms have a southern exposure. It is thoroughly compact, and has no waste room. Finally, it has twelve rooms of good size, including four interesting and serviceable fireplaces and other modern conveniences, finished throughout in selected hard woods at a cost that is not prohibitory.

Two of these rooms have beamed and panelled ceilings and high wainscot, the wood being of beautiful grain and color. The builder frankly admits that the idea of the fine old mahogany stair trim was stolen from the late Joseph Jefferson who saw four beautiful newels and a hand rail for the stairs of his Buzzard's Bay house in a fine old carved bed that he is said to have picked up in New Orleans. When the interior finish of "The Manse" was under consideration, the planners remembered Mr. Jefferson's stairs, and also recalled the fact that the attic of their rented house held the unrestored remains of just such a carved mahogany bed as he had used. The posts and timbers were perfect, the former of exactly the height required for newels, with the framing points properly spaced. The side and end timbers, four by four inches, furnished most of the hand rail.

These low-post beds must have been made, one would think, with the idea of conversion into a staircase in view!

Everything about this house is strictly and consistently Colonial, including the number and size of the fireplaces, all of which are equipped with real antique, Colonial andirons, fenders, etc.

The lintel, side lights and brass knocker of the main entrance formerly adorned a Colonial house of the early day, and were rescued from the junk pile before they suffered harm. The fluted columns and carved Ionic capitals of the side entrance originally belonged to the same house.

The furnishings of this quaint house are in keeping with its character. Nearly everything within its walls has a history and beauty of its own. Rugs, mahogany, rosewood and brasses are real antiques, inherited or collected with great care and with regard to serviceable qualities.

Somewhat in detail, the noticeable things about the house are as follows: First, the absence of our national monstrosity in architecture, an excrescent "piazza," placed somewhere near the street where it could not possibly be of any use to a self-respecting family! Instead, a small porch, under the main roof covers the front entrance. The vestibule is out of the ordinary in that it has more than the usual number of doors and this introduces the caller to either the reception room, or to the hospitable living-room, as circumstances may dictate. Thus the family circle and its guests around the glowing fire of logs is not disturbed of a winter evening, when the old-fashioned knocker echoes its summons. This vestibule has a high panelled wainscot in natural red oak, a wood, by the way, which takes on a beautiful soft brown color when treated with oil to darken it, properly filled,



## House and Garden

rubbed down in wax, and finally given a little time to mellow its tone. Above this is a soft green burlap.

The same wood and fabric are found in the living-room. Here the beamed and panelled ceiling and the great fireplace in stone are the principal features.

Opening out of this on the north side is the reception-room, trimmed in white bird's-eye maple, wax finished, with walls of plain soft green ingrain paper, a shade lighter than the burlaps of the living-room and vestibule.

On the other side with south and west exposure, is the dining-room with walls and beamed ceiling panelled in natural cherry, dark with age. Between wainscot and ceiling the walls are in old blue burlap. A fine old Empire sideboard, a tall grandfather's clock with mahogany chairs and table of the same period are among its attractive furnishings. Its ample fireplace occupies a corner, (a most desirable feature in a dining-room,) and is faced with yellow brick of Roman shape. All these rooms have some of their windows on either the south or the east.

The butler's pantry and kitchen are ample in size, panelled in butternut, with built-in cupboards and cabinets of the same material. Above the wainscot, the walls are finished in a varnished paper of a simple tile pattern.

The second floor consists of a bath and four bedrooms, all of good size, and one of them, as illustrated, of more than average dimensions and beauty. It includes a generous fireplace, according to the idea of the planners that no home should have less than one sleeping-room with all the good ventilation and cheer that can be had. Most houses are planned for the normal conditions of every-day life, with sickness left out of view. The days of illness or convalescence are long, at best, and the night watches are none too short, if brightened by the fire-light's gentle glow.

The owner's "den," a bedroom of ample size with closet, a storeroom and tank room for rain water occupy the third floor.

Floors throughout the house are either red birch or red oak, according to standing finish, all natural color, filled and waxed. The open plumbing is of the best, but confined to kitchen, pantry, toilets and bath, lines being as short as possible. The heating is a combination of hot water and hot air, giving excellent results.

The architect is a personal friend of the owner and made no charge for his services.

Linen, china and silver are of such variable and well known cost that they have not been included in the following list. The absolute necessities in that line could be included in the table of cost by cutting down other items. Books and pictures are also omitted, for obvious reasons.

### COST OF "THE MANSE":

Excavation and mason work,.....	\$2000 00
Rough lumber,.....	1200 00
Carpenter work,.....	1300 00
Interior trim,.....	900 00
Interior finishing and decorating,.....	460 00
Hardware,.....	150 00
Plumbing,.....	325 00
Heating,.....	400 00
Wiring and electric fixtures,.....	85 00
Staining and painting,.....	200 00
Lot and grounds,.....	1000 00
	\$8020 00

If a price were placed on furnishings, it would be fair to rate them at the cost of excellent copies, or substitutes, which could be bought as follows:

#### VESTIBULE:

Rug,.....	\$ 10 00
Umbrella jar,.....	5 00
Chair,.....	5 00
	\$ 20 00

#### LIVING-ROOM:

Rug,.....	\$ 125 00
Andirons and fender,.....	25 00
Mantel brasses,.....	15 00
Chairs and sofa,.....	175 00
Tables,.....	50 00
Tall clock,.....	100 00
	\$ 490 00

#### DINING-ROOM:

Rug,.....	\$ 40 00
Empire sideboard,.....	125 00
Table,.....	50 00
Ten chairs,.....	75 00
Andirons,.....	12 00
Tall clock,.....	50 00
	\$ 352 00

#### RECEPTION-ROOM:

Rugs,.....	\$ 150 00
Cabinet,.....	25 00
Sofa and chairs,.....	150 00
Table,.....	35 00
	\$ 360 00

#### BUTLER'S PANTRY AND KITCHEN:

Refrigerator and utensils,.....	\$ 50 00
Two chairs,.....	2 00
	\$ 52 00

#### UPPER HALL:

Rug and seat,.....	\$ 35 00
Mirror, carved frame,.....	20 00
	\$ 55 00

#### FOUR BEDROOMS:

Four rugs,.....	\$ 100 00
Four beds and bureaus,.....	300 00
Chairs,.....	45 00
Andirons and fenders,.....	18 00
Desk, mirrors, etc.,.....	50 00
	\$ 513 00

#### BEDROOM, THIRD FLOOR:

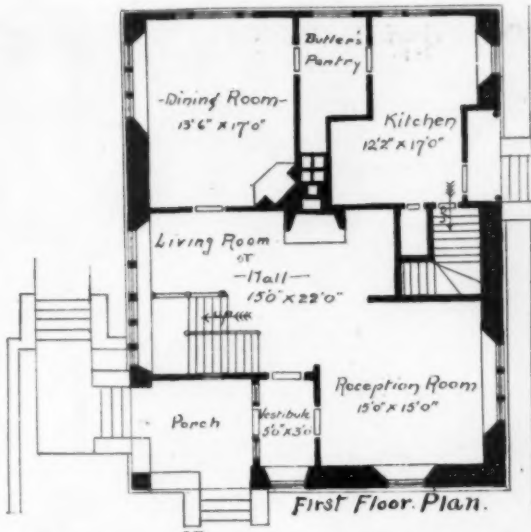
Rug,.....	\$ 12 00
Single bed,.....	15 00
Mirror, chairs, etc.,.....	15 00
	\$ 42 00

#### DEN:

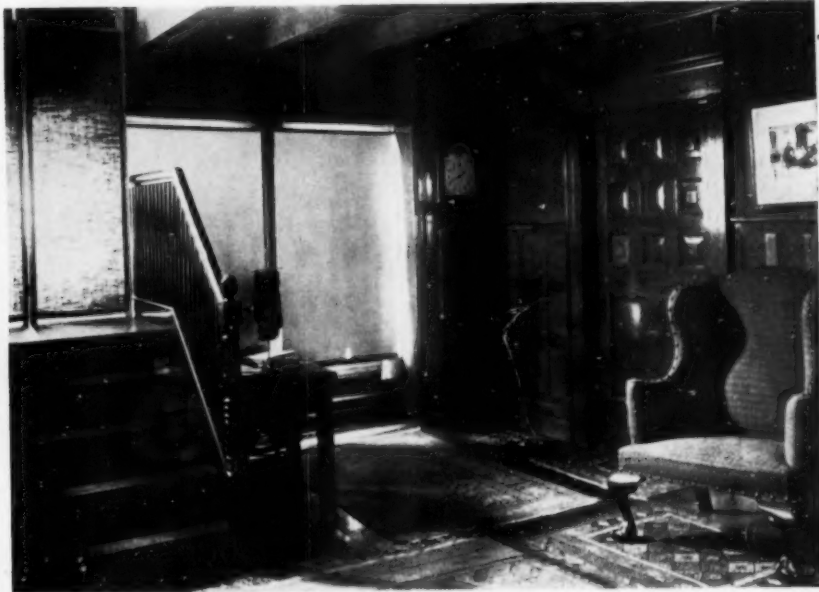
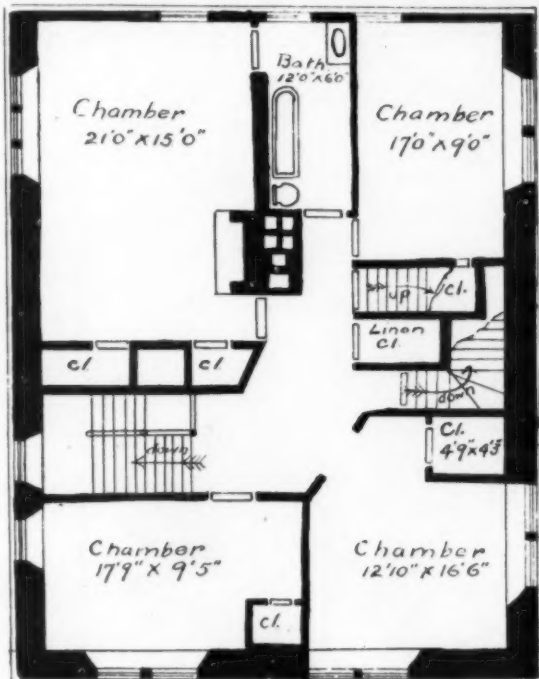
Andirons and fender,.....	\$ 10 00
Desk and chairs,.....	40 00
Divan,.....	20 00
	\$ 70 00

Total,.....	\$1954 00
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# The Small House Which is Good

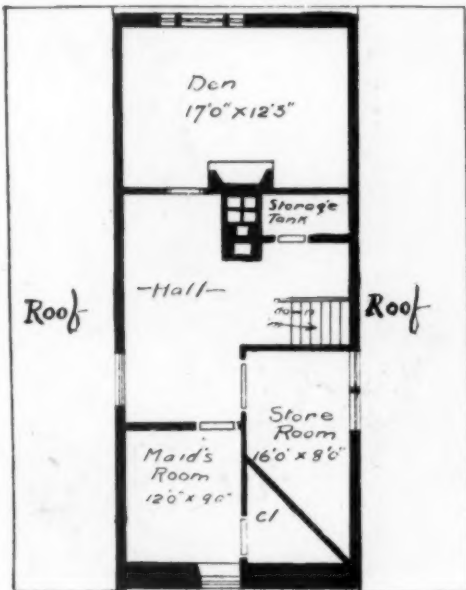


EAST AND SOUTH FRONT OF "THE MANSE"



A CORNER OF THE HALL OR LIVING-ROOM

Second Floor Plan



Third Floor Plan

ONE OF THE BEDROOMS



House and Garden



THE FIREPLACE IN THE HALL OR LIVING-ROOM



THE FIREPLACE, WITH CRANE, IN THE DINING-ROOM



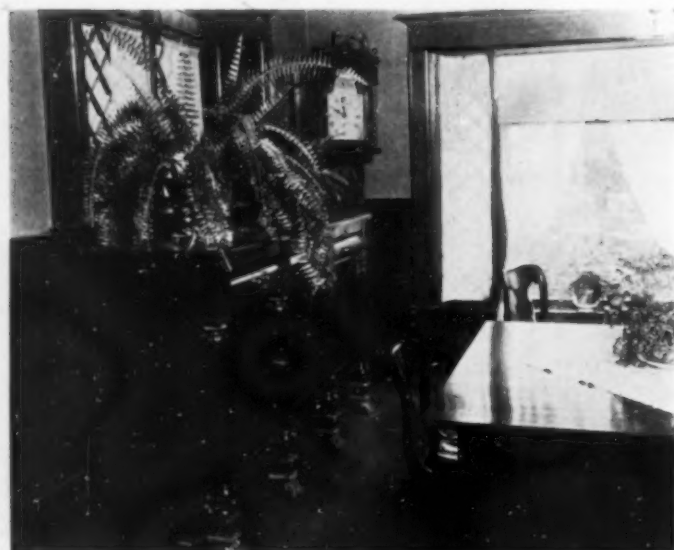
THE RECEPTION-ROOM



"THE MANSE" FROM THE SOUTH AND WEST



THE FIREPLACE IN THE DEN, THIRD FLOOR



ONE VIEW OF THE DINING-ROOM



# Artistic Curtains for the Home

By MIRA BURR EDSON

**A**LTHOUGH so much is written about stenciling, and women all over the land are using this means of making the home individual and beautiful, it is a fact, even those who are more or less familiar with the process have not by any means exhausted, nor even fully grasped its possibilities.

For giving the "individual touch," in bordering sash curtains and the like, it is extremely valuable and the means simple, and this so far has been its chief usefulness.

But more serious designs carried out in stenciling can well reward any thought or time spent upon them. Curtains or wall-hangings, stenciled, are extremely effective in furnishing, serving as portières, or they may be hung upon a bare space of wall.

It is needless to say that the various parts of the design should be in keeping with one dominating motif throughout and the color while varied, harmonious. Successfully carried out it can do, as we know, much toward giving a room the necessary sense of completeness and comfort.

The illustrations here shown were made by a class in design during the second year of instruction. The material was chosen, the stencil cut and applied, in every case by the designer of the curtain.

These curtains have each a "field," a broad lower border, one of medium width above and a small border enclosing the whole. Each one of these is planned with reference to the complete design. Material is an important factor affecting greatly the finished design. A fine quality will generally give a richer appearance than a coarser and cheaper

fabric, but success is not by any means a matter of expensive stuffs. It is, however, a matter of getting exactly the *right* material and color for the place and use and to put upon this the design which can become a part of the material, suiting itself to texture and tone. Thus the finished piece may lend itself to the color scheme of the room, and become an integral part of it.

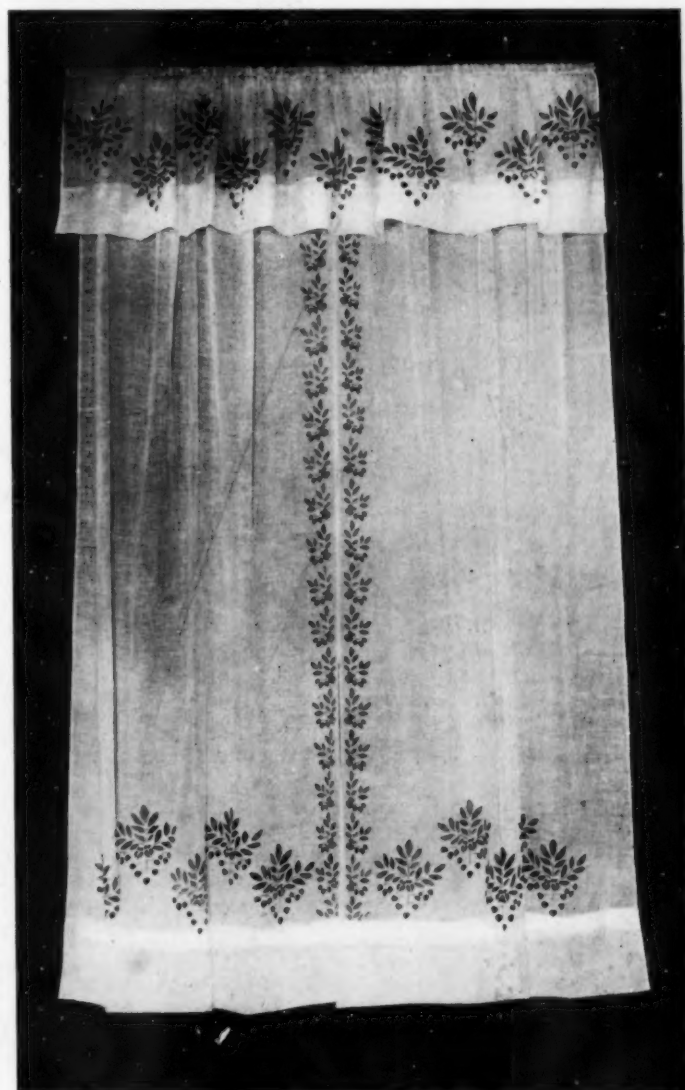
Designing for a stencil requires practice. Simple patterns are comparatively easy, and this lures one on. Most of that we see is of a flat spotting of units, relying for variety largely upon the color. But great skill is possible with the stencil, balancing part with part. Involved and intricate patterns may be made or patterns in two planes, using more than one stencil. Delightful are the effects gained by

the Japanese in which tone is secured, as in illustration by different treatments of line and space. The ground is sometimes given the force of color, or the figure produced here by full color, there, by dots or lines, ground and color playing one against the other, and giving an impression of many colors by means of one.

In the stencils shown in Fig. 1, a and b are intended to be used together as a border design. The small hexagon all-over shown, makes a center, its quietness giving emphasis to the ornamental border.

A pleasing geometric design is carried out in a soft blue, not very dark, upon a creamy, light-textured canvas. Its careful correspondence of parts, evenly covering the surface, makes it a satisfactory accessory.

Another pattern shows abstract curves which mass themselves strongly with distance and run into a pleasing intricacy



I. SIMPLE CURTAINS FOR BLUE AND WHITE ROOMS



II. DESIGN FOR STENCIL BY CLIFFORD MELONEY



III. A BEAUTIFUL CLOSE DESIGN

at nearer view. Carried out in browns it could by its quiet, rich tone, take its place in any room.

Fig. 4, a rose design with trellis suggestion, was stenciled upon a fine, self-colored burlap, the trellis lines pleasantly breaking the surface upon which the roses fell in delicate tones of red. The upper border, fine and bold, appears in the group of stencils, but is not easily seen in the close folds when the curtain is hung. The lower border is a geometric rendering of the forms used and the narrow leaf-border surrounds all.

Other patterns are also to be found among the wall-stencils, applied for instance on a foundation of a very beautiful piece of voile. The colors, though varied, may be rich yet soft tones of old pink, violet and delicate greens. With the transparent ground the result is almost a fairy-land of color. Again the pattern is stenciled flat in one color and the pattern

applied. The foundation material is in this case a billiard-cloth green. Exposure had induced a golden tone over it which greatly added to its charm.

The design was stenciled in buff and blues with a result that was both rich and quiet.

When the possibilities of the stencil are realized and further progress desired the first necessity is, of course, a training in design as a basis unless one is fortunate enough to have already had this.

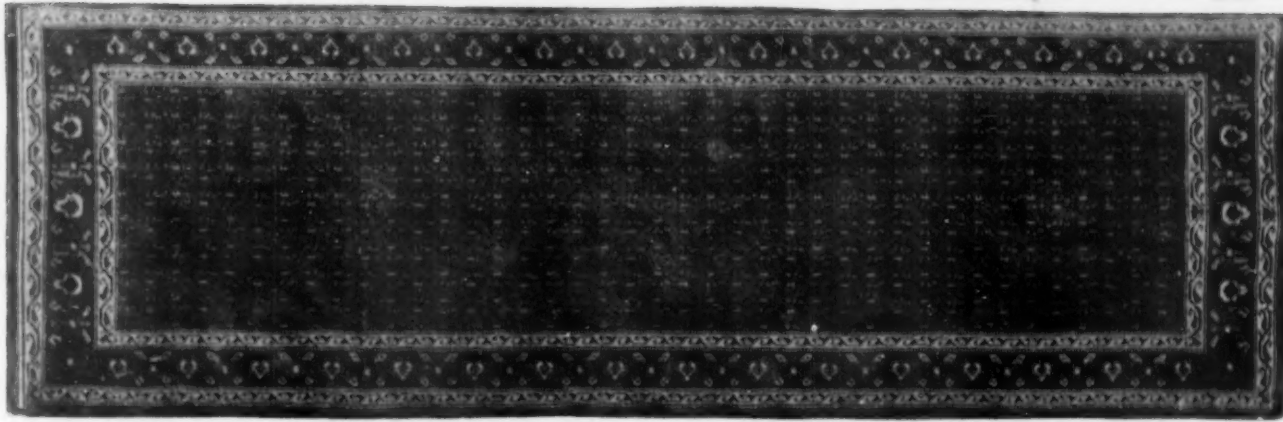
Then, on the one hand, a study of Japanese stencil patterns for technique, and at the same time a study of our native flora with the conventionalizing of it for decorative uses. All the familiar flowers will then more and more bewitchingly entice and appeal to the sense of constructive design.

The simple window drapery of white cheese cloth shows a stenciled design which any amateur can easily follow.



IV. ROSE DESIGN STENCILED CURTAINS PROPERLY MADE AND HUNG





Antique Saraband

## Rugs for the House

By H. JAMES JOHNSTON

**J**AMES ORRICK, Royal Institute, offers excellent advice, when in writing of color in the decoration of rooms, he says, "Whatever scheme of color you may choose for a room, be a musician and keep to your key. Remember too, that when you have a collection of beautiful rich tones in a patterned floor covering, you should not use a patterned cover for the table." He might well have gone further and barred also figured draperies and furniture covers.

It is sadly apparent in many otherwise well-schemed houses, that far too little attention is given to the selection of color and design of the rugs as appropriate to the decorative scheme of the room evinced in the woodwork, wall treatment and general furnishing.

Unfortunately the idea is prevalent that an Oriental rug may by its own intrinsic value (and alas, too often money value is meant) be forced into the picture regardless of its fitness in color or design. From such incongruities, result rooms which are restless and uninviting.

That the floor covering is of fundamental importance in building up a decorative scheme, is a fixed fact, which the erratic departure from the beaten path exhibited in certain phases of *l'art moderne*, have served only to accentuate.

The floor covering should be either rich and dark, or delicate and soft in tone as the wall and general scheme may demand, but it must in any case, be unobtrusive and also serve to hold together the various color notes of the room.

Where walls and draperies are, as Mr. Orrick says, "patterned," by selecting a rug of two or three tones of a single color, balance and firmness in the finished scheme will be established.

In America to-day are manufactured rugs which in quality, durability and fine color are unsurpassed

by any of foreign weave. The close weave and deep pile of these rugs ensures them the life of an Oriental hand-woven rug and the prices asked for these domestic rugs make it possible for people of small means to use them in their homes. The cost varies in accordance with the dimensions of the rug. The price of the nine by twelve size is \$50.00.

The reproductions of the old Oriental rugs made by the manufacturers are well-toned and harmonious. The camel's-hair, which is one of the most successful of these, is shown in the accompanying illustration. The rich though soft Oriental colors in the figure contrast agreeably with the shaded neutral tan of the background.

The greatest care is used in the manufacture of these rugs, only experienced workmen being employed and the fabric itself is made from wools carefully selected.

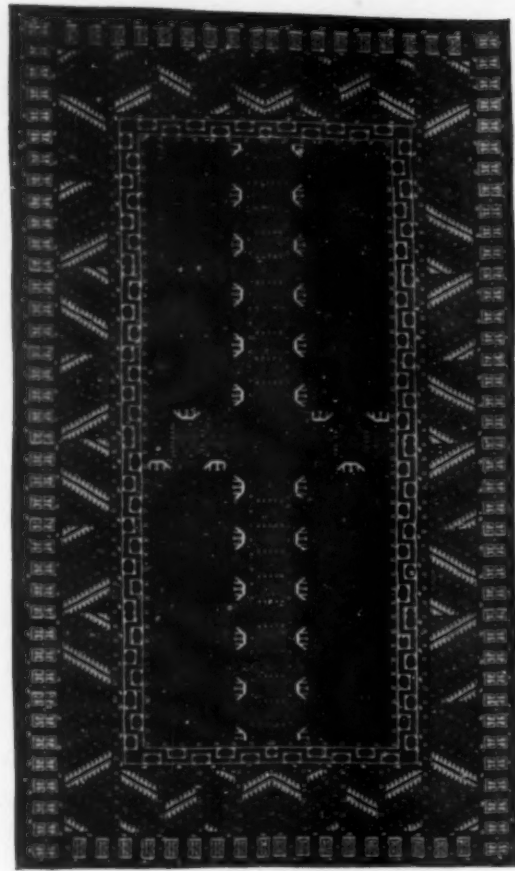
Hall runners come in widths of two feet three inches to three feet and in lengths of nine, twelve and fifteen feet. These may, like the other rugs referred to, be furnished to order in almost any desired width or length, and only a short time is required for putting through a special order.

The last decade or two has seen a gradual improvement manifesting itself all along the line in domestic floor coverings. Fortunately (though slowly) the large floral designs done in glaring colors are being replaced by small or conventional patterns of subdued or neutral tones.

Wilton velvet carpets make a most satisfactory floor covering and a specially fine make of Wilton rug is offered by one factory. In nine by twelve size they cost \$52.50. They show the close all-over patterns as well as larger conventional designs and a wide range of colors which make them adaptable to any scheme of decoration in which such floor coverings would be regarded as appropriate.



MANHADAN DESIGN, CAMEL'S-HAIR GROUND



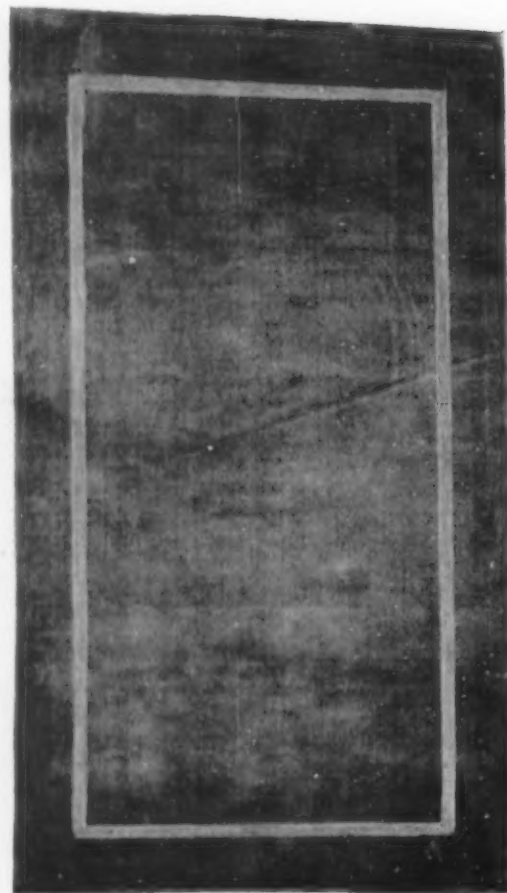
KHIVA BOKHARA

Another beautiful rug shows against a deep ivory background, the small palm pattern in dull red, old blue and black. The border is a close mosaic which is very effective.

There are also Brussels rugs made in America which give excellent service and by careful selection one may find designs and colors which are attractive. These rugs retail for something less than \$30.00 in the nine by twelve size, proportionate values for varying sizes.

A revival of the old-fashioned rag rug has apparently come to stay. They are now woven in soft pastel colors as well as in the old-fashioned blue and white and hit-and-miss mixtures. These rugs are not expensive and wear well.

In country house bedrooms or where the distinguishing characteristic of the room is Colonial simplicity, rag rugs



PLAIN SELF COLOR BORDER DESIGN

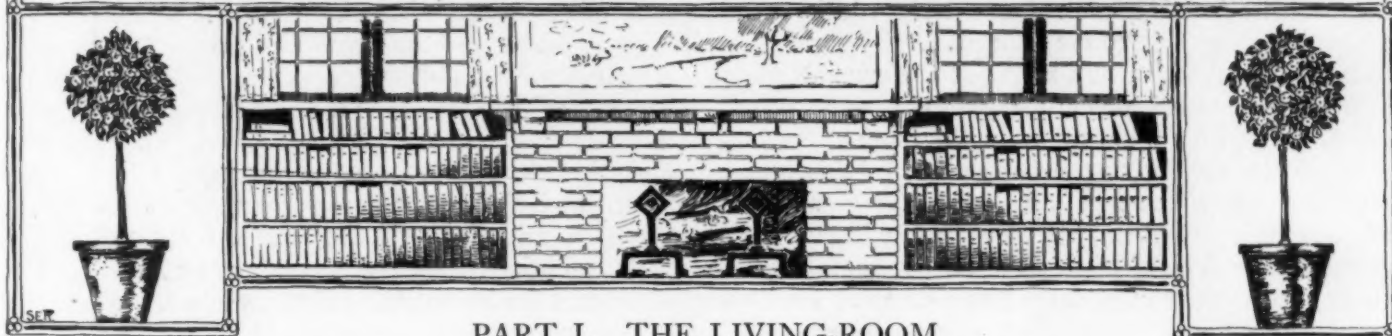
are appropriate and serve well to complete the composition of such rooms.

For rooms fitted with Craftsman or mission furniture, there are rugs made in two or three tones, which are sold under the name of bungalow rugs. These are of close though coarse weave and are quite heavy, lying well on the floor. While the general effect of these rugs is dark, the lighter portion forms the center, with stripes in the darker shade outlining the border of medium tone. In rich dull blue, brown, and mulberry shades these are particularly good. In size nine by twelve they sell for \$36.50, and may be obtained in any size made to order at \$3.00 a square yard.

There are some who still hold to the old-fashioned preference for carpeted floors. A good compromise for them is found in the Wilton plain colored filling.



## A HOUSE OF SIX ROOMS FURNISHED FOR \$1,500.



### PART I. THE LIVING-ROOM

BY A DECORATOR

IT is not intended in these papers to deal with the work of great firms of decorators of wide repute whose ideas find expression in the modern and magnificent hotels, and the costly mansions of the plutocrat, but rather with that of the small decorator, the clever artistic men and women in this profession to-day, who are prepared to capably solve for the perplexed house-owner the difficulties of color combination and design.

A time was when there were only two classes of clients who employed the decorator's aid. First, the man of large income who, upon the recommendation of his architects, sought the decorator of national reputation and turned his home over to be finished completely for a specified sum. To this man—or his architects—were submitted the water-color drawings and estimates; these were or were not adhered to in the completed house, which was accordingly satisfactory or otherwise.

The second class of clients were those who had ideas of their own which they wished embodied in the finished and furnished house. When these turned to a decorator it was with the intention of placing before him their own suggestions, asking of him estimates for the furnishing along the lines they indicated.

"We wish our home entirely characteristic," they would tell him, but in sifting the matter he often found that it was Mrs. Jones' Tudor library, or Mrs. Smith's Louis Quinze drawing-room, or a Craftsman hall seen in a recent magazine, from which the characteristic inspiration had been drawn, and which his possible clients wished embodied in a modified Colonial cottage.

The sincere and painstaking decorator endeavored to turn the chaotic ideas of his clients into an appreciation of the necessity of consistency and suitability—in the scheme chosen—to the house in question. In this he was more or less successful, usually less.

Now, however, there is a turning of the tide. The successful efforts of trained minds, as evinced through the practical medium of homelike houses of modest cost, furnished by the professional decorator,

together with the strong effort made by the architectural and decorative magazine to place this important subject properly, have brought to the amateur a full comprehension of how little they really know, and as a result they turn more freely to the specialist.

There still exists, unfortunately, a deeply-rooted idea in the minds of many people that to consult a professional decorator means throwing economies to the wind and going in for reckless extravagance, whereas quite the reverse is the case.

Frequently the decorator consulted has knowledge of where certain pieces of furniture well suited to the house in hand may be found at unusually low prices. The conscientious man will give his client the benefit of this. Here it must be understood we are referring to the small decorator who works largely on commission basis. This means that the commission is paid by the shops on the goods purchased, while the prices the decorator charges the client for these goods are exactly the same as those asked in the retail shops.

If the goods are purchased through the decorator no charge is made to the client for his color scheme. If, however, the scheme only is furnished, the client making his own purchases, a fixed charge is made based upon a percentage of the estimated cost.

Many decorators prefer to receive suggestions from their clients outlining their personal preference for color and general design of furniture. In a modified way these may often be followed, evolving a scheme which is sufficiently characteristic to be satisfactory to the owner of the house.

The householder who is unable in his own locality to obtain ideas and see materials for house furnishing and decorating can through correspondence with such decorators, or the decorative departments of large city shops, obtain information and assistance which will be of infinite service to him.

For the benefit and enlightenment of the inexperienced, we will endeavor in this article to set forth fully the mode of procedure when the matter has been broached to the decorator.

We will take the case of a man of moderate means who has built a house costing from \$5,000 to

\$6,000 in a small Western town. He wisely accepted his architect's suggestion for exterior design and general arrangement of the floor plan. The architect in turn has asked for and modified the owner's ideas to his satisfaction and the house stands ready, awaiting only the life its occupants will supply.

Upon the receipt of the floor plans of this house and such information as is necessary for a complete understanding of them, the decorator will supply a color scheme for the whole, submitting samples and cuts of the various materials and furniture. An estimate of cost will be made if the client desires, or the prices of the various goods will be submitted, allowing the owner to make his own estimates.

He learns the house is vernacular in type, a small vestibule giving directly into the living-room. The plans show this room to be eighteen feet by twenty-two feet. The height of the ceiling is ten and one-half feet, exposure southwestern, detail of the standing woodwork simple to plainness. Oak is the wood used and it has been stained gray-brown, a sample piece of which is sent to the decorator.

The floor of hard wood is stained a browner tone than the woodwork and is polished. There are four casement windows and one French window, and a large open fireplace directly opposite the front door. Over this is a low mantel shelf like the woodwork of the room. The facing about the fireplace and the hearth is of dull yellow brick.

There is no cornice used in the room, therefore the decorator's scheme includes a frieze eighteen inches in width. The frieze chosen shows green trees effectively drawn against a tan-colored background. It is set at the ceiling line. The price of this frieze is \$1.25 a roll of eight yards. The lower wall he determines to cover with a two-toned paper in the same shade of tan with fine waving brown lines upon it. This paper he tells his client makes an excellent background for pictures and plaster pieces, and is very inexpensive costing but forty cents a single roll. The picture rail is set at the joining of the frieze and side wall and is, of course, of oak finished like the woodwork of the room.

The samples of wall-paper and frieze, together with draperies, submitted to the client, show him that they have been selected with a view of harmonizing with the woodwork.

The next consideration is the choice of floor covering or rugs. As the amount of money to be expended on this room is limited, the decorator decides upon the purchase of a rug in stock size, nine by twelve, placed directly before the hearth. This rug will cost \$50.00. It is of Oriental design and an excellent reproduction, showing a self-colored ground and the soft dull tones in the figures and border seen in the finest Oriental camel's-hair. In addition a runner of this pattern three by twelve, costing \$22.50, will be used across the end of the room opening into the dining-room.

Directly in front of the window seat on the west side of the room, a black fur rug is to be thrown. This rug is made from two of the Japanese goat skins which have been sewed together, the joining being imperceptible. The cost is \$6.00 for the two rugs.

The suggestion for the treatment of the casement and French windows was accompanied by a little sketch and diagram showing how the curtains should be made and hung. Ecreu Arabian net 108 inches wide and priced at ninety cents a yard was the material submitted for the curtains next the glass. These for the casement windows were to be finished at the sill line with a three inch hem and run by a casing at the top (without heading) on one-quarter inch brass rods, the edges both front and back of these curtains to be finished with a linen tape braid costing eight cents a yard, the same color as the net.

The drawing showed a second set of rods supported by two and one-half inch brackets from which hung curtains of thin crinkled silk of the same shade of green as the trees of the frieze.

It was explained that with curtains, woodwork, and side wall covering in hand, the rugs were chosen, bearing well in mind the yellow color of the brick in the mantel. A lighter shade of this color was repeated in the ceiling tint. Cuts of the fixtures for this room were forwarded to the decorator and found to agree well with the general composition of the room. These were of simple design and of brass given the old smoked finish.

With these suggestions approved and accepted, the goods were shipped to the client that the paper might be hung and the curtains made. The next important consideration was the selection of the furniture. The size of the room required pieces heavy in form and construction, but as furniture of this kind is expensive, only a few such pieces could be afforded. A davenport costing \$95.00 was purchased, this to be set at right angles with the fireplace. An upholstered chair on similar lines to the davenport cost \$45.00. A brown oak table and two straight chairs of oak, a McKinley arm chair with loose cushions, and two willow chairs also with cushions, completed the furniture.

A long window seat placed directly under the west window was to be upholstered in dull green upholsterers' velveteen, the price being \$2.10 a yard and the width fifty inches. This material gives excellent wear and holds its color well; the door curtain into the dining-room to be of the same material. A tapestry fabric costing \$2.50 a yard and fifty inches wide was used to upholster the davenport and chair. This tapestry showed a foliage pattern in greens and tans, corresponding well with the colors and design in the frieze.

At either side of the wide, low mantel shelf, flush with the extending chimney breast, the decorator

*(Continued on page 11, Advertising Section.)*



# Typical Lighting Fixtures of the Twentieth Century

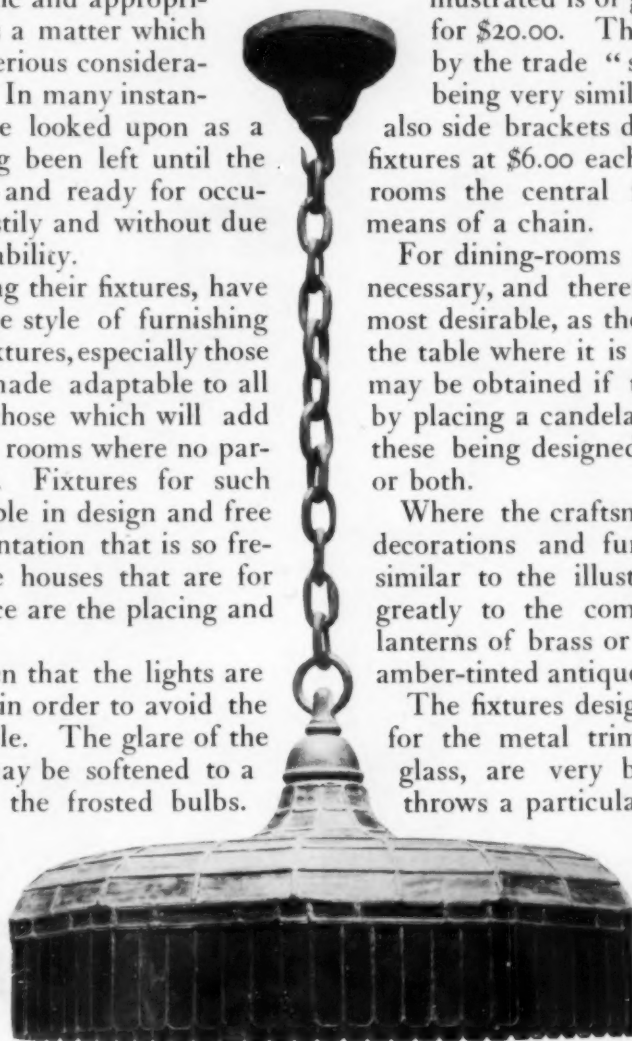
By ELIZABETH FOSTER

THE installation of artistic and appropriate lighting fixtures is a matter which should receive very serious consideration by every house builder. In many instances, the lighting fixtures are looked upon as a minor detail. These, having been left until the rest of the house is finished and ready for occupancy, are often selected hastily and without due consideration as to their suitability.

One should, before selecting their fixtures, have in mind a general idea of the style of furnishing they will employ, as lighting fixtures, especially those designed for electricity, are made adaptable to all periods. There are also those which will add character and be suitable for rooms where no particular style is carried out. Fixtures for such interiors should be very simple in design and free from the superfluous ornamentation that is so frequently seen in many of the houses that are for rent. The first of importance are the placing and distribution of light.

Great care should be taken that the lights are placed out of line of vision in order to avoid the direct rays as much as possible. The glare of the incandescent electric light may be softened to a great extent by the use of the frosted bulbs.

The most essential room in the house to be evenly lighted is undoubtedly the living-room. Here the light should come from several sources, producing a soft



HANGING SHADE FOR STRAIGHT ELECTRIC

diffusion of light most restful to the eyes. The side lights are a very important and decorative feature and the portable gas or electric table light for reading or close work is almost indispensable.

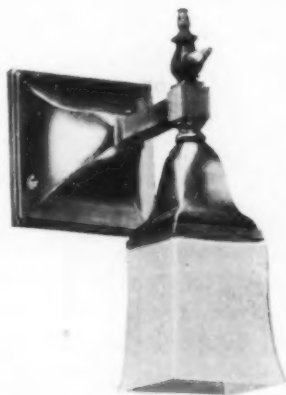
illustrated is of good, simple design, and sells for \$20.00. The finish of the metal is called by the trade "smoked old brass," the effect being very similar to old bronze. There are also side brackets designed to go with the central fixtures at \$6.00 each. For high ceiled living-rooms the central fixture is often lowered by means of a chain.

For dining-rooms a brilliant illumination is not necessary, and therefore the hanging shades are most desirable, as these throw the light down over the table where it is most needed. A good effect may be obtained if there is a mantel in the room by placing a candelabra at either end of the shelf, these being designed for either gas or electricity, or both.

Where the craftsman idea is carried out in the decorations and furnishings, a newel post light similar to the illustration, will be found to add greatly to the completed effect. The hanging lanterns of brass or wrought iron with panels of amber-tinted antique glass are also much in vogue.

The fixtures designed, using hammered copper for the metal trimmings, and mica in place of glass, are very beautiful. The amber mica throws a particularly soft and beautiful light.

In many instances gas and electricity are both installed for lighting purposes, and the combination fixture is used in the majority of such cases. If, when the house



Combination Light Showing Emergency Gas Tip

diffusion of light most restful to the eyes. The side lights are a very important and decorative feature and the portable gas or electric table light for reading or close work is almost indispensable.

For low ceiled living-rooms there are fixtures designed to set close to the ceiling. The one

is being wired and piped, the lighting question is given due consideration, a great deal of expense will be saved, and much added to the artistic effect of the interior, by distributing the lights so as to enable the use of straight electric for some and straight gas for others rather than the combination. A good arrangement is to use the electric for the central illumination and gas for the side lights. This arrangement could be



A Side Light for Electricity

The sketches and photographs used in this article were furnished by the Reading Hardware Co., Philadelphia; The Enos Co., New York, and The Craftsman Workshop, New York.



1. Colonial electrolier. 2. Colonial wall bracket. 3. For a low ceilinged living-room. 4. Hanging shade for gas and electricity. 5. A well-balanced combination fixture. 6. Newel post lamp in hammered copper or wrought iron. 7. For one gas and one electric.

reversed, although the best method is to use the electricity for the central light, as it is possible to design more beautiful central fixtures for electricity than for gas. There are, however, a few ways of using the combination side bracket that are very practical, although these are more expensive than the straight electric or the straight gas. The side bracket, with the emergency gas tip and the one electric light, is not an objectionable combination

fixture. The gas tip is hardly perceptible, but as indicated by the name in case of emergency, answers the purpose. The fixture as shown in the illustration cost \$8.00. The same fixture designed for the use of electricity only, is but \$5.00. The side light bracket showing the electric light at either side with the gas in the center is well balanced. The objection to fixtures similar to the one marked for one gas

(Continued on page 11, Advertising Section.)



# Some Treasures of a Collector

FROM THE COLLECTION OF MR. J. L. SCHWARTZ

## A VERY RARE HIGHBOY

**A** BLOCK front, bonnet top highboy of about 1770; made of finest Spanish mahogany; all original except the handles and the three finials or plumes, but which are copies of the old ones. This highboy represents the highest type of Colonial cabinet-making and was undoubtedly made in Philadelphia, where there evidently lived several very fine cabinet-makers from whose workshops came most of the scroll-top highboys and "pie crust" tables found in America. The highboy here described is considered the finest piece of Colonial furniture that has appeared for a number of years, and has a commercial value of considerably over a thousand dollars. It is seven feet two inches high.

## A SIX-LEGGED CHEST OF DRAWERS

This article of furniture is known as a "six-legged" chest of drawers and belongs to the "Queen Anne" or "Walnut" Period, that is to say, from 1700 to 1750.

They are among the desiderata of American collectors and are extremely difficult to find. The one here described came from the vicinity of Philadelphia, is made of American black walnut, dates from about 1740, and is very finely proportioned; the turning of the legs being extremely good. It is all original except the handles and some of the underbracing. Its height is five feet five inches.

## A FINE CHIPPENDALE BOOKCASE

A Chippendale bookcase. Height to top of urn seven feet, width forty-four inches; height of base from floor twenty-six inches. Made of American walnut. Date about 1760. Belonged to a Virginia family. The more ordinary type of bookcase of this period (although a rare American example) the finest having elaborately carved mouldings surmounted with a bust instead of an urn.

## AN UNUSUAL CURLY MAPLE HIGHBOY

A very early and unusual highboy of curly maple, which age has made a most beautiful color. It is rather difficult to date this piece of furniture, because of the Spanish foot (which was stained brown.) The Spanish foot and the Flemish foot were those in general use upon chairs of the latter part of the seventeenth century. The remainder of the highboy has the characteristics of the "Queen Anne" period, consequently it may date anywhere from 1690 to

1735. The drawers are on side runners, as was the custom during the seventeenth century and early years of the eighteenth; they are also lined with oak. The curved moulding in the cornice contains a drawer. This highboy was found in Philadelphia. Height five feet eleven inches.

## A FOUR-POSTER OF HEPPLEWHITE TYPE

A finely-proportioned bed of the Hepplewhite type made about 1785. The head columns, as was generally the rule, follow the form of the lower ones, but are not carved. This bed came from Virginia.

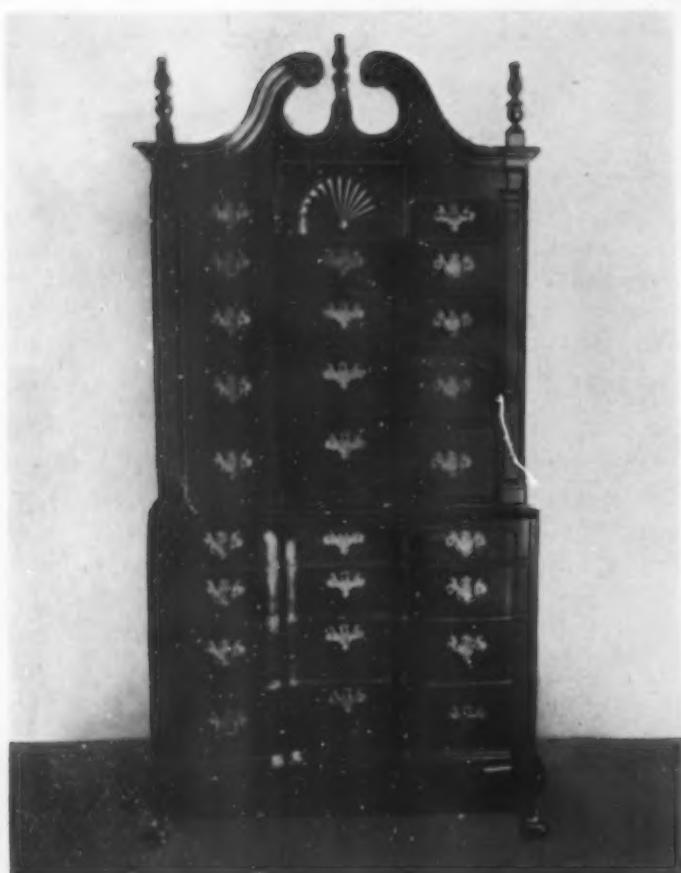
## AN AMERICAN EMPIRE BED

An American Empire bed of the richest design. All four posts are beautifully carved (which is unusual) as well as the headboard. This bed is of medium size, was made about 1820, and was found in Charleston, S. C. While beds of this style are quite common, such beautiful ones are rare.

## A RARE AND BEAUTIFUL SECRETARY

A rare and beautiful secretary of either Hepplewhite or Sheraton design and made about 1790-1800. It is of a rich mottled mahogany with a light ground. At the sides are inlaid pilasters made of alternating strips of satinwood and ebony, above which are classical figures of satinwood upon a light green ground.

The upper panel has a centerpiece of satinwood upon a similar green ground, which is bordered by a large line of satinwood, which in turn is bordered by smaller lines composed of various colored woods. This panel, as well as the two doors below and the top are inlaid with a large strip of ebony bordered by two lines of satinwood, while in the corners of each angle are fans of satinwood on a green ground. The interior is similarly inlaid. As the drawers are lined with oak this desk must have been made in England and imported to America. Similar pieces made in America would have the drawers lined with pine. This fine article of furniture was discovered in Baltimore. It measures four feet one inch in height and three feet one inch in width. The candelabra on the top of the secretary is a very graceful one, found in a Philadelphia antique shop. In one of the illustrations of the secretary is shown a very rare and very beautiful Sheffield inkstand which at one time belonged to an old Maryland family. It is in three parts and is seven and one-half inches high.



A VERY RARE HIGHBOY



A SIX-LEGGED CHEST OF DRAWERS



A FINE CHIPPENDALE BOOKCASE



AN UNUSUAL CURLY MAPLE HIGHBOY



Some Treasures of a Collector



A FOUR-POSTER OF HEPPLEWHITE TYPE

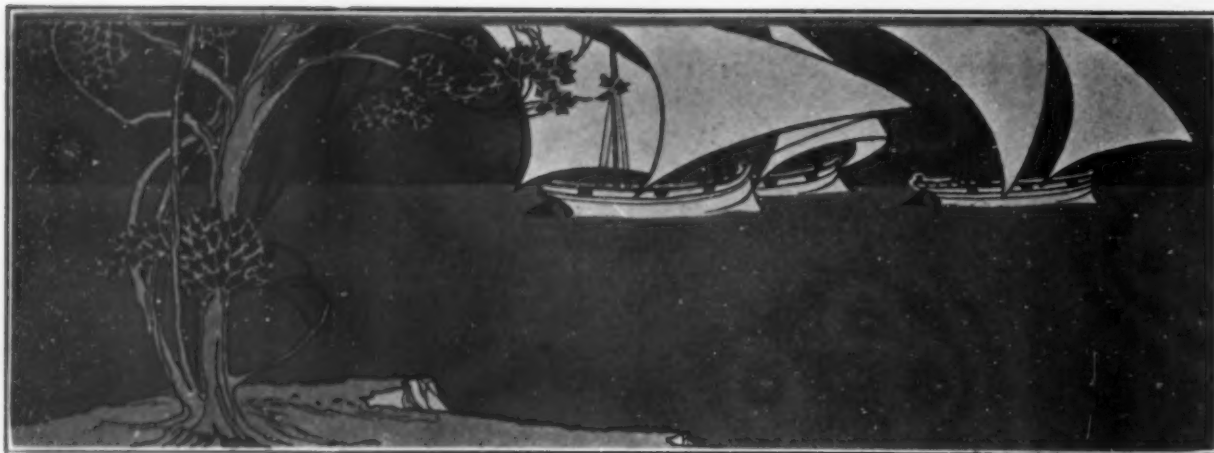


AN AMERICAN EMPIRE BED



A RARE AND BEAUTIFUL SECRETARY





The Island of Capri Frieze

## Modern Wall Coverings

By LOUISE KING

**A** CAREFUL study of the various phases of the wall covering foisted upon a patient public for the greater part of the past twenty-five years, shows that in the last half decade there has been introduced a period of elimination through the manufacturer, the designer or perhaps a more discriminating public. Apparently this season the crux of this well-directed crusade is reached.

The leading wall-paper shops are now showing papers which are well suited to the living-rooms of a house and are beautiful in color and quality and patterned discreetly where a pattern appears at all.

Many of the best of these papers are plain in color or show a broken effect in two tones or stripes of various widths. Papers showing the fabric weave are produced in charming shades, neutral and dull, crisp and fresh. Soft golden browns, cool greens and water blues of this paper are particularly beautiful, also there is a pleasing example of that most difficult of all colors in wall coverings, a dull old rose to be found. The prices vary slightly with the color, none of them however, exceed one dollar a roll of eight yards.

There are friezes to be used with these, some of them delightful in color and design; although the frieze is by no means a

necessary adjunct to the papered wall, it adds much to the effectiveness of certain rooms and styles of furnishing. Some of these friezes in eighteen-inch widths are as follows: A wind-mill design which may be procured in two colors, in shades of dull green or delft blue. A bit of country roadway with the perspective of shadowy trees and blooming hedgerows in the foreground, shows a charming mingling of the green of the trees and the blue of the sky.

Particularly well suited to the sunny library or morning-room, is the frieze known as "the Birches," full of lights and shadows. In one coloring this shows the trees outlined against a pale violet sky which combines happily with the gray and green tones of its color scheme.

For a dining-room fitted after the craftsman style, there is a frieze showing sturdy Viking ships on a tossing blue-green sea. This set above a high wainscot of dark oak or a paneled wainscot showing dull blue grass-cloth in the openings is essentially decorative. Each of the friezes described (and many others which we have not space to mention) is a well-drawn picture, the color laid on in broad clean sweeps.

For the first year of a house it is often deemed advisable to



A MOUNTAIN VIEW



## Modern Wall Coverings



THE FALCON FRIEZE

Hand printed, thirty inches wide, and is composed of three sets of figures, same as here illustrated, and is printed and sold in lengths of seventeen and a half feet

leave the walls uncovered, allowing them to settle before decorating. There are now materials ready mixed to be applied as a wash to the wall which give beautiful colors. For side walls and for ceilings these tints are invaluable. The ceiling color is frequently

considered of minor importance, whereas in reality there is no individual part of a color scheme which means more to the finished room than the ceiling tint.

The materials referred to are easy to apply and entirely sanitary and they cost so little that the small additional expense necessary to supplement the plain walls by the introduction of an occasional frieze is readily incurred. Plain walls, particularly where the plaster is smooth as it must be when it is intended to apply paper later, tend to monotony if used exclusively, therefore the introduction of the picture frieze results in more livable rooms. Among the most effective hand printed friezes is the Falcon. This is rich in color and is finely drawn. It is thirty inches in width and composed of three sets of figures, and printed and sold in lengths of seventeen and one-half feet. Set above a high wainscot of dark wood, a decorative and dignified effect is given the room. This is especially appropriate for large living-halls, libraries and dining-rooms. These imported friezes run in price from \$3.00 up for rolls of eight yards. The narrower ones are proportionately cheaper. There are also domestic friezes, many of which are very beautiful and are much less expensive.

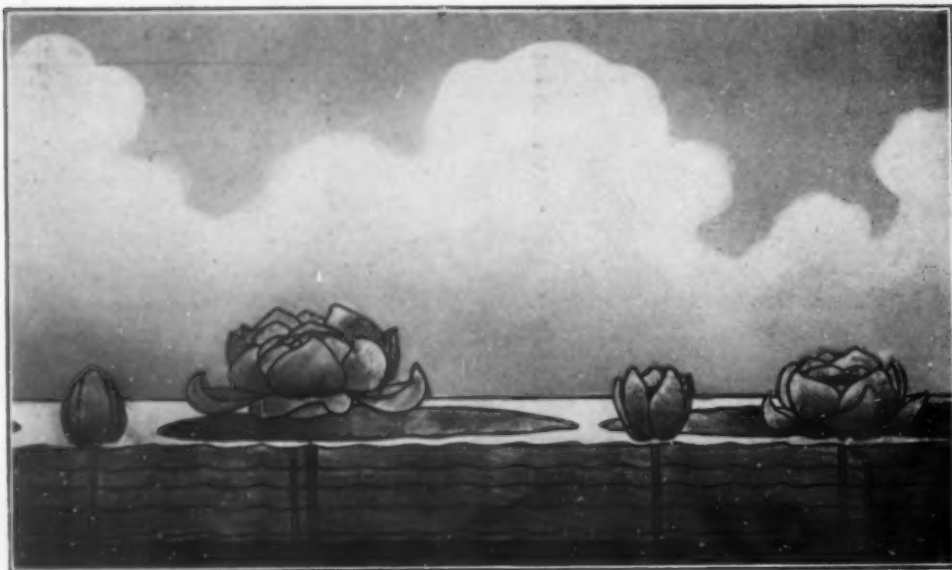
In side wall papers, among the most favored exclusive designs shown at present, is the reproduction

of a close Colonial pattern showing a huge conventional blossom, leaf and twisting stem, leaving but a small amount of the background visible. This pattern is offered in cool green tones which are almost silvery in some lights and in bronze brown with a golden

light which is specially beautiful. The subtle suggestion of underlying colors, old red, dull blue and green shown in the background of these papers, is suggestive of the color effects of favrile glass. To realize these illusive colors, it is only necessary to bring into the room with them in wood-work, rugs or draperies, any one of the tones when it at once becomes evident in the paper.

There are a number of fabrics other than the well-known burlap now used in covering walls. The texture of burlap is now much improved. It shows a closer and harder weave and is less apt to roughen and hold the dust. Also a variety of new and beautiful shades are procurable in the burlap. In price, this material is fifty cents a square yard. For fifty-five cents one can obtain a material of slightly irregular surface like the linen used in book bindings. This material is a yard wide and not only offers a good line of colors but is capable of being retinted or painted satisfactorily.

Close to the heart of the discriminating architect and decorator, is the beautiful wall covering known as Japanese grass-cloth. The satin gloss and wonderful weave of this material, producing as it does shadowy effects by its irregularities, is well adapted to rooms where artistic feeling is prominent. There is no choicer covering for the walls. In application of this to the walls great care must be exercised. It is necessary to apply the paste to the wall instead of to the wall covering as in wall-papers.



WATER LILY FRIEZE

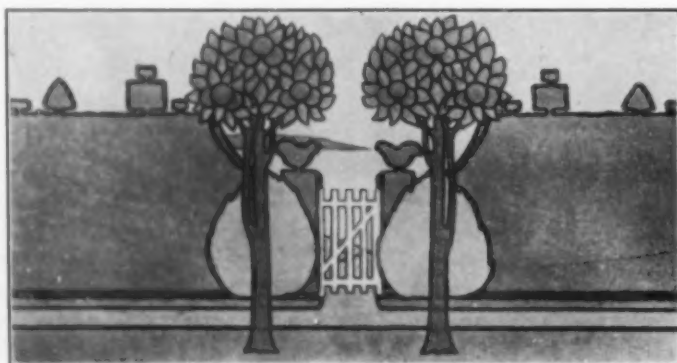
The line of colors, however, is unsurpassed. From the palest cream to rich golden brown, from neutral and water green to the black green of bog oak all through the lines of pastel tones, the colors offered are perfect.

For bedroom walls the selection of really good and inexpensive paper is extensive. The dainty dimity papers showing thread-like cross lines of a darker shade than the background, flecked at spaced intervals with a trefoil of tiny white dots, are new and attractive. In colors these show a soft fawn shade with lines of golden brown, a light gray blue ground with threads of darker shade and a third of cool sage green ground. With white enamel woodwork, and figured draperies and bed covers of cretonne or cotton crêpe, charming rooms may be evolved.

There are many floral papers also which are attractive for bedrooms. These show dainty spring flowers in exquisite colors and groupings, forming stripes or garlands. Delicate pink and pale yellow roses (no longer of the cabbage variety) against a white ivory ground, are also among this season's papers.

Another paper with a highly-glazed white ground shows a small rose bud and leaf set at the intersection of crossing pale gray lines forming a diamond shape

figure. These are among the most pleasing in the all-over wall-paper patterns. There are also crown papers and paneled effects. Among the former, the sweet pea pattern is especially good in color and arrangement. No one of these papers exceeds seventy-five cents a roll for the side walls and many are much less.



GATE AND TREES





## Repairs by the Roadside

By FRED D. TAYLOR

**A**FTER having driven his machine for several months the motorist begins at this season to feel a degree of confidence in his ability to overcome the minor difficulties which from time to time arise on the road. A few hints may be instructive now that the mere gliding over the road is no longer a novelty, and interest in the machine itself is of greater importance.

The smaller cars are now so well designed and built that the owner may get on very well with the occasional services of the gardener or general workman. The pleasure of driving increases in the same ratio as does the skill, and one soon finds that he may divide his attention between the machine and the passing scenery.

The majority of delays on the road result from lack of preparation before taking the car out. Half an hour spent in the garage before starting often saves stopping for supplies or repairs during a run. These stops are for some reason very annoying even on a mere pleasure trip as one seems to crave to get on and on when in a car. There is always a feeling of haste to get the car out and on its way, tempting the driver to convince himself that the partly filled oiler or gasoline tank holds enough for the contemplated run. Therefore it is an excellent plan to fill these on coming in. As this is sometimes too much of a burden when bringing the car in late at night one should at least make it a rule to always go out with tank, lamps and oiler filled and batteries well charged. It takes only a minute to see whether the wires at the timing device, where the jump spark is used, are ready to break where the movement of advancing and retarding the spark will in time weaken the wires. A few more minutes trying nuts to see that they are

tight will prevent the loss of some small part which disturbs the running of the machine or even endangers it. A drop of oil on the many moving joints connecting throttle, clutch and break levers will keep them in easy working order and prevent wear. It is not necessary to use much oil, a drop or two put on the joint, when moving the lever to and fro several times will work it in, each time the car goes out is better than a squirt gun shot at it once a month allowing the oil to get on the outside where it will hold all dust that touches it. After oiling, wipe off any oil left outside the joint. Rags from the house are as good as cotton waste for this.

After a car has gone half through the summer if the tires were new in the spring the shoes will generally show wear enough to make one anxious about their standing up through a long run and yet not bad enough to justify discarding them for new ones.

The extra casing or shoe should now be in its place on the car at all times. It is a good plan to put an inner tube which has had some repairs or is not the best one in the doubtful shoe and use it till it breaks or even blows out, as it will often last a surprisingly long time after the canvas shows a dangerous amount of wear. Where all the tires are the same size a well worn shoe should be changed to the front wheel and new ones placed on the rear or driving wheels. In case of a blow out on the road, the hole in the shoe can be covered by placing a canvas patch inside the shoe. A few of these can be prepared at odd times by stripping off the rubber from a discarded shoe until about three layers of canvas remain. The patch should be put around the inside of the shoe and the ends turned out around the edges on each side, and must be long enough to extend about half

an inch beyond the rim when the tire is on the wheel. When the shoe is put on it will jam this patch into the rim and it will hold very well. It requires patience and care to bend this into the clincher ring and catch it there, also some pounding of the tire. One can get the knack after a few trials and several of these patches in the car inspire confidence. There is a blow out patch on the market with metal plates to catch under the rim which is easier to attach and goes on the outside of the tire. This keeps the dirt from working into the shoe. A few pieces of rubber cut from worn inner tubes, say about four by six inches, should be carried for use in mending the inner tube if not too badly blown away. These, with a can of Brazilian gum or rubber cement, make one sure of being on the way again.

In putting on a patch of this size, or in fact a smaller one, rub the rubber thoroughly with gasoline, both patch and tube, allowing it to dry before covering with cement and let the cement remain on the patch and tube till it gets dull and loses its varnish like appearance, some fifteen or twenty minutes, if one can manage to wait so long.

In turning corners at speed, the weight of the car pulls the fabric of the shoe in its weakest direction, sideways, and as the turn checks the speed of the car to a great extent anyway, it will be found that a great saving of tires can be made by slowing up before turning. This will save many half hours spent in changing shoes and tubes.

For suburban use to and from the station a very good device is the extra tire already inflated which can be clamped against the side of the wheel. This is carried on its own rim which has sockets which fix it to the spokes and clamps which hook into the rim under the regular tire. In case of a puncture it is only necessary to jack up and fix it in place, the other tire being left in place but the weight of the car being carried on the outside tire. This is the work of a very few minutes and a great convenience where certainty of arrival at the destination on time is of importance.

The handling of pneumatic tires on the car is not such a bugbear if one would give the matter the proper attention and practice, although it must be confessed the work is anything but cleanly. Always carry at least two tire irons, one of which should be about a foot and a half long, to give a good leverage where the shoe is hard to start, also an iron for holding the shoe well away from the rim to remove valve stems and lugs if the style of tire is the clincher. This can be combined with the long iron and one style has two arms having hooks at the end of each arm the others attached to the iron a few inches from one end by a swivel. Placing this end on top of the shoe or outer case and hooking the two hooks under the edge of it a lift on the other end will raise one side of the tire so that the lugs or valve stem can readily be removed. It is generally necessary to work from

the side, however, on account of the fenders interfering with the action of the lever so the wheel can be turned to bring the iron below the fenders and if working alone when the shoe is opened out stand sideways to the wheel and press the outer side of the leg or knee against the handle which will hold it in place leaving both hands free to release the lugs. Valves cost little and weigh almost nothing so carry a half dozen new ones and when changing tubes, by removing the old valve the air will escape faster and a new valve insures holding air. In cold weather the tube can be patched and stand up well. Many people use patches in summer instead of vulcanizing and find they hold well. A piece of discarded inner tube, not too old though, makes a good patch. Of course months may pass with no need of care about the tires but there is the chance always of needing the repair outfit.

In driving the car avoid running over anything if you can help it. Pieces of wire, tin, sticks, sharp stones, boxes, tin cans are all enemies and the front wheel may toss them so they will attack the rear wheel. Of course one will not take a course like a snake, but where the road is wide and clear an inch or two either way carries the tire clear of a broken bottle or sharp stone standing alone in the way.

Attention to the small details when the car is in good condition will carry the machine through a long season with no trouble to speak of and will make unnecessary the "fool proof" devices which are never so good as the ones intended for the use of wise men.

### ITEMS FROM "AUTOMOBILE TOPICS."

As a rule there is more talk about good roads than anything else. Deeds are what count, and one of the reasons why the area of improved roads is so much smaller than the total road mileage is because there are so few deeds. Governor Gillette, of California, dwelt upon this excess of talk in an address at the recent good roads convention at Stockton, when he said: "In my inaugural address I strongly advocated good roads. My opinion has not changed. If we merely talk and resolve, we will accomplish nothing. We must decide upon a practical plan and get into harness and see that the plan is put into action and carried to successful completion. There are many rich counties in the State which can well afford to improve their highways."

A case of the lion and the lamb lying down together is reported by our Indianapolis correspondent. He records that the motorists of Shelbyville, Ind., "pleased with the treatment received at the hands of the lawyers and courts," placed their automobiles and drivers at the disposal of the Shelby County Bar Association, court and county officials. A run was made to Flatrock Cave where a picnic was held.



## 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.

**M**UCH interest has been aroused among builders and contractors in the unexpected impetus, suddenly developed in their line of business.

The man who has managed well and husbanded his resources although these may be limited, is taking advantage of the low rates, both for materials and labor, existing at this period, to build himself a house. There has certainly never been a like opportunity offered during the present generation for carrying on building operations.

Many of the Building and Trade Journals have recently published carefully gathered and proven statistics which are in a measure responsible for this development in building. The facts set forth go to show that *to-day* is the time to build. This is not only true architecturally but applies equally to the furnishing of homes. All goods from wall-papers to floor coverings may be bought now at a much lower rate than during our recent season of extreme prosperity.

While every good citizen heartily desires the return of good times and rejoices that this seems imminent, there is no reason why he should not take advantage of the silver lining of the passing cloud and build his home and furnish it at a reduced figure which will not be possible to approach in a few months from now and was equally impossible a year ago.

In all of our great cities the large shops have this season inaugurated furniture sales which, in point of reduction in price, have never before been equaled. We are not now referring to the cheap, badly constructed, over ornate, highly varnished stuff which is costly at any price, but to furniture of good lines and well put together, in fact the work from the best shops and designers. Wall coverings, both imported and domestic, are less expensive this year than last. Drapery materials and fabrics for upholstery show a reduction which is marked and even in Oriental rugs, the change of price is felt. Therefore the careful manager should avail himself of the opportunity to secure materials for building and furnishing his house at bargains such as have rarely before been offered.

### CORRESPONDENCE

#### AN INEXPENSIVE DRAPERY MATERIAL

I have redecorated my daughter's bedroom using a dainty paper showing the dimity pattern which you recommended to me. The woodwork in the room is white and I have used dotted muslin curtains next the glass. I would like very much to have some figured cotton fabric for over draperies and also use the same to cover some loose cushions for a willow *chaise longue*. Also if it would not be unsuitable, I would like to use the same material for a bed cover as it is a single bed of white iron and I would like some color added. I do not wish to pay over fifty cents a yard for the fabric.

Answer: We are pleased to be able to suggest to you a material which will be not only very decorative and artistic and complete the color scheme of your room, but in price is well within your limit. This is a crinkled cotton *crêpe* showing a floral design. The background of the one I have in mind is a yellow tan, very light in color. The design in full blown pink roses and green leaves are in charmingly delicate tones. This fabric is twenty-nine inches in width.

Under separate cover I am sending you samples of this material together with addresses of firms from whom it can be obtained. This could be used for your bed cover if you desire or you could make a valance of it and allow the white coverlid to fall over it, if finished with a fringe.

#### DOING OVER OLD FURNITURE

I have a very nice lot of old walnut furniture which I am told is of the Eastlake period. It looks very dingy as there is a great deal of drilled work in its ornamentation.

We feel it would be a pity to paint it but it needs a thorough going over of some kind to make it presentable. It shows two colors, the brown of the

(Continued on page 12, Advertising Section.)

# SUGGESTIONS FOR THE MONTH

## FOR THE HOUSE AND GARDEN



### THE HOUSE

**T**HIS is one of the busiest months of the year for the householder. There are innumerable things not only to be done but to be considered—things which cannot be neglected or postponed. Just as a time comes to lay aside muslin gowns and put on furs so the days arrive when the house must doff its summer clothes and don its winter dress.

Remove the covers from the furniture, have them washed and packed away. Then give heed to the floors. If rugs are to be used have them gone over carefully and well polished in a manner best suited to the original finish, whether it be varnish or wax. If they are to be carpeted, have them wiped up with water, and when thoroughly dry covered either with a generous layer of newspapers or the regulation carpet lining before the carpet is laid. Rugs are decidedly the more sanitary and satisfactory if the house is well built but in old houses in which the floors are bad and the cracks many carpets undoubtedly are preferable. A good way out of this difficulty is to lay parquet flooring and if one desires to have this done October is an excellent time for it.

And now comes up the vexing question of procuring new rugs and carpets. In purchasing either it is economy to get the best, for real Oriental rugs outwear the imitation many times and high grade carpets are relatively as superior to those of low grade. Unless you are an expert, however, do not depend upon your own judgment in buying Oriental rugs, for in nothing is one more apt to be deceived, unless it is paintings attributed to the "Old Masters." Take some one with you who really knows or else go to a dealer whose reputation is such that he cannot afford to mislead you. To be sure it is quite possible, if you are wise, to occasionally pick up a bargain at auction, or to procure a treasure for a pittance from a wandering salesman, but for the uninitiated the risk is great and the chances of error many. Color, texture, and durability, are all to be considered, and ragged corners are no proof of either genuineness or age.

The pattern too should be given thought, for even all Oriental rugs are not attractive and almost always there is a choice. The size of the room, its furnishings and use, all affect the question and must be kept

in mind. Some patterns which are intrinsically charming are far from pleasing with certain surroundings. A good rule to go by is to avoid insistent colors and require in the design definite character.

But if Oriental rugs are beyond one's reach there is now made a line of domestic rugs which will prove most satisfactory both as to artistic effects and wearing qualities. The best designs and colorings of Oriental rugs are cleverly copied, the colors being soft and beautiful. Do not confound these with that variety of domestic rug which sweeps off and fades day by day. Rugs made of tapestry-brussels carpet are serviceable and often of good design. Denim, while sometimes used for floor covering, cannot be recommended as it needs continual cleaning and very soon ceases to look well. Fibre rugs may be used effectively in certain places.

The windows next will require attention. After the screens are removed the dark summer shades can be taken down and the light winter ones put up. Then comes the question of curtaining. This too is a difficult problem the solution of which means much in the appearance of the house. In the first place it should be remembered that the window has a function of which it must not be robbed—that to swathe it in lace and draperies prevents its use. It is indeed quite possible to over-dress a window—to clothe it in garments that are entirely inappropriate. Lace curtains should be rich but not aggressive—thick draperies simple in arrangement and not too voluminous. For bedrooms nothing is more attractive than muslin and plain net for curtains with cretonne lambrequins and side draperies. Silk, of course, may be used but wash materials are more suitable and in these charming designs are now attainable.

In all probability the cushions will have to be recovered at this time and the window seats and benches reupholstered. If the latter are done in the same material as the window draperies the effect will be pleasing.

Portières too must be hung and should by all means be made to accord in color and texture with the walls and furnishings. They should not be conspicuous and they should be so hung that they can be readily drawn—that is if for actual service and not mere show. Possibly at this time it will be found, moreover, that certain pieces of furniture are needed—that some chair, like the one-horse chaise, has suddenly



## Suggestions for the Month

gone to complete ruin, or that a table, never very satisfactory, can be replaced. Now it is no easy task to buy a chair for of all those made to-day but a small percentage will be found agreeable to live with much less to sit upon. Furniture good both in make and design is, alas! the exception rather than the rule and if the householder is wise he will buy slowly. Far better is it to get one good piece now and then than a van load of the conventional kind all at once. Above all things avoid the appearance of the shop—the all-new-at-once look which gives no evidence of personal taste or individuality.

It is at this time also that the house plants are taken in—that the pantry is overhauled—the cold storage room put in order, and cooking utensils renewed—that in fact every thing indoors seems to need attention.

### THE GARDEN

IT is unwise to risk tender plants out-of-doors any longer in latitude north of Richmond, Virginia. In taking the plants in be sure to take time to wash thoroughly the pots, tie up straggling shoots, remove all dead leaves, and stir the surface of the soil. Plants thrive much better in clean pots than in those which have accumulated mildew and slime. A moderately grown plant looks more attractive in a clean pot than well-grown specimens in uncared for pots. Pot washing takes more or less time but many opportunities will be presented when it can be done; on rainy days for instance when some of the help about the place can be utilized.

The general run of Dutch bulbs now coming in embraces the tulip, the hyacinth and narcissus; though other varieties are grown to some extent.

*Iris Hispanica* is a bulb of great popularity in Europe for forcing purposes, and millions of them are grown for the great flower market of Covent Garden, London. American florists have not taken kindly to them but some private gardens grow them quite largely. It is a flower which can be cut with excellent stem, is unrivaled for the dinner table or other decoration, and lasts well when cut.

The iris requires cool treatment throughout and can be brought to bloom in the months of April and May. It does best grown in pans or flats of about three inches in depth. It is an excellent outdoor plant, and will stand fifteen degrees below zero without protection.

A light but rich compost is best for practically all bulbs. There is nothing better than a compost consisting of two-thirds loam and one-third pulverized cattle manure, with the addition of leaf mold and sand.

For ordinary decorative purposes one bulb to a

five-inch pot, or three to a six-inch pot is about right for hyacinths. The tops of hyacinths should be just covered. Tulips and narcissi are better covered about an inch. Tulips do better in pans than in pots while the narcissus succeeds best in pots. The larger bulb varieties require pots of about eight inches in diameter. After potting all bulbs should be thoroughly watered, placed in a shed, cellar, frame, or in the open ground, and covered with fine coal ashes.

While the geranium has been much berated, it is undeniably the best known and most commonly grown of all the cultivated garden plants. Whether criticism has been justified is a matter of individual opinion.

The geranium is now in prime condition for propagation. Cuttings stuck now, wintered in cool quarters, the buds kept picked off to the middle of April, will give a continuous succession of flowers throughout the whole of the next summer. It is a detriment rather than a benefit to pot too early, for during hot weather many of the cuttings rot off. A flat twenty-four by twelve inches, with a depth of three inches, will readily hold a hundred cuttings. An inch of cinders put in the bottom of the flat, a layer of moss and the balance clean sharp sand, well pressed down and watered, is all that is needed in the way of compost. When the cuttings are in place give them a good wetting. After the cuttings are rooted only give them sufficient water to prevent shriveling until potting time. It is not necessary to shade them.

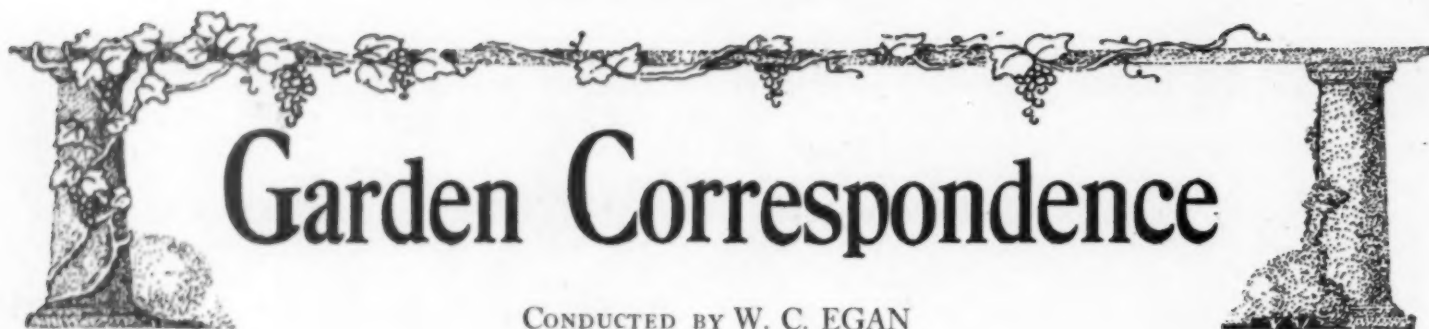
Leave single violets outdoors until the middle of October. Experiments with both late and early planting show that to be the proper time to house them.

Hydrangeas grown in boxes or tubs should be kept well exposed so that the wood in all the branches will mature. If in a climate where the temperature is likely to fall below twenty-five degrees, they can be placed in a cool, dry shed or cellar where they will do well.

A top dressing of wood ashes or pulverized cow or sheep manure will be of assistance to the surface roots of carnations. Those which were housed as early as August have made considerable growth and must not now be neglected.

Nerine bulbs potted now will bloom next October. Let the potting soil be composed of turfy loam, sand and leaf mold. As many as six bulbs can be put in a six-inch pot. While some of the bulbs may flower soon after potting, but little can be expected of them the first season. They can be kept in any cold, airy house until May, then transferred to a cold frame,

(Continued on page 12, Advertising Section.)



# Garden Correspondence

CONDUCTED BY W. C. EGAN

## WINTERING FOXGLOVES

I CANNOT carry my foxgloves over winter, no matter how well I protect them. I buy plants in the spring which bloom well but are gone by the following spring. Would taking them up and putting them in a cold frame over winter save them?  
S. E. M.

The foxglove you evidently refer to is the *Digitalis purpurea*, a biennial indigenous in Western Europe, where the climate being suitable to it, the young seedlings around the old plants live over winter and thus keep up a succession of plants. A biennial is a plant that flowers the second year and then dies. In most sections of the Northern States the young seedlings winter kill. If you want them year after year, sow seeds in June and winter the plants in a cold frame. Canterbury bells may be treated the same way. *Digitalis ambigua*, is a yellow flowered foxglove that being a perennial will last many years.

## INJURY TO POTTED PALMS FROM WATER

Does water standing in saucers or jardinières containing potted palms injure them?  
M. N. E.

The chances are that it will rot the roots of any plant whose habitat is not in water. In the dry air of the house palms and ferns need plenty of water, and at the same time good drainage. This necessarily causes a surplus of water to pass through the drainage opening at the bottom, which should be removed. If your plants are small enough to handle take them to the sink, water thoroughly and sprinkle the foliage and let remain to drip off the surplus water.

## PINE SAWDUST FOR MANURIAL PURPOSES

I bed my horses with pine sawdust. Will the resin in it injure it for manurial purposes?  
S. O. E.

No, sawdust is rich in nitrogen, but it lacks in organic matter. It is a splendid absorbent of liquid manure and does no injury to growing crops. Keep it moist, and if a little chopped sod or loam is added to it, it will lessen the chances of firing.

## MEXICAN MORNING GLORY

Is *Ipomœa Mexicana* hardy?  
W. P. O.

This Mexican morning glory, generally sold under the above name is, properly speaking *Ipomœa paniculata*, and is not hardy in the Northern States, but is as easily handled as a dahlia. Take up the tubers in the fall and store in a frost-proof cellar. Planted out in the spring, it will grow twenty or more feet during the summer, producing digitate leaves and purplish red flowers all summer. For veranda use in close city quarters it is a good vine to plant in a box or tub, sinking the box in the soil in summer and storing box and all during the winter.

## TRANSPLANTING THE SHAD BUSH

Will the shad bush transplant, and when is the time to move them? Why is it called the shad bush?  
H. B. W.

It received the name shad bush in Connecticut, in the early days, because it bloomed at the same time the shad commenced their run up the Connecticut river. Out West it is called the June berry, on account of its sweet berries being ripe in June. If you can select young trees growing in open places where it has had root room, you can readily move them in the fall. Cut the head in considerably. You will, however, have more success with nursery grown stock. The botanical name is *Amelanchier Canadensis*.

## KEEPING DOWN DUST ON DRIVEWAYS

Which is the best method and what material and cost of same for keeping down the dust on my driveways and paths? What shall I do with the ants and moles in my lawns?

J. W. Q.

You do not state what kind of walks and roads you have. A preparation of crude oil is being successfully used on macadam roads where there is much automobile riding, not only to keep down the dust but to prevent the grinding and loosening up of the surface dressing which is carried away by the winds.

(Continued on page 14, Advertising Section.)



**A HOUSE OF SIX ROOMS, FURNISHED BY A DECORATOR FOR \$1,500**

(Continued from page 128.)

suggested built-in bookcases of oak finished like the woodwork of the room. In the McKinley chair were cushions of velveteen like the window seat and curtain, and the two straight chairs had seats done in foliage tapestry.

The McKinley chair was \$9.75 without cushions. The two straight oak chairs \$10.00 each and the table \$60.00. A carefully drawn diagram showing the proper placing of these pieces of furniture and rugs was forwarded to the client as the decorator considered arrangement an important part of his scheme.

Over the low mantel shelf a brown photograph eighteen inches in width and extending the length of the shelf was placed. This was set in a flat four inch frame of the oak finished like the woodwork of the room.

Of the \$1500.00 allotment for the entire furnishing of the house, \$465.00 have been expended for the living-room. As this room comprised hall and library as well as living-room the sum was not excessive. This figure covers the making of curtains and upholsterer's labor charges.

**TYPICAL LIGHTING FIXTURES OF THE TWENTIETH CENTURY**

(Continued from page 130.)

and one electric, is that when lighted, the lights are not the same color. In order to have a close-fitting shade for gas, it is necessary to use a mantel burner, and the light from these is more greenish in tone than the electric. The open flame gas shows practically the same color as the incandescent light. The simple candle lights designed for gas are therefore best to use in combination with electricity.

Houses of the Colonial type, both pure and modified, are greatly favored by architects and clients. Suitable fixtures for such houses are greatly in demand. The central fixture and side lights reproduced, are acceptable in every way, these being typical of the period mentioned.

If the finished effect of an interior is to be complete, the method of lighting and the selection of artistic fixtures are items the importance of which cannot be overestimated.

# Making the House a Home

**N**EXT to the design of the house no one thing has as much to do with the homelike effect as the interior decoration. No two things have so much to do with the effect of this interior decoration as the attractiveness of the finish and the durability of the finish.

The correct selection of color schemes and appropriate finishes to give these color schemes, and the harmony of furniture, hangings, rugs and other things are of utmost importance to anyone who cares for the appearance of the house in which he is going to live.

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## THE EDITOR'S TALKS AND CORRESPONDENCE

(Continued from page 139.)

walnut and some kind of wood like ebony which appears in panels that are set on. I also wish to upholster the sofa, one large chair and two side chairs after these frames have been done over.

Answer: We are familiar with the style of walnut furniture you describe. It was very much favored some fifty or sixty years ago and in many of our old homes it is still found.

You do wisely in determining against the use of paint. This would, of course, conceal the grain and color of the wood which is its greatest claim to beauty. All the pieces should be thoroughly washed with warm water in which a little white soap has been dissolved, rinsing with clear water and rubbing perfectly dry. Let it stand for a day and then apply a furniture renovating material, the name of which we send you by mail. This you can depend upon giving satisfactory results.

You have not given us any description of the other furnishings in your room and therefore we are at a loss to suggest an appropriate furniture covering to you. A closely covered tapestry in shades of tan, brown, dull red and a little blue is acceptable for such furniture. If, however, you will send us some description, we will be glad to give you not only advice but send you samples of the material advocated.

### DOMESTIC RUGS, FLOOR COVERINGS, SMALL HOUSE

Your questions are fully answered in the article by Mr. H. James Johnston, under the caption of "Rugs for the House," appearing in this number of HOUSE AND GARDEN. The names of the manufacturers of the different lines of rugs referred to, we are sending you by post.

### SUGGESTIONS FOR THE MONTH

(Continued from page 141.)

#### THE GARDEN

and in July, when growth is fully completed, be put to rest in a sunny location. As these plants flower best when pot-bound they seldom require repotting, but they do require liquid stimulants during growing season.

Chrysanthemums now demand atten-



tion. The bush variety, if grown outdoors, should be under glass by this time, and for a few days longer will need constant attention in disbudding and tying. Be sure not to overwater or overdose with liquid stimulants either pot or bench plants. The present is a good time to give a final surface dressing of some approved manure mixed with fine loam to both pots and benches. While well-rotted cow manure does fairly well, better still is a reliable pulverized article such as the Wizard Brand of the Pulverized Manure Company, Chicago, Illinois. If not already done remove the decaying foliage from the base of the stems. It is just as well to remove all leaves a foot from the ground to admit light and ventilation. In using liquid stimulants change the food, alternating with the cow and sheep products. As the fall exhibitions come round make memoranda of a few desirable additions for next season.

This is the season when the lawns are usually given a top dressing of manure. The custom of scattering a heavy coating of stable litter and manure while having the merit of a mulch offends the eye by shutting out the green until the snows fall in their pity and hide with a pure covering of white the uninviting prospect. During damp and rainy weather the manure thus spread is tracked on the walks and upon the porches and it is questionable whether the mulch advantage is not entirely overcome by the unsightly and untidy results. Beside, there is sure to follow a growth of foul weeds and grass. It is next to impossible to get rid of these. Disposing of numerous personal inquiries, from personal experimentation as well as observation, pulverized manures are commended for landscape fertilization. A thorough test of the Wizard Brand of fertilizer above mentioned, has led to the conviction that there is nothing on the market better for general uses in the garden. As a lawn maker, for flower roots, roses, peonies, and perennial flowers it is unsurpassed. For garden purposes, flower or vegetable, it is superior to phosphate or bone fertilizer. It leaves a permanent enrichment of the soil; it is free from sulphuric acid or other injurious chemicals. For a fall dressing for the lawn, broadcast about sixty or a hundred pounds per thousand square feet of surface and it will prove

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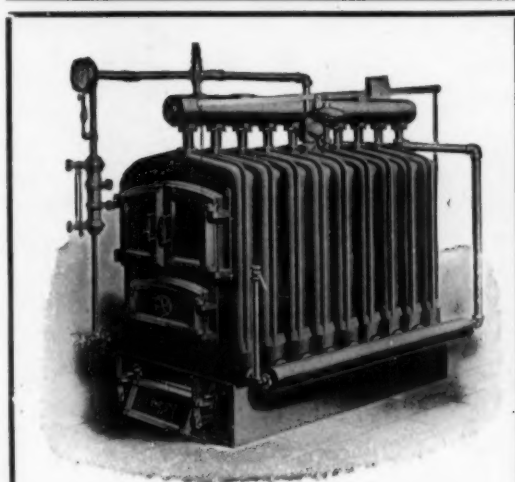
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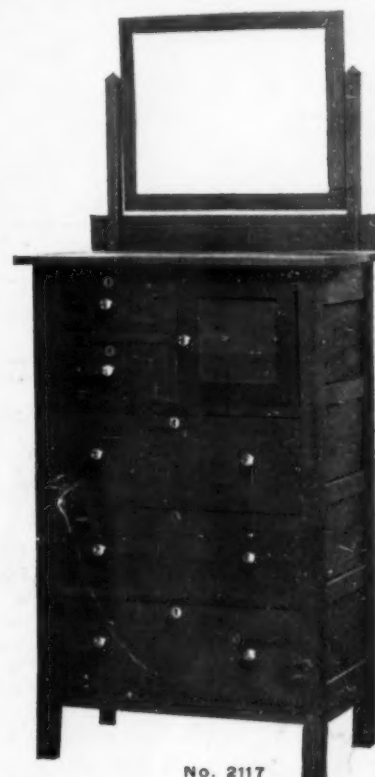
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very satisfactory in stimulating a close, heavy turf, rich in color and appearance.

**GARDEN CORRESPONDENCE**

(Continued from page 142.)

The cost depends upon the location and can be given by local road builders. Crude oil has also been used on dirt roads in California.

To destroy ants in lawns use the following receipt: A tablespoonful of bisulphide of carbon poured into holes six inches deep and a foot apart, the holes being immediately filled up.

For moles: Place a mole trap in their runways and trap them.

THE RELATION OF SWEET AND GARDEN PEAS

Are the sweet peas and the garden edible pea related? S. L. C.

While of the same family, *leguminosa*, they are not of the same genera, the garden pea being a variety of *Pisum sativum*, and the sweet pea, *Lathyrus odoratus*. The everlasting or perennial pea whose flowers resemble the sweet pea but are not sweet scented is *Lathyrus latifolius*. The descriptive word "pea" is applied to some eighty species, including trees and shrubs.

NON-BLOOMING DAHLIAS

Why is it my Dahlias did not bloom but very little last year? I gave them a very rich soil and they grew splendidly, were tall and strong and had fine foliage but few flowers. I. O. P.

Your main trouble was in growing your plants in an over-rich soil. You induced a strong vigorous growth that might, in time, had the season been long enough, have given you good flowers. Frost comes too early with most of us and we must endeavor to produce early blooms. Plant in a well-worked, but not rich soil, in a sunny position. Place the rows four feet apart, and set the tubers three feet apart in the row. The first of June is early enough to plant. Place the tubers so that the top is three to four inches below the surface. Thin the shoots out to one or two main stalks. When they are three or four inches tall, pinch out the tops. This is to induce branching. When two feet tall, place fresh or half-rotted manure in a circle



around each plant, some two feet in diameter, and six to eight inches deep. Water freely, at least every other day, when dry weather sets in. The cactus varieties often send out short stemmed flowers quite early. The plant is growing too freely to give these early flowers any length of stem or substance in the bloom, therefore it is best to cut them off; later on the flowers will be all right.

If large flowers are desired use a solution of nitrate of soda when the flowers first appear. One ounce of nitrate of soda to twelve quarts of water.

AGE OF TREES

To what age have trees been known to grow? S. M. H.

In "Notes and Queries," published in the "Journal of Horticulture" some years ago, Mr. J. Collinson gave the following list:

Elm, 300 years; ivy, 335 years; maple, 516 years; larch, 576 years; orange, 630 years; cypress, 800 years; olive, 800 years; walnut, 900 years; Oriental plane, 1000 years; lime 1100 years; spruce 1200 years; oak, 1500 years; cedar, 2000 years; yew, 3200 years. The authority given in ascertaining these ages were historical facts, traditions and the counting of the annual lines of growth.

We have received from the H. B. Ives Co., New Haven, Conn., an elaborate illustrated catalogue of builders' hardware specialties, showing probably the most complete line of window hardware manufactured. Attention is called to the many new goods illustrated and the large variety of finishes described, enabling the buyer to order correctly by number any finish desired, also to ascertain quickly the cost from the price book.

Among the new goods included is a very complete line of sash fasts, lifts, transom catches and automatic gravity locks made in malleable iron for metal sash.

The company will be pleased to mail a copy of the catalogue to any architect, builder or person interested.

Lord & Burnham Company, New York, Greenhouse Designers and Manufacturers, have just published an attractive catalogue which they style "Handy



THE GARDEN NUMBER

The January issue will be the Annual Garden Number.

This issue will be devoted entirely to the Garden—will tell you just what to do and when—a series of letters from the leading **Nurserymen** and **Seedsmen** giving practical advice based on their personal experience as to how to obtain the very best results in the garden. The advice contained in these letters will prove of inestimable value not only to the amateur but the professional gardener as well.

The many letters of inquiry and complaint regarding planting and the poor results obtained in this line which have been received by **House and Garden** during the last year or two, determined us to find for our readers a satisfactory explanation of these failures and secure for them the advice of practical specialists.

This we have succeeded in doing and the letters which we will publish in their entirety, will be timely and distinctly valuable, setting forth as they do, theories which have been proven and facts which are indisputable.

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Hand Book of Greenhouse Material." It describes every piece, stick and fitting required to erect and equip a greenhouse, and is so arranged that each part, or any group of parts, may be taken right from a prepared list with accompanying prices.

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#### FICTION TO THE RESCUE OF FORESTS

**I**N the State of Maine, where its scene is laid, Holman Day's new novel deals with a very vital problem that is just now occupying a great deal of public attention. Various projects to preserve the timber lands from the destruction that is rapidly overtaking them are being pressed upon the Maine Legislature by the Boston newspapers as well as by local opinion. The danger to the forests, it is said, would be largely abated if existing laws could be enforced and the illegal practice of indiscriminate lumbering thus brought to an end. It is the graphic picture of the persistent lawlessness in this regard furnished by Mr. Day in his novel that gives to the latter its value in the present movement for the enforcement as well as the reform of the Maine forest laws. — *New York Times*.

#### MANURING, MULCHING, PRUNING

**I**N closing his address on hardy shrubs delivered at the general meeting in 1907 of the Society of American Florists and Ornamental Horticulturists, Mr. Samuel C. Moon said:

Under the heading "How to Treat Shrubs," I will allude to manuring, mulching and pruning. After planting apply a good mulch of manure to conserve moisture, furnish nourishment and to suppress weeds. An annual mulching of leaves, with coarse manure to prevent their blowing away, is beneficial to every class of plants; and mulched or fallow ground is better than grass around the stems.

Most deciduous shrubs should be pruned severely when planted. Rhodo-

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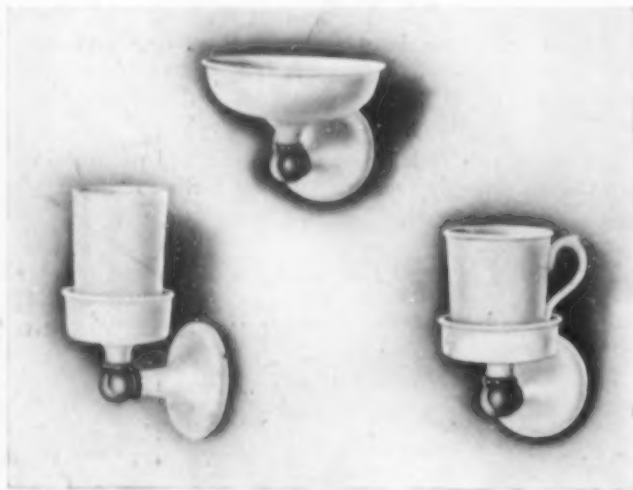


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dendrons, azaleas, andromedas, etc., are usually transplanted with balls of earth and do not need much pruning, but where it is needful it won't hurt them. The annual pruning is a most important part of the care of shrubbery, and the point most difficult to give instruction on by written directions. It is an art which must be learned by practice and observation. The general rule to trim early bloomers as soon as they are through flowering, and midsummer or late bloomers in winter, contains a suggestion, but the indiscriminate cutting back of every shrub every year is a great mistake. When a shrub seems weak and needs strengthening, cut out declining shoots and apply manure around it. When one is too vigorous and rampant, remove or shorten superfluous shoots to reduce to symmetry, with as little mutilation as possible. When one has become overgrown and dilapidated in appearance, cut back a part, or perhaps all of its unsightly stems severely—probably at the ground—and allow new shoots to restore the beauty and vigor of youth.

The only way to learn the art of trimming shrubbery is by observation and practice and the exercise of gumption. A safe, general rule is that, whenever you see a twig or branch which needs removing, cut it off on sight, regardless of time of year or other conditions; and when you don't see anything that needs removal, don't prune it, regardless of rule or custom; and for a negative rule, never shear a shrub with a hedge shears. The shearing of lawn shrubs into bald pates, suggestive of convicts or sheared sheep, displays ignorance of plants and depravity of taste. To the last general rule I make exception for topiary gardening, but the creation and care of topiary gardens and of formal specimens is a special art for which all of the above suggestions would have to be modified.

If my feeble sentences may be suggestive of useful afterthoughts in your minds and in mine, they will have accomplished all that I can hope for them.

**THE LAST OF THE QUINTAINS**

A CURIOUS clause, taking one right back to the Middle Ages, appears in the title deeds of a house which was recently sold in the village of Offham, in Kent. Scheduled as part of the "messuages, lands, hereditaments, and premises," is the village quintain,

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which still swings on its stout oaken post before the house, and the purchaser must covenant to keep the relic of a bygone pastime in good repair. One end of the swinging crossbar of this quintain (said to be the only surviving specimen in England) is shaped like a square target pierced with a number of holes into which the point of the player's lance would enter. When struck it would swing round, and unless the player were nimble the sand-bag hung on the other end of the crossbar would swing round and unseat him. Here is a chance seldom met with in these modern days of getting back into mediævalism. The owner has only to don the contemporary costume, tilt at the quintain, and imagine that the clock has been put back a few centuries.  
—*Westminster Gazette.*

### CHARLESTON'S HISTORIC POST-OFFICE

AMONG the quaint old structures of Charleston, S. C., the old post-office building takes the lead in historic interest. It was built of brick imported from England in 1767 under the direction of a committee of the Colonial Assembly. Its leading members were John Rutledge, Henry Laurens and Thomas Lynch, who later took a prominent part in the formation of the republic and whose names will be found among the signers of the Declaration of Independence. During the occupation of Charleston by the British it was used as a prison, and between sixty and seventy of the best citizens were confined there before their removal to St. Augustine, Fla. In the number was Col. Isaac Haynes, of the celebrated family of that name. In revenge for the execution of Major André, Haynes was led out from prison and suffered the death penalty by order of Colonel Balfour, then in command, without the formality of a trial.—*Boston Transcript.*

### THE PLAGUE OF 1660 STILL DANGEROUS

SPEAKING of the persistence of the contagion of the plague microbe which is causing so much anxiety in Austria and Germany, the journal *La Suisse* (Geneva) cites a characteristic case: "In 1660 the Dutch city of Haarlem was devastated by the plague. Whole families perished, among them a



family by the name of Cloux, whose various members were buried in the Haarlem church. Thirty or forty years ago it was found that the masonry of the tomb was out of repair, and the vault was entirely rebuilt. The masons in charge of the work descended into the vault and remained there during more than a day. Now, although more than two centuries had passed since the epidemic, all these workmen were attacked with the infectious bubo (characteristic glandular swelling) of the plague, and had to undergo long treatment at the hospital. Nevertheless, there were no symptoms of the plague proper, and all recovered."—*Exchange*.

PALMS

**K**ENTIAS will stand what may be termed a cool temperature and grow well, too. They will not suffer in the slightest degree if the temperature falls to fifty degrees if the temperature of the house or houses in which they are grown is kept always moderately low uniformly, but if the plants are grown hot sudden coolings will damage them.

Old or well-established plants in pots stand a cool temperature much better than young plants. The latter will live in as low a temperature as the former, but mere existence is not satisfying, especially in the case of young palms. They have to be kept growing in order to make them profitable; and again, the young palms suffer in the way of color very perceptibly when they are subjected to a low temperature. Kentias all through do with less fire heat, or, in other words, thrive in a lower temperature than arecas, and for that reason arecas should be kept growing in a somewhat higher temperature during the winter. If arecas are kept in a too cool temperature now they may get checked to such an extent that they will make little or no growth until spring, which means a considerable loss in a few months' time.

Only very little shade is needed on palm houses now and that little should be confined to areas of glass exposed to the south or west. Hard syringing is very effectual in keeping palms free of troublesome insects; on the other hand, gentle spraying with that object in view is worse than waste of time and water. In syringing, it should always be kept in mind that when force is used in the

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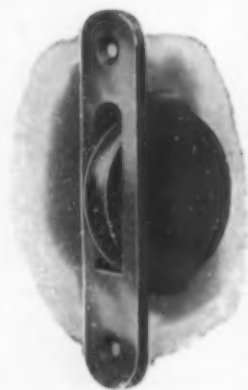
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application of water the force accomplishes more than the water, although, of course, the one is inseparable from the other in the work.

Kentias stand much better than arecas when placed in situations where they are only partially protected from wind and sun. In winter palms are used exclusively indoors and a great many are employed for purposes such as make the use of small and medium size arecas imperative. Made-up plants of arecas look much more natural than like arrangements of any variety of kentia, although of late years the practice of placing three kentias in a pot has grown so that there is a considerable demand for such.—*Florists' Exchange.*

EGYPTIAN ANTIQUITIES

**DR. SCHWEINFURTH** writes to the *Zeitschrift für Aegyptische Sprache*, complaining of the reckless way in which exploration for antiquities is now carried on in Egypt. As he says, the country is being ransacked to find striking objects to attract visitors to the Gizeh Museum, while articles of modest appearance are thrown aside by the ignorant natives who are often employed to make excavations, and who, it is needless to say, have not the faintest notion of the importance of keeping the articles discovered together, or of recording the positions and relations in which they are found. In this way, as he says, seeds of plants and stones of fruits, found in the tombs, which might cast light on the early history and the commercial relations of the Egyptians, are irretrievably lost. It seems to be impossible to secure scientific supervision of operations carried on so extensively as are now the explorations in Egypt; and he thinks that the only way to prevent the loss of much valuable material is for the Gizeh Museum to stop excavating on its own account for the present, and devote itself to the supervision of the work carried on as a pecuniary speculation by dealers, and to the preservation of existing monuments.—*American Architect.*

A CROWDED SPOT ON THE ISLAND OF MALTA

**THE** most crowded spot on the earth's surface is that portion of the city of Valetta, Island of Malta, known as the "Manderaggio." In the

(Continued on page 22.)





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whole of Valetta, the proportion is 75,000 human beings to the square mile, but in the Manderaggio there is one locality in which there are 2,574 persons living on a plot of ground less than two acres and a half in extent.

This would give no fewer than 636,000 persons to the square mile, or 1,017.6 to the acre. In Liverpool, the most crowded city in Britain, the most densely populated portions have only 116.4 to the acre.—*Edinburgh Scotsman.*

### BELLS IN JERUSALEM

TURKS and Jews as well as Christians, according to the *Kölnische Volkszeitung*, have been much excited by the sound of the three bells of the new Protestant church in Jerusalem. For several centuries the use of bells by the Christians in Palestine, or elsewhere within the Ottoman Empire, had been prohibited by the Great Turk, who has conceded it now, however, to his friend and ally, the Evangelical German Kaiser. In the *Théâtre de la Turquie*, published in 1688, it is said, "The Turks hate bells, as a symbol of Christianity, and do not permit even the Christians to use them. Only in a few remote mountain convents, or in lonely islands, where there are no resident Mohammedans is the use of a bell tolerated."—*Westminster Gazette.*

### UNITED STATES DEPARTMENT OF AGRICULTURE, OFFICE OF EXPERIMENT STATIONS, WASHINGTON, D. C.

THE next annual meeting of the American Association of Farmers' Institute Workers will be held at Washington, D. C., on the 16th and 17th of November.

At the same place and beginning November 17, will be held the annual meeting of the Association of American Agricultural Colleges and Experiment Stations.

The Secretary of the Association of Colleges and Stations writes: "It seems impossible to secure reduced railroad rates."

Notice is sent out thus early in order that the Farmers' Institute workers of the country may have time to arrange for the attendance upon this meeting.



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